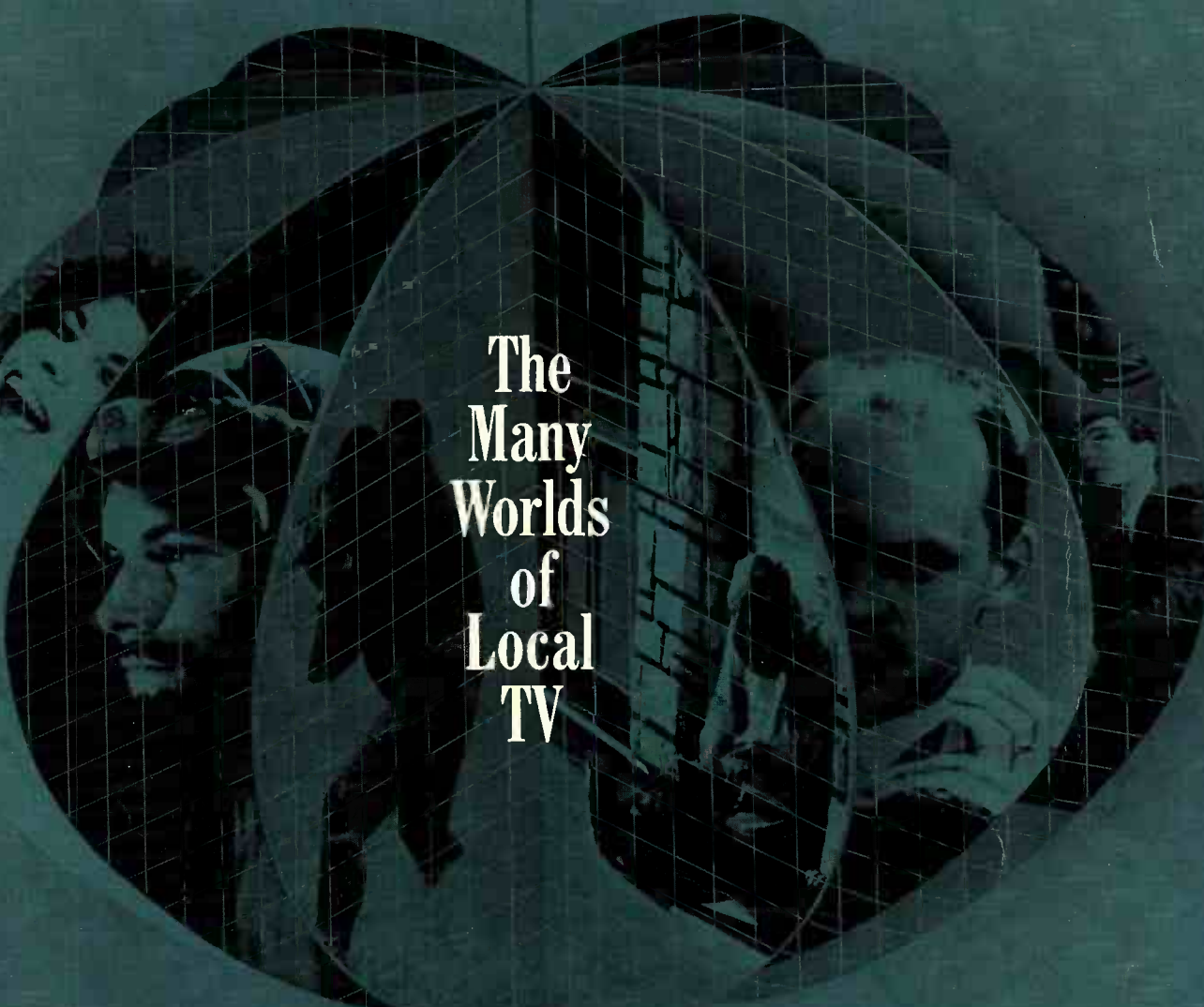


August 1962 Vol. XIX No. 8 Fifty cents

TELEVISION



The
Many
Worlds
of
Local
TV

also
Key sections from
Britain's controversial
PILKINGTON REPORT



big station sez

The Z is for Ratingz

WBZ haz them with stronger ARBZ, stronger Neilsenz
 . . . you might say we have better than a half-neilsenz
 hold on the Baton Rouge audienze, with higher ratingz
 in 2 out of 3 time segmentz. And those higher ratingz
 are in periodz from AA down to D. This meanz we reach
 72,000 more homez in a single day than the second
 station in the market.

If you want the lion'z share of 335,200 setz,
 holler for the Hollingbery man. Holler now,
 while zis ad is fresh in your mind.



WBZRZ



WBZ Channel 2 BATON ROUGE, LA



TV is immortal drama

KOB-TV Albuquerque
 WSB-TV Atlanta
 KERO-TV Bakersfield
 WBAL-TV Baltimore
 WGR-TV Buffalo
 WGN-TV Chicago
 WFAA-TV Dallas
 KDAL-TV Duluth-Superior
 WNEM-TV Flint-Bay City
 KPRC-TV Houston
 WDAF-TV Kansas City
 KARK-TV Little Rock
 KCOP Los Angeles
 WISN-TV Milwaukee
 KSTP-TV Minneapolis-St. Paul
 WSM-TV Nashville

WVUE New Orleans
 WTAR-TV Norfolk-Newport News
 KWTU Oklahoma City
 KMTV Omaha
 KPTV Portland, Ore.
 WJAR-TV Providence
 WTVD Raleigh-Durham
 WROC-TV Rochester
 KCRA-TV Sacramento
 KUTV Salt Lake City
 WOAI-TV San Antonio
 KFMB-TV San Diego
 WNEP-TV Scranton-Wilkes Barre
 KREM-TV Spokane
 WTHI-TV Terre Haute
 KVOO-TV Tulsa

A classic play comes to life in superb performance! Programs such as this are just one of the many reasons why TV is unmatched as a cultural force today. These stations are proud to be part of Television's contribution in bringing living literature, theatre, art, ballet and music to millions.


Edward Petry & Co., Inc.

Television Division

*The Original Station
Representation*

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

REBBI JUDAH W... ER GRIMSBY... L. FEICHLER... VIRGIL PETERSON... ENCIO SANTIAGO... ROBERT E. KNOWLTON... W. COPELAND... ERVANTES... DR. JAMES W. CO... DEAN FRANCIS KE... J. E. VANDYKE... FRANK BARRERA... SAMUEL ANDLEMAN... ANITA COLUMBO... DR. CHANDRA AGAW... ALVIN VINCEN... DR. ROBERT F. WAGNER... Ex PAUL GANGWERE... WILLARD E. GLADFELTER... GEORGE SISLER... FRANCIS CARDINAL... WILLIAM H. GR EIV... CORTELYOU... WILLIAM H. MERWIN... WILLIAM NOBLE... ANK SUGRUE... DR. WILLIAM W. TH... LEWIS M. ISAACS JR... ENRICH REV. ER. ROBERT W. SPIKE... DAVID M. GRANT... CLIFF GOSNICK... REV. J. BOND JOHNSON... JOSEPH F. CARLINO... TOM CARVEY... W. E. MURPHY... RABBI ISRAEL GOLDSTEIN... DR. LEOPOLD BELLAH... FRANCIS C. CORLEY... DR. J. SCOTT BUTTERWORTH... DAVID W. HAYNES... EMERSON GREENAWAY... MARY ATWOOD... DR. JOHN BIRD... HERBERT H. LEHMAN... JOHN CLOUGH... JULIUS WONG... DR. MARDEL OGILVIE... MICHAEL ELLIS... WALTER M. CLARK... DR. HENRY HOLLY... JAMES BOYER... DONALD H. OSTRAND... RABBI WOLFF... ROBERT CAY... ROBERT MOSES... DR. WILLIAM... COLONEL ED... RABBI HUGO GRYN... SAMUEL JOROFF... DR. JOSEF... JOEL SPRAY... REV. JAMES... B'LL BANG... DR. JOHN... CLERCE WELLS... DR. JAMES E. DOUGHERTY... FRED HALSTE... GOFAL CHO... IAN MCHARG... WILLMER... DR. FRED... NORA WALN... REV. EDWARD... KENNETH THOMPSON... REV. TYLER... DR. TYLER THOMPSON... EDWARD WILSON... EILLY JONES... ERNEST J. CHRISTIE... JOHN F. CROUTHAM... A. VAN STEENWYK... ALIAN BUTCHER... MICHAEL H. PRENDERGAST... DR. WILLIAM KIN... MSGR. JOHN G. MC FADDEN... STILLWELL J. CONN... REV. GEORGE K. MALONE... CLAUDE I. BAKEWELL... DR. PAUL M. ALIJAN... MILBURN P. AKERS... RABBI AHRON OPHER... ARTHUR DONOVAN... DR. DWIGHT... WILLIAM G. STRAITON... DWIGHT G. PALMER... COL. KELLIHER... REV. ROBERT GALLAGHER... ALFRED H. WILLIAMS... BISHOP LLOYD... NATHAN B. KAUFMAN... ED KALBFLEISH



TELEVISION

THE MANY WORLDS OF LOCAL TV *A cross-country panorama of hometown television shows diversity of programming and variety of technique. It isn't all slick or laced with sophistication, but it is vital. Do-it-yourself is on the rise in the growing up and facing up of a maturing medium* **69**

THE WORLD AROUND US *What stations find current in roving their own community* **70**

THE WORLD OF PROBLEMS *The contribution of knowledge on the troubled sea of complication* **76**

THE WORLD OF PEOPLE *The art of the interview, the power of the idea* **82**

THE WORLD OF CULTURE *TV explores the arts, the uplifting segments of man's creation* **84**

THE WORLD OF ENTERTAINMENT *From the big band to the ballet* **88**

THE WORLD OF RELIGION *TV ranges the spiritual on the wide horizon of belief* **92**

THE WORLD OF GROWING UP *The kid's world in all its variety from the laugh to the serious* **94**

THE WORLD OF INFORMATION *The search for enlightening material in the station's own environs* **100**

THE PILKINGTON REPORT *A special section containing generous excerpts of the controversial report on British television that is causing repercussions around the world, a reaction akin to that which greeted Newton Minow's analysis of American TV one year earlier* **112**

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Subsidiary of Broadcasting Publications Inc.

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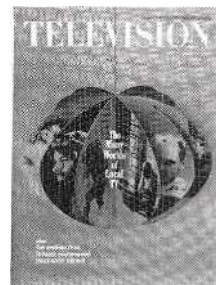
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Cover: A cross-section of the variety of local television programming being broadcast daily by the 500-plus stations across the U.S. appears in the special report beginning on page 69—and is hinted by this month's cover. It shows the artist's conception of how TV fits into and becomes an integral part of the many worlds of hometown America today.



Credit: Cover photo by Matt Sultan.

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THERE IS ALWAYS A LEADER, and **WGAL-TV** in its coverage area is pre-eminent. This Channel 8 station reaches not one community, but hundreds—including four important metropolitan markets. Channel 8 delivers the greatest share of audience throughout its wide coverage area. For effective sales results, buy **WGAL-TV**—the one station that is outstanding.

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

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



WHDH-TV's "Bozo The Clown" and Friend in Karachi, Pakistan.

Can a picture taken in Karachi, Pakistan, reflect the attitude of a television station on Morrissey Boulevard, Boston?

We think it can, in a way.

You hear a great deal these days about television — what programs are good — why aren't there more "different ones" —

One of the reasons you hear so much about television is because:

television is a personal thing

There are probably as many reasons why individuals like certain programs as there are people in New England. Because tastes vary so greatly, a television station has a unique responsibility in programming many different types of programs — some highly popular, some enjoyed by a smaller segment of the community.

WHDH-TV takes great pride in the wide variety of its programs that dwell on specialized areas of public interest. As a matter of fact, WHDH-TV originates more locally produced live color television programs of a public service nature than any other commercial television station in the United States.

Among them are:

Dateline Boston — A daily series of television programs (6:05-6:30 P.M.) contributing to understanding and appreciation of art, music, medicine, science, theatre, national and international affairs — produced in association with The Massachusetts Department of Education.

New England Farm and Food Program — A daily series of television programs (1:05-1:30 P.M.) devoted to information and news of home and farm. Host Joe Kelly is the only New England Radio and Television Broadcaster to win the American Farm Bureau Federation's top award for "most effectively presenting agriculture to the community."

We Believe — A daily series of television programs (10:15-10:30 A.M.) of inspirational messages from religious leaders of all faiths. A program that fulfills a great spiritual need in the New England community.

Channel 5 Reports — A regular presentation of the WHDH-TV News Department. Searching explorations in depth of the major news events of the day. A series that has gained national recognition . . . such programs as "Red Flag Off Cape Cod" — exposing the activities of a vast Russian fishing fleet in New England waters.

Cultural Exchange with South America — A twelve program series that will carry the story of a dynamic, growing Boston to the people of Brazil and will in turn bring the story of Brazil to New England television.

Life in Asia — The program series from which our photograph comes — ten half-hour documentary television programs resulting from a seven week tour of Asia by WHDH-TV's "Bozo The Clown" and Virginia Bartlett, producer of "Dateline Boston." Programs that tell the story of UNICEF and its work with the children of the world. These television programs have been produced exclusively by WHDH-TV and following their appearance on Channel 5, will be presented to UNICEF for world-wide showing. We consider this series a unique contribution in the field of international understanding through television.

Yes — a picture can reflect an attitude — an attitude of responsible television programming in the public interest.

**WHDH-TV
Channel 5
Boston**



It's BROAD Street in PHILADELPHIA . . .



It's MAIN STREET in Ohio's Third Market

When the Declaration of Independence was penned in Philadelphia, the confluence of the Miami and Stillwater Rivers (where Dayton is now situated) was a poor place to be for a man who valued his scalp. ■ So this market is decades younger than many and often quite different in its ways. Many of its towns call their main street Main Street, and vigorously resist occasional efforts to call them something classier. ■ Not that this is odd. It is typical. But not so typical is WHIO's (TV, AM, and FM) constant effort to tune itself in on local attitudes, so that more and more people tune *us* in. And it works, as reliable statistics prove. More people listening or viewing the station that programs more of their particular interests. ■ Another nice thing to know about this multitude: money. Generally more of it than the people in any other Ohio Market. Ask George P. Hollingbery.

DAYTON, OHIO WHIO-AM-FM-TV

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



The fall looks good from here; Daytime running strong

Despite stock market plunges, cigarette-cancer worries and Pilkington reports, governmental investigatory committees, prophets of doom and agents of unrealistic reform—the business of selling network television time is proceeding better than ever, full speed ahead.

As of early July, with the start of the fall season (mid-September), and fourth quarter business (Oct. 1), more than two months away, TV networks are breezing along at a considerably better sales pace than last year, with the prospects strong that they will steam into the fall season virtually sold out.

CBS-TV claims that 93% of its fourth quarter prime time programming is already sold, ABC-TV says it's 92% sold out and NBC-TV is 95.4% (as of July 15) SRO. Last year at approximately this period of the selling season CBS-TV was roughly 85% sold, NBC-TV reported a sell-out in prime time from 84% to 85%, and ABC-TV claimed a sales performance for the fall of 92.3%, or 7.7% away from SRO status.

As of mid-July, CBS-TV had about 11 minutes of availabilities per week, or 143 minutes per fourth quarter still unsold, while both NBC-TV and ABC-TV had approximately 12 minutes per week or 156 minutes per fourth quarter still available to advertisers.

At CBS and ABC the consensus seems to be that sales have been so strong that no specific category of programs has sold faster than others. At NBC, however, family comedies have sold a bit quicker than other types of programs. The reason, according to a network sales representative, is essentially "because they are half-hour shows and are sold to one or two advertisers, while hours shows on

participation basis are typically sold to six or more advertisers."

An ABC-TV spokesman points out that while all programs have been moving at a brisk pace, first-time programs are selling at a slight disadvantage.

"What we have found," he says, "is that the established programs have sold quickly and advertisers are more reluctant to buy into new product."

An earlier-than-ever selling start by

committed by late May, with the ensuing months reserved for harder-to-sell products. It's estimated that as of July there was a total of about 455 minutes of prime time minutes in fall evening programs unsold, or a total of some seven-and-a-half-hours open a week. At a like period last year there was roughly some 790 minutes in fall prime time programs unsold, or between 10 and 11 hours of time open per week.

MIDSUMMER'S SALES PACE

TV network standings as of July 1

	ABC-TV	CBS-TV	NBC-TV
10 a.m.- 12 noon	sold out	82% sold	84% sold
12 noon- 5 p.m.	sold out	sold out	sold out
7:30 p.m.- 11 p.m. Mon.-Sat. 7 p.m.- 11 p.m. Sun.	92% sold	93% sold	95.4% sold*

*As of July 15

the networks is generally believed to be the chief reason for the high level of sales that prevails. NBC, for example, claims that its current fourth quarter prime time sales performance is about two months ahead of last year's pace. A great deal of the fall schedule had been

Much of the time still available, so far this year, falls into the hard-sell area. But advertisers are, perhaps, already being lured with discounts, and undoubtedly most of the vacant time will have been bought come the fall.

At CBS-TV, a sales spokesman terms

A DRAMA OF EASTER / A STUDY OF THE PROBLEM CHILD / NEWS EACH WEEKDAY AFTERNOON AT 12:55 /



THIS IS NBC ■

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

AT 2:25 / AND AGAIN AT 4:55 / ANDY WILLIAMS AND THE AFRICA OF ROBERT RUARK



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

PERSONALITY AT WORK!



Talk about a dominant personality! . . . WFMY-TV's composite image is the most influential in the market. To a viewer in one of the 466,640 TV homes* it reaches, WFMY-TV's personality has many facets—it's the morning eye-opener, a neighbor giving you her prize recipe, a friend showing you a stunning dress and talking about the latest doings in the community; it's that character who lends a hand in bringing up your kids as good citizens; it's the guy who talks your favorite sports with you; and it's the fellow whose top-notch public affairs specials pleasantly prod you into a little better understanding of world and local issues. When you realize how much a part of family life a personality like this can be, you'll understand why WFMY-TV is an active force in the 44-county area it serves.



Represented by Harrington, Righter & Parsons, Inc.
* Source: A. C. Nielsen



wfmy-tv

GREENSBORO, N. C.

"Now In Our 13th Year Of Service"

S E R V I N G T H E P R O S P E R O U S P I E D M O N T

BUSINESS *continued*

the sales outlook for the fourth quarter of 1962 "probably the highest in history, with business locked up earlier than ever before."

Saturday, Monday and Tuesday at CBS were sold out completely, while only *Password* remained to be fully sold on Sunday. In all, eight CBS-TV shows were still selling time. Seven of them had only participations available, while one—*The Nurses*—had alternate-week half-hours still open.

CBS-TV shows with open time still available as of July: *Dobie Gillis* and *CBS Reports* on Wednesday, *Mister Ed*, *The Alfred Hitchcock Hour* and *The Nurses* on Thursday, *Fair Exchange* and *Eyewitness* on Friday and *Password* on Sunday.

NBC, like CBS, is extremely sanguine about its sales outlook. A network sales executive predicted that the network should be sold out by mid-August.

"All three networks should be sold out at least one month ahead of last year's pace," he said. "Significantly," he added, "we are closer to sell out for the first and second quarters of 1963 than ever before at this time."

ABC's sales staff is confident that the networks will go into the fall almost completely sold.

"The general reaction," an ABC sales representative said, "is that 1962-63 will be a very good year for television. While there are still some availabilities around, there is also quite a bit of uncommitted money."

The networks are counting their blessings for this year's early selling start. The feeling is that it was fortunate to get advertiser commitments before spring's prolonged stock market slump reached its culmination in the Blue Monday plunge of May 28.

Advertiser outlays during the first half of 1962 were on the increase (more than 5%), but the outlook for the remainder of the year is still uncertain, despite indications that the nation's economy is basically sound. Apparently there remains some concern among advertisers about the possibility of an economic slump. Most of television's big advertisers, however, publicly expressed enthusiasm and confidence after the White House announcement, last month, that a new schedule of depreciation allowances will be put into operation to permit a faster tax write-off of machinery and equipment. The move was hailed as a stimulus for business investment.

One advertiser was quoted as saying the "jitters" caused by the stock market decline have mostly calmed down. "People aren't talking about chopping their budgets anymore."

On the other side of the network clock, daytime business is running just as well as the evening pace, and considerably ahead of the sales pace set last year. NBC-TV reports that 16% of daytime programming for the fourth quarter was still unsold as of July 1. This is approximately one month ahead of the sales pace set in 1961.

At CBS-TV, the SRO shingle has already gone up for the 12:00 noon-5 p.m.

time periods, with the network's Morning Minute Plan (10:00 a.m.-12:00 noon) 82% sponsored.

ABC-TV claims that its fourth quarter is completely sold out. Commenting on this happy situation a network spokesman said: "Daytime sales last year were also sold out at about the same time. We may have sold out slightly sooner this year, but not much."

The financial picture at Metro-Gold-



selling MOVIES ARE BETTER THAN EVER!

And Pittsburgh's great movie station—*WIIIC*—has a wealth of fine M-G-M and 20th-Fox films that will sell for you!

Spots are now available in:

SATURDAY NIGHT AT THE MOVIES Part II
(11:10 p.m. Saturdays)

SUNDAY AFTERNOON AT THE MOVIES
(1:00 p.m. Sundays)

**WIIIC CHANNEL 11
PITTSBURGH**

Represented nationally by Blair-TV







A reflection of
television's power
over women

Take the case of the small cosmetics company that started in 1956 with a television investment of \$219,000. In succeeding years this company confined virtually *all* of its advertising budget to television and its sales increased over 75% annually. Today, its line of products has almost tripled, it is the leading television advertiser in its field (spending \$14,000,000 last year alone), and its sales are approximately 1550% higher than they were five years ago!

The beauty of television lies in its matchless ability to influence the buying habits of the buying sex. Its unique power to pre-sell precisely matches the needs of our self-service economy. Expose the ladies to a new product on television one day, and you can be sure they will be looking for it in stores the next. The records are full of examples of television's dramatic ability to sell new ideas, new products, even build new companies. The cosmetics-toiletries industry is well aware of television's unrivaled selling power and, as a result, spends *twice* as many advertising dollars on television as on all other measured media combined! Within television the greatest part of this industry's investment goes to the network that for the past seven consecutive years has been the most attractive to women—
THE CBS TELEVISION NETWORK ©

BUSINESS *continued*

wyn-Mayer is not as cheery as the one at the television networks. According to the film company's third quarter report, the company earned \$3,308,000 or \$1.30 per share for the 40 weeks ended June 7, 1962. This was a decrease of \$6,134,000 or \$2.44 from the \$9,442,000 or \$3.74 per share earned during a corresponding period of the last fiscal year. Earnings for the third quarter of the current fiscal year amounted to \$755,000 or 30 cents per share, a slightly more

than \$2 million or 79 cents per share decrease from \$2,758,000 or \$1.09 per share earned in the third quarter of 1961.

Joseph R. Vogel, president of MGM, told stockholders that the lower revenues and earnings were largely the result of production costs for some of the company's biggest feature films which were not completed for release as originally scheduled. The film company's TV division, which will have three one-hour series' on NBC-TV this fall (*The Elev-*

enth Hour, Sam Benedict and *Dr. Kildare*), had a net income of \$6,527,000 for the 40-week fiscal period ending June 7. This was \$1,234,000 less than the \$7,761,000 net earned during fiscal 1961.

MGM made news on another business front last month, when Seven Arts Productions Ltd. announced that it will produce and finance 20 motion pictures in conjunction with the film company over the next several years. The agreement also calls for the two companies to jointly produce Broadway plays and to share the contracts of performers already on the Seven Arts' payroll.

According to its annual report, Seven Arts Productions, which produces TV programs, as well as motion pictures and Broadway plays, had net earnings of \$1,100,555 for the fiscal year ending Jan. 31, compared to a deficit of \$1,090,212 for the previous fiscal year. The production company's TV arm, Seven Arts Assoc., concluded sales to television stations amounting to \$12,199,118 during that period.

Taft Broadcasting Co., Cincinnati, Ohio, which just this spring made its first appearance on the New York Stock Exchange, had some good news for stockholders. The company's third annual report for the fiscal year ended March 31, 1962, showed earnings per share at \$1.20, an increase of 20% over the earnings of \$1.00 per share for the prior fiscal year. Net revenues suffered slightly, slipping \$140,480 from \$11,076,717 to \$10,936,237 due to the sale of Knoxville radio and TV stations in January 1961. Operating profit, however, jumped \$383,612 from \$4,491,990 in fiscal 1961 to \$4,875,602 in fiscal 1962.

Among other interests, Taft Broadcasting Co. now operates TV, AM and FM radio stations in Cincinnati and Columbus and Birmingham, Ala., and a TV station in Lexington, Ky.

MetroMedia Inc. is another company with broadcasting interests to gain a recent listing for trading on the New York Stock Exchange. The company was formerly traded over-the-counter. Through its Metropolitan Broadcasting Stations division it operates AM-FM-TV stations in New York and Kansas City, Mo.; TV stations in Washington, D. C., Peoria and Decatur, Ill., and Stockton, Calif., and AM-FM radio stations in Philadelphia and Cleveland.

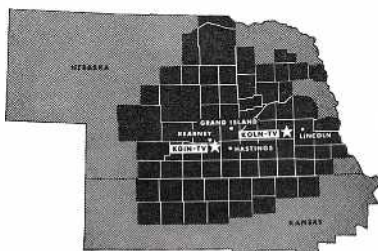
Screen Gems announced that its not-yet-released 1962 fiscal report will show record earnings of "no less than \$1.35 per share." This, the TV production and distribution firm said, is in keeping with a growth pattern which showed a rise from 26 cents per share for fiscal 1958 to \$1.05 for fiscal 1961.

END



YOU'RE ONLY HALF-COVERED IN NEBRASKA

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



... covering a bigger,
better Lincoln-Land

"Composing" a sales program for the nation's top markets? In Nebraska you'll find the state's other big market now rated among the most important in the United States.

Lincoln-Land now ranks as the 76th market*, based on the number of TV homes covered by the market's top station. The 205,500 homes delivered in Lincoln-Land by KOLN-TV/KGIN-TV are a must for any advertiser who seeks to cover the major markets.

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

*ARB Ranking

AVERAGE HOMES MONDAY THROUGH SUNDAY	
March, 1962 ARB 10:00 P.M.	
KOLN-TV / KGIN-TV	69,200
Omaha "A"	59,100
Omaha "B"	52,700
Omaha "C"	42,200

The Folger Stations

RADIO

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

TELEVISION

WKZO-TV GRAND RAPIDS-KALAMAZOO
WTVI GRAND RAPIDS-TRAVERS CITY
WTVU-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative



5 REASONS WHY
IT PAYS TO BUY..
CHANNEL 5!

- 1—Local-level merchandising support.
- 2—Top FM coverage in All Eastern Michigan.
- 3—Every commercial gets full-page, front-page exposure.
- 4—Eastern Michigan's only TV station telecasting color daily.
- 5—Nearing 10 years of one-ownership service to all Eastern Michigan.

WNEM-TV



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

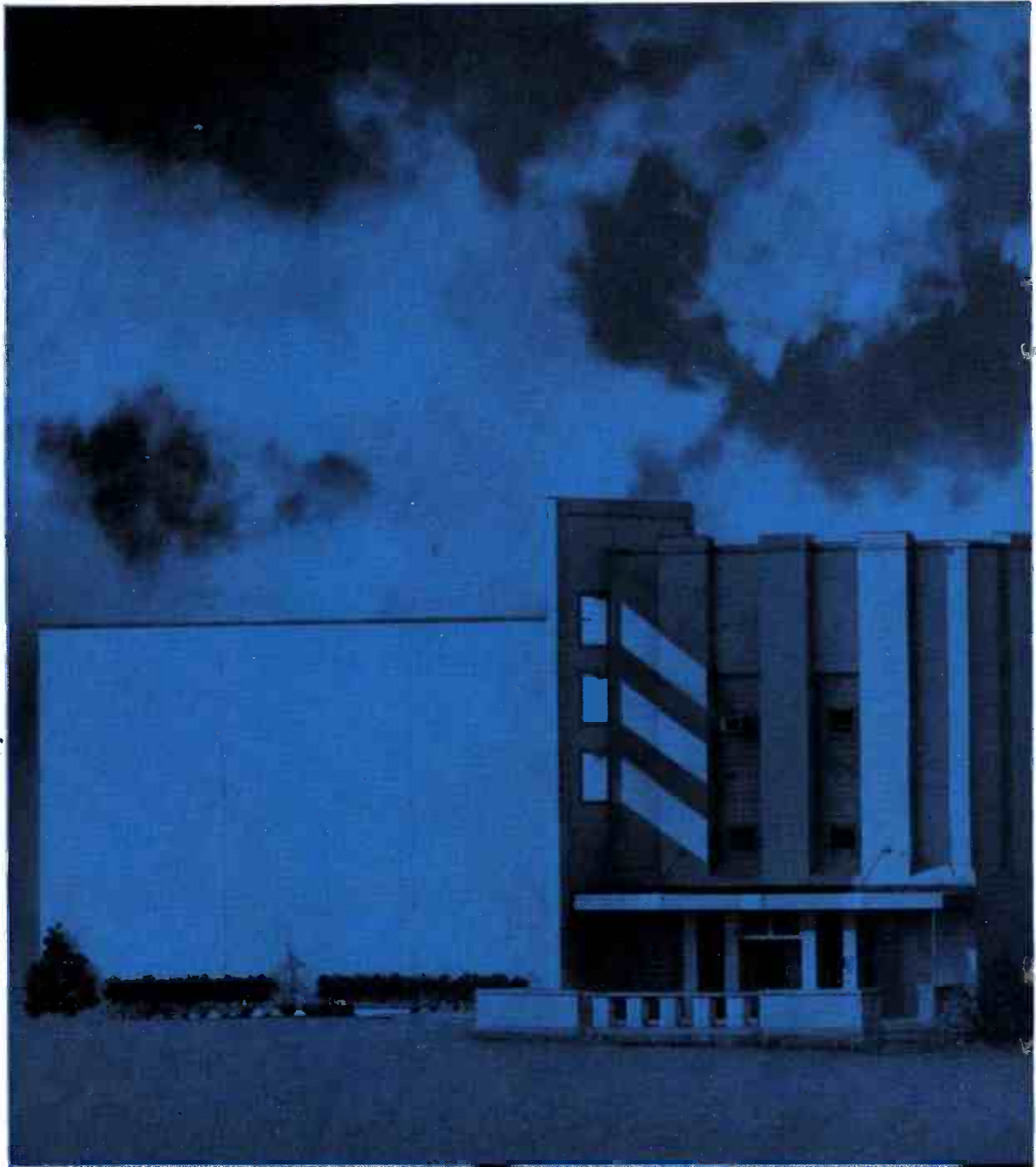


WNEM-TV

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



HOME OF THE GODS: RENT-\$1 A YEAR



High on a beautiful hilltop over Cincinnati—silhouetted against the clouds... stands historic Mt. Olympus. It is the modern "home of the gods" . . . of learning and imagination and wisdom. It is the home of WCET Educational Television Station.

Mt. Olympus includes one of the world's largest and finest TV studios with a giant TV tower built by the Crosley Broadcasting Corporation at a cost of \$500,000—but these telecasting facilities are now rented as a public service to WCET for only \$1 a year.



the dynamic
WLW stations



Crosley Broadcasting
Corporation

WCET, which was the first Educational TV Station licensed in the U. S., is operated by the Greater Cincinnati TV Educational Foundation composed of 52 school systems, colleges, and universities. This year the educational programs of WCET are being viewed in 28,000 homes

and in over 400 schools by thousands of students throughout the Cincinnati area. So the Crosley Broadcasting Corporation considers it an honor to rent its half-million-dollar Mt. Olympus facilities to WCET for \$1 a year. **Our pride and our privilege.**

NEWS

AWARD WINNING

3 AP AWARDS

KPRC and KPRC-TV won three awards recently at the 1962 meeting of the Texas Associated Press Broadcasters Association.

KPRC was judged first in the state in five-minute news shows and first also in 15 minute news shows in cities of 200,000 or more population.

KPRC-TV's coverage of Hurricane Carla last year earned the television station an award in the spot news film category of the competition.

4 N.P.P.A. AWARDS

KPRC-TV and its personnel garnered four awards at a similar meeting of the National Press Photographers Association. Tom Jarriel took first place for his Galveston coverage of Hurricane Carla. Chuck Pharris won a second place in the feature news division with his picture story "Photo Day at Rice University," and a third place in the general news category with his coverage of the Ashley-Lima murder verdict. In addition, KPRC-TV was adjudged a runner-up as The News-film Station of The Year. KPRC-TV was the only station in the nation to win 4 awards.

KPRC

RADIO
HOUSTON
TELEVISION

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

FOCUS ON PEOPLE

In a continuation of "Many Are Called" [TELEVISION MAGAZINE "Closeup," July 1962], the network TV programming elevator, inactive since last March when it brought Tom Moore up to replace Oliver Treyz at ABC-TV and Hubbell Robinson back into command at CBS-TV as program boss, whirred into motion again last month at the same networks.

This time it deposited former MCA and NBC executive **Alan D. Courtney** in the middle of **Hub Robinson's** program department realignment as CBS-TV vice president-network programs, replacing **Oscar Katz**. Katz, taking the elevator back down to a post as vice president-daytime programs, was head program man from mid-1959—when Robinson left CBS to go into independent production—until Robinson's reappearance.

Out in the new shuffle is **Lawrence White**, resigning and returning the daytime post to Katz, who held it once before, in 1957-1958.

Courtney, only 42, has been a vice president of MCA-TV for the last 18 months. Prior to that, for 15 years, he held a number of top posts at NBC, including vice president of nighttime television programming and vice president, NBC-TV program and administration. He finished up at NBC-TV as right hand man to **David Levy**, former TV program chief.

Courtney could be called a "Robinson man," worked with him at MCA when Hubbell Robinson Productions was in operation. Robinson's independently produced shows were distributed by MCA-TV and MCA has been Robinson's agent.

At ABC-TV, the network now playing halfway-house, the programming elevator hauled up **Daniel Melnick**, 30, from his post as vice president in charge of program development to a new appointment as vice president in charge of nighttime programming.

The job of vice president, network programming, vacated by **Tom Moore** when he moved up to replace **Oliver Treyz** last March, is still open and presided over jointly by Moore (vice president in charge of ABC-TV, not-yet-president) and Melnick. The operation of the network, again jointly, lies with AB-PT president **Leonard Goldenson** and Moore.

Both Moore and Melnick presumably will move up to full title designations, perhaps within the year. In the meantime, the ABC-TV program department has been reorganized into two divisions, one to handle all nighttime programming and the other to manage all daytime. **Giraud Chester** continues in charge of daytime programming.

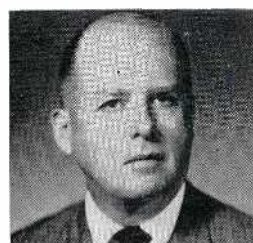
Melnick, in keeping with the ABC policy of bringing up troops from within, joined ABC-TV late in 1956 as manager



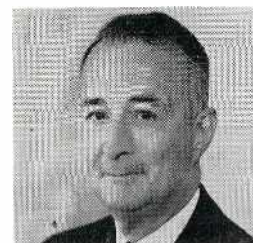
COURTNEY



MELNICK



PARRACK



KETCHUM



CULLIGAN



HAUSMAN

MM

**METROPOLITAN
BROADCASTING TELEVISION**

WNEW-TV New York
WTTG Washington, D.C.
KMBC-TV Kansas City, Mo.
KOVH Sac.-Stockton, Calif.
WTVH Peoria, Illinois
WTVP Decatur, Illinois

**METROPOLITAN
BROADCASTING RADIO**

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

**FOSTER AND KLEISER
OUTDOOR ADVERTISING**

Offices in California,
Washington and Oregon

METRO BROADCAST SALES

Station Representatives

WORLDWIDE BROADCASTING

WRUL Radio, New York

**"An hour
of glowing and
enriching
artistry..."**

**NEW YORK TIMES,
JACK GOULD**

**"The three great
media of communication-
oral, written and
electronic-stunningly
combined."**

**THE WASHINGTON POST,
LAWRENCE LAURENT**

**"For its continuing
service to television's
small army of
quiet-minded viewers, a
quiet 'thank you' to
Standard Oil, Humble
and Esso."**

**THE SATURDAY REVIEW,
ROBERT LEWIS SHAYON**

**"Now why can't
the networks
give us programs
of this sort?"**

**N.Y. WORLD-TELEGRAM
AND SUN,
HARRIET VAN HORNE**

**"...the most
distinguished
series to hit
television in ages."**

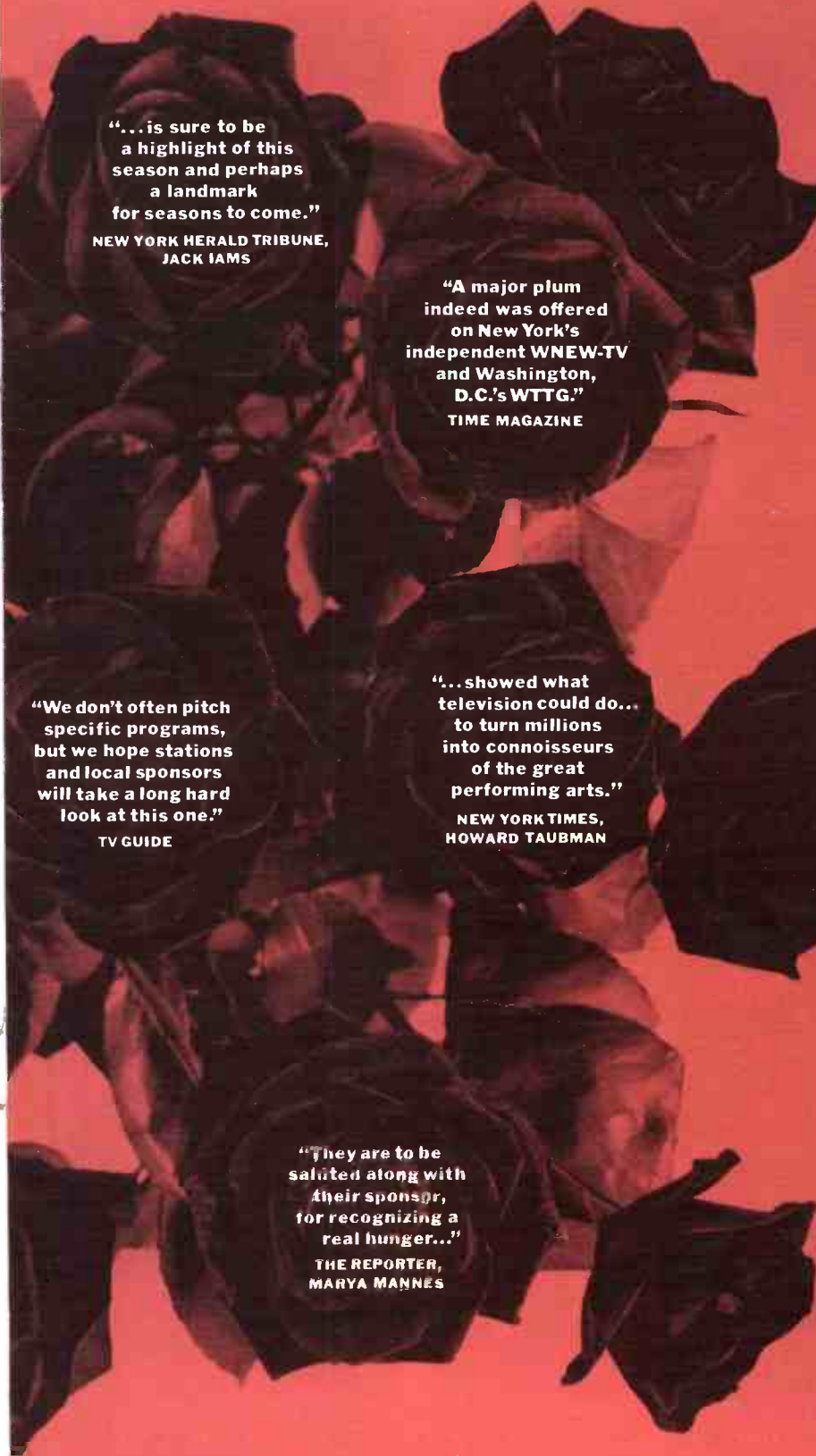
**NEWSDAY,
B. DELATINER**

**"The ten-week
Festival of
Performing Arts...
has gotten
off to a brilliant
start."**

**WASHINGTON STAR,
B. HARRISON**

**"Pablo Casals...
marked the high
point of that
program's rather
remarkable series."**

**NEW YORK TIMES,
PETER BART**



**"...is sure to be
a highlight of this
season and perhaps
a landmark
for seasons to come."**

**NEW YORK HERALD TRIBUNE,
JACK IAMS**

**"A major plum
indeed was offered
on New York's
independent WNEW-TV
and Washington,
D.C.'s WTTG."**
TIME MAGAZINE

**"We don't often pitch
specific programs,
but we hope stations
and local sponsors
will take a long hard
look at this one."**

TV GUIDE

**"...showed what
television could do...
to turn millions
into connoisseurs
of the great
performing arts."**

**NEW YORK TIMES,
HOWARD TAUBMAN**

**"They are to be
saluted along with
their sponsor,
for recognizing a
real hunger..."**

**THE REPORTER,
MARYA MANNES**

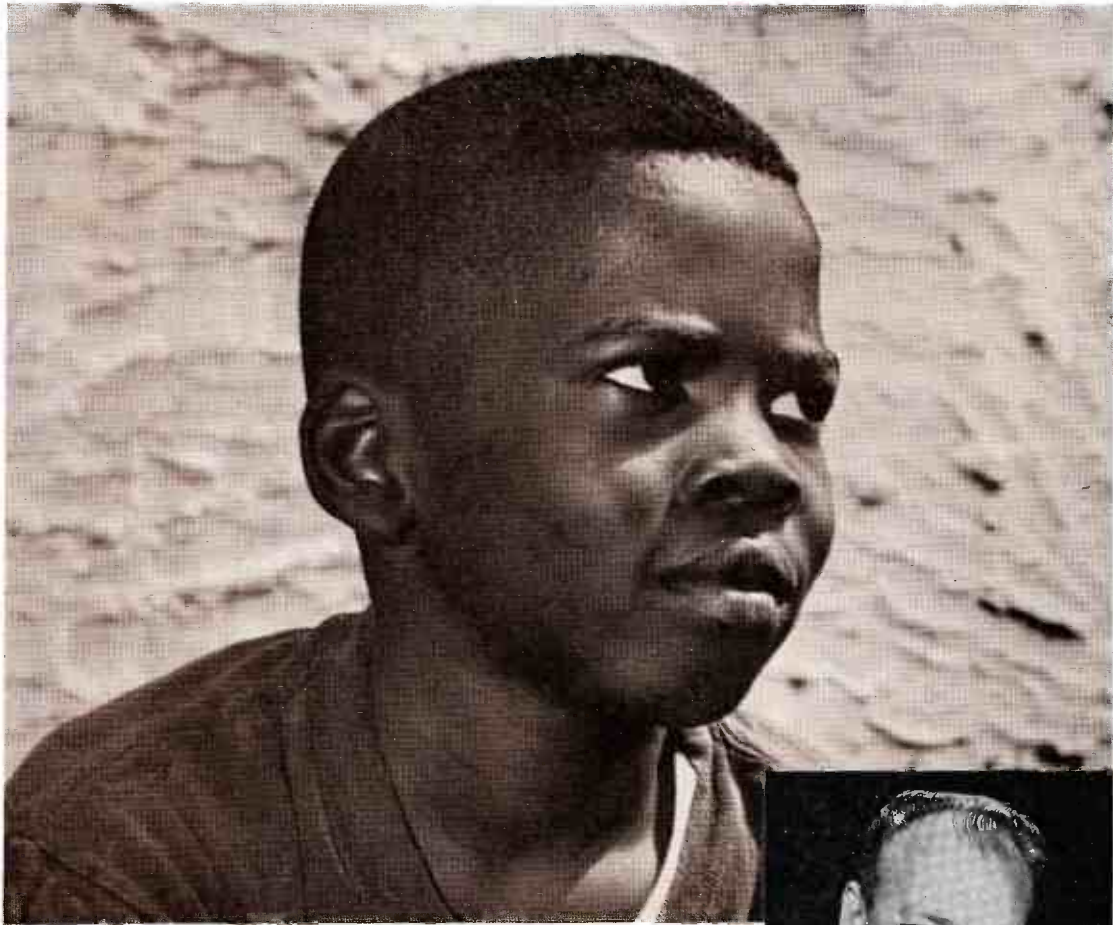
"Festival of Performing Arts," a most distinguished series of dramatic, literary and musical television programs, recently completed a ten-week exclusive run on WNEW-TV, New York and WTTG, Washington, D.C., flagship stations of Metropolitan Broadcasting Television, a division of Metromedia.

"Festival of Performing Arts" is typical of the "quality operations" philosophy of Metromedia, a diversified communications company, dedicated to the presentation of the finest in entertainment, information and educational programming. Sponsored by the Standard Oil Company of New Jersey, this program was rated as the outstanding cultural event of the television season. Response from public and press was unprecedented.

"Festival of Performing Arts" received lavish praise not only from television critics, but from drama, poetry and music reviewers as well.

This same "quality operations" philosophy in our Metropolitan Broadcasting Radio Division means "Live" Music Spectaculars and special hour-long documentaries on heart disease, civil defense and mental health. In our Outdoor Advertising Division, Foster and Kleiser makes extensive use of community service campaigns on both our poster panels and painted bulletins. In our Worldwide Broadcasting Division, this means the scheduling of the complete United Nations' 16th General Assembly proceedings, beamed by Short Wave to two-thirds of the world.

METROMEDIA



WLBW-TV is proud to announce its **News Department**, under the direction of **Jack Gregson**, was the recipient of **4 out of 10 awards** presented to Florida television stations by



for **Excellence in News.**

WLBW-TV received the following awards (**more than any other Florida television station**) after only **three months and ten days of News programming** against twelve months for competing stations:

1. Best Feature Story Development. Jack Gregson for "Walk on the Beach", the story of the first astronaut shoot, on location at Cape Canaveral.
2. Special Award For the Humor & Light Touch in a Special Feature Presentation. "The Romance of the Lobster".
3. Special Award For the Sensitive Portrayal of the Life of a Minority Group. "Picture of a Negro"—A Project 10 Documentary.
4. Special Award For Cameraman Kenneth Butcher For Outstanding News & Documentary Photography. "Picture of a Negro".

SEGMENTS OF OUR AWARD WINNING NEWS SERVICE ARE STILL AVAILABLE.
CONTACT YOUR H-R REPRESENTATIVE FOR FULL DETAILS.



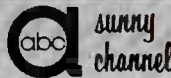
JACK GREGSON, News Director

Represented by



WLBW-TV MIAMI
FLORIDA

Affiliated with WCKY 50KW CINCINNATI, OHIO



FOCUS ON PEOPLE *continued*

of program development, was made vice president in 1959. Previously he had been with CBS from 1949 to 1954 as script supervisor, associate producer and then producer. Before joining CBS Melnick was active in New York legitimate theatre production.

Searching within its own ranks for a successor to president **George Ketchum**, ad agency Ketchum, MacLeod & Grove rewarded long-time employe **Edward T. Parrack** by advancing him to its topmost spot. In the same move Ketchum was named chairman of the board and continues as chief executive officer. Except for a hiatus during the war, Parrack has been with the agency since college graduation.

The Curtis Publishing Company, on the other hand, is searching for a successor to president **Robert E. MacNeal**, hunted outside its hallways and came up with **Matthew Joseph Culligan**. It was probably Culligan's record as executive vice president in charge of NBC Radio (it stopped losing money three years after he took over) that won him the top spot at Curtis, which lost over \$4 million last year. Culligan comes to Curtis from Interpublic Inc., the parent company of McCann-Erickson, where he was general corporate executive.

Louis Hausman, who organized and operated the Television Information Office, has joined NBC as general executive and will be elected vice president. He will participate at management level in general policy formulation and industry relations. Before joining TIO, Hausman was a CBS v.p.—divisional and corporate executive. Number 2 man **Roy Danish** will succeed Hausman at TIO.

The continuing shuffle has created two vacancies at NBC. **Thomas B. McFadden**, v.p.-national sales manager of NBC-TV, resigned to assume newly created post of v.p.-marketing at Trans World Airlines. He is a veteran of nearly 28 years with NBC. Reasons of health caused **P. A. (Buddy) Sugg** to step down from his post as executive vice president, NBC-owned stations and spot sales. During his 30 years in the broadcasting industry, Sugg rose from the job of technician in a local radio station to executive in charge of six TV and seven radio stations.

At ABC **Alfred R. Schneider** has been named v.p. and assistant to the executive vice president of AB-PT and its ABC Division. Schneider, whose former position was v.p. in charge of administration for ABC-TV, joined the company in 1952.

Edward Codel, Katz Agency v.p., was elected president of the Station Representatives Association. At Katz, Codel devotes himself exclusively to the development of television national sales. Other SRA elections for 1962-63 were: **Adam Young**, president of Adam Young companies, as vice president; **Robert Dore**, president of Bob Dore Associates, as secretary; **Daren F. McGavren**, president of Daren F. McGavren Co., as treasurer; **Lloyd Griffin**, president of TV at Peters, Griffin, Woodward, as member of the board of directors.

Michael Burke, who is presently managing director of CBS in Europe, will return to take over as v.p.-develop-



McFADDEN



SUGG



SCHNEIDER



CODEL



BURKE

ment. He will join the corporate staff for the "study of diversification opportunities for CBS." Before joining CBS in 1956 he was executive vice president of Ringling Bros., Barnum & Bailey Circus.

Dr. Joseph T. Klapper has joined CBS as director of social research in order to conduct studies on the effect of mass media on social behavior. Dr. Klapper is the author of "The Effects of Mass Media" (1949), "Children and Television: A Review of Socially Prevalent Concerns" (1954) and "The Effects of Mass Communication" (1960). He has been conducting communications research for General Electric and participated in the communications studies at Columbia University, where he was a research associate and project director at the Bureau of Applied Social Research.

CBS has announced several promotions in its sales de-

TELEVISION'S MOST DISTINGUISHED AND ACCLAIMED NEW SERIES

FESTIVAL

STARRING THE WORLD'S GREATEST

STANDARD OIL CO. OF NEW JERSEY
SPONSORED IT IN N.Y.C. AND
WASH., D.C. . . THESE FABULOUS
REVIEWS TELL THE STORY!

"Glowing like a match in the TV mid-
night"
—*Time Magazine*, April 13, 1962

"Sure to be a highlight of this season
and perhaps a landmark for seasons to
come"
—*N.Y. Herald Tribune*, April 4, 1962

"Producers David Susskind and James
Fleming merit the thanks of us all for
the recognition of the potential riches
that can be at television's disposal"
—*N.Y. Times*, April 8, 1962

"Television's vast wasteland was cul-
tivated last night by a brilliant hour of
poetry readings conducted by two gifted
performers, Paul Scofield and his wife
Joy Parker"
—*N.Y. Daily News*, April 4, 1962

"Viewers in the New York area had an
hour of pure delight last night...they
gave television a much needed lift.
Long live the Festival!"
—*N.Y. World Telegram*, April 4, 1962

"Producers David Susskind and James
Fleming, the sponsoring Standard Oil
Co. of New Jersey and Channel 5 de-
serve applause"
—*N.Y. Post*, April 4, 1962

"The three great media of communica-
tion—oral, written and electronic—
were stunningly combined this week for
the premier telecast of Festival of the
Performing Arts"
—*Washington Post*, April 6, 1962

"At the end of the fourth show Stand-
ard Oil (New Jersey) had received
some 25,000 letters of appreciation
from viewers. We don't often use this
space to pitch specific programs, but
we hope stations and local sponsors will
take a long hard look at this one when
the salesmen come around"
—*TV Guide*, June 23, 1962



PAUL SCOFIELD
AND JOY PARKER
in "A Duet of Poetry and Drama"



RUDOLF SERKIN AND
THE BUDAPEST STRING
QUARTET



MARGARET LEIGHTON
in "Dramatic Readings from
Dorothy Parker"



ANDRES SEGOVIA
with String Quartet

OF PERFORMING ARTS

10 PRESTIGE HOUR-LONG PROGRAMS

Produced by
DAVID SUSSKIND and JAMES FLEMING

ARTISTS OF THE DRAMATIC AND CONCERT STAGES



DOROTHY STICKNEY
in "A Lovely Light"



GEORGE LONDON
with
The Festival Concert Orchestra



ISAAC STERN
with
The Festival Concert Orchestra



MICHAEL FLANDERS AND
DONALD SWANN
in "At the Drop of a Hat"



PABLO CASALS
with *Alexander Schneider,*
violinist, and Mieczyslaw
Horszowski, pianist



CYRIL RITCHARD AND
HERMIONE BADDELEY

We can't recall any television series that has ever met with this unanimity of glowing critical acclaim. In the two cities it has thus far premiered under the sponsorship of the Standard Oil Company (of New Jersey) the "Festival of Performing Arts" produced an unprecedented

shower of mail congratulating everyone concerned with bringing this bold artistic endeavor to television.

These 10 thrilling, one hour-long masterpieces are now being made available for first-run in other local markets. We suggest you inquire without delay.

Distributed exclusively through

SCREEN  **GEMS, INC.**



**CORINTHIAN
SCHOLARSHIP PROGRAM
UNDER WAY**

Responsibility in Broadcasting

THE CORINTHIAN STATIONS



THE 1962 WINNERS* of Corinthian's first Summer Scholarships are now in training. Three have been selected from the outstanding applicants attending universities and colleges which are members of the Association for Professional Broadcasting Education, 64 institutions offering courses in broadcasting.

These winners are undergoing an intensive, six-week, on-the-job training program that embraces nontechnical phases of broadcasting.

Corinthian's objective is to provide a well-rounded, stimulating exposure to commercial television for students interested in the medium. It is hoped that their experience at Corinthian Stations will assist their development into career professionals who will be a credit to broadcasting.

*Thomas Clark Dowden, University of Georgia; Donald R. Pukala, University of Illinois; Joel S. Stein, San Diego State College.



Represented by H-R

PEOPLE *continued*

partment. Daytime sales manager Joseph N. Curl has been elected v.p. Curl joined CBS in 1957 as an account executive. The newly created position of manager of station sales was filled by Robert F. Jamieson, who has been with the network since 1959. His new position covers sales as well as administration. Carl Tillmans, who joined the network sales department as an account executive in 1959, has been appointed to the newly created post of v.p. eastern sales. Another newly created position, coordinator for the network sales department, has been filled by Sam K. Maxwell Jr., currently general sales manager. He will coordinate information and administrative detail for network sales departments throughout the country.

Also on the move:

N. W. Ayer has named TV-radio commercial producer William J. Ratcliff to a vice presidency. With Ayer for six years, he joined the firm from CBS Television in Hollywood.

Geoffrey Selden was named president of VBS Associates, TV and film producing company organized by Victor Borge. For the past 10 years, Selden has been with the TV department at William Esty.

TV-radio personality George Fenneman and Charles H. Keilus, former TV producer at D'Arcy, have joined as partners in a new company called George Fenneman Productions Ltd. They will produce television commercials and industrial films.

The Peter Frank Organization has elected Morton J. Wagner executive v.p. and managing director. Wagner will coordinate all divisions.

New TV-radio producer at Compton is John E. Robertson, who has supervised agency programs at McCann-Erickson for the past 11 years.

John L. Baldwin, v.p. and account supervisor of Kenyon & Eckhardt, has been promoted to general manager of the Boston office.

Former radio and TV producer and broadcasting executive G. Bennett Larson has joined the media brokerage firm of Blackburn & Co. as an associate.

At a joint convention in Denver, the Advertising Federation of America and the Advertising Association of the West elected a new roster of officers. AFA chairman of the board is George W. Head, advertising and sales promotion manager of National Cash Register. Edward C. Von Tress, senior v.p. of Curtis, is newly elected first vice chairman of the board, and Emerson Foote, president of McCann-Erickson, is second vice chairman.

Officers re-elected for another term were: C. James Proud, president and general manager, AFA, New York; secretary, Theodore E. Callis, advertising director of the *Wall Street Journal*; treasurer, Kenneth Laird, president of Tatham-Laird; vice president for association members, Robert E. Kenyon Jr., executive v.p., Magazine Publishers Association; Donald Wilkins, AFA vice president in charge of the Washington bureau.

Betty Furness was elected to a second term as president of the Academy of Television Arts & Sciences New York chapter. In addition to being the first president to hold office for two consecutive terms, she is also the first woman president in the group's 6-year history.

Former Grey Advertising network specialist Lawrence Richard Walken was appointed media director of BBDO's Boston office.

Fred Hale has been promoted to v.p. and general manager, western region, at Cunningham & Walsh.

Norman T. Hayes, a member of the board, was elected president and board chairman of W. Wallace Orr advertising agency and its Tel Ra Productions division. Hayes was formerly v.p. of the Philadelphia National Bank; he is presently president of the Better Business Bureau of Greater Philadelphia.

Newly appointed v.p.-sales of NBC Films is former national sales manager William P. Breen.

In an expansion of its TV division, Edward Petry & Co. has elected eastern sales manager E. C. Page a vice president. It also promoted salesmen Alfred M. Masini and Malcolm B. James to the post of group sales managers. Thomas J. O'Dea, James D. Curran and Len Tronick were added to the New York staff, and Karl H. Mayers was appointed assistant director of marketing and sales development.

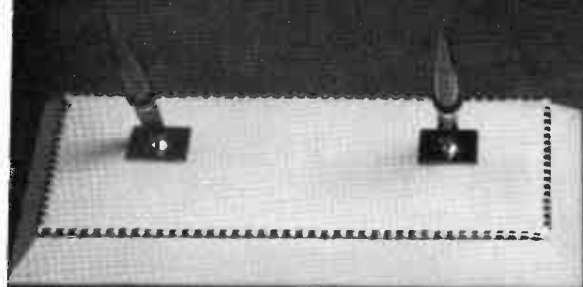
Gordon Hellman, who had his own advertising and promotion business, has been appointed sales promotion manager of Warner Bros. TV division.

Newly-elected secretary of Guild, Bascom & Bonfigli is Grace Guarnera, who has been on the staff 11 years. She has moved up to the position formerly held by John H. Rolfs, recently elected v.p. and treasurer.

Don B. Curran has been appointed director of advertising and publicity for the five ABC-owned TV stations. He formerly was director of publicity and promotion for ABC Radio.

Al Gary has been promoted to manager of the Los Angeles office of Kenyon & Eckhardt. Having joined the agency in 1958, he had recently been named as-

“If WIS-TV were an



ordinary television station..."

Chester (S.C.) *Reporter*

"If WIS-TV were an ordinary television station, we would not be wasting our paper and ink," said the Chester (S.C.) Reporter in a recent editorial. "But WIS-TV is one of the pioneer stations in the South, and the only one, so far as we know, that has consistently tried to meet its public service obligations with energy and imagination."

We thank our media colleague heartily. We don't think we are alone in recognizing our responsibilities, but we will continue to try to justify this kind of unusual praise, with unusual performance.

WIS TELEVISION

NBC / Columbia, South Carolina

Charles A. Batson, Managing Director

a station of



The Broadcasting Company of the South

G. Richard Shafto, Executive Vice President

WIS television: Channel 10, Columbia, S.C.

WIS radio: 560, Columbia, S.C.

WSFA-TV: Channel 12, Montgomery, Ala.

All represented by Peters, Griffin, Woodward, Inc.



THEY BOUGHT



"The New York audience would expect to see this high quality programming on WNEW-TV."

John E. McArdle, Vice President and General Manager, WNEW-TV, New York, N. Y.



"... a beautiful show, a magnificent show, a cultural blending into our entire program format."

Donn R. Colee, Vice President and General Manager, WTTG, Washington, D.C.



"A particularly well-produced show of high quality. A worthwhile adjunct to our programming."

Van Beuren W. DeVries, Vice President and General Manager, WGR-TV, Buffalo, New York



"For the first time the viewers in our area will have the opportunity to view on a regular basis a symphony orchestra. The filming is excellent."

Robert Lunquist, Sales Manager, WICU-TV, Erie, Pa.



"It's the kind of program balance we were looking for. An extremely well-produced series."

Robert C. Wiegand, General Manager, WTVN-TV, Columbus, Ohio



"It looked too good to turn down. It's the best good music program I've seen."

Irving Waugh, Vice President and General Manager, WSM, Nashville, Tenn.

BOSTON SYMPHONY CONCERT SERIES

The concerts, featuring the world renowned 104-piece orchestra to be conducted by Charles Munch and Erich Leinsdorf, will include the works of Beethoven, Haydn, Honegger, Schumann, Franck, Milhaud, Piston, Mozart, Bach, Copland, Handel, Diamond, Purcell, Wagner, Mendelssohn, Sibelius and Brahms.

Write or call your nearest Seven Arts salesman for a 15 minute promotional trailer available to you for presentation to your clients.



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. • ORchard 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
L. A.: 15683 Royal Ridge Road, Sherman Oaks • GRanite 6-1564—STate 8-8276
Distributed outside of the United States and Canada.
Cable: SEVENLON London

sistant manager in Los Angeles office.

Leo E. Hughes Jr., former account executive with Doherty, Clifford, Steers & Shenfield, has moved to Geyer, Morey, Ballard where he will handle the Charles Antell account.

Ernest Allen is newly named v.p. and creative director at Grant Advertising, Chicago. He formerly was engaged in his own creative planning business for advertising.

Melvin A. Goldberg has joined the National Association of Broadcasters as v.p.-director of research. He was formerly research director for Westinghouse Broadcasting Co. He will be succeeded at WBC by **James Arthur Yergin**, former assistant director of research.

Thomas E. Davis has been appointed manager of sales and service for Ampex. He succeeds **John Jipp**, formerly v.p.-manager of sales and service, who has resigned. Davis, most recently president of Datanetic Products Co., an Ampex distributor, had previously been with Ampex from 1956 to 1961.

John T. Bradley has been advanced from his post as midwestern TV sales manager for H-R Television to eastern sales manager in the New York office. He has been with H-R since 1953. Bradley has been replaced in the Midwest by **Grant Smith**, account executive with H-R for the past five years.

Lawrence L. Goldwasser has joined Tele-Video Productions as executive v.p.-producer and director of television commercials. Goldwasser's background extends back into the legitimate theatre, in which he was a scenic designer, having 14 Broadway shows to his credit.

Albert G. Hartigan has joined the recently formed television production-distribution firm, Video House, as v.p.-general sales manager. Hartigan was formerly eastern division manager of ABC Films.

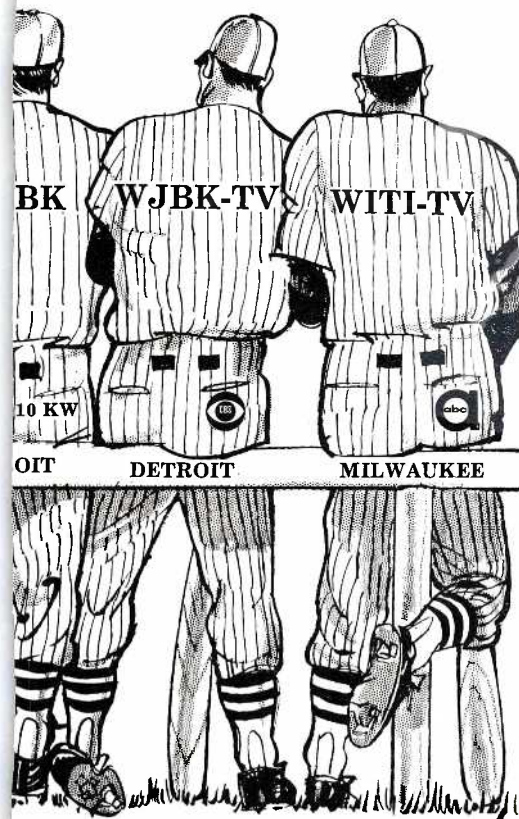
Robert E. Lang, who joined ABC in 1961 as associate to the v.p., ABC News, has been elected vice president in charge of operations and sales for ABC News.

H. I. Bucher, former ABC general attorney and assistant general counsel, has been elected v.p. in charge of legal and business affairs of Independent Television Corp.

Dr. David B. Learner and **Dr. Dik W. Twedt** have been elected v.p.'s of BBDO. Dr. Learner is manager of the New York office research department. Dr. Twedt directs marketing services and chairs the plans board in the Chicago office.

The post of comptroller of AB-PT has been filled by **John Regazzi**. Regazzi has been manager of Price Waterhouse & Co. since 1946. END

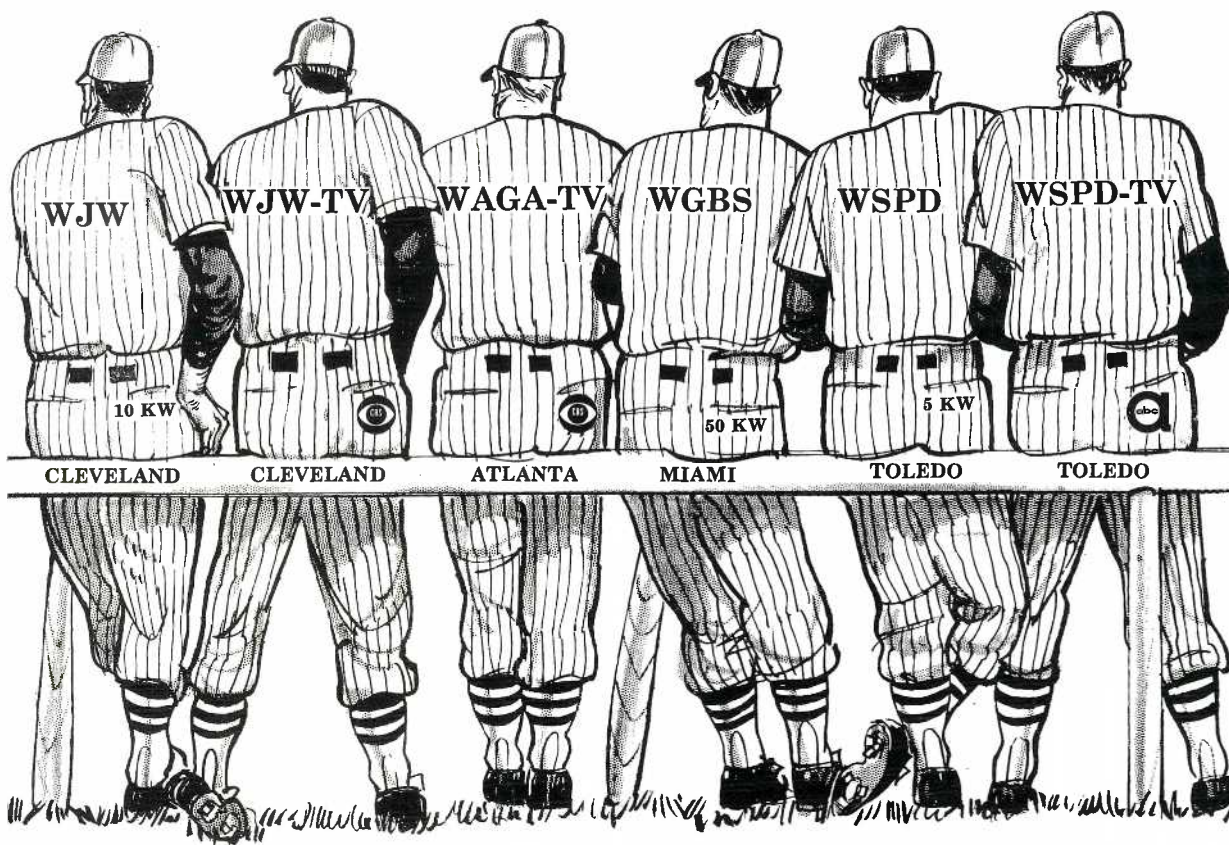
BIG



ket! ... Different!
vertising dollars!

DETROIT WJBK-TV	MILWAUKEE WITI-TV	CLEVELAND WJW
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HITTERS!



... Individual!... The one objective ...
Important Stations in Important Markets

CLEVELAND
WJW-TV

ATLANTA
WAGA-TV

MIAMI
WGBS

TOLEDO
WSPD

TOLEDO
WSPD-TV

STORER
BROADCASTING COMPANY



WMCT

cameras cover the

LOCAL SCENE

*more than all
other Memphis TV
stations combined!*

We're proud!

Last month, WMCT news-cameraman, Charles Cadwell, won 13 of 21 awards given for outstanding TV news photography in a state-wide competition sponsored by the Middle-Tennessee Press Photographers Association. These awards were for spot news, general news, features, documentaries and sports.



Whether it's news, sports, or special events . . . if it's of interest to Mid-South families . . . WMCT film or live cameras are there. In fact, news and special events coverage that *serves* the community's needs and interests has been a major effort of WMCT for over thirteen years.

WMCT-MEMPHIS

CHANNEL
NBC



Full power

Natl. Rep. Blair-TV

FOCUS ON NEWS

Telstar, TV bridge
the Old World
and the New; Both
are concerned
about TV's future

History, an old newspaper saying has it, is rarely made in hot weather.

But history of the most exciting kind was made last month. And it was the communications industry that made it.

The date was July 10, the time 4:35 a.m. (EDT), the place Cape Canaveral, Fla. With a thunderous roar and a blaze of light a 170-pound experimental communications satellite, the size and shape of a medicine ball, was flung into orbit by a three-stage Thor-Delta rocket. The world had witnessed the successful launching of the first privately-owned space project and a new communications dimension had been unveiled.

From the start, Telstar, the experimental satellite, performed beautifully and the American Telephone & Telegraph Co., its private enterprise sponsor, couldn't have been more jubilant. Corporation board chairman Frederick R. Kappel, viewing the wonders his company millions had wrought, commented "Magnificently done."

On its sixth pass, some 15 hours after launch around the earth, the satellite was in sight of AT&T's huge Andover, Me., ground station for 56 minutes. For 37 minutes of that time broadcasts of live and taped TV, phone messages, a telephoto picture and high-speed data were carried out.

The first TV transmission relayed back to earth via the satellite was a picture of an American flag flying from a pole in Andover while the "Star Spangled Banner" was played in the background. The three TV networks broke into their evening programs to carry major portions of the initial telecast (at 7:26 p.m.).

This first demonstration was designed only as an experiment to be seen within the confines of the U.S., but it soon developed into the first transatlantic telecast. Ground stations, first in France and then in England, picked up portions of the program.

The verdict on the image and sound quality received from the initial Telstar

transmission depended on location. At AT&T's ground station in Holmdel, N.J., audio was "exceptionally sharp" all the way through, video "blurred and indistinguishable" at first, "excellent and clear" subsequently.

At Goonhilly Downs, in Cornwall, England, difficulty was experienced in "resolving the signal." No audio was received and the video was described as "blurred and wavering."

At Pleumeur-Bodou on the Brittany peninsula in France both image and sound were described as of "excellent" quality.

The next day (July 11), on Telstar's 15th orbital pass (approximately 7:35 p.m., EDT), the French bounced the first East-to-West—Europe to U.S. telecast off the whirling satellite. It was a 7-minute pre-recorded hodgepodge of songs, scenery and speeches. The pictures and sound made the journey across the Atlantic in remarkably good shape.

One orbital pass later (at 10:20 p.m., EDT), the British, smarting over the French success, beamed their own program across the sea. This one was live and showed some ground station equipment and a group of government officials exchanging verbal back-slaps.

The French telecast angered the British. It jumped the gun on the Euro-

pean Broadcasting Union (England and France are among the 16 member nations), which for months had been planning the first joint European transatlantic telecast. This unexpected rivalry cast a shadow on the otherwise widespread jubilation of the occasion: Worldwide communication by satellites holds enormous promise for mankind, but can work only in an atmosphere of unselfish international cooperation. Yet with Telstar only two days in space, the temptations of nationalism had already brewed trouble among the participants.

Background to the news: The Kennedy administration breathed a collective sigh of relief when Telstar was successfully launched. If technical and/or weather difficulties had prevented the launch before July 15, chances are that the privately-financed project would have been by-passed for the time being in favor of the NASA-sponsored, RCA-built Project Relay. What with recent stock market failings and much-criticized government investigations of business activities, the administration did not want to leave itself open to more anti-private enterprise charges.

Still open to large-size doubts is the question of communications satellites' relationship to the future well-being of television. (See "Taking the Blue Sky Out of Space," TELEVISION MAGAZINE, July 1962.) To these ends the White House indicated that it would initiate a study of international communications that will examine the new opportunities and problems arising from the launching of Telstar.

The earth-girdling communications satellite unquestionably was the big broadcasting news of the month, but the subject of "equal time" was probably the most provocative issue of the period. Frank Stanton, president of CBS, Robert W. Sarnoff, board chairman of NBC, and LeRoy Collins, president of the National Association of Broadcasters, were among the 22 top level witnesses

BIG HITTER IN ATLANTA

WAGA-TV's selection to telecast the first season of Atlanta AAA baseball is a recent honor for this Storer station . . . Famous on the local scene for public service through daily editorials.



ATLANTA



waga-tv **5**

*The "Best Buy"
Station in an Indispensable
Market!*

Represented by Storer Television Sales, Inc.

NEWS *continued*

who testified at three days of Senate Communications Subcommittee hearings on six alternate proposals designed to temper or repeal Section 315 of the 1934 Communications Act. The provision requires equal time opportunities for all political candidates.

Messrs. Stanton and Sarnoff came out in favor of a proposal by Sen. Vance Hartke (D-Ind.), which would eliminate the equal time law entirely but would not preclude the reasonable opportunity for presentation of conflicting views.

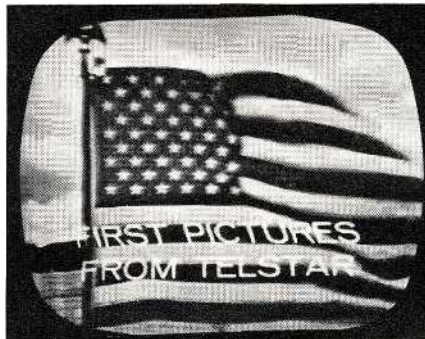
Mr. Collins also urged Congress to repeal the equal time provision. While conceding that he did not express the view of all broadcasters, Collins said that permanent removal of Sec. 315 would allow stations to perform their public

service responsibilities more effectively.

Leonard H. Goldenson, president of AB-PT, favored a measure which would exempt candidates for President and Vice President from the equal time provision. In a statement filed with the committee he said Sec. 315 should be retained for all other political candidates.

The nation's capital was the scene of another significant news story last month. The government announced that it was going to take steps to find a definitive answer to that perennially nagging industry question: Is television good or bad for children?

Abraham A. Ribicoff, resigning Secretary of Health, Education & Welfare, said that his agency would conduct a



HISTORIC TRIO

From the U.S.A.

The programming was prosaic, but the feat was sublime. The American flag, waving in the breeze—the first telecast from space—ushered in a new age of instant worldwide space communications.

From France

Singer Yves Montand took part in the first TV program ever beamed across the ocean from Europe to the U. S. The seven-minute taped show from France provoked anguished cries from England.



From England

Some three hours behind the French, the British put on a nine-minute, mostly-live transoceanic program. Unlike the French, this telecast made no attempt to entertain. Its technical quality was superb.



CBS NEWS PHOTOS



“Really...it was embarrassing”

Ever sit in an audience hoping for one award . . . then get called from your seat for every presentation? We just did. Four times we walked forward for the *Casper** awards from the Community Service Council of Metropolitan Indianapolis (that's supported by over 400 community organizations).

National honors are nice, but *Casper* awards are number one on our list. They're local . . . from

our neighbors, our community, our market. There were four broadcast awards this year. One each for community service programming and outstanding local interest news presentations, in both radio and television. “WFBM . . .WFBM . . .WFBM . . .WFBM.”

Represented by The KATZ Agency

* “Community Appreciation for Service in the field of Public Enlightenment and Relations”



MAY I GROW A LITTLE?



✻✻ This Spring KRON-TV (that's my favorite TV station) received a total of six awards in the annual news competition of the California Associated Press Television-Radio Association. And that was 50% more awards than their closest competitor – a Los Angeles station! Quite an accomplishment, I think. ✻ Best of all, they were judged first for over-all station news presentation. Their daily 6 O'Clock News received a Certificate of Excellence (that's the highest award) as the best locally-scheduled news program. They gave them another first place for their spot news coverage of the Thomas Hotel fire. Friday night's Bay Region Report won another Certificate as the finest locally-produced news review program. That's a pretty fair showing, wouldn't you say – four first

place awards in all! Assignment Four on Monday nights was given two second place awards – Market Street Blues and California Crisis: Water. A grand total of six awards for only six entries and covering only eleven categories. ✻ Here's their lineup of news and documentary programs. 6 O'CLOCK NEWS, Monday through Friday; 11 O'CLOCK NEWS, Monday through Friday; ASSIGNMENT FOUR, Monday at 6:30 p.m.; PORTRAIT, Wednesday at 6:30 p.m.; BAY REGION REPORT, Friday at 6:30 p.m. and repeated Sunday at 11:00 p.m.; NEWS REVIEW, Saturday at 11:00 p.m. and COMMUNITY CIRCLE, Saturday at 2:30 p.m. ✻ Just a few reasons why everyone knows that **KRON is TV in SF!** ✻

KRON-TV 4

KRON-TV, SAN FRANCISCO IS AFFILIATED WITH NBC.

NEWS *continued*

thorough study to "separate fact from fancy" in the claims and counterclaims on television's effect on children. A series of planning conferences leading up to actual research in the field will be held this fall. They will be directed by a steering committee headed by Bernard Russell.

The steering committee will select specific projects, arrange financial support and set up a system for supervising the research. Taking part in the planning sessions will be professional educators, child welfare specialists, mass communications research experts and representatives of the television industry.

The Department of Health, Education & Welfare agreed to sponsor the study at the request of Sen. Thomas J. Dodd (D-Conn.), whose Senate Juvenile Delinquency Subcommittee has been investigating sex and violence on TV.

Meanwhile, ABC-TV, not to be outdone by the government, announced its own research project in the children's programming field. Grants of \$2,000 each were awarded to 10 university professors who will engage in evaluations of the new children's series, *Discovery '62* (ABC-TV, Monday-through-Friday, 4:30-4:50 p.m.), beginning this fall.

The cigarette smoking—lung cancer controversy was back in the news. The Independent Television Authority, the body that regulates England's commercial TV system, drew up a new TV code designed to prevent tobacco commercials from making a special appeal to the young. The code forbids Britain's commercial TV broadcasters from accepting cigarette advertising that "overemphasizes the pleasures to be obtained from cigarettes," uses prominent athletes or other heroes, appeals to pride or "general manliness," uses fashionable social settings or attempts to link cigarette smoking with romantic situations.

Background to the news: The ITA code adds another link to the fast-growing world-wide ring of regulations that restrict the advertising of cigarettes in all media. ITA's action is similar to one taken several weeks ago in Denmark, when the country's tobacco industry voluntarily agreed not to use testimonials from sports heroes. (See "Ominous Rumble From Overseas," Television Magazine, June 1962.)

The cigarette industry avoided another pack of woe when, after a three-week trial, a Federal Court jury in Kansas City, Mo., found that Philip Morris was not liable for a cancer contracted by a cigarette smoker. John T. Ross, a former officer of the Better Business Bureau, had sued for \$250,000 in con-

tending that the company's advertising implied a warranty against throat irritation. In throwing out the case, the jury agreed that no evidence—medical or otherwise—could say with certainty that cigarette smoking caused cancer. Still awaiting trial, however, is similar litigation, this one concerning a Pittsburgh carpenter suing Liggett & Myers for \$1,250,000 in damages after his right lung was removed because of cancer.

A new cigarette code was not the only issue reverberating around the British Isles in recent days. The Pilkington Report, a 342-page study of British television prepared by a government-appointed Committee on Broadcasting, headed by glass manufacturer Sir Harry Pilkington, landed on the English broadcasting industry with all the impact of a buzz bomb. For the state-owned, non-profit BBC, the report had little but praise. For ITV, the independent (commercial) network, there was little but scorn. The committee found much of its TV programming "vapid" and "cheaply sensational," lacking in diversity and smacking of sameness.

Among the committee's recommendations: total overhaul of the commercial network and immediate granting of a second TV network to BBC.

But the British government rushed to the rescue of its beleaguered commercial broadcasters. In a White Paper, the government said it had no intention of overhauling ITV without a thorough study. It called for debate and investigation and strongly indicated that the commercial network would eventually get a second channel. The White Paper, however, did not completely ignore all Pilkington Report recommendations. Starting in mid-1964, England will have a third television channel operated under the authority of the BBC. (Also see the special feature on the Pilkington Report, page 112.)

Other news: RKO General Television, a subsidiary of RKO General Inc., started its long-awaited pay TV experiment in Hartford, Conn.

Amiable accord was reached in the product-protection controversy which had been raging since mid-May (see "Focus on News," TELEVISION MAGAZINE, July 1962). Westinghouse Broadcasting Co. and Ted Bates & Co., the principal adversaries, agreed that it's no longer possible in every case to guarantee advertisers at least a 15-minute separation between competitive commercials, but also agreed that advertisers have the right to ask for 15-minute protection and seek alternatives when that much time is not available. The peace pact seemed to offer a product-protection *modus vivendi* for the whole industry. END

38%



300,000



\$250,000

IMPRESSIVE!

97 of the 252 Network and Local programs broadcast on WDBJ-TV this week—more than 38%—are primarily designed to convey information to the more than 300,000 homes we serve. And, worthy civic, educational and religious activities will receive almost \$4800.00 worth of our time and effort at no cost to them this week,—about \$250,000.00 worth this year. This kind of service to the public is typical of most all television stations,—every week,—every year.

WDBJ-TV

Ch. 7

ROANOKE, VIRGINIA



FAST, SMOOTH ROAD TO

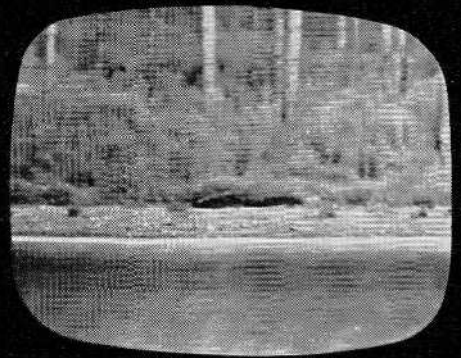
SCOTCH® BRAND VIDEO TAPE COMBINES VISUAL ELEMENTS INSTANTLY FOR "RIGHT-NOW" VIEWING!

On "SCOTCH" BRAND Live-Action Video Tape, you can electronically mix free-wheeling visual ideas with unequalled speed! No sweating out the lab wait for costly, time-consuming processing! Video tape plays back the picture moments after the latest "take"—helps conserve precious production time.

The sky's the limit on special effects you can achieve with "SCOTCH" Video Tape. The automotive "teaser" commercial at right, for example, matted the man, seat, steering wheel into a previously taped highway scene. It dramatized the performance but kept secret new car styling. With video tape and today's versatile electronics equipment, you can combine different backgrounds and foregrounds . . . put live-action on miniature sets or in front of stills or movies . . . combine several images of the same person. You can introduce pixies and giants . . . do split-screen comparisons . . . create special-pattern wipes . . . combine photos, drawings, cartoons, movies, live-action—you name it! Video tape shows how you're doing immediately when improvements are easy, corrections economical!

And that's not all! "SCOTCH" Video Tape achieves "presence" extraordinary, makes recorded pictures look live. Editing's easier than ever. And "SCOTCH" Video Tape records in either black-and-white or color, with no lab processing. Ask your nearby video tape production house for details on all the advantages of tape. Or send for *free* booklet, "Techniques of Editing Video Tape," which includes several examples of special effects. Write Magnetic Products Division, Dept. MCS-82, 3M Company, St. Paul 1, Minn.

"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 1, MINN. EXPORT: 99 PARK AVE., NEW YORK, CANADA - LONDON, ONTARIO. ©1962, 3M CO.

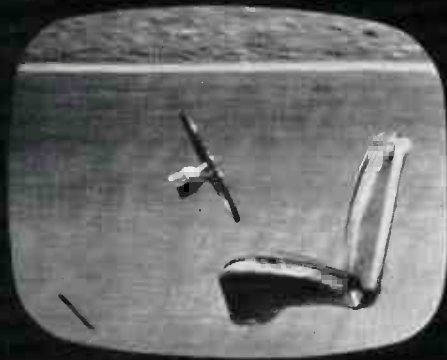


1. For this automotive commercial, highway scenes were first video-taped, using pre-recorded sound track to cue zooms, other camera angles.



4. Now dolly in for a close-up. Sound track that cued the highway scenes assured proper background perspective for the close-up.

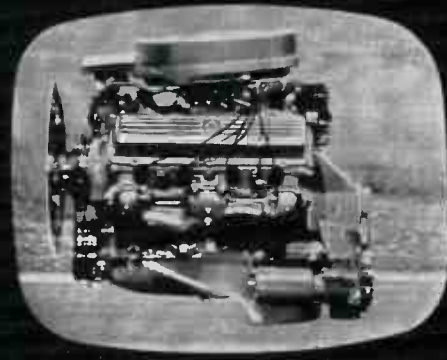
SPECIAL EFFECTS—NO LAB DETOUR!



2. Seat, steering wheel, gas pedal were added at the studio, using VideoScene, a high-quality electronic matting process.



3. Presto! The driver's in the picture, too. VideoScene process masked out supporting platform, steering column, other unwanted elements.



5. A close-up of the engine, shot in the studio and matted against highway background, was no problem with VideoScene.



6. A superimposed slide completes the teaser commercial, which shows the ride, but keeps new-car styling a well-guarded secret.

Magnetic Products Division **3M**
COMPANY



WARREN DOREMUS, Director of Public Affairs, WHEC-TV

IN ROCHESTER, NEW YORK...

P.S.

STANDS FOR PUBLIC SERVICE AT WHEC-TV

In every Television community there is **ONE** station that seems especially conscious of its civic responsibilities.

In Rochester, New York, that station is **WHEC-TV**.

Highlighting our extensive and continuous Public Service programming are **TWO MONTHLY PUBLIC SERVICE FEATURES**

produced and directed by the WHEC-TV Public Affairs Department, Warren Doremus, Director . . .

“ROCHESTER REPORTS”

A documentary series dealing with important social, economic and cultural matters—employing sound film, videotape and live techniques. Programs have embraced such subjects as:

- A Day in the Life of a TV News Department
- Behind the Scenes of a Modern Police Bureau
- Wheels, Wings and Rails—city transportation crisis
- The Graduate—the future facing the class of '62
- Adventure—SCUBA Diving

“FACE THE COMMUNITY”

A discussion series with subjects of current interest and importance to people of the Rochester area, ranging from panels and interviews to political debates in the traditional form. Subject matter has included:

- Integration in a Northern City
- Medicare for the Aged
- The High School Drop-Out
- Emotionally Disturbed Children
- Current Elections—National, State, Local

Among the guests: Governor Rockefeller, Ambassador Lodge, Supreme Court Justice Douglas, Governor Brown of California, Eleanor Roosevelt and local civic leaders.

TO REACH DEEP INTO THE PROSPERITY OF ROCHESTER, NEW YORK,
YOU CAN NOT CHOOSE A MORE RESPONSIBLE VOICE THAN . . .

WHEC-TV

CHANNEL 10, ROCHESTER, N.Y.



A monthly measure of comment and criticism about TV



Robert W. Sarnoff, chairman of the board of the National Broadcasting Company, addressing the Liberty Bell Award Luncheon of the USO in Philadelphia on the subject of "Effects of TV on the U.S. Image Abroad":

As we are constantly reminded these days, the age of international television is upon us. It represents great opportunity and potential. [But]...false fears are being built up today that America's national television output may injure our country's image in the eyes of the world.

We have been warned, for example, that America's television image abroad has been made a pressing problem by the imminent dawn of satellite communications, enabling us to bounce television signals across the oceans. Indeed, the impression has been created in some quarters that the problem will become urgent with the launching of a communications satellite in the immediate future.

Perhaps it is time to start considering these prospects with our feet on the ground. To begin with, the experimental satellite will bounce signals between the United States and Europe on an extremely limited basis, with transmissions confined to some 20 minutes at a time between intervals of more than two hours, on those days when transmission is possible at all. But even in the years ahead, when more sophisticated satellite systems will make virtually continuous contact possible between points in various parts of the globe for all kinds of communications, it is unrealistic to expect television

programs to comprise a major part of their total traffic.

The reasons are simple. There is a significant discrepancy between time zones on different continents. Prime evening time in the United States, for example, falls in the wee hours of the morning in Europe, while the prime evening viewing hours in Europe occupy the American afternoon. This should not and will not discourage the transmission of important events as they are taking place, such as a critical U. N. session or an inauguration, election night coverage or possibly even the finals at Wimbledon. But where most international programming is concerned, it will probably make most sense, from the standpoint of economics as well as timing, to ship taped or filmed programs by air for broadcast abroad. Let us face the fact that this new means of instantaneous transmission will have relatively little to do with the bulk of American television exports to the world, and particularly programs of the kind that seem to arouse concern.

... But is there really a problem? Are American television producers and distributors responsible for creating misunderstanding or ill will on the part of foreign television audiences? The facts point in just the opposite direction.

In considering this whole question, it is important to understand that the role of the American distributor of television programs abroad has a number of realistic limitations. Basically, it is the foreign broadcasters who determine ultimately what American programs are seen abroad; it is they who select and purchase, from a wide range of available programs, the shows they believe will hold the greatest interest for their audiences. The decision to show *Laramie* and *Perry Mason* to the British public was made not by NBC or CBS but by the BBC—and it is the BBC that decides when it wants to show an *NBC White Paper* or a *CBS Reports*.

Beyond this consideration, there are further limitations on foreign purchasers and American distributors alike. In most foreign countries, the choice by purchasers is conditioned by government quotas on the importation of programs. Here at home, some outstanding programs do not become available for foreign sale. For example, NBC would like to offer such programs as *Perry Como* and *Dinah Shore* for foreign showing. But it has developed that some of the guest stars on these programs decline to grant rights for foreign distribution; thus as a practical matter, we have been compelled to withhold this and similar series, from the foreign market.

Nevertheless, despite these limitations, there is a broad range of American programs from which foreign broadcasters can choose. Where NBC is concerned, more than 15% of the television product we distribute around the world is in the area of news and informational programming. That is a higher percentage than we had in the NBC television network schedule until three years ago.

Some of the programs [that we export] are in the western, adventure and suspense categories. It has been suggested they create the impression we are a nation of cowboys, gunmen and private eyes. When you consider the totality of impressions foreigners receive of America through all the communications media, such a suggestion seems an unwarranted reflection on the intelligence of foreign audiences. The fact that these programs are popular in countries around the world hardly supports the notion they are creating ill will toward the United States among the millions of foreigners who enjoy viewing them.

On the contrary, the very popularity of these shows abroad suggests they are a source of good will toward our country. And this impression is supported by people who ought to know. Last year the United States Information Agency surveyed 34 of its field posts around the



**"You'd think she would
have punched us
right square
in the nose!"**

But she didn't.

We're talking about Miss Dorothy Kilgallen.

About four months ago we took rather unfair advantage of this lady. She'd whacked us in her January 21 column regarding our Seattle World's Fair (in those days she was not alone in underestimating the magnitude of the upcoming Fair).

Miss Kilgallen titled as "Funny Americanism" the fact that Seattle had hired a New York press agent.

"Can't you see New Yorkers trekking out to Seattle to view a science pavilion?" she asked.

Well, you can imagine our indignation. Treating us like country boys and all that jazz. So we honed up the keys on our favorite Underwood and let her have it. Real good... a double-truck in the trades from coast to coast. In fact, with our tongue tucked up slightly under our left optic nerve, we closed the piece by suggesting she "talk it over with Dick and the kids", and if it was okay, the Crown Stations would pay their way to the Fair.

Then, we sat and waited. It was deathly silent. We

felt a little like Ahab drifting in a flat calm waiting for Moby Dick to surface again.

Not a word. Then, on March 25, the Kilgallen column contained a nice plug for the Fair, announcing "more than \$7,000,000 in advance ticket sales." On April 25, she did it again. On May 2, Miss Kilgallen revealed "Bob Hope wants Keely Smith to join his troupe at the Seattle World's Fair in July." And so they came. One fine puff after another.

Just goes to show. You never know a woman.

Thank you, Dorothy.

P.S. The Fair is doing fabulously. Attendance is running far above the 9,000,000 forecast. Business is jumping out here, too. People are pouring into Seattle, Portland and Spokane from all over the globe. Looks like our Crown Corner may have the biggest off-Broadway hit in 50 years.

THE CROWN STATIONS

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

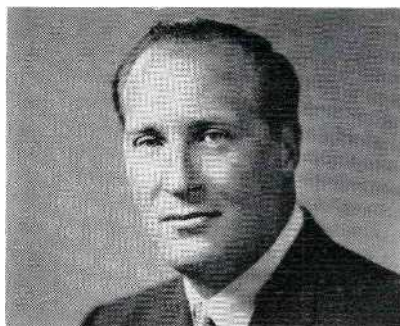
PLAYBACK *continued*

world on the effects of American television abroad. Let me read you the summary of the survey's conclusions: "The wide popular favor American commercial TV enjoys, and belief that wholesale exposure of foreign audiences to impressions of America is on balance a blessing, however mixed, leads to the verdict that American commercial TV showings currently are more helpful than harmful in creating favorable attitudes toward the United States." As far as I can determine, this is the latest survey of its kind; I should add that the only significant change in the export of American television programs in the year since the survey was made has been a relative increase in news and information programs.

Ironically, what is injuring the reputation of American television abroad, and hence our national image, is not the programs we send overseas but the harsh, highly publicized estimate of television by those Americans who find it fails to conform to their own tastes. It is my experience from my own travels abroad that American television is most appreciated where its output can be most largely seen and most depreciated where people can only read about it.

I do not question that our programs prompt some criticism abroad, just as they do at home. I do not question that some of our output deserves criticism, and I know that much of what we do can be improved. It is impossible to conceive of any program service on the scale of a mass medium that would fail to create some differences and disapproval. But whatever the criticism, it certainly cannot justify the exertion of official influence, no matter how indirect, upon the television program process at home or the distribution of programs abroad. It would be as unthinkable to place controls on the export of American programs as it would be to curb the foreign distribution of the *New York Times* or *Time* magazine, which also circulate throughout the free world. And it seems just as unthinkable to shape American programs for export as it would be to suggest that the *Times* or *Time* magazine slant their reports with an eye to the impression they might create on foreign readers.

By the very nature of a free society, we stand before the world, "warts and all." We can no more hide our flaws, nor should we want to, than we can hide the crack in the Liberty Bell. What America sees on its television screen is a reasonable mirror image of its own tastes and interests. Even if some of us may not be satisfied with the reflection, we cannot as an open society succeed in pretending we are something other than what we are.



Martin L. Nierman, executive vice president of Edward Petry & Co., addressing the Virginia Broadcasters Association on the subject of "Broadcasting, 1970":

There is a familiar pattern in the development of all media. At the beginning rates are high when compared with early audiences. Thus media cost per thousand is high at the start. Then it declines until audience growth begins to level, after which it starts upward.

In the print media these developments took many years. If we take the index for leading magazines beginning with 1920 we find that circulation rose faster than costs for 30 years right up to 1950. In that year, before TV was a major factor, costs took over and magazine c-p-m has continued to rise ever since.

Television has telescoped these developments into 15 incredible years. If our industry adheres to the pattern of older media we face a long term trend in which rate increases will exceed audience growth. Does this mean that the prophets of gloom who have been shouting that "TV will price itself out of the market" for all these years are at long last about to be vindicated? Not at all. . . .

Of course it's absurd to equate print impressions with sight, sound and motion impact, but even on a c-p-m basis television is a much better buy than either magazine or newspapers right now. During the 50s, in spite of all the hand-wringing about the "high cost of television," our medium's c-p-m dropped 40%, while magazines rose 36% and newspapers went up 33%. So, if we are now embarked on a rising curve for c-p-m, we are starting from a lower base than our principal competition and there is every reason to feel confident that television will continue to hold this important advantage over the long term.

We've heard a great deal about the population explosion in recent years, and we are in the midst of one in the U.S.A. According to authoritative recent projections, our population will increase by 19% during the 60s—34,000,000 more Americans by 1970.

Let's see what this means in terms of

NOW NUMBER

3

IN FLORIDA

ORLANDO-DAYTONA

**Fastest growing
market in Florida**

	Nat. Mkt. Ranking*	Homes* TV
Miami	26	566,300
Tampa	40	425,100
Orlando- Daytona	67	292,100
Jacksonville	75	257,700

*Television, May 1962

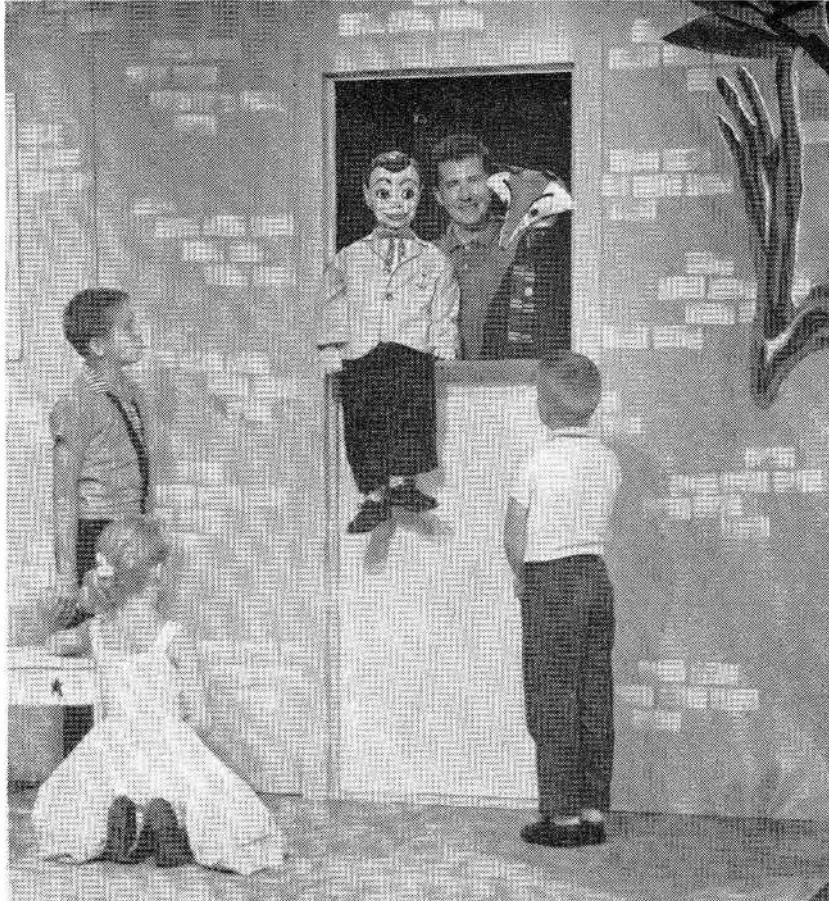
WESH-TV

Florida's Channel 2

Advertising Time Sales, Inc.
National Representatives



**Covers more of Florida than
any other TV Station**



WFLA-TV's Uncle Bruce and "Little Mike" welcome children to their daily afternoon show.

In Tampa — St. Petersburg
"KEYED" LOCAL PROGRAMMING PROVIDES
WHOLESOME ENTERTAINMENT FOR THE CHILDREN

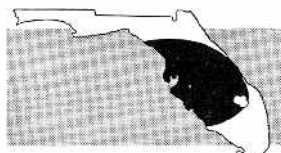


On WFLA-TV, local programming is "keyed." Local programs are direct reflections of the needs of the community as determined by constant research and study. One year ago the vital need of Tampa . . . St. Petersburg was found to be wholesome entertainment for the children. WFLA-TV's answer: Uncle Bruce and his friend "Little Mike."

An ordained minister with exceptional showmanship and an unusual understanding of children, Uncle Bruce gives the children a sincerity and warmth never before received on local television.

In addition to his daily afternoon "Kids Carousel" show, Uncle Bruce conducts a Bible education program on Sunday afternoons. Children participate as guests on all programs.

Thousands of letters from children and parents indicate that the Uncle Bruce programs do fulfill the vital need for wholesome entertainment for the children . . . the big reason why children in Tampa and St. Petersburg watch WFLA-TV.



— Channel 8, Represented Nationally by **BLAIR-TV**

PLAYBACK *continued*

your own situation. Virginia, according to these forecasts, will gain population at very close to the national rate. In 1960 the state was 14th largest, and in 1970 Virginia will still rank 14th among the 50 in spite of the fabulous growth statistics we've been hearing about in some of the newer population centers. The state will add more than 700,000 people—the equivalent of another good-sized TV market. Since TV saturation is only 84% and since it is bound to climb higher, the combination of TV and population growth can be expected to add at least 200,000 new homes to your stations' coverage during this 10-year period—a hefty 25% plus.

The older media cannot depend on this built-in growth. For example, during a recent 5-year period, newspaper circulation increased only 1% while the population rose by nearly 10%.

Over and above the increases in set counts are the gains we can reasonably anticipate in TV sets-in-use. Wholesale population growth is being accompanied by far reaching changes within the various age groupings. As we all know, younger families are the strongest TV fans. These families are due to increase at a much faster rate than the older age brackets. According to some authorities, half our entire population will be 25 or under by 1965. The products of the post-war baby boom will soon be forming families of their own. These youngsters who cut their teeth on Howdy Doody and Kukla Fran represent the most TV-oriented group of all, and we can count on them to raise total viewing.

As this "TV generation" comes of age, its parents, who were part of the heavy viewing younger families of the 50's, will be moving into the older age brackets. There is every reason to expect that the long established media habits of these people will remain fixed. The result should be an increase in sets in use among older families, the groups which heretofore were below average in TV consumption.

Another thing we've been hearing a great deal about these days is automation and its corollary, increased leisure time. For the long term this trend is expected to accelerate. This can be another major plus for our medium. Every study on the subject shows that when people have more free time they view more. . . .

Television's increasing mobility will become more important in view of these changes in our living patterns. New and better portables will be going along on weekends, moving out on the patio and joining in on trips to the beach and picnics, the areas where today radio rules unchallenged.

As leisure time increases television will

AGAIN

THIS

YEAR

a wide variety of advertisers have found our locally-produced community service programs to be exceptionally effective!

THE DARK CORNER
exhaustive study of mental retardation in Maryland
HENDLER CREAMERY COMPANY

BALTIMORE ORIOLE BASEBALL
major league baseball season
R. J. REYNOLDS TOBACCO COMPANY
NATIONAL BREWING COMPANY

SPECIAL REPORT
daily probe of a top headline story
FORD DEALERS
ASSOCIATION OF MARYLAND

MINUS ONE MILLION
story of high school drop-outs
READ DRUG & CHEMICAL COMPANY

THE CHORUS OF THE CHESAPEAKE
award-winning barbershop harmony
1ST NATIONAL BANK OF BALTIMORE

CITY-POLY FOOTBALL GAME
annual classic clash of scholastic football rivals
HAUSWALD BAKERY

CHRISTMAS 'ROUND THE WORLD
an original holiday season musical
TOWERS DISCOUNT CITIES

HOPKINS-MARYLAND LACROSSE GAME
finals in a hard-fought Maryland sport
1ST NATIONAL BANK OF BALTIMORE

THE YEARS AFTER
study of the world of widowhood
READ DRUG & CHEMICAL COMPANY

FRED STURM FOOTBALL GAME
benefit contest for an injured player
FORD DEALERS
ASSOCIATION OF MARYLAND

MUSIC FOR A SUMMER EVENING
symphony concert for family enjoyment
CONSOLIDATED ENGINEERING COMPANY

STRIKES 'N SPARES
Baltimore's big-league bowling
NATIONAL BREWING COMPANY

THE SONG OF CHRISTMAS
original music for the season
ESSKAY

SCHOLASTIC WRESTLING FINALS
annual MSA event
1ST NATIONAL BANK OF BALTIMORE

PRIMARY ELECTION NIGHT COVERAGE
on-the-scene report of election results
MARYLAND SAVINGS & LOAN LEAGUE

CORRALLIN' THE COLTS
behind-the-line look at big-league football
NATIONAL BREWING COMPANY

THE MAN FROM NOWHERE
study of Maryland's "disadvantaged citizen"
READ DRUG & CHEMICAL COMPANY


SCHOLASTIC BASKETBALL PLAY-OFFS
annual MSA sports event
HAUSWALD BAKERY

TELEVISION NEWS CENTER OF MARYLAND NEWS
daily comprehensive news reports
J. H. FILBERT COMPANY
PEPSI COLA BOTTLING COMPANY
OF BALTIMORE
BALTIMORE GAS & ELECTRIC COMPANY
GREENSPRING DAIRY

WBAL-TV

Maryland's Broadcast Center

BALTIMORE

Nationally represented by Edward Petry & Company 

PLAYBACK *continued*

have to provide more program time. Potential viewers will stay up longer, and be available at odd times. In the not too distant future quite a few stations will be extending their schedules beyond today's average 18-hour day. Before too long 24-hour operations may well become as commonplace in television as they are now in radio. This fresh challenge to programming ingenuity will afford new opportunities to attract the casual viewer and significantly raise the total level of viewing.

Not only will we have more programming time but more varied and exciting programming. Surely the decade in which man is expected to reach the moon can also produce the satellite technology which will make international television a reality. This broadened programming spectrum should attract more viewing from today's lighter viewers and serve to increase overall sets in use.

And these new programming horizons will be coming up in the brilliant hues of living color. In our disappointment over the rather slow rate of color television development, some of us may have lost much of our original enthusiasm for its tremendous potentials. Yet these re-

main undiminished, and today we are much closer to their realization. The problems which have retarded color TV set growth are being steadily reduced. The cost differential between color and black-and-white is being narrowed. More manufacturers are producing improved color sets, and more stations and networks are delivering larger amounts of color programming.

During the 60s, the combination of these factors, together with normal black-and-white set obsolescence, can be counted on to put color over the top. This approaching color breakthrough will, of course, not only open up whole new product groups, and win many new advertisers, but it will also enhance the medium's values for most of our present supporters. Not only will their commercials have greater impact but the greater number of color sets will appreciably increase sets in use.

The advance of color will also further accelerate the growth of multiple TV set homes. Last year the number of homes with secondary sets went up by 20% to a total of 7,100,000. We can look for the pace to quicken as more and more black-and-white sets become auxiliary units in color TV homes. This continuing expansion of television within the home will of course boost the overall volume of viewing, although at the start we may have a tough time tracing it in the rating reports.

Clearly television has plenty of room to grow in—far more than any other medium. This kind of vigorous, mature development will afford a sound base for sustained economic growth. How then does our medium stack up against the principal competition, in advertising's future books?

The most highly publicized projections of 1960 which forecast that advertising volume would double during the sixties appear now to have been somewhat optimistic—and not only because the "soaring 60s" have so far failed to go into orbit. Obviously these predictions leaned too heavily on the growth record of the fifties.

Between 1950 and 1960, advertising volume doubled, rising from \$5.7 billion to \$11.5 billion. But this was the decade in which television rocketed from \$170 million to \$1.6 billion—an 840% jump in total advertising expenditures. The fantastic onrush of television in the early 50s ballooned the growth rate for all advertising. Between 1950 and 1955, total U.S. advertising volume went up 61%. In the latter year television attained the billion dollar mark in expenditures.

In the five-year period 1955-1960 total advertising volume increased by only

27%. Over this same period television volume was up 56%, while the average for all other media gained 22%. It would appear that this 1955-60 period furnishes a much more realistic base for our projections into the sixties.

Based upon the recent trend we can look for our medium to grow three times as fast as the national economy, more than three times as fast as newspapers, twice as fast as magazines. We can anticipate that total TV volume will more than double during the sixties. By 1970 television should account for well over \$3 billion in advertiser expenditures, with a billion-plus spot television alone accounting for more advertising dollars than went into all forms of the medium only a few years ago.



John Crichton, president of the American Association of Advertising Agencies, speaking at a meeting of the AAAA Northern California Council in San Francisco:

To hear us talk in the advertising business, one might think the public thought only of us—and our problems. Let me assure you that the public spends no time worrying about the damage advertising may be doing to its collective psyche. Nor does it lavish its love on us, in eternal gratitude for having cleared its eight sinus cavities.

If there is any collective quality of the public, it is indifference. Where it finds advertising which is helpful, informative or amusing, it absorbs it and acts on it. Where the advertising is silly, dull and irrelevant, it ignores it. Where the advertising is annoying, repulsive or misleading, the public is indignant. And rightly so. Since there is little such advertising, there is little indignation. . . .

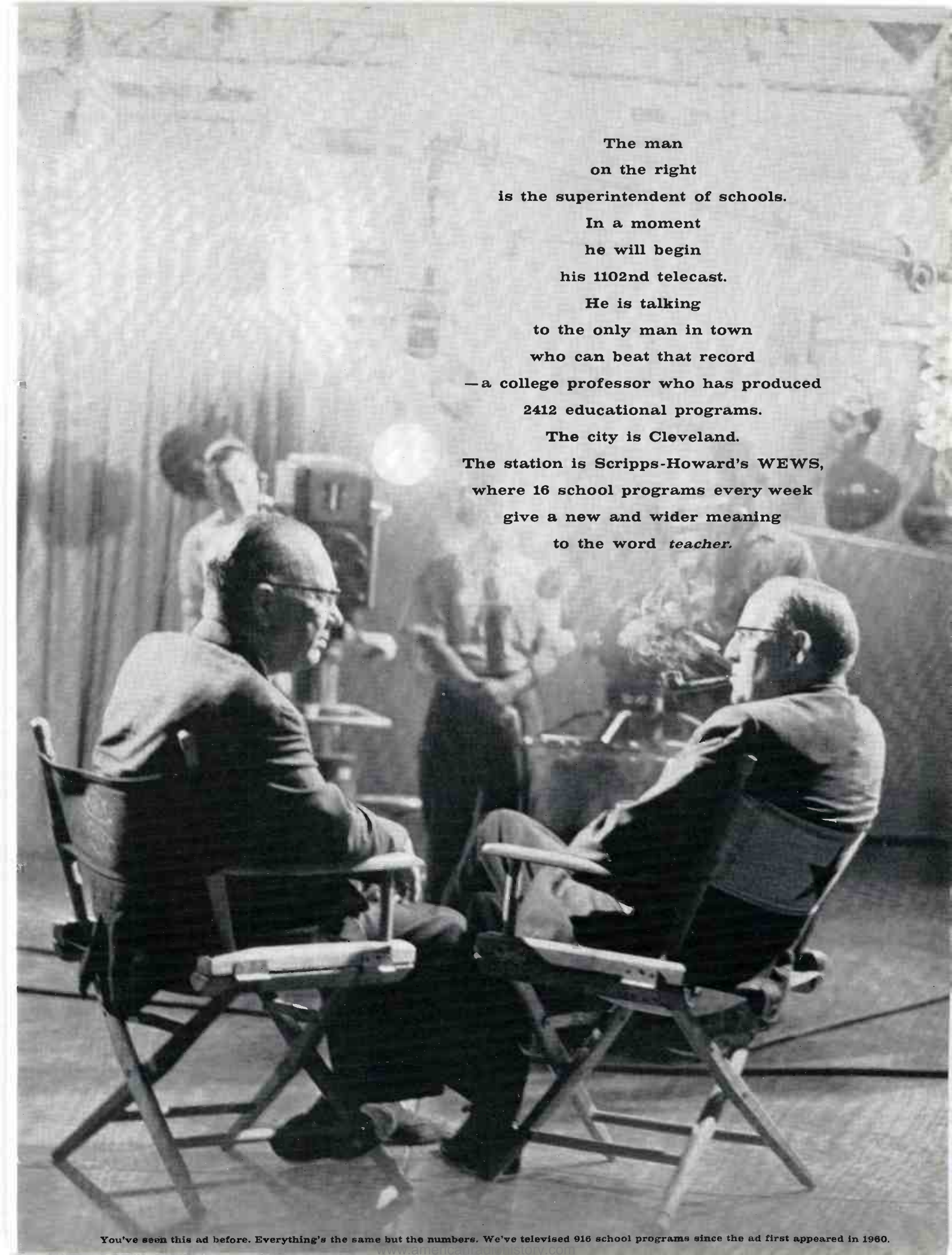
It is our climate of introspection which keeps us so engrossed in our own problems; so sure that the whole world's engrossed with us and in us. We are simply too involved with advertising, too close to it, to judge it fairly. So we magnify its faults. And we enlarge its critics, and—in a sense—glorify their criticism.

If, tomorrow, Arnold Toynbee, J.



Livingstone Found the Hidden Market

Dr. Herbert Livingstone, media chief for Bleed, Milrate and Whitespace, selected the Tri-Cities from the marketing jungle. Found more consumers than in Tucson, Des Moines or Trenton. Found television's very big in this 19th largest market in the Southeast. Bought some. Meeker (or James S. Ayres in the Southeast) will sell you some too! WCYB-TV • Bristol, Tenn.-Va.



The man
on the right
is the superintendent of schools.
In a moment
he will begin
his 1102nd telecast.
He is talking
to the only man in town
who can beat that record
— a college professor who has produced
2412 educational programs.
The city is Cleveland.
The station is Scripps-Howard's WEWS,
where 16 school programs every week
give a new and wider meaning
to the word *teacher*.

taste

It is the successful broadcaster who is able to anticipate the public's shift in taste. It is the even more successful broadcaster who is able to key his programming to these tastes with keen judgment and responsibility. And it is the most successful broadcaster of all who can create a responsive audience in order to evaluate these tastes. People watch. People listen. People know.

POST • NEWSWEEK STATIONS
A DIVISION OF THE WASHINGTON POST COMPANY

WTOP-TV, CHANNEL 9, WASHINGTON, D.C. ●

WJXT, CHANNEL 4, JACKSONVILLE, FLORIDA ●

WTOP RADIO, WASHINGTON, D.C.

PLAYBACK *continued*

Kenneth Galbraith and Arthur M. Schlesinger Jr. were all to be missing in a small fishing boat, how many newspapers do you think would refer to any of them as a critic of advertising? Here you have the historian who may be the greatest of our time, an American ambassador who is also an economist and a writer of best-selling non-fiction, and a special assistant in the White House and Pulitzer Prize-winner in biography. Who will add the phrase—"and a critic of advertising"?

Actually, the critical status of all three rests on somewhat incidental ground. Toynbee lectured in Williamsburg on "The Continuing Effects of the American Revolution," and in that speech made no reference to advertising as such. He did say that "Madison Avenue, and all that label stands for" was a worse menace to America than Communism. But any reading of the speech makes clear that he was talking about a materialistic way of life in a hungry world—and aside from two more references to Madison Avenue as an ideal, and again as all Madison Avenue stands for, this is the sum of what he had to say.

Galbraith is an economist who can write, and "The Affluent Society" was a best seller. It is easy to forget that it was originally regarded as friendly to advertising, and that our present ambassador to India regarded it so little as an anti-advertising tract that he didn't bother to index "advertising" as part of the book.

Schlesinger, now a special aide in the White House, did indeed advocate a tax on advertising as part of a speech to a union called "Private Indulgence or National Power?" He was later to say that the idea of an advertising tax was thrown in, and he would want to analyze the whole notion if he were to advance it seriously. However that may be, the exact phrasing of what he said was . . . "but by taxing *things* to help people, such as, for example, a tax on advertising."

My point is: even if all three were dedicated critics of advertising, and the record hardly suggests that they are, they qualified on fairly minor ground, and actually with only a few chance phrases. Galbraith may be the exception.

It seems to me that this is testimony to our extraordinary sensitivity. These peanuts dropped in teacups have raised a tidal wave in our business.

If we were doctors . . . or educators . . . or officials of the Department of Agriculture . . . we would find this criticism mild. But it rankles within us, because we think well of our business, and we would like it to be thought well of by others.



Roy Huggins, 20th Century-Fox Television producer in charge of the Bus Stop series, assessing Newton Minow's performance in his first year as FCC chairman in an address to the TV-Radio Guild of San Francisco State College:

Television's impulse toward slow but steady improvement has never faltered, until today. Now, for the first time in that medium's brief history, a decline in quality and spirit is under way, and the reversal is largely the result of Newton Minow's policies as chairman of the Federal Communications Commission.

This premise is addressed to that group in our society whose first reaction will be one of swift and angry rejection. It is one of the mysteries of these disjunctive times that the liberal community gives impassioned support to governmental control of our greatest source of public art, information and orientation, thus putting itself on the dark side of a battle in which the stake is no less than America's tradition of free speech. The mystery is deepened by the fact that this fealty is granted to a seven-man regulatory agency made up of three lawyers, two engineers, one business man and a former member of the FBI, the latter once known as "Senator Joseph McCarthy's man" in that organization. The mystery yields slightly to the inarguable: that no man of good will denies the worthiness of Minow's goals nor fails to share his apprehensions concerning the trivial role assigned to this powerful medium by our society. But it should be one thing to share Minow's alarms and quite another to share his proposals. I agree with everything Newton Minow says, but I will oppose to the death his right to say it. . . .

There is no question that the FCC, the initials of which, the Commissioners are fond of saying, mean "from crisis to crisis," is charged by law with the duty to see that television channels are used "in the public interest, convenience and

necessity." It is equally true that this is a phrase taken from public utilities legislation, and no public utility was ever confronted with a problem so complex, so fraught with social, political and moral overtones as programming. Nor are the broadcasters classified as public utilities. (Although Calvin Coolidge thought they ought to be.)

There is no question that every broadcaster, in accepting his license, acknowledges the FCC's authority and promises faithfully to use that portion of the public air thus loaned to him in the public interest, convenience and necessity. But at no time in this basic contractual relationship is the simple fact acknowledged that the function of the public arts is to entertain.

Nearly 50 million Americans have purchased television sets, spending some \$25 billion in sets and service. Many researchers have asked them why they bought those sets, and no American has ever been known to reply that he did so out of devotion to the public interest, convenience and necessity. The vast majority simply replied: "For entertainment." When they were asked what television had done for them, "The great majority," reports Raymond Stewart, who surveyed the problem for the Division of Journalism at Emory University, "answered that it had entertained them." But the word "entertainment" does not appear in the Communications Act, and perhaps rightly so. The Congress was doubtless confident that entertainment would take care of itself, but feared that the public interest might not. However, the Act also failed to define the public interest, avoided any language relating to the imponderables of programming for a mass audience, required the Commission to make judgments on program quality, but added a section (326) forbidding the Commission to censor or to interfere with freedom of speech.

The ambiguity of the Act was prob-

PLAYBACK *continued*

ably calculated. Congress recognized the impossibility of reducing to points of law the tenuous relationship, if any, between the public interest and the public arts. The broadly stated Communications Act is evidently based on faith in the democratic process.

"... Licensees are prohibited from broadcasting obscene, indecent or profane matter, or any information in the conduct of a lottery, or denying equal opportunities to political candidates," John Doerfer [ex-FCC chairman] once said, adding: "Apart from this, the Federal Communications Commission has little power over programming—especially over a single program."

Had Newton Minow agreed with Doerfer that the Commission was so powerless, he would never have gone to Washington. Here are some statements that reflect a view quite different from Doerfer's:

"... A private industry which utilizes public airwaves and TV channels—and which is necessarily regulated by public agencies—has a tremendous responsibility for public service. . . .

"Will the politician's desire for reelection—and the broadcaster's desire for

ratings—cause both to flatter every public whim and prejudice—to seek the lowest common denominator of appeal—to put public opinion at all times ahead of the public interest?

"... I urge you to reject that view of broadcasting. . . .

"We should not underestimate the American people. . . .

"Quantity is not the measure. The merit of a broadcasting station or network is not to be judged by the number of hours a month logged under the category of 'public service.' The question is one of quality."

I may have misled you into thinking these words were spoken by Newton Minow. They were not. John F. Kennedy spoke them in 1958. But they do represent Minow's philosophy, almost verbatim.

Minow and President Kennedy may be wrong in their sanguine estimate of the intelligence of the common man, but it is a theme to which Minow constantly returns with confidence. My own confidence is less firm. I came into television seven years ago with two cherished beliefs: that the average viewer was above average and that I was an enormously talented producer. After a less than successful 1961 season, I find myself faced with the problem of having to abandon one of those beliefs.

Minow's philosophy puts him in the exact center between those who believe television should be left alone because it is doing what the American people manifestly want it to do, and those who feel it should be left alone because absolutely nothing can be done for it.

At Minow's right are the broadcasters, who feel that they are obligated to cater to the mass audience: "... there has occurred to me the possibility," Dr. Frank Stanton once said to Minow, "that the more sophisticated who are restless with the type of entertainment that appeals to others may need a rededication of faith in that hopeful experiment that is our democracy."

KENNEDY'S LEAD

Minow did not agree. That the common man would rather be entertained than edified carries no great weight with him. He takes his lead from President Kennedy that what the public wants is not necessarily what the public should get, that strong leadership by government is one of the prime characteristics of 20th Century democracy. Thus he denies that television is or ought to be a passive instrument of distraction.

At Minow's left are the intellectuals of both the extreme left and the radical right, who believe that television is an instrument of corruption and exploita-

tion, and that a better popular culture must await the coming of a better society. As Dwight Macdonald once said: "Mass culture . . . destroys all values, since value judgments imply discrimination. Mass culture is very, very democratic. It absolutely refuses to discriminate against, or between, anything or anybody." Minow would reject Macdonald's conviction that television's faults are not remediable, but he would agree wholeheartedly that the present condition of television is undiscriminating, and democratic only in the vulgar sense of that word.

In summing up Minow's philosophy, I believe it would be safe to speculate that he regards television as a vast wasteland.

TWO WAYS TO THE GOAL


Minow hopes to reach his goal of raising the aesthetic and public service levels of programming by two routes. The first is to increase competition and variety through the expansion of television service. He has been one of the most effective chairmen in the history of the FCC in his efforts to enlarge limited markets, in his courageous fight for legislation to bring the dormant UHF channels into use, in his sponsorship of federal aid to educational television, and in clearing the way for the proponents of pay TV to prove their contentions or to fail in the attempt. For these labors he richly deserves our esteem and our support.

It was along the second and, in his view, more direct and important route that the dangers lay, and Minow was acutely aware of those dangers from the start. In his initial appearance before the Senate Committee on Interstate & Foreign Commerce he carefully declared his distaste for censorship. Since that time he has not, in any important public appearance, failed to make this obeisance to the American tradition of freedom of speech. In his first public address he said, "There will be no suppression of programming which does not meet with bureaucratic tastes. Censorship strikes at the tap root of our free society."

... Approximately three months after the Senate confirmed Minow as chairman of the FCC he had prepared his strategy. It appeared to be based on the minimum formal use of his ambiguous authority and the maximum use of the immense latent power of government, a power to be used obliquely in order to avoid challenge in the courts. . . . On May 9, 1961, Minow launched his campaign to wrest control of programming from the broadcasters by indicting them for their past performance, choosing a time, a place and a manner calculated to arouse massive public interest and response. His success was astonishing, pos-

84%

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2nd LARGEST
MARKET




1/3 OF THE COST!

That's right, in the densely populated 4-county Tampa Bay Market, WSUN is the best buy for the money by far!

263,100* TV Homes Daily
UNDUPLICATED A.B.C.

*TV Magazine, April '62



WSUN-TV

Tampa - St. Petersburg

Get all the facts from
Natl. Rep. Venard Rintoul
& McConnell
S. E. Rep. James S. Ayers



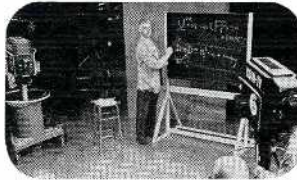
“We have Death Control Without Birth Control”

...Sir Julian Huxley,
KOIN-TV, April 29, 1962

“A Visit With Sir Julian Huxley” was first of KOIN-TV’s three special programs on population pressures. Participants included (left to right) Sir Julian Huxley; Malcom Bauer, associate editor of The Oregonian; Dr. Daniel Labby, staff member, University of Oregon Medical School.



Dr. James Tuck explored “Population Pressures and New Energy Sources” on second program in series. Panelists were Dr. William L. Parker, head of the Physics Department at Reed College; E. Robert de Lucia, vice president and chief engineer of Pacific Power & Light Co.; O. E. Walsh, vice president of Portland General Electric Co.



Third and final show featured Dr. Gregory Pincus in “A Biological Approach to Population Pressures”. Pictured (left to right) are Dr. Gabriel Lester, head of the Department of Biology at Reed; Dr. Pincus, and Dr. Herbert Griswold, of the Department of Medicine at the University of Oregon Medical School.



An urgent problem faced by all mankind is that of world over-population. Where is Man to live in the future? Where will he obtain the resources so necessary for survival? How can Man control his destiny . . . somehow balance birth control with death control?

In keeping with its continuing public information policy, KOIN-TV recently invited three famed scholars to participate in discussions of world population pressures. Ready acceptances came from Sir Julian Huxley, Dr. James Tuck and Dr. Gregory Pincus. These distinguished scientists were in Portland at the invitation of Reed College, one of the nation’s most widely recognized centers of higher learning, which is observing its 50th Anniversary. The three-part series was aired in prime time throughout KOIN-TV’s 34 county viewing area.

Oregonians heard famous biologist Sir Julian Huxley express his views upon the dangers of “death control without birth control”; the importance of conserving our food and energy sources. Dr. James Tuck, director of Project Sherwood at Los Alamos, New Mexico, explained in layman’s terms future energy sources to be derived from controlled nuclear reactions. Dr. Gregory Pincus, director for the Worcester Foundation for Experimental Biology, discussed contraceptive methods of population control.

Once again, KOIN-TV’s viewing audience was presented with a thought-provoking and timely problem. World-renowned scientists expressed controversial and sometimes startling opinions. And the people learned.

KOIN-TV

Channel 6, Portland, Oregon
One of America’s great influence stations
Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

PLAYBACK *continued*

sibly even to Minow himself, although his famous phrase was not lightly chosen. It figured prominently in FCC publicity releases prepared prior to the delivery of the speech. Thus began the aspect of the Minow regime which is new in FCC history, and possibly in the history of regulatory agencies. . . .

Great numbers of broadcasters began to show up in Washington. "Station owners," reported *Broadcasting*, "even those with small outlets at a great distance from Washington, D.C., have been routing trips to include a stopover in the nation's capital this year. This increase in tourism is not necessarily due to cherry blossoms and the White House tour. It is more often so that station management can stop at the FCC to learn why they have been sent letters of inquiry on programming and what they can do to assure license renewal."

REVERSE POPULARITY

The kind of programming Minow held in low esteem became a matter of desperate interest to licensees. They learned that he did not care for "game shows, violence, audience participation shows, formula comedies about totally unbelievable families . . . western badmen, western good men, private eyes, gangsters, more violence and cartoons." They also learned that he liked such shows as *The Bing Crosby Special*, *The Fred Astaire Show*, *Twilight Zone*, *Kraft Theatre* and *Peter Pan*. Puzzlingly, in the December 13, 1961, issue of *Daily Variety*, the comment was made that "Minow won't discuss his favorite programs or talk specifically about individual shows."

"If I did," *Variety* quoted Minow, "there would be justification in accusing me of being a censor." (Hmmm)

As public approval persisted on Minow's side, and President Kennedy continued to hold him in high esteem—and to comment on the fact publicly—Minow became increasingly confident of his policy, which led to the inevitable next step, the public indictment of specific shows and specific series. This occurred dramatically and with dismaying license at the FCC hearings in Washington in February 1962.

A series called *The Untouchables* was brought before the Commission and was soon being dissected at such length that the questioning covered 67 pages of transcript. Minute details were probed, such as the meaning of a written request to the producer for "less dialogue and more action" in a particular script. The tone of the questioning indicated that the Commission suspected the instructions of being filled with guile. One of the basic principles of film technique is

to tell stories through action, to the greatest possible exclusion of dialogue. But the issue here is not film technique but whether or not the Federal Communications Commission was acting in violation of the spirit, if not the content, of the Communications Act in so questioning a programming policy on a specific series, and in making public its disapproval of aspects of that series.

At these same hearings a single show was brought up for discussion, the so-called Fabian episode on *Bus Stop*. There has been so much misinformation published about this episode, creating such a conviction in the public mind that it was in violation of the obscenity laws, that I feel compelled to sketch its history to keep the point at issue from being lost. As a matter of fact, that history sharply highlights, and serves to document, the proposition at hand.

The episode was based on a novel, an allegory on the nature of evil, by Tom Wicker. The premise of the novel was that evil is insidious, not easy of recognition, not subject to effortless defeat, and not inclined to vanish because we set up institutions to deal with it. The show was shocking and disturbing. If it had not been, it could not have been honest. But its violence served an aesthetic purpose and was not excessive, no adultery occurred, and the story did not touch upon, even by inference, the subject of nymphomania. I say this because the show was widely reported to have dealt with "murder, alcoholism, adultery and nymphomania." Ben Gross, of the *New York Daily News*, a gentle and kind man who was offended by the episode's subject matter, made a point of the fact that the show was not, "to be truthful," overly violent.

A QUESTION OF ENVIRONMENT

Then why was there such a strong emotional charge in the general reaction to the show? In all private runnings before the episode was aired the audience response was enthusiastic. But the agency representing the sponsors felt that the story was so uncompromising, so stark, that their clients' advertising would appear in an "environment" that might negate the economic purpose of their sponsorship. The outcome was a business decision, made despite the stated opinions of several agency representatives to the effect that the show ought to be broadcast.

However, the withdrawal of the sponsors resulted in the kind of unsought publicity usually associated with scandals, and rumors began to proliferate among television people, especially reviewers, that the whole sequence of events was spurious, a fabrication to

create publicity for a series that was not faring well in the ratings race. A reporter for *Newsweek* asked me point-blank if this were not the case, and I fear I was unable to persuade him it was not.

When the episode was finally aired on December 3, 1961, the possibilities for an objective evaluation had become faint. The show was extravagantly praised by some reviewers and enthusiastically damned by others more numerous, who appeared to believe that it had been conceived and produced by Oliver Treyz with the single, cynical purpose of hiking the rating on *Bus Stop*. Mr. Treyz, former president of the American Broadcasting Company, is innocent of any direct connection with the show beyond putting it on the air. The man who produced it, Robert Blee, did so in the conviction that Tom Wicker's premise was worthy of being restated. The show was finished before *Bus Stop* began the season, long before any ratings problem was known to exist.

THE GENERAL WALKER EFFECT

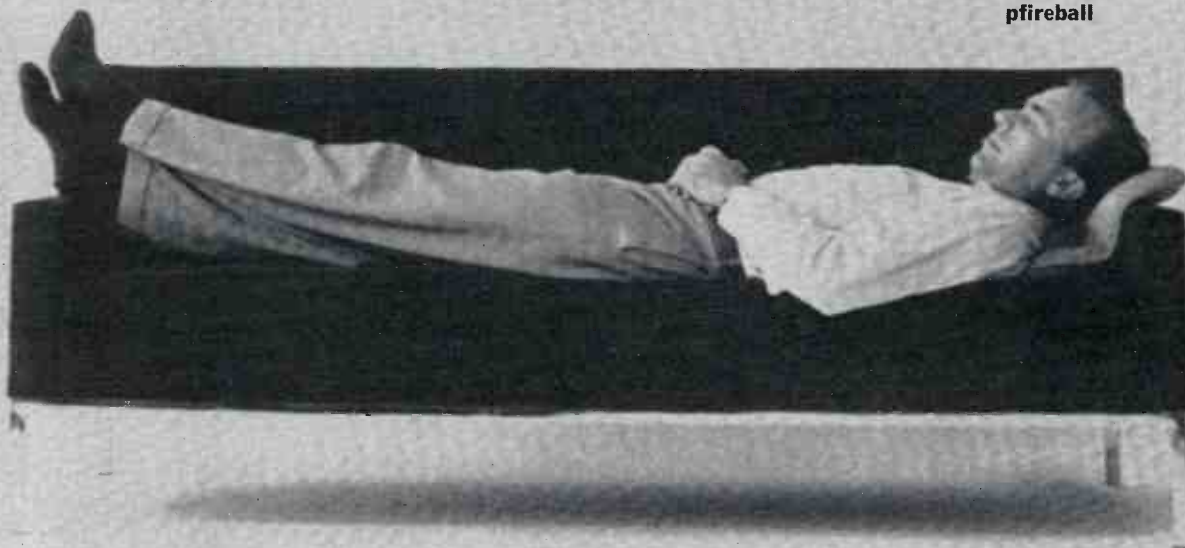
I have become, for obvious reasons, a rather sensitive authority on the history of the Fabian episode, and in my inquiries I discovered an astonishing thing. I have asked over 100 people—the entire national Nielsen sample is only 1,200—what they thought of the show. A minority said they liked it. A majority denounced it, before conceding that they had not seen it. Perhaps it is time to coin a phrase for this widespread tendency to condemn what one has not seen or read. I suggest it be called "the General Walker effect." The Senate's Dodd Committee denounced the show and made no reference while doing so to the fact that they had not seen it. They had run only excerpts. Murray Schumach, of the *New York Times*, writing in *TV Guide*, reported that "this episode, starring Fabian, was rejected because of tasteless brutality, by about 20 affiliates of the network. . . ." Having by this time concluded that if you showed me a man denouncing the episode I could show you a man who had not seen it, I called Mr. Schumach. He admitted he had not seen it, then corrected himself and said that he had seen part of it. He then protested that his remark on the show's "tasteless brutality" was a reference to the affiliates' "reported" reasons for not carrying the show. Since his comment was not in quotes, I am sure Mr. Schumach will approve my sharing the information that it was not his own opinion. Senator John O. Pastore, speaking before the National Association of Broadcasters last February 28, said, "I would be less than candid not to tell you

In the course of this typical day
Station Manager Ed Pfeiffer

- helps develop new format for News-Weather-Sports shows at 6 and 10 p.m. (Makes note to set up screening for local ad agencies and advertisers.)
- has phone conference with program department of rival network regarding loan of mobile cruiser for two-week 10,000-mile taping trip.
- goes over equipment maintenance costs with chief engineer.
- has lunch with Petryman and client adding weight to rep's proposal for important spot buy.
- hires new commercial manager from Chicago after interviewing scores of prospects.
- decides to send reporting team to Pecos, Texas (object: station-produced documentary on the Billie Sol Estes case).
- works on countless small and large jobs that ultimately affect the station's physical operation . . . its profit . . . its responsibility to the community.

All of which necessitates an occasional pause for Pfeiffer to get his second wind. For alas, he has one more place to go. Tonight, another awards banquet for his boss, Mike Shapiro.*

**Our
Mr. Pfeiffer
is a
pfireball**



WFAA-TV
Channel 8 abc
WFAA-AM-FM-TV
Communications Center

Broadcast services of
The Dallas Morning News

Represented by
Edward Petry & Co., Inc.

* Most recent — 1962 Man of
the Year — from
Associated Broadcasters
of Texas.

PLAYBACK *continued*

how greatly disturbed I was recently when I read about the *Bus Stop* production involving Fabian." He went on to quote Jack Gould's angry review of the show, and added: "I am told that in the preview of this program by the affiliates, 25 rejected it and two of the sponsors refused to sponsor the program. These I commend for their foresight and courage." Senator Pastore, having thus publicly condemned a show he had never seen and publicly commended a minority of ABC's affiliates for an act he had no right to evaluate, subsequently viewed the episode. I was not entirely unprepared to learn that he was displeased.

Thus far I have been unsuccessful in efforts to learn whether or not the FCC saw the entire episode. I have been told that they did not, but I choose to remain skeptical of that possibility. In any case, the Commission discussed the show at length in its questioning of Oliver Treyz, and Mr. Minow left no doubt in Mr. Treyz's mind nor in the minds of the leaders of the industry that he did not consider the show to be in the public interest. In mid-December 1961, Minow had announced his satisfaction with the progress that was being made in television. "The trends are pretty good," he said. "Progress is being made when 20-odd stations refused to clear a network program they believed to be objectionable." On frequent other occasions Minow has angrily protested this tendency of licensees to air "sterile pap" and avoid "the new, the creative, the daring." Minow may have a few hobgoblins, but consistency is clearly not one of them.

TESTIMONY RIVALS SCRIPT

It is quite possible that the Fabian episode was a bad show, and that its premise was poorly stated, although William Wyler has praised it highly, and novelist James Jones, whose attitude toward television is not calculated to warm the hearts of broadcasters, said after viewing it that he "had just seen a show he thought . . . held some hope for the future of TV in this country." However, we need not be too concerned here with the quality, or lack of it, of the Fabian episode. No charge of libel nor of obscenity has ever been made against it. Therefore the point at issue is simply the propriety of the FCC's public condemnation of the episode, the testimony on which occupies over 40 pages of transcript. The script of the show itself was hardly that long.

However, I would like to set aside for a moment the question of whether or not Minow's policies are in violation of either the spirit or content of the Communications Act to pursue a much simpler question. Assuming that present

FCC policies are within the law and within the tradition of American freedom, are those policies in the best interests of American television? To put the question in more pertinent terms, are those policies in the public interest, convenience and necessity? In the tradition of the long debate, I shall make no effort to define that phrase.

In December of 1961, prior to the airing of the Fabian episode, a network program chief met with me to request that I "abandon adult, hard-hitting productions" and avoid all "controversial" material henceforth because of growing apprehension among the affiliates. Three scripts were immediately taken off the schedule. This was my first experience with actual censorship as opposed to the normal restrictions of the television code. The network was reacting to its own well-founded fear of governmental regulation as well as to pressures from the beleaguered licensees. Subsequently I learned that numbers of my colleagues were finding themselves subject to similar censorship pressures for the first time.

In April of 1962 a network vice president informed me that the chief of continuity acceptance, the code administrator, had become the most powerful individual at his network. "The really creative producers," he told me, "are being forced to lower their standards to get past continuity acceptance and the general jitteryness among stations."

Obviously Newton Minow did not go to Washington in order to bring about the "stultification" [mentioned by a TV critic in assessing the 1962-63 season]. Minow's dedication and zeal can only have sprung from a genuine desire to stimulate and to release, not to perpetuate what he honestly abhors: television's tendency to avoid the original and the controversial, its fear of the provocative and the shocking.

WHAT IS VIOLENCE?

Where did Minow go wrong? He has been guilty of a number of errors stemming from his inexperience with the medium. His statements on violence are an example of a tendency to over-simplify a complex craft. Violence must always be interpreted in terms of the context in which it occurs. Slapstick comedy depends heavily on violence, where it has a meaning and effect quite different from the violence in melodrama, which in turn has a meaning and effect different from the violence in drama. Minow also seems to have aligned himself with those who naively regard television as a cause of various social ills. Television has been with us far too short a time to be anything but a symptom of those ills. He evidently assumes that television's aes-

thetic level has been fixed at its present low point by network executives who prefer it that way. Television has to provide well over 2,500 hours of programming every season, and as Eric Severeid once observed, "Considering the number of hours you have to fill, it's surprising there's enough mediocrity to go around."

THE COMPELLING REACTION

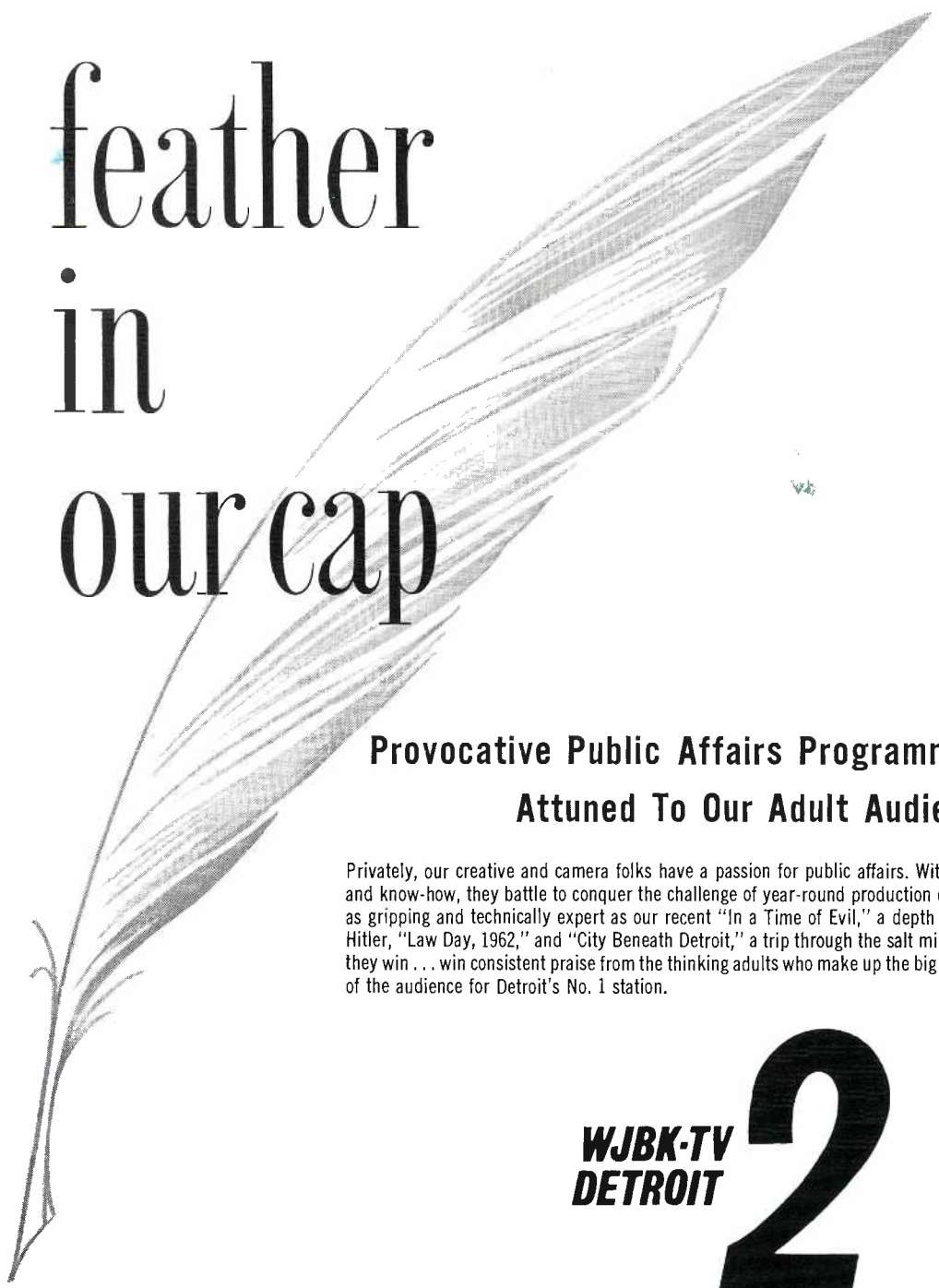
But Minow's major error was not one of inexperience but of miscalculation. He failed to understand that the single, compelling reaction among broadcasters to the enormous success of his program would be fear. Fear of excessive regulation in the case of the networks, fear of renewal difficulties in the case of licensees who have invested millions in plant and equipment and who have been told by Minow in his most baleful manner that "There is nothing permanent . . . about a broadcast license."

In January I received a call from New York asking me to change the title of an episode. The title had been taken from a Psalm of David: "If I ascend up into heaven, Thou art there / If I make my bed in hell, behold Thou art there." We had called the episode "Make My Bed In Hell," and the request was that I change it because of the word "hell." I argued that the request was ridiculous, the title was taken from the Bible and would be quoted on the screen as an epigraph. The answer came back: "That doesn't make any difference. We're fighting for our lives back here!" This story might be funny if it were not so painfully true. The title was changed.

The public arts are created for a mass audience and for a profit; that is their essential nature. But they can at times achieve truth and beauty, and given freedom they will achieve it more and more often. But imagination does not flourish in a climate of coercion. Television has steadily served to enlarge the range of our experience, but it will cease to do so in the atmosphere of panicked insecurity that pervades the medium today. A private enterprise devoted to the public arts cannot respond in health or vigor or courage to the actions of an enthusiastically supported government agency which has publicly declared its contempt for that enterprise and which can administer punishment only by execution.

Nothing affects our culture more deeply, nor touches the spirit of the people more closely, than television. It therefore needs to be criticized, to be called to account, censured, threatened, on occasion publicly condemned, and on fewer occasions publicly praised. When this is done by Americans singly or in massive organizations, television can, and does, respond in a spirit of professional-

feather in our cap



Provocative Public Affairs Programming Attuned To Our Adult Audience

Privately, our creative and camera folks have a passion for public affairs. With brains and know-how, they battle to conquer the challenge of year-round production of shows as gripping and technically expert as our recent "In a Time of Evil," a depth study of Hitler, "Law Day, 1962," and "City Beneath Detroit," a trip through the salt mines. And they win . . . win consistent praise from the thinking adults who make up the big majority of the audience for Detroit's No. 1 station.

WJBK-TV
DETROIT **2**

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

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

PLAYBACK *continued*

ism and public accountability. But it also responds in a spirit of health and confidence, aware of its rights and its wider obligations.

THE PRIVILEGE OF CENSURE

I do not believe the Congress intended to grant this privilege of public censure to the FCC, an agency of government with coercive control, the power of life and death, over broadcasting. Imagine if you can the chaos that this nation would suffer were Chief Justice Warren given to constant public pronouncements of his and the Supreme Court's views on corporate and legislative behavior.

Outside the television industry, primarily in academic circles, there is an inclination to reject the idea that broadcasters, particularly those giant corporations, the networks, could possibly fear the FCC. The Commission, it is pointed out, has never succeeded in controlling broadcasting. This is true, but it is also history. Any man who scoffs at the idea that the networks could fear governmental control is referred to Roger Blough, chairman of the board of U. S. Steel.

Today our society is ordered so compellingly by critical international circumstances that no one can seriously doubt that we have entered a new era of general social responsibility. All great corporations are today, as the Supreme Court once said of broadcasting, "impressed with the public interest." The argument that broadcast frequencies are scarce, thus putting broadcasting in a unique position, is no longer valid. The

scarcity factor is not, and never was, confined to broadcasting. There is a limit to the ability of any medium to meet all the demands made upon it. But there are now too many AM radio stations in this nation. In Chicago last May, Minow declared that the oversupply of AM stations was the most critical problem faced by broadcasters today, thus nullifying the historic base for governmental control of broadcasting. With the opening of the UHF band the same problem may well be faced by television in the near future. Therefore the idea that broadcasting is uniquely marked for governmental control, *in respect to any aspect of programming*, cannot be allowed to stand. We must address ourselves to the more meaningful question of the wisdom of allowing governmental control over any source of the public arts, information and orientation, keeping in mind that broadcasting is but one part of our mass media, all of which have the public responsibility inherent in their tradition of freedom, and universal in the present era. . . .

POWER CLARIFICATION

No one seriously questions the need for a Federal Communications Commission; it was originally created at the request of broadcasters (FRC). Its technical responsibilities alone would make it a vital agency of government. Under Minow it has already taken quite legitimate steps toward a better popular culture, and there are many more it can yet take. However, it seems all too obvious that an amendment to the Communica-

tions Act is urgently required, clarifying and delimiting the power of the FCC over programming. Once the Commission removes itself, or is removed, from its dysfunctional role of public scourge, it can do much to stimulate others to take up the task of policing public responsibility in broadcasting. Over 80 million Americans belong to one or more of nearly 200,000 voluntary, non-political organizations, clubs, societies and associations. Is it overly optimistic to assume that from these an audience can and will develop that is critical, articulate and effective? And is this not the only assumption we have a right to make in a society in which the separation of culture and state is as deeply rooted in tradition as the separation of church and state?

Many alternative proposals and possibilities for the enrichment of our culture through broadcasting are clearly viable, but we may be denied them all if the many sensitive, articulate Americans who uncritically support Newton Minow's policies do not take a hard look at their position. Is it possible they have allowed their contempt for *kitsch*, their "dread of being caught in a profane mood," as Henry Rabassiere so aptly put it, to lead them into attitudes that contradict their basic views? If the Congress proposed to set up an agency to force publishers to operate in the public interest, would they sit back and applaud, or rise in a fury of protest?

If television is to remain free to be good, it must remain free to be bad.

HIGHBROW OR LOWBROW

As poet W. H. Auden once said: "We hear a lot about the gulf between the intellectuals and the masses but not enough about the ways in which they are alike. If I meet an illiterate peasant we may not be able to say much to each other, but if we both meet a public official, we share the same feeling of suspicion: neither of us will trust him further than we can throw a grand piano. If we enter a government building together, we share the same feeling of apprehension that perhaps we shall never get out. Whatever the cultural differences between us, we both sniff in an official world the smell of unreality in which persons are treated as statistics. The peasant may play cards in the evening while I write poetry, but there is one political principle to which we both subscribe, namely, that among the half dozen or so things for which a man of honor must be prepared, if necessary, to die, the right to play, the right to frivolity, is not the least.

"Highbrows and lowbrows of the world, unite!"

END

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WHICH IS THE IOWA FARMER?

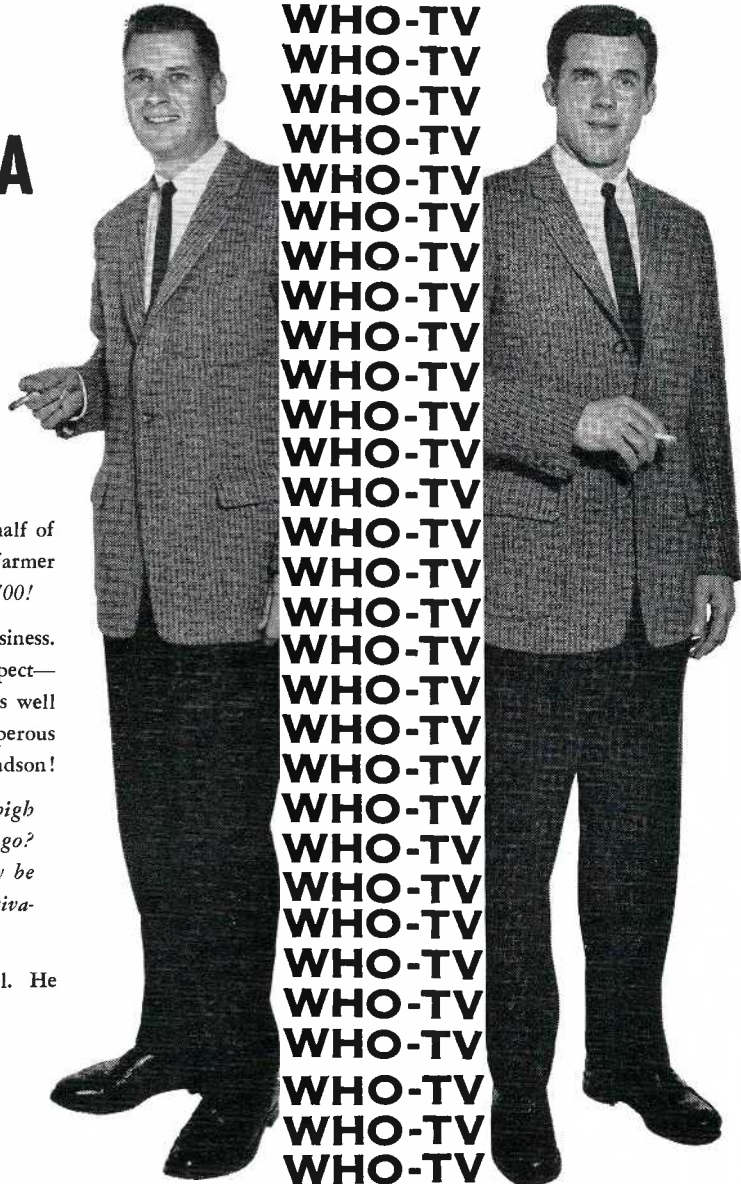
Farmers account for slightly less than half of Iowa's total income. But the average farmer in Iowa has an annual income of \$14,700!

This is important to you in your business. He (and his family) is as good a prospect—travels as much, eats as well, dresses as well and drives as handsome cars—as his prosperous city brother in Iowa, or East of the Hudson!

Are your sales in Central Iowa as high per capita as they are, say, in Chicago? If not, we venture to suggest it may be that you're not doing as much "cultivation" in Iowa as elsewhere.

Talk it over with your PGW Colonel. He may have an eye-opener for you.

WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC and WOC-TV, Davenport



WHO-TV

Channel 13 • Des Moines

NBC Affiliate



Peters, Griffin, Woodward, Inc.
National Representatives



LETTERS

SPACE ENTHUSIAST

This note is to express my sincerest and most enthusiastic appreciation for your article, "Taking the Blue Sky Out of Space" [TELEVISION, July 1962].

In all the enormous literature on communication satellites, I have read nothing that compares with this sober, wide-ranging analysis. It deserves the widest possible distribution and I hope that you and your organization will make every effort to see that it gets it. DONALD N. MICHAEL *Director, Planning & Programs, Peace Research Institute, Washington, D. C.*

MORE ARE CHOSEN

I must say I found your article "Many Are Called" [TELEVISION MAGAZINE, July 1962] of very real interest, as I am sure many of your readers did. Prophetically, even as your story was being published Alan Courtney was "getting the call" [at CBS-TV]. He is the youngest of the entire group and merits joining the "club." Very shortly, as you no doubt know, Dan Melnick will get the "call" at ABC—and he, too, is younger than the others. [See "Focus on People," page 21.] I think it is good that new faces (even though they are old in the business) are on the rise.

Incidentally, you indicated in your article that Sandy Stronach served under me at Y&R. Not so. I was a writer on *We, the People* at the time he was a researcher, and I outranked him, but he very quickly passed me and became producer. I was assistant producer under him. He should be back on an active basis—a most engaging person.

My congratulations again on an entertaining and informative piece. The research was prodigious. DAVID LEVY *Weston, Conn.*

QUALIFICATION

Your spending analysis of the Top 50 national advertisers in the July issue is a handy reference guide for those of us who deal with the figures daily.

However, in the interest of the casual reader, it might be well to note the limi-

tations in the use of these statistics. For example, the television figures represent gross time billings, which overstate actual spot spending by about 15% and understate network spending by roughly the same percentage.

Thus, it is incorrect to draw the sort of conclusion . . . to the effect that Procter & Gamble put more than half of its television budget into spot in 1961. RON FRIEDRICH *Financial Planning & Analysis, CBS Television Network, New York City.*

Please send me 10 copies of the "Top 50 National Advertisers" [report on media spending, 1957-1961] which is in your July edition. PETE MCNEE *National Sales Manager, KWTX-TV Waco, Tex.*

. . . 20 reprints of the Top 50 national advertisers. DAVID MOORE *President, Transcontinent TV Corporation, New York City.*

TOBACCO ON TV

Our company has been pleased to observe the objectivity and thoroughness with which your TELEVISION and *Broadcasting* magazines have reported events in the current controversy over tobacco and health. The several recent articles [see "Ominous Rumble from Overseas," TELEVISION MAGAZINE, June 1962], while directed particularly to the implications for broadcast advertising, have been singularly free of the emotion and bias so frequently encountered in statements and articles on this subject.

We are most appreciative for the sense of responsibility and fairness which your magazines have shown, and we would be glad to have our reaction conveyed to your publication staffs. CHARLES B. WADE JR. *Vice President, R. J. Reynolds Tobacco Co., Winston-Salem, N. C.*

THINK SMALL

In regard to your article on "Farm System to TV's Future" [about NBC's page system] in the May issue, I can only say "Bosh!"

We certainly don't wish to throw cold water on the hopes and dreams of our up-and-coming young men. However, I can speak from actual experience and with some authority. A page has less than a thousand-to-one chance of promotion from within that will affect his future.

The key phrase of your story—and that was underplayed—was "almost all applicants are 'refros'—boys who hear of the job through friends or relatives at NBC." Figure it out for yourself. If Daddy is a vice president, or the equivalent, then that page stands a good chance of being hired from within. However, if the page is simply a "good risk," he might as well forget about being moved up from within because there are literally

scores of men in town who have practical experience and are standing in line for the job that the "good risk" page wants.

Now that I have lashed out at the page system, it is only right to give these young men with stars in their eyes a more practical solution to their problem. The advice was given me by Elton Rule [general manager, KABC-TV Hollywood]. Simply stated, it was "Get the hell out of Hollywood" (or New York). In essence, he was saying that competition is too rough in a Top 10 market for any boy with no practical experience. . . .

Why not tell aspiring young men to first go to a small market in order to get that most valuable of all assets—experience? Tell them to stay away from large industrial towns. Tell them to go where they can progress on merit, not on seniority or supply and demand. . . . A small station presents the opportunity to sell, to create, to write, to push a camera, to set a boom, to work the lights. . . . in short, that's where one can find out where his talent lies. BOB DEALEY (*ex-head page of ABC Hollywood*), *Sales Representative, KHOU-TV Houston.*

CATV IN DEMAND

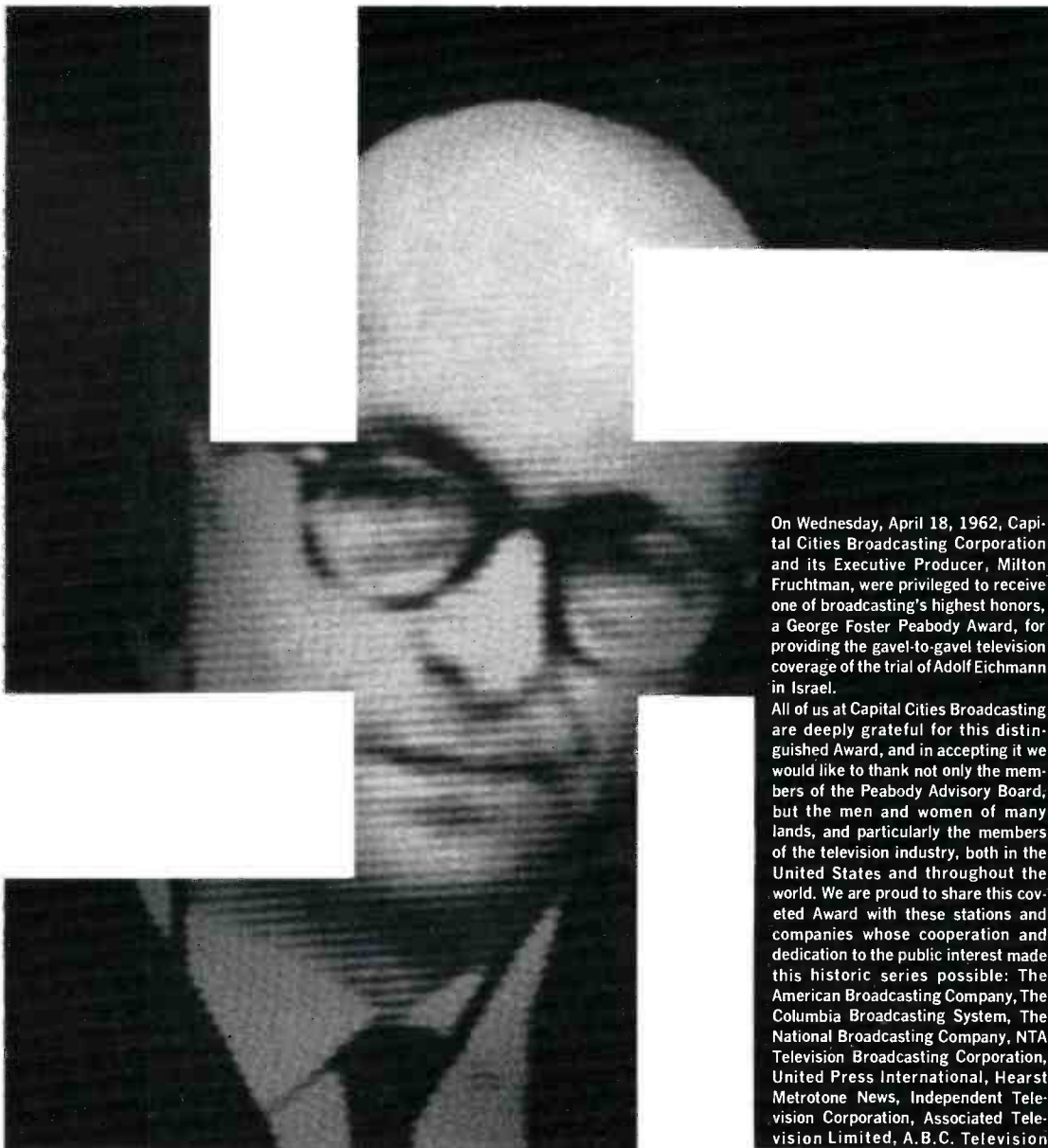
Here at TelePrompTer we liked TELEVISION's special article on the community antenna industry [June 1962] very much indeed. The consensus is that this is one of the most thorough and accurate roundups ever done on the status of the industry. I would like permission to reprint the entire article for distribution to our 1,600-plus stockholders so that they may better understand where a large part of their company's future lies. JOHN R. BARRINGTON *Director of Public Relations, TelePrompTer Corporation, New York City.*

Will you please send on to us, just as soon as you possibly can, 12 copies of this reprint [Community Antenna Television: Friend or Foe?] which we are anxious to place in the hands of each one of our board of directors? D. LENNOX MURDOCH *Assistant to the President, KSL-TV Salt Lake City, Utah.*

I would like to have 50 copies [of the CATV reprint]. This will be of invaluable aid to me in my classes which deal with the business and sociological aspects of the mass media. WESLEY H. WALLACE *Acting Chairman, Department of Radio, Television & Motion Pictures, University of North Carolina, Chapel Hill.*

Congratulations for your excellent report on CATV systems. Please send me six additional copies. ROBERT O. RUNNERSTROM *Pittsford, N.Y.*

. . . 40 reprints of the CATV article. MORTON K. JANKLOW *Trans-Video Corporation, New York City.*



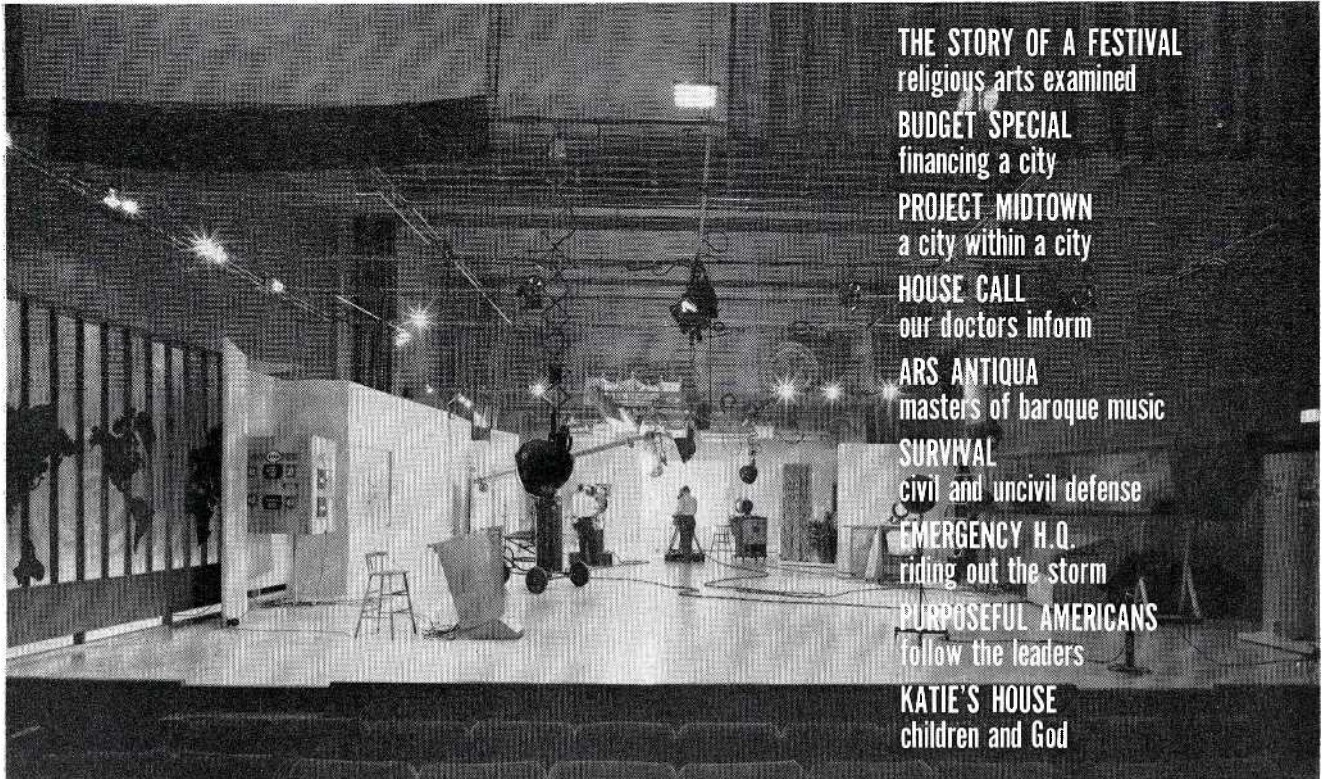
On Wednesday, April 18, 1962, Capital Cities Broadcasting Corporation and its Executive Producer, Milton Fruchtman, were privileged to receive one of broadcasting's highest honors, a George Foster Peabody Award, for providing the gavel-to-gavel television coverage of the trial of Adolf Eichmann in Israel.

All of us at Capital Cities Broadcasting are deeply grateful for this distinguished Award, and in accepting it we would like to thank not only the members of the Peabody Advisory Board, but the men and women of many lands, and particularly the members of the television industry, both in the United States and throughout the world. We are proud to share this coveted Award with these stations and companies whose cooperation and dedication to the public interest made this historic series possible: The American Broadcasting Company, The Columbia Broadcasting System, The National Broadcasting Company, NTA Television Broadcasting Corporation, United Press International, Hearst Metrotone News, Independent Television Corporation, Associated Television Limited, A. B. C. Television Limited, Associated Rediffusion Limited, Granada TV Network, Independent Television News Limited, British Commonwealth International Newsfilm Agency, Nord-und Westdeutschen Rundfunkverbandes, Praesens-Film, A.G., stations of Westinghouse, Metropolitan, Storer, Corinthian and Taft Broadcasting, WCKT, KTTV, KRON, KOMO, KCPX, KMSP, WBNS, KPRC, WGN, KOIN, WBRZ and WDSU.

CAPITAL CITIES BROADCASTING CORPORATION

■ Albany, N. Y.: WTEN Channel 10, WCDC Channel 19, WROW-590 KC ■ Buffalo, N. Y.: WKBW-TV Channel 7, WKBW-AM 1520 KC
■ Metropolitan New York (Paterson, N. J.): WPAT-AM 930 KC, WPAT-FM 93.1 MC ■ Providence, R. I.: WPRO-TV Channel 12, WPRO-AM 630 KC, WPRO-FM 92.3 MC ■ Raleigh-Durham, N. C.: WTVD Channel 11

**1962 CREATIVE
YEAR FOR SERVICE
TO THE COMMUNITY
FROM THESE STUDIOS**



THE STORY OF A FESTIVAL
religious arts examined

BUDGET SPECIAL
financing a city

PROJECT MIDTOWN
a city within a city

HOUSE CALL
our doctors inform

ARS ANTIQUA
masters of baroque music

SURVIVAL
civil and uncivil defense

EMERGENCY H.Q.
riding out the storm

PURPOSEFUL AMERICANS
follow the leaders

KATIE'S HOUSE
children and God

**THESE ARE BUT A HAND-
FUL OF PROGRAMS OF
MORE THAN ROUTINE
INTEREST IN WHICH,
WE TOOK PRIDE THIS
SEASON. SOME WEEKLY,
SOME MONTHLY, SOME
SPECIALS; ALL MEAN-
INGFUL.**

WROC-TV
ROCHESTER, N.Y.

FOCUS ON COMMERCIALS

Like an August heat-wave, insects in a cocoon and Marilyn Monroe in a tight dress, 100% Colombian coffee brands are busting out all over the U.S. and Europe. As recently as 1960, there was only one major pure Colombian brand on the domestic market and none sold in Europe. By September there will be 30 such brands—20 in the U.S. and 10 overseas. By 1963 it's expected that at least six more pure Colombian brands will join the domestic coffee competition and four more such brands will be marketed in Europe. It all adds up to a potent testimonial to the power of television advertising, for 100% Colombian brands are the fruits of a soft-spoken but striking spot TV campaign.

Some two-and-a-half years ago, when the National Federation of Coffee Growers of Colombia, a non-profit, non-political organization with functions in Colombia similar to those of the U.S. Dept. of Agriculture, started using television for the first time its objective was a simple but crucial one: support the sale of premium coffee blends that contain large percentages of Colombian coffee.

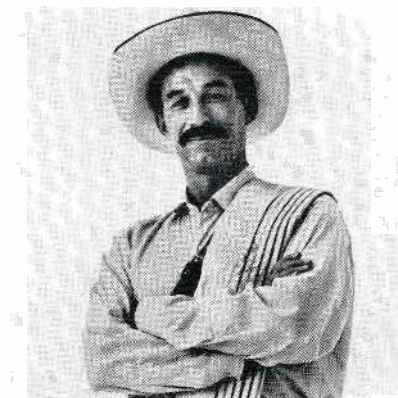
Colombia relies heavily upon its coffee industry. Approximately 80% of its foreign exchange is received from coffee exports. It's said that in Colombia almost everyone is in the coffee business in one way or another. Consequently promotion of Colombian coffee is not just an advertising aim—it takes on the significance of a crusade.

With the Doyle Dane Bernbach advertising agency handling the reins, the federation ran a spot TV campaign on a 21-week schedule in New York beginning in December 1959. At the same time an extensive newspaper campaign was launched in nine other major markets. All of the advertising was done under the generic heading of "Coffee of Colombia." It marked the first attempt by a coffee growing country to influence consumers on the quality of its coffee.

Featured in the TV spots and newspaper advertisements was Juan Valdez,

who typifies the small coffee growers of Colombia. Wearing a sombrero, mulera, carrier and other accouterments of a coffee farmer, the mustachioed Valdez proved an instant success at selling people on the quality of mountain-grown, shade-grown Colombian coffee. He became as distinctively identifiable with Colombian coffee, in the public's mind, as the animated Bert and Harry with Piel's beer.

The commercials featured a warm and interesting story-line set within an authentic and visually attractive milieu. All coffee of Colombia commercials are filmed in full color high in the rugged



The character and the commercial . . .

coffee-growing country of the Andes Mountains near Manizales, Colombia.

The federation's initial advertising campaign proved that Juan Valdez's impact was stronger on television than in print. By the fall of 1960, the national coffee organization had become a confirmed TV user, switching all of its print billings to spot television.

The results of a federation-sponsored survey of consumer attitudes toward Colombian coffee bears telling evidence to the success of the move.

The survey, which was conducted in the 10 top U.S. markets by the Home

Testing Institute covering a period from December 1959 (first interviews took place before TV advertising began) to June 1961, showed a solid growth in consumer awareness of Colombian coffee. The number of consumers who knew Colombia grows coffee climbed to 89% from 65.4%, while those who believe Colombia coffee is the world's best grew to 38.4% from 9.2%—an increase of 317%.

The spot TV campaign was also paying another important dividend—it was creating a wide-spread consumer pressure for pure Colombian coffee brands. Housewives from New York to San Francisco (the federation's domestic markets include New York, Baltimore, Boston, Philadelphia, Washington, Pittsburgh, Cleveland, Detroit, Chicago, Los Angeles, Seattle and San Francisco) began asking shopkeepers for coffee of Colombia, believing it to be a specific brand rather than a generic term.

For the federation the consumer display of interest was encouraging but pinpointed a dismayed marketing problem—no matter how convincing the commercials were, people could not buy Colombian coffee if it did not exist. It was therefore imperative that the federation find ways of encouraging coffee roasters to introduce pure Colombian brands which could take advantage of the favorable marketing environment created by Juan Valdez. This was no easy task since the major coffee brands were blends of coffee from many countries and since introduction of new brands constituted a considerable investment by the coffee roasters.

In the fall of 1961, the federation decided to make an all out pitch for the creation of more pure Colombian coffee brands. Starting with two 100% Colombian coffees—Brown Gold, marketed by S. A. Schonbrunn & Co. in New York, and Food Fair Supreme, marketed by Food Fair supermarkets along the Eastern seaboard—the federation departed from its strictly generic "Coffee of Colom-

COMMERCIALS *continued*

bia" theme and began direct promotional support for specific brands of 100% Colombian coffee using 15-second trailers on its regular 60-second Juan Valdez commercials.

Sample copy for these trailers: "Now you can taste 100% Colombian coffee for the first time in Food Fair Supreme. Try Food Fair Supreme . . . all Colombian . . . only Colombian . . . the world's best coffee. Once you taste it, you'll not be happy with anything else."

At the same time, the federation launched an aggressive trade campaign to attract new brands of 100% Colombian coffee. Booklets were distributed among the coffee trade emphasizing the growing consumer awareness of Colombian coffee generated by the Juan Valdez campaign. Juan Valdez package seals, P-O-P displays and other tie-in materials were offered. Above all there was the promise of the free promotional ride on the federation's award-winning television commercials. (Awards have been given to the Juan Valdez campaign by the Art Directors Club of New York, the Hollywood Advertising Club and the Television Commercials Council.)

In conjunction with this promotional push, the federation launched its most ambitious spot campaign last September, running 165 sixty-second spots per week for 13 weeks on 22 stations in the U.S. and Canada. Two new 60-second commercials were used in that campaign. The same commercials that were shown here with English-language sound-tracks were shown on cinema screens in Sweden and West Germany with dubbed-in soundtracks. The commercials were also shown on television in Finland, one of the few European countries which has a commercial system.

By January of this year, the extensive Juan Valdez all-Colombian brand promotion began to pay off. Arnold Bakers Inc., New York, a firm previously associated only with baked goods, tied in with the federation's promotion and introduced a 100% Colombian coffee. According to trade sources the firm thought it a natural to have a premium coffee gracing shelves alongside its premium bakery products.

Bargreen Coffee Co., Everett, Wash., also hitched its fortunes to the federation's gratis television campaign. Bargreen's tie-in with the Colombian promotion is so strong that the Juan Valdez identification on the coffee can dominates the brand's identification.

In Europe, meanwhile, the federation's drive, which was also run, through its overseas affiliates, by Doyle Dane Bernbach for the creation of 100% Colombian brands, met with even greater

success. Currently there are three such brands on the Swedish market, and three more sold in Finland. By early September, according to director of advertising C. Jackson Shuttleworth Jr., the federation hopes to have added at least one more all-Colombian brand in Sweden, two more in Finland and at least one in West Germany. In addition, beginning next month, the glories of Colombian coffee are to be extolled in two more European countries—Holland and Belgium—with the chances good that roasters there will also jump on the all-Colombian coffee bandwagon.

In this country, roasters that are already marketing 100% Colombian coffee are reporting a reasonable share of success. Said an Arnold Bakery spokesman recently: "It's too early for definitive results, but acceptance has been highly satisfactory." According to the trade publication *World Coffee & Tea*, Bargreen's has succeeded in expanding its 100% Colombian coffee right out of home territory and into Los Angeles and San Francisco, where the brand used to be unknown.

Best indication of the success of the Food Fair Supreme brand is that it is now selling in more than 400 Food Fair supermarkets, including the chain's Flor-



. . . got to market before the product.

ida division, a market which has never had the benefit of the federation's TV campaign. At the same time, the Brown Gold brand has more than doubled its New York sales during this year.

Shuttleworth is most optimistic about the future: "The new 100% Colombian brands have done amazing well obtaining meaningful distribution and have achieved gratifying sales results in a very short period of time," he says. "By the same token," he adds, "we are also happy that several important coffee blends, notably A&P's Bokar and Red Circle, and Victor coffee in Boston, have

increased sales by promoting a dominant use of Colombian coffee in these blends." The fall will also see, Shuttleworth says, a new wrinkle in the federation's usual spot TV campaign. Specific brands will be promoted during prime time via 10-second IDs in markets where more than one all-Colombian brand exists. These IDs will not be presented as trailers to regular Juan Valdez spots, but will be shown on their own instead.

Sample copy for these IDs: "Only the beans of Juan Valdez are good enough for Arnold 100% Colombian coffee." Two new 60-second Juan Valdez commercials will also be introduced.

The federation expects to spend about as much money in the fourth quarter of this year as it did last year when, according to Television Bureau of Advertising gross time figures, it spent \$860,300. For all of last year, the federation's TV expenditures, all in spot, amounted to \$1,465,180. So far during the first quarter of 1962 (the federation traditionally takes a four-month summer hiatus), the promotional group had some \$450,000 in spot TV expenditures. Shuttleworth estimates that since its first use of television in late 1959, the federation has spent in excess of \$3 million for TV time.

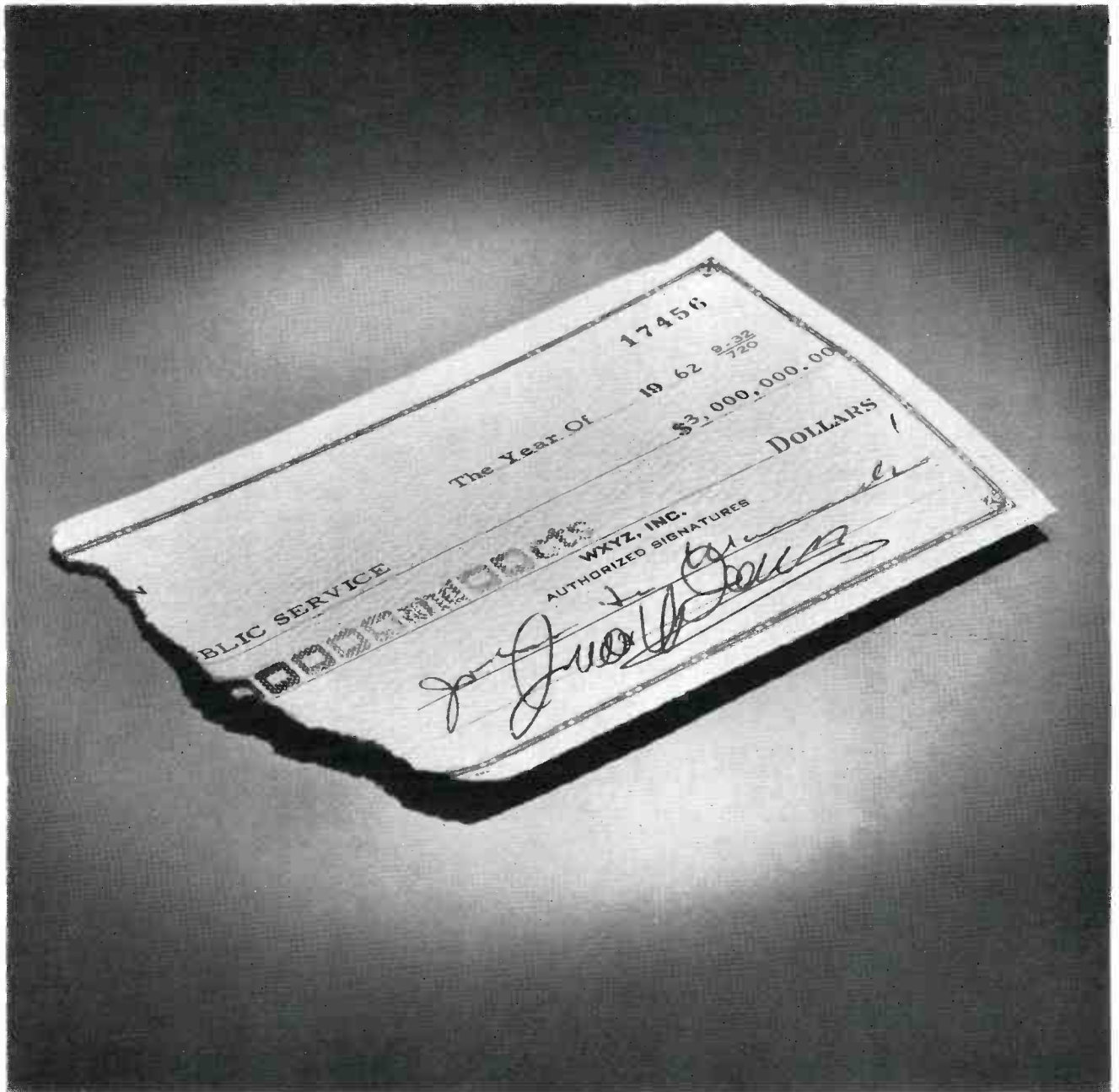
But there are still more frills to the federation's success story.

"Colombia's million-dollar-a-year Juan Valdez promotion is probably the single largest factor behind the growing ferment in the trade on premium brands," says *World Coffee & Tea*. The publication, which defines premium coffees as "top qualities, commanding above-market prices," indicates that other producers will soon join Colombia "in stepped-up promotion to create increased trade and consumer demand for their coffees."

Finally, it is apparent that the Juan Valdez campaign has had a definite effect on overall coffee brand advertising in the U.S. One of the nation's major coffee brands now features a personality whose resemblance to Juan Valdez would seem to be more than coincidental, while coffee beans and burlap coffee bags, so familiar in the Colombian coffee commercials, have become almost a standard prop in coffee advertising.

Apparently the Juan Valdez campaign has sparked an advertising trend towards emphasizing the romance of coffee and the far-off tropical lands where it is grown, as opposed to the traditional approach in coffee advertising of showing consumer satisfaction.

What with being firmly established as a super-sales-stimulator, brand-originator and trend-setter, Juan Valdez's cup of coffee is filled to over-flowing. END



Money's only half the story . . .

Of course dollars spent and dollar-values of donated air-time mean a great deal in reckoning the public service of a television station. But at WXYZ-TV's Broadcast House, we evaluate our public service in other terms as well: willingness, responsibility, participation, talent, technical know-how and *work, work, work.*

That's because each of us has this priority assignment: "Do *all* you can to help *all* civic projects, small and large." So, whether it's representing our stations at breakfasts, luncheons or dinners;

serving on committees; providing leadership or just hard work in promotion and production — it's our privilege *and* our pleasure.

WXYZ-TV CH. 7

ABC DETROIT

OWNED AND OPERATED BY AMERICAN BROADCASTING-PARAMOUNT THEATRES



"The thoughts expressed in your editorial get to the heart of the problem in a forthright manner . . ."

HERBERT C. GODFREY, JR.
*Director Hillsborough County
Aviation Authority*

"I appreciate the intelligent and informed view which you expressed . . ."

WILLIAM R. VINES
*Planning Director
Manatee County*

". . . I could not help but notice the soundness of the ideas presented . . ."

PAUL E. DIXON
Tampa City Attorney

"I wish to express my appreciation and commend you and your staff for the fine editorials . . ."

RUSSELL M. O. JACOBSEN
*Planning and Zoning Director
Pinellas County*

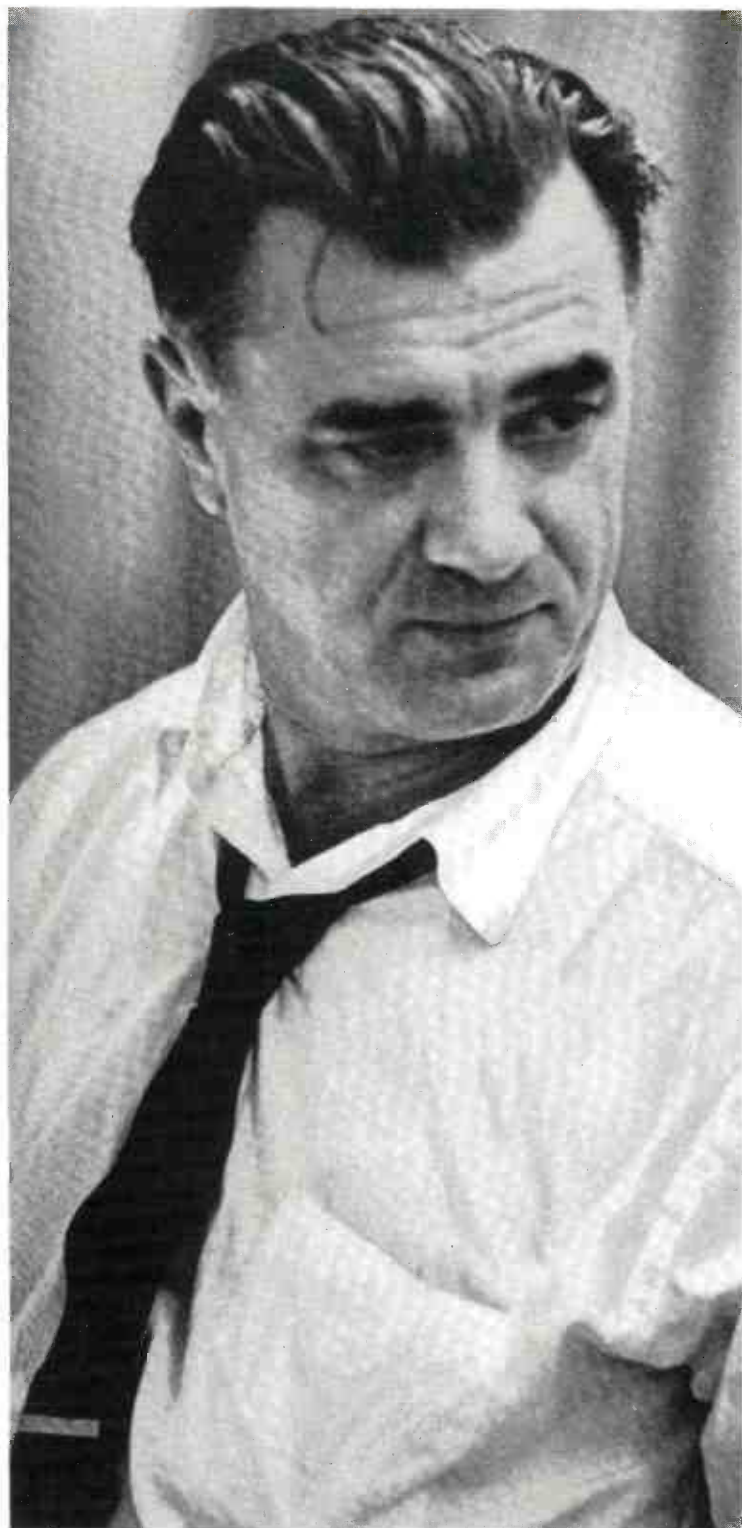
"It very clearly states the facts and is certainly in the interest of the taxpayers."

ELLSWORTH G. SIMMONS
*Chairman Hillsborough County
Board of Commissioners*

**Editorializing daily since October 20, 1958,
to stimulate thoughtful community action.*

<p>WTVT channel 13 TAMPA / ST. PETERSBURG</p> <p><small>THE WKY TELEVISION SYSTEM, INC. WKY-TV & Radio, Oklahoma City Represented by the Katz Agency</small></p>	<p></p> <p>THE STATION ON THE MOVE! IN THE MARKET ON THE MOVE!</p>
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TELEVISION



*This man is a broadcaster.
He covers hurricanes.
And produces plays.
And goes to fires.
And beauty contests and
church services
and baseball games.
What he does, and how well
he does it, is of major
concern to the people
who live in hometown
America, and who
spend much of their
lives giving rapt
attention to his labors.
The pages that follow
present a cross-section of
the many worlds
in local television today.*

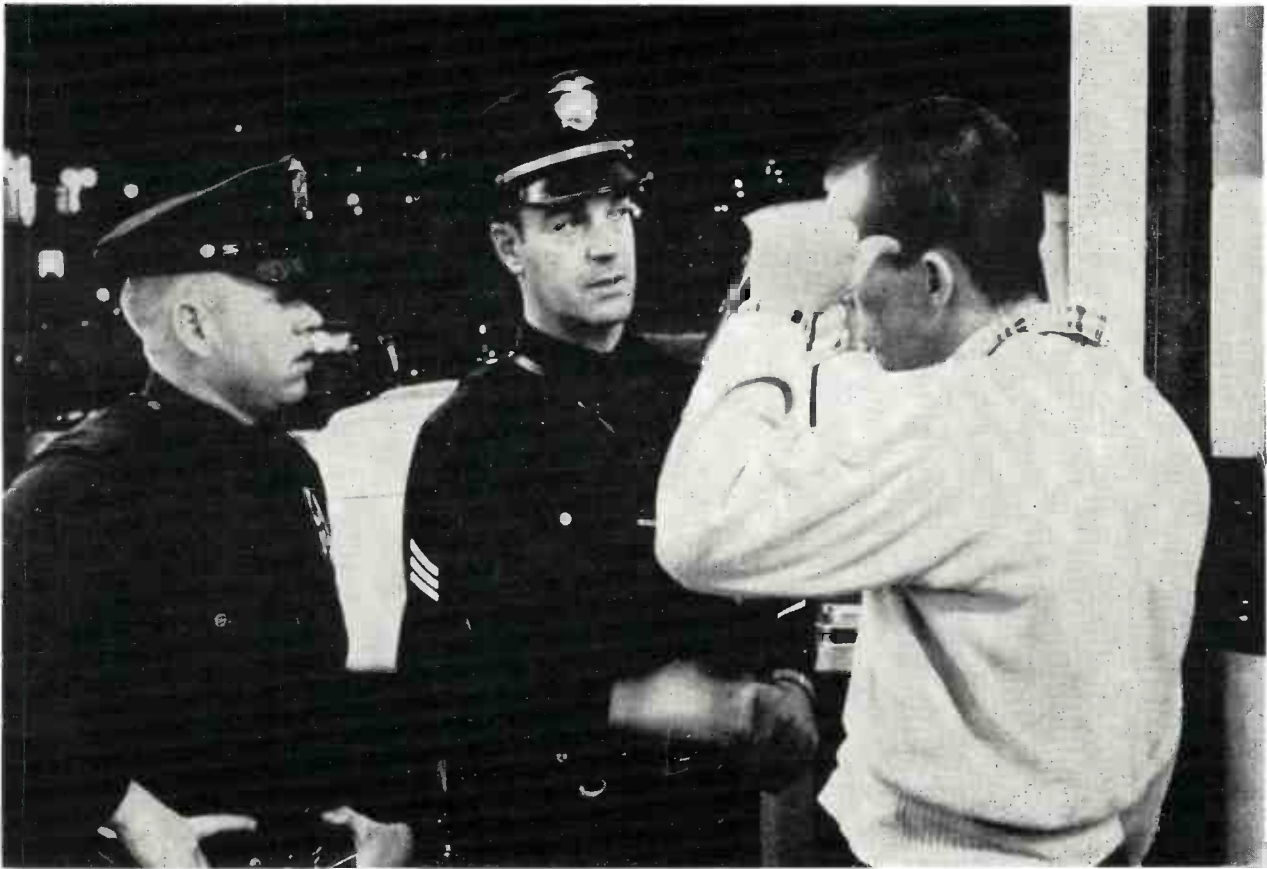
Jack Harris, general manager of KPRC-TV Houston, during that station's 113-hour coverage of Hurricane Carla last September.



WFBM-TV Indianapolis: "Lands on Trial"

THE WORLD AROUND US

*The kaleidoscope of the community, colored by a thousand
viewer opinions, spreads out before the station as far as
its signal leaps the miles. The community undertaking,
"reality" programming, bulks large beyond just news and weather.
Hundreds of specials, from traffic safety to a state's heritage,
dissect the past, present and future of the world around us.*



KNXT Los Angeles: "Meet the Officer"

WAST Albany: "The Hudson"



WGN-TV Chicago: "The Other Guy"

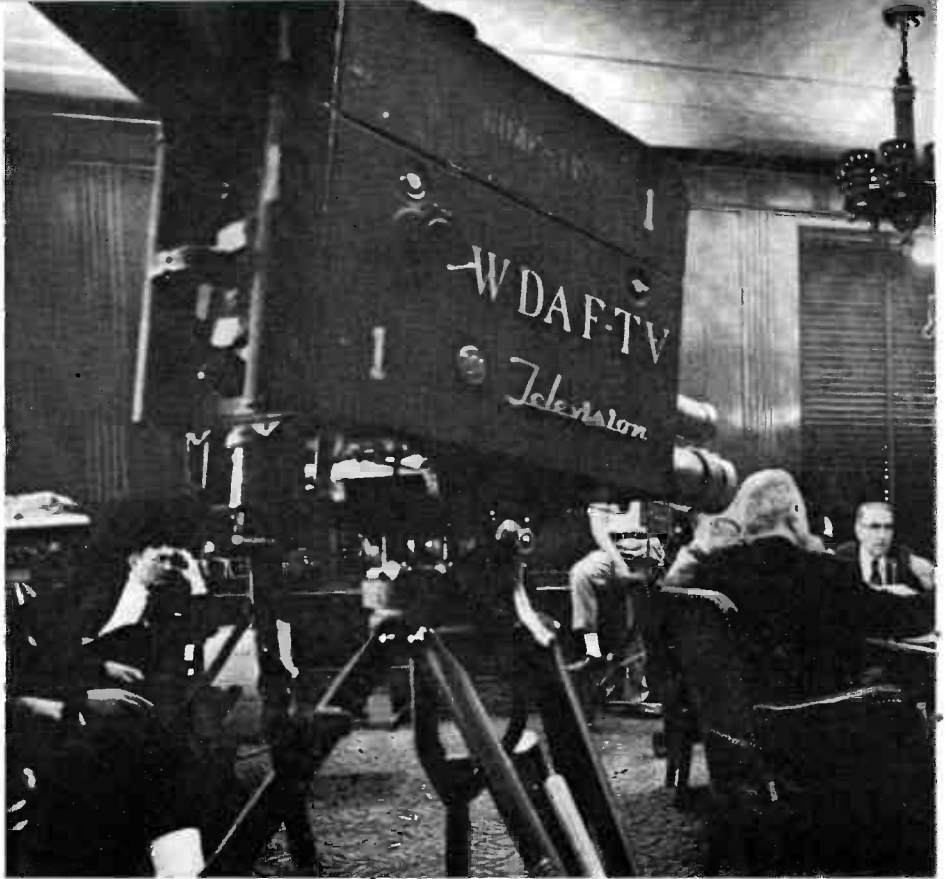


WFBI-TV acquainted viewers with problems facing the Middle East. Ambassadors or foreign officials of Jordan, Israel and the United Arab Republic, in an hour of prime time, addressed the Indiana General Assembly.

KNXT probed crime in documenting a Los Angeles patrolman's night tour.

WAST explored its Hudson Valley heritage in a half-hour look at the Hudson River and the role it plays in Albany life.

WGN-TV looked at traffic safety in series designed to improve Chicago traffic conditions by making viewers more aware of the laws governing rights of motorists and pedestrians.



WDAF-TV Kansas City: Negotiating a construction strike

WFLA-TV Tampa: "Panorama of Music"



WKY-TV, as part of its "Oklahoma Heritage" series, went to Will Rogers' private film collection for footage on the late humorist's life.

WDAF-TV took its cameras into the late-night negotiations of a Kansas City construction strike.

WFLA-TV's two-hours-long "Panorama of Music" televised before more than 1,000 school children. Proceeds send deserving music students to college.

KMTV put its weight behind Omaha's drive to fight polio by mass immunization with Sabin oral vaccine. The seven-hour telecast, with KMTV serving as official public information center for the mass immunization, helped get 85% of the Omaha population out to take the vaccine at local clinics.

WTIC-TV devoted more than three hours coverage (2½ hours live) to the events surrounding the dedication and opening of Hartford's new Cathedral of St. Joseph. The old cathedral was razed by fire five years ago.



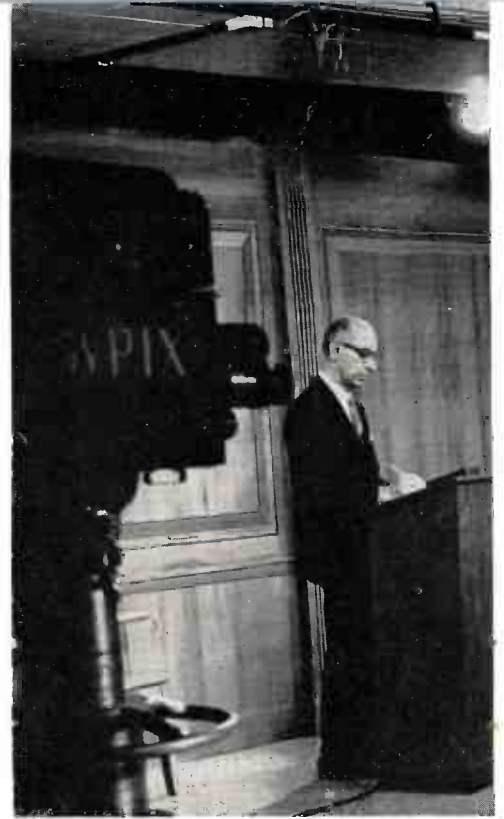
KMTV Omaha: SOS (Sabin Oral Sunday) Day

WTIC-TV Hartford, Conn.: Dedication of the Cathedral of St. Joseph



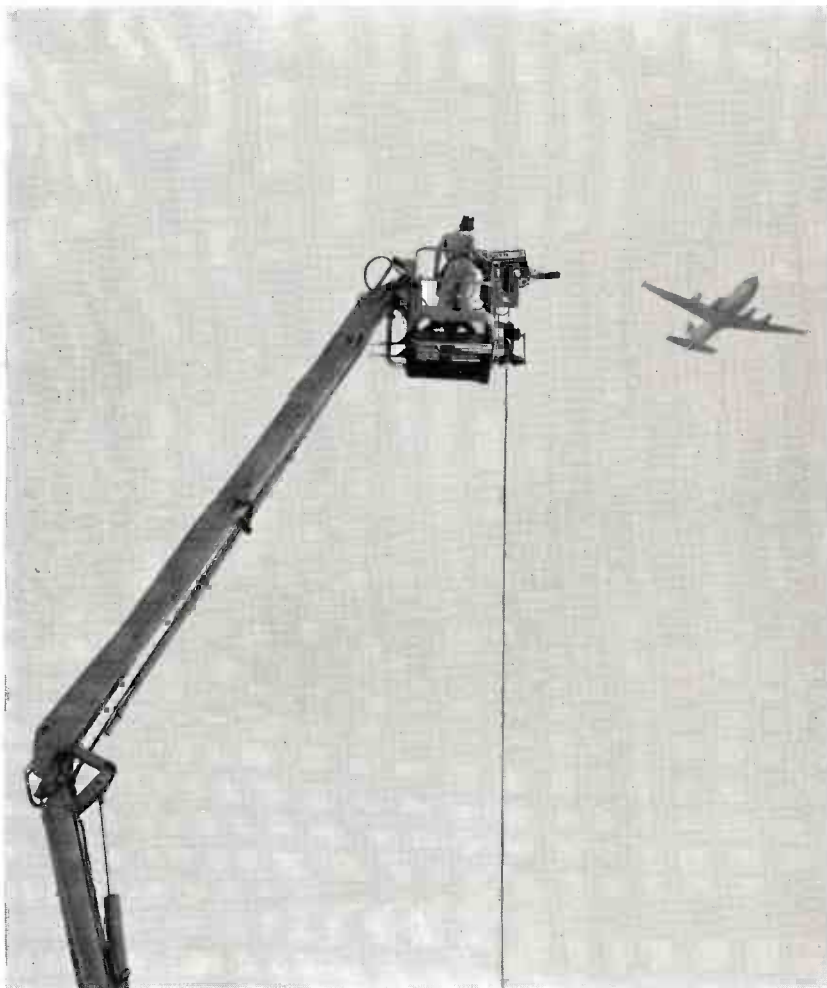


WMCT Memphis: "Shilo Revisited"



WPIX New York: Wagner-Lefkowitz debates

WRCV-TV Philadelphia: Armed Forces Day air show



WMCT, on the eve of the centennial of the great Civil War battle, visited Shiloh for a commemoration.

WRCV-TV telecast 2½ hour Armed Forces Day air show from McGuire AFB, N.J.

WPIX, the only New York station to air the Wagner-Lefkowitz mayoralty debates, was forced under Section 315 to televise four other candidates.

WCBS-TV attired newsman Bob Trout appropriately to tour Manhattan's great town houses of the past.

KOA-TV newsman Bob Palmer went to Arizona's Glen Canyon Dam on a "fast breaking" news special for station's Enco News Projects.

WAVY-TV cameras boarded the USS Forrestal for part of a three-hour, 50th anniversary salute to naval aviation.

KTVI's emergency coverage of an Iowa flood added up to 30 special report shows.

KERO-TV held a "snowless" Christmas show on crushed ice supplied by station.

WTAR-TV's cameramen shot 3,000 feet of film in mid-Atlantic storm coverage.

WSJS-TV focused in on the problems surrounding development of the North Carolina highway system.

KTVH videotaped dedication of Abilene's Eisenhower Presidential Library.



wCBS-TV New York: "La Vie Elegante"



KOAT-TV Denver: Colorado River storage



wAVY-TV Norfolk: Navy aviation



KVTV Sioux City: "Flood Report"



KERO-TV Bakersfield: Christmas show



WTAR-TV Norfolk: "Man Against the Sea"



wsjs-TV Winston-Salem: "In Focus"



KTVH Wichita: Eisenhower Library opening



KSD-TV St. Louis: "Crime in a Changing City"

THE WORLD OF PROBLEMS

If there's anything every U.S.

city has, it's problems, from

the classroom to the slum,

from the police station to the

hospital admitting room. And

television cameras are

recording them all, with

frequency and in depth.

WBBM-TV Chicago: "The Wasted Years"



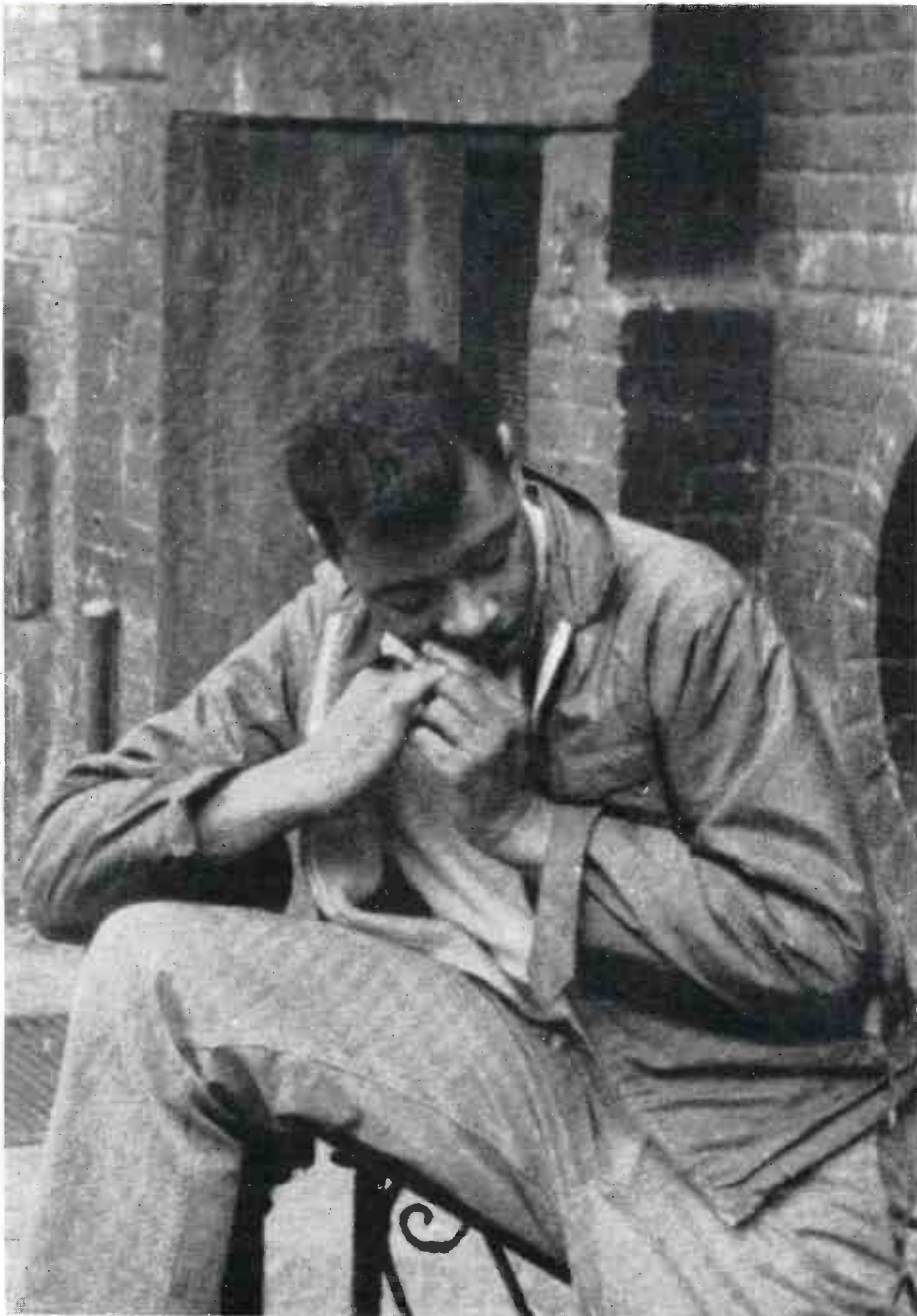


WJXT Jacksonville, Fla.: "A Chance to be Heard"



WGN-TV Chicago: "Walk Through the Valley"

WCBS-TV New York: "Superfluous People"



KSD-TV went to skid row for many scenes in its hour-long documentary, "Crime in a Changing City." The program pointed out the many problems in the dislocation, disorganization and destruction of people and areas that contribute to crime.

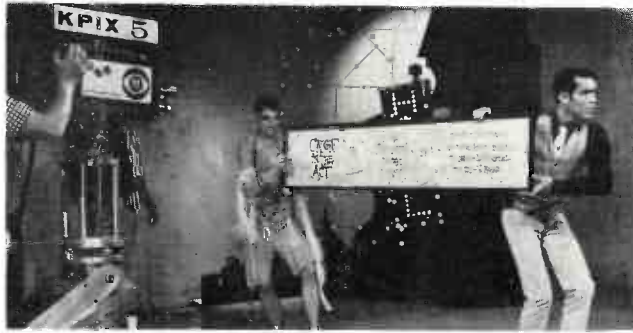
WBBM-TV reporter Hugh Hill compiled film at Stateville Prison and station manager Clark George delivered a five-minute editorial following a half-hour prime time documentary-editorial on prison life called "The Wasted Years."

WJXT had a group of Jacksonville teenagers, selected at random, engage in a frank discussion on sensitive subjects—cheating in school, student drinking, parental discipline, attitudes toward sex—as part of its "Project 4" series.

WGN-TV's prime time study, "A Walk Through the Valley," took viewers through the violent world of a juvenile delinquent, his home in the "gang."

WCBS-TV's hour-long prime time documentary, "Superfluous People," hit out at society for New York's "marginal" people—the problems of the minority groups, elderly, unwanted children, unemployed, displaced.

KPIX San Francisco: "Caught in the Act"



KING-TV Seattle: "The Volcano Named White"

KNXT Los Angeles: "The Intense Generation"





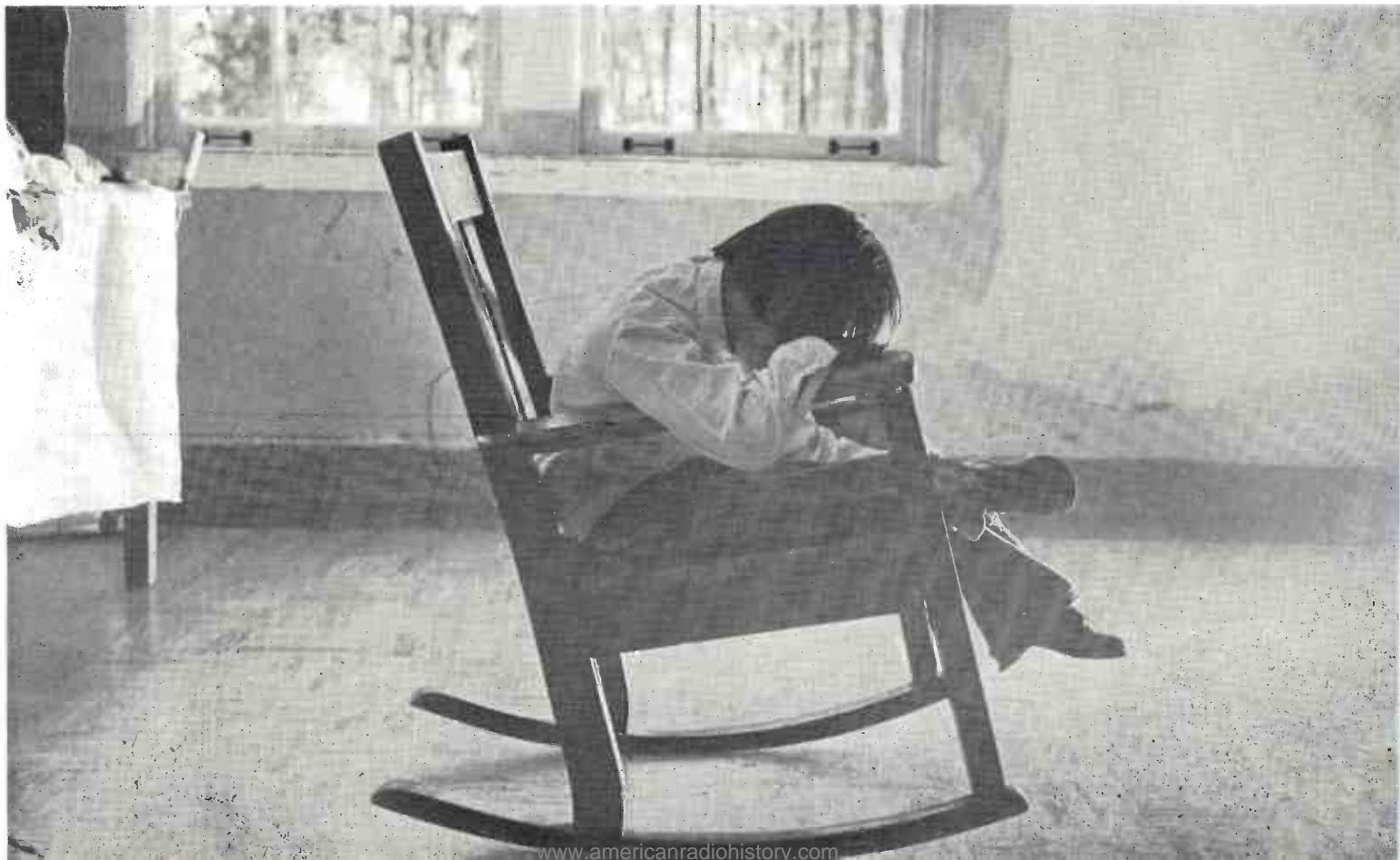
KPIX's "Works of Darkness" series, probing metropolitan crime, told the story of bunko—the con game—in a program done completely in dance. The show introduced and explained the various con games, including the dance studio fraud, the cockroach hustle, the Spanish gold mine swindle and the paddy hustle.

KING-TV (also KGW-TV and KREM-TV) televised the story of convicted murderer Don White, his twisted past and his motivations. The question asked: Society has judged White, but who will judge society? The show pre-empted an hour of network prime time.

KNXT had entertainer Donald O'Connor act as host-narrator for a prime time documentary on teenagers, the "intense" generation.

WJRT's special documentary on mental health studied the problems of Michigan's Lapeer State Home & Training School. Program included filmed tour of the hospital by WJRT news director Frank Benesh. Station spent a week at the hospital, shot over 3,000 feet of film.

WJRT Flint, Mich.: "A Wind Is Rising"





WJBK-TV Detroit: "Reply to the Benefactor"



WBZ-TV Boston: Education in Massachusetts

WBNS-TV Columbus, Ohio: "I'm an Alcoholic"



WBKB Chicago: "Project Justice"



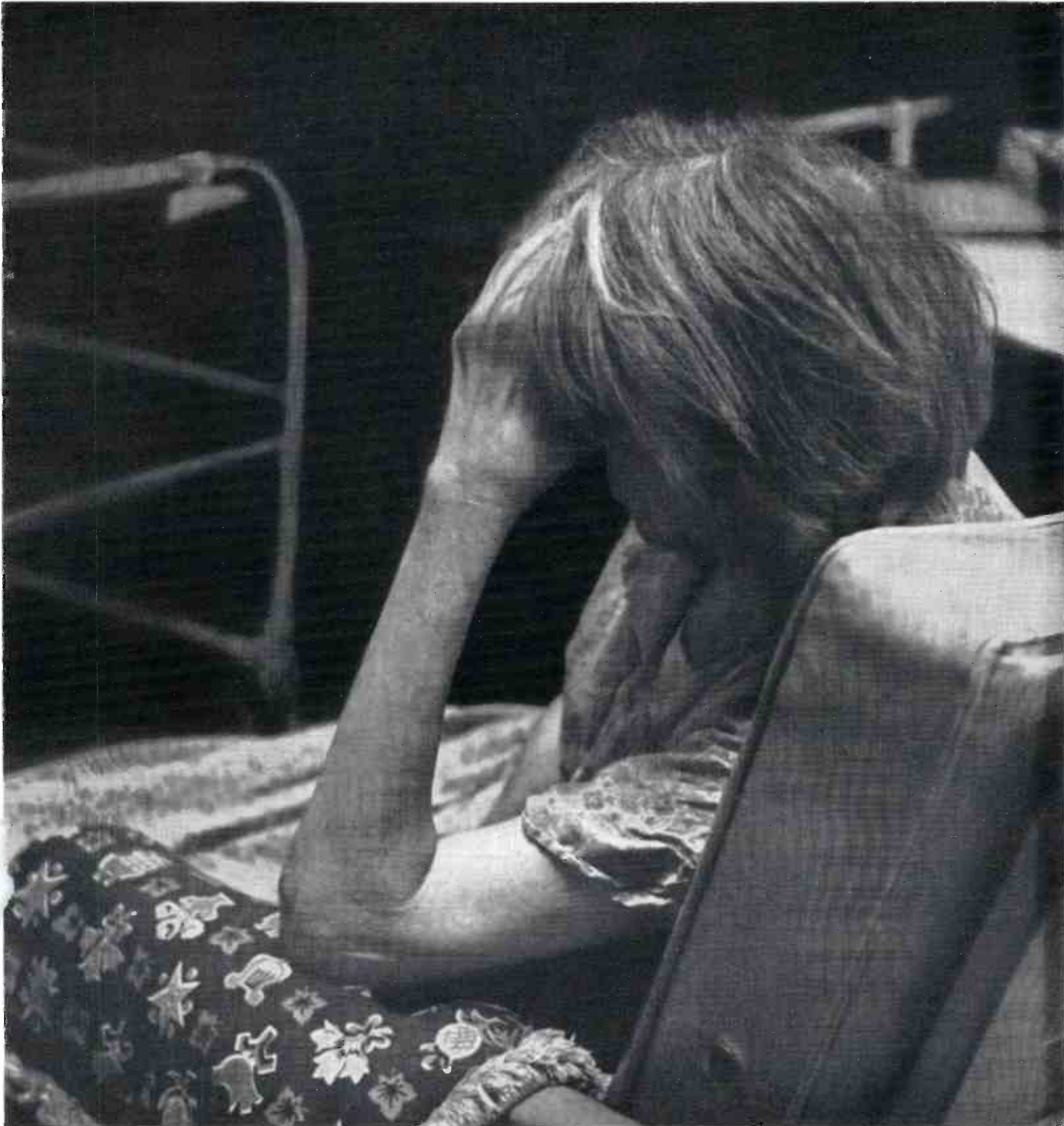
WJBK-TV's "Reply to the Benefactor" was an answer to CBS-TV's controversial *Defenders* episode. Local show took the other side of the legalized abortion issue.

WBZ-TV went to school to report on elementary and secondary school education in Massachusetts.

WBNS-TV dealt with how John D., an alcoholic, went through living hell of d.t.'s, found the courage to lick his alcohol problem through Alcoholics Anonymous.

WBKB held up the running of "Project Justice: The People vs. Paul Crump" so the "justice-demanding" documentary would not affect a clemency decision for the convicted murderer. Chicago columnist John Justin Smith narrated the program.

WFBM-TV, as part of its "Assignment" series concerning local and regional social problems, explored mental health conditions in Indiana. Other documentaries probed dope traffic, housing conditions in a mental institution, teenagers.



WFBM-TV Indianapolis: "Chained"

THE WORLD OF PEOPLE

*Name make news, and on scores of TV interview
shows, figures from abroad and at
home talk out problems from H-bombs to jazz*

WNEW-TV New York: "Open End"



WCAU-TV Philadelphia: "The American Image"

WCBS-TV New York: "An Eye On Albany"





KING-TV Seattle: "Encounter"

WLOF-TV Orlando: "Orbit"



WBKB Chicago: "Home Again"



KMTV Omaha: "Julie Comes Home"



WCAU-TV had Pennsylvania Congresswoman Kathryn Granahan, moderator Maurice Fagan and a teenage panel examine our image abroad.

WCBS-TV newsman Tom Costigan interviewed New York Governor Nelson Rockefeller on state affairs.

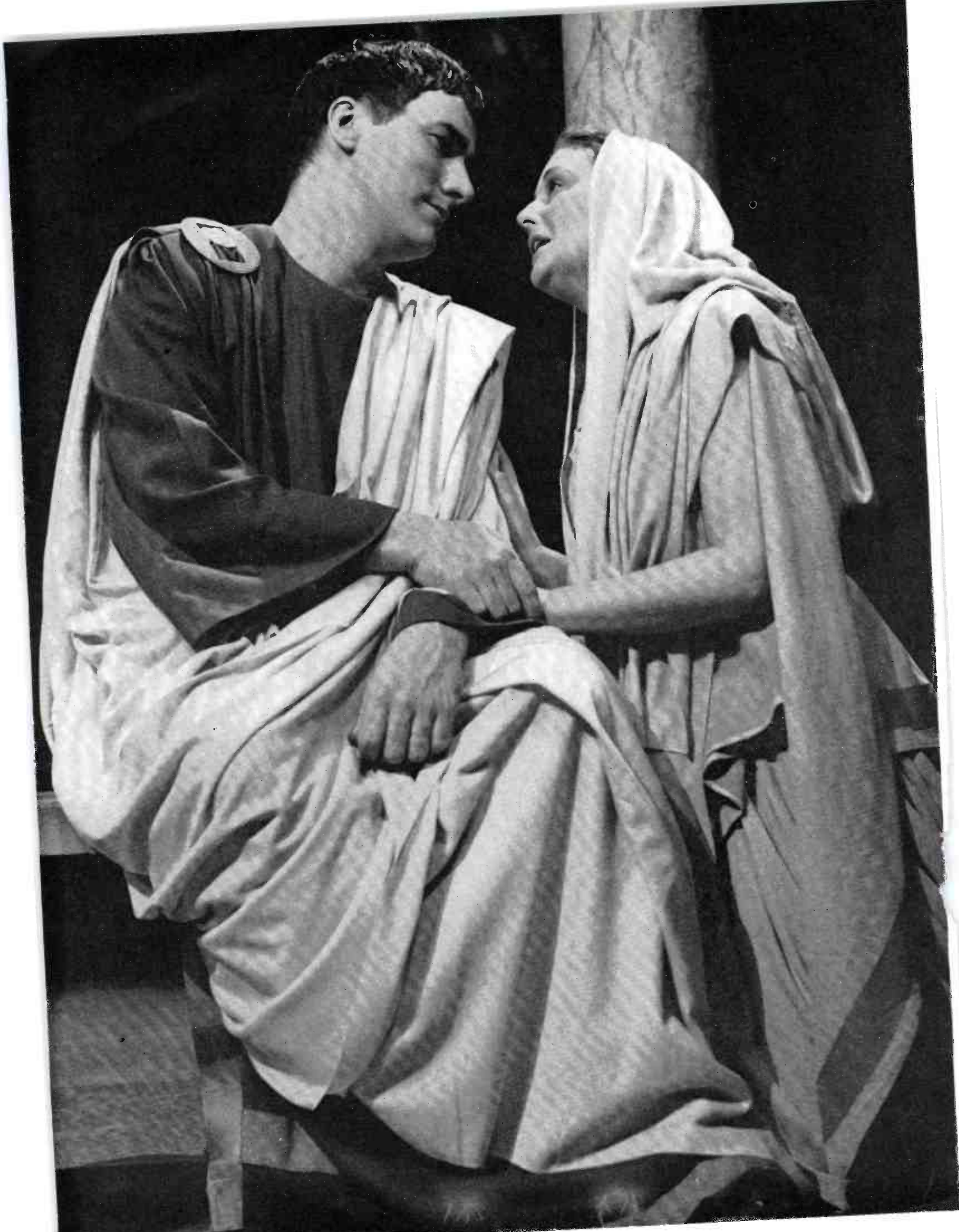
WNEW-TV's "Open End" had Lord Bertrand Russell as sole guest in a two-hour show taped in London.

KING-TV brought together Dr. Edward Teller and critic Gilbert Seldes to discuss rival philosophies.

WLOF-TV joined kings of jazz Dave Brubeck and Paul Whiteman in a discussion of music past and present.

KMTV newscaster Bob Fuller interviewed singer Julie Wilson.

WBKB featured the return to Chicago of native son Archibald MacLeish. He recalled his Chicago experiences, probed the city's spirit of the 1960s and reflected on poetry and the arts today.





KNXT Los Angeles: "Learning '62"

THE WORLD OF CULTURE

Cultural programming, once spread butter-thin, today has the appearance of at least a jam-heaviness. No nose-in-the-air undertaking, culture for the viewer is being made real, as broad as a Jackson Pollock canvas and a lot less complicated.



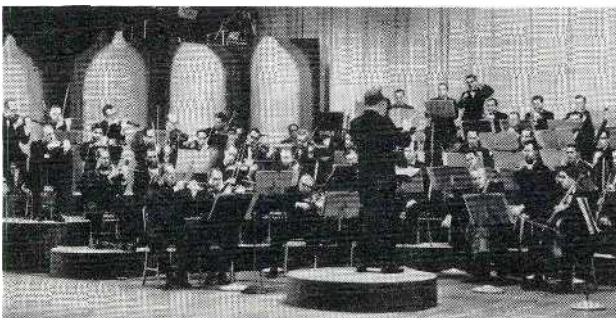
WCBS-TV New York: "Camera Three"

KNXT's weekly "Learning '62" is presented in cooperation with Los Angeles' schools. One topic was a music class.

WCBS-TV featured American Ballet Theatre soloists Royes Fernandez and Lupe Serrano performing "Dialogues in Dance."

WNBQ presented Dr. Ralph Ganz in Chicago colorcast.

WTOP-TV, with Catholic University of America, had a scene from Shakespeare's "Julius Caesar" on "Portfolio."



WNBQ Chicago: "Artists' Showcase"

WTOP-TV Washington: "Shakespeare on Love"



WSLS-TV Roanoke, Va.: "Profile"



WHDH-TV Boston: "Stage Five Players"



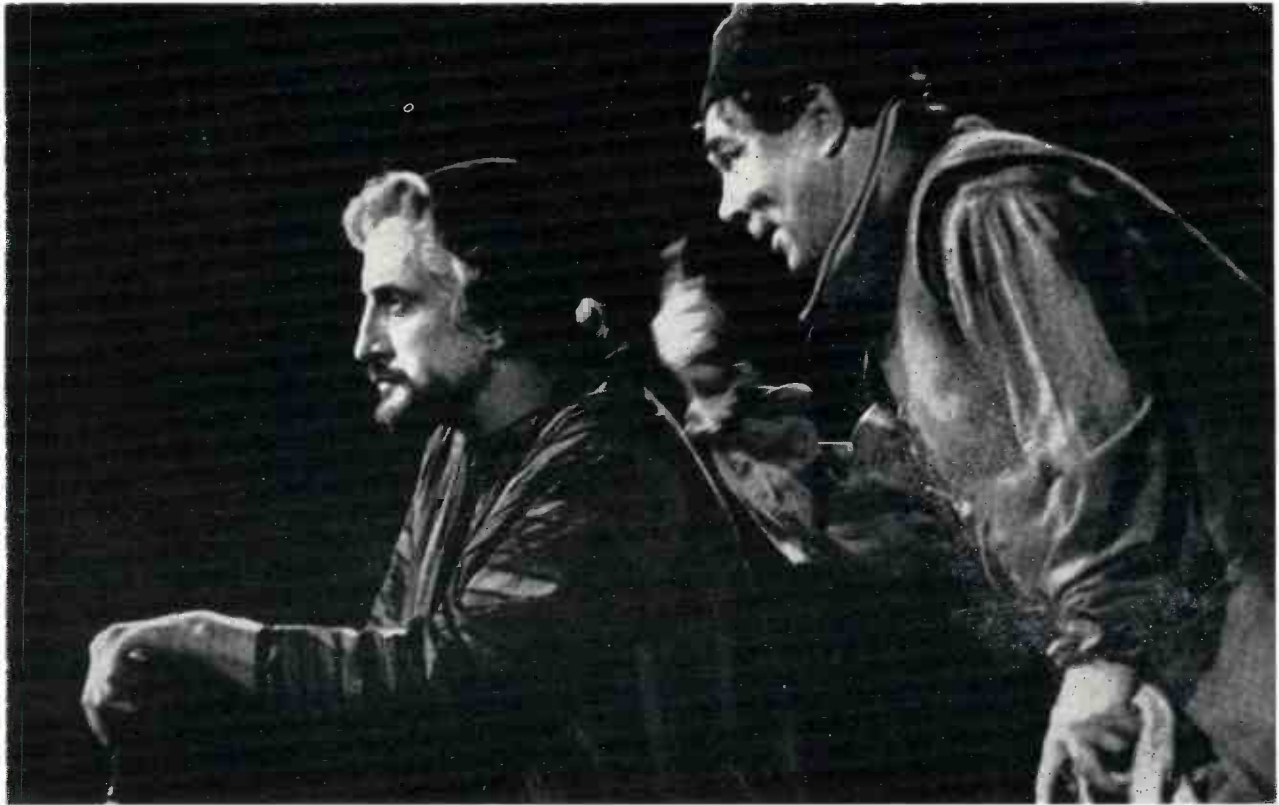
WCAU-TV Philadelphia: Eugene Ormandy



WNEW-TV New York: "Festival of the Performing Arts"



WJRT Flint, Mich.: "The Gift of Art"



WCBS-TV New York: "The Merchant of Venice"

WLS-TV featured artist Walter Gaudnek in half-hour "Profile" show. He covered 40 feet of paper and panel with abstracts.

WHDH-TV used Boston University students to perform an adaptation of Shalom Alechem's "Tevye."

WNEW-TV's "Festival of Performing Arts" featured noted violinist Isaac Stern.

WCAU-TV's "Eugene Ormandy's Sound of America" was seen overseas via CBS International Program Exchange.

WJRT went to local college art center on its "The Gift of Art" program.

WCBS-TV went to Central Park to televise a 2½-hour production of the Shakespeare Festival's "Merchant of Venice." George C. Scott played Shylock.

WBBM-TV profiled life and times of G. B. Shaw in original drama.

WRCV-TV presented classical music-ballet from Philadelphia's Rodin Museum.

KRCA had 90-minute colorcast of "Romeo & Juliet."



WBBM-TV Chicago: G. B. Shaw



WRCV-TV Philadelphia: Ballet



KRCA Los Angeles: "Romeo & Juliet"



WTOP-TV Washington: "Charlie Byrd at the Showboat Lounge"

WORLD OF ENTERTAINMENT

*Television's world of entertainment
is as wide as the distractions
that turn the human mind. Take
your pick: variety, music, plays,
award shows, amateur hours, telethons,
ballets, exercise girls, sports—
local television has them all.*



KTTV Los Angeles: "Music of the 60s"



KNXT Los Angeles: "Panorama Pacific"



WXYZ-TV Detroit: "House of Fashions"



KDKA-TV Pittsburgh: Variety Club Telethon



WFBM-TV Indianapolis: Jordan College Ballet



WTOP-TV included guitarist Charlie Byrd in a prime time hour.

KTTV presented the Ray Conniff Orchestra in an hour-long "Music of the 60s" presentation. Series features the top bands in the nation.

KNXT's exercise girl Jean Majors is frequently joined by guests from the studio audience on the many-faceted "Panorama Pacific" program.

WXYZ-TV has something for the ladies on its morning "House of Fashions" show.

KDKA-TV has an annual success story in its Variety Club Telethon which this year raised nearly \$100,000 for charity. Amount brought station's 11-year overall total to \$1 million. Telethon features name guest stars.

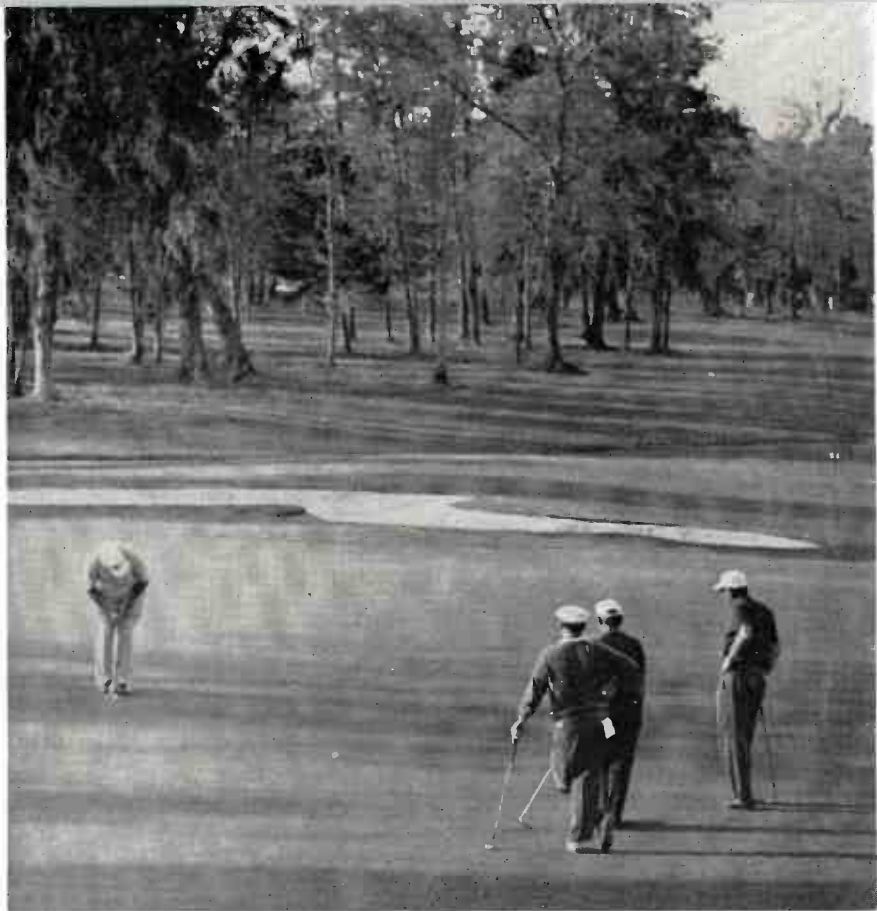
WFBM-TV presented students from Butler University's Jordan Conservatory of Music in a special Christmas production of "The Little Match Girl."



WRCV-TV Philadelphia: Concert winner



WHIC Pittsburgh: "Twixt Twelve & Twenty"



KTRK-TV Houston: Golf Tournament



WWLP Springfield, Mass.: Racing

WRCV-TV featured Moscow Tchaikovsky International Music Contest winner Susan Starr in a prime time special. Harry K. Smith was the program host.

WHIC's "Twixt Twelve and Twenty" series presented viewers a formal prom complete with 18-piece dance orchestra and recording stars. Show caters to Pittsburgh and surrounding area high school students.

WWLP (and WRLP) presented sulky racing from trackside at Hinsdale, New Hampshire.

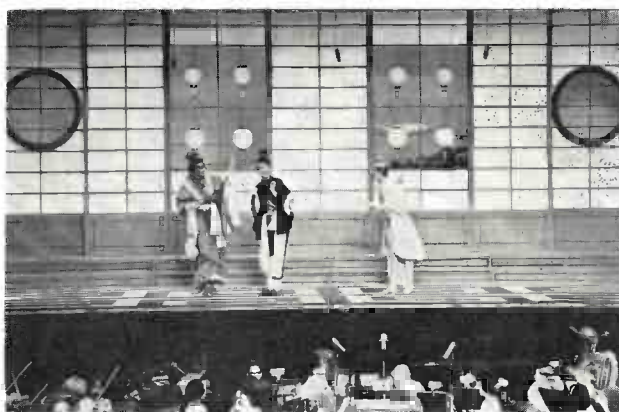
WBBM-TV turned to Evanston (Ill.) Township High School for a 90-minute prime time production of Gilbert & Sullivan's "Mikado."

KTRK-TV telecast the 1962 Houston Classic Golf Tournament.

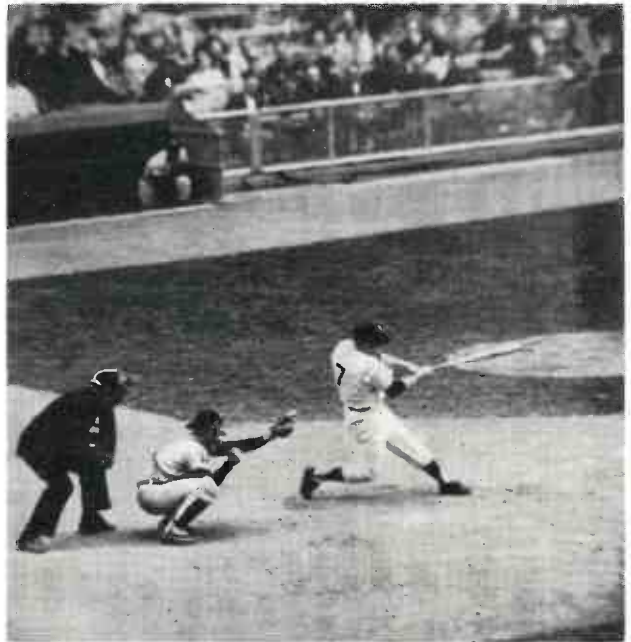
WPIX presented New York Yankee baseball games.

WCBS-TV's "The American Musical Theatre," angled at presenting a variety of top U.S. musical fare and its background to a school-aged studio audience, teamed Robert Fosse and Gwen Verdon.

KMTV telecast "The Night They Shot Down St. Nicholas," an original drama by special events department director Jack Reilly. Program was part of the station's "Assignment" series.



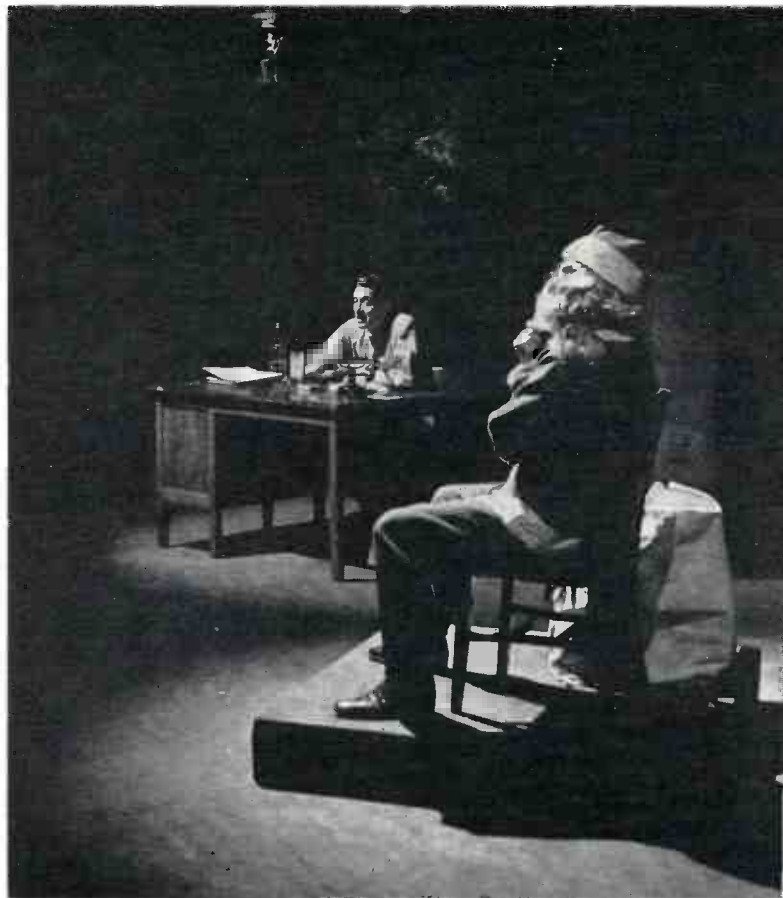
WBBM-TV Chicago: "The Mikado"



WPIX New York: Yankee Baseball



WCBS-TV New York: "American Musical Theatre"



KMTV Omaha: "The Night They Shot Down St. Nicholas"



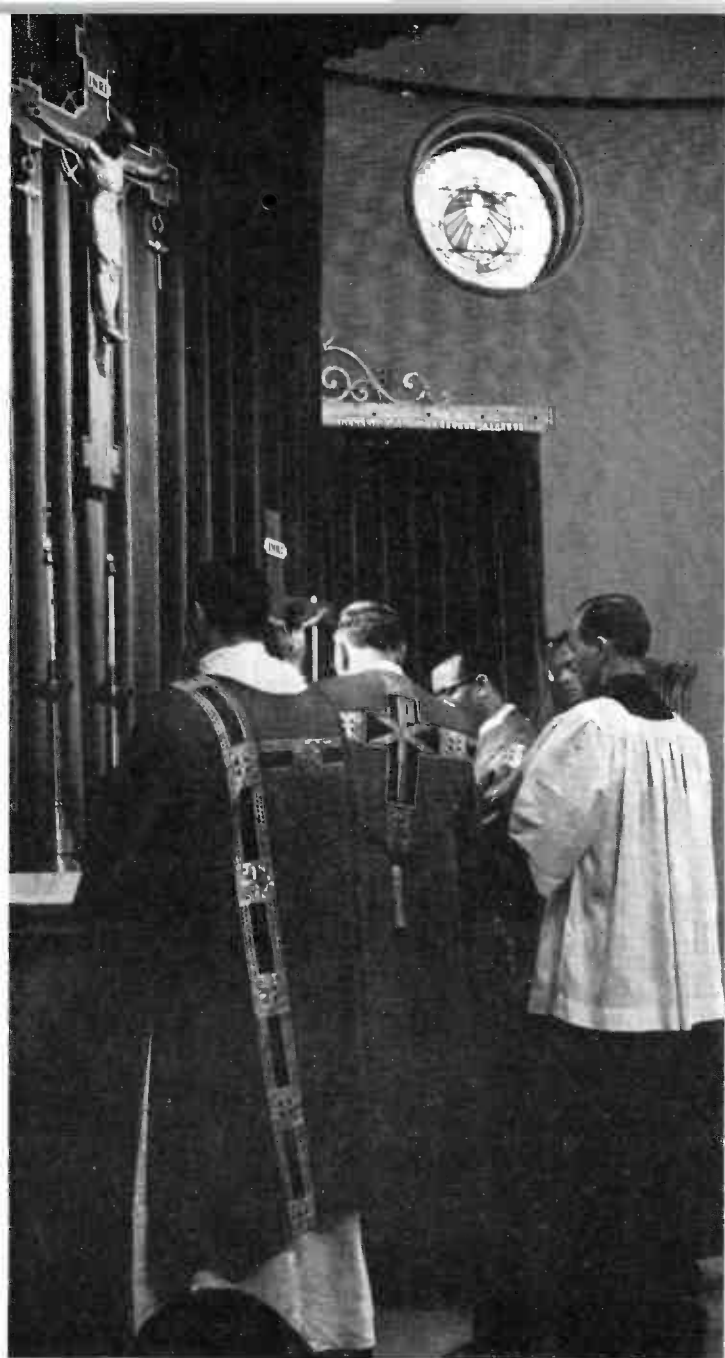
WGR-TV Buffalo: Bishop Sheen



WJRT Flint, Mich.: "No Crib for His Bed"



WBZ-TV Boston: "Our Believing World"



WREX-TV Rockford, Ill.: Easter Service

THE WORLD OF RELIGION

Religion, the bedrock of belief, offers a wide world to local television—father instructing daughter at a seder in Los Angeles, Bishop Sheen in Buffalo, a Christmas pageant in Flint, Durante quizzed in St. Louis—a full array of television exploring the spiritual.

WGR-TV covered Bishop Fulton J. Sheen's local address before 3,000 people.

WJRT presented "No Crib for His Bed" in a special Christmas Eve production filmed by photographer Michael Kalush and starring his wife Antonia as Mary.

WBZ-TV's "Our Believing World" inter-faith series featured consecration of a Greek Orthodox Church bishop.

WREX-TV produced a live remote telecast of the Rockford, Ill., Second Congregational Church's Easter Service.

KOGO-TV presented the bishop of San Diego in a regular bi-monthly series.

KMOX-TV's "Quiz-A-Catholic" informational program featured Jimmy Durante as a guest.

KTIV went to Easter Sunrise Service at the Hollywood Bowl.

KNXT's "Insight" series showed a Jewish family celebrating Passover at a seder.



KOGO-TV San Diego: "Bishop Buddy"



KMOX-TV St. Louis: "Quiz-A-Catholic"



KTIV-TV Los Angeles: Easter Sunrise service



KNXT Los Angeles: "Insight"

WORLD OF GROWING UP

*Inside the bubble that's a child's world,
the wonders never cease.*

*TV has come to be a big part of that
world, with a generous supply
of entertainment and an increasing
measure of the knowledge they
need to grasp the realities of the
outside world pressing in upon them.*



WBMM-TV Chicago: "Junior News Room"

WCAU-TV Philadelphia: "Expression"



WKBN-TV Youngstown, Ohio: "Romper Room"





WNEW-TV New York: "Wonderama"



WBWM-TV ranges over various topics in the news on its five-minute, Monday to Friday news segment for youngsters.

WCAU-TV's weekly "Expression" series gives Philadelphia high school students a chance to display talents.

WBEN-TV uses a kindergarten setting for its weekday "Romper Room" show. Instructor for the hour is the station's pretty Miss Judy.

WNEW-TV's "Wonderama," hosted by Sonny Fox, is a weekly four-hour blend of games, cartoons and educational features for New York moppets. Felix the Cat is often followed by a discussion of such things as space satellites.



WEWS Cleveland: "Caravan"

KMOX-TV St. Louis: "Montage"



KNXT Los Angeles: "Look & Listen"





wsoc-TV Charlotte, N.C.: "Clown Carnival"

KHOU-TV Houston: "Magic Room"



wsjv-TV South Bend-Elkhart: "D. D. Donovan, Mayor"

wrc-TV Washington: "Tiny Tots Concert"



WEWS's "Caravan" attempts to "educate, awaken and enrich the children's hours spent each day with TV." For a closer look at the world around, the show visits zoos, sporting events and explores scientific thought and achievement with the help of instructors from Ohio Bell Telephone Co. and General Electric.

KMOX-TV's "Montage" series covers a broad range of cultural-educational subjects. With the cooperation of local schools and museums, it ranges from modern dance to glass blowing to photo-journalism to Picasso art.

KNXT's "Look and Listen" series deals with the reading and enacting of children's classics. Actress Florida Friebus, show's storyteller, goes over notes with Eva LeGallienne for "The Ugly Duckling."

wsoc-TV has "Joey the Clown" and his assistant "Miss Ginger" host "Clown Carnival," a weekly kids' show that features a city dog pound man giving away a pup.

KHOU-TV's "Magic Room" treats great moments and great personages in literature for the junior-senior high school age level. Due for syndication this fall, the series has covered such topics as "The Dawn of Medicine."

wsjv-TV has puppeteer Erv Shoemaker and his tot-pleasing puppets on the daily "D. D. Donovan, Mayor" show.

wrc-TV pre-empted network time for a tape of Dr. Howard Mitchell conducting the National Symphony Orchestra during one of its "Tiny Tots Concerts."

KNXT Los Angeles: "For Which We Stand"





CKLW-TV Detroit-Windsor: "Cap'n Jolly"

KNXT's two-part documentary "For Which We Stand" centered on a trip of 12 Los Angeles school children to Washington, D.C., and a visit with former President Eisenhower at Palm Desert, Calif. The station-financed project dealt with the meaning of patriotism.

CKLW-TV's executive director of public affairs Toby David dons "Cap'n Jolly" sailor garb to host weekday cartoon-format entertainment show.

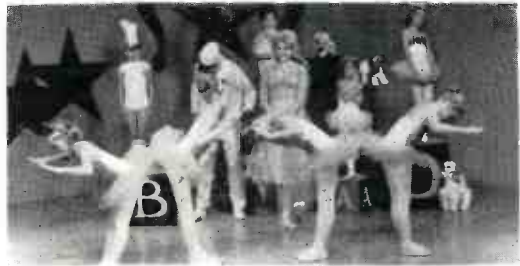
WJXT's "Here's How" features tours to manufacturing plants, explores their operation and products. Entertainment ties in with each tour.

WHDH-TV's Bozo the Clown went to Asia for two programs depicting work of UNICEF.

KDKA-TV adapted "Beauty and the Beast" and "The Pied Piper" for two hour-long "spectaculars." Show starred the cast of the Pittsburgh Playhouse.

KPRC-TV carried "The Wizard of Oz" serially on its "Happy Time" program.

WJXT Jacksonville, Fla.: "Here's How"



WHDH-TV Boston: "Bozo the Clown"



KDKA-TV Pittsburgh: "Beauty and the Beast"

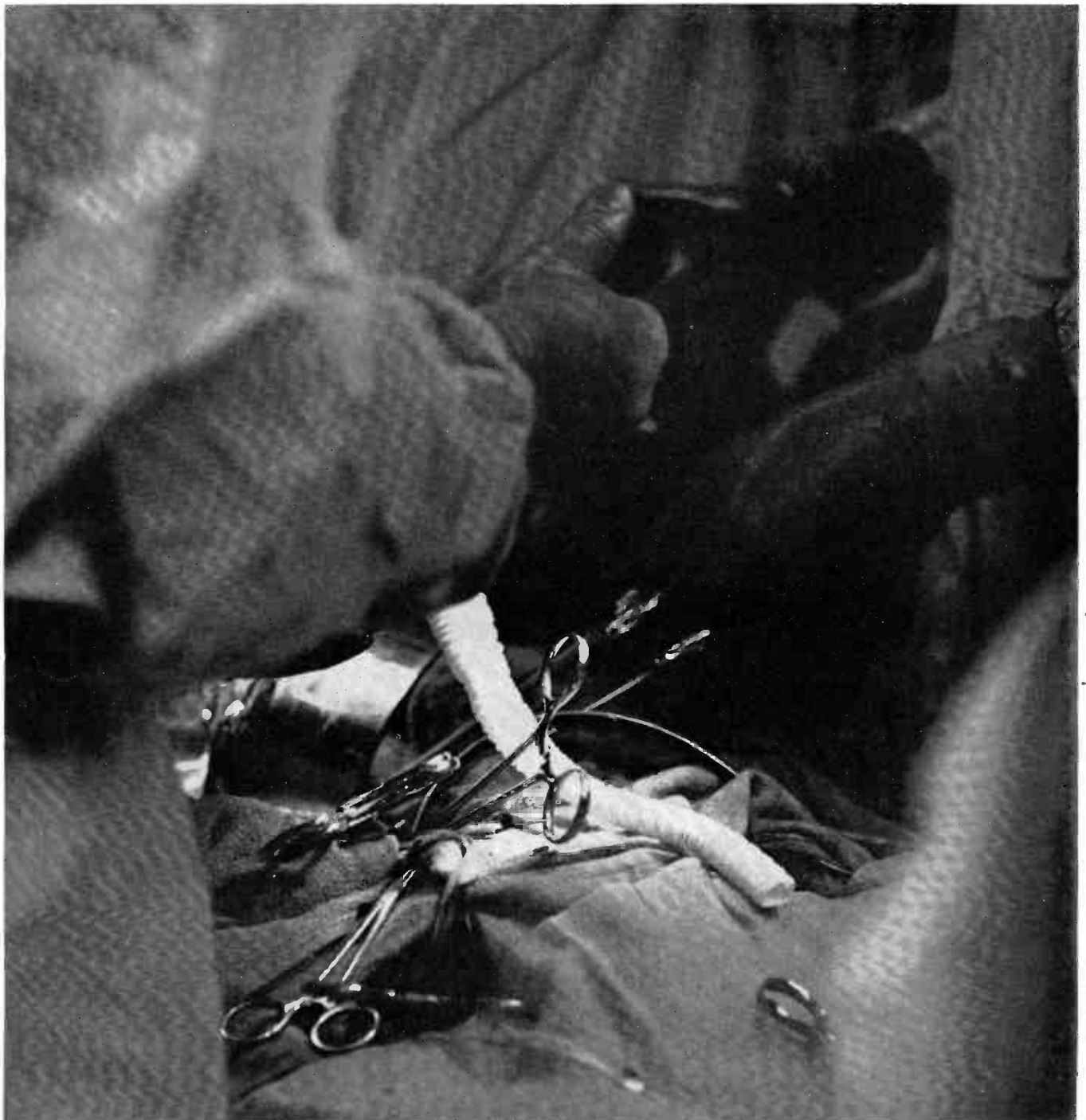


KPRC-TV Houston: "The Wizard of Oz"

WORLD OF INFORMATION

The search for enlightening material in local television's own environs has led in many directions—through science, government affairs and surgery, down the many paths to education, the many avenues to news and through the forests of controversy.

wnc Pittsburgh: Heart surgery





WCBS-TV New York: "Views the Press"



WDAF-TV Kansas City: "Insight Into Asia"



KTTV Los Angeles: Primary election



WCAU-TV Philadelphia: "This is Strategy"

WMT-TV Cedar Rapids: Civil War



TELEVISION MAGAZINE / August 1962

WIBC televised a delicate heart operation in Pittsburgh's St. Francis Hospital. The operation involved an arterial graft, a relatively new medical procedure in which major arteries are replaced by plastic ones. WIBC televised two heart operations in its medical series. Both were edited into 30-minute shows.

WCBS-TV, in its widely acclaimed "WCBS-TV Views the Press," had A. J. Liebling of the "New Yorker" magazine sit in as guest host and critic.

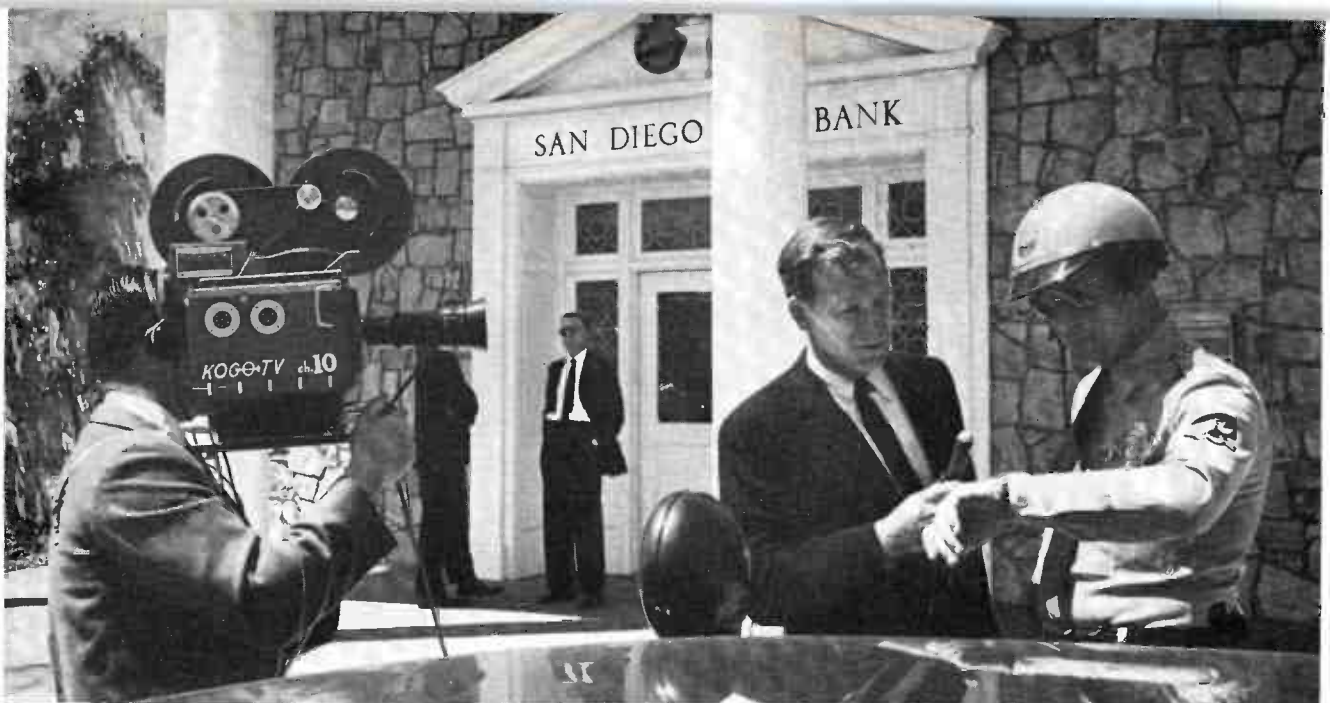
WDAF-TV newsman John Herrington interviewed Koichiro Asakai of Japan on "Insight Into Asia."

KTTV election headquarters on the night of California's primary election was visited by Governor Edmund G. (Pat) Brown, who won the Democratic selection. He was interviewed by Bill Welsh, KTTV's director of special events, during the special telecast.

WCAU-TV had Philadelphia college professors discuss cold war tactics.

WMT-TV used more than a hundred woodcuts, drawings and photographs to tell the story of Iowa's Civil War soldiers in a program narrated by Don John Ross.

KOGO-TV
San Diego:
Bank robbery





WLBW-TV Miami: Glenn space shot



WNEW-TV New York: "Columbia International Studies"

KOGO-TV reporter Rod Sherry and cameraman Les Dodds were on scene of a San Diego bank robbery five minutes after police alarm. Sound-on-film interviews went into the 6 p.m. hour-long news.

WLBW-TV news reporter Paul Frank served as anchor man on station's own Col. Glenn space coverage.

KTRK-TV gave intensive coverage on Hurricane Carla which swept the Texas Gulf Coast last September. Station telecast 100 news bulletins and other segments over a five-day period, stayed on the air at one point for 43 straight hours.

WNEW-TV's early-morning "Columbia Lectures in International Studies" series featured guest lecturers from Columbia University School of International Affairs. Zbigniew Brzezinski, associate professor of public law and government, was guest on sunrise show.

WBAL-TV picked up the Maryland Savings & Loan League as sponsor of gubernatorial primary election coverage. Former Maryland Governor Theodore McKeldin and Thomas D'Alesandro, former mayor of Baltimore, hosted the program.

WLOF-TV's Ray Ruester and news staff tallied and broadcast Central Florida primary election results in a three-hour live show.

WRC-TV pitted six Washington area high school students against each other in the educational quiz show "It's Academic." Questions came from school courses.

KVOO-TV was host to a panel of space experts when the national Conference for the Peaceful Uses of Space convened in Tulsa. Week's telecasting: 6:15 hours.



KTRK-TV Houston: Hurricane Carla coverage



WBAL-TV Baltimore: Gubernatorial primary



WLOF-TV Orlando: Central Florida primary



WRC-TV Washington: "It's Academic"



KVOO-TV Tulsa: Conference for Peaceful Uses of Space



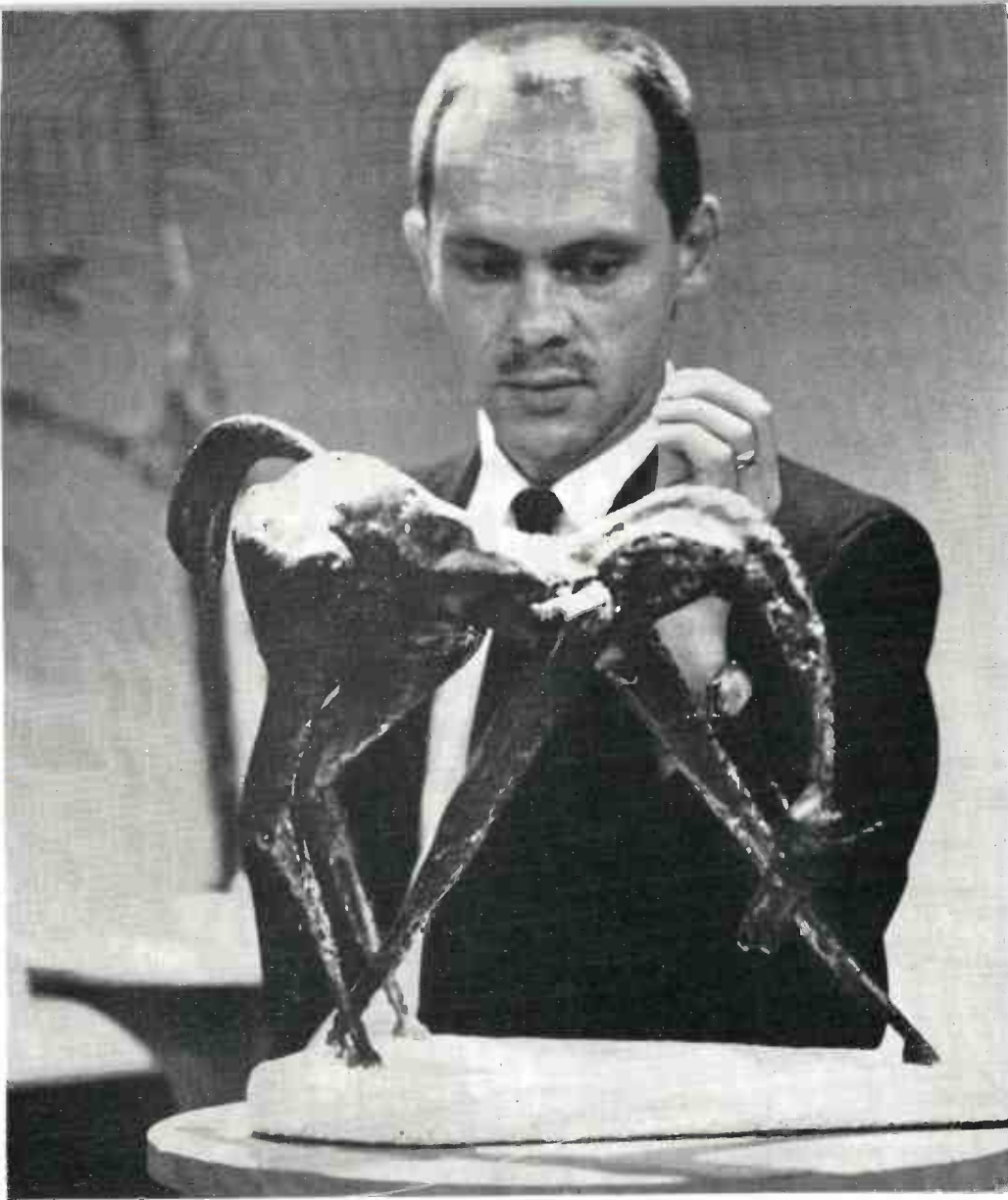
WHDH-TV Boston: "On Location"

WBZ-TV Boston: "Assignment: Peru"



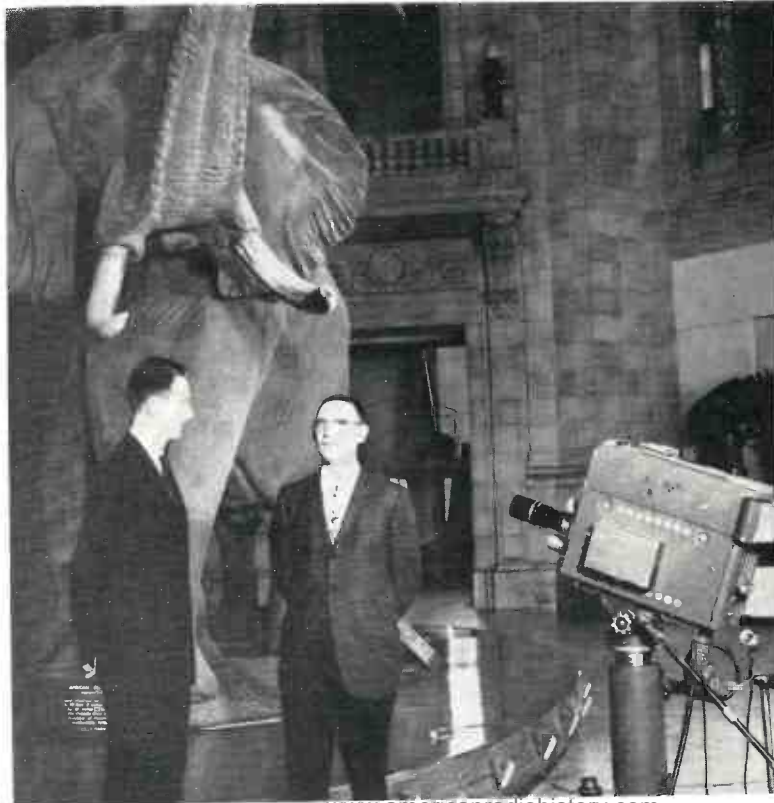
wjw-tv Cleveland: "Cleveland Reports"





WBBM-TV Chicago: "Vistas"

WTOP-TV Washington: "World of Mammals"



WHDH-TV's Virginia Bartlett, producer of "Dateline Boston," interviewed Madame V. L. Pandit in the garden of Madame Pandit's home in Bombay. The seven-week tour of Asia produced eight specials.

WBZ-TV sent cameraman Phil Galligan and news-woman Betty Adams on a three-week, 15,000-mile news assignment to report on the people and politics of Peru. The hour-long prime time program was telecast two weeks in advance of Peru's June national elections.

WJW-TV Lysol-scrubbed its equipment to follow a Cleveland woman into Lakewood Hospital for the birth of her daughter. A 10-man production crew documented the nearly 25 hours involved, from admission to delivery to post-operative care. The video tape made a half-hour presentation complete with the operating doctor doing a surgical play-by-play of the Caesarian section.

WBBM-TV's "Vistas," featuring projects of Chicago area scientists and educators, presented Helmut Van Flein with various pieces of sculpture.

WTOP-TV newsman Julian Barber interviewed Dr. Henry W. Setzer, associate curator of mammals at the Smithsonian Institution, for a prime time show.

LOCAL TELEVISION:



A new surge of enthusiasm for the domestic brands of TV is taking hold across the board

By ALBERT R. KROEGER

THE WORLD of local television is many things. It's a watch on a hurricane for 43 consecutive hours. It's Shakespeare in Central Park. It's the paint-flecked walls of a Maryland mental hospital. It's a doctor's hand stitching in a heart valve. It's the kid cartoon and the baseball game, the interview show and the local election returns. It's the growing up and facing up of a maturing medium.

Among all of local television there is a trend running to more news, public affairs, live entertainment and educational programming. And, increasingly, time is being found for it in those prime evening hours usually reserved for network shows.

"Riding the network" is still the preference for almost all 500-plus TV stations with the exception of the independents. And with all but a handful of stations, network hours run far ahead of the stations' own mixture of syndicated, feature film and local originations.

But many a station management has taken stock of its programming efforts. If it was short on local production last year, it is generally heavier this year. The change is from the bottom up. Those stations which have been making a substantial local effort right along see no need for a step-up. Those stations prone to go the film-network route seem to be trying to strike a balance with more community interest programming.

On the basis of a questionnaire survey conducted by TELEVISION MAGAZINE this summer, it is evident that there

will be a continued increase in local programming efforts this summer and fall. It will go in no one direction but into varied projects—several stations lacking women's service shows presently will beef up in this area, children's programs are the accent at a dozen or so other stations currently light on moppet fare, some will put on more religion, etc.

As this "hole-plugging" goes on, with the object not ratings but prestige, grassroots television is expanding. It is not making a great deal of money for stations—compared to the profit in such things as feature films—but it looks good on community and FCC records. And no merit badges are likely to be given out for individual local programming achievement. The small market effort may pale alongside that of a big network o&o but that it is put on at all may be just as worthy an achievement for the money- and talent-scarce operator.

A new term is evident in the speech of local programming men. Many of them today call their efforts "pre-Minow," and in so doing plant their banner on the side of the angels.

Few station men will admit that the outspoken chairman of the FCC has been responsible for a mild 1961-62 surge in locally-produced programming. But if Newton Minow has not been the instigator, it is fairly obvious that his words have had the effect of putting a fat stamp of approval on community programming.

A breakdown of the overall programming elements varies greatly among U. S. stations. Diversity of approach is the keynote.

Of the 185 stations replying to TELEVISION's questionnaire, diversity was apparent in the mix of markets.

In the surveyed week, May 6-12, one station was on the air only 56 hours, another 149 hours. (Most fell between 115 and 130 hours, seven logged 140 hours or better, 13 were below 100 hours.)

One ABC-TV o&o took only 45 hours of network programming. A Tennessee station took only 44 hours. Three stations logged a high of 98 hours of line-fed shows—one of them, in New Mexico, had only 11 hours left over for its own programming—of all types. But overall, only 19 stations reporting rode the networks for over 90 hours while 57 stations plugged in for 70 hours or less.

Two stations booked as little as one hour of syndicated film each, two others ran only 1:30 hours and two more carried no syndicated property at all. Thirty-one stations were under 15 hours in syndicated fare while others carried up to 43:30 hours.

77 HOURS-PLUS WITH FILM

Three stations carried no feature film at all. A Maine station carried only one hour. At the other extreme a West Coast independent crammed 77:45 of its 128:40 hours of air time with movies. (The majority of stations were under 20 hours in feature film. Twenty were over 30 hours.)

In locally-produced product three stations originated five hours or less during the week. But 69 stations aired 20 hours or more of local effort. And six of this group offered more than 40 hours with one of them going as high as 60 hours.

Ten stations programmed one hour or less of local news each in the entire week, but 14 others turned out more than

GOOD GETTING BETTER

seven hours apiece, three of them hitting as much as 10 hours. (Over the course of the week news ran most heavily to 2:30, 3, 4, and 4:30 hour totals.)

On weather, usually part of the stations' news segments, times allocated ran from 10 minutes a week with one station to 4:30 hours with another. Four stations reported no weather reports at all. Forty-four stations had the week totaling at one hour each, the most popular weekly weather time allotment.

Sports, again a newscast tag on for many stations, ran from as low as 10 minutes a week with one Chicago station to as much as 15:30 hours with a New York station carrying baseball games. One hour a week each was the allotment with 29 stations.

Twenty-three stations had no children's programs whatever, whereas 30 stations reported 10 hours or more each of kid shows. Six stations reported over 20 hours of children's programming each, the most ambitious being a New York station with 27 hours to the small fry.

Sixty-nine stations bypassed women's service entirely. Two western stations proved the most active in this program category with 10 hours each. Thirty-two stations logged 2:30 hours for the women each, far and away the most popular weekly time allocation.

Sixty-five stations scheduled no variety-panel-music shows. And while a Texas station was the most prolific, with 10:30 hours, most stations scheduling this light fare kept it well below 2:30 hours a week.

Fifty-three stations programmed no local educational-cultural effort at all. Forty-seven stations came in with one hour or less. But 25 stations logged five hours or more each, a New York independent claiming 20 hours.

Audience participation fare appears to hold the least interest for U. S. television stations. Only 59 of the stations reporting devoted time to it. Thirty stations carried one hour or less each. A Missouri station went as high as 13:30 hours.

Thirty-seven stations were without their own religious programming. One station carried only five minutes while at the other end of the range five stations carried four hours each. Seventy-six stations carried one hour or less. (It must be noted that most stations without their own religious programs do carry religion via network or syndicated pick-up.)

Locally-produced "specials" were definitely on the upswing during the season from September 3, 1961, to June 2, 1962. Only 18 of the reporting stations failed to turn their hand in this area, covering both entertainment and public affairs.

A California station claimed 155 hours of local specials—122 of them in the public affairs area. A Georgia station claimed 150 hours of specials, a Texas station 111 hours, an Indiana station 82 hours. In all, 16 stations found local specials their dish for over 45 hours worth of air time each. Twenty-three other stations produced between 25 and 45 hours worth of specials each.

On the specials, the weight went heavily to public affairs. More than 30 stations active in local specials put all their time into public affairs to the exclusion of entertainment. And in only about 30 cases did local entertainment wind

up heavier than a station's public affairs efforts or even balance them. Overall, it was about two-thirds public affairs, one-third entertainment for the average station.

Editorializing appeared to be an increasingly popular broadcast form, a practice engaged in by 86 stations—a daily policy with 24 stations, weekly with 10 stations, biweekly with two and occasionally with the remaining 50.

While one Ohio station has been editorializing for nine years, for most the practice is less than two years old. For many it is brand new this year.

The television editorials run from 1:30 hours (apparently in full program form) with one station to from one to five minutes each with most other stations.

In addition to specific local program types like children's, educational-cultural, religion, etc., about 45% of the reporting stations also devoted time to such categories as farm and agriculture (heavily in the South, West and Midwest), panel discussion, political and election, gardening, business and labor, cooking, exercise, telephone quiz and sports such as wrestling, bowling and baseball.

Station thinking on programming for the fall was evident in the response to a question about planned changes in local shows.

Roughly 60% of the stations indicated that no changes were "contemplated" or that it was "too early" to say. A number said they were finalizing plans.

THE 'INS' OF LOCAL PROGRAMMING

The other stations were clear in their new fall program thinking. Apparent trends: more locally-produced daily news shows, expanded women's and children's programming, increases in public affairs-local affairs shows, a growing swing to educational-type programming.

A station in Maine has scheduled "a series of studio presentations which will offer a look at the curriculums of four local colleges." Another New England station plans "three one-hour specials comprising a workshop for teachers on the utilization of a 'TV school' series of programs of instruction for grade schools." And a California station is completing plans "for a series of intercollegiate debates" among several station area colleges.

A number of stations plan to bring their new local efforts off in prime time. A Wisconsin station will use more local color. A Pennsylvania station will start editorializing.

Dozens of specific shows were listed as planned: a series on children and the space age, a series on research being done in one community on various problems of public health, a morning variety program, a late evening open-end interview show, a drama workshop, a symphony orchestra series, a big name band and jazz series, a local fishing show.

It may not be so just yet, but many broadcasters feel that feature film—a continuing bulwark of profitable local TV—will be coming on the market in short supply matching the dwindling movie production of Hollywood over the last decade. It will come down, say the anti-movie men, to either re-running old flicks, running new syndicated packages (like Westinghouse's *Steve Allen Show*) or putting on local programming ideas.

While it is true that much of a station's local effort is half-lost by exposure in light-viewing hours like late night

The best of local programming is finding extended life in markets outside its own

and Sunday afternoon (and in the avalanche of network product), it is encouraging that so many new local programming ideas are being born, and are getting multi-station exposure.

Last April 28 CBS-TV televised "The Benefactor," a controversial episode in *The Defenders* series. The program had as its theme the moral, legal and medical aspects of abortion. As it campaigned for liberalization of abortion laws it was too bitter a pill for some of the audience-conscious to swallow. The show lost its three regular sponsors and 11 carrying stations. WJBK-TV, a Storer station in Detroit, ran the episode but let it serve as the platform for some original local programming.

OTHER SIDE OF THE COIN

Just prior to airing "The Benefactor," WJBK-TV announced to viewers: "A program fully representing the opposing philosophies on the subject will be presented on this station at an early date." A few weeks later "Reply to the Benefactor" was aired as part of WJBK-TV's *Project 2* public affairs series, giving the views of a psychiatrist, a doctor and his wife, an Eastern Orthodox priest and the Oakland County (Detroit) prosecutor. The videotaped half-hour show was also aired the same night by Storer stations WAGA-TV Atlanta and WJW-TV Cleveland, both CBS affiliates.

Last November the Crown Stations, KING-TV Seattle, KREM-TV Spokane and KGW-TV Portland, Ore., pre-empted an hour each of network time to televise the King Broadcasting Co.'s network-caliber public affairs documentary "The Volcano Named White," the film story of a 24-year-old convicted murderer, his road to jail and twisted motivations. The theme of the program was that society had judged Don White "but who will judge society?" The show, broad enough to escape its locale, has also been televised over KCRA-TV Sacramento and WPIX (TV) New York.

That some of local programming does not have to stay local is being proved by Television Affiliates Corporation, a subsidiary of Trans-Lux Corporation: Operational since last January, TAC is in effect a national clearing house for locally produced television programs. It selects the best and widest-appeal educational-public service programs of its producer members, distributes them among its 50 subscribers. A yearly fee is charged franchised subscribing stations according to market size while producing stations get the top share of TAC profit.

TAC feels its operation (60 shows are now in distribution with the goal of 100 by year's end) helps strengthen the effectiveness of local programming, helps producer stations financially and encourages the development of more local production and talent. The total effect is a better balance of public affairs shows in local programming, a plus to some of the smaller stations who can afford little of their own local production.

And new ways are being found to say things locally. KPX (TV) San Francisco, programming 164:30 hours a year (one-third of it in prime time) under its public affairs "umbrella" title "Community of Strangers," is experimenting with new forms for information programs to take.

As part of its "Works of Darkness" series on crime, KPX recently explored the subject of bunko, the confidence game

and its gullible prey. Deciding the subject was "light" enough to warrant other than straight documentary treatment, the station recently produced *Caught in the Act*, the story of bunko (the diamond switch, the Spanish gold mine swindle, the cockroach hustle, the dance studio fraud) told in dance. The characters were portrayed by members of the San Francisco Contemporary Dancer's Company. What could have been "just another" documentary was turned with originality into a different kind of entertaining yet serious study.

While *Caught in the Act* took two months to produce, it was done for under \$1,500. Settings, for instance, were all made out of tinker toys by the KPX art director. The station plans to continue with more such productions which entertain while they inform.

While the audience for it may be small in comparison with other types of programming, stations around the country are not neglecting culture. WCBS-TV New York last June turned to a Shakespeare Festival in Central Park to chip out a two-and-a-half hours period of prime time to present "The Merchant of Venice" (and ran into opposition in doing so from Jewish groups claiming the play is anti-Semitic).

Shakespeare's "Romeo & Juliet" was also offered (90 minutes in prime time and color) by KRCA (TV) Los Angeles, performed by members of the University of Redlands drama department. Scenes from "Julius Caesar," part of a show called "Shakespeare on Love," was presented in prime time on WTOP-TV Washington, D.C., in cooperation with the Catholic University of America. WHDH-TV Boston, in its "Dateline Boston" series, had a monthly presentation by Boston University students called "Stage Five Players," tackling such presentations as Shalom Alechem's "Tevye." WBBM-TV Chicago recently turned to Evanston Township High School for a production of "The Mikado" for 90 minutes in prime time.

HERE'S ONE THAT'S SPONSORED

And the *Festival of the Performing Arts* series, shown on WNEW-TV New York and WTTG (TV) Washington, D.C., has ranged from the talents of artists such as Pablo Casals to comedians Flanders and Swann. This series, sponsored by the Standard Oil Company (New Jersey), as were *Play of the Week* and *An Age of Kings*, will go into showings in dozens of other markets.

On the informational programming front, the heaviest "special" programming area, scores of stations have explored medical subjects, particularly surgery.

WJXT (TV) Jacksonville, Fla., has probed the many aspects of lung cancer in its "Profile of a Cancer." WBNS-TV Columbus, Ohio, has shown artery surgery in its *Lifeline* program. WWL-TV New Orleans has televised research into heart disease on "The Search." WGR-TV Buffalo, N.Y., showed progress in conquering cancer on its public affairs series *Assault*. WHC (TV) Pittsburgh has shown a delicate heart operation. WBAL-TV Baltimore presented "The Dark Corner," a 90-minute prime time study of the problem of mental retardation in the Maryland community.

In news, which is the area stations say they will be going into most heavily this fall, one notable trend is increasing accent on the world outside—foreign coverage by a num-



“Film does the unusual!”

BANKAMERICARD

SO AUDIO AND VIDEO WERE MARRIED—blissfully united in a 60-second television commercial advertising the BankAmericard. Secret of this happy mating is a music score pre-planned to accommodate the exact selling message, and pre-recorded for frame-by-frame synchronization on Eastman film, with prints on Eastman print-stock. Two steps—negative and positive, both Eastman, both of vital importance to sponsor, network,

LOCAL TV: GOOD GETTING BETTER *continues*

The times are increasingly right for more, and more ambitious, local TV efforts

ber of stations on their own. The news director of wjw-tv Cleveland was in Southeast Asia covering Laos and "the limited war" as far back as June 1961.

The news director of wfga-tv Jacksonville, Fla., toured Germany for special program material last winter. Dozens of other stations are embarked on similar documentary productions or interview formats from overseas.

In straight local news reporting any number of stations turn on stories with a flourish. KOGO-TV newsmen and cameras were on the scene of a San Diego bank robbery minutes after it happened. They had interviews and extensive footage for the station's hour-long 6 p.m. news.

When Hurricane Carla, the biggest storm to hit the U.S. in recent times, roared across the Texas Gulf Coast last year, the Houston TV stations roared into action with it. KTRK-TV, from September 8 through September 12, telecast some 100 news bulletins, weather advisories and public emergency announcements on the storm. The station was kept on the air by its own emergency power for 60 hours during the crisis period, and stayed on the air continuously from 6:20 a.m. September 10 until 1 a.m. September 12.

KPRC-TV Houston likewise rolled up impressive coverage. During the storm it stayed on the air 113 continuous hours, provided 12 television feeds to the NBC-TV network, taped 157 individual field reports, made 42 direct telephone reports to stations across the U.S. and processed more than 8,000 feet of film.

Scores of stations, with productions on current local problems and issues, do not neglect the past. The Civil War has been a popular documentary theme with stations. As part of wmcT (tv) Memphis' *Perception* series, the station, on the eve of the centennial of the Civil War battle of Shiloh, visited the famous national military park for "Shiloh Revisited." Westinghouse Broadcasting has its *American Civil War* series in distribution among stations.

And there are other documentary programs of all kinds. wky-tv Oklahoma City, with its *Oklahoma Heritage* series, has explored Oklahoma pioneer days and the life of a native son in the "Will Rogers Story." wBZ-TV Boston put together a special half-hour show on author F. Scott Fitzgerald. WTTN-TV

is planning a fall series of from five to six children's specials of hour-length consisting of high quality taped or live dramas and musicals.

wCAU-TV Philadelphia has been carrying a half-hour program called *Expression* giving an outstanding youngster in any field a chance to talk about his speciality on TV. wBKB (tv) and wGN-TV Chicago, with their *Clock Show* and *Garfield Goose* respectively, are weaving serious educational features in the framework of cartoon programs.

It is highly doubtful if a few years ago a rash of open heart surgery cases or shows like wNBQ (tv) Chicago's *The Costs of Death*—grief coupled with funeral trials and fees—would have even been attempted by local outlets. But a new bloom is on local programming. It is daring, at times controversial. Much of it may not measure up to the slickness of technique and quality associated with the big network efforts. But within the framework of local budget and talent it is constantly improving as more shows are put on and more experimenting is done.

The average station still rides the networks for most of its programming hours, is stocked with from 15 to 20 hours each, weekly, of both syndicated product and feature film. (Although, as judged by the TELEVISION MAGAZINE station survey, both categories appear to be down a few hours over a year ago).

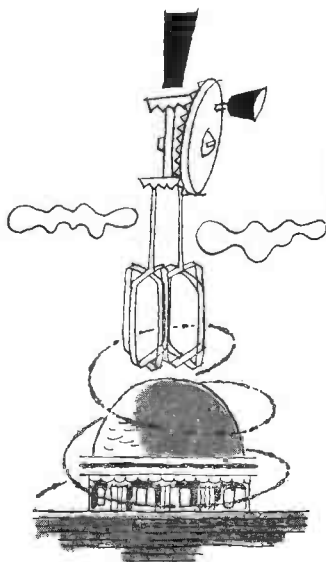
LOCAL UP, AND GOING HIGHER

But while the average station goes outside of itself for the bulk of its air hours, there is a marked increase in local effort. With the decline of the first-run syndication market and the dwindling supply of post-1948 feature film (matched by the ever-rising prices on late vintage movies), the outlook for more local programming brightens.

Also encouraging is the rise of film programming over the last year-and-a-half growing out of stations and broadcasting groups themselves. Most of the product is of a "non-fiction" variety, includes such things as the now passed away *PM* series and *Steve Allen*, Metropolitan Broadcasting's *Festival of the Performing Arts*, *Albert Burke* and *Open End*, the

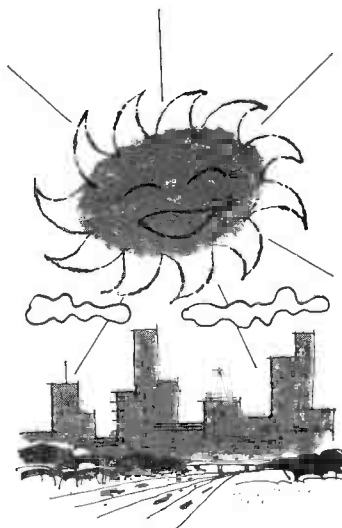
“Look what local-issue editorializing can do—and welcome it as your public responsibility.” *says John F. Dille, Jr.*

(John F. Dille, Jr., who serves on the NAB Committee on Editorializing, is President of WSJV-TV, South Bend-Elkhart, WTRC-AM/FM, Elkhart, WKJG-TV and AM, Fort Wayne, Indiana.)



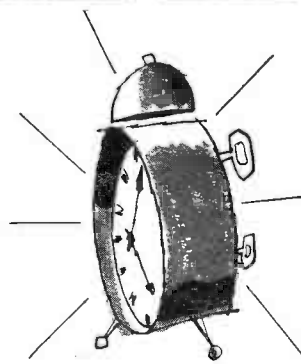
“It can stir up the state legislature.”

An Air-Editorial on reapportionment, “The Shame of Indiana,” suggested three solutions to the political nose-count problem, poked an accusing finger in the ribs of public officials, and stirred up a wide response.



“It can improve the image of a town.”

This Air-Editorial was entitled “To Kill A City.” It served to erase untrue impressions about South Bend, Indiana as an area of labor unrest. It stimulated citizens to renew their efforts to attract new industry to this city and strengthened their faith in themselves.



“It can change the time of day!”

Indiana's inconsistent clocks came under scrutiny in the Air-Editorial programmed as “Time and Time Again!” The difficulties arising because adjoining counties observe “slow” time or “fast” time during a portion of the year were graphically described. Since this telecast, the South Bend Chamber of Commerce has taken a positive stand, and the City Council is expected to follow.

“If broadcasters want the prerogatives of freedom of the press, they must acknowledge the collateral obligations of effort and expense in the editorial field. Lively, constructive editorializing heightens the stature of the station!”

CALL **ATS** TODAY!

ADVERTISING TIME SALES, INC.

WKJG-TV

FORT WAYNE **33** NBC

WSJV-TV

SOUTH BEND-**28** ABC
ELKHART



Not many in this country had heard of Harry Pilkington or the committee he headed—until the end of June. Then his report, on the state of British TV, captured the headlines at home and industry attention around the world. Here, in excerpts, is what all the shouting's about.

TEN years ago, television had hardly got under way. Until the broadcast of the Coronation in 1953, there was no widespread public awareness of the possibilities of television. Since then the broadcaster has learned much about the use of the medium. In some kinds of programmes, in particular, one can point to fine achievements; for example, in some comedy series, in sports programmes, in some variety shows, in several kinds of "hobbies" programme, in current affairs and "topical magazine" programmes, in the development of the news bulletins themselves, and in some television drama.

Nevertheless, many submissions put to us about television on behalf of viewers primarily expressed disquiet and dissatisfaction. Often the critics of television—including even the most severe critics—were at pains to praise the good things in television. But on the whole, it was adverse criticism which formed the substance of nearly all their submissions. Praise was given, but only incidentally. Though it

was generally said to us of sound radio: "This is admirable," none was willing to say it of television.

The disquiet about television: its causes

Disquiet derived from an assessment, which we fully accept, that the power of the medium to influence and persuade is immense; and from a strong feeling, amounting often to a conviction, that very often the use of the power suggested a lack of awareness of, or concern about, the consequences. The consideration which gave rise to this feeling was usually that, for the sake of easy appeal, television portrayed too often a world in which the moral standards normally accepted in society were either ignored or flouted, and that for a similar reason it showed excessive violence. There is no doubt that concern is widespread and acute. It cannot be dismissed as the unrepresentative opinion of a few well-meaning but over-anxious critics, still less as that of cranks. It has been represented to us from all parts of the



TORIES ANGRY AT "PILKINGTON"

But BBC likely to get second TV service

LONG TUSSE LIKELY

Commercial television is still far away from being established in the Pilkington Committee's report published yesterday. The Government is likely to resist the proposal for the BBC to provide a second TV service before the end of the year. It is expected to refuse to allow the operation of any other service until after the end of the year. The report also recommends that the Independent Television authority should be given powers to make the Independent Television authority directly responsible for the operation of the service. The report also recommends that the Independent Television authority should be given powers to make the Independent Television authority directly responsible for the operation of the service.



Guiding lines through a hazy transport picture

MR MARPLES STARTLES COMMONS

By NORMAN BIRCHALL, our Parliamentary Correspondent
MR MARPLES made a new record by causing the Commons to be startled about the state of the transport picture. He said that the transport picture was "very gloomy" and that the Government should do more to help the transport industry. He said that the transport picture was "very gloomy" and that the Government should do more to help the transport industry.

EUROPE POLL SURPRISE

Cabinet worried
By FRANCIS BOTE, our Political Correspondent
The Government is worried by the results of a poll on the European Community. The poll showed that a majority of voters support the Government's policy on the European Community. The Government is worried by the results of a poll on the European Community.

OAS in Oran collapses: Gards escapes

By PETER GILLIE, our Paris Correspondent
The Organisation Armée Secrète (OAS) in Oran has collapsed. A leader of the OAS has escaped. The Organisation Armée Secrète (OAS) in Oran has collapsed.

Not an 'egghead' report, says Sir Harry

By HARRY PILLINGTON, our London Correspondent
Sir Harry has said that the report on television is not an "egghead" report. He said that the report is a practical one. Sir Harry has said that the report on television is not an "egghead" report.

The Evening News & STAR
World's largest evening sale
LONDON WEDNESDAY JUNE 28 1962

THE H BOMB

Commercial Tycoons Face 'Take-over'

Companies To Produce Shows: Profits For Exchequer \$6 LOOK-AND-LISTEN LICENCE

By JAMES GILES
The Pilkington Plan is out. It is a shock and a very big check for Commercial Television, Independent TV and the Independent Television Authority which control the published media.

Local Radio Service
A STURDY DAY FOR SIR JOHN

Quiz Game Prizes
CHUCK MCKINLEY OUT IN SENSATION No.2

BEVINS FACES SHOWDOWN
RAISED SATS

DERAILMENT ON MEDWAY LINES
MURDER PARK HUNT

BRITISH TRUTH ABOUT OUR RAILWAYS
STATEMENTS

MARPLES ASKED HIGHGATE
OAS in Oran collapses: Gards escapes

NOT AN 'EGGHEAD' REPORT, SAYS SIR HARRY
EUROPE POLL SURPRISE

MR MARPLES STARTLES COMMONS
A STURDY DAY FOR SIR JOHN

QUIZ GAME PRIZES
CHUCK MCKINLEY OUT IN SENSATION No.2

BEVINS FACES SHOWDOWN
RAISED SATS

DERAILMENT ON MEDWAY LINES
MURDER PARK HUNT

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kingdom and by many organisations of widely differing kinds: by political parties, women's clubs and associations, local authorities, religious denominations, educational bodies and others.

We weighed this criticism carefully. The views of the broadcasting authorities are discussed more fully [elsewhere]. But it is convenient to note here two factors which, they told us, must influence programme planning. The first was that there was in the world much promiscuity and violence, and that a television service which failed to present them would show a dishonest and unreal picture of society. The second was that writers could not be forced or expected to write creatively about subjects except those in which they felt an interest. We accept that these factors must affect programme planning; but they must not dictate it. For broadcasters must recognise that television affects moral standards by the constant repetition of the values it shows, and by the assumptions underlying its programming generally. They must remember, too, that their audiences at almost all times include a great many children.

We recognise that the broadcasters have a dual responsibility; on the one hand, of showing society as it is and of allowing writers to express themselves as they wish; on the other, of recognising a constant and living engagement with the moral condition of society. We kept the dual nature of their responsibility closely in mind when weighing the criticisms put to us. Some of the critics seemed to pay too little attention to the first of its aspects. They did not, for example, realise, or admit, how much violence and immorality there was in the world. But many, having recognised the

dual responsibility, nevertheless expressed disquiet. Their criticism we cannot disregard.

We deal first with violence. This was widely defined by those who criticised its portrayal as including not only physical violence, but also an unfeeling or cruel disposition of mind which might express itself in speech or apparently casual habits alone, and not necessarily in acts of overt violence. On the whole, the critics recognised that the stylised conventions to be found in Sherwood Forest or in Ruritania, or in the old-fashioned "Cowboys and Indians" programme, robbed violence of much of its effect, and thought that such programmes were in themselves harmless. But this could not be said of some of the newer "sophisticated" Westerns which depict recognisable psychological problems in an atmosphere of violence and brutality. And the constant repetition of even the most stylised scenes of violence was thought to be harmful.

Disquiet at the portrayal of violence was expressed on three main grounds. The first was that scenes of violence frightened small children, that small children were disturbed by any programmes which suggested a threat to the world which they knew and in which they felt secure; and that the most cruel threat was violence. The second was that such programmes might lead children to dangerous, and even disastrous, experiment. The third was that showing violence encouraged anti-social, callous and even vicious attitudes and behaviour. These three grounds were not always differentiated, for the same programme will affect different people differently. To show that it does not affect one part of the audience is not to show that it affects no other

part. The disquiet was, then, about the general effect of violence, and it led to two main criticisms of programmes in which it featured. The first criticism was simply that too much violence was shown on television. Some put this criticism to us merely as an example of lack of balance—where time was limited, it was given undue prominence. But most claimed that it was the constant repeti-

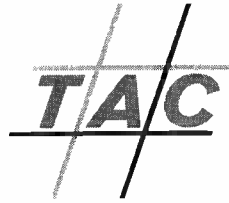
tion of violence, rather than the fact that it was shown at all, which was damaging. The second main criticism was of the treatment of violence. Many submissions recorded the view that it was often used gratuitously, that it often did little or nothing to develop plot or characterisation and that it was, presumably, thrown in "for kicks." Another common opinion was that it was often unnecessarily em-

phasised by being thrown in close-up and by being lingered over. The damage was not necessarily repaired by ensuring that, in the end, the good were seen to win and the bad to lose, and that crime did not pay: conventional endings of this sort did not penetrate to the level at which the portrayal of violence had its emotional effect. What mattered was that violence provided the emotional energy, the dramatic content, of the programme.

Though the damage was said to be to all age groups, submissions criticising violence in television were almost without exception especially concerned about its effect on children. It was not enough to produce between the hours of 5 and 6 p.m. programmes suitable for children. Until 9 p.m. audiences, we were told, included a great many children. We were reminded that, for this reason, the O'Connor Committee (the O'Connor Committee was set up by the BBC and ITA together to consider how far programme planning should reckon with the effect of television on children) had in 1960 recommended that programmes up to 9 p.m. should be not unsuitable for children. This was not to say that until that time programmes must be devised for children. As the report "Family Viewing," prepared on behalf of the Council for Children's Welfare, put it: "... a good working rule is to regard the period of 6 p.m. to 9 p.m. as family viewing time. This does not mean that programmes should be particularly geared to the children's tastes and that we should be having versions of the *Whirly Birds* or *Blue Peter* after hours. It means that there should be an awareness on the part of the producers of the composition of the audience, remembering that in most homes the television and the family share the same living room." The need for this awareness sprang from the conviction that children, particularly very young children, were especially defenceless. Self-evidently, they lacked experience and discrimination; for them the distinction between reality and make-believe was often obscured. When violence, through television with all its power of dramatic presentation, invaded the security of the home, and did so in a form which was not to the watching child a game being played, then the child suffered. For the Church of England, Bishop Cockin voiced a general view when he told us that the danger and damage lay in brutality in any form. "Most of what we might think is rather pernicious passes over a child's head, but brutality does not: it hits it."

Parents have a responsibility: this was freely accepted by those who were concerned about the effects on small children of violence in television. This did

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WCSC-TV	Charleston	WRCV-TV	Philadelphia
WBKB	Chicago	KOIN-TV	Portland
WGN-TV	Chicago	WRAL-TV	Raleigh-Durham
WBNS-TV	Columbus	KOTA-TV	Rapid City
WFAA-TV	Dallas-Ft. Worth	WDBJ-TV	Roanoke-Lynchburg
WESH-TV	Daytona Beach-Orlando	KCRA-TV	Sacramento
KBTV	Denver	KXTV	Sacramento
WXYZ-TV	Detroit	KUTV	Salt Lake City
KFRE-TV	Fresno-Tulare	KCPX-TV	Salt Lake City
WOOD-TV	Grand Rapids	KOGO-TV	San Diego
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KPRC-TV	Houston	KGO-TV	San Francisco
WFBM-TV	Indianapolis	KOMO-TV	Seattle-Tacoma
WJXT	Jacksonville	KSD-TV	St. Louis
WLYH-TV	Lebanon	WSPA-TV	Spartanburg
KTTV	Los Angeles	WFLA-TV	Tampa-St. Petersburg
WTVJ	Miami-Ft. Lauderdale	WTOP-TV	Washington, D.C.
WTCN-TV	Minneapolis-St. Paul	WTRF-TV	Wheeling-Steubenville
WLAC-TV	Nashville	WSJS-TV	Winston-Salem
WNHC-TV	New Haven-Hartford	CBC-TV	Canadian Broadcasting Corp.

* Harold See, V. P. and Gen. Mgr. of KRON-TV states: "We place heavy emphasis on public affairs and news special programming in prime time each weekday. It is in this area that many of the TAC programs are integrated with the station's own productions."

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Well, that's the way this local advertiser thinks and acts and so do many more like him here in Iowa's capital city.

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Think—Tis the till that tells the tale.

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KRNT-TV

DES MOINES TELEVISION

An Operation of Cowles Magazines and Broadcasting

TV dilemma: to mirror life and habits without aggravating moral problems

not, however, relieve the broadcasting authorities of their responsibility. As the third conclusion of "Family Viewing" put it: "Television Authorities and parents must take a share in the responsibility for what is viewed by children in the early evening between 6 p.m. and 9 p.m. It is not so much a question of exact time periods as a dual responsibility, with parents taking an increased share as the evening advances." Many submissions advocated that the broadcasting organisations should arrange that programmes put out before 9 were, in general, such that the whole family, children as well, might watch: in short, that the evening period until then should be "family viewing time."

The argument that children are resilient and soon recover from the effects, whatever they may be, of the portrayal of violence in television was rejected. It was accepted that most children appear to recover quickly from fright; but this did not mean that fright had no effect, or that there might be no cumulative effect from continued exposure. In any case, it would be singularly insensitive to regard a child's resilience as giving one freedom to frighten it.

Concern about the portrayal on television programmes of low standards of morals and behaviour is also general. Some submissions represented that alcohol was too often shown in television plays and serials as though it were a necessity of normal life. Still more common was the view that promiscuity and adultery were often shown as though they were normal behaviour and, more generally, that sex was exploited. These particular criticisms of violence and of low standards of morals and behaviour should not be considered in isolation. For some criticised television for showing too much drinking, sex and violence, while others told us that the fact that they so much appeared in programmes was symptomatic of a deeper-seated ill, of a comprehensive carelessness about moral standards generally. Some argued that this was an age in which traditional standards were increasingly in question and one in which, therefore, what everybody did set the standard; and that there was nothing which could so powerfully convey what everybody did as television. The difficulties which television faced were, therefore, real. It had a duty to mirror actual ways of life and habits, and to portray the honest doubts of independently minded people about traditional standards. But at the same time whatever it showed would help to create the prevailing moral climate and could therefore aggravate existing moral uncer-

tainties and disorders. Broadcasters, we were told, should not, therefore, assume that attitude of scientific indifference to results which admits only two questions—what happens, and why. They must accept as part of their responsibility a constant and living relationship with the moral condition of society. Emphatically, this was not to say that where there was virtue, there could be no cakes and ale; that gloom was good and gaiety godless; that there could be no pleasure on Sundays. Nor was it to say that the sordid and harsh truth must not be shown. For television's picture of the world must be realistic, and people can come to suffer as much harm from being led to believe that there is no evil in the world, as from seeing it over-emphasized. Rather it was to say that, over the whole range of programming, treatment must not exploit moral weakness and uncertainties, and timing must recognise that in television's audience there are not only those whose standards are already set, but those whose standards are being shaped by what they see.

From the representations which have been put to us, this is the underlying cause of the disquiet about television: the belief, deeply felt, that the way tele-

vision has portrayed human behaviour and treated moral issues has already done something and will in time do much to worsen the moral climate of the country. That this is a time when many of the standards by which people have hitherto lived are often questioned is not in itself regrettable. But it is necessary that the questions should be fairly put and fairly answered. If, in much of television, our society is presented as having extensively answered those questions by rejecting the standards by which it has hitherto lived and by putting bad standards or none in their place, if our society is presented as having accepted that the appeals should be made to our worse rather than to our better selves, then the questions will not have been fairly put but will have been hopelessly prejudiced—for ill.

Sometimes criticisms were put in general terms; more often they related to this or that characteristic of programming. Taken together they give us a sense of the character of programming generally as it seems to our informants; and it is the effect of the whole that is significant. Taking this view, we are left in no doubt that a failure fully to assess consequences is a main fault of TV.

THE DISSATISFACTION WITH TELEVISION: ITS CAUSES

We now deal with the other broad class of criticism put to us about television, criticism which expressed dissatisfaction because, in the critics' view, television had signally failed to realise its possibilities for presenting worth-while programme material. Many of those who expressed dissatisfaction alleged that the programmes—defined as the whole output on a given channel—lacked "balance." Section 3 of the Television Act provides that the programmes of independent television are to maintain a proper balance in their subject matter. Neither the BBC's Charter nor the License contain any such express provision; but the Corporation has always inferred as necessary to the practice of good broadcasting an obligation to ensure that its programme is balanced. But "balance" is not defined in the Television Act, and the meaning of "lack of balance" is not immediately apparent. We therefore examined such criticisms more closely. We found they could be divided into three main classes.

The first constantly recurring theme was that the range of programmes was not sufficiently wide. There were a number of variations on the theme: that programmes were far too often designed to

create a mass audience, that all the many tastes of the public deserved consideration but disappointingly few were catered for, that there were not enough programmes for minorities, and that there was too heavy a reliance on tried, tired and interminable favourites. In short, the range was too narrow, and within it the emphasis wrong. This theme was not confined to any particular section of opinion; it was a chorus.

A further criticism implicit in many submissions and explicit in some was that each of the subjects comprised in the whole range of programme material was not being effectively portrayed. Each subject could be treated in many ways, and must be so treated if the needs of various audiences were to be satisfied. Thus, while science could be popularized for the audience whose interest is general, one aspect of one of its branches could be presented for those whose interest is more specialized. Current affairs could be as widely treated. For example, one programme on the American presidential election could present a sample of general opinions; another could undertake a close study of the American electoral system. Similarly, light entertainment could range from sophistica-

double vision

The rewards for farsighted local community participation came double recently, as two significant awards were made to KMOX-TV almost simultaneously, voicing identical regard for Channel 4's unceasing community service.

On the one hand, came a Special Award (the first ever made to a broadcasting station) from the St. Louis Council on Human

Relations, "...in recognition of KMOX-TV's policy of giving unstintingly of its facilities on behalf of a better St. Louis, and of the devotion and skill of its staff." On the other hand, a Gold Bell Award (for the best local television station in the nation) from the Catholic Broadcasters Association of America:

"KMOX-TV has consistently given prime television time for public service programs benefiting

both church and community." When CBS Owned KMOX-TV took to the air four years ago, it had two goals in sight: to be first with audiences, and to be an important force for good in the St. Louis community. Both Nielsen and ARB prove Channel 4's leadership with audiences. And these two awards (latest in a long string of awards) demonstrate clearly how well the *other* half of the KMOX-TV vision has been fulfilled.





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Leo R. (Rocky) Galileo, marketing chief for the Higher Priced Spread, found Tri-Cities residents spread more bread than residents of Winston-Salem, Roanoke or Green Bay. (After all, it's the 19th ranked market in the Southeast!) If you want to find out which side your bread is — d on, call Meeker (in the Southeast, James S. Ayres).
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tion to slap-stick. If, in any of these three examples, the one aspect were persistently presented and not the other, then the whole range of programme material would not have been effectively portrayed. It would be a mistake to suppose that the whole stretch of programming possibilities was covered because a comprehensive list of subjects was recorded in programme journals.

There was a third theme running through the representations submitted to us. This was that many items were being shown only at inconvenient times. It was argued that items over the whole range of programming should be shown during the hours when most people were able to watch television and this was during peak viewing hours. These ran broadly from the time when most people had finished the day's work, to the time when they went to bed. Because they were the hours in which nearly everybody was able to watch, they were television's most valuable hours; during them television must concentrate most of its service to the public. If service meant providing a wide enough choice of programmes of different kinds, then (it was submitted to us) there was a specially marked failure to do so in peak viewing hours. Even if the total output of a given channel did offer a wide enough apparent choice of subject matter, the effective choice was very largely limited to what was shown when people were free to choose. A practical definition of balance which failed to realise the special value of peak viewing hours for the purposes of the public services of television rested on a misconception of the term.

To sum up: there was considerable dissatisfaction because the range of subjects dealt with was too narrow, because within the range there was not sufficient variety in treatment and because the range presented at peak viewing hours was markedly narrower even than the overall range. These three criticisms were contained in the more general charge of "lack of balance." Thus, three criteria are seen as necessary to the full realization in practice of the concept of balance, and it is against these criteria that the balance of the programmes must be assessed. The first—the widest possible range of subject matter—does not imply an equal place for all programmes of whatever kind. Though the range is, in principle, exhaustive, it is not of uniform worth throughout; this and that part of it may be of greater or lesser worth from time to time as events and circumstances dictate. The second—full treatment of each subject within the range—is essential if the idea of range is to have any real meaning. The third

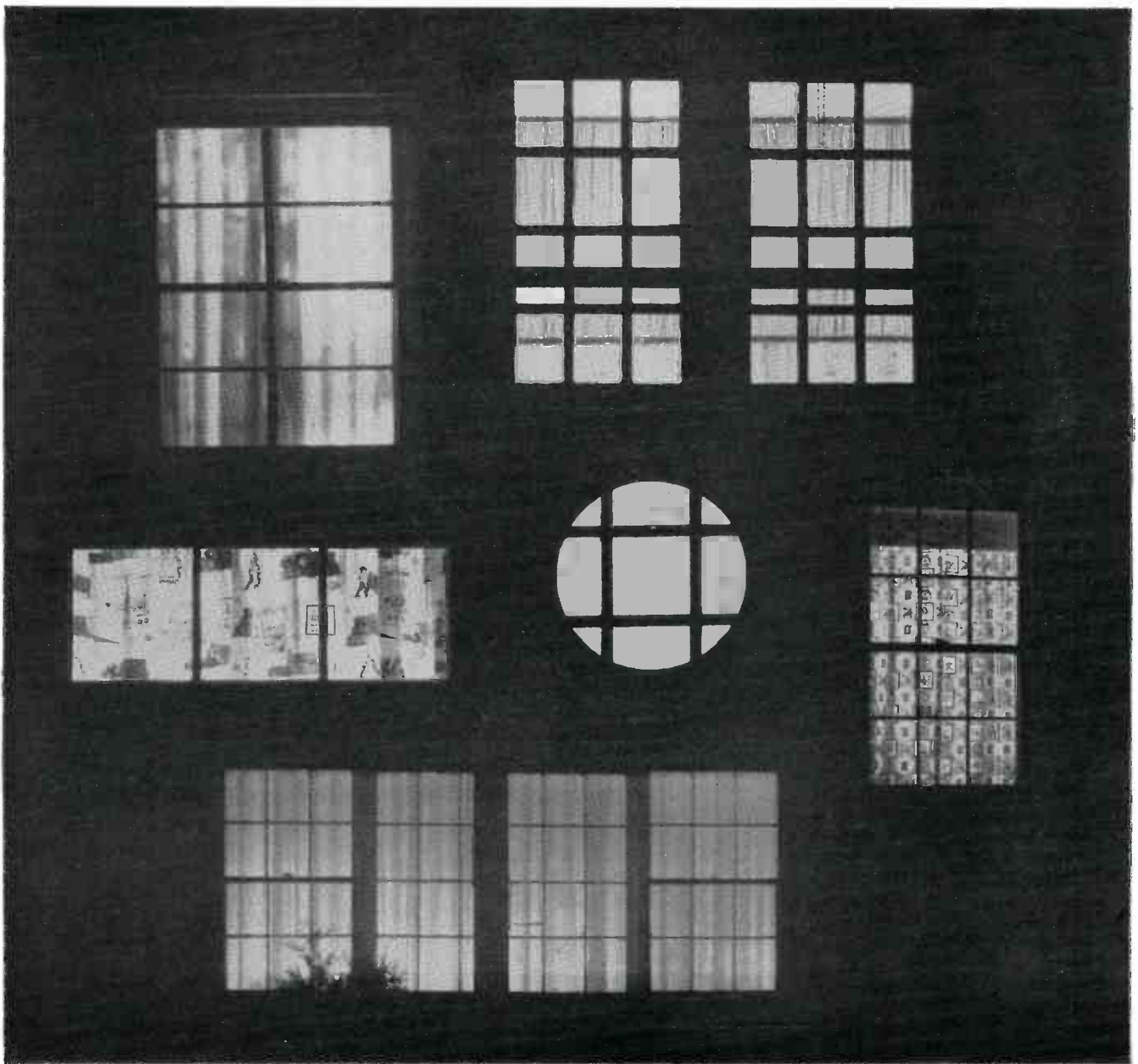
ingredient of balance—timing—raises the problem of what we have called "effective choice." To provide this, as to provide all the other ingredients of balance, must in practice be a matter of sensible compromise. We recognize, too, that this compromise has to be reached within the practical limitations of the available space. At present each of the broadcasting authorities has only one programme. If either or both had more hours, or another programme, the limitations would be less. But the essential problem would be the same; with more programmes, a broadcasting authority would only find it easier to provide a proper balance if its programmes were planned as complementary to each other.

TRIVIALITY

On the general quality of television programmes, viewers expressed both disquiet and dissatisfaction. Indeed, one of the main impressions left with us by written submissions and spoken opinion is that much that is seen on television is regarded as of very little value. There was, we were told, a preoccupation in many programmes with the superficial, the cheaply sensational. Many mass appeal programmes were vapid and puerile, their content often derivative, repetitious and lacking in real substance. There was a vast amount of unworthy material, and to transmit it was to misuse intricate machinery and equipment, skill, ingenuity, and time. Their presentation, too, showed a lack of willingness to experiment. In all, one had to infer either that those who provided these programmes mistakenly assumed that popular taste was uniformly and irremediably low, and popular culture irresponsible; or worse, that they did not care about them.

All such criticisms were often summed up in the charge of "triviality." We should make clear what we understand is meant by "triviality" in this context. Triviality is not necessarily related to the subject matter of a programme; it can appear in drama, current affairs programmes, religious programmes or sports programmes just as easily as in light comedy or variety shows. One programme may be gay and frivolous—as light as a soufflé—and yet not be trivial. Another programme may seek prestige because it deals with intellectual or artistic affairs—and yet be trivial in its grasp or treatment; it may, for example, rely for its appeal on technical tricks or the status of its *compere*, rather than on the worth of the subject matter, and the depth of its treatment. Triviality resides in the way the subject matter is approached and the manner in which it is presented.

A trivial approach can consist in a



Only late movies in Baltimore - 6 nights a week!

Big windows . . . little windows . . . picture windows . . . all kinds of windows, dimly lighted from within, they stand out in the dark until the early hours of the morning as the "night people" relax and enjoy "late" WMAR-TV movies. In the hushed hours of the night . . . long after the noise of the children has been quieted by sleep . . . tens of thousands of late night-time viewers tune to Channel 2.

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No Wonder — In Maryland Most People Watch

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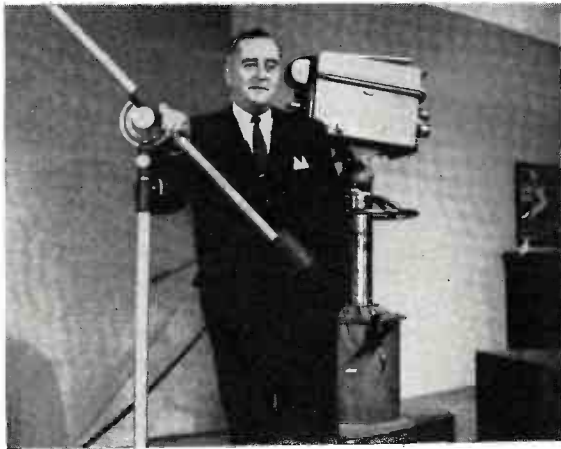
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The WKTU Staff

The factors that bring into view, the best on Channel 2.



Gordon Gray

WKTU's President and General Manager, talks to you, the viewers, editorially, on subjects in which we share a common interest.

Jerry Fiore

interviews his guest as part of his daily assignment.



Opening Night

at the world famous Munson-Williams-Proctor Institute, located in Utica, New York, finds WKTU's camera staff at this formal occasion.

wktv

Utica—Rome Channel 2
Represented Nationally by H-R

Broadcasters must be animated by a sense of TV's power to influence values

failure to respect the potentialities of the subject matter, no matter what it be, in a too-ready reliance on well-tryed themes, or in a habit of conforming to established patterns, or in a reluctance to be imaginatively adventurous. A trivial presentation may consist in a failure to take full and disciplined advantage of the artistic and technical facilities which are relevant to a particular subject, or in an excessive interest in smart "packaging" at the expense of the contents of the package, or in a reliance on "gimmicks" so as to give a spurious interest to a programme at the cost of its imaginative integrity, or in too great a dependence on hackneyed devices for creating suspense or raising a laugh or evoking tears.

In short, there is no such thing as a trivial programme in the abstract. One should add, though, that television has created some forms of programme which particularly lend themselves to triviality, which lend themselves to the exploitation of artificial situations or of "personalities" but have practically no subject matter or body of their own. Some quiz-shows and panel games obviously come into this category. But most trivial programmes—and we repeat that they may occur at any point across the range of different programmes—are programmes which have been trivialised by a defective approach, or a defective presentation, or both.

The criticism of triviality as we have described it was that trivial programming was a waste of the medium, and represented a failure to realise its potentialities. But the sin was not merely one of omission; too often, because it had positive results, it was also a sin of commission. Thus subjects billed as controversial sometimes avoided the controversy, and so served rather to reinforce than to disturb prejudice and complacency. Programmes which exemplified emotional tawdriness and mental timidity helped to cheapen both emotional and intellectual values. Plays or serials might not deal with real human problems, but present a candy-floss world.

Our own conclusion is that triviality is a natural vice of television, and that where it prevails it operates to lower general standards of enjoyment and understanding. It is, as we were reminded: "more dangerous to the soul than wickedness."

FOREIGN MATERIAL

The third particular aspect of television programming to which representations drew attention was the amount of

time occupied by programmes produced in the United States of America. This criticism was not an expression of xenophobia but a condemnation of the poor quality of the product and of the values depicted by it. Thus, the Co-operative Union Parliamentary Committee described these programmes as exercising influences not at all representative of the best of American culture and not desirable for our own. The American programmes most commonly shown were described as containing too much violence, often for its own sake.

Associated with the criticism of much of the imported American material was the complaint that some British material was designed with an eye to the American market as well as for showing at home. As a result, some programmes were neither British nor American in character, but "mid-Atlantic."

A GENERAL APPRAISAL OF THE TELEVISION SERVICE OF THE BBC

We have seen that good television broadcasting may be said to comprise three major elements. First, programme planning and content must respect the right of the public to choose from amongst the widest possible range of subject matter. Second, in every part of this wide range of subject matter there must be a high quality of approach and presentation. Last, and by no means least, since it is of overriding importance, those who handle so powerful a medium must be animated by a sense of its power to influence values and moral standards and of its capacity for enriching the lives of all of us. The broadcasting authorities must care about public tastes and attitudes, in all their manifold variety, and must keep aware of them. They must also keep aware of their capacity to change and develop; they must in this sense give a lead.

That the BBC is acutely aware of the power of the medium and regards itself as answerable for the general influence it exerts is, in our view, clear. Giving oral evidence, Mr. Carleton Greene, Director General of the BBC, considered that television would be one of the main factors influencing the values and moral attitudes of our society. We need only add that nothing in the Corporation's written and oral evidence has suggested that they hold any reservations about the principle.

DISQUIET: HOW FAR IT IS ATTRIBUTABLE TO THE BBC'S SERVICE

Chief among the causes of the disquiet represented to us about television was the belief or conviction that the general

picture it painted of the manners and morals of society was both distorted and likely to corrupt. The too frequent and regular presentation of violence and the too infrequent presentation of those moral standards normally accepted in society constituted most of the criticisms on this score. Some of those who made these criticisms did not distinguish between the two broadcasting organisations, and criticised television in general terms without giving specific evidence. But, of those who made the distinction, none singled out the BBC for blame. And there is some specific and positive evidence from the observations and measurements made by experienced social workers and others with a direct and responsible interest in the subject. We have also the testimony of the BBC itself.

To take the question of violence first again, the most comprehensive evidence came from the Council for Children's Welfare, which had conducted a survey of the kinds of programme put on at what, for the purposes of an examination of violence in television, is the most critical viewing period—from 6 p.m. until 9 p.m. The survey was conducted over a period of twelve months, and from it the Council made an analysis in tabular form of the amount of time in that period allotted by the BBC and independent television to each different kind of programme. We recognise that the allocation of some particular programmes to this or that class might be arguable; but for the great majority of programmes there will be no difficulty. We note too, a point made expressly by the Council, that the analysis is quantitative, not qualitative. The analysis shows that in a week typical of most in the year 1960, the BBC's programme between 6 p.m. and 9 p.m. devoted rather less than one hour to Westerns and rather less than an hour and a half to crime programmes: that is, about one hour in eight of family viewing time. It is, of course, in Westerns and crime programmes that violence is most common. Some Westerns are shown in the BBC's programme between 5 p.m. and 6 p.m., but this is children's hour and the Westerns shown during it are usually of the conventional, stylised kind. Provided that there are not too many of these, and that they are counter-balanced by other programmes, these are regarded by the public, the sociologists, and the producers as harmless.

On drama, the BBC told us that, just as it would be misleading to portray modern society as though it were never violent, so also would it be misleading

BBC has a duty to give outlet to the creative impulse of the best writers of today

to show it without its moral faults. But again, the faults should not be emphasised by showing them too often: still less should the treatment of particular programmes sensationalise them. Thus, the BBC told us that they had made a mistake in putting on a number of plays by young dramatists on successive Sunday nights. These had been "kitchen-sink" plays: overall the emphasis had rested heavily on the sordid and sleazy. The mistake, Mr. Adam (Director of Television Broadcasting) stated, lay in showing the plays in rapid succession. It had been one of programme planning, accentuated by the fact that comedies commissioned as part of the series had fallen by the way. There was, however, another and more important side to the coin, as we heard both from the BBC and from independent television. The BBC put it to us that, as a major patron of the drama, they had a positive responsibility to produce work of dramatic quality; if the creative impulse of the best young playwrights of today was towards a particular kind of domestic tragedy, then the BBC had a duty to give it an outlet. If this meant that too high a proportion of new plays consisted of domestic tragedy, the BBC would not, to provide variety, try to persuade dramatists to write less of these plays, and to turn to comedy, but would if necessary fill in with comedies from other periods. We record here our opinion that the BBC's sense of its responsibility is right, and its policies well conceived. On the one hand, the BBC should not attempt to muzzle or direct dramatists; and if, for example, "kitchen-sink" drama seems to be a significant development in British dramatic writing, the BBC must be ready to show it. On the other, there is a responsibility to cater for the very varied tastes of the viewing public, and this must influence the time and occasion for showing plays of this kind.

Our examination of the evidence on the causes of disquiet leads us to conclude that a sense of responsibility underlies the programming policies of the BBC. The code on violence is one example of its attempts to see that policies are translated into practice, and the evidence before us, taken as a whole, suggests that the BBC's performance is regarded as according reasonably with its stated policies. But this is not a conclusion which we can adopt unreservedly. For, though none singled out the BBC for blame, some did not, in criticising television, distinguish between the BBC's programme and that of independent television. Many have alleged that the BBC has "lowered its standards" in or-

der to compete with independent television. In short, if policies leave little to be desired, there is still some room for improvement in practice.

DISSATISFACTION: HOW FAR IT IS ATTRIBUTABLE TO THE BBC'S SERVICE

We come now to the question of how far the main causes of dissatisfaction with television can justifiably be attributed to the BBC's service; in other words, how far can it fairly be said that it fails to realise the possibilities of the medium.

Representations submitted by organisations and people speaking as viewers generally affirmed that the BBC's programme was balanced. Thus, the report of the Council for Children's Welfare records the conclusion that the BBC's service provides well-balanced evening viewing. The National Union of Teachers told us that the balance of the BBC's general programme was good. So, too, did the Society for Education in Film and Television. There were many references to the number, variety and quality of the BBC's programmes of the educative and informative kind. But we were told also that there should be a greater variety of serious programmes, that the range should be extended, and that there should be more for minorities.

The BBC told us that it was the core of their programme policy that the more important serious programmes should, for the most part, be offered when the largest audiences were available. This was between 7 p.m. and 10:30 p.m.—in peak viewing hours.

Mr. Carleton Greene said that the Corporation's policy was to devote about one-third of peak-viewing hours to serious programmes. If drama were included—and it was notoriously difficult to classify—the proportion was about one-half. He rejected the suggestion that the BBC would have exercised its responsibility in a more democratic way by giving much more of the peak viewing hours period to programmes, which, intended for relaxation, would attract large audiences. Peak viewing hours were the time when most people were at home and had the opportunity of watching television. The effect of increasing the amount of peak-viewing time given to light programmes would be to deprive very large audiences, even if they were not yet "majority" audiences, of programmes they positively liked.

The Corporation considered that its service could not at present fulfil the requirements of [its] Charter. Confined to one channel, its ability to experiment in

order that it might entertain better was very strictly limited, it did not educate enough, and it did not inform enough. In short, although the BBC believed that their interpretation, through programming, of the term "balance" was broadly right for a single programme, the limitation precluded the achievement of the objective.

THE EFFECT OF COMPETITION ON THE BBC

What has been the effect of competition on the BBC's service cannot be known with certainty. To measure the effect, one would have to compare the service as it now exists with what it would have been if independent television had never existed. One would have to allow, for example, for the fact that, though television restarted in 1946, its early development was restricted by lack of funds, so that its progress in developing new material and techniques would naturally be expected to be greater over recent years than over its early ones; also that the permitted number of hours of broadcasting per week has much increased since 1955.

However, in many submissions opinions were given. No one said the effect was only for the better. Some maintained that the effect was neither wholly for the better, nor wholly for the worse, but mixed; others that the effect was for the worse. Both these opinions were widely held by people and organisations speaking as viewers. The opinion that the effect had been mixed was also held by organisations representing people professionally engaged in television. Thus, the Society of Film and Television Arts Ltd., representing producers in both broadcasting organisations, told us that production techniques in the BBC had been advanced by about three years, but that the range of programmes had been narrowed. The pressure of competition had made it harder to get a showing for minority programmes, even if they were greatly appreciated by those who liked them. And the Association of Broadcasting Staff told us that some programmes had been a shade better than they otherwise would have been; but that they would have improved anyhow as techniques evolved. The battle for audiences, the Association added, had probably led to more loss than gain in programming.

Those who believed that the effect had been for the worse were, in the main, less specific. They held that the BBC had "lowered its standards." But some were specific: in their view, competition with independent television for mass audiences had led the BBC to limit the

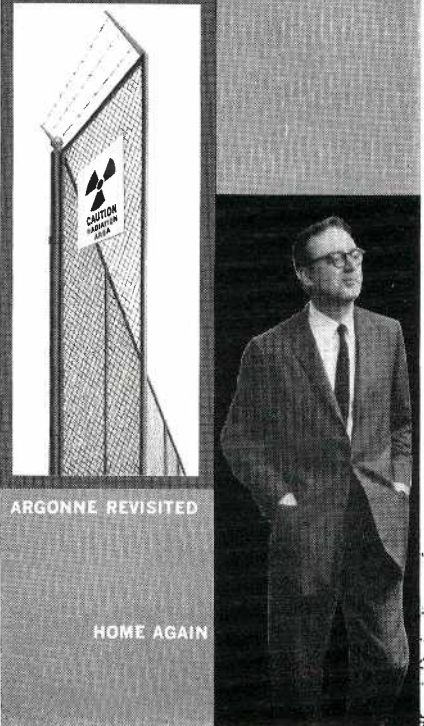


CULBERTSON BEATING

COUNTDOWN



WEATHER BY RADAR



ARGONNE REVISITED

HOME AGAIN

Last Season...Chicago was excited by these programs...

THIS Season... the excitement in Chicago comes from the following programs...

August 25, 1962—10:00 to 10:30 PM, "THE JEWS IN GERMANY" Part 2, "The Face of Modern Germany".

September 2, 1962—5:30 to 6:30 PM, "THE P-BOMB". The Chicago Population Study featuring Alex Dreier and Dr. Hauser of the University of Chicago.

September 8, 1962—7:30 to 8:00 PM, "HOME AGAIN"—Benny Goodman. The third in wbbk's biographical documentary series on famed Chicagoans.

September 22, 1962—6:30 to 7:00 PM, "THE REFUGEE". A study of an East Germany escapee.

September 26, 1962—7:30 to 8:00 PM, "A WALK THROUGH THE CURTAIN". A study of Warsaw, Poland produced by wbbk's Robert Lewandowski.

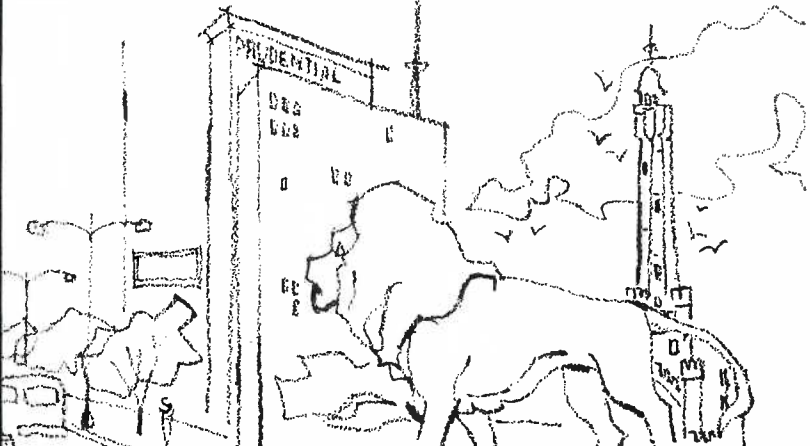
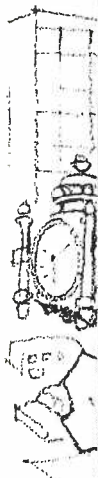
These programs were produced by Chicagoans for Chicago.

Born in wbbk-Chicago's "Climate of Creativity"



America's most exciting network!

An ABC-Owned Television Station - A Division of American Broadcasting-Paramount Theaters, Inc. - Represented by ABC-TV NATIONAL SALES, INC.



BBC's professionalism shows itself in its dissatisfaction with performance

range of subject matter presented, especially in peak viewing hours. The area of choice had diminished. A few submissions added that the BBC's sense of moral standards had been blunted.

The BBC told us that competition had not sapped their basic concept of the purposes of broadcasting. As a national institution, the Corporation had, in the course of a generation, established standards which they had steadfastly maintained against considerable odds. Over the whole spectrum of television broadcasting there was, at many points, little if any genuine competition: to many of their more demanding programmes, the BBC told us, independent television had had either no counterpart at all, or no regular counterpart. This was perhaps particularly marked in the case of serious programmes presented in peak viewing hours, because, in independent television, minority programmes were largely confined to off-peak hours. There had, however, been some good effects. In light entertainment in particular competition had, the BBC believed, done something to sharpen and improve their own programmes.

That competitive television had led the BBC to reduce—especially in peak-viewing hours—the amount of more demanding programmes was, the Corporation claimed, a misapprehension. They added that their purpose remained to attract as large an audience as possible for whatever kind of programme, light or serious, they put on, provided that in doing so they met an overriding requirement—to put the quality of the programme itself first. Developing skills were making it more and more possible to attract audiences for the more serious programmes as well as those designed simply to amuse or entertain. Mr. Carleton Greene told us that the BBC did not aim at acquiring a particular proportion of the total television audience. But the Corporation had, he added, to realise that if the proportion fell too low, their claim to be the national instrument of broadcasting would be impaired.

What struck us, as a Committee, was first that the conviction that the effect of competition had been either mixed, or wholly for the worse, was widespread. Second, both classes of opinion were largely at one in the belief that the range of subject matter presented had not expanded to an extent commensurate with the increase in the hours of television broadcasting. The third thing which struck us was this: that the criticism was not of competition, but essentially of misapplied competition. Where it had not been misapplied—in produc-

tion technique generally, and in some classes of programme—the result was regarded as beneficial. But where the competition had not for good broadcasting, realised through a successful and practical definition of balance and quality, the result had been for the worse. The BBC's views seem to us sound in principle. We consider, however, that the pressure of competition has sometimes caused the Corporation, consciously or unconsciously, to depart in practice from its own ideal of public service broadcasting.

APPRAISAL OF THE BBC'S TV SERVICE: A SUMMING UP

We have now to summarise the conclusions we have reached on the conduct by the BBC of their service of television. Our clear impression is that the BBC's stated views on the purposes which the service should fulfil accord with those we have formulated earlier in the Report. The Corporation's traditional idea of public service remains the essential consideration in the formulation of policy. We are impressed by the BBC's awareness of the nature, the magnitude and the complexity of the task of catering for the needs of the public. It is easy to assert an awareness of principles, but the BBC appear also to have a grasp of their practical implications. In short, we found in the BBC an all-round *professionalism*. By this we mean not so much that there is at the production level a competence, a mastery of present techniques. We mean that there is, at the executive levels where both principles and the public interest are interpreted and re-interpreted, a recognition of what—in terms of programme planning and performance—is needed to give substance to principles. This professionalism of the BBC shows itself not least in their dissatisfaction with performance, in their sense of the unrealised possibilities of the medium.

The BBC know good broadcasting; by and large, they are providing it. We set out to consider how far the main causes of disquiet and dissatisfaction were attributable to the BBC's television service. The BBC are not blameless; but the causes are not, we find, to any great extent attributable to their service. This is the broad consensus of view revealed by the representations put to us by people and organisations which spoke to us as viewers. Their view is perhaps seen most significantly in this; that whatever criticism they made of television, they nearly all went on to say that, if there were to be an additional television programme, it should be provided by the

BBC. We have no hesitation in saying that the BBC command public confidence. If this is a test of the discharge of a public trust, then the BBC pass it. There are blemishes, too; mistakes, as there must be, of judgment. And we repeat that there was criticism of a more general kind which, we felt, had some substance; that the BBC had lowered their standards in some measure in order to compete with independent television. But our broad conclusion is this; that, within the limits imposed by a single programme, the BBC's television service is a successful realisation of the purposes of broadcasting as defined in the Charter.

A GENERAL APPRAISAL OF THE SERVICE OF INDEPENDENT TELEVISION

Independent television comprises both the Independent Television Authority and the programme companies. This duality prompts some preliminary questions. When we consider whether or not the causes of disquiet and dissatisfaction can justifiably be attributed to independent television, whose policies are we to set against the criticisms levelled at television? Whose views on the purposes of broadcasting are we to assess? And when we ask ourselves whether the service of independent television fulfils the purposes of broadcasting, whose performance are we to weigh—the Authority's or the companies?

The Authority is charged by the Television Act with the general duty of providing television services of high quality. More particularly, it is obliged by Section 3 of the Act to satisfy itself that the programmes it broadcasts comply with a comprehensive list of requirements. Though it is also obliged under the Act to delegate to the programme companies an important function—that of producing the programmes—no delegation of responsibility could be intended, since responsibility of this kind is indivisible. That this is so, the Authority accepts. The Authority is the answerable public corporation, and it is to the Authority that we turn.

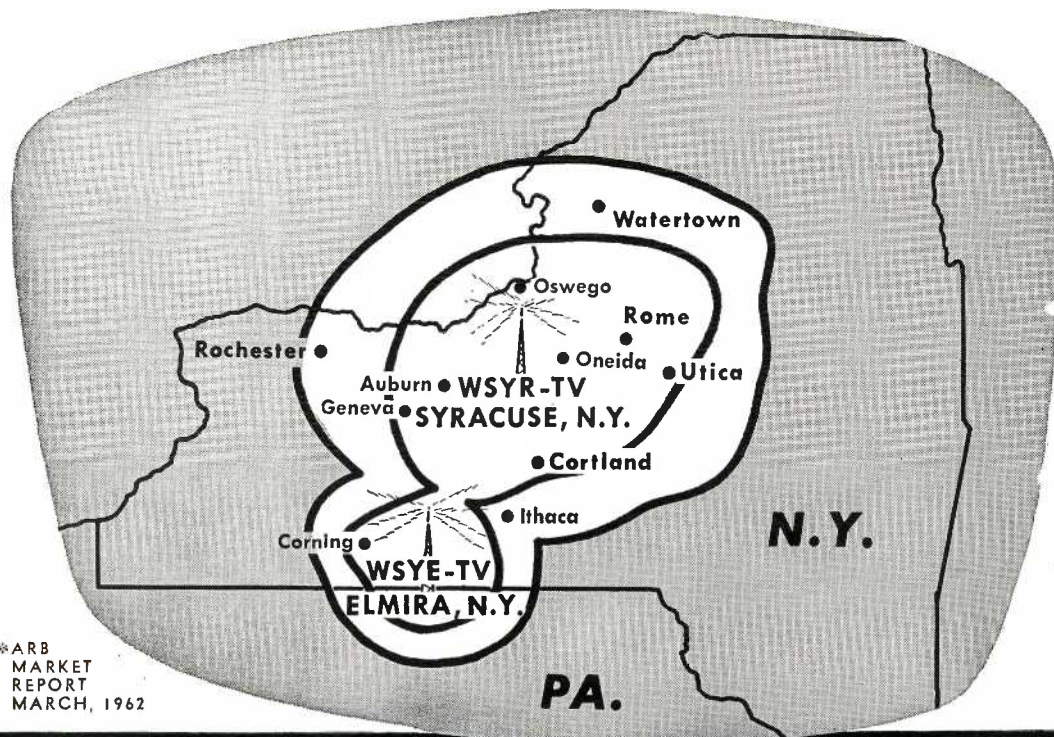
Given the duality of independent television, it was open to the Authority to take one of two broad positions in discussing, with us or in public, the programmes produced by the companies. The Authority could have said either that the programmes did not match its policies, and this because, presumably, its powers were insufficient in form or in substance. Or it could have said that the programmes were an authentic expression of its policies. In fact, the Authority was firmly of the second view. It saw

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REPORT
MARCH, 1962

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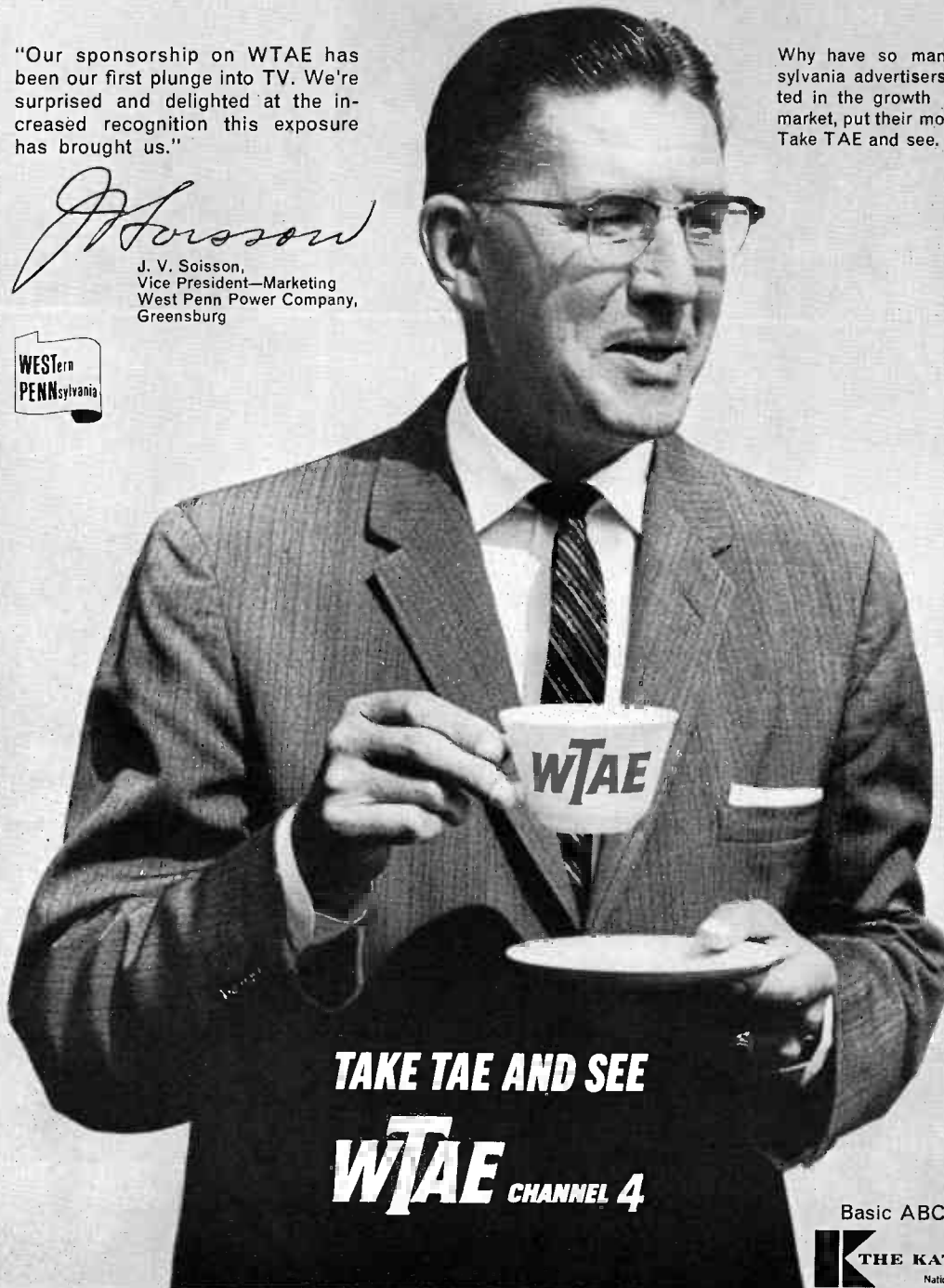
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J. V. Soisson,
Vice President—Marketing
West Penn Power Company,
Greensburg



Why have so many Western Pennsylvania advertisers, who are interested in the growth of the Pittsburgh market, put their money on TAE-time? Take TAE and see.



TAKE TAE AND SEE

WTAE CHANNEL 4

Basic ABC in Pittsburgh



The amount, treatment and timing of violence on independent TV is unsatisfactory

itself as the architect of independent television; its influence had pervaded the service, setting its tone and shaping its character. Sir Ivone Kirkpatrick [chairman of ITA] told us that if anything was wrong with independent television today, it was the fault of the Authority. In examining the policies of independent television, we are, therefore, examining the policies of the Authority.

This is not to say that we may ignore the views and performance of the companies. Particular programmes might be presented by the companies in spite of, rather than because of, the Authority's policies. And since as we have already noted more than once, precepts are much more easily pronounced than practised, it is performance through programming—the companies' task—that finally counts.

DISQUIET: HOW FAR IT IS ATTRIBUTABLE TO THE SERVICE OF INDEPENDENT TELEVISION

As we noted, chief among the causes of disquiet represented to us about television was the belief or conviction that the general picture it painted of the manners and morals of society was both distorted and likely to corrupt. The too frequent and regular presentation of violence, and the too infrequent presentation of those moral standards normally accepted in society constituted most of the criticisms on this score. Some of those who made these criticisms did not distinguish between the two broadcasting organisations, and they criticised television in general terms. But, those who made the distinction were especially critical of independent television. And there is some specific and positive evidence from the observations and measurements made by experienced social workers and others with a direct and responsible interest in the subject. We have also the testimony of the Authority itself.

As we recorded, the Report published by the Council for Children's Welfare included an analysis of programmes between 6 p.m. and 9 p.m. This showed that, in a typical week, the independent television programme devoted two hours to Westerns, and three to crime programmes: that is, about one hour in four of family viewing time. And though, as the Council pointed out, the analysis is quantitative, they added that all these programmes contained a fair amount of violence. They pointed out, too, as did many others, that the damage caused by scenes of violence was due very largely to their constant repetition, and added that, as violence became commonplace, so it would become more necessary to sensa-

tionalise it. The hours 6 p.m.-9 p.m. were of special significance to the Council because it was during these hours that children formed a large part of the audience, and it was on children that the effects of violence were almost universally held to be most damaging. The same point was made by the National Union of Teachers. We emphasise that the point was not simply that there was too much violence; it was also that there was too much at the time when, because children were watching, it did most damage.

In independent television there is no written code on the portrayal of violence. The Authority's view seems to be that since violence appears in great art (the classical Greek drama, Elizabethan drama, the novel) and is acceptable there, so must it be as acceptable in the Westerns and crime serials on television. It is true that the criteria applied to both should, in this respect, be roughly the same. But it is precisely when one invokes these criteria that television productions so often fail—for the basic test is: how far is the violence an integral, a necessary, part of the work of art: is it in any degree too much insisted on, used to produce sensation for its own sake? There is a further point. Much of the criticism of the portrayal of violence was directed at its volume and incidence. Shakespearean and classical Greek tragedy are not watched night after night on television.

This was not, however, the whole of the Authority's opinion. Giving oral evidence, Sir Ivone Kirkpatrick also referred to violence in Shakespeare and said that anything reflecting life must reflect violence. But he added that the portrayal of violence was objectionable if it was out of balance, or placed in a wrong context: it might be objectionable to show to children what it was proper to show to adults. More generally, he agreed that there was danger in constant repetition.

We conclude that the portrayal of violence, in its amount, treatment and timing is unsatisfactory on independent television. Further, we believe that the Authority's policy on the portrayal of violence in television is defective on a number of counts. Generally, it depends too much on the view that violence is part of life and must therefore be mirrored. There is validity in this view, but, unless it is supported by those further considerations about the use of violence it can easily become an excuse for the portrayal of too much violence for its own sake, rather than a justification for the portrayal of those incidents of violence that are properly part of an imaginative work. In particular, we consider

that the Authority can not, by relying on the policies towards violence of the individual companies, properly discharge its responsibilities. The policy should be prescribed by the Authority and not left to more than a dozen different companies. No code or stated policy could be perfect. But to exercise its responsibilities, the Authority should at least define the elements of a policy on violence. Further, the Authority should adopt the concept of family viewing time as this is normally understood: that is to say, that the general run of programmes up till a suitable break not earlier than 9 p.m. should be not unsuitable for children. To draw the line at 7 p.m. is to draw it too early; and it is not enough to prescribe that, thereafter, programmes should be graduated.

The kinds of programme which were cited to us as tending to erode moral standards were, we recall, these: some crime and adventure programmes, quizzes in which valuable prizes were offered, programmes which ridiculed and humiliated ordinary people, and some forms of drama. Here, too, most of the submissions did not single out for blame one or other of the two broadcasting organisations, but where they did, they blamed independent television.

To sum up on the disquiet felt about television; we conclude that the Authority's policies do not sufficiently reckon with the effect of television on values and moral standards generally, and that this reveals itself in many of independent television's programmes of entertainment. We conclude, too, that the disquiet about television is mainly attributable to independent television and largely to its entertainment programmes. In recording these conclusions, we draw attention to the special difficulty deriving from the nature of the Authority's functions. The Authority does not plan and produce its own programmes, as does the BBC; and its control cannot be direct, immediate, or so perceptive.

DISSATISFACTION: HOW FAR IT IS ATTRIBUTABLE TO THE SERVICE OF INDEPENDENT TELEVISION

The main cause of dissatisfaction was, we noted, that the range of subject matter provided was insufficient to meet the wide variety of viewers' interests. We now note that it attaches largely to the programmes of independent television. The TUC [Trades Union Congress] told us independent television ignored special interests of sections of the audience. The Radio and Television Safeguards Committee, representing 16 organisations whose members are wholly or partially

occupied in broadcasting, suggested a failure of independent television to cater, except in a token manner, for any but the mass audience. The Society for Education in Film and Television said that independent television did not provide a balanced programme; there was a very low proportion of topical, documentary and educational items. There was dissatisfaction not only with the large quantity of mass-appeal items, but also with their timing. The National Union of Teachers and the TUC complained that independent television's serious programmes were mainly presented in off-peak hours. The Association of Education Committees told us that independent television under-estimated the public, and put on nearly all its better programmes late at night. The facts support these criticisms.

It is evident that the time devoted by independent television to serious programmes is much less than that devoted to them by the BBC, both throughout the day and during the peak viewing period.

We make four comments. First, the Authority believe that the service they are responsible for strikes the right balance. Those who have written to us as viewers believe that it has not. Second, the Authority state that a decision on balance must be based on a responsible yet tolerant understanding of what constitutes public taste, and they are satisfied that in this sense theirs is a good television service. This implies that the Authority recognise that they must try to assess the public's capacity for interest and enjoyment, and claim that they have succeeded in assessing it. But the representations put to us maintain that independent television has much underestimated the public's capacity for interest and enjoyment. Third, the statement does not seem to recognise that we are all, as individuals, members sometimes of "majority" and sometimes of "minority" audiences. Fourth, the Authority do not seem to regard it as a factor of importance that a person can watch different programmes with differing degrees of enjoyment, and is often

more enthusiastic about the tastes and interests he shares with minorities than those he shares with majorities.

APPRAISAL OF THE SERVICE OF INDEPENDENT TELEVISION: A SUMMING UP

Independent television is relatively new. Generally those in the Authority and the companies who are its administrators were, when the service started, new to broadcasting; and television itself was relatively a newcomer. In rather more than six years independent television has provided a second service for nearly the whole of the country. This achievement is impressive. As an engineering achievement—the provision of studios and transmitting stations—it is praiseworthy. As an achievement of administration—the creation, development and operation of large and complex organisations of people concerned with programmes and production, advertising, finance, transmission, engineering, administration and control—it is remarkable. Here, however, we have been

BUT THE GOVERNMENT TAKES EXCEPTION

ON JULY 4, a week after the Pilkington Committee's findings were released, the British Postmaster General issued a memorandum on the report which was published as a White Paper. The Government memorandum accepted most of the Pilkington Committee's solutions to the technical problems it was presented with—allocation of frequencies, line definition, color. It also accepted the most pressing of all the 120 Pilkington proposals—development in two years of a second non-commercial television network to be operated by the British Broadcasting Corp.

The White Paper, however, deferred decision on almost everything to do with commercial television. It left the future of the independent television network hanging in the balance of promised Parliamentary debate.

What the White Paper did most decisively was to balance some of the heavily critical judgments of the Pilkington report. Where the Pilkington committee condemned commercial TV operations, the White Paper offered judiciously-phrased but definite credit. Independent television, the White Paper said, "produced lively and certainly popular television" and "in many ways the system has been very successful."

About the Pilkington committee's argument for a radical structural and financial change in the commercial network, the White Paper said: "So fundamental a change in the structure . . . requires the most thorough examination, and the Government wishes to be satisfied that any new structure would remedy the defects it was designed to overcome and would not throw up equally serious difficul-

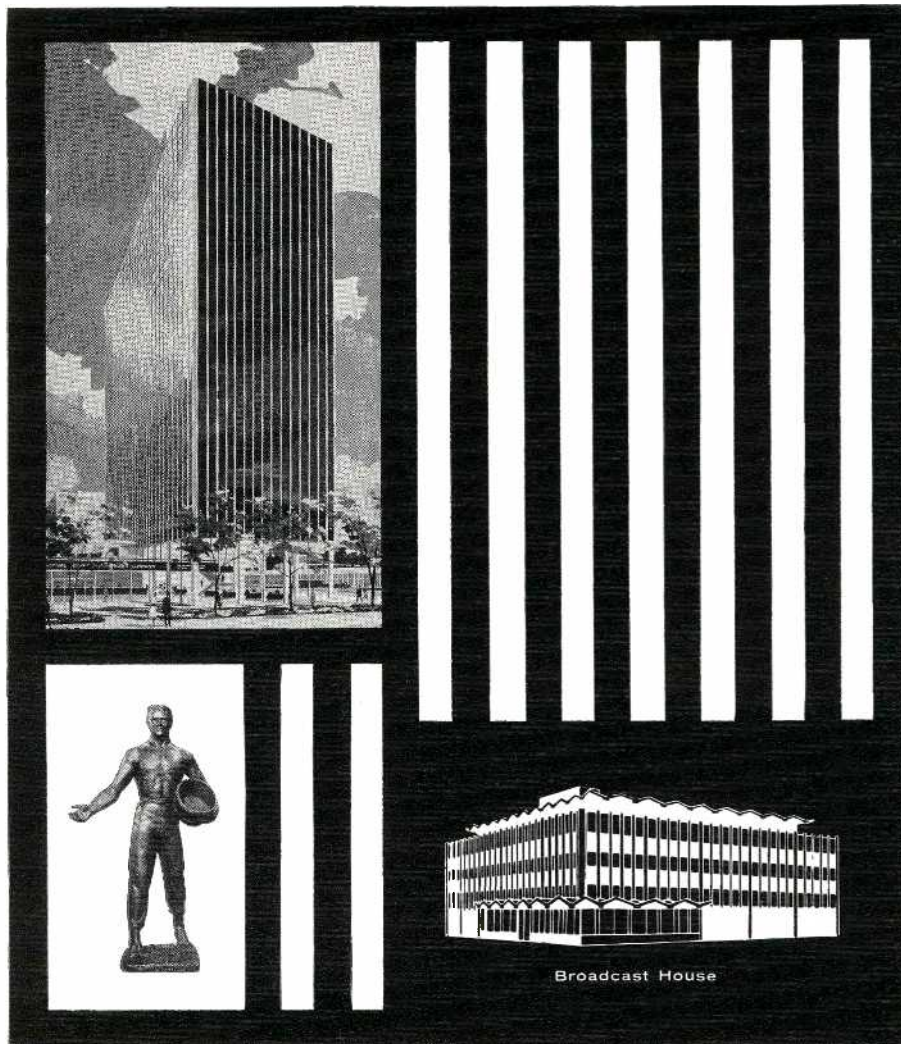
ties of its own or deprive the system of those features for which it can fairly claim credit."

The possibility of a second channel for commercial television operations was not ruled out. It could well be launched at or about the same time as the BBC's, the White Paper indicated.

Among its other findings, the White Paper accepted the Pilkington judgment that there is too much triviality on independent television; that the individual programming companies have earned excessive profits; and that the four big commercial networks enjoy an unjustified dominance. But the Government said it would prefer to correct these faults without adhering too strictly to the Pilkington recommendations.

The main Government decisions are as follows:

- Time-table for television development—"The proposed time-table is the start of a public service by the BBC in UHF by mid-1964 in London; and its extension to the rest of the country as rapidly as possible after that."
- Future of independent television—"Full account will be taken of the view which will be expressed in public debate and the Government will later submit to Parliament a statement of its own proposals for the future of independent television . . . but its time-table, as well as its exact shape, must await decisions later."
- Line definition and color television—"New programmes in UHF should be on 625 lines from the start . . . the BBC to start transmitting some programmes in color as part of their second programme on 625 lines."



JUST ACROSS CONSTITUTION PLAZA!

Number One Hundred Constitution Plaza, a sleek onyx structure of eighteen stories, nears completion a few short paces across Constitution Plaza from Broadcast House. When completed, it will house yet another major Hartford office of the Hartford National Bank and Trust Company, an organization founded in 1792. Like Broadcast House, first of a complex of modern structures to be completed in Constitution Plaza, the Hartford National Bank and Trust Company is playing an important part in the urban rebirth of America's insurance capital by providing further stimulus to an already bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielson reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

Hartford, Connecticut

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED
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The disquiet about TV is largely attributed to the service of independent TV

concerned exclusively with the product. Some of it has been excellent. Moreover, the existence of independent television is believed to have advanced production techniques. All this is to the good. But the general judgment is unmistakable: it is that the service falls well short of what a good public service of broadcasting should be.

The disquiet about and dissatisfaction with television are, in our view, justly attributed very largely to the service of independent television. This is so despite the popularity of the service, and the well-known fact that many of its programmes command the largest audiences. Our enquiries have brought us to appreciate why this kind of success is not the only, and is by no means the most important, test of a good broadcasting service. Indeed, it is a success which can be obtained by abandoning the main purposes of broadcasting. Just as significant a pointer to popular opinion is this: that of all those many organisations which spoke as viewers and have no other interest, none speaking from a consideration of the character of the service to be provided advocated that "the third television programme" should be allotted to independent television; and those very few who did so explained that they were concerned to ensure that any new service would not be a direct charge to the public. Many indeed specifically urged that the service of independent television should on no account be extended. We conclude that the service of independent television does not successfully realise the purposes of broadcasting as defined in the Television Act.

ADVERTISING ON INDEPENDENT TELEVISION AN APPRAISAL

The programmes of independent television include advertisements. To have these included, advertisers pay the programme companies. These payments or, as they are usually called, the advertising revenues, are the companies' main source of income. For all practical purposes, it is out of these revenues that the whole of the cost of independent television's service of broadcasting to the public is met.

The advertisements have a different purpose from the main programme items; their sole aim is to influence the viewer. They are designed by advertisers, and not by the programme companies. But since they are part of the total programme the obligation on the Authority to satisfy itself, so far as possible, that the programmes maintain a high general standard of quality applies to the advertisements just as it applies to the main

items. Given the unique nature and characteristics of the medium and of the television audience, given that the advertiser makes use of a public facility in the Authority's charge, the advertisements are clearly no less the concern of the Authority than anything else broadcast by it.

THE AMOUNT OF TIME GIVEN TO ADVERTISING

The amount of advertising must not be so much as to detract from the value of the programmes as a medium of entertainment, instruction and information. No specific amount is prescribed by the Television Act. No amount is necessarily the right one. We do not think it desirable that the present amount or any other maximum or average should be prescribed in future legislation. But the Authority should not hesitate to exercise its power to alter these figures if, for example, an increase in the total permitted hours makes it seem desirable. It should, in particular, keep the maximum under constant review to see if it can be further reduced. The over-riding consideration remains that the character of the programme must be decided essentially by the requirements of a good service of broadcasting.

CONTENT OF ADVERTISEMENTS

The criticisms contained in the representations put to us about the content of advertisements were broadly of two kinds. The first broad class of criticism of the content of advertisements was that some of them were in fact, whether in the script or in the manner of their presentation, misleading in the claims they made for the product advertised. The question of false or misleading claims in television advertisements is part of a general problem, common to all forms of advertising, which has just been under examination by the Molony Committee on Consumer Protection. But we emphasise that because of the unique nature of the medium, especial vigilance is needed in the case of advertisements on television.

But the greatest concern by far was about the general social consequences of television advertising, and more particularly about the nature of the appeal made by some advertisements. This concern was founded on the view that too many advertisements played on impulses which were discreditable; for example, upon acquisitiveness, snobbery, fear, uncritical conformity, and "keeping up with the Joneses." Some representations were more critical of what they saw as the abuse by advertising of fine impulses:

for example, of love, manliness, maternal pride. Both in the appeal to worse impulses, and in the devaluation of finer impulses, there was a danger. We were told that the attitudes displayed in these advertisements were being designedly held before viewers as desirable in themselves and to be followed. We were told, too, that the suggestions made by a large number of advertisements were regrettable and unworthy; the persuasively-presented suggestions, for example, that if romance and love were to blossom, or if the home was to be happy, then it was essential to use this or that product. Others said that the volume and the general character of the advertisements were such as to influence people's aspirations and values in a manner dangerous to individual and social health.

The social consequences of advertisements shown on television are, because of the unique capacity of the medium to prompt a desired response, likely to be profound. It is not enough therefore to adopt standards which suffice for advertising in other media. Television is intimate, peculiarly dramatic, compelling and available to people of all ages in relaxed and receptive moods; it can use at one and the same time the devices of moving pictures, music and speech.

We conclude that advertisements which appeal to human weakness could well in the long run have a deplorable individual and social effect. We have already noted our conviction that television advertising must set its own standards. We consider that, in the case of advertisements of this kind, it has not sufficiently done so. More exacting standards would not necessarily make advertising too restricted, drab and unexciting; we are sure that the creative powers of the advertisers, applied to one of the most compelling of all mass media of communication, can rise so far as to produce advertisements which are decently persuasive and interesting. We recommend that the Authority's Principles be so revised as to make it clear that the intention is not to admit advertisements appealing to human weakness in the ways we have discussed, and that the Authority should give substance to the intention by itself developing the body of case-law necessary to stand as a working definition.

In making this recommendation, we recognise the difficulty of drawing up a watertight code to proscribe advertisements of a kind which can never be precisely defined. We recognise, as a result, the difficulty that the Authority will have in ensuring that such advertisements are not transmitted. For the only safeguard

Here is a Cake with Icing!

NOTE THIS . . . More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

AND, THIS . . . More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

AND, THIS . . . WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

Here is an opportunity
to have your **Indianapolis** cake . . .
with Indiana's Second TV Market for the icing!

The unique situation revealed above definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

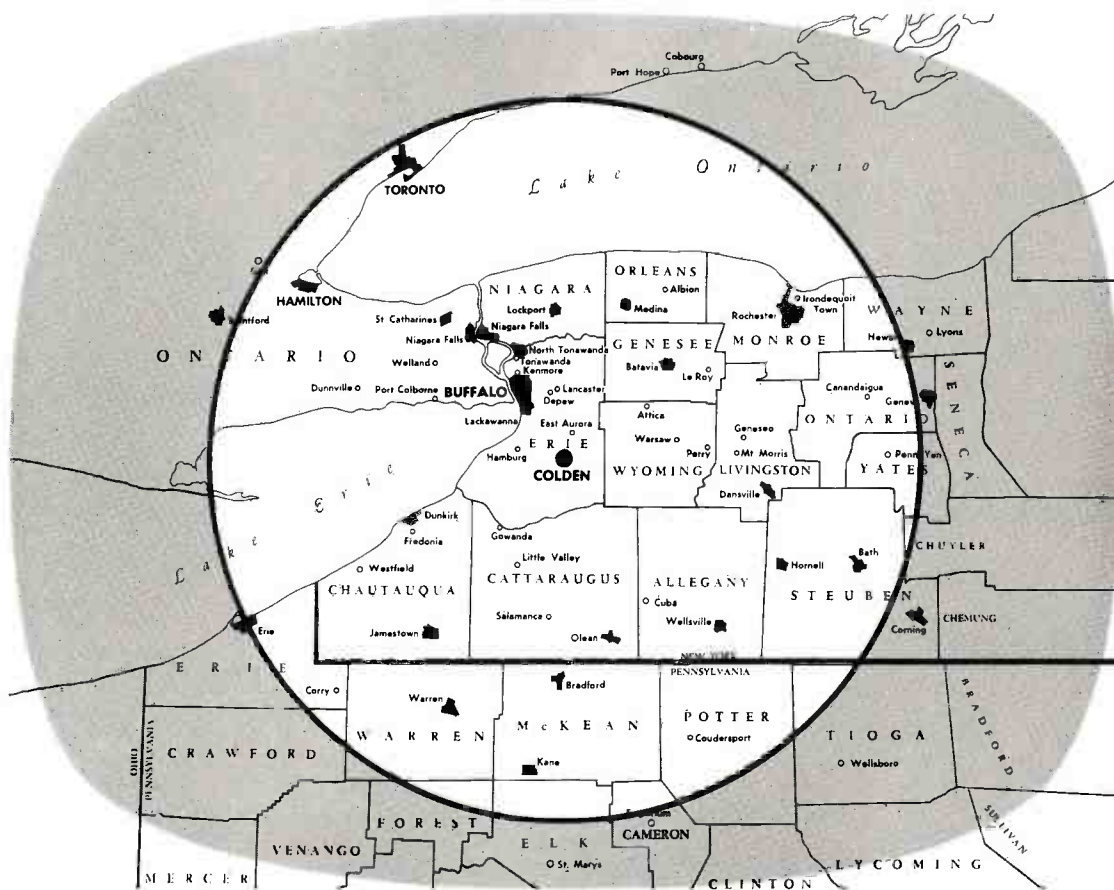
WTHI-TV
is the
Nation's
Number One
Single Station
Market

in homes delivered
per average quarter-hour
(6:00 PM to Midnight—45,000)*
ARB, March 1962*



Edward Petry & Co., Inc.

WTHI-TV
CHANNEL 10
TERRE HAUTE, INDIANA



in **WBEN-TV LAND** you'll reach more TV homes than you'll find in all of Missouri

If you're from Missouri—you'll want to be shown. *Here are the facts:*

The WBEN-TV coverage area includes 14 counties in Western New York, four counties in Northeastern Pennsylvania and the extensive and growing Canadian Niagara Peninsula.

This is WBEN-TV land—a vast market that puts your product in sight and sound of more than 800,000 U. S. and 700,000 Canadian households. (*March, 1962 ARB figures*).

This is a market with millions of people who tune to WBEN-TV regularly. This station is a major selling medium in the *Nation's 10th Largest Market*.

For still more reasons why your TV dollars count for more on WBEN-TV call us or our representatives.

National Representatives: Harrington, Righter and Parsons, Inc.

WBEN-TV



an affiliate of WBEN-AM-FM
The Buffalo Evening News Stations

CH.

4

CBS in Buffalo

The broadcasters' prime concern must be with the quality of their programs

against their transmission would be the observance of the spirit as well as the letter of the code, and the Authority, as a regulatory body, can only compel the observance of the letter.

SOME PARTICULAR KINDS OF PROGRAMME: FOREIGN MATERIAL

As we have already recorded, it has been represented to us that television programmes of foreign origin cause concern. The criticism was particularly addressed to some programmes made in the United States; it was, in the main, not that they were foreign, but that their quality was poor. On different grounds some organisations, representing performers and film producers, argued that a form of quota should be imposed so as to limit the amount of foreign material used. It is with these proposals that we now deal. At present no quota is prescribed.

In favour of a system of quotas, the following arguments were advanced generally. A strong home market was a necessary basis for success in the export field; exported programmes advertised the British way of life; the effect on the British way of life of much American material shown on British television—especially during peak viewing hours—was to be condemned; and, therefore, it was necessary to prevent the “dumping” here of cheap and inferior material.

We have examined the arguments carefully. We sympathise with these aims, and we recognise the importance of promoting the well-being of the home film-producing industry. But we do not think that these aims should be attained through the imposition of a quota system. We recall that the principal objective is to provide the best possible television service for this country. To this end the inclusion of foreign items and the proportion of them to British items should depend pre-eminently upon considerations of balance and quality. In principle, art should have no frontiers. Public criticism of foreign material, as distinct from criticism by professionally interested groups, was not so much addressed to the quantity of it shown, as to its quality.

This is not to say that there should be no control; not all foreign television material is a form of art. But we are convinced that the arrangements for the control of the amount of foreign material used, whether visual or aural, must remain flexible. In our view, a simple comparison of the television services with the exhibition, governed by rules, of films in the cinema would be misleading. Tele-

vision is entrusted to two answerable public corporations; their prime concern must be with the character of their services, and the quality of their programmes, from whatever source they come.

For these reasons, we recommend against the imposition of quotas. But we draw the attention of the BBC and the ITA to the need to keep constantly in mind that the test by which foreign programmes should be accepted or rejected must be of quality, not of price or easy availability; that the broadcasters' duty is to their British audience.

THE ORGANIC WEAKNESS OF INDEPENDENT TELEVISION

Independent television is intended to serve two purposes. First, it is to provide a service of television broadcasting which will realise as fully as possible the purposes of broadcasting; that is, one which will use the medium with an acute awareness of its power to influence values and moral standards; will respect the public right to choose from amongst the widest possible range of subject matter, purposefully treated; will at the same time be aware of and care about public tastes and attitudes in all their variety; and will constantly be on the watch for and ready to try the new and unusual. Secondly, and incidentally, independent television is to provide a service to advertisers. Either these purposes so far coincide that to secure the one will be to secure the other; or they do not so far coincide and, to the extent that they do not, they must be reconciled.

The two purposes of independent television do not coincide. Since the commercial product, the saleable product of the programme contractors, is not the programmes but advertising time, the commercial rewards will derive from making that product as desirable as possible to those who want it, an aim largely incompatible with the purposes of broadcasting. Moreover, though the commercial success of independent television is phenomenal, its service of broadcasting considered as a whole has not succeeded in realising the statements of intention in the Act. In short, the objectives do not coincide: the secondary objective has been realised: the first has not.

We have now to consider whether, given the present constitution and organisation of independent television, this situation can be changed. Fundamentally, it is not the outcome of the particular policies of those engaged in independent television; it reflects the real distribution of power in independent television behind the apparent distribution by formal constitution. The Au-

thority's formal powers are to regulate programming in the public interest. Because the regulatory function is separated from the creative function of programme planning and production, it is negative and prohibitive. The initiative is held by the programme contractors and, for most practical purposes, by the four major companies. The positive and creative activity essential for a good service of broadcasting is theirs. This essential activity cannot be generally compelled by the exercise of regulatory powers. Nor do we believe that a regulatory body, not organically involved in planning and production, can develop a sufficiently perceptive comprehension of the creative aspect. The Authority told us that it did not want additional powers. We are convinced that additional powers of the regulatory kind would be of little or no use. They would add to the apparent, formal authority and leave the reality unchanged. It is no use tinkering with a machine that can only turn out the wrong product.

In summary, the fault is organic. As independent television is now constituted and organised, the dynamic of profitability is applied to the realisation of the incidental objective—that is, to the production of desirable advertising time; and the regulatory function cannot be exercised positively to ensure that nevertheless the primary and essential objective is realised. We conclude that, so long as this is so, no system of specific controls by regulation will ensure the fullest possible realisation of the purposes of broadcasting. To do this, an organic change, a change of functions is required.

To this end, we recommend the following major changes in the constitution and organisation of independent television.

- (i) The Authority to plan the programming.
- (ii) The Authority to sell advertising time.
- (iii) Programme companies to produce and sell to the Authority programme items for inclusion in the programme planned by the Authority.
- (iv) The Authority, after making provision for reserves, to pay any surplus revenue to the Exchequer.

A SUGGESTED STRUCTURE FOR INDEPENDENT TELEVISION

We have considered how independent television might be organised when these four fundamental changes have been

If the public is to have a choice broadcasters must have room to offer it

made. Legislation would, of course, be necessary to give effect to these changes; thereafter the details of organisation would be for the Authority to decide.

As we envisage it, the United Kingdom would be divided first nationally, that is, into England, Scotland, Wales and Northern Ireland; and might then be further sub-divided. The areas would not necessarily be as at present. The service of independent television to each area would be in the charge of an executive of the Authority, whose office would be located in the area.

The advertising revenue from all areas would flow to the Authority at its headquarters. It would finance all the services provided in the areas.

Basically, the programme put out in each area would be a network programme, planned at the Authority's headquarters. The area executives would be responsible for "opting out" so that they could provide instead programmes of local interest, could supplement the network programme with local news bulletins, and could select a programme from another area if they thought this would be more suitable for their own area than the main network item. They would thus be, subject to the limits of finance agreed with headquarters, responsible for the programme in their area.

The Authority would appoint programme companies on contracts of, perhaps, three years' duration.

The responsibility for planning the network programme would rest with the Authority. But the nature of the items provided would depend in part on what the companies had to offer, or were able to provide. Thus there would be a constant interchange of ideas between the companies and the departments of the ITA responsible for the various aspects of programming.

The companies would compete directly with each other to provide items additional to the total amount which the Authority had guaranteed to take from them. They would compete indirectly when providing their guaranteed amount. For if these items were less satisfactory than those of the other companies, the Authority could, when the contract was due for renewal, either reduce the guaranteed minimum, or fail to renew the contract.

Advertisers would be able to place advertisements either through headquarters, or through any of the area offices. The system for checking story-boards, and advertisements themselves, would in procedure be essentially the same as at present, but checks would be made by the staff of the Authority, not of the com-

panies. The amount of advertising time made available would depend primarily on the requirements of good broadcasting, and secondarily on the need to ensure that provision made for advertisers was reasonable in itself, and administrable. The cost of time within each area would be fixed at headquarters and would be what the market would bear.

PROGRAMME CONTRACTORS PROFITS

It has been represented to us by many who gave evidence, including the Authority, that the profits now made by the programme companies are excessive. The critics recognised that the older companies had made considerable losses in their early years. But they pointed out that it was far from likely that such losses would be incurred again; commercial television was no longer an untried field, and the risks were no longer abnormal. We agree that the fact that such large profits derive from the use of a facility which is part of the public, and not the private, domain, is unsatisfactory. They derive from the grant on the public behalf of a highly-privileged concession. The use of broadcasting time, whether for programming or by selling it for the presentation of advertisements, is the use of a national asset. We make this point with some emphasis because it has been suggested to us that to charge the Authority with the duty of selling advertising time would be to "nationalise" the service. But since the asset—broadcasting time—is already a national one, we find it hard to see how it can be "nationalised" in the ordinary sense of the word.

A number of ideas for reducing the companies' profits were discussed in a paper put to us by the Authority. Its preferred solution was that there should be a second programme of independent television, under the same Authority, and in competition with the existing network. In essence, the argument was that the excessive profits reflected the scarcity value of advertising time. A second programme, by providing more advertising time, would reduce its value. Profits accruing to individual companies would then fall. We make two observations. First, the allocation of any additional programmes must be determined by the requirements of the public service of broadcasting, not by the need to solve a secondary problem, however important it may seem in itself. Second, another programme of independent television would only reduce profits if an assumption were satisfied. The assumption is that this second programme

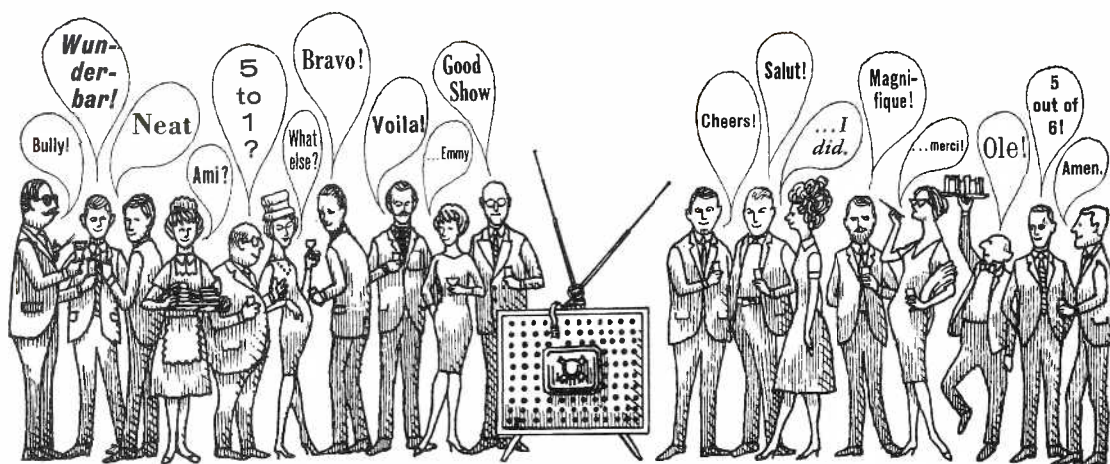
would permanently raise the supply of advertising time, particularly during peak viewing hours, above the demand. Experience suggests that this is unlikely, and that the sum total of profit would not be reduced but increased.

It seems to us that all ideas for reducing the profits made by the companies which leave the constitution and organisation of independent television essentially as it now is are open to serious objections. Our examination of these ideas reinforces us in our view that organic changes in independent television are necessary; we repeat that the changes we have proposed for other reasons would, if adopted, resolve also the problem of the profits of the contractors.

CONCLUSION

The essence of our task was prescribed in the first clause of our terms of reference: "To consider the future of the broadcasting services in the United Kingdom . . ." Important though the subsequent clauses were, their effect was to state the essential task more particularly. We brought to the task no general doctrine, no preconceived principles by which to judge the performance of the broadcasters and the constitution and organisation of broadcasting. Our approach has, in short, been empirical.

The main question before us was what, if any, additional services of television there should be; and who should provide them. The need, we repeat, is to present to the public the widest possible range of subject matter. For this, more services are needed; but if they are in fact to respect the public right to choose from the widest possible range of subject matter, then any additional service must be planned in conjunction with an existing one. There should, in short, be complementary programming. It follows that, ideally, each broadcasting authority would plan two programmes. It was primarily for this reason that we concluded that the BBC should be authorised forthwith to provide a second programme; and that independent television, if re-constituted and re-organised, as we recommend—but not otherwise—should in due course also be authorised to provide a second programme. In summary, if the public are to have an effective choice, the broadcasting organisation must have the room in which to offer the choice; if the broadcasting organisation is to have the room, it must not be confined to a single programme, but must be able to provide two or more planned to complement one another. And, it must have the resources. END



Washington conversation stopper... WRC-TV wins 5 out of 6 Emmies! It was an overwhelming vote of confidence. WRC-TV programs and personalities made it virtually a clean sweep in the 14th Annual Emmy Awards: "Decade of Crisis" honored in two categories—"outstanding educational program" and "most outstanding interview and/or discussion program." "Profile: City in the Civil War"—judged "most outstanding public affairs program." Bryson Rash, WRC-TV's distinguished news analyst and commentator, voted "outstanding local personality." And "Bozo the Clown" named "best children's program." These are typical of the people and programs that have made WRC-TV truly the leadership station in the nation's capital!

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



TELESTATUS

*Exclusive estimates computed by
Television Magazine's
research department for all
markets, updated each month
from projections
for each U.S. county*

AUGUST TELEVISION HOMES

TV HOMES in each market are derived in part from TELEVISION MAGAZINE's county-by-county projections of television penetration and the measurement of total households made by the Bureau of the Census in 1960, plus various industry interim reports.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the various industry audience measurement surveys made on a county-by-county basis which are accepted by the magazine for determination of viewing levels in individual television markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. *Television homes in a county generally will be credited to a market if one-quarter of these homes view the dominant station in the market at least one night a week.*

Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The television penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas—sections of the South, for example—have reached a rather lower plateau.

Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

In a number of markets, therefore, the TV homes count is at a temporary plateau. These markets will be held for an indefinite period of time. The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

In some markets it has been impossible to evaluate the available and sometimes contradictory data. These areas are under surveillance by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason our research department is continuously reexamining markets and revising TV homes figures accordingly where updated survey data becomes available. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the bottom of each page.

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Nashville, with 437,900 TV homes, stands a prominent 38th among America's television markets... visibly out in front of such big name markets as New Orleans, San Diego, Louisville, Birmingham, many more.

WLAC-TV
CBS-TV Channel 5

WSM-TV
NBC-TV Channel 4

WSIX-TV
ABC-TV Channel 8

NASHVILLE, TENNESSEE

AUGUST, 1962

TOTAL U.S. TV HOMES 49,300,000
 TOTAL U.S. HOUSEHOLDS 54,600,000
 U.S. TV PENETRATION 90%

Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air.

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—82 KXAB-TV (N,C,A)	25,400
ABILENE, Tex.—85 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	**80,000
ADA, Okla.—82 KTEN (A,C,N)	83,100
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV† (A)	†69,900
ALBANY, Ga.—80 WALB-TV (A,N)	160,800
ALBANY-SCHENECTADY-TROY, N.Y.—92 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**421,900
ALBUQUERQUE, N.M.—82 KCGM-TV (C); KOAT-TV (A); KOB-TV (N)	156,200
ALEXANDRIA, La.—79 KALB-TV (A,C,N)	106,100
ALEXANDRIA, Minn.—81 KCMT (N,A)	103,200
ALPINE, Tex. KVLFF-TV (A)	†††
ALTOONA, Pa.—88 WFBC-TV (A,C)	306,400
AMARILLO, Tex.—86 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	118,800
AMES, Iowa—90 WOI-TV (A)	283,600
ANCHORAGE, Alaska—91 KENI-TV (A,N); KTVA (C)	21,400
ANDERSON, S.C. WAIM-TV (A,C)	††
ARDMORE, Okla.—81 KXII (N)	77,600
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—84 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	440,300 ††
ATLANTA, Ga.—87 WAGA-TV (C); WLWA (A); WSB-TV (N)	576,600
AUGUSTA, Ga.—81 WJBF-TV (A,N); WRDW-TV (C)	198,600
AUSTIN, Minn.—89 KMMT (A)	180,400
AUSTIN, Tex.—83 KTBC-TV (A,C,N)	142,600
BAKERSFIELD, Calif.—92 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	139,500 †66,600
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	738,500
BANGOR, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	101,200
BATON ROUGE, La.—84 WAFB-TV (C,A); WBRZ (N,A)	284,300
BAY CITY-SAGINAW-FLINT, Mich.—92 WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	388,000 †60,300
BEAUMONT-PORT ARTHUR, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	162,200

Market & Stations—% Penetration	TV Homes
BELLINGHAM, Wash.—89 KVOS-TV (C)	*48,400
BIG SPRING, Tex.—87 KEDY-TV (C,A)	20,200
BILLINGS, Mont.—82 KOOK-TV (A,C); KGHL-TV (N)	59,100
BINGHAMTON, N.Y.—90 WNBf-TV (A,C); WINR-TV† (A,N,C)	233,400 †48,500
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	434,200
BISMARCK, N.D.—83 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMW-TV, Williston, N.D., and KMOT, Minot, N.D.)	**46,200
BLOOMINGTON, Ind.—90 WTVV (See also Indianapolis, Ind.)	658,400
BLUEFIELD, W. Va.—82 WHIS-TV (N,A)	138,700
BOISE, Idaho—87 KBOI-TV (C); KTVB (A,N)	80,300
BOSTON, Mass. WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,785,000
BRISTOL, Va.—JOHNSON CITY-KINGSPORT, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	188,100
BRYAN, Tex.—80 KBTX-TV (A,C)	45,000
BUFFALO, N.Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	572,800
BURLINGTON, Vt.—88 WCAX-TV (C)	*160,700
BUTTE, Mont.—81 KXLF-TV (A,C,N)	54,800
CADILLAC, Mich.—88 WVTV (A,C) (Operates satellite WWUP-TV, Sault Ste. Marie, Mich.)	**114,100
CAGUAS, P.R. WKBM-TV	††
CAPE GIRARDEAU, Mo.—80 KFVS-TV (C)	237,900
CARLSBAD, N.M.—87 KAVE-TV (A,C)	12,500
CARTHAGE-WATERTOWN, N.Y.—91 WCNY-TV (A,C) (Includes CATV Homes)	*91,300

Market & Stations—% Penetration	TV Homes
CASPER, Wyo.—82 KTWO-TV (A,N,C)	42,900
CEDAR RAPIDS-WATERLOO, Iowa—91 KCRG-TV (A); WMT-TV (C); KWVL-TV (N)	303,800
CHAMPAIGN, Ill.—88 WCIA (C); WCHU† (N)† (†See Springfield listing)	323,800
CHARLESTON, S.C.—82 WCSC-TV (C); WUSN-TV (A,N)	141,000
CHARLESTON-HUNTINGTON, W. Va.—83 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	425,000
CHARLOTTE, N.C.—85 WBTV (C,A); WSOC-TV (N,A)	599,900
CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	206,500
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	36,000
CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**88,600
CHICAGO, Ill.—94 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,251,100
CHICO, Calif.—86 KHSL-TV (A,C)	124,900
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	738,400
CLARKSBURG, W. Va.—85 WBOY-TV (A,C,N)	95,000
CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,274,400
CLOVIS, N.M.—83 KVER-TV (C,A)	19,300
COLORADO SPRINGS-PUEBLO, Colo.—86 KKTV (C); KRDO-TV (A); KOAA-TV (N)	94,800
COLUMBIA-JEFFERSON CITY, Mo.—84 KOMU-TV (A,N); KRCC-TV (A,C) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**128,000

■ Major facility change in market subsequent to latest county survey measurement date.
 • Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. Coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.

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1 YEAR \$5.00 2 YEARS \$9.00 3 YEARS \$12.00

Group Rates { \$3.00 each for ten or more
 { \$3.50 each for five or more

Bill Co.
 Bill Me

Add 50¢ per year for Canada, \$1.00 for foreign

Name

Company

Address

Zone State City

Send to Home

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In Detroit...

"This is WWJ NEWSMAN
DICK WESTERKAMP"



News leadership is always the mark of a great station. Note, then, that month after month, more Detroiters watch and hear Dick Westerkamp than any other newscaster. A mature reporter, university instructor, painter and family man, Westerkamp is another important figure in the great WWJ News operation—the only local service that includes:

- *13-Man Broadcast News Staff—Michigan's Largest*
- *Newsgathering Resources of The Detroit News*
- *NBC Correspondents in 75 Countries*

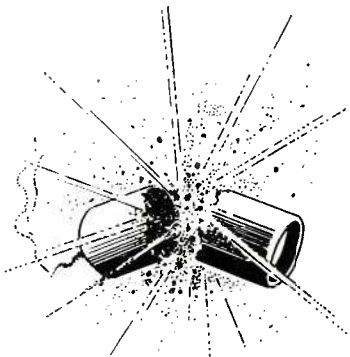
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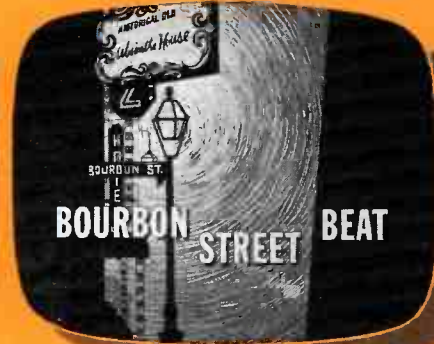
WCCA-TV
Columbia, S. C.
WCCB-TV
Montgomery, Ala.

NATIONAL REPRESENTATIVE
WEED TELEVISION CORP.

Market & Stations—% Penetration	TV Homes
COLUMBIA, S.C.—82 WIS-TV (N); WNOK-TV* (C); WCCA-TV† (A)	223,900 #137,800
COLUMBUS, Ga.—80 WTVM (A,N); WRBL-TV (C)	#183,400
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	75,700
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	475,500
COOS BAY, Ore.—78 KCBY-TV (N)	13,300
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	108,400
DALLAS-FT. WORTH, Tex.—89 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	745,900
DAVENPORT, Iowa—ROCK ISLAND, Ill.—91 WOC-TV (N); WHBF-TV (A,C)	329,000
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	492,500
DAYTONA BEACH-ORLANDO, Fla.—90 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	300,400
DECATUR, Ala.—48 WMSL-TV† (C,N)	†40,000
DECATUR, Ill.—83 WTVP† (A)	†125,700
DENVER, Colo.—89 KBTM (A); KLZ-TV (C); KOA-TV (N); KTVR	356,100
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	265,300
DETROIT, Mich.—95 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,559,000
DICKINSON, N.D.—81 KDIX-TV (C)	18,400
DOTHAN, Ala.—77 WTVY (A,C)	112,600
DULUTH, Minn.—SUPERIOR, Wis.—87 KDAL-TV (C); WDSS-TV (A,N)	160,000
DURHAM-RALEIGH, N.C.—84 WTVD (A,C); WRAL-TV (N)	346,700
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,200
EL DORADO, Ark.—MONROE, La.—80 KTVE (A,N); KNOE-TV (A,C)	167,900
ELKHART-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†141,200
EL PASO, Tex.—87 KELP-TV (A); KROD-TV (C); KTSM-TV (N)	*103,300
ENID, Okla. (See Oklahoma City)	
ENSIGN, Kan.—82 KTVC (C)	37,000
EPHATA, Wash.—38 KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†5,200
ERIE, Pa.—91 WICU-TV (A); WSEE-TV† (C,N) (Includes CATV Homes)	170,800 †60,300
EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**102,000
EUREKA, Calif.—85 KIEM-TV (A,C); KVIQ-TV (A,N)	52,600
EVANSVILLE, Ind.—HENDERSON, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	216,300 †115,500
FAIRBANKS, Alaska—83 KFAR-TV (A,N); KTVF (C)	9,800
FARGO, N.D.—83 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	150,300
FLINT-BAY CITY-SACINAW, Mich.—92 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	388,000 †60,300
FLORENCE, Ala.—70 WOWL-TV† (C,N,A)	†21,200
FLORENCE, S.C.—80 WBTW (A,C,N)	155,400
FT. DODGE, Iowa—64 KQTV† (N)	†29,300

Market & Stations—% Penetration	TV Homes
FT. MYERS, Fla.—88 WINK-TV (A,C)	30,700
FT. SMITH, Ark.—76 KFSA-TV (C,N,A)	67,800
FT. WAYNE, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,500
FT. WORTH-DALLAS, Tex.—89 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	745,900
FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	#190,600
GLENDIVE, Mont.—83 KXGN-TV (C,A)	3,800
GOODLAND, Kan.—79 KWHT-TV (C)	16,500
GRAND FORKS, N.D.—88 KNOX-TV (A,N)	37,900
GRAND JUNCTION, Colo.—81 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,700
GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (A,N); WKZO-TV (A,C)	#547,200
GREAT BEND, Kan.—84 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**137,900
GREAT FALLS, Mont.—84 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	56,300
GREEN BAY, Wis.—90 KBAY-TV (C); WFRV (N); WLUC-TV (A)	308,600
GREENSBORO-WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (N)	385,900
GREENVILLE-SPARTANBURG, S.C.—ASHEVILLE, N.C.—84 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	440,300
GREENVILLE-WASHINGTON, N.C.—83 WNCT (A,C); WITN (N)	214,100
GREENWOOD, Miss.—78 WABG-TV (C)	77,400
HANNIBAL, Mo.—QUINCY, Ill.—87 KHQA (C,A); WCEM-TV (A,C)	159,900
HARLINGEN-WESLACO, Tex.—80 KBGT-TV (A,C); KRCV-TV (A,N)	*69,700
HARRISBURG, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	191,800
HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A)	1127,100
HARRISONBURG, Va.—78 WSVA-TV (A,C,N)	67,900
HARTFORD-NEW BRITAIN, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	710,000 1326,200
HASTINGS, Neb.—86 KHAS-TV (N)	103,000
HATTIESBURG, Miss.—86 WDAM-TV (A,N)	56,300
HELENA, Mont.—83 KBLL-TV (C,N)	7,600
HENDERSON, Ky.—EVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	216,300 †115,500
HENDERSON-LAS VEGAS, Nev.—89 KLRJ-TV (N); KLAS-TV (C); KSHO-TV (A)	47,000
HOLYOKE-SPRINGFIELD, Mass.—90 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**1177,300
HONOLULU, Hawaii—87 KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KOMB-TV, KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV)	**138,200
HOT SPRINGS, Ark.—82 KFOY-TV	13,500
HOUSTON, Tex.—88 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	497,000
HUNTINGTON-CHARLESTON, W. Va.—83 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	425,000

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Market & Stations—% Penetration	TV Homes
HUNTSVILLE, Ala.—42 WAFC-TV† (A)	118,000
HUTCHINSON-WICHITA, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N) KAYS-TV, Hays, Kan. (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**279,100
IDAHO FALLS, Idaho—87 KID-TV (A,C); KIFI-TV (N)	63,900
INDIANAPOLIS, Ind.—90 WFBI-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	680,700
JACKSON, Miss.—84 WJXT (C,A); WFGA-TV (N,A)	272,200
JACKSON, Tenn.—76 WDXI-TV (A,C)	64,000
JACKSONVILLE, Fla.—86 WJXT (C,A); WFGA-TV (N,A)	260,200
JEFFERSON CITY-COLUMBIA, Mo.—84 KRCC-TV (A,C); KOMU-TV (A,N) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**128,000
JOHNSON CITY-KINGSPORT, Tenn.— BRISTOL, Va.—78 WJHL-TV (A,C); WCYB-TV (A,N)	188,100
JOHNSTOWN, Pa.—90 WARD-TV† (A,C); WJAC-TV (N,A)	574,500 ††
JOPLIN, Mo.—PITTSBURG, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,300
JUNEAU, Alaska—65 KINY-TV (C)	2,100
KALAMAZOO-GRAND RAPIDS, Mich.—92 WKZO-TV (A,C); WOOD-TV (A,N)	■547,200
KANSAS CITY, Mo.—89 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	599,300
KEARNEY, Neb.—91 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**100,700
KLAMATH FALLS, Ore.—87 KOTI-TV (A,C,N)	26,600
KNOXVILLE, Tenn.—76 WATE-TV (N); WBIR-TV (C); WTVK† (A)	244,300 †42,900
LA CROSSE, Wis.—86 WKBT (A,C,N)	110,100
LAFAYETTE, La.—83 KLFY-TV (C) (Includes CATV Homes)	118,000
LAKE CHARLES, La.—83 KPLC-TV (A,N)	102,100
LANCASTER, Pa.—89 WCAL-TV (C,N)	561,600
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	361,500
LAREDO, Tex.—79 KGNS-TV (A,C,N)	14,200
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—89 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	47,000
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—86 WLYH-TV† (A)	†114,700
LEWISTON, Idaho—86 KLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	20,300
LEXINGTON, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	170,400
LIMA, Ohio—68 WIMA-TV† (A,C,N)	145,100
LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**206,200
LITTLE ROCK, Ark.—79 KARK-TV (N); KTHV (C); KATV (A)	236,200
LOS ANGELES, Calif.—96 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,911,900
LOUISVILLE, Ky.—83 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A) †††	413,000
LUBBOCK, Tex.—87 KCBD-TV (N); KDUB-TV (C,A)	118,700



WAVE-TV gives you 28.8% more HOUSEWIVES —28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

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



Market & Stations—% Penetration	TV Homes
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,600
LYNCHBURG, Va.—85 WLVA-TV (A)	170,700
MACON, Ga.—83 WMAZ-TV (A,C,N)	117,500
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	245,900 *109,200
MANCHESTER, N.H.—90 WMUR-TV (A)	149,500
MANKATO, Minn.—85 KEYC-TV (C)	109,600
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—88 WLUC-TV (C,N,A)	59,900
MASON CITY, Iowa—89 KCLO-TV (C)	165,200
MAYAGUEZ, P.R. WORA-TV	††
MEDFORD, Ore.—88 KBES-TV (A,C); KMED-TV (N)	42,900
MEMPHIS, Tenn.—80 WHBQ-TV (A); WMCT (N); WREC-TV (C)	493,100
MERIDIAN, Miss.—82 WTOX-TV (A,C,N)	130,300
MESA-PHOENIX, Ariz.—87 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	235,300
MIAMI, Fla.—93 WCKT (N); WLBW-TV (A); WTVJ (C)	585,500
MIDLAND-ODESSA, Tex.—89 KMID-TV (A,N); KOSA-TV (C); KDCC-TV†	99,800 ††
MILWAUKEE, Wis.—94 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	632,800 †168,000
MINNEAPOLIS-ST. PAUL, Minn.—91 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	739,000
MINOT, N.D.—82 KXMC-TV (A,C); KMOT-TV (A,N)	*38,000
MISSOULA, Mont.—84 KMSO-TV (A,C)	57,100
MITCHELL, S.D.—84 KORN-TV (A,N)	31,400
MOBILE, Ala.—83 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	270,400
MONAHANS, Tex.—87 KVKM-TV (A)	31,800
MONROE, La.—EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	167,900
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—74 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	164,000 †45,600
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†22,600
NASHVILLE, Tenn.—79 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	437,900
NEW BRITAIN-HARTFORD, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	710,000 †326,200
NEW HAVEN, Conn.—95 WNHC-TV (A)	694,600
NEW ORLEANS, La.—88 WDSU-TV (N); WVUE (A); WWL-TV (C)	423,300
NEW YORK, N.Y.—94 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,379,800
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	310,200

Market & Stations—% Penetration	TV Homes
NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,000
OAK HILL, W. Va.—81 WOAY-TV (A,C)	89,400
OAKLAND-SAN FRANCISCO, Calif.—92 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,355,400
ODESSA-MIDLAND, Tex.—89 KOSA-TV (C); KMID-TV (A,N); KDCC-TV†	99,800 ††
OKLAHOMA CITY, Okla.—88 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	344,200
OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	319,500
ORLANDO-DAYTONA, Fla.—90 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	300,400
OTTUMWA, Iowa—87 KTVO (C,N,A)	103,000
PADUCAH, Ky.—80 WPSD-TV (N)	■192,200
PANAMA CITY, Fla.—81 WJHG-TV (A,N)	■28,400
PARKERSBURG, W. Va.—54 WTAP† (A,C,N)	†22,200
PASCO, Wash.—57 KEPR-TV† (C,N) (Satellite of KIMA-TV*, Yakima, Wash.)	130,800
PEMBINA, N.D.—82 KCND-TV (A)	14,700
PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	**†168,100
PHILADELPHIA, Pa.—94 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,039,200
PHOENIX-MEZA, Ariz.—87 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	235,300
PITTSBURG, Kan.—JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,300
PITTSBURGH, Pa.—93 KDKA-TV (C); WHIC (N); WTAE (A)	1,237,200
PLATTSBURG, N.Y.—89 WPTZ (A,N)	*123,500
POLAND SPRING, Me.—90 WMTW-TV (A) (Mt. Washington, N.H.)	327,000
PONCE, P.R. WSUR-TV; WRIK-TV	††
PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	162,200
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	228,500
PORTLAND, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	469,400
PRESQUE ISLE, Me.—87 WACM-TV (A,C,N)	22,600
PROVIDENCE, R. I.—95 WJAR-TV (A,N); WPRO-TV (C)	699,400
PUEBLO-COLORADO SPRINGS, Colo.—86 KOAA-TV (N); KKTV (C); KRDO-TV (A)	94,800
QUINCY, Ill.—HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	159,900
RALEIGH-DURAM, N.C.—84 WRAL-TV (N); WTVD (A,C)	346,700
RAPID CITY, S.D.—85 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUI-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Deadwood, S.D.)	**55,700
REDDING, Calif.—86 KVIP-TV (A,N)	81,100
RENO, Nev.—88 KOLO-TV (A,C,N)	47,200
RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††

Market & Stations—% Penetration	TV Homes
RICHMOND, Va.—85 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	288,400
RIVERTON, Wyo.—81 KWRB-TV (C,N,A)	12,400
ROANOKE, Va.—84 WDBJ-TV (C); WSLI-TV (A,N)	320,200
ROCHESTER, Minn.—89 KROC-TV (N)	144,400
ROCHESTER, N.Y.—94 WROC-TV (A,N); WHEC-TV (A,C)	324,900
ROCKFORD, Ill.—92 WREX-TV (A,C); WTVO* (N)	205,600 †103,400
ROCK ISLAND, Ill.-DAVENPORT, Iowa—91 WHBF-TV (A,C); WOC-TV (N)	329,000
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M.—88 KSWI-TV (A,C,N)	■14,800
SACRAMENTO-STOCKTON, Calif.—92 KXTV (C); KCRA-TV (N); KOVR (A)	456,000

■ Major facility change in market subsequent to latest county survey measurement date.
• Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

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KCRA-TV and other stations now operate from a 1,549 foot tower, tallest structure in California. Low band Channel 3 now serves new multi-metro-market: Sacramento, Modesto, Stockton, Marysville-Yuba City and Eastern Contra Costa County.

Station estimates 550,000-650,000 TV homes.

KCRA-TV is only primary NBC station in Northern California's rich valley area.

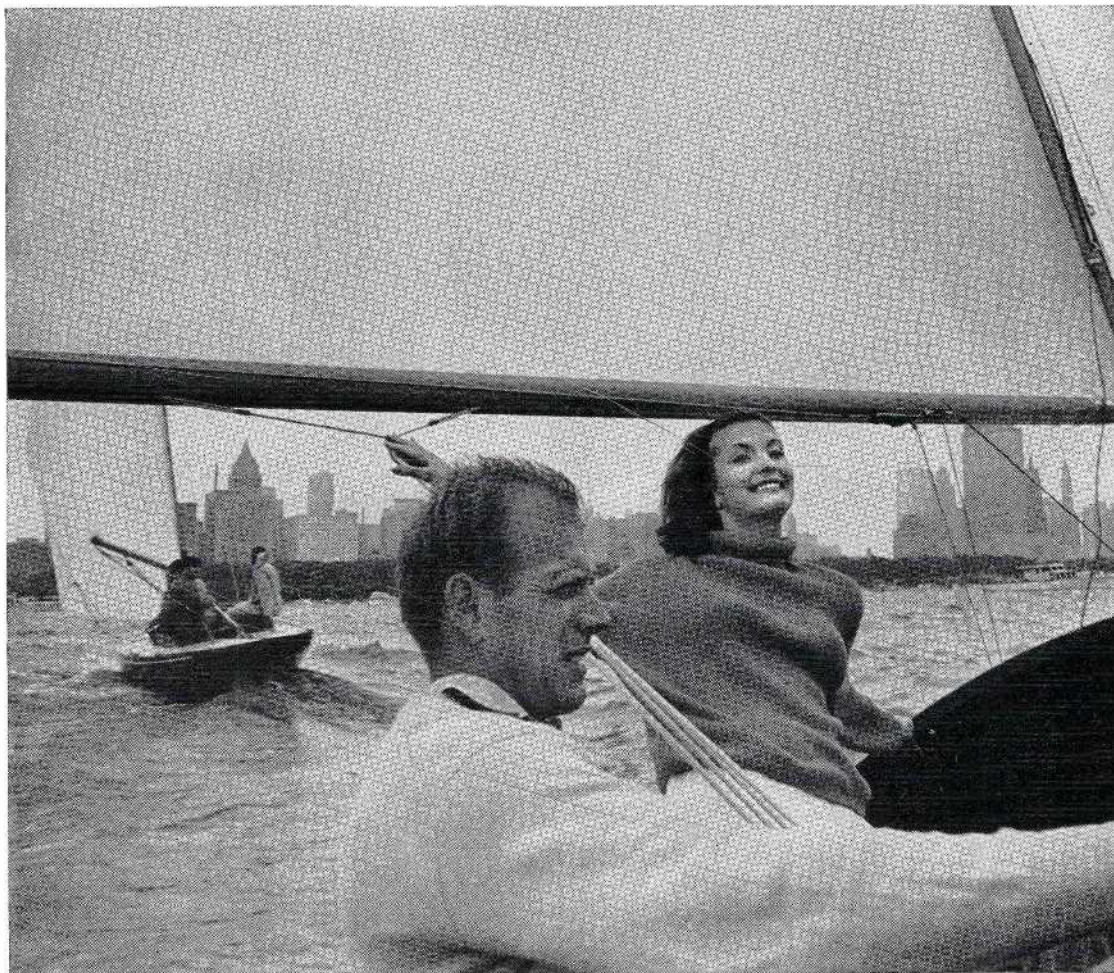


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