

February 1964 Vol. XXI No. 2 One Dollar

# TELEVISION

**GROWING BUDGETS:  
NEW ACTION  
FOR THE AIRLINES**

**EDUCATIONAL TV:  
THE ROAD AHEAD  
IS STILL UPHILL**

**FEEDBACK: TV  
FINGER ON THE  
PUBLIC PULSE**

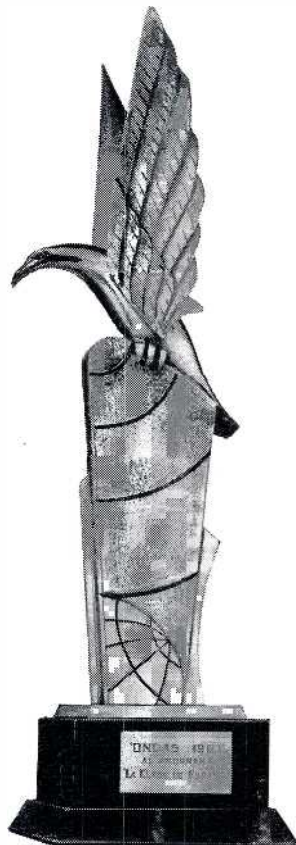
**NETWORK TV:  
CHAMPION MEDIA  
MONEY MAKER**

**R&D: WHERE  
THE FUTURE  
STANDS TODAY**

**THE CHALLENGE,  
THE POTENTIAL  
IN TELEVISION'S  
SETS-NOT-IN-USE**



# Ole!

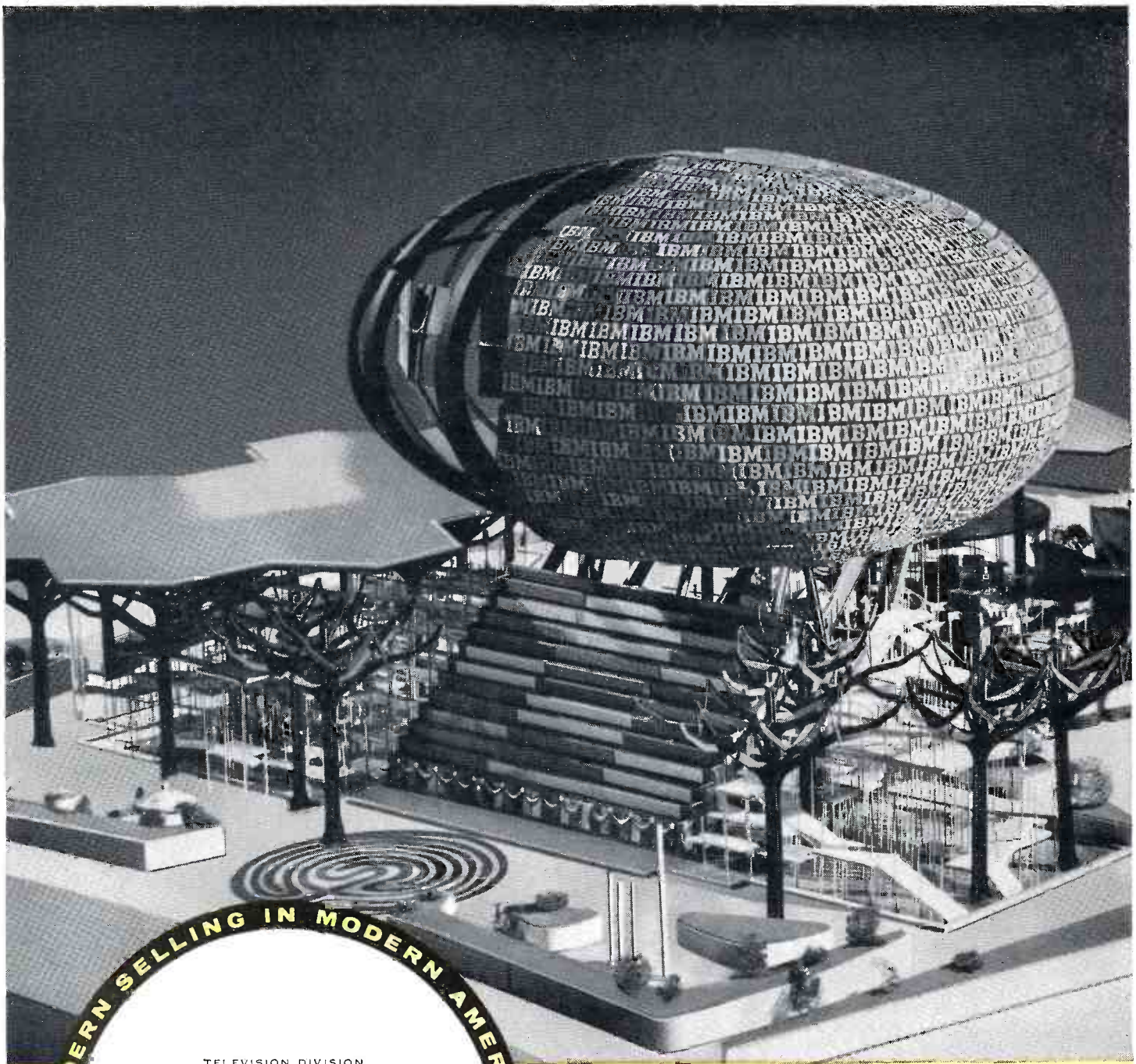


We have just won an "Ole!" from Spain that means as much to us as both ears and a tail to a victorious matador. The trophy shown above was awarded to us for our public service series entitled "La Clase de Espanol" ("The Spanish Class") . . . judged the best cultural program

of 1963 in the recent Spanish International Radio and Television Awards Competition in Barcelona. To the Spanish government, with a touch of Hoosier accent, we say "muchas gracias." And we hasten to remind our friends in advertising that "the station that *serves* best *sells* best!"

**WFBM-TV** **TIME LIFE BROADCAST**  
**INDIANAPOLIS**  
AMERICA'S 13TH TV MARKET • REPRESENTED BY THE KATZ AGENCY





MODEL OF THE IBM EXHIBIT BUILDING FOR THE 1964-1965 NEW YORK WORLD'S FAIR

MODERN SELLING IN MODERN AMERICA

TELEVISION DIVISION

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

THE ORIGINAL STATION REPRESENTATIVE

SPOT TV

Overnight old buying patterns are broken and new brand preferences emerge. Even the most successfully entrenched national advertiser needs the modern medium of Spot Television to protect and expand his share of market. That's why you'll find an ever growing number of national advertisers using Spot TV to get their sales stories across on these outstanding stations.

KOB-TV ..... Albuquerque  
 WSB-TV ..... Atlanta  
 KERO-TV ..... Bakersfield  
 WBAL-TV ..... Baltimore  
 WGR-TV ..... Buffalo  
 WGN-TV ..... Chicago  
 WLW-TV ..... Cincinnati\*  
 WLW-C ..... Columbus\*  
 WFAA-TV ..... Dallas

WLW-D ..... Dayton\*  
 KDAL-TV ..... Duluth-Superior  
 WNEM-TV ..... Flint-Bay City  
 KPRC-TV ..... Houston  
 WLW-I ..... Indianapolis\*  
 WDAF-TV ..... Kansas City  
 KARD-TV ..... Kansas State Network  
 KARK-TV ..... Little Rock  
 KCOP ..... Los Angeles

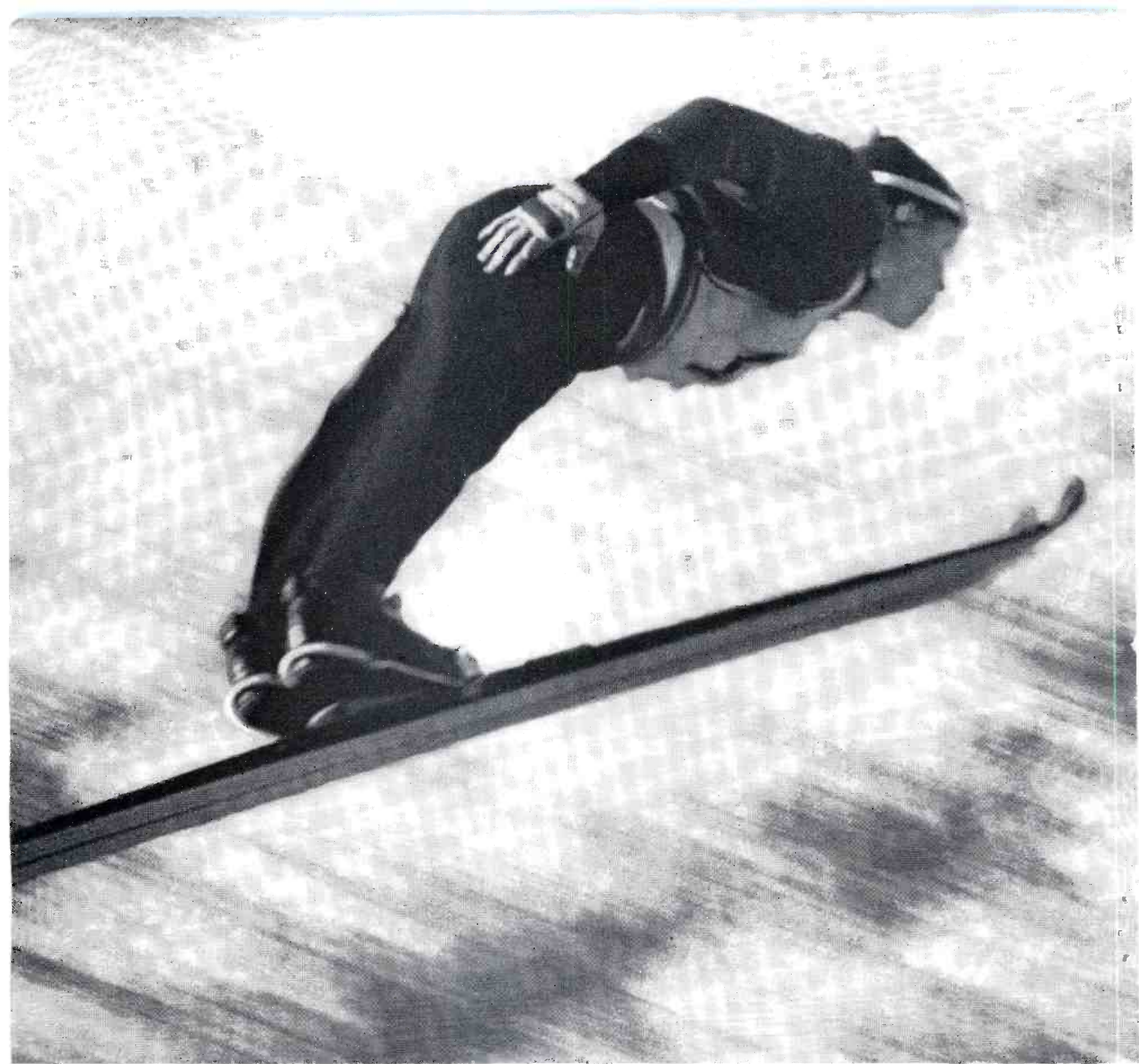
WISN-TV ..... Milwaukee  
 KSTP-TV ..... Minneapolis-St. Paul  
 WSM-TV ..... Nashville  
 WVUE ..... New Orleans  
 WTAR-TV ..... Norfolk-Newport News  
 KMTV ..... Oklahoma City  
 KMTV ..... Omaha  
 WDBO-TV ..... Orlando  
 KPTV ..... Portland, Ore.

WJAR-TV ..... Providence  
 WROC-TV ..... Rochester  
 KCRA-TV ..... Sacramento  
 KUTV ..... Salt Lake City  
 WOAI-TV ..... San Antonio  
 KFMB-TV ..... San Diego  
 WNEP-TV ..... Scranton-Wilkes Barre  
 WTHI-TV ..... Terre Haute  
 KVOO-TV ..... Tulsa  
 WTRF-TV ..... Wheeling

\*West Coast only

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





## INSIDE SPORTS ON THE NEW ABC

*The story of ABC's exclusive coverage of the IX Winter Olympic Games, the coming Summer Olympic Trials, and network television's most extensive year-round sports coverage—together with a note about "who's watching."*

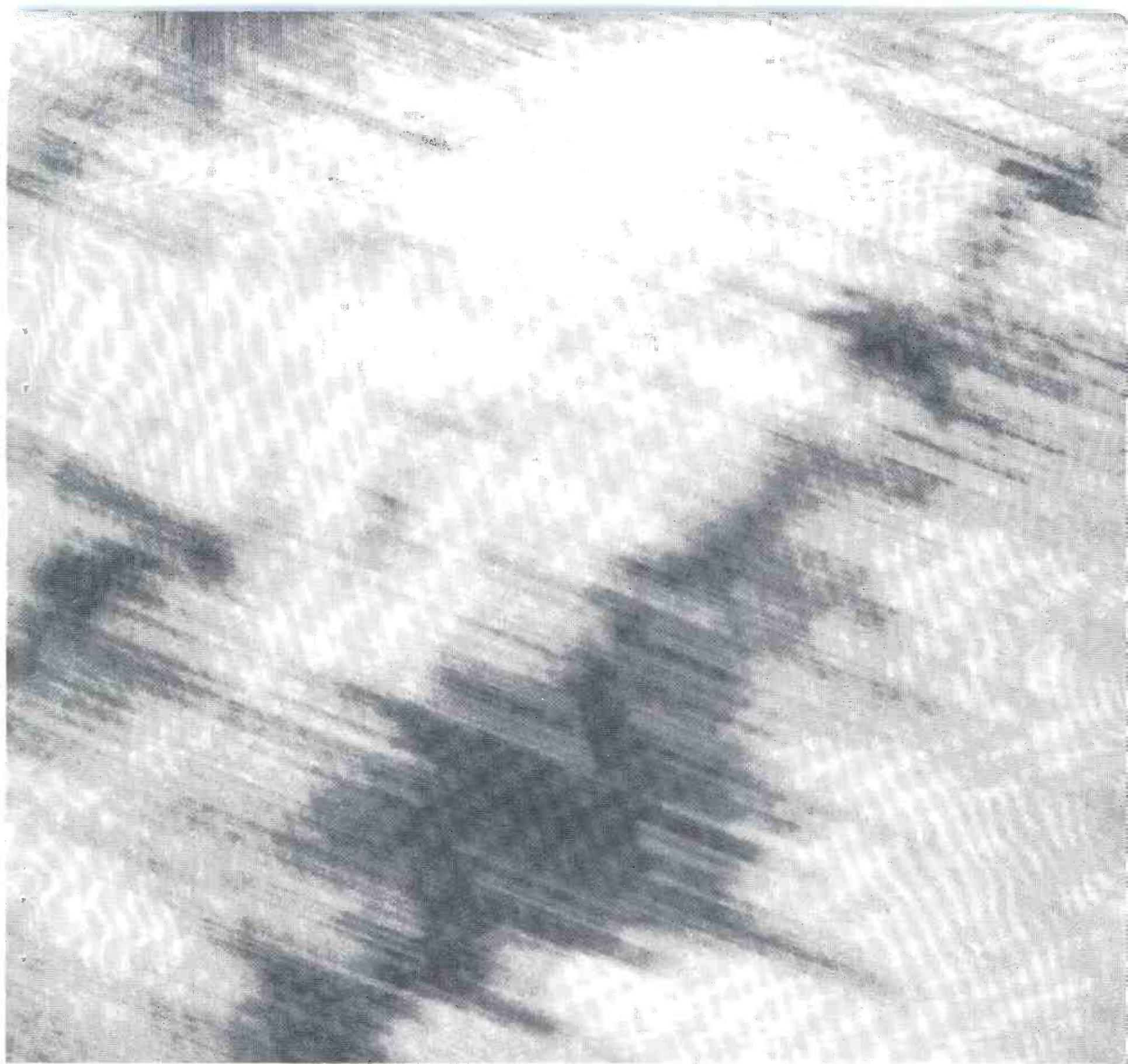
Starting January 29 and continuing for twelve consecutive days, ABC viewers have the next best thing to a front row seat for the Ninth Winter Olympics in Innsbruck, Austria.

From the symbolic lighting of the Olympic flame to the closing ceremonies, every event in winter's greatest sports spectacle is being covered, with the excitement and drama that only television can achieve.

A complete program of each day's highlights is being produced on the spot in Innsbruck—fed electronically to an ABC unit in Frankfurt—sped to New York by jet—and, in many cases, shown that very night on the ABC Television Network.

To accomplish this, ABC has fielded one of the greatest teams of technicians in television sports history. In Austria





are a crew of over 100 men, 50 cameras and tons of additional equipment, plus sportcasters Jim McKay, Curt Gowdy, Jim Simpson and Olympic experts Bob Beattie, Art Devlin, Carol Heiss, Andrea Mead Lawrence and Willy Schaeffler.

Such complex assignments, however, are second nature for ABC Sports. Fifty-two weeks a year, viewers are treated to an ever-changing panorama of creative sports coverage. In football: the complete AFL schedule and championships, College All-Stars, North-South and Coaches All-Star Games, and, starting this year, the Blue Bonnet Bowl. In other sports: Professional Bowlers Tour, Challenge Golf starring Arnold Palmer with Gary Player. The Annual U. S.-Russian Track Meet and, every Saturday, ABC's Wide World of Sports—a program that roams the globe searching for the unique, the

exciting, the crowd-pleasing sports events.

Starting April 4, ABC will cover the U. S. Summer Olympic Trials in 18 programs during prime evening time. Twenty-two teams will represent the U. S. in Tokyo next October. American audiences will see the selection of these teams—exclusively on ABC.

Aside to advertisers: As you might expect, lively sports coverage like this attracts equally lively audiences. Full details on how these audiences relate to your particular marketing pattern are available on request.

In sports, as in news and entertainment, the ABC emphasis is on fresh, imaginative programming for all.

ABC Television Network 



# TELEVISION

**NEW PERSPECTIVE ON TV'S POTENTIALS** *Television's reach far exceeds that ever before achieved by a communications medium. Yet looked at from one angle, it still has a wide margin to move in: in terms of homes using television per average minute there are from 18 to almost 50 million homes dark at various times of the broadcast day. The pattern has been virtually static for five years. A special TELEVISION analysis suggests a new challenge to TV's ingenuity . . . .* **43**

**AIRLINES TAKE TO THE AIR** *From an advertising point of view the nation's major airlines haven't yet made up their mind to go steady with TV. But they are holding hands. And judging by the increased activity by twelve accounts their intentions may even be honorable. A status report on a relatively-small but increasingly-interesting client . . . . .* **46**

**EDUCATIONAL TV: 10 YEARS LATER** *It's been over a decade since the first educational TV station went on the air in Houston. Now there are 83. But ETV, which has problems a'plenty left over from its first 10 years, has still more growing pains ahead. The problems, the protagonists and much of the prognosis are detailed in this report . . . . .* **50**

**CAN THE VIEWER TALK BACK?** *It could happen. In fact, it has happened at WBBM-TV Chicago, where researcher Gary Steiner is developing a new technique for getting audience response to vital topics. It's called "Feedback." Its promise: a new use for TV, a new technique for research, a new link between the broadcaster and his audience . . . . .* **54**

**MEDIA COMPETITION: NETWORK TV** *Beginning in its September 1962 issue, TELEVISION set out to appraise the national media competition. It started with magazines, went on to newspapers, radio, outdoor, direct mail and finally, with its January issue report on spot television, came back to report its own medium. In this issue the cycle closes with a report on the senior (in billings) national medium of them all: the TV networks . . . . .* **56**

**TV'S TECHNOLOGICAL DEVELOPMENT** *The way things stand now in television, technically speaking, is neither the way they were nor the way they will be in times to come. Here's a report on what's fresh from the production lines and what's still on the drawing boards . . . . .* **60**

**WWJ-TV REVISITED** *Two years ago TELEVISION examined the year-by-year engineering history of a major market TV station. But things didn't stop there for WWJ-TV Detroit; here's what's been happening since . . . . .* **72**

**DEPARTMENTS**

FOCUS ON BUSINESS . . . . .	<b>7</b>	PLAYBACK . . . . .	<b>34</b>	FOCUS ON TELEVISION . . . . .	<b>40</b>
FOCUS ON NEWS . . . . .	<b>12</b>	LETTERS . . . . .	<b>38</b>	TELESTATUS . . . . .	<b>95</b>
FOCUS ON PEOPLE . . . . .	<b>28</b>			EDITORIAL . . . . .	<b>100</b>

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Cover • The average television home has the set on for over five hours a day. You might think that would be enough. But looked at from another perspective, there are still millions of home hours available to the medium. One of those hours is portrayed on this month's cover. The rest are charted in a special analysis which begins on page 43.

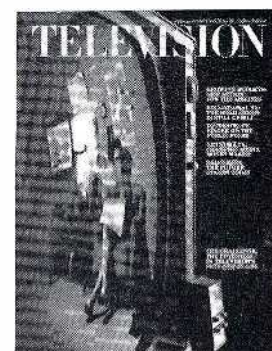


PHOTO BY MATT SULTAN

Published monthly by the Television Magazine Corp. Executive, editorial, circulation and advertising offices: 444 Madison Ave., New York 22, N. Y. Telephone PLaza 3-9944. Single copy, \$1.00. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada \$5.50; elsewhere, \$6.00. Printing Office: 3110 Elm Ave., Baltimore, Md. Second-class postage paid at Baltimore, Md. Editorial content may not be reproduced in any form without specific written permission. Copyright 1964 by Television Magazine Corp.







# Soap

DETERGENT

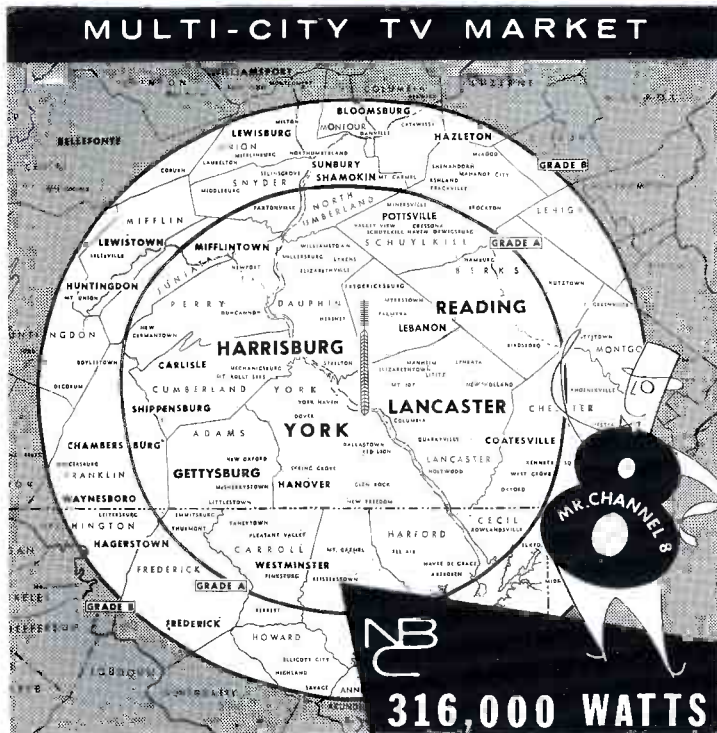
*grease component • hydrolyzed*

**BLEACH • SAPONIFICATION**

**caustic soda • suds • flakes • bar**

**sodium silicate • alkylamine**

**SURFACTANTS • ALKANOLAMIDES**



**Whatever your business language, WGAL-TV translates it into sales**

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

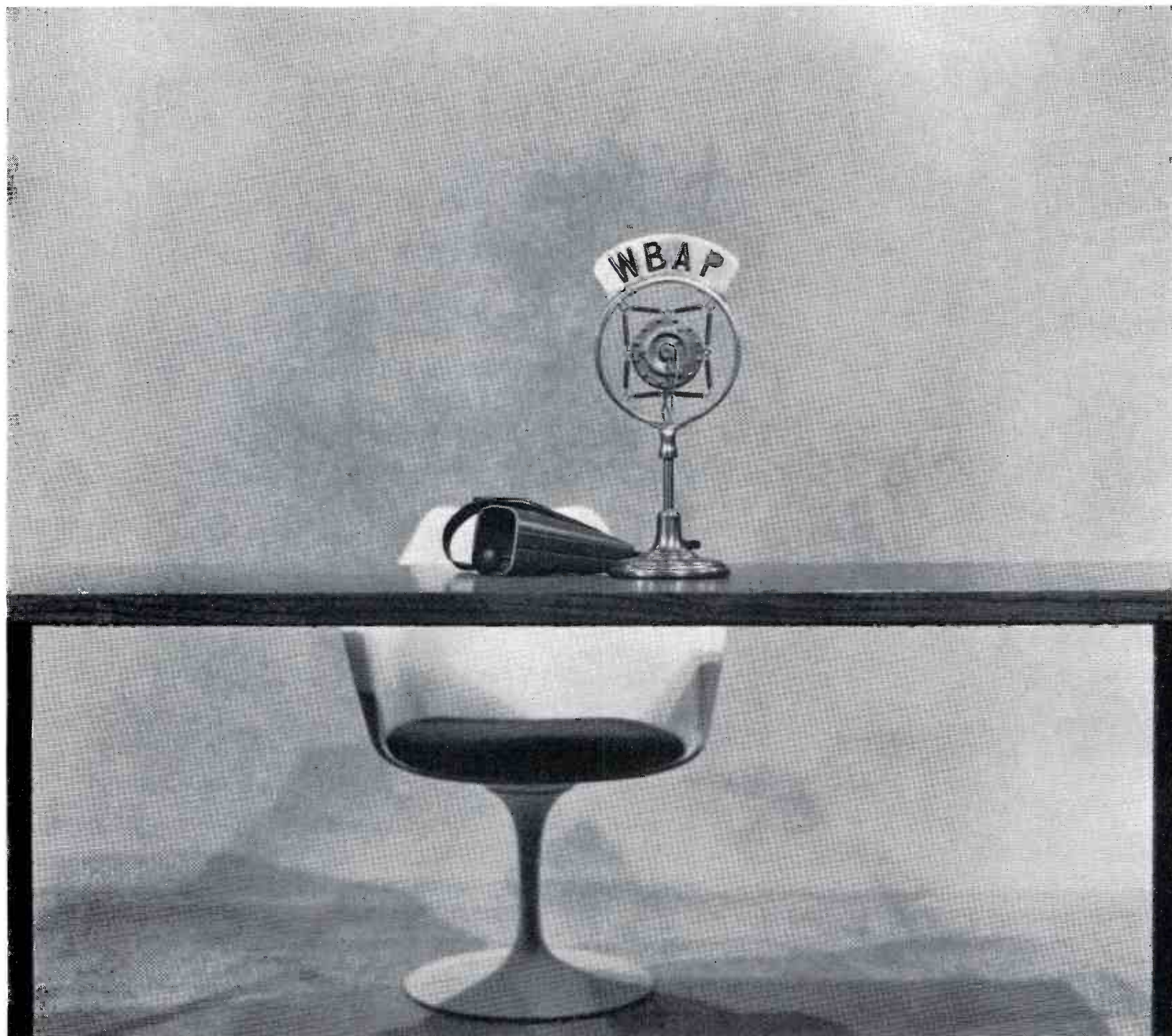
# WGAL-TV

## Channel 8 Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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





## We look to the future.

But every now and then (like on birthdays), we do look back and when we do, we can see a long way. Clear to 1922 when we first threw a switch, rang a cowbell, and went on to become one of the venerable, reliable, dependable voices of early radio. These days, though, we're too busy most of the time to do much reminiscing. Too busy looking forward. Too busy still growing, still changing, still improving. After all, we've been a pioneering leader in both radio and television too long now to break the habit.

WBAP

AM  
FM  
TV



Fort Worth Dallas



# FOCUS ON BUSINESS

## Taking stock of the market in broadcast issues

TELEVISION's stock in the market place is no longer little league, if it ever was. In some terms, of course, it isn't major league, either. What it is depends on how you look at it. Here's how TELEVISION MAGAZINE did last month:

As of Jan. 15, 1964—

- 55 television-associated stocks—that is, publicly-owned companies whose earnings include an important share of television dollars—had a total market capitalization of more than \$21 billion.

- 12 principally-television stocks—that is, publicly-owned companies which derive most of their earnings (and consequently, investment appeal) from television—had a total market capitalization of more than \$1.25 billion.

The term "TV-associated stocks" is an open invitation to a semantic free-for-all. Unfortunately for security analysts, as well as interested laymen, stocks with television associations do not lend themselves to neat cataloguing or explicit headings. Consequently Avco Corp., best-known in financial circles as an important producer of re-entry vehicles for the Air Force and ballistic missiles and communications systems for NASA, is also the parent of Crosley Broadcasting Corp., one of television's biggest and most profitable multiple station owners. Question: Does Avco's well-recognized status as a major producer of defense materials overrule its inclusion with TV stocks? Answer: Most emphatically not.

The ambiguity of the TV-associated stocks even extends to such, it would seem, a Simon-pure broadcaster as the Columbia Broadcasting System. Telecasting is the company's major business, but CBS also carries on lively operations in phonographic records, radio and research and development for the government as well as private business.

Still, despite crossing business lines, the portfolio of 55 stocks examined all have firm television industry identification. They fall into five, admittedly loosely formed, somewhat arbitrary, but generally logical organizational categories. The groupings are: publicly-owned companies that are primarily TV-oriented; companies with major TV holdings but primarily purchased for other values; companies which produce or sell programming for television; manufacturing companies which either produce television products or have major TV holdings; service companies which have television as a major source of business.

By far the wealthiest, most powerful

### MARKET MAKEUP: FIVE WAYS TO SPLIT THE PIE

#### TELEVISION

	Closing Price January 15	Approximate Shares Outstanding	Market Capitalization
American Broadcasting-Paramount Theaters	29.875	4,557,000	136,140,000
CBS	75.375	9,613,000	724,580,000
Capital Cities Broadcasting	22.375	1,351,000	30,229,000
Gross Telecasting	23.750	400,000	9,500,000
Metromedia	29.875	1,817,000	54,283,000
Reeves Broadcasting & Development	3	1,409,000	4,227,000
Rollins Broadcasting	15.500	958,000	14,849,000
Scripps-Howard Broadcasting	18.750	2,589,000	48,544,000
Storer Broadcasting	39.250	2,005,000	78,696,000
Taft Broadcasting	23.625	1,595,000	37,682,000
Transcontinent Television Corporation	19.750	1,771,000	34,977,000
Wometco Enterprises	33	1,743,000	57,519,000
<b>TOTAL</b>		<b>29,808,000</b>	<b>\$1,231,226,000</b>

Average per-share capitalization for category—\$41.31

#### TELEVISION WITH OTHER MAJOR INTERESTS

	Closing Price January 15	Approximate Shares Outstanding	Market Capitalization
Cowles Magazines & Broadcasting	11	2,951,000	32,461,000
Crowell-Coiller	20.375	3,390,000	69,071,000
MacFadden-Bartell	5.500	1,671,000	9,191,000
Meredith Publishing	28	1,331,000	37,268,000
The Outlet Company	22.125	498,000	11,018,000
Time Incorporated	87	2,149,000	186,963,000
<b>TOTAL</b>		<b>11,990,000</b>	<b>345,972,000</b>

Average per-share capitalization for category—\$28.86

#### PROGRAMING

	Closing Price January 15	Approximate Shares Outstanding	Market Capitalization
Desilu	7	1,224,000	8,568,000
Filmways	8.375	597,000	5,000,000
Four Star Television	7	666,000	4,662,000
MCA	58.500	4,539,000	265,532,000
MGM	30	2,588,000	77,640,000
National Telefilm Associates	.150	1,670,000	251,000
Official Films	1.125	2,797,000	3,147,000
Paramount Pictures	56.750	1,607,000	91,197,000
Walter Reade-Sterling	2.875	1,545,000	4,442,000
Screen Gems	21	2,538,000	53,298,000
Trans-Lux Corporation	11.250	718,000	8,078,000
20th Century-Fox	23.625	2,648,000	62,559,000
United Artists	20.500	1,849,000	37,905,000
Walt Disney Productions	38.500	1,780,000	68,530,000
Warner Brothers Pictures	13.875	4,850,000	67,294,000
Wrather Corporation	4.125	1,753,000	7,231,000
<b>TOTAL</b>		<b>33,369,000</b>	<b>765,334,000</b>

Average per-share capitalization for category—\$22.94

#### MANUFACTURING

	Closing Price January 15	Approximate Shares Outstanding	Market Capitalization
Admiral	18.125	2,411,000	43,699,000
Ampex	16.625	7,839,000	130,323,000
Avco	21.250	11,283,000	239,764,000
Chris Craft	13	1,454,000	18,902,000
Emerson	11	2,269,000	24,959,000
General Electric	85.375	90,125,000	7,694,422,000
General Tire	22.125	16,712,000	369,753,000
Magnavox	38.500	7,365,000	283,553,000
Minnesota Mining & Manufacturing	67	52,522,000	3,518,974,000
Motorola	78.500	4,030,000	316,355,000
RCA	107.125	17,452,000	1,869,546,000
Reeves Industries Incorporated	2.625	3,237,000	8,497,000
TelePrompeter	44.875	762,000	3,715,000
Westinghouse	32.625	36,012,000	1,174,892,000
Zenith	74	9,199,000	680,726,000
<b>TOTAL</b>		<b>262,672,000</b>	<b>16,378,080,000</b>

Average per-share capitalization for category—\$62.35

#### SERVICE

	Closing Price January 15	Approximate Shares Outstanding	Market Capitalization
C-E-I-R Incorporated	10.625	1,555,000	16,522,000
Foote, Cone & Belding	15.625	1,745,000	27,266,000
Papert, Koenig, Lois	10.500	512,000	5,376,000
MPO Videotronics	10.875	469,000	5,100,000
Movielab Incorporated	10.250	354,000	3,629,000
A. C. Nielsen	58.250	1,710,000	99,608,000
<b>TOTAL</b>		<b>6,345,000</b>	<b>157,501,000</b>

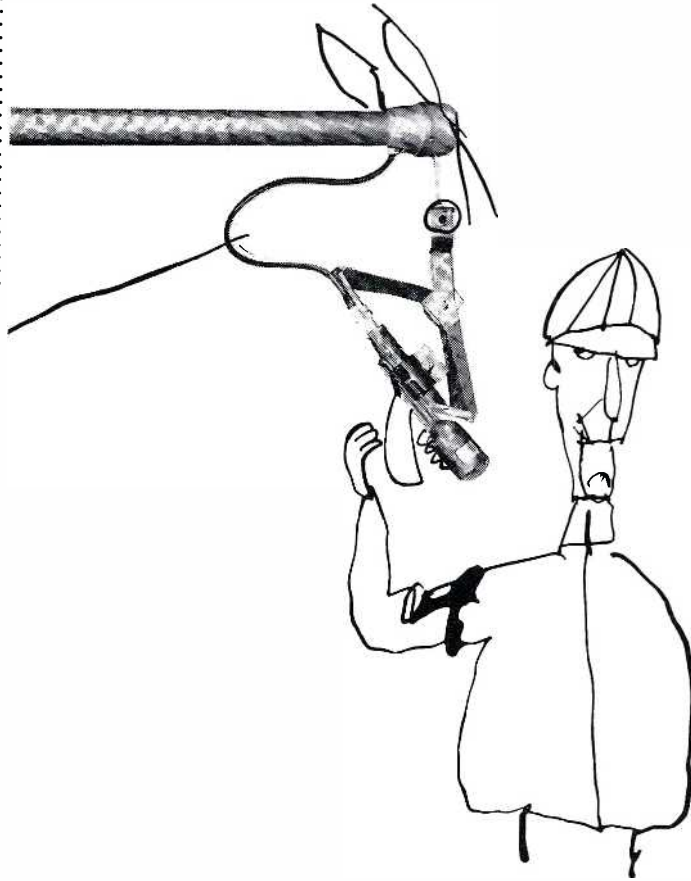
Average per-share capitalization for category—\$24.82

#### GRAND TOTAL

344,184,000 \$21,220,654,000

Average per-share capitalization for list—\$61.65

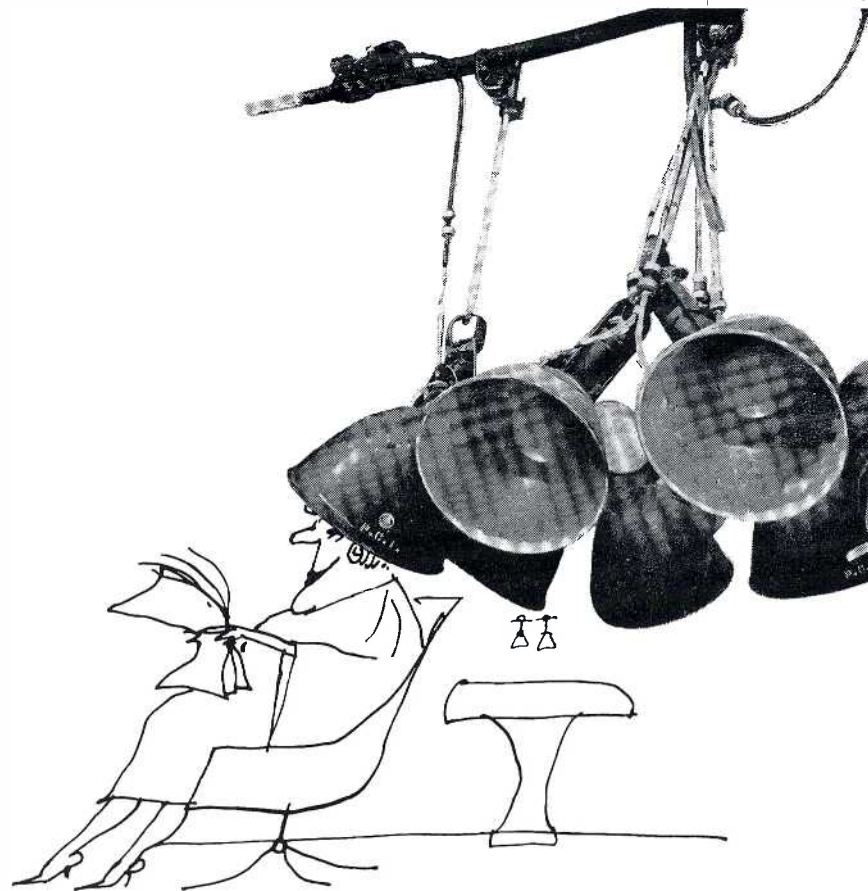




**Here are the latest results,  
straight from the horse's mouth.  
Our Nielsen average audience rating  
for the season to date is 19.9.  
The second network is two lengths  
back at 17.9. The third network  
comes in at 15.5. Needless to say  
the smart money is on the winner.  
CBS Television Network©**

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 6-11pm, seven nights, October-December 1963)





**We're all set with the ladies –  
attracting 57% bigger  
daytime audiences than the next  
network, 106% more than the third –  
and leading for the sixth  
straight year. The beauty part  
is that it may be permanent.  
CBS Television Network©**

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 7am-6pm, Monday-Friday, October-December 1963)

FLORIDA'S **3**<sup>rd</sup> MARKET  
 "is tuned in"  
 to  
**WESH-TV**  
 FLORIDA'S **2**  
 CHANNEL  
 REPRESENTED BY THE KATZ AGENCY, INC.  
 NB ORLANDO • DAYTONA • CAPE KENNEDY

## BUSINESS *continued*

of the TV-associated stocks are in the broad manufacturing domain. The 15 companies that inhabit this category have a total market capitalization value of \$16,378,080,000, or more than 77% of the \$21,220,645,000 worth of capitalization registered by the 55 companies surveyed (see chart, page 7). Included in this grouping are such corporate behemoths as General Electric Co., with a capitalization value of more than \$7.6 billion, making it the number one such company among those appraised; Minnesota Mining & Manufacturing, Radio Corp. of America and Westinghouse Electric. The last three named also boast of billion-dollar-plus capitalization status.

The companies in this category, of course primarily known for their manufacturing output, are heavily involved in television either as outright broadcasters or as manufacturers of TV equipment. For the most part the television earnings of the companies are held captive under the corporate umbrella. Still, TV's contribution is not easy to hide. Thus NBC is believed to contribute as much as 50% to parent RCA's earnings and Westinghouse Broadcasting, allotted a mere couple of columns of space in its parent's more than 30-page annual report, is known to be one of Westinghouse Electric's most profitable divisions.

The 12 companies that constitute the broadcasters group are the second most influential element among the community of TV-oriented stocks. In aggregate they have a market capitalization value of \$1,231,226,000, or 7.5% of the total of all the stocks measured. The broadcasters' listing includes the most purely television-involved stocks on the market. While in these times, where diversification has become the magic feather which allows companies to fly unafraid into the future, it's difficult to find a publicly-held firm that does not spread-eagle its interests, there are still some broadcasting groups which derive more than 80% of their profits from television operations.

The Columbia Broadcasting System, with market capitalization of almost \$725 million, is far and away the leading entity in the broadcasting category. It's the giant of the field with the largest block of shares outstanding and selling at a price (as of the Jan. 15 closing) some \$40 higher than the next company.

There are 16 companies in the TV programming group. Most are Hollywood film organizations which are more closely identified with motion picture production. But in recent years television interests have kept many from drowning in red ink.

As a whole they have market capitali-

zation of \$765,334,000. Music Corp. of America is as much of a leader of this species of stock as CBS is of the broadcasters. Its market value is about 35% as great as the other 15 companies in the category.

The six companies with broadcasting and other major interests grouped together do not decisively affect the total performance of broadcast stocks. They are mostly modest-sized companies, with market capitalization of \$345,972,000, or only 1.6% of the aggregate 55. Five of the six stocks involved are basically publishing companies. The sixth, The Outlet Co., is a department store in Providence, R. I., with interests in two AM, one FM and three TV stations.

The last and smallest grouping (in terms of financial dimensions of the companies) created by TELEVISION MAGAZINE for its survey of TV-oriented stocks is one which encompasses firms providing service to television broadcasters. Included are two audience research organizations, commercial producers, a billing and auditing firm and two advertising agencies, Foote, Cone & Belding and Papert, Koenig, Lois Inc.

The agencies are the most recent entries to the ever-expanding world of TV-oriented stocks. Foote, Cone & Belding went public last September and other major agencies, most particularly the Interpublic Group of Companies, are reportedly ready to follow.

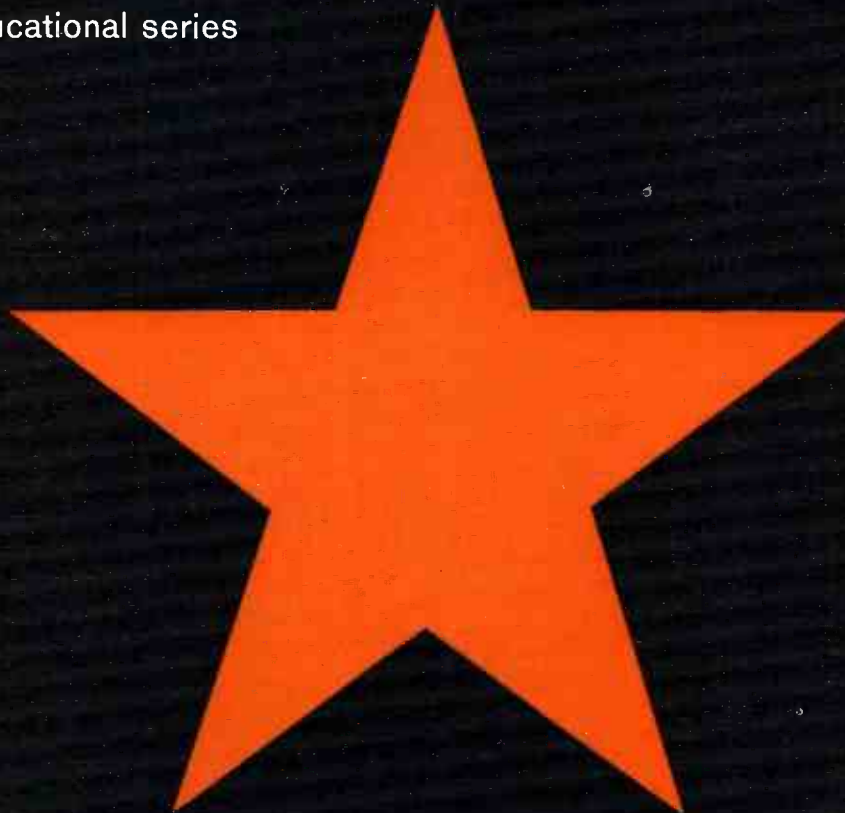
■ Last December FC&B did what most privately-owned companies do not feel it necessary to do—it explained itself. The occasion was a meeting of the New York Society of Security Analysts which was addressed by the agency's chairman, Robert F. Carney. The chief controversy about ad agencies going public always raged around the question of whether the time-honored confidential relationship between an agency and its client would be violated by the necessity to reveal information to stockholders. Mr. Carney answered the question in no uncertain way. Asked to reveal billings figures, Carney replied: "I think that's asking for highly classified information, which we'd be unwilling to disclose."

The statement seemed to offer other agencies the encouragement to shed trepidations and go public. Such a development would substantially increase television's participation in the stock market.

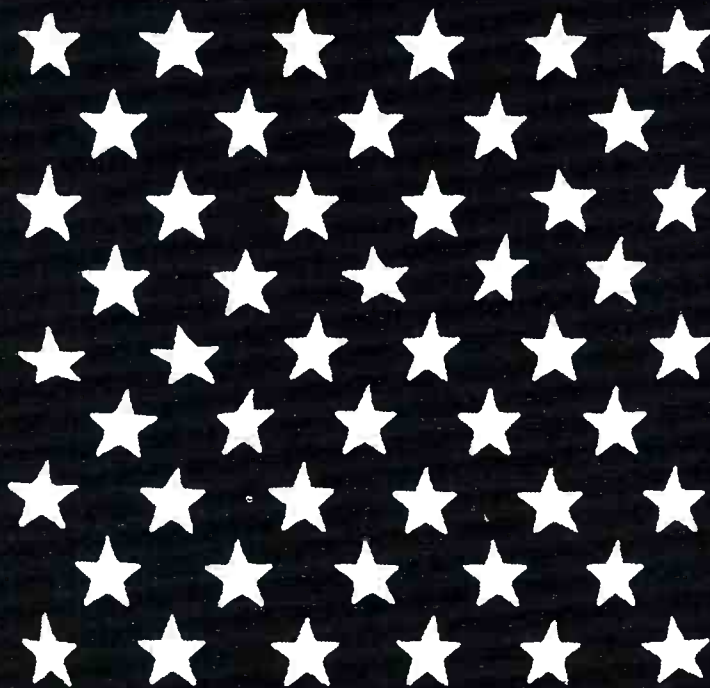
Last month another TV stock went on display before the same New York Society of Security Analysts. Storer Broadcasting, led by its president, George B. Storer Jr., made a presentation to attract new investment interest. It was another sign of television's growing involvement in higher finance. END



Group W produces an educational series



## WHAT COMMUNISM MEANS



...TO AMERICANS

Group W has produced a series of thirty television lectures on the "Meaning of Communism."\* They were created to arm young Americans with the vital weapon of knowledge in the struggle for freedom.

This series provides a dispassionate analysis of the principles and realities that shape Communism and Russia today. The lectures will appear on Group W stations, and will be made available to other broad-

casters and schools who seek to give young Americans a strong foundation of information on this subject.

Broadcasting, with its ability to reach millions of people, is the ideal medium to undertake a project of this nature. And the Group broadcaster, responsive as he is to the needs of the community, has the responsibility to create such programs that enlighten and forearm. To bring the truth to

all who seek it, in the belief that education is the strongest weapon of a free people.



BOSTON WBZ · WBZ-TV  
NEW YORK WINS  
BALTIMORE WJZ-TV  
PITTSBURGH KDKA · KDKA-TV  
CLEVELAND KYW · KYW-TV  
FORT WAYNE WOWO  
CHICAGO WIND  
SAN FRANCISCO KPIX

WESTINGHOUSE BROADCASTING COMPANY

\*The series features Prof. Marshall D. Shulman, Fletcher School of Law and Diplomacy, and Prof. Henry L. Roberts, Director of Columbia University's Russian Institute, and is based on "The Meaning of Communism" published by the Silver Burdett Company/Time Incorporated.  
[www.americanradiohistory.com](http://www.americanradiohistory.com)

# FOCUS ON NEWS

Where there's smoke,  
etc.; Fire's out on  
commercial limits;  
Heat's on piggybacks;  
Collins plays it cool

CHEWING gum sales rose last month and normally placid men picked fights with their wives. Extremists attended clinics and the weak-willed failed to make it past the morning coffee break. For everyone it was a time of assessment. To smoke or not to smoke became the public question and cigarette advertising became the battleground over which opposing forces will trudge for months, perhaps years. Television's stake in the battle: \$112 million in billings.

The findings of the U.S. surgeon general's report on smoking and health came as no surprise to anyone. Only the report's severity, its plea for "appropriate remedial action" seemed to disturb the tobacco industry.

Even more disturbing was the fast action taken by the Federal Trade Commission just one week after the smoking report was issued. The FTC proposed new cigarette ad regulations (subject to modification after open hearings in March) that would require in all cigarette advertising or labeling:

- There be a clear warning that cigarette smoking may cause death.
- There be no implication that cigarette smoking promotes good health or physical well being.
- There be no claim that smoking one brand is less harmful than smoking another.

The battle flag, obviously, is up. The FTC is not known for speedy action, and the stringency of the regulations it proposes may make it easier for other government agencies to take strong action. But nothing can get much stronger than the warning statement the FTC wants used in every cigarette commercial on TV and radio: "Caution: Cigarette smoking is dangerous to health. It may cause death from cancer and other diseases."

The TV Code Review Board of the National Association of Broadcasters was scheduled to meet (Jan. 22-23) and examine proposals to restrict cigarette advertising. NAB President LeRoy Collins' views on cigarette advertising (in

favor of restriction) are widely known.

But there were no immediately explosive developments affecting TV. Broadcasters, on order of the tobacco companies and sometimes on their own, moved cigarette commercials out of positions in or adjacent to programs dealing with the surgeon general's report. Major tobacco manufacturers reportedly have prepared "special" commercials and media plans for use in given situations.

Overall there appeared to be no big pullback from TV on the part of the cigarette companies. And there was even talk of expanding ad volume to counter the bad publicity.

For their part, the TV networks restated their standards of only accepting cigarette commercials that are in good taste and not misleading. They also keep tobacco commercials out of programs designed specifically for children.

In a 12-month period (Oct. 1, 1962 ending Sept. 30, 1963) television billed \$112,757,700 for gross time sales from nine tobacco companies advertising 38 individual cigarette brands. Network TV accounted for \$80,426,000 of the total, spot TV \$32,331,700, according to TvB and LNA-BAR statistics. Television can only hope at this point that no one sinks the cigarette ad boat that so nicely sails in every year with all that money. But for at least one TV net-

work, even the worst doesn't look too bad.

CBS President Frank Stanton, speaking last month before a group of St. Louis financial analysts, said that even if cigarette ad billings go into decline, CBS will be able to more than offset losses by acquisition of new advertising business.

Dr. Stanton's reference to CBS's ability to overcome any cigarette losses was interpreted as an allusion to high volume discounts earned by cigarette advertisers. If the same amount of time were divided among a number of smaller budget advertisers, their discounts would be lower and CBS's revenues higher. And the CBS president noted that CBS-TV had sponsors and new products competing hotly for air time.

How serious is the threat to tobacco advertising and cigarette sales? It probably will take over a year to really know. But the tobacco companies are basking in the knowledge that cigarette sales in England last year were at a higher point than they were in 1962 following the damaging smoking and health report by the British Royal College of Physicians. The anti-smoking campaigns and cigarette ad restrictions that grew out of the British report failed to deter the British smoker. And it can happen the same way here.

■ While the smoke bomb quietly mushroomed, an earlier controversy involving broadcast advertising fizzled. The FCC last month buried its plan for limits on the amount of advertising TV and radio stations may carry. And the FCC vote was unanimous in favor of killing the rulemaking which had run into a solid block of broadcast and congressional opposition.

FCC Chairman E. William Henry had made commercial time standards a commission crusade in his first major speech as head of the FCC last September. At the time, commercialization, under attack in Congress and throughout the broadcasting industry, was thought to be



# The RESULTS Are In... OVERWHELMING!

**WBEN-TV Buffalo**

"For two years we've attempted to find a successful transitional program prior to the 'Five O'Clock Show.' We're all delighted with the results of 'Beaver' and are confident of its continued Buffalo growth."

*Art*  
--Arthur C. Elliot  
Vice-Pres. Harrington, Righter & Parsons

**WAIL-TV Atlanta**

"'Beaver' has given us a high metro rating and has delivered more homes than any other book according to ARB in the history of the modern type of rating."

*Joe*  
--Joseph M. Higgins  
Vice-Pres. & General Manager

**WJBK-TV Detroit**

"When one considers the competition, it is easy to understand our relation with its success. We're looking forward to continued high audiences with 'Beaver.'"

*Lawrence M. Carino*  
--Lawrence M. Carino  
General Manager

**SEE FOR YOURSELF! SEE NEXT TWO PAGES!**

**KTLA Los Angeles**

"'Beaver' must easily be the top rated off-network show in Los Angeles. We knew it would do well but this is beyond our expectations."

*Dalton*  
--Dalton Danon  
Director of Programming

**KMSP-TV Minneapolis**

"We are now in the Number One position in Minneapolis with a 40% share of the audience. We are most happy with the results."

*Donald Swartz*  
--Donald Swartz  
General Manager

**KONO-TV San Antonio**

"In our opinion here in San Antonio 'Beaver' is as good an investment as it is possible to make."

*W. Perry Dickey*  
--W. Perry Dickey  
Program Manager

234 HALF-HOURS

## LEAVE IT TO BEAVER



HUGH BEAUMONT  
BARBARA BILLINGSLEY  
TONY DOW and  
JERRY MATHERS as  
"BEAVER"

# 'BEAVER' THE STRONGEST INTRODUCED TO

## NOVEMBER ARB REPORTS

R=Rating/S=Share

### ALBANY—WTEN—TUES. 7:30PM

Replaced—Golf Show—1r/2s  
Lead-In—CBS News—13r/26s  
BEAVER—17 rating/27 share (vs. Feature & Combat)

### ATLANTA—WAII—6PM STRIP

Replaced—Maverick—5r/19s  
Lead-In—Robin Hood—3r/11s  
BEAVER—12 rating/29 share (vs. WSB News 2Or/47s—WAGA News 1Or/24s)  
*BEAVER almost triples lead-in!*

### BOSTON—WBZ—SAT. 7PM ..... AND 9AM STRIP

Replaced—Highway Patrol—9r/29s  
Lead-In—News—17r/43s  
BEAVER—16 rating/41 share (Lawbreaker, Rebel) *Beats all!*

Replaced—Medic—2r/13s  
Lead-in—Today—4r/22s  
BEAVER—4 rating/30 share—gets almost 75% of all women viewers.

### BUFFALO—WBEN—4:30 STRIP

Replaced—Edge of Night—6r/31s  
Lead-in—Secret Storm—1Or/32s  
BEAVER—10 rating/32 share—up from last month's 6r/27s. *Building!*

### CHICAGO—WBBM—3:30 STRIP

Replaced—Burns & Allen—3r/24s  
Lead-In—Secret Storm—5r/28s  
BEAVER—6 rating/33 share (Daddy, Trailmaster, Stooges) *Beats all!*

### DALLAS—KRLD—3:30 STRIP

Replaced—Edge of Night—8r/33s  
Lead-In—Secret Storm—8r/50s  
BEAVER—4 rating/37 share (vs. Daddy 2r/18s—Trailmaster 3r/27s—Popeye 2r/18s) *Beats all!*

### DENVER—KBTV—5PM STRIP

Replaced—Lawman—5r/20s  
Lead-In—Mouse—5r/28s  
BEAVER—9 rating/28 share (vs. Maverick 24s—Yogi 19s—News 31s)

### DETROIT—WJBK—THURS. 7PM ..... AND SUNDAY 7PM

Replaced—Peter Gunn—11r/26s  
Lead-In—CBS News—5r/12s  
BEAVER—17 rating/35 share *Beats all!* (Pierrot, Michigan Outdoors, Tombstone Territory) *Top show in WJBK's Mon.-Fri. 7PM slot.*

Replaced—Lassie—12r/28s  
Lead-in—Highway Patrol—13r/29s  
BEAVER—18 rating/38 share—(Dana, Biography, Magoo) *Beats all!*

### GREENVILLE—ASHEVILLE—SPARTANBURG—WFBC—5:30PM STRIP

Replaced—Kellogg/Paradise—6r/27s  
Lead-In—Kellogg Strip—11r/38s  
BEAVER—14 rating/43 share (vs. Feature 4r/13s—Fea/Wea 14r/42s)

### HARTFORD—NEW HAVEN—WTIC—9:30AM STRIP

Replaced—Millionaire—4r/50s  
Lead-In—Deputy Dawg—12r/71s  
BEAVER—13 rating/76 share (vs. Groucho 2r/13s—Romper Room 1r/6s).  
Captures two-thirds of All Women Viewers. *Dominates Hartford and New Haven!*

### LOS ANGELES—KTLA—IND—7PM STRIP

Replaced—Whirlybirds—4r/10s  
Lead-In—News—3r/6s  
BEAVER—9 rating/17 share. KTLA's top rated weekly show—10 AM to 11 PM M-F  
*Beats 5 stations!*



# ALL-'ROUND SHOW SYNDICATION IN YEARS!

## MEMPHIS—WMCT—3:30PM STRIP

Replaced—Make Room For Daddy—8r/38s  
Lead-In—Match Game/News—8r/42s  
BEAVER—6 rating/36 share (vs. Trailmaster 6r/36s—Local/Fea 5r/29s)  
*Tops in Homes! Ties for First!*

## MILWAUKEE—WISN—6PM STRIP..... AND SATURDAY 6PM

Replaced—CBS News—5r/20s  
Lead-In—CBS News—7r/21s  
BEAVER—14 rating/34 share (vs. Kids 12r/32s—News/Wea 13r/33s) *Tops!*  
Replaced—Lloyd Bridges—4r/17s  
Lead-In—Weather—4r/12s  
BEAVER—16 rating/39 share *Beats all!*

## MINNEAPOLIS—KMSP—5:30 STRIP

Replaced—Feature—3r/13s  
Lead-In—Ron Cochran News—2r/8s  
BEAVER—14 rating/38 share (vs. CBS News 6r/17s—Huntley-Brinkley 10r/27s—Lone Ranger 6r/17s). *Beats all!*

## ORLANDO—DAYTONA—WDBO—5:30PM STRIP

Replaced—Kellogg Strip—9r/52s  
Lead-In—Kellogg Strip—9r/39s  
BEAVER—11 rating/41 share (vs. News 10r/37s Action Hours 6r/22s). *Beats all!*

## PHILADELPHIA—WCAU—4:30 STRIP

Replaced—Love That Bob—4r/21s  
Lead-In—Secret Storm—5r/24s  
BEAVER—9 rating/34 share (vs. Daddy 8r/31s—Popeye/Kellogg 9r/36s)

## PITTSBURGH—WTAE—SAT. 6PM

Replaced—Major Adams—2r/9s  
Lead-In—Bowling—9r/30s  
BEAVER—10 rating/26 share—*five times its rating of a month ago.*

## RICHMOND—WTVR—6PM STRIP

Replaced—Kellogg strip—11r/45s  
Lead-In—Kellogg strip—15r/47s  
BEAVER—23 rating/63 share (vs. WRVA News 6r/15s—WXEX News 8r/22s). *Beats all!*

## SEATTLE—KOMO—TUES. 7PM

Replaced—Expedition—12r/31s  
Lead-In—Bold Journey—16r/30s  
BEAVER—19 rating/37 share—KOMO's top 7PM show.

## SOUTH BEND—WSBT—MON. 5:30PM

Replaced—Zoorama—11r/28s  
Lead-In—Kid Show—7r/30s  
BEAVER—8 rating/36 share (vs. Robin Hood 5r/22s—Mouse 9r/41s) BEAVER *tops in homes and adults!*

## TULSA—KVOO—4:30PM STRIP

Replaced—Kids show—6r/28s  
Lead-In—Lone Ranger—8r/36s  
BEAVER—10 rating/41 share—*Top Rating, Share, Homes, Adults. Beats All!*

234 HALF-HOURS

## LEAVE IT TO BEAVER



HUGH BEAUMONT  
BARBARA BILLINGSLEY  
TONY DOW and  
JERRY MATHERS as  
"BEAVER"

**mca**  
TV FILM SYNDICATION



## NEWS *continued*

a fading issue. Henry revived it, said "it is time to get specific" on what the FCC means by "overcommercialization."

The specifics never came but a steamroller of broadcasting industry pressure did. The FCC had suggested adopting as an agency rule the commercial standards of the NAB code. The House Commerce Committee, the FCC's congressional watchdog, then approved a bill barring the FCC's doing even this.

The FCC may have backed down but

it has not backed out of the overcommercialization issue. The commission said it was not lessening its concern about the amount of time devoted to commercial messages. It directed the FCC staff to bring to its attention any stations that broadcast unusual numbers of ads and said that it would handle these on a case-by-case basis.

■ To a small girl it may be a ride on her daddy's back. To a small advertiser

it may be a way to say (and sell) twice as much. From the average TV viewer it may elicit nothing more than the comment, "Gee, it seems that commercials are getting longer and longer." It's called the piggyback and it's causing all kinds of trouble between advertisers and broadcasters.

Piggyback is simply stitching together two 30-second mentions for two products being sold by the same advertiser. One minute of commercial time is thus utilized for a maximum of economy and sell. But it may add to the between-program clutter of program credits, station identification, network promotional trailers and other commercial mention that is increasingly coming in for criticism by advertisers and viewers alike. Viewers dislike the time drag; some advertisers feel that commercial effectiveness is being lessened.

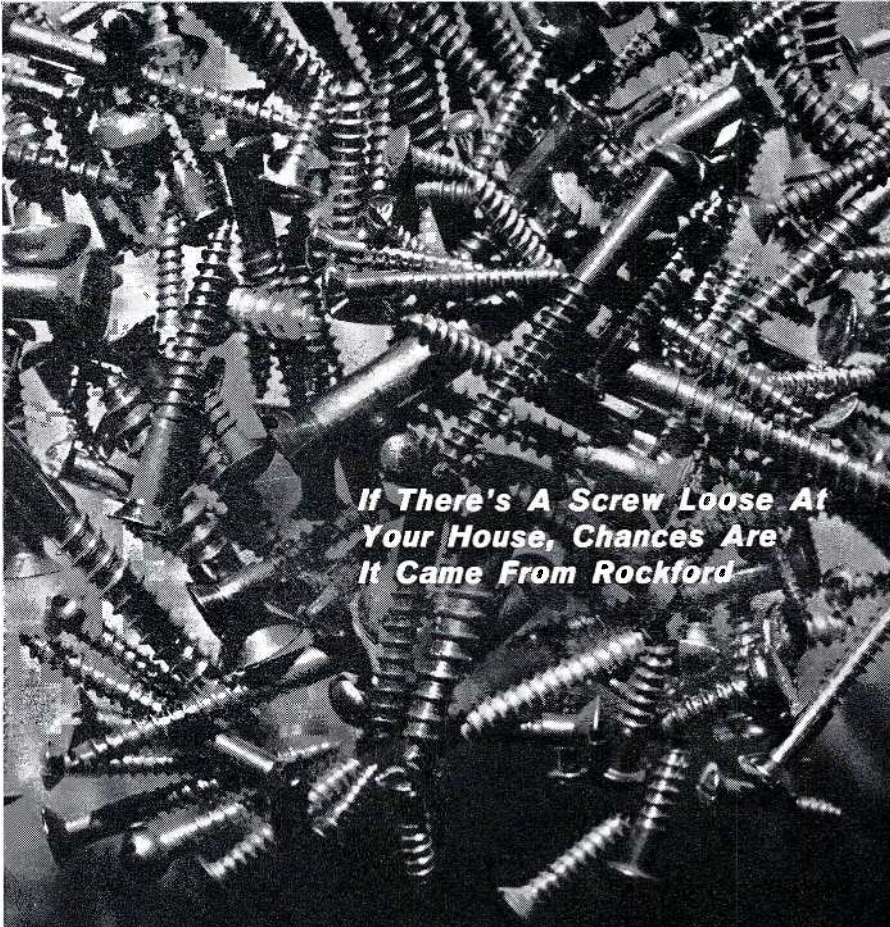
The showdown on piggybacks was precipitated last December when Procter & Gamble, the biggest TV advertiser, warned that it would refuse to pay for any of its commercials that were placed next to a piggyback. Other major advertisers violently defend their use of piggybacks or, as they prefer to call them, integrated spots. Last month came the first major clash.

Helene Curtis Industries (billing about \$8 million a year in TV to P&G's \$123 million) accused broadcasters of knuckling under to P&G and threatened legal action. Curtis said that code action restricting the use of integrated commercials would accentuate P&G's dominance and also that P&G, in its support of piggyback restrictions, was "attempting to strangle companies of lesser size."

The code action Curtis referred to was an NAB code board review of the piggyback question and a possible clampdown (scheduled for the Jan. 22-23 code board meeting that will also examine cigarette advertising).

A general rule-tightening is advocated by Howard Bell, new NAB code director. Bell would require that multiple-product commercials be counted as separate messages unless the products or services involved are (1) clearly related in nature and (2) produced by the same company. Even then, product messages would have to be integrated in such a way as to give the appearance of a single commercial.



Under present code interpretations, unrelated products of the same advertiser—or related products of different advertisers—may be integrated into what counts as a single commercial. These would in effect become piggybacks under Bell's amendment, and hence could not be positioned alongside any other



***If There's A Screw Loose At  
Your House, Chances Are  
It Came From Rockford***

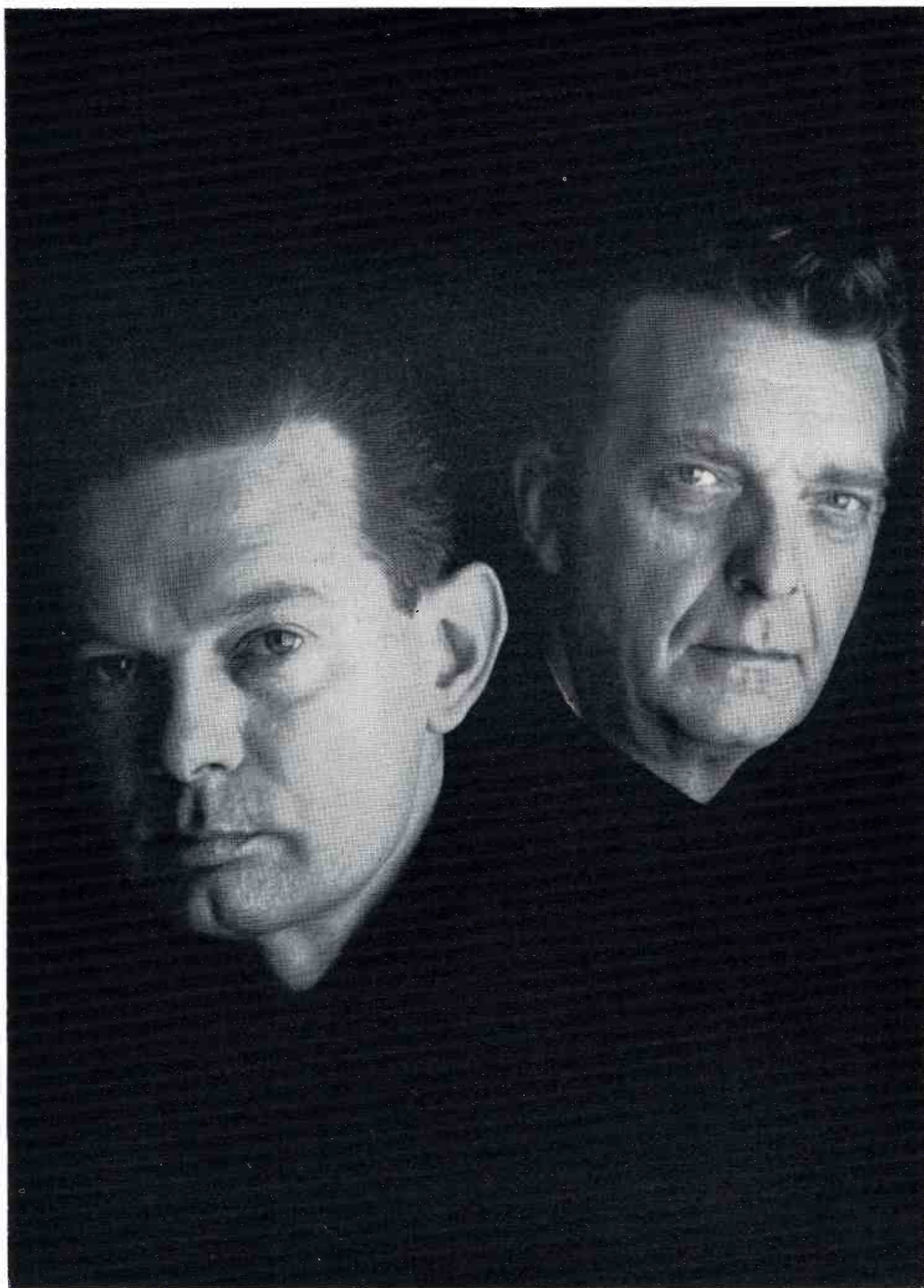
And, chances are, this is only one of the many products you use each day that bear the "made in Rockford" label. Rockford's 400 factories produce more than 300 different products, ranging from metal fasteners (5,000,000,000 yearly) to chewing gum.

Rockford is the core city of the vast Rock River Valley industrial complex, ranging from Edgerton, Janesville and Beloit, Wisconsin in the north to Oregon, Dixon, Sterling and Rock Falls, Illinois to the South. To effectively cover this prosperous and expanding market, buy WREX-TV.

   
REMARKABLE ROCKFORD, ILLINOIS



**NEXT TO HUNTLEY BRINKLEY...**



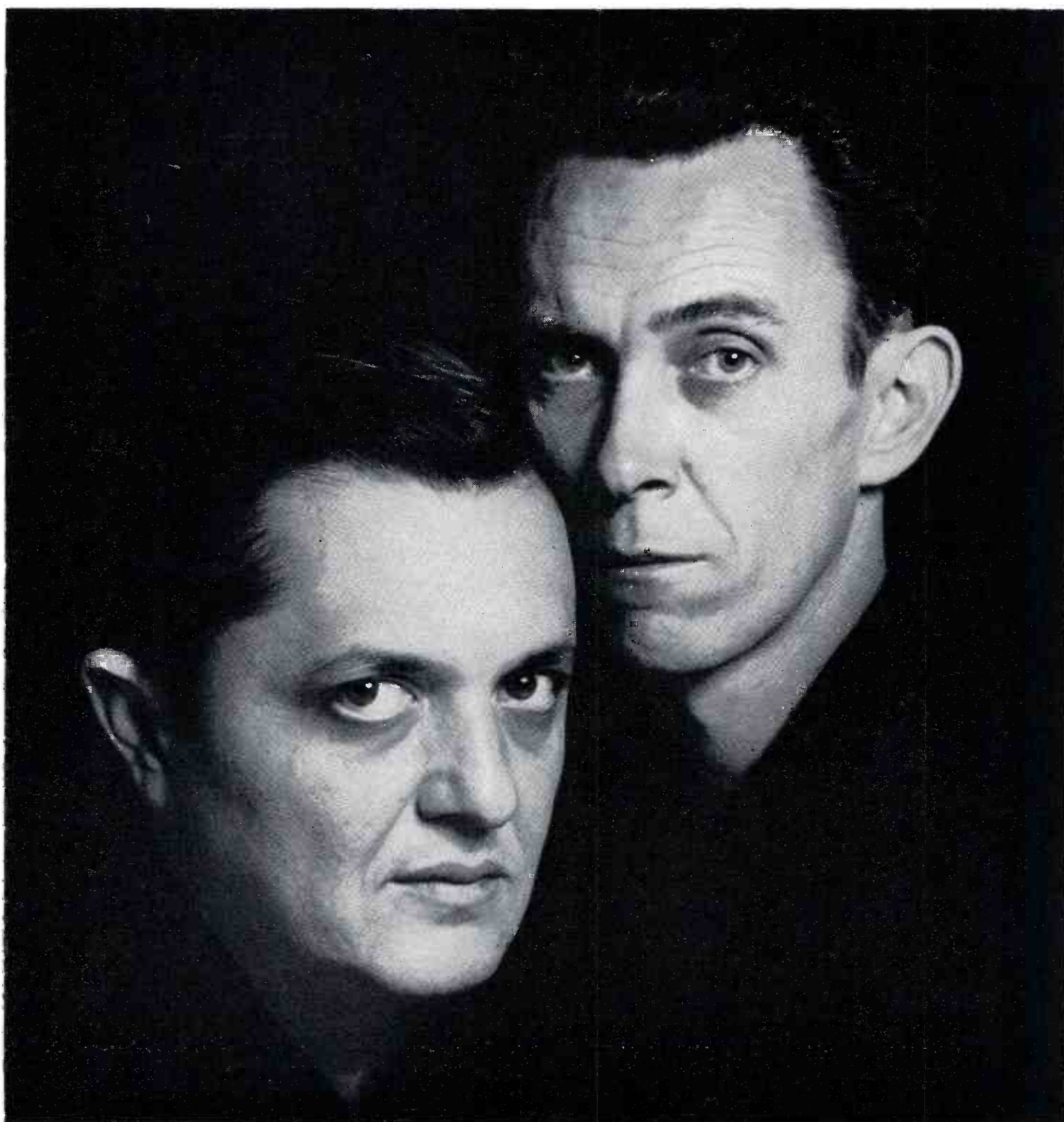
When you hear someone on television say, "Well, Gabe—," it could be Mayor Wagner at City Hall; a fire captain at the scene of a tenement blaze; or a man-in-the-street reacting to a new parking regulation. They all know WNBC-TV's Gabe Pressman as one of the most ubiquitous, hard-working newsmen around the New York scene.

Equally well-respected is his partner on the early evening Report, Bill Ryan, who—during New York's four-month newspaper strike—won hordes of new admirers through his work as

## IN NEW YORK

anchorman of WNBC-TV's widely applauded, 90-minute "Newspaper Of The Air" each weekday.

Backed up by the first-rate facilities of NBC News, Ryan and Pressman see to it that no important news story in New York, New Jersey or Connecticut ever goes unnoticed. Theirs is one of broadcasting's most challenging assignments. Yet, as two fathers accustomed to keeping up with the antics of a dozen offspring (combined total), Gabe and Bill consider keeping tabs on a mere three States a comparative breeze.



**THE PRESSMAN-RYAN REPORT ON WNBC-TV**



Vince Leonard  
learned succinct

## IN PHILADELPHIA

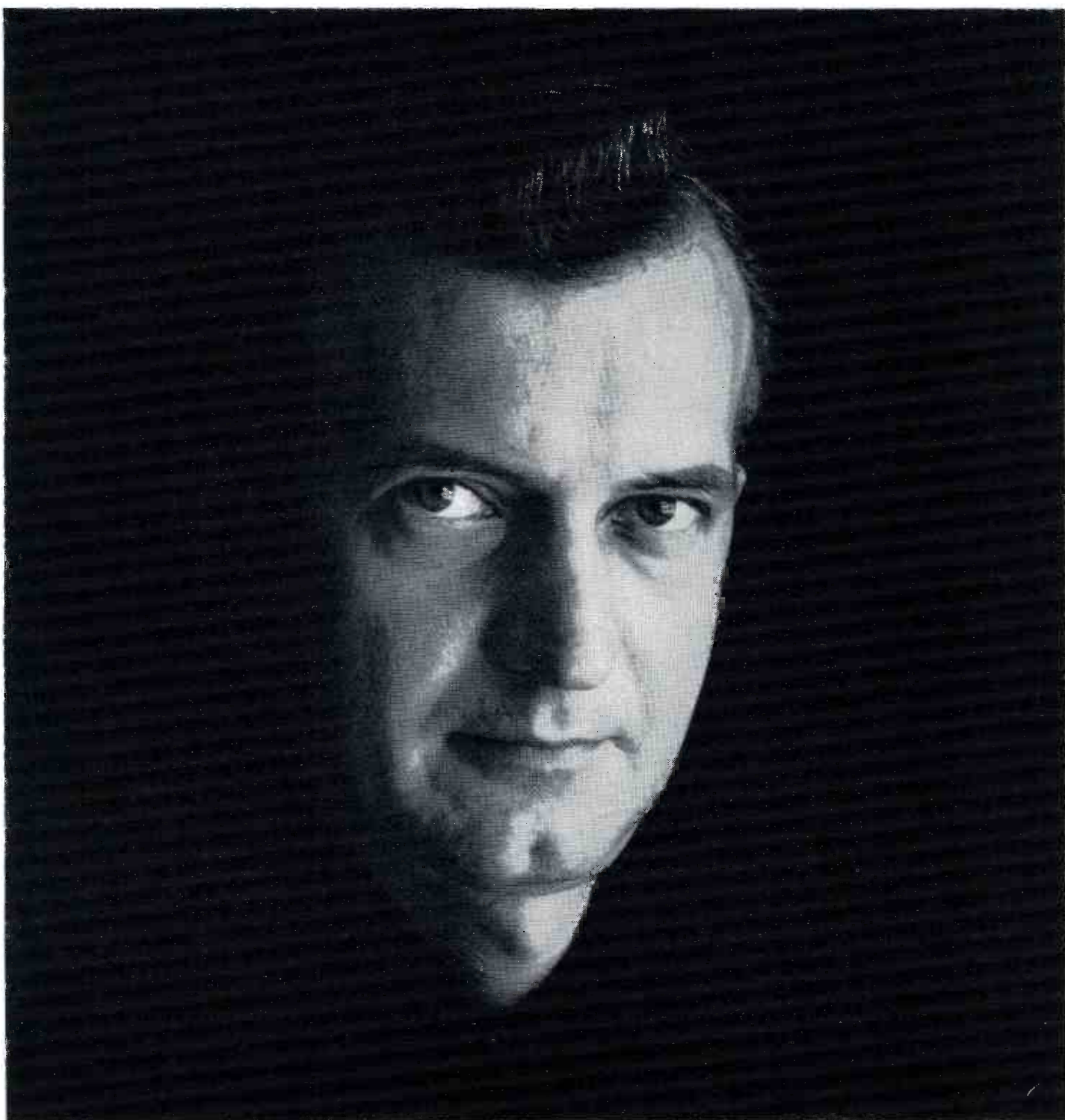
Wally Kinnan; and  
Jim Leaming on

broadcasting and straight shooting as a wartime radio operator-gunner. He has never lost either knack, which goes far to explain why he has long been Philadelphia's favorite newscaster. That, and the alert professionalism of WRCV-TV's award-winning news staff.

One of the staff's most shining half-hours is 6:00 to 6:30 each weeknight. It includes Vince Leonard, with the latest and liveliest local bulletins; a fully detailed report by meteorologist

sports—all that Philadelphians need to know about the home front before assuming the global perspectives of Huntley/Brinkley.

Vince comes back each night for the news at eleven; acts as host on the public affairs program "Pinpoint"; narrates many of WRCV-TV's prize-winning documentaries. Vince, Wally and Jim are all pilots, and some weekends they fly together. It's the only time WRCV-TV News doesn't have its feet planted solidly in Philadelphia.



**VINCE LEONARD AND THE NEWS ON WRCV-TV**

If the Secretary of State's grocery list were news, WRC-TV's Russ Ward could score a clean beat—because Mrs. Ward and Mrs. Dean Rusk happen to shop at the same super-market. That's how it is in Washington, where often the headline-makers are also the folks next door.

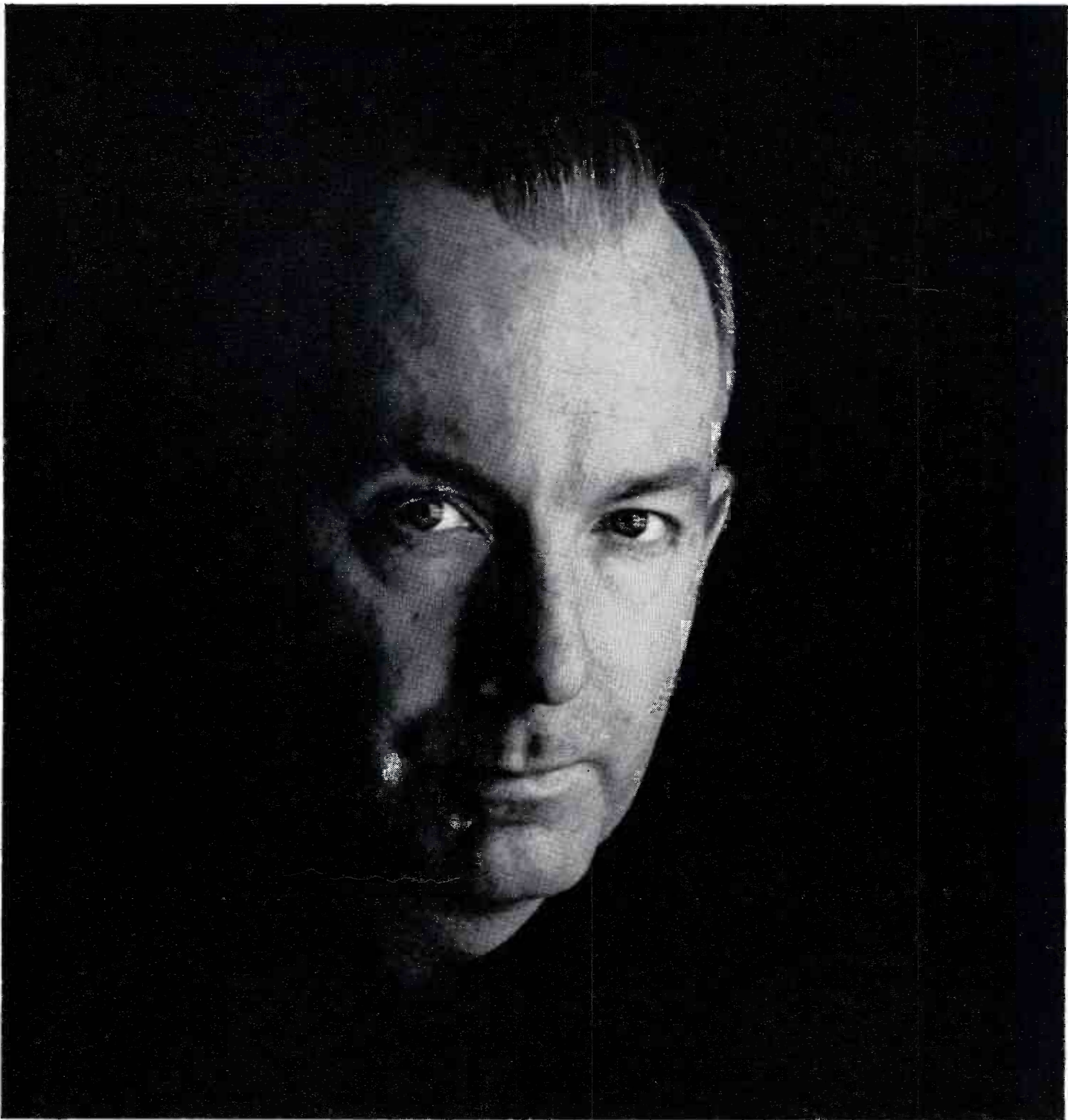
Local news-gathering can be pretty complicated beside the Potomac: the seating plan for a private luncheon may be a bigger story than a head-of-government's arrival, and woe betide the reporter who fails to tell Washingtonians what they want

## IN WASHINGTON, D.C.

to know about what their neigh-

bors are up to, or are not up to.

This is definitely *not* a failing of Russ Ward, or WRC-TV's week-night "News 4 Washington," which devotes a full half-hour to careful capital coverage. Russ brings eleven years as an NBC News Washington specialist to his assignment as "News 4" anchorman. He, as well as the rest of the WRC-TV news staff, knows dog-bites-man can be a big story in Washington, if the right dog's involved. When it happens, they've got it.



**RUSS WARD-NEWS 4 WASHINGTON ON WRC-TV**



The most important and informative hour for Chicagoans is ushered in by Huntley/Brinkley, followed by "NBC News Chicago Report" with Charles McCuen and Len O'Connor. When they, plus meteorologist Harry Volkman, finish their weeknightly stint, Chicago has got the news for fair.

Anchorman McCuen joined NBC News, Chicago, after two decades of broadcasting in his native Iowa and in Minnesota, where Twin City residents still remember his meticulously researched reports on their civic problems. Since

## IN CHICAGO

O'Connor is a lifetime practitioner of the hard-hitting Chicago school, his observations are not fit for ostriches. (They do, however, attract the largest audience of adult humans in their time period.)

Despite marked differences in style, McCuen and O'Connor have much in common. Both are midwestern to the bone. Both stand over six feet tall; saw overseas service in World War II. Between them they have eight children; a collection of broadcasting's most meaningful awards—and Chicago's close attention when they speak.



O'CONNOR-McCUEN NEWS ON WNBQ

As you might expect, global-minded South-

ern California's most honored "local" TV reporter makes the whole world his beat. Jack Latham covers West Berlin as well as West Covina, and his keen foreign and domestic KNBC reports have won him two consecutive "Emmies."

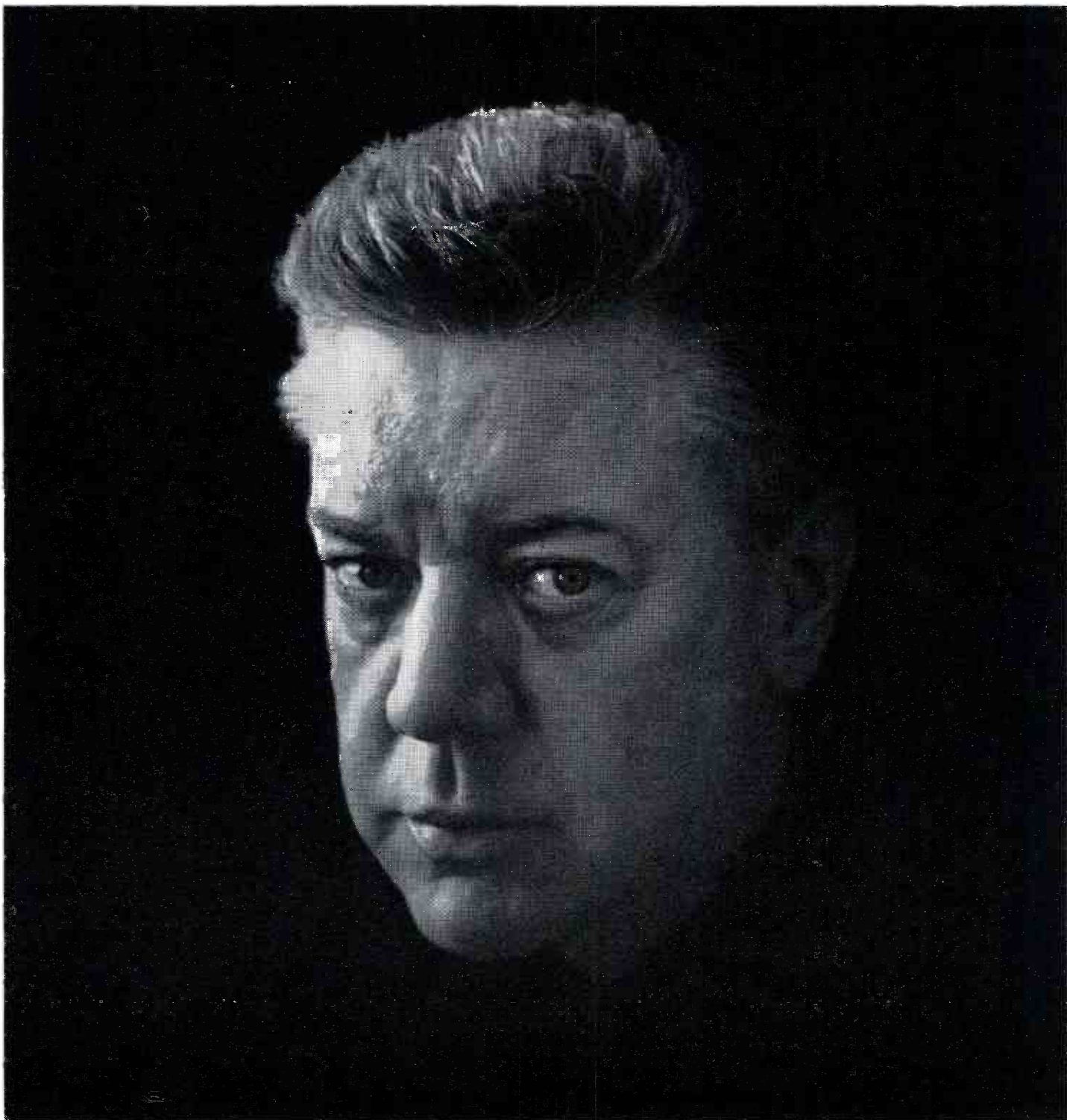
KNBC backs Latham and his "KNBC News—Los Angeles Report" (5:45-6:30 pm, in color) with the area's most experienced news staff: veteran KNBC correspondent Elmer Peterson; newsmen Bill Brown and Bob Wright; sports-

## IN LOS ANGELES

caster Chick Hearn, and weatherman Gor-

don Weir. They cover all the news in a fast-moving 45 minutes, just before the "Huntley-Brinkley Report" each week night.

Anchorman Latham also stands by nightly for the 11 pm "KNBC News—Los Angeles Report," 15 minutes of the headlines and stories that highlight tomorrow's news. A golfer and waterskier, Jack Latham says reporting is his first love. That's obvious to the many Southern Californians who look to Latham for the news.



**JACK LATHAM NEWS ON KNBC**



# IN ALL 5 CITIES

The Monday-through-Friday evening news programs that adjoin “The Huntley-Brinkley Report” on the NBC Owned television stations represent the nation’s finest examples of local coverage. They are produced under the supervision of NBC News, which has earned broadcasting’s largest share of awards for local, national and international reporting.

On these five TV stations, seasoned journalists report the news to their immediate-and-surrounding communities with the same zeal and accuracy with which NBC News’ Chet and David cover the national and international scene.

That’s why—whether it’s a neighborhood bank robbery or a Geneva summit conference—a viewer’s best bet for evening news (in New York, Chicago, Philadelphia, Washington or Los Angeles) is the back-to-back, award-winning news coverage on his NBC Owned Station.



WNBC-TV NEW YORK, WRCV-TV PHILADELPHIA,  
WRC-TV WASHINGTON, D.C., WNBQ CHICAGO, KNBC LOS ANGELES,

**NBC OWNED STATIONS**



# Reach Pittsburgh with a spot of TAE

Find out why most media people  
won't go without TAE in Pittsburgh  
—plain or “with.”

Our homes-reached record tells  
part of the tale. Audience loyalty  
and community service tell the rest.

Why not call your Katz man for the  
facts?

**WTAE** CHANNEL **4**

take  
TAE  
and  
see





## NEWS *continued*

commercial without creating a violation of the code's ban on triple-spotting.

The Bell proposal has been supported as a means of curtailing the appearance of overcommercialization, but opposed as a move that would force small advertisers out of TV or into different uses of the medium without, in many cases, making TV look any less commercial.

■ While the NAB seemed to be taking on an over-large share of industry problems that have no easy answer, association president LeRoy Collins last month served notice on the NAB's executive committee that he may, from time to time, be a sizable problem himself.

Collins told the five-man NAB executive committee—who questioned him for about two hours on his recent public statements, primarily those on civil rights and cigarette advertising—that he will continue to speak publicly on controversial matters, including those outside broadcasting, and that he would not accede to clearing his statements.

The committee neither endorsed nor disapproved of Collins' past actions and reportedly went 3-2 against the NAB president's contention that he is duty-

bound to speak out on any subject without restriction. Collins was to state his position again before the NAB combined boards at a later date.

■ Broadcast ratings, which have tumbled from the investigation news if not from the headlines of what network TV show is being killed because of their power, quietly came in for a progress review last month.

Key research executives of ABC, CBS and NBC spent two hours in a private session with the House Special Subcommittee on Investigations. Representative Oren Harris (D-Ark.), chairman, characterized the meeting as "profitable."

Harris felt that broadcasters, rating services and agencies are all cooperating well on rating improvement. There was still committee sentiment, however, that unless new research is conducted on the behavior of viewers selected for sampling, the core of the ratings' problem may never be reached.

Representative John E. Moss (D-Calif.) said it has not been shown whether the "type of person who becomes a cooperator in an audience survey is a typical TV viewer."

The Harris subcommittee will probably next hear more on ratings from the Broadcast Ratings Council Inc., a newly incorporated organization that succeeded a committee set up by broadcasters to improve ratings research. BRC study work is now under way and Donald H. McGannon, president of Westinghouse Broadcasting Co. (and chairman of the committee that set up non-profit BRC), was elected chairman of the board.

■ Educational Broadcasting Corp., owner of New York City ETV station WNET (channel 13), went from crying the blues over money (a 1963 wail) to asking the FCC last month for permission to operate a second station in New York on UHF channel 14.

Samuel B. Gould, president of the corporation, said that the new channel (not presently assigned to New York) would provide programs different from channel 13 programming, namely courses making it possible for under-educated adults to earn elementary and high school certificates of equivalency. There would also be vocational training courses to prepare unskilled and semi-skilled workers for better job opportunities. **END**

# Television



on  
the  
move  
**WFTV**

*Wonderful  
Florida  
Tele Vision*

**THE CENTRAL FLORIDA TELEVISION STATION  
SERVING FLORIDA'S 3RD LARGEST MARKET**

*With the only Mobile Camera & Videotape Facilities •  
Complete Community Coverage: News, Action Weather,  
Editorials and Documentaries • Unduplicated ABC Television  
coverage • Outstanding Local & Syndicated Programs*

*Wonderful Florida Tele Vision*

**WFTV**

**CHANNEL 9**

ORLANDO, FLORIDA

FOR AVAILABILITIES CALL  
BTA-BLAIR TELEVISION ASSOCIATES









## The Embassy of Liberia

His Excellency, S. Edward Peal,  
Ambassador of Liberia to the United States,  
his wife and children, at the Embassy . . .  
another in the WTOP-TV series  
on the Washington diplomatic scene,



Represented by TvAR

**POST-NEWSWEEK  
STATIONS** A DIVISION OF  
THE WASHINGTON POST COMPANY

Photograph by Fred Maroon



# FOCUS ON PEOPLE

**PAUL E. J. GERHOLD**  
Director of Research  
J. Walter Thompson



**FRANK J. GROMER JR.**  
V.P., Director  
Marketing Services  
Foote, Cone & Belding



Paul E. J. Gerhold, Foote, Cone & Belding's research and media specialist for 11 years, joined J. Walter Thompson last month as director of research replacing Dr. Donald Longman. Taking over from Gerhold at FC&B as V.P. and director of marketing services: Frank J. Gromer Jr., up from V.P. and director of media.

Gromer, now in charge of all FC&B media and research (and TV billings totaling \$66 million), has been with the agency for 17 years in research and media posts.

Gerhold was manager of market research at Dancer-Fitzgerald-Sample before joining FC&B as research director in 1952. He became a V.P. and head of media and research in 1954, national director of the department in 1959.

**ARTHUR H. MCCOY**  
President  
John Blair & Co.



**JOHN P. BLAIR**  
Chairman, Chief Executive  
John Blair & Co.



John P. Blair, president of John Blair & Co., New York-based national radio-TV sales representative firm, stepped up to chairman and chief executive level last month. Arthur H. McCoy, with Blair since 1955, assumed the title of president of the overall company. McCoy has been executive V.P. of Blair & Co. and president of Blair Radio since 1962.

In the new Blair executive setup, McCoy will work closely with John Blair on corporate affairs, take an active hand in directing the radio division (Tom Harrison, V.P. in charge of Blair Radio's Chicago office succeeded McCoy as president of the radio division), and work with Dave Lundy, president of Blair Television, on top-level matters involving station administration in the TV area.

**ROBERT LIDDEL**  
V.P. in charge of  
TV-radio programming  
Doyle Dane Bernbach Inc.



Doyle Dane Bernbach Inc., which billed just over \$18 million in television last year, installed a new programming chief last month to look over its 1964-65 TV bets.

Robert Liddel resigned his vice president, associate media director post at Compton Advertising to become DDB's V.P. in charge of TV-radio programming replacing John Egan, former TV-radio programming director.

Liddel started at Compton in 1952 as a media detail clerk, became an assistant timebuyer, rose to chief timebuyer and later moved into the media department as a V.P. and associate director.

**WILLIAM T. ORR**  
V.P., Executive Assistant  
to the President  
Warner Bros.



One year ago Jack (*Dragnet*) Webb succeeded William T. Orr as head of Warner Brothers' TV activities. Last month Webb was in Los Angeles Superior Court filing suit against Warners for freedom to accept employment elsewhere and for severance pay of \$336,000. Orr was back in as TV chief with orders from his father-in-law, studio president Jack L. Warner, to "re-evaluate the entire television operation."

Warners, after some fat years in TV program supply, had come on leaner days when it called in Webb last February to develop "a new era of television activity" for the studio. Orr, a Warner V.P. and TV production boss for seven years, moved over to work on the movie side of the lot.

But Warners' TV fortunes haven't noticeably improved and Webb was told that his services were no longer required. Orr comes back with the title of executive assistant to the president.

Webb's suit asks that the balance of his three-year contract be paid him and that Warner Bros. give up recall rights on his services.

**JACK WEBB**





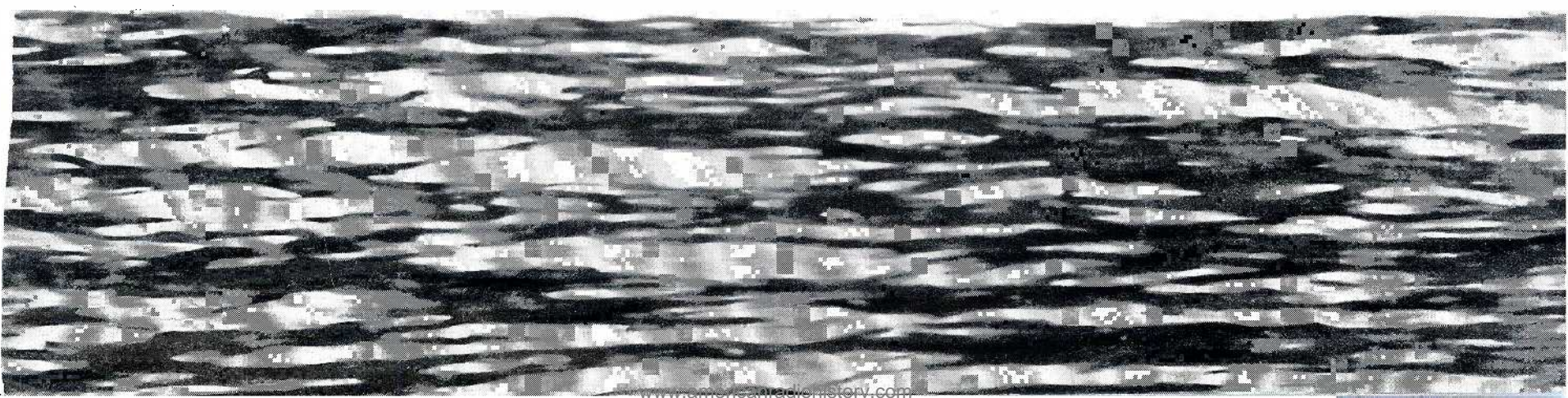
**Don't just sit there.**

**Do something!**

*The ABC Owned Television Stations do!*

*We provoke. We challenge. We arouse the people of the five great cities we serve.*

*On the next two pages you'll read how one of the ABC Owned Television Stations urged the viewing public in its city to do something for the common good.*





***How KABC-TV  
helped Los Angeles  
discover two hundred  
billion gallons  
of precious water***

Water is the lifeline of the people of Southern California. Yet every day, one-half billion gallons of water are squandered.

The once ample Los Angeles River has dwindled to an inadequate trickle. Yet year after year responsible Los Angeles officials and residents show an almost reckless disregard for 200 billion gallons of precious water that could have secondary uses.

On June 10, 1963, Station KABC-TV started an editorial campaign to present the facts about this waste of water and the danger of a water shortage resulting from it. The urgent subject was aired twenty-one times. No other communications medium in Los Angeles took so strong an editorial position.

One of the most astonishing facts revealed by KABC-TV was that Los Angeles used its water only once while other major cities





use water four and even more times. The editorials pointed out that, even with minimum treatment, one-half of the wasted water could be reclaimed. Adequate research might provide for the re-use of as much as 90 per cent of the city's water supply.

#### **KABC-TV editorials get action**

Public reaction to KABC-TV's exposure of this shocking waste was immediate. Wrote United States Senator Thomas H. Kuchel:

**"Your station is to be commended for bringing to the attention of its extensive audience the urgent need for vigorous action to conserve these precious resources."**

As a direct result of the KABC-TV editorials, a whole series of

conservation programs took shape. Extensive research was set in motion with the enthusiastic assistance of the U.S. Public Health Service. A pilot plant will soon blaze the way for an extensive water-saving program.

Station KABC-TV is proud of the part it has played in helping to conserve one of the most important resources the Los Angeles community possesses. It is just one example of how the ABC Owned Television Stations participate in helping to solve the problems of the people with whom they live and serve.

KABC-TV LOS ANGELES, WABC-TV NEW YORK,  
WBKB CHICAGO, WXYZ-TV DETROIT, KGO-TV SAN FRANCISCO



*In this continuing series, you will read how the ABC Owned Television Stations, after careful examination of the issues, express their views in the best interests of the communities they serve.*



**FOCUS ON PEOPLE** *continued*

**SIG MICKELSON**  
*Executive Program Director*  
1964 Republican  
National Convention



**Sig Mickelson**, V.P. and director of international affairs of Time-Life Broadcast Inc., subsidiary of Time Inc., will take a four-month leave of absence starting April 1 to become executive program director of the 1964 Republican national convention. He "will be in immediate charge of program presentation" and will operate under William W. Treat, party official from New Hampshire.

Mickelson, former president of CBS News, was chairman of a combined network committee on broadcast coverage of the 1952 political conventions, was network planning spokesman in 1956 and 1960.

**PIERRE WEIS**  
*V.P., General Manager*  
Syndication Division,  
United Artists-TV



United Artists Television Inc., which has held out for years with separate first-run and rerun sales divisions, last month acknowledged that the first-run syndication business has all but vanished. It established a single TV syndication division under **Pierre Weis**, V.P. and division general manager.

Weis, formerly V.P. and general manager of UA-TV's Economee rerun division, will now supervise sales for all non-feature UA-TV product in syndication, largely first-run and off-network hours and half-hours. Weis continues to report to Maurice J. (Bud) Rifkin, executive V.P. in charge of UA-TV sales. In addition to series sales, Weis will also handle David Wolper specials.

**JOHN B. BABCOCK**  
*V.P. for Operations*  
Park Broadcasting Inc.



**John B. Babcock** resigned last month as vice president of the Crosley Broadcasting Corp. and general manager of WLWI(TV) Indianapolis, to become vice president in charge of operations for the Park Broadcasting interests, headquartered in Ithaca, N.Y.

Babcock, 41, also becomes a director and member of the executive committee of Park Broadcasting, a new management and service organization being set up by Roy H. Park for the two TV, three radio stations now owned by him. (Park stations include WNCT-FM-TV and WGTC-AM Greenville, N.C. and WDEF-AM-TV Chattanooga, Tenn., the transfer of the Chattanooga stations to Park awaiting FCC approval. Park also owns 30% of WECT (TV) Wilmington, N.C.)

Babcock joined Crosley in 1949 as assistant farm program director of WLW radio, Cincinnati, by 1956 was assistant general program manager for all Crosley stations. He went with WLWI in 1957.

**WILLIAM DOZIER**  
Greenway Productions Inc.



During the same week that Jack Webb was given his notice as TV production boss at Warner Bros., another TV veteran, **William Dozier**, senior V.P. in charge of production at Screen Gems, handed in his resignation over "policy differences." Dozier remained available to Screen Gems well into January to help finish up 1964-65 season pilot film work. The Columbia Pictures TV subsidiary announced no immediate successor.

Dozier, a former V.P. in charge of network programs for CBS-TV in Hollywood, joined Screen Gems four years ago. He now plans to reactivate his independent company, Greenway Productions Inc., and has entered into a non-exclusive agreement for the joint development of TV productions for Screen Gems distribution.

**T. B. BAKER JR.**  
*Former Chairman*  
**THOMAS S. MURPHY**  
*Chairman*  
CBS-TV Affiliate  
Association Board



"Focus on People" last month incorrectly pictured T. B. Baker Jr., executive V.P. and general manager of WLAC-TV Nashville, as Thomas S. Murphy, executive V.P., Capital Cities Broadcasting. Baker is outgoing chairman of the CBS Television Affiliate Association Board; Murphy is the new chairman. Correct who's who at left.





**Fast sales  
mark approval  
by stations of  
latest MGM  
post '48 films  
40/64**



**New York • Chicago • Culver City • Charlotte • Toronto**



**MARKETS SOLD:** WBEN Buffalo, WBBM Chicago, KLZ Denver, KRNT Des Moines, WXYZ Detroit, WOOD Grand Rapids, WCKT Miami, WCBS New York, WCAU Philadelphia, KTVK Phoenix, KENS San Antonio, KGO San Francisco.



**Goldenson:**  
On TV's  
access  
to news

**Wilkin:**  
On FCC  
station  
questionnaires

**Dietz:**  
On selling  
magazines  
against TV

## A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV



*Leonard H. Goldenson, president of American Broadcasting-Paramount Theaters, before the Poor Richard Club at the Franklin Institute, Philadelphia:*

ONE test of a free people is how well they respond to crisis. A wise, rational and quick response requires a wise, rational and equally quick dissemination of the facts. Television and radio met a stern challenge during those tragic days last November. It is an irony of our time that broadcasting reached one of its finest hours reporting one of the nation's darkest moments. . . .

The only consolation of that infamous November 22 is that the country carried on with dignity and with faith in our nation to withstand an act of insanity. I am proud of the communication industry's contribution in this national emergency.

And it was just that—an emergency of national and worldwide import. Television and radio shared with newspapers access to the developing events of that tragic period and presented them in continuity as they happened for all to see and hear.

Unfortunately, this is not always the case. All too often radio and television are denied the right to present, in sight and sound, the news as it happens on an equal basis with other media of information. . . .

There are some who honestly believe that the tools of radio and television—the cameras, microphones, lights and cables—are a disruptive element at a trial or hearing, or similar event. These problems, however, are being

solved by the broadcasting industry through the development of smaller and more unobtrusive equipment.

It is now technically possible to cover trials, hearings, conferences and other events of major public interest without the distraction of massive electronic equipment.

But because of rules of procedure, attitudes and opinions formed before the development of instant communications, it is not always possible to use these new techniques. Old-fashioned concepts of what can or cannot be reported electronically have even resulted in a lag in the design of public facilities. . . .

In addition to the responsibility to inform, there is another responsibility that should never be forgotten—the responsibility to respect certain basic American principles. The right to be considered innocent until proven guilty, the right to a fair trial, the right of privacy, the right of protection against becoming branded by associations or accusations—all of these are basic to our way of life. . . .

The men and women in broadcasting who have built the greatest and freest communications system in history have kept faith with the American people. As broadcasters they are fulfilling their heavy responsibilities to the nation.

I know we will remain vigilant in our determination to continue to avoid broadcasts that might impinge upon constitutional rights.

It is our responsibility—our obligation—to present a free flow of news and information based upon dedication to justice, on the rights of all our citizens and on truth. ■

### REGARDING DOCKET NO. 13961

*Eugene W. Wilkin, vice president of Guy Gannett Broadcasting Services, before the Portland Advertising Club in Portland, Me.:*

As Disraeli once said, "It is much easier to be critical than to be correct." So, before loosing the dogs of wrath and rebellion on the necks of federal-type thoughtfulness, I submit this typical, but by no means only, weighty tome of terror from the house of regulation behind Capitol Hill.

This is Docket No. 13961 . . . in the



## Eye on New York

Every Tuesday in prime evening time, Eye on New York captures the magic of New York, the mecca of fascinating people, the city like no other city anywhere.

In its opening program, Eye on New York turned its inquisitive cameras on the business aspects of show business, as seen through the eyes of a Broadway "angel." Sir Alec Guinness, Zero Mostel, Maurice Evans, Mary Martin and other Broadway

personalities appeared on the program. The second week, Robert Trout, a man who enjoys the finer things of life, took his viewers inside some of Manhattan's luxury apartment houses. Coming up in subsequent weeks: "Bunnies, Bachelors and Broken Bones," which could only be about a ski weekend; "...and Suddenly You're Alone," in which Jeanne Parr poignantly suggests what it's like to be one of the 750,000 widows in the big city; E. G. Marshall in a portrait of William

Carlos Williams, a man who found time for two eventful lives, poet and physician; the stories of couples who decided that love is worth the many problems a mixed marriage creates. Every Tuesday night at 7:30, the spectrum of life in the city.

Very simply... Eye on New York is, we think, local television at its best. Created by a television station uniquely sensitive to the special magic that is New York.

WCBS-TV, CHANNEL 2





# PLAYBACK *continued*

matter of the amendment of Section IV (Statement of Program Service) of broadcast application forms 301, 303, 314 and 315. It is 24 pages long. Twenty-four strands of government-made silken cords with which to strangle the broadcaster's opportunity to use his time wisely and with projects he feels are in the interest of his employes, his company, his ownership and, most importantly, his community.

Let me quote a few of the statements Big Brother Sam is offering in this proposed rule-making.

"Section IV, Part B: (under instructions) . . . Completion of this section requires assiduous planning and consultation covering two main areas: First, a canvass of the listening public who will receive the signal: and second, consultation with leaders in community life and others who bespeak the interests which make up the community."

The second part, the survey, must cover each of no less than *eleven* categories, and supply, as noted in capital letters, *all* of the information called for in question (a) and (b).

The eleven categories are, in order: 1. listening public, 2. public officials,

3. educators, 4. religious groups, 5. entertainment media, 6. agricultural organizations, 7. business organizations, 8. labor organizations, 9. charitable groups, 10. professional associations and 11. others.

The questions (a) and (b) are as follows: (a) "List the names and positions of persons in this category with whom a representative of the station conferred *relative to programing services* which would meet the needs and interests of the part of the public which they represent and from whom significant suggestions were received (give dates for such conferences), and (b) List the general types of programing services which were suggested to meet those needs and interests."

And now, after having spent several weeks and possibly months coming up with the suggested answer to this survey, the broadcaster must also, as Exhibit No. CPS-3, submit a statement, based on the information from questions (a) and (b) in the eleven categories, of "(a) The elements of program service judged by the applicant to be necessary or desirable reasonably to serve the program needs and interests of the public within

the area to which it transmits an acceptable signal: And (b) an evaluation of the relative importance to be accorded each such element in designing the program structure proposed herein."

This is followed by a "Note" . . . which states, "If, as a result of experience with this evaluation of needs a substantial revision of community program service is later required, a revised evaluation and facts supporting it should be submitted to be associated with this statement."

About now, you are probably saying, "What did he say?" Or, "It sounds like I'm back in the service filling out forms." To which I hasten to point out, "This is only the beginning. . . ."

I submit that what is the broadcaster's business is the public's desires *plus* whatever measure of insight a broadcaster can add in trying to lead the way.

While the preamble to this government-issued proposal states, "We do not intend to guide the licensee along the path of programing," it seems quite obvious that the Federal Communications staff who must read the very thick book that will be the result of this survey will comment in detail, should it not meas-

*If you had the Quality touch*

You'd have a full-time staff of 154 professional people vitally and busily concerned every day with the extensive operation of a 3-phase television station — one stationary and two on wheels. Recently, a family portrait seemed like a great idea; but it turned into a frustrating experience. Here's what we were up against.

Nos. 1-12 — Mobile cruiser (No. 155) crew in Vail, Colo., taping show for "ABC Wide World of Sports."

Nos. 13-25 — Cruiser (No. 156) production crew on commercial location, Fort Worth.



ure to the yard of cloth the federal government feels must be used as a measure. . . .

If the religious group to whom you belong feels another religious group is being favored by a broadcaster in his allotment of time, how do you propose to redress? I assume by adding yet another category to those already mentioned . . . that of arbitration.

Since there must be additional government workers hired to read, evaluate, staff and follow up on this mountain of information, plus a staff of experts to settle disputes and questions of priority on program allotments, President Johnson's avowed desire to cut down on the government octopus is made in a small corner of the ocean while billions of government issue blobs pop up all about him.

"Harrassment" is a word you hear increasingly today . . . but the demands of Big Brother in Washington are going far beyond that.

The broadcaster is being stunned into inertia on the fronts of experimentation and initiative by the ancient government expedient of "Make 'em fill out another form."

Effective government is leadership and we have seen precious little of that from the FCC. ■

#### HOW TO BEAT TV

*Stephens Dietz, executive vice president of Kenyon & Eckhardt, before the Magazine Advertising Sales Club in New York:*

**B**E LIEVE that, with the requirements of the agency and advertiser in mind, the magazine industry must squarely face the question, "How can magazines sell more effectively against television?"

I think that the time is now right for dealing with this question, and I base my opinion on a number of important trends. Let me briefly mention them.

Though the growth of television has made bigger and bigger inroads in magazine revenues, this decline in share of national ad revenue for magazines has ceased.

More magazines reported revenue and ad page gains for 1963 than in 1962.

The innovation of regional editions has been highly successful because it fills a definite need for the advertiser.

The new and better audience research projects conducted by magazines have given media planners the opportunity to evaluate the use of magazines against the use of television with new flexibility and confidence.

But the job of facing up to television is far from completed. Don't forget, you will soon be facing color in television

as a major factor—up to now it has been only a future threat.

The progress I just mentioned, however, is the result of individual action on the part of magazines. I believe that the rest of the job, to be successfully carried out, must be carried out by magazines, acting together.

Let's be realistic. Nearly all of your studies have managed to avoid direct comparison with television, and most media planners, with advertising efficiency in mind, believe that television sells their clients' products better than magazines. You must now face up to television, using a criterion that will appeal to and influence advertisers.

What is this criterion? It goes by many names, but at K&E, where we evaluate an ad on its ability to increase [consumers'] favorable attitudes, we call it: increased brand acceptance.

I realize that there have been some studies made by individual magazines measuring themselves against TV using this criterion, but I believe that real achievement can only be realized through collective action by the magazines. And I believe that an achievement of this kind can mean more ad revenue for every magazine.

We will be anxious to see anything you may develop in this area. ■

155

159

160

Nos. 26-43 — Newsmen anchored to typewriters or cameras or on assignment in Newsmobiles (Nos. 157-160).

Nos. 44-64 — Production crew in studio for local programs, commercial tapings.

Nos. 65-70 — Sales force on the street — selling!

Nos. 71-80 — Traffic, continuity, promotion, programming involved with new campaign.

Nos. 81-154 — Other departments carrying on regular duties.

Fact is, we couldn't even roust enough of them outside to fake a good shot. But, that's the way with a quality operation. Everyone's busy and concerned with a prize final product. Gives you that Quality Touch. Want it, too? Call Petry.

**WFAA-TV**  
The Quality Station serving the Dallas-Fort Worth Market  
ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Petry & Co., Inc.



**a business built  
on confidence**

Our reputation for reliability can be your best protection when buying or selling. Many of our clients have found it to be as valuable as the facts we furnish them and the experienced gained in a specialized area which we share with them.

Consult Blackburn.

**BLACKBURN  
& COMPANY, INC.**

*Radio • TV • Newspaper Brokers*

WASHINGTON, D. C.: RCA Building, FE 3-9270  
CHICAGO: 333 N. Michigan Avenue, FI 6-6460  
ATLANTA: Healey Building, JA 5-1576  
BEVERLY HILLS: Bank of America Bldg., CR 4-8151

COUGH  
COUGH  
COUGH  
COUGH  
COUGH  
COUGH  
COUGH  
COUGH TOO MUCH?  
SHORT OF BREATH?  
BREATH?  
BREATH?  
BREATH?  
BREATH?  
BREATH?  
BREATH?

**Don't take chances:** see your doctor. You may have a Respiratory Disease. Chronic RD afflicts at least 12 million Americans. Don't take chances with its most common symptoms. Your local Christmas Seal organization and National Tuberculosis Association say: **See Your Doctor.**



**LETTERS**

**JANUARY'S FANS**

I THINK WE MUST ALL BE GRATEFUL NOT ONLY TO THE FANTASTIC JOB DONE BY TELEVISION'S NEWSMEN AND ALL OTHERS INVOLVED IN COVERAGE OF THE FOUR-DAY KENNEDY STORY BUT ALSO TO A TRADE JOURNAL THAT WILL SO BRILLIANTLY REPORT WHO DID WHAT HOW WHEN WHERE AND WHY. I HOPE AL KROEGER'S PIECE WILL BE PLACED IN THE CONGRESSIONAL RECORD AS THE DEFINITIVE CHRONICLE OF HOW TELEVISION PASSED ITS TOUGHEST TEST. CONGRATULATIONS. RICHARD KROLIK *Time-Life Broadcast, New York.*

During the weekend of President Kennedy's assassination, the phrase "words alone are not enough . . ." was used many times in many places with great justification. I would apply the same phrase to your brilliant article entitled "The Four Days" appearing in the January issue. I was spellbound by it. WARREN W. CEREGHINO *News Director, KOVR Sacramento, Calif.*

My thanks to you are twice-fold. First, for my part in your story on commercials ["The Talent Behind the Sell," TELEVISION MAGAZINE, January 1964] and second, for introducing me to the magazine itself. It's a nice piece of work.

Aside from my own part in your story [as a coach for actors in commercials] I found it most interesting and quite reasonable. I don't mean for that to read as cool as it might sound to you. You did a good, solid job and quite an honest one, I believe. The trouble is, you haven't gone deep enough (in my opinion).

And I'm not talking about condemning commercials, or the horror of them, or anything of that sort. The truth is (again, in my opinion) that everybody (most everybody) in the business wishes they would go away. Very few people want to look at them as the necessity they are. So much more could be done with commercials—they could be more interesting, and they could be better, stronger sales vehicles—if all (most all) of those who work in them would treat them honestly. Obviously I'm interested from the viewpoint of my students . . . but also from the viewpoint of the entire industry as well. If they were better, we'd all be better off. CHARLES KEBBE *New York.*

**AND DECEMBER'S**

Your December TELEVISION MAGAZINE was another outstanding issue. Would you kindly send me three additional copies? G. BENNETT LARSON *Blackburn & Co., Station Brokers, Beverly Hills, Calif.*

I enjoyed very much reading the color television article in your December issue. It was most informative and certainly covered all facets of the color industry. J. M. WILLIAMS *Vice President-Advertising and Sales, RCA Sales Corp., Indianapolis.*

**AND NOVEMBER'S**

In conjunction with a study we are doing on the food industry I wrote to the Cereal Institute Inc. for information on their segment of the business. They informed me that your publication TELEVISION, in its November 1963 issue, contained the best available study of the cereal industry. I wonder if I could obtain a copy of that publication? ROGER D. BENSEN *Glore, Forgan & Co., New York.*

[Editor's Note: He could, and others can also, by writing to our "Readers Service."]

**CATCHING UP**

Some time ago your fine magazine carried an article on community antenna television which I did not see. I have been advised that it is most interesting. Therefore, I would greatly appreciate it if you would be so good as to send a copy of the aforementioned article to me—or tell me where I might purchase same. VINCENT A. FRANCIS *Vice President, American Broadcasting Co., Hollywood.*

[Editor's Note: The CATV article sold out (1) in the magazine, (2) in its first reprinting. A second reprinting is now available at 25 cents each. See "Reprint Checklist," page 89.]

**AND FILLING IN**

In your listing of foreign television stations "International Television" [TELEVISION MAGAZINE, July 1963] you omitted one Brazilian television station—Televisao ITAPOA in Salvador, Bahi, Brazil—which was established in 1962 by Dr. Assis Chateaubriand. CEZAR YAZIGI *Representative of Associated Brazilian Stations, Diarios and Emissoras Associadas, New York.*

**MALMED FOR PRESIDENT**

If the general public knew what a fine and informative magazine you publish you would increase your circulation many times. It is readable and of interest to the average man, not only to the trade or profession. A. T. MALMED *Miami Beach.*



# THEY LAUGHED WHEN WE SAT DOWN AND COMBINED RADIO AND TELEVISION . . .

Our broadcast operations are unique. Our personalities appear on both KRNT Radio and KRNT-TV. Most of our executives and staff work in both areas of operation, and our salesmen — and this sort of knocks people out — our salesmen sell both radio and television. To our way of thinking, radio and television go together like ham and eggs. In our sales department, it's like the song, "Love and Marriage" — our salesmen can't have one without the other.

## MEDIA MIX HERE SINCE 1955

The result of this philosophy of operation has been a media mix of radio and television. They're in love with each other, and our clients are in love with them. The union has resulted in an amazing number of satisfied long-term advertisers. We do nearly  $\frac{3}{4}$  of all local television business in this three-station market, and always have since the inception of our TV station 9 years ago. We generally do around half of the total local radio business in this market of six AM radio stations! Now, this is not because our salesmen are so good, although they are smart, sharp advertising men. It's because they sell **broadcast** advertising that is good, and here's one of the factors that make it good: They sell the same personalities on both radio and TV.

Some of our advertisers say that personalities well-known on TV are the best thing a radio station can have to sell, and if you think about it, this makes sense. There is a factor involved, called Inter-Media Motivation, which makes it true. All our people are seen regularly on our television station; radio listeners really **know** the person that goes with the voice. There are more widely known personalities on KRNT Radio than on all other local radio stations combined.

## RADIO IMPORTANT TO TV PERSONALITIES

They say that personalities who are heard regularly and continuously on radio are the best thing a TV station can have to sell—same Inter-Media Motivation Factor again. These advertisers have been dem-

onstrating the effectiveness of this philosophy since the start of our television operation 9 years ago. They believe, and their sales prove it, that this KRNT Radio - KRNT-TV media mix is the most all-reaching, most constantly persuasive, most memorable, the surest way to advertising profit known hereabouts. We know of quite a few national advertisers who now believe this, also.

## YOU'LL GET RESULTS USING BOTH

If you aspire to sell as if you really owned the products you advertise — if you think of yourself as having a big inventory and having to move it quickly at a profit — then you will want to give careful thought to this most all-reaching, this quickest, surest way to advertising effectiveness, as so many of these local advertisers have done. The media mix of KRNT Radio and KRNT-TV—served up by the best-known personalities in this part of the country, in an atmosphere of friendliness and warmth, and heavily cross-promoted over these two outstanding broadcast facilities—will get you the results you must have in this competitive market place.

We believe without reservation that the most powerful media mix is radio and television and that, in our case, where radio and television are so married to each other, KRNT Broadcasting offers you your best media buy. Out here in the center of Iowa and the U.S.A., we're demonstrating a great truth. You can't beat advertising results. We sell sales.

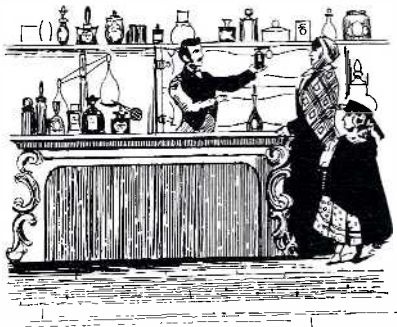
**KRNT**  
**KRNT-TV**  
**DES MOINES**

*An Operation of Cowles Magazines  
and Broadcasting, Inc.*

REPRESENTED BY THE KATZ AGENCY, INC.



# TOILETRIES TYCOONS



buy WNBC-TV. Top names in the trade all know it's the most efficient means of reaching—and selling—New Yorkers. Among the tycoons:

**Alberto Culver**  
**Avon**  
**Hazel Bishop**  
**Block Drug**  
**Bristol Myers**  
**Chesebrough-Ponds**  
**Colgate-Palmolive**  
**Coty**  
**Helene Curtis**  
**Dow Chemical**  
**Jergens**  
**Lever Brothers**  
**Procter & Gamble**

Take a tip from the toiletries field: whatever the product or service you have to sell, do it on WNBC-TV. . . . Results: beautiful.



**WNBC-TV**  
NEW YORK

FOCUS ON

# TELEVISION

## On friends, foes and kicks in the pants

TELEVISION's fans may not yet be legion, but in all modesty we feel we have a few. Occasionally we hear from one or another of them about this or that, and if the remarks are sufficiently complimentary we usually—in line with the best journalistic practice—share them humbly with our readers in the "Letters" column. There are a few of that nature on page 38, to which we commend all who might have missed them.

There are, to be sure, some who dissent from the general acclaim, and we hear from them, too. Most, frankly, are concerned about our "Telestatus" figures, which many consider far too conservative (speaking of their own markets) or outrageously generous (speaking of the competition). Those we've learned to live with as par for the course. And, because we long ago found that every line you print has in it as many opportunities for inaccuracy as for accuracy, we occasionally make mistakes that someone hastens to call us on. We hope we're under par for the course in that respect.

Recently, however, we've had another kind of critical experience, new to us but old hat to many of our readers: we were panned by the *New Leader*, a liberal fortnightly. Not television the medium (which was too, by the way) but TELEVISION the magazine. How's that for success?

We won't bore you with all the details. Our point in bringing all this up is neither to impress readers with our new-found prominence (though you may be impressed if you wish) nor to defend ourselves against the attack (though you'll surely accept our protest that we didn't deserve it). The point, rather, is to pass on our reaction to the criticism itself. It hurt a little. Here we thought we were so good and here, in the "thinking" press, they tell us we're so bad. Even if they're wrong—as we're sure they are—it hurt. But it made us think. If we feel this way from being stung so slightly, how must it feel to be a TV network, or a TV producer, or a star, and to work so hard only to be torn so mercilessly by a critical press that so often knows so little about what you were up against or what it takes just to stay up with the business, much less excel every time out?

It's healthy, we're convinced, to get a kick in the pants now and then. Having had ours, we tend to be a little more sympathetic to those who always get it in the teeth.



# QUALITY

...is an important plus to KTVU advertisers. Quality in coverage, in production facilities, in programming. Broadcast standards that are among the highest in the industry have brought KTVU acceptance by 23 of the top 25 national spot TV buyers. They know there is no over commercialization, no product conflicts in a program schedule that has proven its appeal to the varied tastes of the San Francisco-Oakland TV audience.

The Nation's **LEADING**  
Independent TV Station



**SAN FRANCISCO • OAKLAND**

Represented nationally by H-R Television, Inc.



KAISER CENTER, soaring 390 feet above the Lake Merritt shoreline in Oakland, includes the largest office building on the West Coast, as well as 22 retail shops and services. Designed by architect Welton Becket and Associates, who also planned KTVU's Jack London Square studios and offices, Kaiser Center is an Award of Merit design winner. The Center's 1,700,000 square feet of space houses more than 2,500 persons, most of them in the Kaiser executive and general staff offices.

*Associated with: WSB WSB-TV, Atlanta; WSOC WSOC-TV, Charlotte; WHIO WHIO-TV, Dayton*





## **DIMENSIONS : DEPTH**

How is depth best measured? In the perspective of a television station depth becomes both penetration and content. As broadcasters penetrate deeply into their communities at all levels they come to know the nature and dimension of their responsibilities. In Houston **DIMENSION: DEPTH** is **KTRK-TV**



# TELEVISION

## THE OTHER SIDE OF THE COIN

*The pessimist, so the story goes, says his glass is half empty. The optimist says his is half full. Television's glass, for the most part, runneth over. Yet there's another way of looking at things. Take sets-in-use, the familiar way of measuring the medium. At any hour of the program day there are millions of them, and TV's made its fortune serving them. But what about sets-not-in-use? There are millions of those, too: more, most of the time, than of the other kind. Here's a look at television's audience—and at one of its brightest challenges—from a different point of view.*



# A long, hard look at TV's potentials, past and present

THAT television is the massiest of mass media no one disputes. Its reach into U.S. homes astounds all who use it, fight it, criticize it or simply think about it. Just imagine: over 50 million homes capable of being reached in one instant. Over 170 million people.

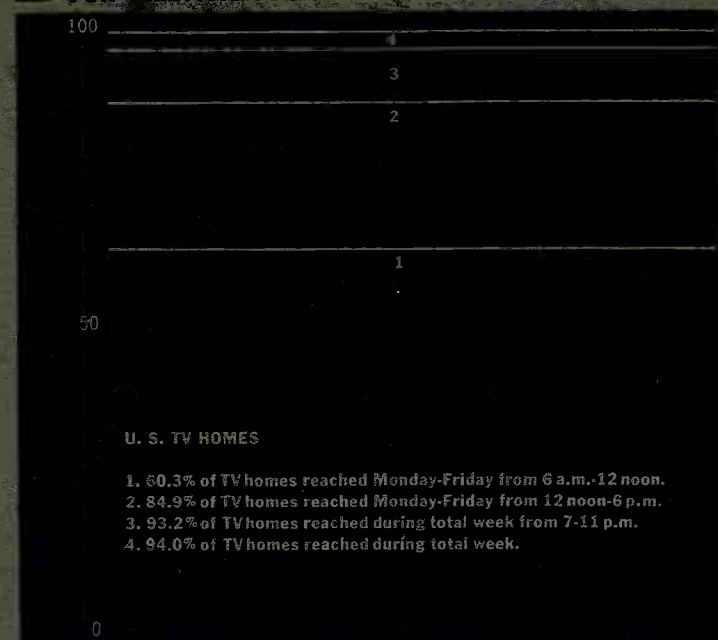
It's not all that easy, of course. One hundred per cent of anything is an elusive quantity, and television audiences are even more so. Television comes close to reaching its potential in the aggregate: over the course of a week 94% of the homes having television use it. In less broad dimensions of time its audience also reaches sizable proportions (Chart 1).

Yet the homes-using-television battle is far from won. Or, said another way, the potential is far from depleted. At any given hour of the day millions of TV homes aren't using their television sets at all. Not only is that the case now (Chart 3), but that's the way it's been for some time (Chart 2).

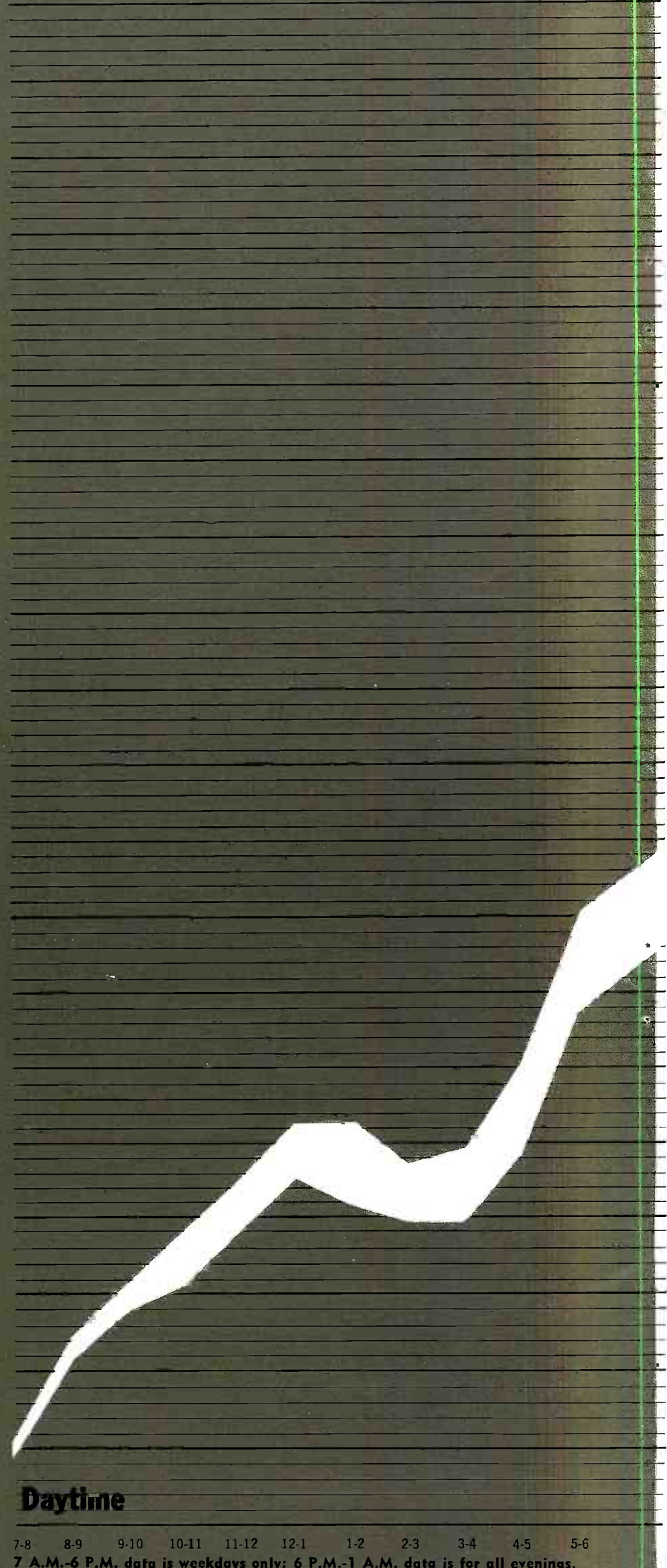
On these two pages TELEVISION MAGAZINE presents a special analysis of the TV audience past (using December figures for the five years from 1959 through 1963) and present (for Dec. 9-22, 1963). Even a cursory glance at the facts presented by this analysis tells three things: (1) television reaches a lot of people, (2) but it's been reaching them for a long time in about the same way, and (3) at any specific hour there are millions more it could be reaching. Maybe.

The TV industry is an old hand at new frontiers—it's been blazing trails through them since its earliest days. Today's adventurer seeking new television worlds to conquer could find there's plenty of life in an old one.

## 1 The week's reach FOR TELEVISION DURING JANUARY-MARCH 1963



## 2 Who's been watching DURING THE AVERAGE MINUTE IN DEC. FOR THE PAST FIVE YEARS

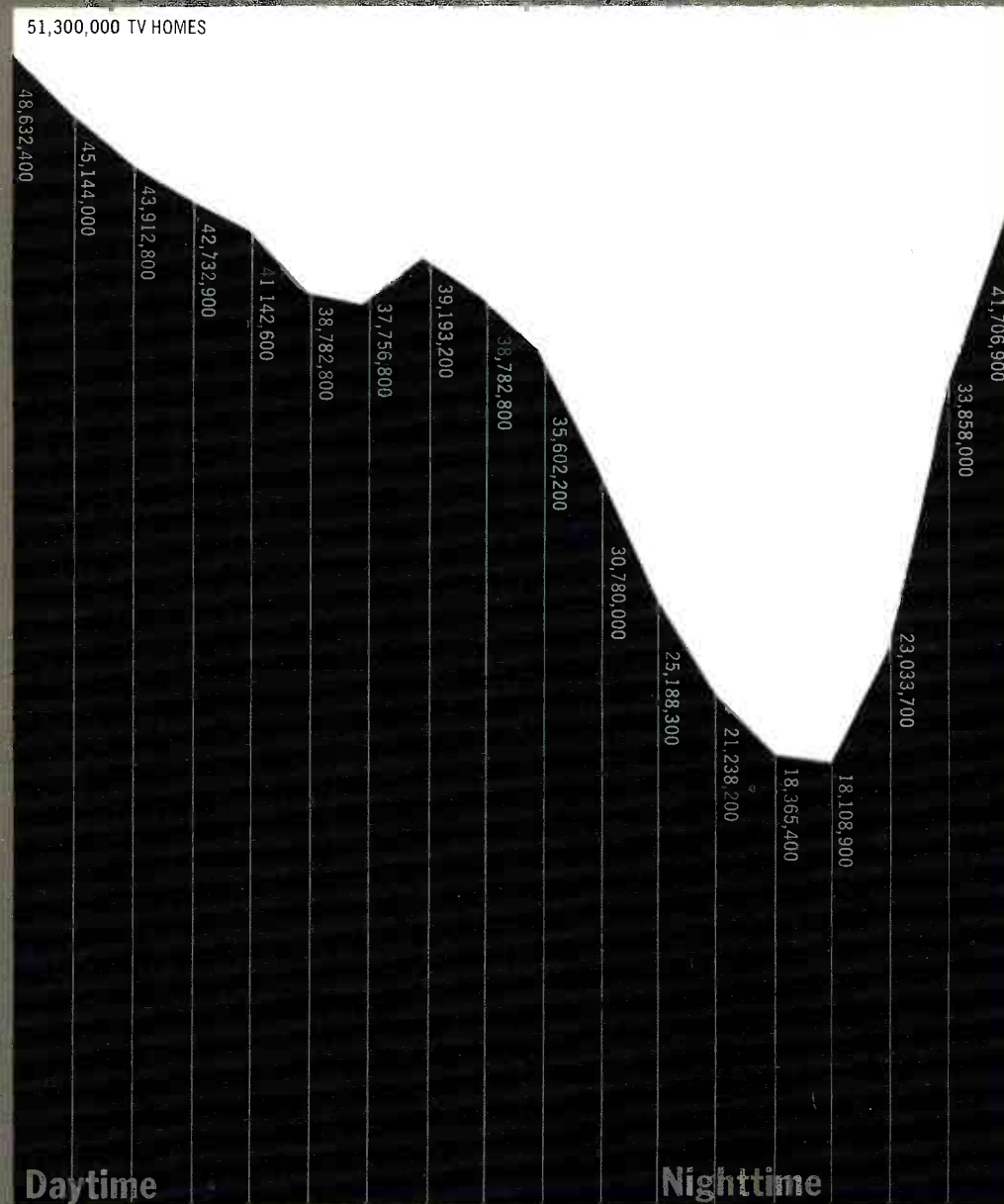




# 3 Who wasn't

DURING THE AVERAGE MINUTE FROM DEC. 9-22, 1963

51,300,000 TV HOMES



HOURS 7-8 8-9 9-10 10-11 11-12 12-1 1-2 2-3 3-4 4-5 5-6 6-7 7-8 8-9 9-10 10-11 11-12 12-1  
7 A.M.-6 P.M. data is weekdays only; 6 P.M.-1 A.M. data is for all evenings.

**1** This is the television audience at its fullest—the cumulative homes-using-television per week, measured in four dimensions. These specific statistics are averages for January-March 1963, but can be considered both current and typical.

**2** The white line, in its varying thickness, describes what has come to be the status quo in television audience over the past five years. It traces the homes-using-television pattern for two weeks in December from 1959 through 1963 in terms of average minute, hour-by-hour, from 7 a.m. until 1 a.m. the following day. (The top side of the white line marks the high point in homes-using-television for each hour during the five years; the bottom side marks the low.)

The most significant aspect of this viewing pattern is its consistency. The pattern is at its widest at 4-5 p.m. and 6-7 p.m.: at both these points there has been a swing of 6.4 points in homes-using-television over the period. At the low point, 7-8 a.m., there's been a swing of less than a point. Average: 3.9 points.

TV homes, of course, were not static during the period: they grew from 44.5 million to 51.3 million, a 15.3% gain.

**3** This chart shows the other side of the coin—those homes NOT using television during average minutes, hour-by-hour, of an 18-hour broadcast period (specifically, during Dec. 9-22, 1963, a peak viewing time of the year and the latest period for which statistics were available at this writing). Unlike the other charts on these two pages, this one deals in actual numbers of TV homes rather than percentages; TELEVISION applied Nielsen's homes-using-television percentages against the Nielsen total TV homes figure of 51,300,000 (as of September 1963) to reach these totals.

Here, the most significant aspect is the fact that television, despite its tremendous reach into U.S. households, still has a plentiful potential to explore. During the average minute from 7-8 a.m. on weekdays of this 2-week period, for example, there were 48,632,400 homes NOT using their television sets. More significantly, even at the peak evening period during those two weeks, 9-10 p.m., there were 18,108,900 homes dark during the average minute. Between these extremes, as the chart demonstrates, lie millions of TV homes waiting for something to inspire someone to tune in.

Nighttime

6-7 7-8 8-9 9-10 10-11 11-12 12-1 HOURS PERCENT



# THE AIRLINES: IN THE AIR AND ON IT

BY DEBORAH HABER

**T**HE airlines have been circling TV for years. Sporadically, one or another might touch down for a test—and might just as quickly take off again. In 1963, for the first time, a dozen of them gave serious signs of making it a permanent schedule. Among them, the twelve invested roughly \$5,827,300\* in the first nine months of 1963 in TV spot, no magnificent sum in itself but almost twice the \$2,982,000 spent in all of 1962 and perhaps a portent of traffic to come. Among them, too, they offered the audience a number of TV approaches designed to get them out of the living room and into a seat belt.

Getting Mr. and Mrs. America into those seat belts is no easy matter; airlines present some particularly complex advertising problems. A ticket costs considerably more than a bar of soap—the advertiser is not asking the viewer to give a 19 cent soap a try, but to purchase a product that may cost several hundred dollars and for which there is no money-back guarantee if the buyer isn't satisfied. And despite the many surveys that say flying is far less dangerous than driving, many are afraid of it. At any rate, at this moment 80% of the population that's going anywhere in the United States is going there in the family car.

But perhaps the greatest problem involved in airline advertising stems from the razor sharp competition between all carriers. Not only is there an abundance of airline systems but, thanks to fare regulation by the Civil Aeronautics Board, all charge similar fares. With similar fares equipment and service, the problem is not just convincing the traveler to take a plane but also to take one particular airline over perhaps another 18 (as on the North Atlantic route) going to the same place, at the same price and in the same kind of aircraft.

Until last year the principal media for airline advertising had been newspapers and magazines. As a KLM airline spokesman explained it, "We've done some television advertising but we are looking for a hard core of people and we can reach them through print. Certainly a large airline like Pan-American that gets something like 30% of the world's business can afford to use television. At this point it's not worth our while." But the KLM man admits that when the newspapers in New York were struck, in late 1962 and early 1963, KLM went into TV and has since produced two new commercials that may yet see the light of TV spot time.

The biggest TV spender in 1963 was Eastern Airlines. Through Fletcher Richards, Calkins & Holden (now merged into Interpublic and the account moved to Benton & Bowles) Eastern jumped its TV outlay from \$1 million to

nearly \$3 million (of its total \$9 million ad budget). Seymour J. Frolick, the agency's senior vice president and director of TV and radio, describes Eastern's big switch to TV this way.

"Airlines kept putting their money into newspaper advertising. Since it's a pretty fixed group of people that read papers—the big percentage are business people—we were reaching the same ones over and over with the same ads but without an increase in business." Because the big money maker for Eastern is the line's Florida run, FRC&H decided to increase the Eastern vacation market via TV. The strategy behind the TV move was to increase the number of people considering taking a Florida vacation. What better way to reach more people than through the "mass medium of them all"—television? And especially, to reach women, the reasoning being that regarding vacation travel the male family head isn't the only decision maker. Added to this was Frolick's contention that Florida doesn't look nearly as attractive in print as in television. "Magazines and newspapers present the frozen stiff picture and at best only a single shot of many shots. Television brings movement, life, activity and variety to the Florida vacation sell."

Fletcher Richards, Calkins & Holden went spot for Eastern in November 1963. The agency hit hard in the TV markets of New York, Philadelphia, Boston, Chicago and Washington, the key Eastern cities from which a major share of Florida air travel business comes.

(Although the bulk of Eastern's TV dollars went into local spot, close to three quarters of a million dollars found its way to network programs. As an "umbrella" to cover most of the eastern cities, time was purchased in the *Tonight* and *Today* shows on NBC-TV. The summer network sell was heavier in *Tonight* because prospects for budget vacations [young secretaries, school teachers, etc.] stay up later. The winter network sell was heavier in *Today* where the older and more affluent segment of the population could be reached better.)

Whether in *Today*, *Tonight* or local spots, FRC&H sought to "get people to fly who never dreamed they would, to get people to take a Florida vacation who never dreamed they could afford one."

The Eastern television commercials were divided between two completely different personalities. Pushing the Eastern "Be the man with the Florida tan" slogan on TV were comedian Sam Levenson and sportscaster Bud Palmer. Round and folksy Levenson seemed just what the doctor ordered for the family vacation trade. In three 60-second taped spots Levenson sing-songed the joys of a Florida vacation via Eastern: "You don't fly—the experienced pilot

\*According to TvB/Rorabaugh accounting of gross time expenditures.



## TWELVE INTO THIRTY-TWO

The airlines' simple TV equation: where you fly you buy

American / BOAC / Delta / Eastern / National / Northeast / Northwest / Panagra / Pan Am / TWA / United / Western

City	American	BOAC	Delta	Eastern	National	Northeast	Northwest	Panagra	Pan Am	TWA	United	Western
Alaska (Juneau, Fairbanks, Ketchikan)									\$			
Atlanta			\$		\$							
Boston			\$		\$	\$	\$				\$	
Chicago	\$		\$		\$			\$	\$	\$	\$	\$
Denver			\$									\$
Detroit	\$				\$							
Hartford-Springfield			\$									
Honolulu			\$						\$			
Houston						\$						
Jacksonville						\$						
Los Angeles	\$	\$	\$		\$			\$	\$	\$	\$	\$
Miami			\$	\$	\$	\$	\$	\$	\$	\$		
Milwaukee							\$					
Minneapolis-St. Paul							\$					\$
New Orleans			\$		\$							
New York	\$	\$	\$	\$	\$	\$		\$	\$	\$	\$	\$
Norfolk						\$						
Orlando			\$		\$							
Palm Beach			\$									
Philadelphia					\$	\$	\$					
Phoenix												\$
Pittsburgh					\$						\$	
Portland, Ore.												\$
Sacramento												\$
St. Louis										\$		
Salt Lake City												\$
San Diego												\$
San Francisco	\$	\$			\$			\$	\$	\$	\$	\$
San Juan					\$							
Seattle												\$
Tampa					\$	\$		\$				
Washington	\$		\$	\$	\$			\$	\$			





**THE AIRLINES** *continued*

flies—you just sit.” In fact it’s “sitting” that Levenson sells for Eastern. His approach is directed primarily toward the passive vacationer. He tells them, against an appropriate background of pools and palms, that they can “feed the porpoises,” “go fishing,” “watch jai alai,” swim, or “just sit around and get a good tan.” Lest the prospective vacationer think all this sun and fun costs more than he can afford Sam reassures in the final frames that the whole deal “costs so little.” To find out just how little he suggests the viewer “Call Eastern or your travel agent.”

Sportsman Palmer’s approach brims with vitality and a variety of activity for the sports-minded vacationer. In Palmer’s three 1-minute spots he’s shown participating in such vigorous sports as golf, water skiing, deep sea fishing, reminding all the snowbound viewers that they’re “less than three hours away from all this Florida fun and sun by Eastern Airlines jet.”

Since the overwhelming majority of Florida-bound vacationers travel to their sun and fun by car both Levenson and Palmer take a swipe at auto travel in their spots. “What a far cry from the *first* time my family almost went to Florida on a winter vacation,” details Levenson. “By the time the family car got as far south as South Philadelphia,” he says (holding up a photo of an old flivver filled to the brim with passengers), “Papa’s vacation was half gone. . . . So we bought two oranges, turned around and came home.” Palmer makes the same point without the humor: “If you were thinking of driving there, take my word for it . . .

don’t!” There’s an on-camera dissolve to a tired man behind the wheel while voice-over Palmer tells how the driver got to look that way. “Two-and-a-half days fighting traffic can be pretty wearing on the nerves. . . . Between your meals on the road and lodging at night your trip by car can cost you just as much as flying!”

For the driver at home who wants to have a car to drive once he hits the Florida high spot, one Eastern commercial underlines the availability of a rental car to meet the passenger at the airport.

Radio-TV director Frolick is convinced of the importance of television to sell airline space—“TV has more impact than any medium yet devised.” He also sees the importance of hitting the audience over and over again with your message—“One casual reading of a paper ad isn’t going to get you anywhere. It’s got to be drummed in. It’s got to be a cumulative thing.”

Frolick and company drummed it in for Eastern to the best of their ability. The Eastern print campaign tied in with the TV spots and the Florida market was saturated with \$9 million worth of “Be the man with the Florida tan” advertising. Frolick claims an increase in sales for Eastern that he suspects is the result of the heavy TV campaign. But despite the performance, Eastern in December withdrew the account from Fletcher Richards after 23 years with that agency and switched the billings to Benton & Bowles.

While Benton & Bowles won’t unveil its TV plans before the first spot hits the air on Feb. 15, it is significant that the agency has television plans for Eastern. Michael G. Turner, B&B’s vice president and management supervisor

**ALONG THE COMMERCIAL ROUTE WITH THE AIRLINES**



**AMERICAN**

*One American Airlines’ spot is for San Francisco. A series of films and quick cuts sets the mood of various U.S. cities where American flies.*

**NORTHWEST ORIENT**

*Actor Bob Kalaban, (below) plays the TV role of “Sam, the travel man.” It’s “Sam” who pitches joys of flying to Florida via Northwest.*



**BOAC**

*BOAC’s sequential commercial of the Caribbean keeps copy to a minimum while films of local “exotic” and music get full treatment.*

**PAN AMERICAN WORLD**

*The emphasis at Pan Am is on live commercials. Here a WNBQ announcer gives Pan Am ticket information to the Chicago viewers.*

**PAN AMERICAN**



**DELTA**

*Hollywood actor Victor Jory (above) sells the comforts of personal service and attention that Delta features on its flights to Miami in the winter.*

**PANAGRA**

*A tourist view of Chile, one of the filmed spots stressing lure of South America. Panagra also promises such sights are available for one low fare.*





on the Eastern account, claims the high amount of TV advertising for Eastern will continue and hints at an even heavier use of TV on a system-wide basis, rather than the heavy concentration in the New York market at the expense of other places. Turner emphasizes that TV will not be pushed at the expense of the print media but he feels strongly that "If the airline industry is to grow we must use TV more and more to attract a mass audience. It's an accepted fact that television is a very powerful medium. Today the airlines market is limited to businessmen, with the vacation market just beginning to open up. As the market expands we'll have to apply our most powerful tools and," Turner concludes, "with a mass audience, TV is the most powerful tool there is."

Giving Eastern a run for the Florida money are competitors National and Northeast Airlines. Both got a big television buildup in 1963, National placing \$1,323,763 in spot TV billings through Papert, Koenig, Lois and Northeast placing almost \$2 million via Sullivan, Stauffer, Colwell & Bayles.

PKL account supervisor John Brady recounts that TV was National's number one sales medium, with the account using spot TV in New York, Boston, Philadelphia, Washington, Norfolk, Miami, Tampa, Jacksonville, Houston, San Francisco, Los Angeles and Orlando. The National campaign revolved around a pretty blonde stewardess whom Brady felt typified "the kind of airline National is—bright, clean and modern." Because the airline tells a different story in each market, some 40 commercials were turned out at PKL. Twenty-six were ID's which featured the same

girl on video but varied the destination copy with each city of origin.

The 60-second spots featured the stewardess describing various reasons to fly National. In one she goes through the glories of a National Airlines' "magic meal": "African lobster piquant, chilled Caribbean shrimp mignonette, filet mignon or cornish game hen with wild rice . . . delicious Rosé or Chablis wine, assorted French pastry, ice cream or sherbert, leisurely coffee and after dinner beverages." At this point the camera leaves the mouth-watering food for a closeup of the National stewardess who asks, "What's *magic* about this meal? Why, eat it and you're in Miami!" Another PKL 60-second spot features the National "Triangle Fare." Because of the airline's route structure National can offer a New York to California flight with a Miami stop-over for only \$25 more than the straight New York to California fare. The National spokeslady tells the tale looking very fetching in a bathing suit, amidst sand, surf and palm trees. She describes the Triangle Fare, drawing the route line in the sand, as "the terrific way National has figured out for businessmen to get a few days in the sun. Mix business with pleasure," she coaxes, "bring your wife. Spend a long weekend or a whole week or as long as you want . . . down here in the sun." The tag line for the Triangle Fare spot as well as the rest of the campaign in print and TV is, "Is this any way to run an airline? You bet it is."

Papert, Koenig, Lois sought to "humanize" the commercials through the stewardess who represents the ideal of the airline. The agency hit hard and regularly with TV

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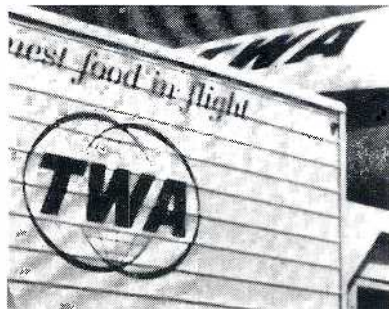


#### EASTERN

One spot with comedian Sam Levenson (above). He sells Florida route to passive vacationers while Bud Palmer handles the active sportsmen.

#### TRANS WORLD AIRLINES

One TV commercial for TWA zeroes in on food service. Spots feature TWA service and equipment, presenting a quality image.



#### NATIONAL

Representing the airline in its TV forays is the pretty blonde stewardess featured above. Her purpose was to "humanize" the airline's image.

#### UNITED

A frame from United's 13-week 1963 television try. The standard "hard sell" (passengers checking in, etc.) may be repeated on TV in 1964.

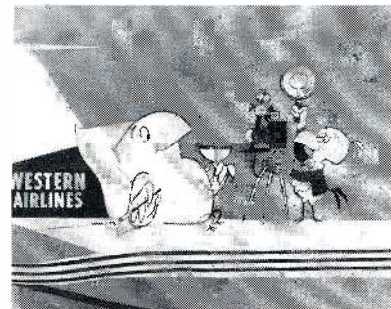


#### NORTHEAST

One of the taped television commercials featuring Jim Dooley urging the cold Northerners at home to "come on down" to Miami.

#### WESTERN

The West Coast airline takes a light approach to TV spots with its animated VIB. The bird is Western's effective nine-year-old trademark.







In cooperation with the Humble Beginnings Co.,  
Educational Television presents:

## An Age of Destiny, or, ETV or not TV

A manifold drama set on a bare studio stage, but including such divers characters as the Ford Foundation, HEW\*, NET\*, AT&T\*, AFTRA\* and ETV'ers of assorted stature, drive, vision and talent.

*Time: The present—a decade after the first ETV station (KHUT) went on the air in Houston, Tex. (In the interval, 82 additional ETV stations have been delivered, few lustily, into the world—53 VHF, 30 UHF.)*

*Scene 1—Any ETV town*

**ETV Station Man:**

If it be love indeed, tell me how much.

**Ford Foundation:**

For NET, a six million dollar grant To upgrade programing for ETV. For stations? Nay, no longer count on me.

*Scene 2—Washington*

**HEW Representative:**

They say miracles are past, and yet, \$32,000,000 have we here To give away to ETV; what ho! The miracle is requests for it are slow.

**ETV Station Man:**

There is no want of want, my gracious friend, But your funds are restricted in their use To equipment. We thank you, sir, for that. But for our yearly budget? Pass the hat.

*Scene 3—New York*

**Eastern ETV Station Man:**

O! That your too, too solid rates would melt, Thaw, and resolve themselves into a sum That we poor but honest folk could pay. For interconnect we must to save our day!

**AT&T Representative:**

I shall despair. There is no creature loves me. You cavil, though I've gi'en you lowered rates. A grievous burden was your birth to me. Do you want discounts? Or my service free?

*Scene 4—Another part of the jungle*

**ETV Viewer:**

What revels are in hand? Is there no play To ease the anguish of a torturing hour?

**AFTRA:**

When over jurisdiction we hold sway Then will our members revel you with plays.

*Epilogue — The players divide. ETV people on one side of stage, organizational representatives on the other side.*

**ETV Chorus (glaring at others):**

O! It is excellent To have a giant's strength, But it is tyrannous To use it like a giant.

**Organization Chorus**

**(sighing at ETV'ers):**

O! This learning, what a thing it is.

*(Quick curtain)*

\*Department of Health, Education & Welfare; National Educational Television & Radio Center; American Telephone & Telegraph Co.; American Federation of Television & Radio Artists.



# ETV: UNCERTAIN TRUMPET

*Educational television is going into its second decade. Many problems of the first still haunt it.*

BY DORIS WILLENS

**I**N short, and in prose, educational television is in a decisive period. Which isn't new—ETV has always seemed to be in the midst of crises of one sort or another. But because so much is suddenly happening simultaneously, 1964 could turn out to be ETV's most decisive year yet. One way or the other.

The decade past has been the period of establishing ETV stations. Although hundreds more may eventually come into being, most will be instructional TV channels. Community ETV broadcasting has only some 30-odd stations to add to the 80-plus present stations, to achieve what will be close to nationwide coverage.

"Los Angeles, Cleveland, Baltimore, San Diego. . . . We can tick off the places that will eventually have community ETV stations," says NET's president Dr. John F. White. "Just by going over the list of large cities we can see where the holes are. About 30 more to go. That's all we want."

The present decade sees a medium in the making. Where commercial television is structured and predictable, ETV is unshaped, unpredictable, often precarious, frequently aggravating in its disregard for standards of excellence, sometimes breath-taking in its achievements.

To be sure, there are similarities among today's ETV stations. They usually program for elementary school classes in the morning; for high school or college courses in the afternoons; for children's entertainment in the late afternoon; for adults in the evenings—with public affairs, science, music, art and literature, and local interest programming. Evenings have a national stamp, for 77 of the ETV stations are affiliates of NET and use the 10 hours of programming that NET supplies weekly. But many hours are locally produced—and far too much is yet unsettled to write ETV off as formed, shaped, structured.

ETV'ers do not like the phrase "fourth network." They do not think in terms of competing with commercial television. They do not seek ratings. They do not want viewers to sit glued before their sets.

They think of ETV rather as a library, to be dipped into selectively. Their programs encourage viewers to look less and do more, whether it's French cooking, Japanese brush painting, drawing from scratch, learning Russian, or whatever series one may be caught up in.

In return, commercial TV has been warm and generous to ETV on several levels—in giving financial aid; in passing along used but still serviceable towers, transmitters, cameras and other major equipment; in lending equipment and sometimes personnel; in cooperating on productions. This

cooperation has surprised those who remember the bitterness with which commercial broadcasters once battled ETV interests on channel allocations.

But it should not surprise. For in every area where an ETV station is extant, there is in effect one less channel competing for advertising dollars. Moreover, an ETV station in an area has a way of relieving the general pressure for public service programming. So why fight ETV?

"But remember, we're still in a honeymoon period," warned one ETV broadcaster. "There may be areas of competition in the future, especially in public affairs broadcasting."

There may be. But so far ETV's policy has been to defer to commercial broadcasting—in effect, anything that commercial broadcasting can do well should not be done at all by ETV. In the arts and sciences it has found a great gap to fill. In public affairs it has not yet convinced anyone that it can do something commercial TV cannot do.

The shape of ETV's future is not yet detectable, but certainly 1964 will help to clarify it.

**Item:** By fall, ETV viewers will be seeing on their screens the first results of the Ford Foundation's \$6 million grant to NET. The foundation's decision last summer to put all its ETV dollars into one basket has brought in its wake numerous small and large problems to ETV station men. More about these shortly. For the viewer, however, the Ford grant should mean better programs. NET will, as it has in the past, supply to its affiliates five new hours of programs each week, plus another five from its library. But more dollars will go into each production.

"We're not going to go into the real estate business," said NET's Dr. White about the grant. "We will not maintain studios and crews. We will always contract for production locations and crews as we need them. But we are adding creative people in our programming department. Now we are able to 'ride' our contracts. We never before had staff enough to do this. We would contract with a station for a program or a series, tell them what we wanted, and then they were on their own. Too often we found that what they produced wasn't very much like what we'd imagined."

On the day Dr. White made these remarks, NET had a camera crew shooting in Venezuela, another crew in Italy and another in Australia.

"Two years ago, that would have been unthinkable," he mused.

**Item:** The Ford Foundation's decision will make a



## Educational television's mark across the U.S.: 10 years and 83 stations later



difference to many ETV station budgets. NET's principal production contracts have been with the ETV stations in Boston, Chicago, New York, Philadelphia, Pittsburgh and Denver. All of these are expected to lose some fees as NET moves into more independent production. On the other hand, the annual affiliation fee for NET, which averaged out to \$10,000 a station, has become \$100 a year. (Actually, NET's affiliation fees were pegged on the population covered by a station and could range anywhere from \$7,500 to \$18,000 annually. For this fee, stations received ten hours weekly from NET. With the Ford grant, the fee was reduced to \$100 for five hours programming weekly. A library service provides additional half-hours at \$5 each. Thus a station's fee may now run to \$2,500 or so annually.) Some of the difference will be used to support lobbying activities formerly handled by NET.

Probably of more importance to stations is that the foundation's decision removes a stalwart friend-in-need. Ford money launched a number of ETV stations, and helped them over roads of despair. They must now go elsewhere.

**Item:** The Ford Foundation's grant to pay for the two-year lease of AT&T long lines to connect the Boston and New York ETV stations ends in June. This live interconnection is the heart of the Eastern Educational Network and the soul of future plans for (or dreams of) eventual live linking of many, most or even all community ETV stations.

The Eastern Educational Network, also launched by Ford money, is an association of 10 ETV stations in New York,

Massachusetts, Pennsylvania, New Hampshire, Maine and Washington, D.C. New York City and Boston are linked by AT&T lines; Boston and New Hampshire and Maine by private microwave. Schenectady is linked by a combination of off-air pickup and private microwave. Philadelphia, Pittsburgh, Buffalo and Washington are not yet linked in, although all the stations are connected by teletype. They exchange programs—seven out of the 10 stations currently producing shows for the network.

As the end of the AT&T rental by foundation money approaches, EEN men are searching for funds to extend the rental or to buy a permanent private microwave connection between New York City and Boston. At last check, they had not yet found a source.

Extensive interconnection of ETV stations in one form or another likely is inevitable. Already there is much intrastate interconnection by microwaving. Many people in the field foresee a combination of intrastate microwave links and interstate connections by AT&T lines. In time, that is.

Interconnection is desired in differing degrees and forms.

Hartford N. Gunn Jr., general manager of Boston's WGBH-TV and leader of the interconnection movement, wants it now, wants it live, and wants it as widespread as possible.

Dr. Samuel B. Gould, president of New York City's WNDT, wants to maintain the live interconnection between his station and Boston. But he is cool on interconnection in general.



<b>Alabama</b>					
WDIQ Dozier	Ch. 2				
WBIQ Birmingham	Ch. 10				
WAIQ Montgomery	Ch. 26				
WCIQ Mount Cheaha State Park	Ch. 7				
<b>Arizona</b>					
KAET Phoenix	Ch. 8				
KUAT Tucson	Ch. 6				
<b>California</b>					
KVIE Sacramento	Ch. 6				
KVCR-TV San Bernardino	Ch. 24				
KQED San Francisco	Ch. 9				
<b>Colorado</b>					
KRMA-TV Denver	Ch. 6				
<b>Connecticut</b>					
WEDH Hartford	Ch. 24				
<b>District of Columbia</b>					
WETA-TV Washington	Ch. 26				
<b>Florida</b>					
WUFT Gainesville	Ch. 5				
WJCT Jacksonville	Ch. 7				
WSEC-TV Miami	Ch. 17				
WTHS-TV Miami	Ch. 2				
WFSU-TV Tallahassee	Ch. 11				
WEDU Tampa-St. Petersburg	Ch. 3				
<b>Georgia</b>					
WGTV Athens	Ch. 8				
WETV Atlanta	Ch. 30				
WVAN-TV Savannah	Ch. 9				
WXGA-TV Waycross	Ch. 8				
<b>Illinois</b>					
WTTW Chicago	Ch. 11				
WSIU Carbondale	Ch. 8				
WILL-TV Urbana-Champaign	Ch. 12				
<b>Iowa</b>					
KDPS-TV Des Moines	Ch. 11				
<b>Kentucky</b>					
WFPK-TV Louisville	Ch. 15				
<b>Louisiana</b>					
KLSE Monroe	Ch. 13				
WYES-TV New Orleans	Ch. 8				
<b>Maine</b>					
WCBB Augusta	Ch. 10				
WMEB-TV Orono	Ch. 12				
<b>Massachusetts</b>					
WGBH-TV Boston	Ch. 2				
<b>Michigan</b>					
WTVS Detroit	Ch. 56				
WMSB Onondaga-East Lansing	Ch. 10				
<b>Minnesota</b>					
KTCA-TV St. Paul-Minneapolis	Ch. 2				
<b>Missouri</b>					
KCSD-TV Kansas City	Ch. 19				
KETC St. Louis	Ch. 9				
<b>Nebraska</b>					
KUON-TV Lincoln	Ch. 12				
<b>New Hampshire</b>					
WENH Durham	Ch. 11				
<b>New Mexico</b>					
KNME-TV Albuquerque	Ch. 5				
<b>New York</b>					
WNED-TV Buffalo	Ch. 17				
WNDT New York	Ch. 13				
WNYC-TV New York	Ch. 31				
WMHT Schenectady	Ch. 17				
<b>North Carolina</b>					
WUNC-TV Chapel Hill	Ch. 4				
<b>Ohio</b>					
WOUB-TV Athens	Ch. 20				
WCET Cincinnati	Ch. 48				
WOSU-TV Columbus	Ch. 34				
WGSF Newark	Ch. 28				
WMBU-TV Oxford	Ch. 14				
WGTE-TV Toledo	Ch. 80				
<b>Oklahoma</b>					
KETA-TV Oklahoma City	Ch. 13				
KOKH-TV Oklahoma City	Ch. 25				
KOED-TV Tulsa	Ch. 11				
<b>Oregon</b>					
KOAC-TV Corvallis	Ch. 7				
KOAP-TV Portland	Ch. 10				
<b>Pennsylvania</b>					
WUHY-TV Philadelphia	Ch. 35				
WHYY-TV Philadelphia	Ch. 12				
WQED Pittsburgh	Ch. 13				
WQEX Pittsburgh	Ch. 16				
<b>Puerto Rico</b>					
WIPM-TV Mayaguez	Ch. 3				
WIPR-TV San Juan	Ch. 6				
<b>South Carolina</b>					
WNTV Greenville	Ch. 29				
<b>South Dakota</b>					
KUSD-TV Vermillion	Ch. 2				
<b>Tennessee</b>					
WDCN-TV Nashville	Ch. 2				
WKNO-TV Memphis	Ch. 10				
<b>Texas</b>					
KERA-TV Dallas	Ch. 13				
KUHT Houston	Ch. 8				
KTXT Lubbock	Ch. 5				
KRET-TV Richardson	Ch. 23				
KLRN-TV San Antonio-Austin	Ch. 9				
<b>Utah</b>					
KWCS-TV Ogden	Ch. 18				
KOET Ogden	Ch. 9				
KUED Salt Lake City	Ch. 7				
<b>Virginia</b>					
WHRO-TV Hampton-Norfolk	Ch. 15				
<b>Washington</b>					
KWSC-TV Pullman	Ch. 10				
KCTS-TV Seattle	Ch. 9				
KPEC-TV Tacoma	Ch. 56				
KTPS Tacoma	Ch. 62				
KYVE-TV Yakima	Ch. 47				
<b>Wisconsin</b>					
WHA-TV Madison	Ch. 21				
WMSV-TV Milwaukee	Ch. 10				
WMTV Milwaukee	Ch. 36				
WTV Charleston, Ch. 7 was expected to go on the air January 19, 1964.					

"ETV should always have a community flavor. An ETV station should be local and regional. National interconnection would discourage stations from producing their own programs. Already there's too much of a national stamp on ETV stations. There's too much of 'Let's start an ETV station: We can put in 10 hours of NET weekly, and perhaps 10 more of EEN programs,' and so on. They can fill up the time without local productions. Very bad."

"Bad?" asked a station operator who fills his program time very much in the manner described by Dr. Gould. "Our area would have no ETV at all, ever, if we did not have these sources to draw on."

Dr. John White of NET wants to use AT&T lines, not for live interconnection, but for distribution of NET's programs.

"As the number of ETV stations grows, as our income grows, as our public service programming grows, we shall certainly use AT&T long lines to distribute our programs. We are not interested in live interconnection because what is run and when must always remain a local decision." Presently NET programs are bicycled through the mails, an operation that is workable only when time is not of the essence. In public affairs programming, time can matter desperately. White's long-range plan is to send NET's programs out on AT&T lines after midnight, when rates are lowest. Stations would take the programs off the lines for use the next day, or whenever they wished.

Gunn believes that live interconnection is an efficient distribution method, and a generator of program ideas. He

cites many instances when public figures refused to appear on an ETV program upon learning that their words would not be heard around the country until days, or weeks, later. ETV misses important broadcast opportunities as long as live interconnection is denied, says Gunn.

To interconnection advocates there are several villains, but chief among them is AT&T for not lowering its rates more than it already has. AT&T designed a special system called the "Interexchange System" which is much cheaper than commercial rates because it eliminates certain services, such as a protection channel. Commercial rates run \$35 a mile for eight hours; ETV rates are \$27.50 a mile per month for the first channel, and less than half that for the second and third channels between two points.

AT&T insists it can go no lower without subsidizing ETV. "It is not up to us to select a single medium to subsidize," said an AT&T representative.

Interconnection, incidentally, is not an issue in daytime ETV. Boston and New York are exchanging some school programs this year. But in general the in-school segment of ETV is expected always to remain local and regional.

**Item:** The Ford Foundation's grant to NET has also had the effect of turning ETV's Washington activities topsy-turvy. One of the foundation's stipulations to NET was that it must put an end to its doings in Washington. It was NET that worked with citizens' groups in the activation and maintenance of ETV stations. (Cyril M. Braum, NET's engineering consultant through the critical years, says that only three channels were lost by ETV, and those

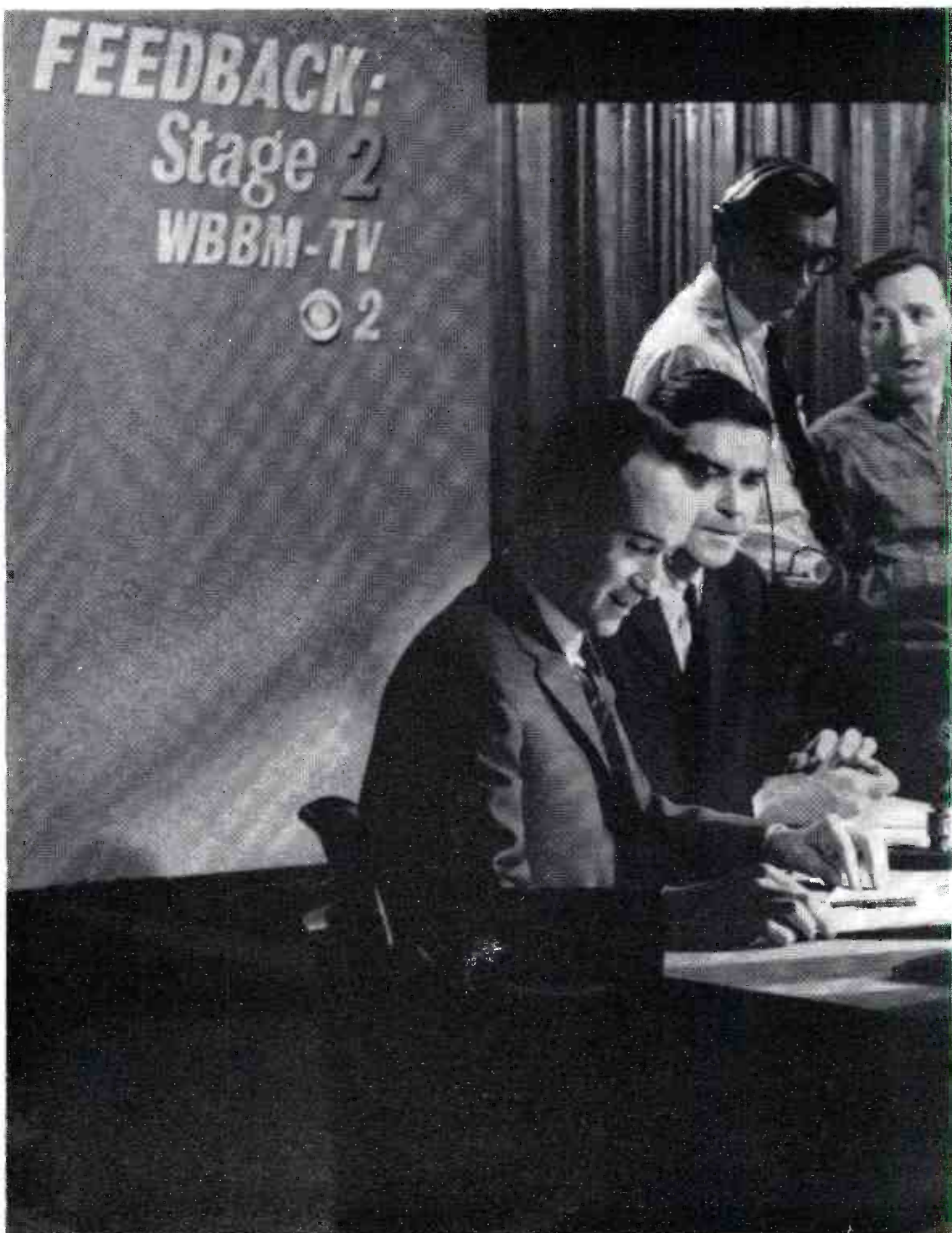
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# A NEW DIALOGUE BETWEEN TV AND ITS AUDIENCE

*Can television be used as a two-way medium?  
Can the viewer talk back? Here's one approach.*

BY DONALD WEST



*Researcher Gary Steiner (left), here with program host John Drury, prepares to go on the air with "Stage 2" of the Feedback project on race. "Stage 1" asked the questions. "2" had the answers.*



THAT line about great oaks from little acorns applies to television, too. Be advised, then, that a new one has been planted in Chicago. Should it take root the possibilities are fascinating.

Imagine being able not only to broadcast to the millions in reach of the nation's TV signals, but also being able to hear back from them. Not by installing a two-way television system. Or by telephone lines. Just by using existing communications facilities, some research expertise and the U.S. mails. And, of course, the desire to put all these together into a new use of the medium.

It's being done at WBBM-TV Chicago right now. The project is called "Feedback." It came about through a merger of the station's facilities, parent CBS's interest and money and the research talents of Dr. Gary Steiner\*, associate professor of psychology at the University of Chicago Graduate School of Business. As the name implies, Feedback is a technique for putting questions to and getting answers back

\* Dr. Steiner already is familiar to the TV industry as the author of "The People Look at Television," a major research study generally accepted as the definitive work on the public's attitudes toward the medium. That study, also backed by CBS, was published last year by Alfred A. Knopf, New York [TELEVISION MAGAZINE, March 1963].

from the television audience. It works amazingly well.

In barest outline, Feedback works like this. The station examines a subject (like a local transportation problem or race relations—to name two already handled by WBBM-TV—or divorce or birth control), and puts together a documentary presenting views on both sides of the controversy. On the day the program is to be broadcast, ballots containing coded replies to questions about the subject are distributed to the public through newspapers or by handouts at public transportation centers. Viewers are asked to save these ballots and watch the program. During the course of the program the questions are asked, on the air, by an interviewer. The viewer enters his response on the ballot and mails it back to the station.

That the technique is successful in at least one dimension—public response—was dramatically demonstrated by WBBM-TV's first full-fledged use of Feedback in November 1963. It got back over 30,000 mailed ballots (like the one below) within three days of airing a documentary on the race problem as it applied to Chicago and the nation. In research terms such a response is staggering.

That the technique is successful in its other important dimension—accuracy—has still to be finally determined. But here, too, there's promising indication that Feedback, prop-

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## THE PROGRAM, THE PROBLEM, THE ANSWERS

### THE QUESTIONS

- Q. 1 Do you think sit-ins .....
- Q. 2 Do you think integration should come .....
- Q. 3 Do you think there should be a law requiring all public places to serve all respectable people regardless of race?
- Q. 4 Do you think there should be a law requiring property owners to sell or rent to qualified persons regardless of race?
- Q. 5 Is your neighborhood .....
- Q. 6 Would you prefer to live in a neighborhood that is .....
- Q. 7 If you have children of school age is their school .....
- Q. 8 If the quality of the schools are the same, would you prefer to have your children in schools that are .....
- Q. 9 Do you think there should be a law requiring employers to hire qualified applicants regardless of race?
- Q.10 Do you think our public assistance programs are .....
- Q.11 Class for class, are the general standards of Negroes and whites .....
- Q.12 Check the three the Negro thinks most important.

## VOTE 2 TONIGHT 10:15

In the first **FEEDBACK VIEWER SURVEY** based on your selection of the topics you most want to see discussed on television, Channel 2 explores race relations in Chicago.

In a series of spontaneous recorded discussions it reveals the attitudes of some Chicagoans to such explosively controversial topics as integration demonstrations and "sit-ins," open occupancy legislation, mixed residential neighborhoods, integration in the schools—and much more.

But these discussions only set the scene. The purpose of the **FEEDBACK VIEWER SURVEY** is to give you a chance to make your views known.

This is your chance to speak up on a matter of importance—but you can only be heard if you vote! The ballot below is a vital part of the survey. We'll show you how to use it on the broadcast at 10:15 tonight. Please be sure to have it with you when you watch:

### FEEDBACK RACE STAGE 1

Q. 1  a good thing, should be continued  
 were good, but no more are needed  
 not good, should be stopped  
 terrible

Q. 2  more gradually  
 more quickly  
 not at all

Q. 3  yes  no Comments: \_\_\_\_\_

Q. 4  yes  no Comments: \_\_\_\_\_

Q. 5  almost 100% Negro  mostly Negro  about half & half  mostly white  almost 100% white

Q. 6  almost 100% Negro  mostly Negro  about half & half  mostly white  almost 100% white

Q. 7  almost 100% Negro  mostly Negro  about half & half  mostly white  almost 100% white

Q. 8  almost 100% Negro  mostly Negro  about half & half  mostly white  almost 100% white

Q. 9  yes  no Comments: \_\_\_\_\_

Q.10  inadequate and should be expanded  just about right  too liberal and should be cut back

Q.11  same, class for class  Negroes higher, class for class  Negroes lower, class for class

Q.12 Check the three most important:

equal access to hotels, restaurants, and other public places  
 equal opportunity in the job market  
 equal educational opportunity  
 equal access to housing in any and all parts of the city  
 honest acceptance and respect by all people  
 the freedom to date and marry anyone regardless of color

For purposes of analysis please indicate your:

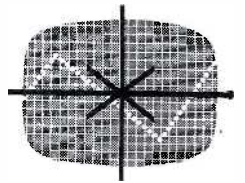
sex:  Male  Female  
age:  under 20  20-25  26-35  36-50  51-65  over 65  
occupation: (specific) CONTROLLER  
 single  married  widowed  divorced, separated  
children (list ages) \_\_\_\_\_  
race:  N  W  O  
residence: Chicago,  North Side  South Side  West Side  
Suburb (specify) \_\_\_\_\_

Thank you for your most important cooperation. The results will be analyzed and reported in a follow-up program.

Please mail your completed ballot to:  
WBBM-TV FEEDBACK VIEWER SURVEY  
Post Office Box 1450  
Chicago, Illinois 60690

A





# NETWORK TV

*Time has been both rough on and good to the media champ.*

BY MORRIS J. GELMAN

**T**HE speaker was Douglas L. Smith, advertising and merchandising director of S. C. Johnson & Son Inc. (now also chairman of the Association of National Advertisers), Racine, Wis., manufacturer of waxes and polishes. The place was the ANA's spring meeting in Chicago. The time was May 20, 1959. The subject was "Does TV Advertising Really Sell Goods?"

Mr. Smith told a story that would document his conclusions. "Back in 1951," he began, "we introduced Pride [a polishing wax]. It was doing very well in virtually all markets, achieving quite a record in the furniture polish field. But in St. Louis," Smith said, "it was dormant, dust-collecting, dilatory and nearly dead. There were even some chains threatening to toss the brand out. We had no TV in there because we hadn't been able to clear the station [KSD-TV was the only one operating in the market]. Then suddenly we were able to buy the *Robert Montgomery Presents* program on NBC.

"Pride's first advertising on this show," Smith continued, "hit the city on the night of January 7, 1952. The next day, to the delight of dealers and amazement of some, Pride started disappearing from the shelves all over the city. By the week's end, many stores had sold out their entire inventory and were ordering more. Orders from the St. Louis district came in so fast that the warehouse was actually back-logged for a period of time. St. Louis had become a Pride boom-town.

"Thus it is when television hits a market," Smith said with emphasis. "And in that year of 1952 there wasn't nearly the number of TV homes that there are today [27,412,700 TV homes, or 62.1% penetration of total U.S. households in January 1952 compared to 44,575,000 homes, or 86.7% penetration in June 1959]."

". . . Yes, again I say YES—TV advertising really sells goods—and it does it immediately, now."

The manufacturing executive concluded this phase of his talk with a rhetorical question. "Could," he asked, "this national advertising that we suddenly projected into this market have possibly been more local? No," he replied, "it could not. I learned again that when you use national

network nighttime advertising, your advertising appears in prime time in a prime way."

Such unsolicited customer testimonials are the jewels in network television's crown as the kingpin in the national advertising medium. Spot television is a swift sword that has already made uneasy the media head that wears the insignia of leadership. Radio, the unsung powerhouse, is beginning to hear paeans to its glory. Magazines, bowed but not beaten, have developed new and sharper claws for the crawl back up. Direct mail and outdoor advertising, leaner, more hungry, have a challenging look. Even newspapers, the mighty that have fallen, are no longer trying to hold back the ever-whirling wheel of change. But despite and through it all, though bothered by periodic swoops from the Federal Communications Commission and by debilitating intramedia dickering, threatened by a plague of mass change in the future, network television remains where it has been since the 50's as the prime advertising medium for national use.

For network TV is the major part of that miracle called television, that social changer which offers advertisers sight, sound, motion, immediacy and timeliness, the ability to go any place, most importantly into the home of the consumer. Television networks, creative broadcasting organizations, are charged with the responsibility of providing a comprehensive, balanced, national program service for affiliated stations. They also have the responsibility of delivering national circulation large enough to meet the needs of national advertisers. Their objective in lining up affiliate stations, which may be hooked up to them by coaxial cable or microwave relay stations, is to provide as much national coverage as possible for the public and advertisers. Their function, then, is to serve three separate but related groups: the public, affiliated stations and advertisers.

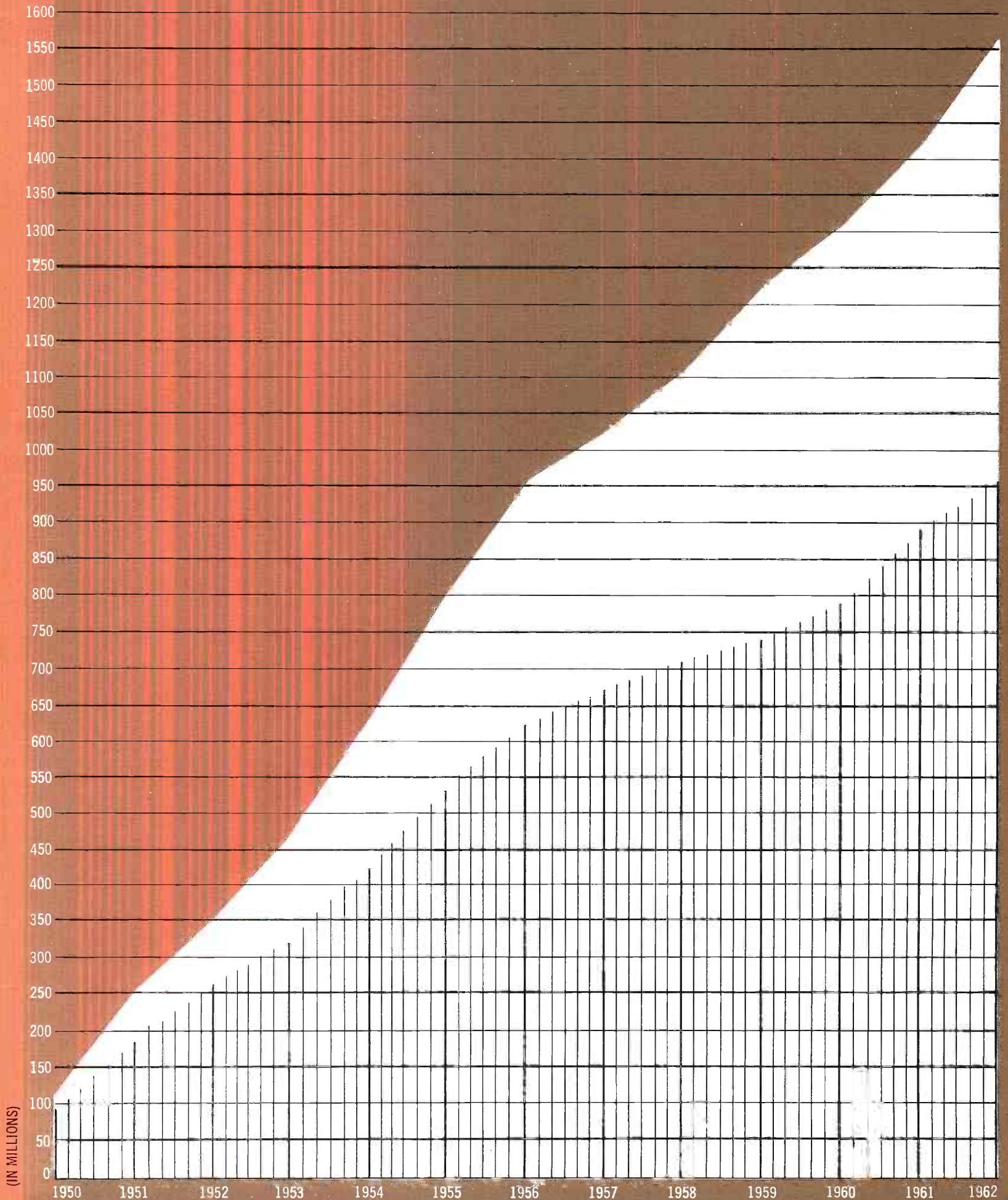
They are the one way, with their combined coverage of a united group of stations, national advertisers can buy nationwide exposure in a one-transaction operation. Most of what good television has provided in its decade or so of viable existence, the networks have produced. They, more than any other element, have sparked the medium





## NETWORK'S SHARE OF NATIONAL TELEVISION:

# Winner and Still Champion

From TV's earliest days network has always been the senior partner in national billings — although no longer by the commanding lead it once held. The years have wrought many changes in the way networks do business, but have not changed the fact that they do an impressive amount of it.



Network Television   
Total Television 

SOURCE: PRINTER'S INK/McCANN-ERICKSON



## *There's no combating television's numbers; other media have tried it and failed*

from precocious infancy to full-grown big media leadership.

If, as most knowledgeable and objective media people agree, television is the greatest single force for moving goods and services, network TV must take the deepest bows for the achievement. For the big audiences delivered by television were attained by the quality of the entertainment produced by the networks, entertainment that must have been more enjoyable than the offerings of competitive media.

"Network television," says the senior vice president and director, TV and radio department, of a major advertising agency, "encompasses the entire people. No other medium displays the same control of the mind, has the same power to hold attention."

He cites three network presentations last year—coverage of the orbital flight of Col. John H. Glenn Jr., coverage of the space flight and dramatic recovery of Navy Lt. Comdr. M. Scott Carpenter and the concentrated four days of coverage of the tragic events surrounding the assassination of President John F. Kennedy—as illustrations of the remarkable manner in which the medium can mesmerize the mind. "They proved," he said, "the potency of the networks."

Statistically network television is no less mighty. The tremendous sales and sociological impact of the medium increased almost geometrically with the rapid growth in the number of stations, number of TV homes, number of multi-set homes and hours viewed per day. (Also playing a significant part, of course, was the gradual improvement in programming and the more sophisticated use of commercial messages.) All these industry guides have ridden a high speed upward escalator since the commercial advent of television in the 40's.

In 1948, consequently, with only 19 commercial TV stations on the air and with circulation roughly estimated (there was no accurate recording system in most markets) at 125,000 TV sets in use, network television was hardly a factor (with gross time sales for the year of \$2.5 million) of any kind in the advertising media competition. Some eight years later, by the end of 1955, television was kneading the mores of the country into new shapes and was garnering \$540.2 million in annual billings from national advertisers, effects that coincided with the medium's striking growth: 443 commercial TV stations operating in almost 300 U.S. markets and broadcasting to about 72% of the nation's homes, representing 187 million hours of viewing each day or an average of 4 hours and 6 minutes per home per day.

A look at the vastness of TV's current dimensions is enough to make believers out of the medium's most persistent doubters. There's no combating TV's numbers. Other media, particularly general magazines, have tried it with self-defeating results.

There were, as of Jan. 1, 1964 (sources: NBC-TV research), well over 61 million TV sets in use in the country. More than 9 out of 10 U.S. homes—TV households number 51,438,000 [see "Telestatus," TELEVISION MAGAZINE, February 1964]—own TV sets, and almost one out of every seven are multi-set homes. More American families have TV sets than have telephones, electric clocks, toasters, vacuum cleaners and irons.

The typical home, according to A. C. Nielsen Co. figures averaged out over last year, views television 5 hours and 28 minutes per day. For the first two weeks of December 1963, the Nielsen research organization reports that the average half-hour network program reaches 9,950,000 U.S. households. It can thus, with reasonable justification, be assumed that a typical commercial on a half-hour evening network program is seen by more than 22 million people (the Television Bureau of Advertising research department estimates that there are 2.23 viewers per household watching a typical half-hour evening network presentation). No magazine or newspaper or radio network or outdoor advertising plant or recurring direct mail campaign can match those numbers.

TV station growth has kept pace with the medium's great circulation strides. There are now 555 total U.S. commercial TV stations (including 36 satellites) operating in 272 markets (again see "Telestatus"). These stations cover about 91% of the country with their TV signals. What the stations do in aggregate, the networks with their individual station lineups of about 200 stations each almost duplicate. With their basic station lineup for the average prime-time show, each of the networks is able to cover at least 95% of television households or almost 85% of the country.

Network TV's burgeoning and productive circulation long ago convinced national advertisers where their basic buy should be. Today network TV may well be a \$1 billion plus medium. As of the end of 1962, according to McCann-Erickson Inc./*Printer's Ink* estimates, the last year for which the estimates are available, national advertisers poured \$953.7 million into network programs (see chart, page 57), an amount representing 7.7% of the total advertising volume and 12.4% of total national volume spent in the country that year.

The McCann-Erickson Inc./*Printer's Ink* figures include revenues accrued not only from network sale of time but revenues received from the sale of talent and programs. This is not the usual case with industry surveys and helps to correct a condition, say network proponents, that tends to shortchange them. For unlike its most pressing media adversary—spot TV (Federal Communications Commission financial data for 1962 shows that 554 commercial stations that year registered \$11.1 million from the sale of talent and programs, or only about 2.1% of the revenues they received from non-network time sales to national and regional advertisers)—network television brings in almost as much money from program and talent sales as it does from time sales. FCC statistics for 1962 reveal that the three networks retained only \$9.2 million more from the sale of their time than they did from national advertiser purchases of their programs and talent.

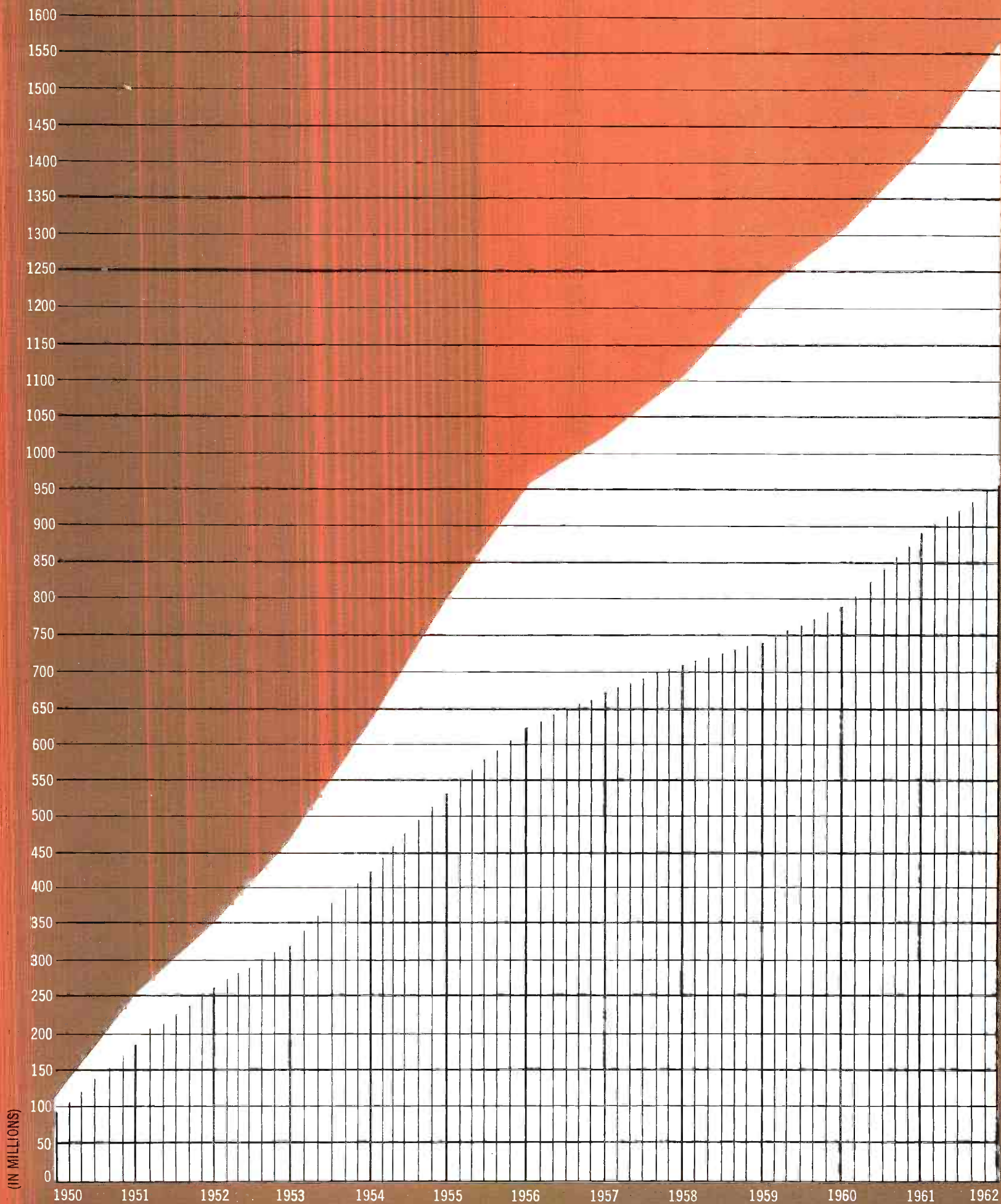
The question of whether to credit network TV with talent and program sales in media estimates is not an insignificant one. In fairness to network, it makes the difference of whether it is a bigger, in financial terms, or smaller medium than spot TV. TvB/Rorabaugh/LNA-BAR estimates for the first nine months of last year, for instance, disclosed the spot medium, for the first time, out-grossing the network medium. But these figures include billings only from gross time sales. Adding program and talent




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A look at the vastness of TV's current dimensions is enough to make believers out of the medium's most persistent doubters. There's no combating TV's numbers. Other media, particularly general magazines, have tried it with self-defeating results.

There were, as of Jan. 1, 1964 (sources: NBC-TV research), well over 61 million TV sets in use in the country. More than 9 out of 10 U.S. homes—TV households number 51,438,000 [see "Telestatus," TELEVISION MAGAZINE, February 1964]—own TV sets, and almost one out of every seven are multi-set homes. More American families have TV sets than have telephones, electric clocks, toasters, vacuum cleaners and irons.

The typical home, according to A. C. Nielsen Co. figures averaged out over last year, views television 5 hours and 28 minutes per day. For the first two weeks of December 1963, the Nielsen research organization reports that the average half-hour network program reaches 9,950,000 U.S. households. It can thus, with reasonable justification, be assumed that a typical commercial on a half-hour evening network program is seen by more than 22 million people (the Television Bureau of Advertising research department estimates that there are 2.23 viewers per household watching a typical half-hour evening network presentation). No magazine or newspaper or radio network or outdoor advertising plant or recurring direct mail campaign can match those numbers.

TV station growth has kept pace with the medium's great circulation strides. There are now 555 total U.S. commercial TV stations (including 36 satellites) operating in 272 markets (again see "Telestatus"). These stations cover about 91% of the country with their TV signals. What the stations do in aggregate, the networks with their individual station lineups of about 200 stations each almost duplicate. With their basic station lineup for the average prime-time show, each of the networks is able to cover at least 95% of television households or almost 85% of the country.

Network TV's burgeoning and productive circulation long ago convinced national advertisers where their basic buy should be. Today network TV may well be a \$1 billion plus medium. As of the end of 1962, according to McCann-Erickson Inc./*Printer's Ink* estimates, the last year for which the estimates are available, national advertisers poured \$953.7 million into network programs (see chart, page 57), an amount representing 7.7% of the total advertising volume and 12.4% of total national volume spent in the country that year.

The McCann-Erickson Inc./*Printer's Ink* figures include revenues accrued not only from network sale of time but revenues received from the sale of talent and programs. This is not the usual case with industry surveys and helps to correct a condition, say network proponents, that tends to shortchange them. For unlike its most pressing media adversary—spot TV (Federal Communications Commission financial data for 1962 shows that 554 commercial stations that year registered \$11.1 million from the sale of talent and programs, or only about 2.1% of the revenues they received from non-network time sales to national and regional advertisers)—network television brings in almost as much money from program and talent sales as it does from time sales. FCC statistics for 1962 reveal that the three networks retained only \$9.2 million more from the sale of their time than they did from national advertiser purchases of their programs and talent.

The question of whether to credit network TV with talent and program sales in media estimates is not an insignificant one. In fairness to network, it makes the difference of whether it is a bigger, in financial terms, or smaller medium than spot TV. TvB/Rorabaugh/LNA-BAR estimates for the first nine months of last year, for instance, disclosed the spot medium, for the first time, out-grossing the network medium. But these figures include billings only from gross time sales. Adding program and talent



revenues to each medium would show network TV still far ahead of spot in total revenues billed.

Yet network television's tale unfolded is not only one of sugar-plum statistics and honor and glory forevermore. For there are chinks in the network medium's structure and a world of enemies loose on the other side. Since its earliest days, network TV has been dealt a never-slackening dose of whipping and abuse from its swarms of critics. The medium has been denounced for its infantilism, reproved for the drabness and lack of diversity of its programming, castigated for its reliance on the rating services, demeaned for not finding a way to put more sophisticated and thought-provoking programs on the air.

The public has listened to this decade-and-a-half outpouring of censorious spleen, but it has given no significant evidence that it has heard, as witness the medium's earlier-mentioned current peak number of viewers and amount of daily viewing hours.

Still network TV's image, that mysterious, elusive Madison Avenue-diagnosed mental representation that people have of a thing or person or place, suffers from the drubbings it has absorbed. Network television is a "pinch-me-am-I-real" medium—although it's the key national advertising service, the ruling entertainment force, it devotes much of its energies to proving it. This defensive condition has proved to be a definite check to the medium's fullest growth.

Underlying network television's bad press, of course, is the often overstated but still ravaging effect the medium has had on its intermedia competition. Newspapers and magazines, in particular, badly stung, have lost no opportunity to buzz back at network TV with all the venom in their supply. But competitive reasons aside, network TV has borne a heavy public relations' cross mainly because of the way it must operate.

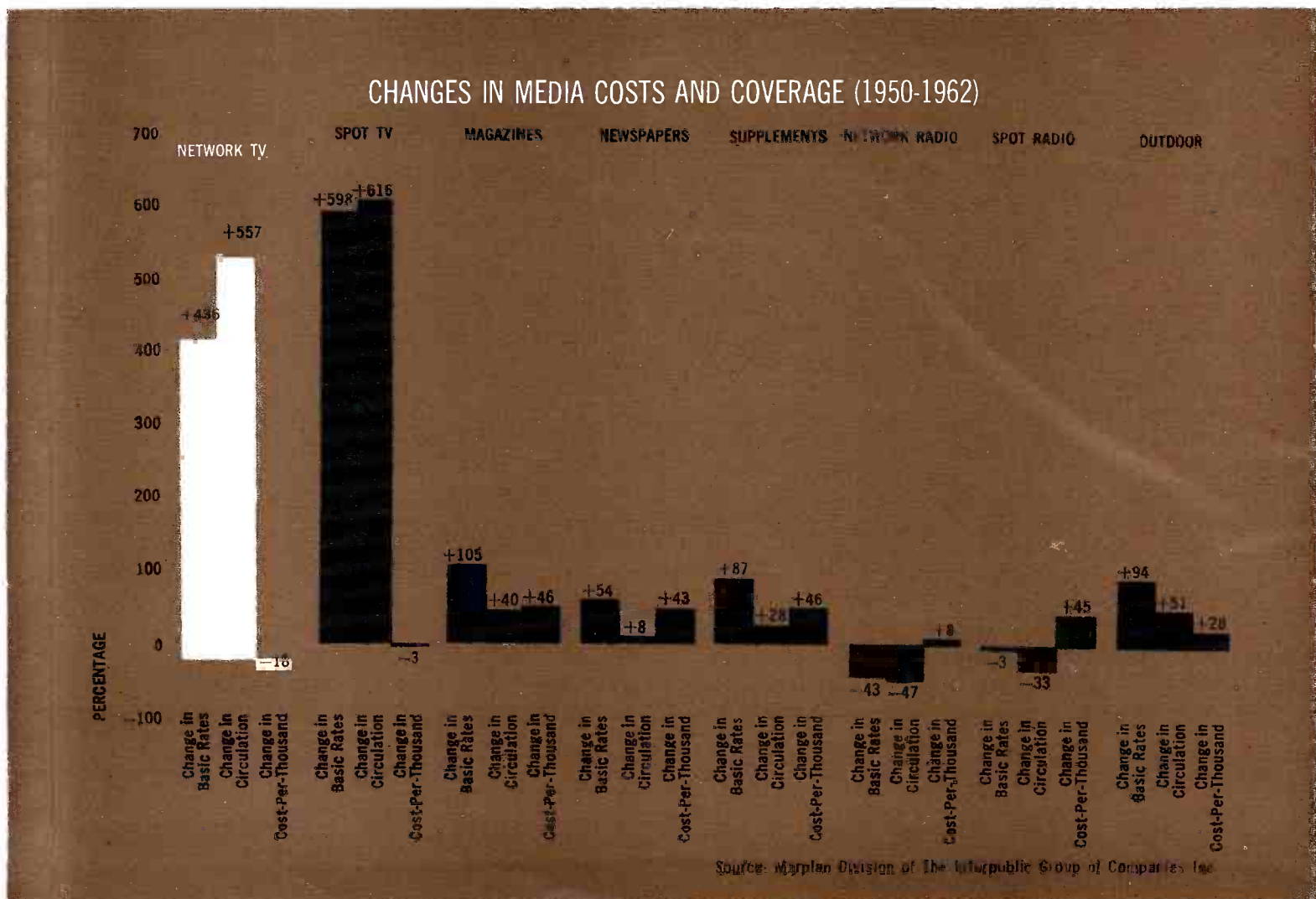
A prominent New York City drama critic re-reviewing last month a recently opened, devastatingly anti-television

play—"Nobody Loves an Albatross"—made mocking comments typical of the kind that have been bludgeoning the medium: "Since his [a television producer] public is getting his product free," the drama critic wrote about the television audience, "it is more exigent. It has a terrifying reputation for restiveness and inattention. The challenge is not merely to amuse or excite it but to make sure that it's listening when you tempt it with box tops, frighten it with bad odors and seduce it with a prospect of nubile maidens yielding to the right cigarette, special beer or the indispensable hair dressing."

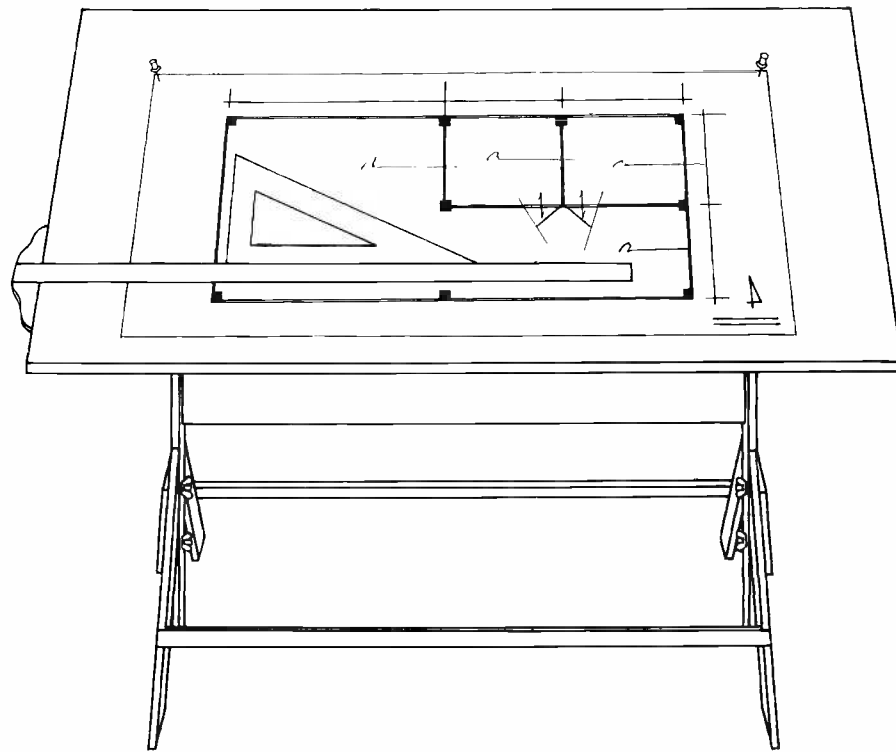
The source of the problem is unmistakable. The networks have just one paying customer—the advertiser—and they are under constant pressure to deliver national circulation large enough to meet the needs of this limited clientele. It has led to a sometimes slavish devotion to advertiser needs, to a numbers' race among the networks that is topped in intensity only by the type of internecine warfare practiced by mass circulation magazines (especially in the women's field). It also has been instrumental in causing the networks to toe a similar programming line rather than breaking paths to new concepts. Thus when ABC-TV began upsetting established audience patterns with its rash of action-adventure and western programming in the mid-50's, the other two networks, fearful of losing ground in the numbers race, followed through with their own versions of *Cheyenne* and *77 Sunset Strip*. Thus, too, a successful *Dr. Kildare* and *Ben Casey* one season gives impetus to other medic shows such as the *Eleventh Hour* and *Breaking Point* in succeeding seasons.

Network television—indeed, for the most part, television in general—has at least four other basic disadvantages that keep it from making a runaway of the media competition. The television advertising message, for one, is a perishable item. The print media have made their biggest capital out of this integral weakness. Network TV sales people, however, have been able to effectively overcome this argument by

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# ON AND OFF THE DRAWING BOARD

BY ALBERT R. KROEGER

**T**HE name of the game is "Around The Corner." It's calculated to drive practical broadcast equipment men nuts. Things like:

- A television camera that weighs less than a pound and is capable of "seeing" in the dark.
- Laser beams and fiber optics, the replacements for coaxial cable and microwave.
- Thermoplastic recording, an instantaneous system capable of concentrating 100 times as much information in a given space as magnetic recording.
- Digital or pulse modulation television, an "advance" over the present analog system of broadcast transmission permitting room on the VHF band for hundreds of new stations and a finer TV picture.
- Three-dimensional color TV receivers with stereophonic sound and tape recording systems for home taping.
- Worldwide satellite television transmitting directly into automatic home translators, reaching audiences upward of one billion people per program.

Most of this is in the laboratory experiment stage, some of it is only talk. But at least three manufacturers this year will be supplying the TV networks with ultra-portable TV cameras for covering the national political conventions. With transmitter packs the units weigh under 60 pounds.

Home TV tape recording systems, too, are being eased onto the market by a few ground-breakers. Communication satellites are already coursing the heavens. But it's all far from coming true in practical ways.

The U.S. Patent Office has just over 5,000 original patents in its television files [see "Television's Never Ceasing Won-

ders," TELEVISION MAGAZINE, October 1963]. Some of them come into commercial application. Most of them don't. And that's the rub, the gripe of the practical equipment men who know what the broadcaster will buy, what he needs now and what really is around the corner.

Thermoplastic recording, if it does come into general broadcast use, could make video tape obsolete. But the industry will by then have such a staggering investment in magnetic tape and tape equipment that thermoplastic's impact may lack punch.

Digital TV, currently interesting the U.S. military as a "secret" system of communications, holds the commercial promise of doubling the present TV channel space. But because of the tremendous cost of changing over to the new system, nobody expects it until early in the next century.

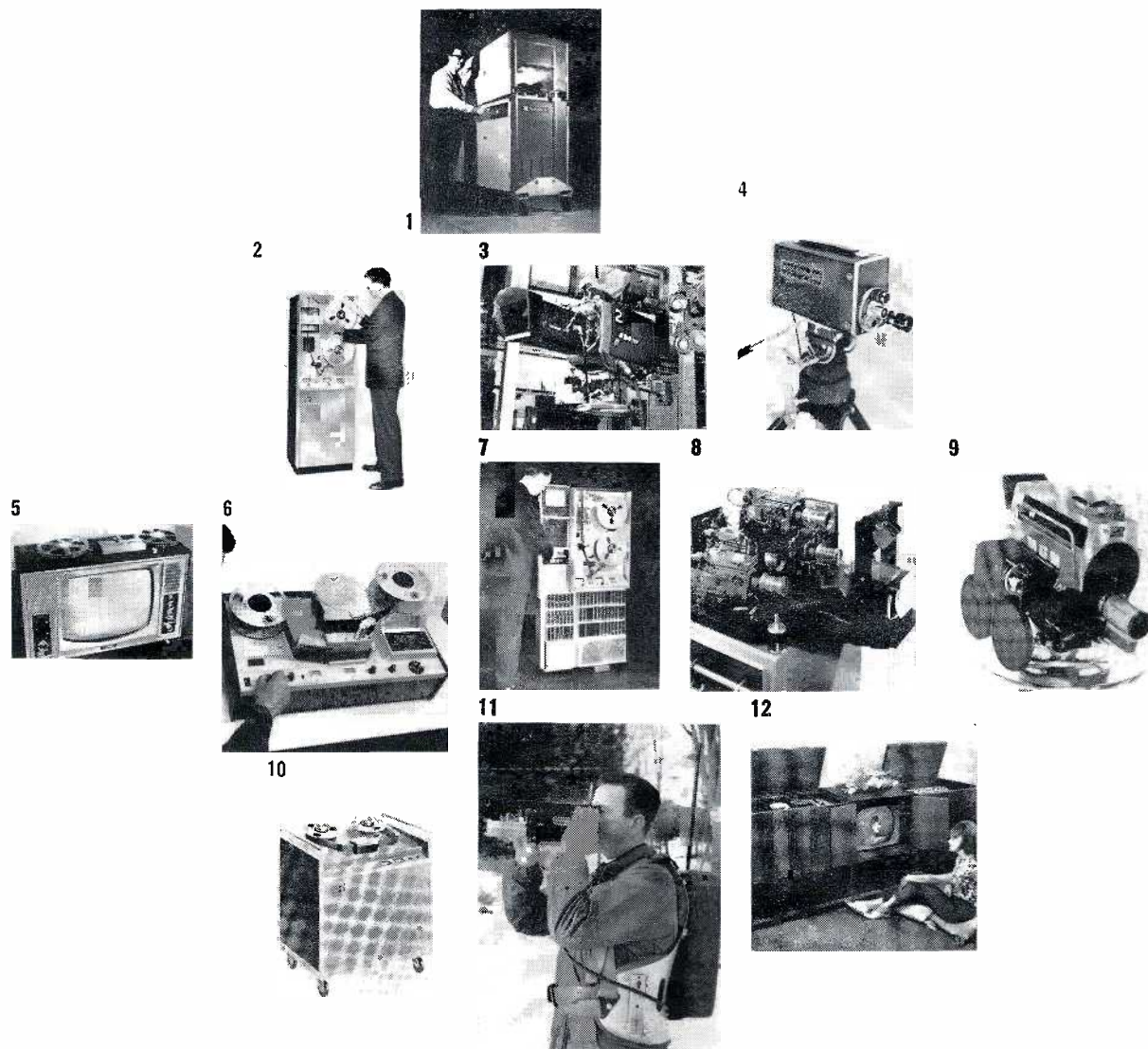
And despite the launching of six communications satellites over the last two years, a working worldwide system (for commercial television) is still a long way off.

The electronics industry, more than any other business, is dependent on an intangible—ideas. But it takes a while for theory to merge with economic application. The ideas are well ahead of existing markets.

Broadcast equipment manufacturers can rarely call any of their new equipment items a "first." The idea may have been broached 20 years ago, an experimental model introduced a decade ago, limited production started five years ago but halted on a technical snag or a market not yet ready to bite. Progress to the market arena is slow.

What unnerves today's broadcast equipment man is the research engineer or industry notable speaking at an ob-





1. The Talaria is GE's new color projector for closed circuit theater TV.  
 2. RCA's TR-3 TV tape recorder is designed for low-cost playback uses.  
 3. Angenieux-Zoomar Evershed Mark II zoom lens has ten-to-one zoom ratio.

4. Sylvania's "800" closed circuit TV camera has a vidicon "slave" unit.  
 5. Cinerama Telcan plans \$300 home TV recorder for mount on standard sets.  
 6. Ampex's VR-660 is one of a number of new portable video tape recorders.

7. Compact offshoot of RCA's big TR-22 quadruplex TV recorder is the new TR-4.  
 8. Detailed look into GE's PE-24, new 4-V transistorized color film camera.  
 9. MGM Telestudios' Gemini, TV-film camera coupling, eliminates kinescope.

10. TR-5, a small mobile unit, rounds out RCA's transistor recorder family.  
 11. Sylvania's ultra-portable "Newschief" camera sends TV signal a mile.  
 12. Ampex's \$30,000 Signature V entertainment unit features home video tape.

secure technical symposium or university award dinner on the things to watch for in television's future. The press reports the predictions, innocently but colorfully, and before long people call up to find out when the device "that feeds electrical waves directly to the human brain" will be ready.

In the light of what's "in store" for broadcast electronics 5, 10 or 20 years from now, today's advances pale in the eyes of the layman. But to those familiar with the drawing board-to-TV-station cycle of equipment, broadcast electronics is off into an important new era right now.

When scientists at Bell Telephone Laboratories first demonstrated the transistor in 1947, they set the electronics industry on a new course. A new kind of technology grew up, with transistors and other semiconductor devices the stars of the show. Transistor sales overtook receiving tube sales in 1962 both for replacement and for use in new equipment. And TV broadcast electronics in 1963 arrived full force in solid state transistorized equipment.

So far-reaching is the new technology in TV broadcast and allied equipment that John P. Taylor, manager of marketing services in RCA's big broadcasting and communications products division, told his sales force last month that "90% of present broadcasting equipment will become obsolete with RCA's 1964 line." The RCA "line" boasts 27 major new products spanning TV cameras, tape and film equipment, transmission gear, FM stereo items and general communications equipment—almost all of it transistorized and compacted into new designs.

In the opinion of many broadcast engineers, the high-

light of 1963 was the introduction of new solid state equipment. Roger E. Peterson of Jansky & Bailey, consulting engineering firm in Washington, D. C., cites RCA's TR-22 all-transistor TV tape recorder and TK-60A transistorized 4½-inch image orthicon camera as the two outstanding equipment advances of last year.

RCA is quickly following up with three "off-shoots" of its TR-22 tape machine, the TR-3, TR-4 and TR-5. The three units are fully transistorized, designed for color as well as black-and-white quadruplex recording. The TR-3 is a playback-only machine, the TR-5 is transportable, the TR-4 is a complete recording-playback system.

As its latest TV camera advance, RCA is now introducing the TK-42, a 4-Vidicon live color camera using the fourth channel for a monochrome signal. RCA compares it to the addition of black in four-color printing for a sharper, more detailed color picture.

General Electric, which re-entered the broadcast equipment line in a serious way last year after a general pull-back nearly a decade ago, also has introduced a transistorized 4-V color film camera, the PE-24. The fourth or monochrome signal, as with the RCA live camera, peps up the picture.

With their new transistorized equipment the broadcast equipment companies have a big new sales avenue opening to them. Business, admittedly, hasn't been really robust for a long time.

Equipment sales boomed in 1947 and later with the end of the station "frecze" in 1952. But when the new stations were built and most allocations filled, broadcast equipment



## *The plumbicon tube appears to be the next major advance for television cameras*

became essentially a replacement business. And replacement has been slow because, in the words of one equipment man, "broadcast gear has been built to last."

Short on new stations to supply, faced with equipment that's slow to wear out, the only opening left for the equipment manufacturers is upgrading present equipment, selling new, improved items. In short, not standing still.

Says RCA's John Taylor, "If we started out 1963 selling old type cameras, business would have been lousy. We introduced the TK-60 camera and the TR-22 tape recorder and they became our two best-selling items. Upgrading of this kind makes up more than half of our business today."

### **GE WILL PROVIDE NEW COMPETITION**

RCA, at the equipment game longest and hardest, is the front runner in the industry. The reappearance of GE, however, means some serious new competition. Marconi is another competitor in the studio and transmitter equipment line but the British company has the disadvantage of an overseas supply line, a factor which can turn away U.S. sales.

The RCA sales approach hinges on quality, high-priced deluxe equipment; compactness and portability without a sacrifice in quality. It claims, for instance, that its TR-22 tape machine is the best out. And at \$62,000 the cost reflects the claim. RCA also ties long-range saving on the part of its customers into its sales story.

Looking ahead on transistorization and miniaturization, RCA sees complete station equipment revampings. Where presently a station may have 40 racks of terminal or storage equipment, a completely transistorized setup may boil down to three or four racks, perhaps located right in the control room. The probable savings in maintenance, space and supervision may go a long way to amortize the cost of the new equipment.

The equipment men back in the early 1950's saw a bright future for UHF television and color broadcasting. But their hopes for boom markets in these two areas were premature. UHF, in competition with technically superior VHF, fizzled. Color has grown more slowly than expected. But now it's 1964 and both UHF and color are beginning to look attractive again.

GE began working up its 1963-64 equipment line over four years ago and made a basic decision to use modular and transistorized design. The company's Technical Productions Operation facilities in Syracuse, N. Y., are banking on an expected increased demand for UHF and color TV broadcast equipment.

Early last year GE announced a new line of UHF transmitters and introduced a new "zig-zag" panel antenna that provides a variety of radiation patterns to suit UHF coverage needs. RCA, too, sees the climate warming for a surge in UHF TV, is out with three new UHF transmitters in its 1964 equipment line. But both companies know that UHF is a slow growing field and they are not about to flood the market with UHF equipment. Demand will govern supply.

In color equipment, GE came out with its 4-V color film camera chain and also re-engineered its three image orthicon color studio camera.

The next advance in TV cameras seems to be nearing.

Last year the North American Philips Co. announced its entry into the TV camera field in the U.S. with the plumbicon tube, developed by its European associate, Philips of Eindhoven. The tube is described as a major advance in meeting television camera problems of size and light sensitivity.

The plumbicon is only three centimeters in diameter and 20 centimeters in length as compared to the four and a half centimeters diameter and 20 centimeter length of the standard image orthicon tubes currently used in American TV cameras. And the plumbicon is just slightly larger than the new vidicon tubes.

CBS is acting as adviser to Philips in the adaptation of a camera to house the plumbicon tube which will meet U.S. operational control specifications. CBS also is interested in the camera's use in color television and anticipates a three-plumbicon color camera approximately the size of a normal black-and-white camera (about 100 pounds) and a black-and-white camera as light as 40 pounds. (RCA's new TK-42 live color camera weighs 280 pounds.)

When developed, a color camera using the plumbicon tubes could be easily transported for on-location shooting in crowds and normally-lighted rooms where color cameras have not previously been practical. If the Philips camera proves practical, it could cut color production costs to parity with black-and-white. Extra lighting and air conditioning now needed for color would be eliminated. Philips expects to have the camera on the U.S. market "sometime" this year.

The trend to compactness and portability in TV cameras has been barreling ahead, its technology aided by crash miniaturization work done for the U.S. space projects and practical work in small closed circuit cameras.

ABC-TV has used what it calls a "press camera" on its *Wide World of Sports* program, an improvised umbilical-cord type camera which is essentially a standard image orthicon tube in a case which can be taken as much as 200 feet from its associated sync, power and amplifier components and attached to them by a single coaxial line.

Sylvania Electric Products last year introduced its "800" model "two-in-one" transistorized closed circuit TV camera weighing only 18 pounds. A removable vidicon unit may be used as a slave camera able to probe places inaccessible to the larger unit. The camera's detachable rear control panel permits remote operation up to 1,000 feet.

### **SYLVANIA'S NEW "NEWSCHIEF"**

Last month Sylvania introduced its "Newschief," a transistorized portable TV camera using nickel cadmium batteries. The unit weighs under 30 pounds, transmits video and audio signals up to one mile, was developed jointly with ABC-TV, which will use it on news and sports coverage. Similar RCA and European-manufactured units are also vying for network sales.

West Germany's Fernsch electronics is selling an ultra-portable camera, using a plumbicon tube, capable of transmitting a signal back "several miles" to a pick-up point. RCA's unit, designed for NBC-TV, is a strap-on metal harness affair utilizing microwave transmission that can throw a signal back to a receiving point several hundred feet away. A special antenna can increase the signal range



# What's up in New York? WABC-TV!

UP  
**133%**

**The Big Show**  
(Mon. thru Fri.)



ARB Oct./Nov. 1963 vs. 1962



*TV tape men have been turning more of their attention to home tape recording*

to about "20 miles." NBC has ordered eight of the RCA units for its 1964 political coverage.

The ultimate in portable cameras, using the principles of fiber optics, hasn't been reached yet. But TV operations men see the possibility of a system whereby only the lens of a TV camera is brought to the scene of an event; the picture is carried back to the electron gun at a remote location by way of a fiber optical line. Industrial and surgical-medical applications, however, probably outweigh the broadcast application.

Some of the most significant work in the miniaturizing of TV gear has been by Lear Siegler, California electronics firm. Lear three years ago produced an eight-inch long, two-and-a-half inch diameter, two-and-a-half pound TV slow-scan vidicon camera (one picture every two seconds, compared with 30 per second in normal telecasting). Its associated equipment, fully transistorized, weighs five pounds; a complete package costs about \$10,000.

The Lear Siegler camera has sent pictures back to earth from four space shots, including astronaut L. Gordon Cooper's 22-orbit flight last May. Pictures taken by Cooper were converted to regular commercial standards and fed to the TV networks. (Cooper originated 11 telecasts above Cape Canaveral with the camera. But the pictures were of poor quality owing largely to insufficient light inside the space capsule.)

In the television lens field, telephoto-magnification has been pushed to 80 inches (several of this focal length, of Japanese manufacture, were rushed to Washington last November and used for street views of President Kennedy's funeral procession). Lenses of this type, however, require fixed-focus cameras and get almost impractical in their inflexibility. Television Zoomar Co. in the U.S. now makes lenses ranging from 12 to 72 inches, but the accent seems to be more on intricate equipment.

Zoomar last year introduced the Angenieux-Zoomar, an all-purpose zoom lens with a ten-to-one zoom ratio in a range of 35mm to 14 inches. The lens makes it possible for TV commercial producers to zoom from a cover shot of three people to an area of 3 by 4 inches. The minimum focusing distance from lens to subject is only three feet and converters extend the range out to 57 inches for remotes. The basic lens sells for \$6,250.

In video tape equipment, 1963 brought a surge in portable, transistorized recorders. While RCA is staying with high-priced deluxe recorders, many of the smaller companies have begun marketing light, mobile units. (RCA showed one in 1960 but reportedly stirred no interest.)

Ampex Corporation last year began production deliveries on its big VR-1100 (all transistorized Videotape television recorder for broadcast studios) but pared down size and weight with two other new "slant track" units: the VR-1500 portable closed circuit TV recorder for general, non-broadcast use, and the VR-660, a 97-pound, \$14,500 portable Videotape recorder for broadcast use (similar in design to the VR-1500 but producing recorded pictures which meet FCC standards for broadcasting).

Ampex late last year also placed its "Minicruiser" on the market, a complete mobile Videotape TV recording center in a compact Studebaker Wagonaire station wagon. Included in the sliding roof-auto is a VR-660 broadcast

Videotape recorder, a vidicon camera with zoom lens and 200 feet of cable to permit camera work away from the cruiser, a communications system for cameraman and recorder operator and an 8-inch preview monitor.

Machtronics Inc. also brought out two portable TV tape machines with Storer Programs Inc. holding exclusive distribution and sales rights. The Machtronics MVR-11 and MVR-15 may be used on the air, using normal equipment found in most TV stations. Both models are suitcase size and can be plugged into any standard 110-volt AC outlet.

The MVR-11 weighs 68 pounds and sells for \$13,850. The MVR-15 is 78 pounds and costs \$15,750. ABC-TV has been using the MVRs extensively for sports coverage, sometimes coupled with the Sylvania 800 hand camera.

**AN "OFFICE-SIZED" RECORDER FROM SONY**

The Sony Corp. of America, aiming outside the broadcast field, brought out its "office-sized" video tape recorder and player, the PV-100, designed for installation at advertising agencies. Uses: the screening of taped commercials, internal production and recording off the TV screen. (Tape commercials produced for broadcast must be copied on the Sony for playback.)

The PV-100 is all-transistor, weighs 145 pounds, costs "less than \$12,000." RCA is similarly out after the ad agency trade with its TR-3 (\$19,500) tape playback-only machine. The RCA unit, however, can play back programs and commercials taped for broadcast without re-taping.

Ad agency men have long considered the kinescope—a "hot print" off the TV tube—the last remaining obstacle to commercial production by tape. Film prints of tape commercials are used by advertisers in markets not equipped with tape recorders. But advertisers and agencies, while generally satisfied with tape for major markets, have been unhappy about using kinescope in non-tape markets.

Early last year MGM Telestudios acquired exclusive rights to a tape-film system developed by Warren R. Smith Inc., a Pittsburgh motion picture laboratory, that eliminates the need for a kinescope for filmed prints of taped commercials and programs.

The system, called "Gemini," consists of an RCA TK-60 TV camera which shares its lens with a 16mm motion picture camera mounted beside it. A "beamsplitter" device lodged behind the lens splits the light before it enters the camera, thus allowing simultaneous operation on video tape and 16mm film. (Kinescope production required that the image pass through two cameras, creating a distortion of the original picture.)

TV tape men, well entrenched in the broadcast market, have naturally been turning more and more of their attention to home TV tape and the TV family of the future which might want to start tape libraries of their favorite shows or even go into home television production. Almost every company producing tape and tape equipment has a home TV tape project in a development stage, many of them coupled with closed circuit cameras.

RCA demonstrated a "hear-see" tape machine and home camera rig in 1956. It sold about 1,000 units several years later, had to take more than half of them back. It obviously wasn't perfected.

Today Minnesota Mining & Manufacturing, the giant in



# What's up in New York? WABC-TV!

UP  
**104%**

**The Big News**  
(6:30 p.m. Mon. thru Fri.)



UP  
**133%**

**The Big Show**  
(Mon. thru Fri.)



ARB Oct. /Nov. 1963 vs. 1962



## *New recording systems, perhaps better and cheaper than tape, are now in the labs*

magnetic tape supply, has a home video tape recorder in the research and development stage. Ampex is starting to market its VR-1500 recorder as a home unit and the Nottingham Electronic Valve Co., with Cinerama Inc. as a developer-investor, is introducing its Telcan recorder in the U.S.

Ampex's Signature V "home entertainment center" combines portable Videotape recorder, color TV set, AM-FM-multiplex stereo tuner and automatic record turntable, two microphones, audio tape recorder and a small vidicon television camera with tripod. Everything glitters in an elegant oiled walnut cabinet. The complete unit price tag of \$30,000 isn't getting many customers but it is getting Ampex the publicity it is obviously after for home Videotape. [See "Focus on Business," TELEVISION MAGAZINE, October 1963.]

Less ambitious than Ampex in the way of "home entertainment" refinements, but more reasonably priced, the Telcan home TV recorder may sell for around \$300. Demonstrated in England last August and brought to the U. S. late in 1963 through Cinerama Telcan, a company formed by Rutherford Engineering Partnership (Bermuda-based affiliate of Nottingham Electronic Valve) and Cinerama, Telcan is now being adapted for the American market.

A major problem has been converting Telcan for the 525-line system used in the U. S. from its original design based on the British 625-line system. Cinerama expects to have Telcan ready for the U. S. market by mid-year and hopes to sign an American manufacturer to produce it.

Telcan is capable of recording off the air or off a home TV camera, a 12-pound, \$200 item which Telcan also hopes to market. The Telcan works in tandem with a regular TV set but a television serviceman would be required to install the recorder. A simple recording head design is largely responsible for keeping the unit in the consumer price range.

But Telcan may have competition even before it gets started. Fairchild Camera & Instrument Corp. also intends to enter the consumer TV recorder market with a model expected to be priced close to \$300.

While magnetic TV tape is today a standard broadcast product, and soon to be a home product also, new recording possibilities are in the laboratory. They seem to be still years away but they may prove better than tape, and cheaper. Magnetic tape is an expensive item, and keeping a well-used studio recorder in tape can cost as much as the recorder itself in a few year's time.

General Electric has been working with a system called thermoplastic recording for over two years. Invented by Dr. William E. Glenn Jr., a physicist at the GE research laboratory in Schenectady, the system is described as capable of concentrating 100 times as much information in a given space as magnetic recording. It combines many of the advantages of magnetic recording and photography and goes beyond either.

In the new system, an electron beam, modified by the information to be stored, traces a pattern of electrons on the surface of a plastic tape. The tape is temporarily softened by heat. As the surface melts it is deformed or wrinkled by the forces developed by the electron pattern.

When the plastic cools and hardens, the wrinkles are

frozen on the surface. The entire process can be completed in less than one-hundredth of a second. Pictures can be recorded in color or black-and-white, and can be projected immediately without chemical processing. The tape can also be erased and reused.

A picture can be played back or projected by means of a special optical system that passes light through the wrinkle patterns. Information stored on the tape can also be "read out" as an electrical signal.

GE plans further development work before producing equipment or licensing others to manufacture it. Applications suggested: "instant" movies, reproduction of television broadcasts, business information storage.

The broadcast equipment manufacturers, of course, are supplying many groups outside the commercial broadcast field. Educational television stations are a small but growing market for basic equipment. Industrial closed-circuit TV is another market. Pay TV groups also loom as business potential, and last year two notable advances were made in equipment for closed-circuit theater TV.

Early last year General Electric announced a new TV receiving system which permits the projection of TV pictures onto theater-size screens in color as well as black-and-white in much the same way as movies on film are projected. The projector, christened the Talaria, was contracted for by National General Corp., operator of 220 movie theaters.

Talaria was demonstrated publicly last November and NGC this year plans to use the projector in a nationwide theater TV network featuring such fare as the Metropolitan Opera, Broadway show openings, concerts, sporting events and original programming.

The claim for Talaria is a picture with brightness (the basic problem with older projectors was the inability to throw enough light), high contrast ratio, geometric accuracy and color fidelity that compares favorably with color film.

The GE projector is similar to a standard motion picture projector in that it uses a high-power light source and a system of lenses to direct the light beam which, in the case of motion pictures, passes through the film to produce an image on the screen.

### **USES CONTROL LAYER INSTEAD OF FILM**

The GE system, however, does not use conventional movie film but a thin transparent layer of a viscous control fluid. This control layer acts in the same fashion as the phosphor face of a conventional TV receiving tube. An electron gun continuously scans the surface of the control layer. But instead of producing a picture directly on the layer, as it would on the face of the TV tube, the electron beam in the system causes the layer to control the light so as to project the picture onto the theater screen.

The key to the new projection system has been the development of the special control fluid, reportedly the result of GE's thermoplastic recording research. Other factors include a light gathering system utilizing the very high light output of a 5 kw xenon arc lamp, and a simplification of the projection optics wherein all three primary colors are projected with only two output light beams.

NGC's president, Eugene V. Klein, has said Talaria equipment will initially be leased, with programming being



# What's up in New York? WABC-TV!

UP  
**104%**

**The Big News**  
(6:30 p.m. Mon. thru Fri.)



UP  
**133%**

**The Big Show**  
(Mon. thru Fri.)



UP  
**40%**

**7 O'Clock Shows**  
(Mon. thru Fri.)





*A satellite-to-home broadcast system is possible, but 10 to 20 years in the future*

fed over AT&T lines to subscribing theaters on a telephone wire network. Outright purchase price of the equipment would be \$95,000.

NGC and Talaria already have competition in the closed circuit network theater field (boomed as a "breakthrough" on a new show business frontier and a "head start" over home pay TV) with the Eidophor color projector brought out last year by Theatre Network Television.

The color Eidophor, developed by TNT and Philips of Holland and distributed exclusively by TNT, is a full simultaneous color system which has three lenses transmitting each of the primary colors. The projector is capable of filling a screen measuring 50 by 38 feet. Black-and-white Eidophors have been used by TNT to put over some 75 theater TV shows already, including the recent National Football League championship game.

Any number of special equipment items were introduced in 1963, although many were not necessarily "new" in concept. Woodward Research Corp., a small firm in Herndon, Va., developed and produced a cordless microphone which has practical broadcast application where mobility is necessary. The Woodward "Tally-Ho" has a thin wire loop acting as an antenna, covers up to 500 feet. Minatronics Corp. of Pittsburgh also came out with an eight-ounce wireless FM mike with a range of over 200 feet.

While transistors can give these mobile items a new compactness, the detached idea is nothing new. Cordless mikes were being used in radio 20 years ago, battery operated with bulky transmitter packs.

**DISADVANTAGES OF MINIATURIZATION**

The trend to miniature equipment in some areas, according to many practical engineers, may be reaching the point of diminishing returns. Compactness is often gained at a loss in quality, performance sacrificed for mobility or easy storage. Often it will take as many or more people to operate a scaled-down piece of equipment as serviced its ancestor. And many unions, when manpower saving looms, will not give an inch to progress.

The television equipment future turns on many hinges—space communications, new TV transmission systems, new ways of doing dozens of broadcast jobs. None of it really seems slated for practical completion in this decade.

Six communications satellites have been put into orbit by the National Aeronautics & Space Administration since November 1961. And since the first U.S.-to-Europe TV transmission via Telstar I in July 1962, the three TV networks have made frequent use of Telstar and Relay satellites. Trans-Pacific telecasts to Tokyo began last November and live TV coverage of the 1964 Olympics in Tokyo is on tap. But there's a long way to go for worldwide TV on a regular basis, both in technology and in ground rules.

While a private space communications company, Communications Satellite Corp., was chartered last year to work toward a U. S. space communications system, Comsat has not yet decided exactly what sort of a system its circuits will be. But radio and TV broadcasting from satellites to home receivers is already a world study topic.

Speculating about a satellite-to-home system of broadcasting last year, Leonard Jaffe, director of NASA communications systems, felt that the kind of satellite needed is at least

a decade away, "and perhaps as much as 12 to 20 years." The reasons involve power and stabilization of the satellite.

"The battery-and-solar-cell type of power supply which we now use in spacecraft," explains Jaffe, "limits the power output of the satellite transmitter to a few watts—10 watts at the most. The problem of stabilizing the satellite in space limits us to moderately directional transmitting antennas on board the satellite. These two limitations dictate that our ground stations be as large, complex and costly as they are today.

"Obviously," Jaffe continues, "the average home radio or TV receiver falls far short of any capability to receive usable signals from satellites as we know them today." When the power capabilities of satellites are raised to "many kilowatts," when the satellite can be stabilized with enough precision to permit use of highly directional antennas and when such antennas can be erected in space, "only then can we begin to think seriously of a satellite to carry programs directly into individual homes," Jaffe declares.

There are other uncertainties. The needs of intercontinental broadcasting are largely unknown. Present common carrier satellites like Telstar, Relay and Syncom, all experimental, fill limited needs. What to put on a worldwide TV system, language and time barriers, line standards, political policies, etc., all have to be ironed out. Already Britain and France have announced plans for charging the U.S. TV networks fees for the use of their space ground stations on Telstar and Relay service.

But broadcasts from space to home are seen as "possible." Robert P. Haviland, satellite and space engineer with General Electric, contends that a 500-pound Syncom-type satellite using 10 kw radiated power could cover one entire continent with direct broadcasts to home receivers. He has estimated the cost at from \$200 to \$500 million for three Syncoms in a worldwide system. RCA engineers have also made studies on direct broadcasting from space and think it is technically possible.

The job facing the equipment men is immense. Called for in the future space broadcast system are satellites weighing 500 to 1,000 pounds. American communication satellites have up to now weighed less than 200 pounds and have radiated not more than 10 watts. And to get the big payloads up means more powerful rockets of the still unproven Saturn class, and first call on them is for the military. Space broadcasting to the home is not "around the corner."

Nearer perhaps is the transmission of electronic signals by means of laser light beam, essentially the conversion of electric current directly into "coherent"—highly organized and monochromatic—infrared light. Light amplifying devices could replace today's broadcast relay systems. But again, no one is betting on overnight practical broadcast progress. And existing systems of coaxial cable and microwave are solidly entrenched.

RCA, GE, IBM, General Telephone & Electronics, Eastman Kodak, Westinghouse Electronic Tube, Ford Motor Co. and dozens of others have been working for several years on laser application. The communications potential is clear.

Ultra-short laser light waves are at frequencies thousands of times higher than radio waves. As a result, they can carry many times as much information as radio and TV



# What's up in New York? WABC-TV!

UP  
**104%**

**The Big News**  
(6:30 p.m. Mon. thru Fri.)



UP  
**133%**

**The Big Show**  
(Mon. thru Fri.)



UP  
**40%**

**7 O'Clock Shows**  
(Mon. thru Fri.)



UP  
**29%**

**Best of Broadway**  
(Sun. thru Sat.)



ARB Oct./Nov. 1963 vs. 1962



**ON AND OFF THE DRAWING BOARD** *continued*

waves. Theoretically, a single laser beam can carry as much information as all the radio, microwave and TV channels in use in the U.S. Putting messages on laser beams has been a hard trick, but it is being done.

Last year, for the first time, laser scientists succeeded in changing the characteristic red light produced by lasers (ruby crystals producing light beams only in the red or infrared frequencies usually had been used in lab work) into different colors or frequencies. And the way opened for laser beams to be controlled just as the microwave frequencies used for telecommunications are.

The lab men are now running in many directions with laser light and communications application advances almost every month. Early last year RCA demonstrated its "Lasecon," an electron tube which converts light beams into electrical signals. The tube can handle several hundred TV signals simultaneously over a single light beam and beams can be transmitted over interplanetary distances.

RCA Laboratories soon after this announced that it had developed a new method for controlling light emitted by solid-state lasers, making possible their use in communications systems. The technique, which involves a magnetic method for turning, modulating or pulsing light inside the laser crystal before it is emitted, "promises to make practical new high-capacity communications systems that can be tuned over the widest spectral range ever achieved."

The experimenters seem to be changing the technical

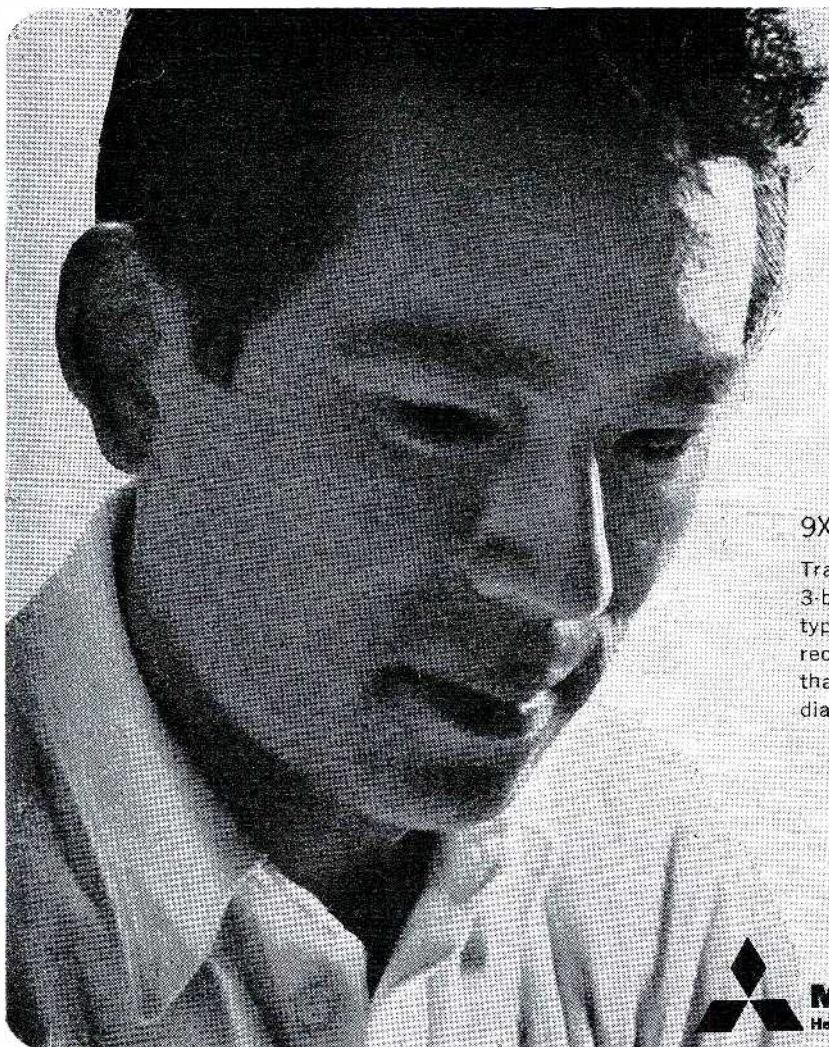
world of television as it is known today—at least in their lab work and technical papers—and one of their most rousing "projects" is in the area of spectrum-saving, developing a new standard of TV transmission.

One exciting possibility for TV of the future is digital TV. It could, say the research men, double the present available TV channel space and make it possible to transmit and receive twice as many TV programs as today—perhaps an overwhelming idea to TV creative men straining to fill what time is presently available.

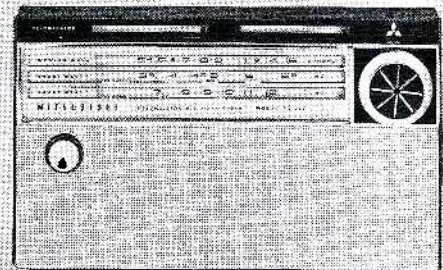
One method of digital TV has been developed by Ball Brothers Research Laboratories Corp., Boulder, Colo., a subsidiary of the Muncie, Ind. glass jar maker. It is being manufactured and is in use by the U.S. military.

The Ball Brothers' system used 20 million or more "bits" per second on a standard video bandwidth. The present commercial system, known as "analog" by engineers (it flows from the beginning to end as contrasted to digital which reports only separate items), is converted to dots or bits at the transmitter. These are broadcast using a pulse modulation transmission. The bits are reconverted into the regular system at the receiver and displayed on the receiver screen as usual. Devices to make the changes at the transmitter and receiver are needed.

The advantages claimed for the digital system: closer spacing of TV stations because the system reduces co-channel interference; a better picture because pulse modulation



## Living Sound by Mitsubishi



9X-242

Transistor radios are a Mitsubishi specialty. This 9-transistor, 3-band (MW, SW<sup>1</sup> & SW<sup>2</sup>), superheterodyne radio boasts a mesa-type high frequency transistors for highly stabilized short-wave reception and sensitivity, transistor-controlled illuminating lamps that act as a tuning indicator, plus a push-button controlled dial light.



FX-955



6X-515



**MITSUBISHI ELECTRIC CORPORATION**

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



# WABC-TV is up in New York!

## Here's why:

The spectacular ratings increases of the shows mentioned on the preceding four pages give you a pretty clear notion of what's been happening at WABC-TV during the past year.

Why are so many more viewers watching WABC-TV? Obviously, they like what they see on Channel 7. Programs like The Big Show, The Big News, 7 O'clock Show and The Best of Broadway are what the public looks for and likes.

WABC-TV offers a balanced schedule of entertainment, news and informative public affairs programming to the people who live in the many communities that make up the greater New York metropolitan area. Like every good citizen of these communities, WABC-TV takes an active interest in community affairs. Programs such as New York, New York...Page One...The Les Crane Show...Editorial Opinion deal specifically and significantly with New York area projects and problems.

A dynamic interest in public affairs, popular entertainment and news programs and the exciting new shows of the ABC Television Network are among the reasons WABC-TV is moving up fast in New York.

**WABC-TV NEW YORK** 

The data used herein are estimates from the October-November ARB 1963 vs. 1962. They are subject to limitations of sample size and other qualifications which are available on request.



is more resistant to man-made and natural interference; better picture quality in fringe areas because a receiver need only recognize a pulse and not the exact amplitudes, as in the present system.

Digital TV also claims that its synchronization markedly increases the vertical resolution of the home picture (now one of the weak points in picture quality). An improved vertical resolution would improve the overall definition of the whole picture and Ball Brothers is working on a system to incorporate this advance in present TV standards.

Pulse modulation proponents stress that the system can create a significant reduction in bandwidth through the use of a storage device to retain those portions of a TV picture which are static and unchanging for significant periods of time.

In a baseball game, for example, the playing field and the stands do not change during the course of the game. Yet each picture transmitted by TV cameras today repeats this scene over and over. Ball Brothers and others are reportedly working on a "memory" method to store static scenes for

**The Dollars Behind a TV Signal**  
(Cont'd.)

When TELEVISION first surveyed WWJ-TV's engineering investment the station had spent

**\$2,645,890** for

TV Equipment .....	\$2,041,953
Studio & Transmitter Maintenance .....	\$ 573,096
Lighting Equipment .....	\$ 30,841

**In 1962 and 1963 it added**

**\$138,752** for

TV Equipment .....	\$ 28,571
Studio & Transmitter Maintenance .....	\$ 106,252
Lighting Equipment .....	\$ 3,929

**In 1964 and 1965 it will add**

**\$1,236,726\*** for

TV Equipment .....	\$1,234,726
Lighting Equipment .....	\$ 2,000

**For a grand total from 1947 to 1965 of**

**\$4,021,368\***

\*Not including Studio & Transmitter Maintenance for 1964-65

**H**OW MUCH does it cost to equip a major market television station to get it on the air and keep it there? When TELEVISION MAGAZINE explored the question two years ago ("The Dollars Behind a TV Signal," April 1962), the high cost of station equipment living was clear in a year-by-year accounting from wwj-tv, NBC-TV's primary affiliate in Detroit. From March 1947, when it went on the air, through 1961, wwj-tv had spent \$2,645,890 for major equipment and maintenance.

The wwj-tv engineering story, of course, has no real ending. Each year brings new expenses. In 1962, wwj-tv spent \$83,762 for TV equipment, lighting, studio and transmitter maintenance. Last year the equipment and maintenance bill came to \$54,990.

Last October, The Evening News Association, owner and operator of wwj-tv, announced a replacement, expansion and equipment modernization program for its TV station that will pretty much take care of its equipment spending for 1964 and 1965. Price: \$1,236,726.

wwj-tv hasn't skimmed on its facilities. It is a "custom installation," which means it has gone in for high-quality engineering, special equipment not always found in the catalogues. It is color-equipped, up-to-date in all equipment respects. Some of its engineering and equipment milestones:

- A \$2 million, three-story studio and office building constructed in 1951-52.
- A new transmitter and transmitting site built in 1954 at an overall cost of \$1 million.
- Conversion to network color in 1954, local film color in 1955, a cost factor of better than \$152,000.
- A custom-built mobile remote unit purchased for \$75,000 in 1961 and outfitted with another \$73,817 worth of TV mobile equipment.

Much of wwj-tv's present equipment and plant will become obsolete in the modernization drive now under way. When the technical renovation is completed late next year, wwj-tv will retain only two major pieces of equipment,



the length of the program. When scanning is done, new pictures would be compared with old ones in the memory device, and only the new information would be transmitted. Home receivers would also contain a memory device.

The bandwidth required to accommodate all the information needed for the new kind of TV picture could be cut to one-twentieth of the present 4.5 mc. Some engineers estimate that only about 30% to 45% of the spectrum space now necessary would be used.

To the average broadcaster, of course, it's the present that counts. He wants a better studio camera or a transmitter that will give him a better signal, not a new system

of television. And arguments of all kinds can be raised against many things today in the laboratory. Laser light beams have a stiff interference problem in fog. Who needs a detachable camera lens that can be taken down a narrow, 400-foot tunnel?

But it's been only 50 years since the basic electron tube ushered in the era of radio broadcasting. A lot has happened since that wouldn't have unless somebody said, "I have an idea." The ideas have come fast in the television broadcast equipment business, and if it takes a while for them to be translated into practical being, they eventually make it. END

twin Ampex video tape recorders purchased in 1959 for \$138,141.

The overall transition to new equipment has been planned on an exact phase-in, phase-out schedule that will see the station remain on-air with present equipment until the new gear is completely installed and operational.

Some of the major items on the list of new equipment: eight 4½-inch studio image orthicon camera chains, \$220,223; two 4-V color film islands and associated projectors, \$146,810; two monochrome film islands and projectors, \$54,956; master control audio and video switching system, \$143,523; studio video switching system, \$87,370; two colorized video tape recorders, \$161,650.

Additionally, the redesign package includes these smaller ticket items: a vidicon live camera chain, \$14,434; pulse generating and distribution, \$21,532; video monitoring equipment, \$25,024; studio control room audio systems, \$22,140; communications and intercommunications equipment, \$11,204; cabinetry, \$15,138; clock system, \$7,722; cable, hardware and shipping, \$17,000; test equipment, \$6,500, and lighting equipment, \$2,000.

In addition to equipment, wwj-tv will spend \$215,500 for architectural work in the redesign of its master control room, film projection room and video tape areas. Installation and system engineering is estimated at \$64,000.

The wwj-tv modernization program has a number of hard core reasons behind it. A lot of wwj-tv equipment, operational for many years, is due for normal replacement. There is also the need to follow broadcast equipment's technological advances, update with a "new breed" of sophisticated items such as transistorized control apparatus.

But primary in wwj-tv's equipment updating is immediate need. The station, operating with a heavy load of locally produced programming, is utilizing its existing facilities at peak capacity. It needs more. (Of the 48 hours and 45 minutes of local time available to wwj-tv each week, the station devotes 30

hours and 45 minutes—63% of its local time—to local production. Local specials and public service projects tax facilities even further.)

Upon entering its new \$1.2 million engineering phase late last year, wwj-tv's equipment and technical on-air expenses from 1947 through 1963 amounted to \$2,784,642. The figure does not include the cost of the studio building or other non-technical items which in themselves add up to sizable amounts.

Bulb replacement for studio lighting, for example, is not incorporated into wwj-tv's annual spending totals since the "lighting equipment" category includes only capital expenditures for permanent fixtures. But in 1962 the station purchased more than \$2,500 worth of bulbs for set illumination, spent a similar amount last year.

While normal lamp life is approximately 1,000 hours, wwj-tv removes all bulbs after 750 hours to insure against on-air failure and sub-standard illumination. The cost of a single 1,000 watt Fresnel "spot" bulb is \$8.50. A 1,000 watt "scoop" light costs \$3.50.

Another expense not included in the "lighting equipment" category is for lighting maintenance. This involves replacement of such wear-and-tear items as cable, connectors, dimmers and switches and annually amounts to approximately \$1,200.

The purchase of video tape, a substantial annual item, is included in the classification of "all TV equipment." In 1962, the combined cost of video tape was \$9,087; in 1963 it was \$7,576.

The Detroit station feels that the most significant purchases, although not the most costly in the new equipment list, are the two colorized video tape recorders (at \$161,650). The new tape equipment, with associated facilities, nearly doubles wwj-tv's local live and live-on-tape production capability, puts it close to its goal of producing all non-network programs itself.

"The production advantages of the new tape equipment are enormous," says wwj-tv general manager James Schia-

vone. "But," he adds, "aside from the merits of any one element of our expansion program, the overall effect will be a superior product for Detroit viewers."

It costs a heap to keep wwj-tv's signal going out to those viewers. Besides equipment expenses, the station has to meet a payroll, pay programming expenses, plant and maintenance, circuit and line charges, selling expenses, film buying costs, promotion and merchandising, fees to such groups as ASCAP, BMI and to such industry organizations as NAB, TvB and TIO, news department costs, plus dozens of other expenses.

But on the basis of broadcast engineering hardware alone over the last 17 years, wwj-tv has spent a total of \$2,070,524 on TV equipment. Figured in this is a \$1,273,927 expenditure on major equipment costing \$500 or more.

The 17-year studio and transmitter maintenance expenditure comes to \$679,348, lighting equipment another \$34,770. The grand total: \$2,784,642. When its new equipment order and related costs are taken into consideration, the figure soars to \$4,021,368.

Projected ahead, by the time wwj-tv is 20 years old in March 1967, it will have spent nearly \$4.5 million just to stay on the air. The dollars behind a TV signal add up. END



**Planners** • (L. to r.) Allen G. Sanderson, chief engineer; Edgar J. Love, engineering manager; James Schiavone, general manager; Franklin G. Sisson, wwj-tv station manager.



**"SUPERLATIVE**...Theodore H. White's best-selling book, 'The Making of the President – 1960,' was fashioned into a superlative television documentary told both in absorbing visual terms and in Mr. White's own prose of skillful understatement."

— JACK GOULD — *New York Times*

**"MOMENTOUS**...a television achievement. One of the great programs of 1963 or any year. A remarkable slab of history, perhaps the most remarkable in electronic journalism."

— CECIL SMITH — *Los Angeles Times*

**"SPELLBINDING**...90-minute political blockbuster."

— DWIGHT NEWTON — *San Francisco Examiner*

**"EXQUISITE** recapitulation of that memorable year...One of the television events of this or any season."

— RICK DUBROW — *United Press International*

**"BRILLIANT** TV adaptation of the book. I'm certain will be among the season's most talked about shows."

— BERNIE HARRISON — *Washington Evening Star*

**"STUNNING**...superb...a fantastic contender for Emmy Awards. This was television for the history books."

— REED PORTER — *Hollywood Reporter*

**"MASTERFUL**...It should be rerun until every adult American sees it. All of its elements woven with extreme skill. Immense stature."

— ROBERT J. WILLIAMS — *Philadelphia Evening Bulletin*

**"WONDERFUL**...deserves the attention of every viewer with an interest in politics, history or famous men...a fine contribution to the understanding of the main elements of campaigns for the nation's highest office. The documentary has a permanence about it."

— LAWRENCE LAURENT — *Washington Post*

**"EXCELLENT**...THE MAKING OF THE PRESIDENT is a film document which will be viewed again and again by generations to come. Outstanding..."

— ANTHONY LaCAMERA — *Boston Record American*

**"SUPERB!"**

— ARTHUR E. FETRIDGE — *Boston Herald*

**"SPECTACULAR**...the most talked about, most memorable and most worthy of this year's television programs."

— ERNIE KREILING — *Santa Monica Outlook*

**"OUTSTANDING!"**

— BEN GROSS — *New York Daily News*

**"MAGNIFICENT**...superbly captured the drama and excitement of that fierce campaign..."

— PERCY SHAIN — *Boston Globe*

**"ENTHRALLING**...packed with drama, excitement, humor, yes, even suspense...memorable."

— HARRY HARRIS — *Philadelphia Inquirer*





# The Making of the President 1960

*Based on Theodore H. White's Pulitzer Prize-Winning Book*

*Produced and Directed by* **MEL STUART**

*Written by* **THEODORE H. WHITE**

*Narrated by* **MARTIN GABEL**

*Music by* **ELMER BERNSTEIN**

**A DAVID L. WOLPER PRODUCTION**

(IN ASSOCIATION WITH ABC NEWS)

*Televised December 29, 1963 on the ABC Television Network*

*Sponsored by the Xerox Corp.*



## The HEW program scrupulously observes the state as the unit of education

primarily because of local indifference. The channels were in College Station, Tex.; Weston, W. Va., and Eugene, Ore. All were VHF and thus hard to save.) It was NET that dealt with the FCC, with Congress, with everything governmental that threatened or promised. Overnight, it all disappeared in accordance with the Ford grant. (It is believed that a forthcoming congressional investigation into foundations prompted the Ford Foundation to insist on divestment of anything that smacked of lobbying.)

"When we picked ourselves off the floor," said one eastern ETV man about the suddenness of the event, "we decided that in the long run we will not be sorry that NET is out of Washington. We're just sorry Ford never heard of 'phasing out'—that no provisions were made to fill the gap while we found another way to handle these activities."

Another way was found. At the end of 1963 the ETV stations agreed to become a semi-autonomous division of the National Association of Educational Broadcasters (NAEB). They can (and no doubt will) assess charges to support activities related to regulatory agencies, congressional committees, etc. How well the new set-up will work should become clear by the end of the year.

**Item:** Washington is also the focus of another vital element in ETV's 1964. What of the \$32 million federal funds for ETV administered by the Department of Health, Education & Welfare?

HEW awarded the first five grants under this program in August 1963. They totaled \$858,952. At the end of November, HEW tallied the requests on file and found they came to \$6,347,877. Congress appropriated \$6,500,000 for the project's first full fiscal year plus \$1,500,000 for the partial fiscal year before.

Needless to say, it is not often that appropriations exceed demands, and one HEW man expressed the opinion that Congress might sense "a lack of urgency" if requests did not pick up. And this in turn might influence the appropriation for the next year.

Of the filed requests, 20 are for station activations—for a total of \$3.7 million; 18 are for station expansions—for a total of \$2.6 million.

When asked why requests for the HEW funds are slow, several ETV leaders disagreed that "slow" was the proper word.

"Twenty applications for new stations? Slow?" scoffed one. "ETV's station growth rate has been between five and 12 new stations a year since 1953 (see chart page 52). The stations in existence were activated where the communities

involved showed enough interest to support them financially. Setting up a station is nothing compared with the cost of operating it from then on. HEW funds are for equipment, not for operations. The danger is that with these funds available, stations will come into existence that are not really ready to do a proper job. And weak ETV stations pull down the ETV concept."

(Just before our presstime, HEW made another tally and found that requests had jumped to \$8.4 million. Thus the \$8 million appropriation was finally exceeded. The latest figures include 23 applications for new stations; 25 applications for expansions.)

To Eastern ETV men, one of the aggravating limitations on the HEW funds is that only 15% of a grant can go towards interconnection. EEN'ers are convinced that AT&T engineered this limitation, to prevent stations from building private microwave interconnections.

Dr. John W. Bystrom, a tall, 42-year-old Minnesotan who oversees the \$32 million program as assistant to the Undersecretary of HEW, expressed amazement when told this version of the 15% limitation.

### A FEAR OF CENTRALIZED EDUCATION

"You're wrong," he told EFN representatives. "The record of the congressional debate at the time shows that the limitation on interconnection was based on a fear of centralized education. There were congressmen who were convinced that the whole ETV business was a plot by the Office of Education for a centralized curriculum."

In fact, the HEW program is built on a scrupulous regard for the state and locality as the traditional units for education. HEW funds must be matched, dollar for dollar, by non-federal funds. HEW funds buy equipment, but local managements must put up the buildings. And HEW stays out of programing.

Not only has ETV not brought about a centralized curriculum, but the exchange of in-school TV courses has been slower than anyone dreamed it would be. The school committees that decide what courses shall be produced on their ETV stations each year have a way of rejecting series produced by other ETV stations as "not right for our needs." Boston and New York are exchanging school courses this year, but the practice is not common.

A spectacular exception is *Parlons Francais*, French lessons by Madam Anne Slack, presently being televised to 2,250,000 students in some 51 television areas. Madam Slack's programs are an

interesting case study in the financial side of ETV.

The story began 11 years ago, in Schenectady, N.Y., when Anne Slack, a native of France and a war bride, was chosen to teach a French course on WRGB. Six years of TV lessons later, Mrs. Slack joined the Modern Language Project of Boston to help create *Parlons Francais*, a course in conversational French for elementary school pupils.

Her first year's lessons were done live on WGBH-TV in Boston, but were taped as she did them. These tapes were repeated the following year and she gave another year's level of lessons live. By 1961 three years or levels were being televised in Boston.

On a suggestion by the Ford Foundation, the Modern Language Project sought out a commercial organization to put a revised version of *Parlons Francais* on film so that lessons could be shown on TV throughout the country and placed in film libraries everywhere. Borden Mace, president of Louis de Rochemont Associates, film producers in New York, saw the possibilities. He went to textbook publisher D. C. Heath of Boston. The result was Heath de Rochemont Corp. of Boston.

Today, Heath de Rochemont has close to \$3 million invested in *Parlons Francais*. The investment includes the filming of 122 student lessons, and 16 teacher preparation films — roughly equivalent to 23 feature length movies. It also includes collateral material: teachers' guides, recordings for teachers and for children, activity books for children. Structural linguists worked with the company in planning the lessons; Bil and Cora Baird designed a family of French puppets to perform in them; many scenes were filmed on location in Paris.

Heath de Rochemont believes the pay-out period on the investment is five years, and that it will break even some time this year.

The return comes in selling sets of the filmed lessons, (\$5,400 for each level), in the fee that stations must pay to run the film (\$500 for each level being run), and in the sale of the supply material to the schools. The Denver schools spent some \$50,000 for materials to supplement the French program. (The National Defense Education Act—NDEA—pays up to 50% for non-textbook materials in science, math and modern languages.)

NET has a seven-year agreement, which ends in 1965, with the project to distribute the lessons as an extra service. NET affiliates, like non-NET stations, have had to pay the fee for running the program. But they get the film free.

"Madam Slack has been a hit at \$300



a series from NET. But when our rights run out and we have to pay thousands of dollars to Heath de Rochemont for sets of film, will the program be a hit or a miss?" asked one NET affiliate.

The real profits may well come in the foreign market, which has just begun to be tapped. Canada, England and American Samoa are all presently experimenting with the Slack lessons.

On the basis of the French success, the producing company has begun a similar series of Spanish lessons, which have already been sold to eight TV areas in Southern California, Arizona, Oregon and North Carolina.

The results of these programs have encouraged Heath de Rochemont to plan moves into other subject areas. Music and art courses are next on Mr. Mace's list. Note, however, that music and art are not on the National Defense Education Act's list. Will school systems be able to afford the materials needed for such courses without NDEA's help?

Whether Heath de Rochemont can duplicate its own financial success in other subject areas, whether any other commercial firms decide to compete in the TV lessons field, whether in-school programming will eventually "go national" with professionally-produced series are questions that are of less interest to commercial broadcasters than to educators. But these matters, too, will shape the future of ETV.

**Item:** ETV's union problems—specifically its jurisdictional dispute with AFTRA—looked capable of settlement at the time this article was being prepared.

"We have never felt that performers should not be protected by their union," explained NET's John White. "But neither do we feel that specialists—such as professors—should be forced to join a talent union."

While the jurisdictional dispute remained unsettled, AFTRA members could not appear on ETV programs. "So we have had to avoid dramas and programs with that type of talent—for example, Dave Garroway on a science show. We have drawers crammed with ideas that we want to do when the AFTRA boycott ends," added Dr. White.

NET and New York's ETV station, WNDR, have been the target of AFTRA's jurisdictional aims. But whatever formula is worked out in New York will be the national pattern for ETV.

Greatest single stumbling block in the negotiations has been the category of "hosts." That AFTRA would represent actors, singers, announcers, dancers, MC's, and news reporters is acceptable to one and all. But "hosts?" Well, when is a "host" primarily an entertainer, and when is he a host because of some specialized training?

Neither side wanted to give up its right to decide that question. But once settled, the sudden influx of AFTRA members onto the ETV stages could dispel some of the amateurish look of night-time ETV.

**Item:** By April 1964, all TV sets manufactured for sale in interstate commerce must have all-channel tuners. As all-channel sets begin to flow into millions of homes, the commercial value of UHF channels will change. Presumably the watch-dogs of ETV channel reservations (and there are some 600 such reservations in the new UHF table of allocations as proposed by the Federal Communications Commission) will have to double their guard on what could become treasures.

Estimates are that it will take seven to ten years to cover the country with all-channel receivers. But to the ETV people who have to promote UHF converters in their areas and simultaneously raise funds among a public that can't see the channel, the battle is considered over.

#### WNED-TV'S PLIGHT

"We've had a tremendous problem getting community support because two-thirds of the people can't get the channel," said J. Michael Collins, assistant station manager of WNED-TV, channel 17, Buffalo, N. Y. And WNED-TV was luckier than many other UHF channels. Six months before WNED-TV went on, channel 17 had been abandoned by the National Broadcasting Company, which had put a great deal of effort into an experiment to prove that UHF channels could be successful. Before the attempt was dropped, something like 100,000 sets had been adapted for UHF signals.

Schenectady, N. Y., was another area where the ETV group came into a situation already sprinkled with converters. Both the CBS and ABC outlets in the area were on UHF channels until two years ago. The ABC outlet was on channel 35; the CBS was on channel 41. When the ETV station (WMHT, channel 17) went on the air in the spring of 1962, all of the UHF aeriels in the community were pointed at channels 35 and 41. Many still are.

Washington, D.C.'s educational station, WETA-TV, channel 26, came on cold. The community ETV group there had been battling for a VHF channel for a long time, possibly a drop-in on the VHF table of allocations. But in the end the FCC said channel 26 was what the group could have.

"I said to our board, 'Do you want to go on the air or don't you?'," recalled Mrs. Edmund D. Campbell, president of Washington's ETV association. "We decided to go on. People said we were crazy; \$300,000 had been the rock-bottom figure for going on the air in other

areas. We managed to get \$100,000 from two foundations; General Electric gave us a good price on equipment. And on we went. At the time there were only a few thousand people in the area who could get our signal—all of them people who had moved here from places where adapters for UHF were in use."

WETA-TV went on the air on Oct. 2, 1961. At last count, 103,700 out of the area's 567,000 TV home population were getting the UHF signal.

"The UHF fight is over now that all-channel sets are coming in," said Mrs. Campbell. "Our job now is to put on interesting programs."

Some of the success of WETA-TV's conversion program must be attributed to Mrs. Julia B. Weckler, information director of the station. With a fine understanding of what makes people—and especially politicians—run, Mrs. Weckler has tirelessly sent personal advance notices of every WETA-TV program that might interest individual Washingtonians. The result is that UHF aeriels are thick on Washington's "Hill." Tireless work with apartment house owners and builders was a large factor in the high percentage of UHF families.

Detroit, Cincinnati and Columbus (Ohio), Montgomery, (Ala.), Hartford (Conn.), Atlanta and Columbus (Ga.), Louisville (Ky.), Kansas City (Mo.), and Madison (Wis.) are among the UHF-ETV station cities that can count on increases in their size of audience. Los Angeles, a city that by all calculations should have had an ETV station long since, has temporarily shelved its longings for a VHF channel and has elected to begin programming on channel 28 in the fall. (The University of Southern California at one time operated a UHF educational station there but it went dark in 1954.)

**Item:** The FCC—promoter of the all-channel receivers—has also in recent months passed another regulation to encourage instructional TV. This one reserves a section of the frequency spectrum for a special educational broadcasting service. It has aroused controversy in the ETV field, and whether it is in fact of importance to ETV's future is conjectural.

The new system uses an auxiliary broadcast band in the 2,500 megacycle range to transmit point-to-point signals up to 20 miles. At schools receiving the signal, a converter similar to that used for UHF converts the 2,500 megacycle signal to VHF and feeds it into the school's internal distribution system. The program can then be viewed on any standard TV receiver.

Thus, Fordham could beam lectures to Columbia, Columbia to NYU, and so on, without using up precious broadcast channels, and without the expense of laying closed-circuit cable. Enough spec-



## The ETV station's year-after-year problem is meeting its operating budget

trum was reserved to permit 20 to 25 programs simultaneously.

The National Association of Educational Broadcasters fears that "The 2000 mc Band," as it is known, has muddied the waters of ETV channel reservations.

"Some people have suggested that this proposed service might be a solution to all educational broadcasting problems and that its use would saturate the country with ETV stations that would make unnecessary any further expansion of the educational service in the standard VHF and UHF television bands," said NAEB.

The "reality" of 2000 mc, in the opinion of the NAEB, is that "very few school systems or large college campuses" will be able to make good use of the band. A definite line-of-sight radiation is necessary; any natural or man-made barrier would inhibit the reception of a usable signal.

As special receiving equipment is necessary, the whole 2000 mc system is in fact another form of closed-circuit in-school broadcasting. The NAEB wants no man to suggest that it is an alternative to standard broadcast for educational television.

Possibly the greatest immediate effect of the mc regulation is on AT&T's estimate of its future market in ETV. The equipment used for point-to-point broadcast is manufactured by Adler Electronics, and costs a fraction of closed-circuit hookup between two campuses. That the telephone companies care about ETV business is evident from a reading of industry articles on the subject. Here's an excerpt from an article in *Telephone Engineering and Manufacturing*, Aug. 1, 1963, which tells the independent telephone company what to do about educational television:

"There are definite steps an independent telephone company should take to get started in ETV. First, become acquainted with professional educators in your community; they can advise you about current trends regarding education in your local area and in your state. Keep fully informed about ETV developments. . . . It would be helpful to join the NAEB. . . .

"Tell the public about your plans. Promote closed circuit instructional TV by distributing literature; by providing speakers for service clubs, PTA units, teachers' meetings, chamber of commerce groups, church groups, professional societies and other organizations. Write the story of closed circuit instructional TV for your local newspapers, for regional publications, for professional journals.

"Most important of all, make every ef-

fort to see that your closed circuit instructional TV story reaches your local officials, your state legislators, your senators and members of Congress."

**B**UT for all that is popping in spec-trums, allocations and whatnots, the single word most often spoken by ETV people when discussing their problems is money. In a non-commercial medium, money (or the lack of it) is the determinant. Money to launch stations, money to operate them, money to hire talent, money to produce this show or that, money to buy more video tape so that the last series will not have to be erased, money for interconnection by leased wire or microwave.

ETV stations have been launched with sums of money ranging from \$6 million for WNDT in New York down to \$100,000 for WETA-TV in Washington, D. C. Something like half of the stations now going were propelled into being by Ford Foundation grants which were given only when a community displayed the kind of interest the foundation felt would be deep and continuing.

"That's the way the foundation operates," explained Michael J. Ambrosino, executive director of the Eastern Educational Network. "We were given \$48,000 in 1959, spread over three years, to start the network. We thought we'd take at least a year to work out ways to become self-supporting. But we were told, no, we must come back in two weeks with a plan. And so, in two weeks, we did the homework of one year. But it was a good thing. Because our members have been committed from the beginning in the way it counts financially."

### A COMMUNITY RESPONSIBILITY

Similarly, the foundation (and its predecessor in ETV-giving, the Fund for Adult Education) in its station-assistance program has always insisted that "the fundamental responsibility and commitment has to be made by the local community—not by the fund or foundation." Station assistance grants had to be matched by community sources—one Ford dollar for every two local dollars.

Once launched, a station's year-after-year problem is meeting its operating budget.

Of the stations now on the air, one-third are operated by public school systems, one-third by state universities, one-third by non-profit community organizations. The first two categories are supported by tax dollars, either local or state, and may be subject to political pressures. Even the community-operated station counts on payments from schools. But year after year, the community sta-

tion depends on contributions from viewers, from foundations, from business and industry.

Schenectady's WMHT is operating on a \$225,000-a-year budget. Washington's WETA-TV is going on \$290,000 annually; Buffalo's WNED-TV about \$300,000; St. Louis' KETC \$369,000; San Francisco's KQED \$500,000; Pittsburgh's WQED \$600,000; Boston's WGBH-TV \$1,000,000; Chicago's WTTW \$1,125,000; New York City's WNDT \$3,000,000. To all of them, fund-raising is a requisite of life.

### INDIRECT FUND-RAISING

"I would say most of my time is spent in fund-raising, in an indirect way," said WETA-TV full-time volunteer president Mrs. Campbell. "In making speeches, in writing to PTA's, in talking to educators, I'm really fund-raising. We have 10 people on our staff who are available to speak at meetings.

"And we are not backward about coming forward. When I speak before a group I ask how many people receive our signal. Those who do raise their hands. Then I ask how many are contributing members. Fewer raise their hands. I tell the others we don't want any free loaders, and it's time they joined."

Everyone who writes in to WETA-TV requesting a recipe from the *French Chef* program is checked against the membership list. Non-members are solicited. The day we visited Mrs. Campbell, \$205 had been taken out of the morning mail—mostly renewals of individual memberships.

WETA-TV in 1963 received \$165,000 from the school systems it serves during the daytime hours; \$30,000 from its member institutions (cultural and educational institutions); \$90,000 from a variety of sources, including \$5,000 from a benefit at the Austrian Embassy, \$20,000 from PTAs and individuals, \$10,000 from foundations and the rest from production fees.

Some stations (Pittsburgh's WQED is one) run door-to-door fund-raising campaigns, complete with block captains and the other accoutrements of a well-organized fund drive.

"We have a community relations department that handles our drive," said WQED's general manager, Donald V. Taverner. "The creative people aren't bothered. We restrict our fund-raising drive to one month a year. If we couldn't raise the \$250,000 we need in a month, we'd give up."

Folks around WQED—the first community ETV station in the United States—were not always so cocky about where the money was coming from. "The sta-



tion used to be run on a tin cup basis," said one Pittsburgh ETV'er.

In those tin cup days, Pittsburgh had a go at San Francisco's method of fund-raising—an annual auction. KQED raises one-fifth of its annual budget this way, and in the bargain receives wide publicity on such zany items as ashcans, elephants, and ties made from Kim Novak's bedsheets.

"Pittsburgh's auction was a dud," recalled an eastern ETV man. "You need a city like San Francisco for that. Pittsburgh isn't it."

Jacksonville, Fla., isn't San Francisco either, but WJCT (channel 7) recently held its third annual auction, winding up with \$36,000 for more than a thousand donated items, including a mink stole, a bridal gown, a pony, dogs, cruises, poultry and cars.

KETC in St. Louis conducted door-to-door campaigns until last year, when the station became a participant in the Greater St. Louis Fund for Arts & Education, the fund-raising arm of the Greater St. Louis Arts Council. For this fiscal year, KETC expects an earned income of \$249,000, and a campaign fund contribution of \$120,000.

"I don't resent having to seek funds from the people who benefit from our station, from the people who want something other than commercial TV," says Pittsburgh's Don Taverner of ETV's fund-raising activities.

But Buffalo's Mike Collins doesn't think they suffice. "We need other than hand-to-mouth sources—possibly more tax dollars—to enable us to make long-range plans. We can't do anything significant this way."

#### SOURCES OF INCOME

The "earned income" of an ETV station can come from many sources. Far and away the largest portion for most stations is paid by the local school systems for "in-school" programing. In St. Louis this amounts to \$170,000; in Pittsburgh to \$200,000; in Buffalo to \$85,000—whatever the amount, it usually covers the cost of the daytime programs.

ETV stations earn income by producing films for NET, for commercial networks, for their cities or states, for local groups, for foundations and industries. The National Defense Education Act gives funds to stations with concepts for projects on new uses of media—such as a series on lip-reading by WETA-TV.

Industry and foundation grants are often made for the production of specific programs. This is "underwriting," a form of support that occasionally rouses the ire of commercial broadcasters who feel it is hidden (and not very, at that) advertising.

Underwriting ranges from the grand (Humble Oil & Refining Co.'s contribution to NET for the BBC Shakespearean

cycle, *An Age of Kings*) to the minuscule (a doctor and a dentist who split the cost of one *Open End* in Buffalo).

NET has produced a series on the stock market, underwritten by Merrill Lynch, Pierce, Fenner & Smith; a three-part series on the making of a doctor, underwritten by Merck, Sharp & Dohme; a program on mental illness, underwritten by Smith, Kline & French; a program on computers and the minds of men, underwritten by International Business Machines Corp. NET underwriters also include the National Science Foundation, the Grant Foundation, National Aeronautics and Space Administration, the Argonne National Laboratory, the National Association of Manufacturers and the American Medical Association.

Apart from the Ford Foundation, grants to NET are always for the production of a specific program or series.

"We never go out with the tin cup for ourselves," said NET's John White.

The identification of an underwriter is clear but restrained. "In cooperation with . . ." "Under a grant from . . ." The words are seen briefly on the screen before and often after a program. Just the company name—no descriptive matter. Is this competitive with the commercial stations? Nationwide it probably wouldn't total the cost of one afternoon's P&G spots. Is it corrupting the brave new non-commercial medium? No one in ETV believes it is. Perhaps it was coincidence that a photo supply house underwrote a series of 10 programs on travel in western New York after WNED-TV put on a series of four programs on photography.

A small Boston advertising agency made a large impact by suggesting, and underwriting, a WGBH-TV series on marketing, which was done with the Harvard School of Business. Is this advertising? Of the best institutional kind. Is it competitive? The ad agency is not likely to have put any money into a commercial program.

ETV'ers do not believe that underwriting money comes out of advertising budgets at all. They suggest that ETV is competing rather with the countless other organizations that line up for donations at the doors of industry today.

Boston's Hartford Gunn does not even concede that.

"I hope and believe that what is happening is that we are developing whole new resources—in the same way that I believe we are not taking away audiences from commercial television, but rather building our audiences from the large percentage of people who don't watch television at all. In that sense, we are doing commercial television a favor because once their sets are on, many of these people who never before watched TV are likely to switch the dial to have a look at some of the other channels."



Parlons Francais (with Baird puppet and Madam Anne Slack) is typical ETV programing; atypically, however, it is commercially produced and sold to ETV stations by an outside enterprise, Heath de Rochemont Corp. of Boston.

Except for the isolated incident—such as the Georgia Association of Broadcasters complaining because the University of Georgia's ETV station was showing motion pictures once a week—commercial broadcasters have not found ETV a threat to their ratings. Certainly ETV has not "taken on" the commercial broadcasters, even in Georgia. Although the GAB's request that "entertainment films" be discontinued was rejected by the University's Board of Regents, the station made a conciliatory proposal.

Most of the films it programed, explained WGTW, "have not proven attractive to the commercial TV market. Arrangements with distributors, nevertheless, usually involve a package deal." The station added that it would be "happy to agree that if a commercial station wanted to contract for films we had arranged to use, we would relinquish our agreement to use them. We are not at all anxious to duplicate programing of other stations." The films in dispute were "Bread, Love and Dreams" with Gina Lollobrigida and "The Captain's Paradise," with Alec Guinness.

ETV's audience, by commercial standards, is small indeed. An eight-city study published under the title "The People Look at Educational Television" showed that in well-established ETV areas one out of four adults watches at least once a week, and two out of three watch "occasionally." The faithful give from one to three hours a week to programs.

But if the time spent with ETV is small, it is clearly involving. Recently WTTW Chicago found it was receiving more than 3,200 letters a month from its viewers. Many of these letters are requests for the material needed for courses. The Japanese brush painting course brought in 2,332 requests for material; two courses in sewing resulted in



**John White: "If we were here a thousand years we'd never appeal to the lowbrow"**

1,884 requests for material. ETV viewers are often doers.

"Research indicates that we are doing very well with the highbrows," NET's John White told us. "If we were here a thousand years we would never appeal to the lowbrows. But most people are in the middle group, and for these we must do what we've done, but better, more attractively.

"Should we succeed to the extent that we begin to take away commercial audiences, then the commercial networks would no doubt start to program material of a similar kind. Then our job would be to go on to the next level of experimentation."

In other words, ETV's packaging of culture is not yet sufficiently entrancing for the middle mass. NET's \$6 million grant from the Ford Foundation, if coupled with settlement of the dispute with AFTRA, could make the difference to the "network" hours. But there still remain the locally-produced hours—in a month that WTTW tallied up, the Chicago station originated 121 hours and 20 minutes of the 239 hours and 32 minutes that it was on the air.

**TREASURES OF CULTURE**

The gems of ETV stations—San Francisco, Boston, Chicago—have brought the rich cultural resources of those three cities to the nation with programs paid for by NET dollars. The San Francisco Opera, the Boston Symphony, the Chicago Fine Arts String Quartet, Lotte Lehmann's Master Classes, Brian O'Doherty's lecture tours of the Boston Museum of Fine Arts, Boston University's Jazz Anthology, and hundreds of et ceteras. Pittsburgh's ETV station ranks high; Denver's is gaining esteem. New York and Washington, both latecomers to the ETV ranks, would have to work exceedingly hard to be failures with the resources their cities have at hand.

Still, much of what is produced locally has that amateurish flavor that is inevitable when pay is low and talent in demand elsewhere. ETV's second most urgent problem—manpower—is an outgrowth of its first most urgent—money.

Boston's WGBH-TV is reported to pay its employes about half of what they could get from commercial stations. Yet only one has been lost to commercial TV in the past seven years.

"I have just as many fights with Harvard professors as I did with Madison Avenue men while I was with a network," said producer David M. Davis, "but the motivations are so different." Davis says no amount of money could induce him to switch from WGBH-TV.

But not everyone feels the passion,

and not every station is a WGBH-TV. It is not easy to put out of one's mind the grubbiness of WNDT's offices on Broadway and 51st Street in New York City. Poverty is not always uplifting, nor does it necessarily attract talent.

John W. Taylor, executive director of Chicago's WTTW, has described the history of his station's staff thusly:

"In the early years of the channel's operation virtually all of our floormen, production and shop assistants, as well as announcers, were volunteer college and university students who were getting their production experiences under professional supervision and were receiving credit toward degrees for their supervised laboratory work.

"In almost similar fashion, the first years of WTTW's operation saw only one or two professionally trained and experienced producer-directors on our staff. Associated with them were half a dozen potentially good producer-directors without experience.

"As the years passed, the young people who were working with us as interns from the universities as well as inexperienced but well-educated producer-directors have, in large measure, become our present professionally trained and experienced production staff."

That, of course, is a long haul. Chicago's station began nine years ago with a 30-hour broadcast week. But when Schenectady's ETV channel began in the spring of 1962, it went all out with a seven-day week, 14 hours a day on weekdays. WNDT New York, another seven-days-a-week station, employs 170 people. The largest single category is engineers. Second largest is production employes (stagehands, etc.). Whether ETV is able to compete on the labor market for technical people as the medium's demands increase is a question of concern to many. Again, more money would help.

Problems, problems. Yet there is no question but that *instructional* television, at the very least, is here to stay. The bursting population, crowded classrooms, teacher shortages have all combined to make teaching by TV imperative in many areas.

"I believe that in the near future there will be more ETV stations than commercial stations, and that closed circuit systems in schools will outnumber open broadcast systems. It was a happy simultaneity that ETV came along at the same time as the teacher shortage and the population growth," said William G. Harley, NAEB president.

In March, the NAEB is due to issue a study it is conducting on the auxiliary broadcast needs of ETV. The associa-

tion hopes to get sufficient bandwidth reserved for good-definition interconnection.

"We must have better definition than is required for commercial purposes, because we have special concerns such as interconnecting medical and dental schools. Obviously we need very clear pictures," said Harley.

"More than 40 states now have ETV commissions," Dr. Larry Frymire, chief of the FCC's educational broadcasting branch, told us. "And more than 20 of them have drawn up statewide plans for ETV stations. Seven states—Alabama, Florida, Kansas, Kentucky, Nebraska and Vermont—have already been provided by the FCC with channels for statewide ETV networks. Not all the other statewide plans are in line with the present channel reservations, so over the next few years there will be need for much readjustment."

Dr. Frymire explained that the FCC's proposed new table of UHF allocations reserved new ETV locations for places where there were junior colleges or higher educational institutions.

"FCC policy on ETV channels, now, is that their purpose must be to serve the broad community, not just the schools. Channels are granted for in-school broadcasting, but the FCC believes that the second step—cultural improvement, or adult education—is necessary.

"I hope to change that policy," said Dr. Frymire. "I think the first step is the only important one."

**300 RESERVATIONS FOR ETV**

The FCC's proposed new table reserves more than 300 new UHF channels for ETV. Presently there are 342 channels (some VHF) reserved for ETV, including the 83 in use. The NAEB says ETV needs at least 1,000 channels to meet its future needs, and has done an electronic computer channel assignment plan to prove there is room for these channels. Its study is under consideration by the FCC.

Whatever the number of ETV stations eventually attained, there is little doubt that most will be instructional TV.

"Once there were 202 AM radio licenses held by educational institutions," notes Dr. Gould of WNDT. "Today most of those stations are commercial. That could happen to ETV, too," Dr. Gould warns.

It could. Without the continuing response and support of communities, ETV could dry up into merely instructional television. The hope among a good many people is that it won't. END



## *Advertisers complain that networks are charging as much as the traffic will bear*

stressing the dynamic impact the TV message has even though its exposure time may be fleeting.

An inadvertent admission of this point was made by a New York newspaper executive last month. Taken to task by a TV salesman because newspapers did not curtail their advertising as did network television during the four days of mourning following the assassination of President Kennedy, the newspaperman countered: "But newspaper ads are not as obtrusive as television commercials."

A more difficult competitive assault for network television to repulse is the often-heard complaint that its costs are high, requiring relatively large investments for effective use. A look at the 1963-64 prime-time network schedule reveals gross one-time costs for a half-hour film program averaging \$70,000. Gross talent and production costs for the same program will average \$62,000. (Actually, there are three basic kinds of advertisers: half-hour and long-term minute-a-week advertisers, both of whom pay time and program costs separately, and short-term scatter minute advertisers, whose time and program costs are included in one package.) Thus it becomes emphatically clear that network TV is a blue chip commodity.

High costs for network time have spurred a flock of problems for the medium. Even the biggest advertisers grumble that networks are committed to a policy of charging what the traffic will bear. Says the media director of an influential agency: "The networks today are operating in a seller's market. Sometimes we get the feeling that they're gouging us a little, but as long as they produce we have to go along with them. Like all other commodities in commerce there will come a day when a balance will be reached."

Medium-sized advertisers such as Jeno F. Paulucci, president of The Chun King Corp., Duluth, Minn., maker of canned and frozen American oriental foods, charge that the networks are discriminatory in the sale of their time, that modest-sized advertisers are not afforded an equal opportunity with the major advertisers to succeed. In a Jan. 31, 1962, letter to then FCC Chairman Newton Minow, Paulucci opened up a Pandora's box of questions that pointed at such subjects as the networks' control of the production of programs, their discount offerings to heavy users and alleged monopolistic practices.

All have been legitimate areas of controversy almost since television's advent as a going advertising medium. Some are tied in with a third inherent network TV foible. A media executive of a lead-

ing Madison Avenue agency tells about it:

"Networks," he explains, "are limited by the time they have to sell. There are only so many hours in their broadcast day. Their prime business is selling time. This sets up a basic conflict. They are constantly living under a time restriction. That's what makes network time such a strange commodity. It's like asking General Motors to make 100,000 cars a year and then stop. To get around it, the networks have turned to fragmentation of sponsorships and squeezing spots. It also has led to too many commercials on the air per minute of entertainment."

### PRIME TIME IS KEY TIME

Network television's commercial patterns spotlight still another medium drawback. People tend to watch network programs most avidly during a three-and-a-half-hour period from 7:30 to 11 p.m. every evening—so-called prime time. Audience supremacy during these hours is the key to the choicest advertising expenditures. Advertisers, stuck with the same program production and talent costs no matter the size of the audience and seeking the most efficient cost-per-thousand situations, jockey furiously to buy programs that reach the maximum number of viewers in prime time. It has made programing on network television, critics of the medium are fond of saying, a life or death commodity, with both networks and advertisers striving to possess product that cuts the broadest swath of public appeal. It also has created a tense climate, so detractors of network television practices have it, where the ratings are the supreme yardstick for measuring which of the network programs are hits and which deserve to die.

The vast enemy camp outside the media confines of network TV, much of it based in the halls of Congress and in the New Post Office Building headquarters of the FCC, is convinced that there is something radically wrong with the medium's audience research. The question they persistently ask is how have the networks worked themselves into such a tight corner where they are so critically at the mercy of quantitative audience research? Through the years of network TV existence no question has proved to be so persistently embarrassing to it.

The apparently rigid structure of network television, its set patterns of heavy viewing traffic, its need for mass circulation, its dependence on strong affiliate lineups and high-rated programs, its very broad, national character has, to

add to its parcel of worries, persuaded a seemingly growing band of national advertisers that the medium with the legs of iron possibly has feet of clay. Spurred by spot TV and magazine pitches, and by their own growing knowledge of media capabilities and limitations, most advertisers and agencies have come to recognize that network TV cannot be all things to all users in every market. Imbalances, whether they stem from geographic differences in taste, station clearance problems, varying sizes of audiences, diverse marketing needs, do exist on a market-to-market basis.

This awareness of new marketing strategy on the part of its customers has caused network TV to look to its laurels. The medium has had to move and counter-move to stay ahead in what has shaped up to be, in this soaring decade of the 60's, a desperate battle for the advertiser's dollar in a crowded market place.

Aware of its soft spots, sensitive, actually overly so, to its critics' voices, network television cannot be accused of falling victim of rigor mortis. Change, the ability to give and take, to be altered, to vary, to shift by substituting something else, has been the greatest single secret of success in advertising media in the last 20 years. Gone are the days when a young newspaper space salesman, for example, could start his career selling the image of his paper and 45 years later retire still making the same elementary pitch.

### A DYNAMIC, FLEXIBLE MEDIUM

Network television was born on the shock waves of a new, explosive, scientific age. No medium so quickly created so large an audience. But it didn't inherit the windfall of primacy. It attained that prominence by selling goods and services and ideas more dynamically, effectively than any of its competitors. And when it reached its present state of maturity as an advertising medium, the fastest developing such maturity on record, it was beset by the same pressing need to change that has squeezed spot TV, magazines, newspapers, outdoor advertising and direct mail. It has changed, it's still changing, with its greatest changes looming ahead.

Caught in the crossroads, for instance, of increasing costs and stabilized circulation, network TV modified its operations to offset the general leveling of individual program audiences. There was a period, most particularly from 1953 through 1958, when network TV's audiences grew almost automatically by as much as nearly 5 million new set owners per year. As an illustration, the 21.6 mil-

## Mass manufacturers find they must use network TV if their competition does

lion sets in use in the spring of 1953 rose to 26.9 million a year later and zoomed up another 4.1 million sets by 1955.

During these lush years of growth, the high cost of using network television, with 6% annual rate increases the rule, could pass with only token opposition on the strength of the medium's audience potential. But by 1959, with almost 85% of U.S. families living in TV homes and with the increase of TV set ownership down to a rate of 1 million a year, the point of virtual saturation (at least in metropolitan areas) and of consequent diminishing returns had been reached.

With new circulation hard to come by, with even established circulation diluted somewhat by the increasing number of program choices offered viewers (where only 24 of the total 62 U.S. TV markets in January 1951 had more than one station in operation, today better than 56% of the nation's 272 TV markets are serviced by two or more TV channels), the networks increased the number of affiliates on their station lists thereby also increasing the actual number of viewing homes covered by a network show. As a result the record set by an average evening network program of reaching some 6 million homes in 1955, the height of the medium's greatest audience buildup, was easily surpassed by the more than 8 million homes reached by the average nighttime network presentation in 1960, a year when audience growth had reached a plateau. The reason: 1955's average network show was carried on little more than 100 stations, while 1960's version was being cleared and broadcast by almost 150 network outlets.

Yet the controversy over network TV's audiences and costs is not that easily resolved. Cost calculations in network TV, as in all other advertising media, turn largely on the relationship between circulation and rates, or the cost-per-thousand concept. Most national advertisers rigidly subscribe to C-P-M standards in their use of the network TV medium. Testifying at a 1961 hearing before the FCC Network Study Staff, Thomas B. McCabe Jr., then vice president in charge of internal marketing (now chairman of the board and chief executive officer), Scott Paper Co., reported that his company had set a minimum audience standard of a one-third share of the total audience of all three networks at the time of broadcast, with new programs given a reasonable time in which to build to that level. The witnesses at the hearing, representatives of 41 of network television's largest custo-

mers testifying during nine days of sessions held from Sept. 26 through Oct. 6, 1961, agreed that the nighttime average C-P-M delivered by network programs was \$4 per thousand homes (in 1962 it went up, according to A. C. Nielsen). The majority, however, said they maintained lower C-P-M guides. John W. Burgard, vice president in charge of advertising, Brown & Williamson Tobacco Co., testified, for example, that he was "fairly well satisfied if we can stay around \$3 a thousand."

Network TV's growing inability to always satisfy such wants, and indeed its tendency to generally move further away from them, has stirred some discontent among its clients.

### THE ADVERTISER'S PLIGHT

Graham Hay, head timebuyer, Compton Advertising Inc., stated the case against the rising cost of doing business in television with neatly controlled fury in an article appearing in *Broadcasting* magazine last year. Emphasizing that time charges in television have been "allowed to spiral upward and upward, almost unchecked," Hay explained that this was only part of his argument. "The last few years," he said in introducing a line of attack previously used and subsequently followed by many network clients, "have seen significant inroads made in the rights and benefits of advertisers. Today," he continued, "advertisers enjoy less competitive product protection than ever before and indeed in some cases no protection is provided! . . . Advertisers today are pressured to take markets on network lineups they have no need or use for, yet on the other hand networks declare themselves powerless to arrange a desired clearance on one of their affiliated stations! . . . It is fairly clear, however, that advertisers are still being subjected to increases which cannot, in the large majority of cases, be matched with like increases in value. It is clear that to a large degree television rate increases are today pegged to what the traffic will, or, to what the advertiser will, stand for."

The advertiser, the overwhelming weight of evidence shows, cannot at this point afford not to stand for network TV's cost increases. For the use of network television is unavoidable for any mass manufacturer who faces competition that uses the medium. Drove of advertisers, through the years, have given telling justification for the price they pay for network television.

Appearing before the FCC network study staff hearing in New York little more than two years ago, Robert L. Eskridge, director of advertising and

sales promotion, Ralston Division of Ralston Purina Co., left no doubts in listeners' minds as to whether the price his company pays for network TV use is too dear. "In the time of our sponsorship of network television," he said, "our Chex cereals have grown in sales six times faster than the industry increase in the same period. Our dog food, Purina Dog Chow, has become the largest selling dog food in the history of the industry."

From a statistical standpoint, compared to competition, network adherents can argue that their medium, based on studies prepared for Interpublic Inc. by its Marplan division, over the run of the last 12 years sports the most attractive C-P-M figures, actually showing a decrease for the span measured (see chart, page 59). Narrowing the range of the study to encompass three of the medium's peak growth years and its five subsequent years of more level activity—from 1955-1962—still leaves network TV admirably placed. During this period network's C-P-M record is bettered only by spot radio's performance.

Taking second place only to inflated costs as a cause of strife among network TV's customers is the question of programing control. There was a time, in radio's heyday, when a leading agency shop such as Young & Rubicam would produce as many as 35 programs within its own confines. But television is considerably more complicated than radio. TV programing requires so many more people that production is economically less feasible. The agencies lost control of programing in television because they couldn't afford to produce the amount of product needed or carry the numbers of personnel required of a supplier.

Top television advertisers and their agencies, however, in recent years, have shown evidence of chafing under network dominance over programs. They have been calling for more of a voice in programing since, they contend, sponsors bear ultimate responsibility in the minds of viewers for what is broadcast. These same forces also argue that because of strict network program control and continued sales prosperity, their freedom of choice in negotiating for time has become limited and must conform to program schedules already conceived. This relegates them, it's charged, to a position where they jockey for available time rather than for programs or for desirable time periods.

The networks, of course, counter that they must have control of programing. Lack of that control, they caution, could lead to stagnation, if not chaos.

The question of programing is inex-



trically tied in with the dramatic shift toward more flexible selling by the networks in the past seven or eight years. By as early as 1957, the direction of the shift was apparent: it was toward diversification of sponsorship. A new type of network TV purchase was making itself prominent—the weekly and alternate week participation.

At the roots of the trend was the rising cost of TV sponsorships. A diminishing number of advertisers found it possible to meet the expense of weekly or even alternate week sponsorships. Even in the pioneer days of 1951 it became increasingly improbable that more than a few advertisers would be able to afford the 150-station network coverage that would be available in the future. The foundation for the cost sharing buy was laid by CBS-TV that year when it opened such daytime relics as *Home-makers' Exchange* and *Vanity Fair* for 15-minute participations. NBC-TV did the same with its *Show of Shows* in the nighttime. The moves were made to accommodate the small-budget advertiser who was already complaining that he was being squeezed out of network television.

By the winter of 1953, 17 network programs, both daytime and evening presentations covering the four networks

then in operation, were being made available to advertisers for one-third, one-half and one-fourth sponsorships. Minute participations began to evolve about the same time under the creative auspices of Sylvester L. (Pat) Weaver Jr., then president of NBC-TV, on such non-prime time programs as *Today*, *Home* and *Tonight*.

By 1957 the movement had spread to prime time shows. ABC-TV was the innovator. It introduced the multi-show buy whereby advertisers for the first time could disperse advertising messages throughout several programs. *Brylcreme* and *Dial* soap were among the earliest practitioners of this newly-developed media art.

As minute buys in prime network time began to proliferate, historic buying formats went out. The one-advertiser-to-a-show pattern of network's early days was broken down to a fragment. By the start of the current season, for illustration, only 13 of the 84 network prime-time presentations were fully sponsored by a single advertiser.

But the participating program trend in nighttime TV was not the sole reason for this particular development. Hour-long programs were also coming into vogue and they fell almost exclusively in the shared sponsorship domain. For the

moment a network program goes to a length longer than 30 minutes, cost factors force it into the participation fold, into control of the network and out of the hands of any particular advertiser.

The dispersion of network buys has undoubtedly enhanced its sales ability. It enables smaller advertisers to buy prime-time exposure and gives big advertisers a chance to spread their investments over several shows rather than a few. Through participations in a wide range of programs, it has allowed network advertisers to obtain broader circulation. With the prevailing intra-network competition of recent years, the wayside is littered each season with program fatalities; advertisers can achieve a greater degree of safety by spreading their investments over a group of programs.

Still network television maintains some major clients, such as General Foods, E. I. duPont de Nemours and Chrysler Corp., who still feel a need for the prestige that accrues from the unmistakable identification with a specific show and the merchandising possibilities that go with such a sponsorship. But they are far fewer than formerly.

Said a well-known agency media executive last month: "Prestige is fine, but I wouldn't advise any of my clients

## Judgement is an essential quality for any television station that

expects to be the leader in its coverage area. WRGB strives to apply sound judgement in plan-

ning programming for its

widely diversified audience

of young children, teen-

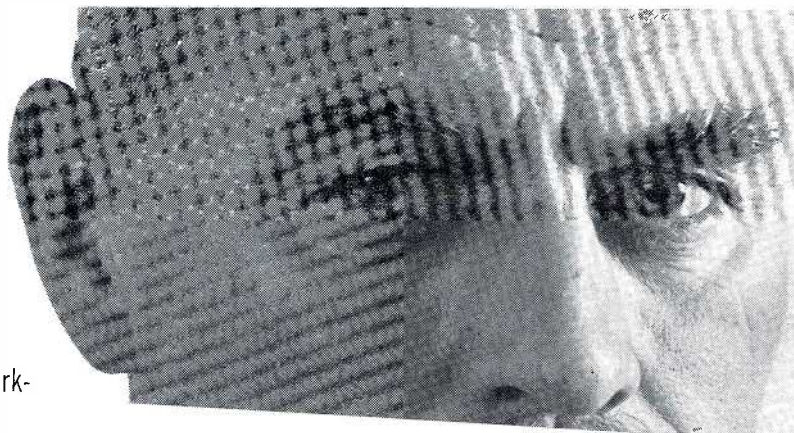
agers, and adults. As a re-

sult, it has achieved a remark-

ably successful balance of network shows, national and local newscasts, and local live productions.

Judgement, sensitivity, and perception are qualities that make WRGB the top-rated station in the

vital Northeastern New York and Western New England market.



# WRGB

992-19

**A GENERAL ELECTRIC STATION**

Albany ■ Schenectady ■ Troy

**THE KATZ AGENCY, INC.**  
National Representatives

to put all of his money behind a single property."

From the network point of view, there are both advantages and disadvantages to selling minutes. There's less loss to a network when a minute advertiser drops out of a network show. Such a sponsor can be replaced much more easily than a program sponsor. The participation sales concept also permits less attractive programs to go on the air sponsored in full or with a substantial part sold.

Still, most network sales executives will concede that they prefer to sell program sponsorships. Participating advertisers, coming into network shows with a constantly changing list of products and brands, rotating their spots within programs with bewildering frequency, have added immeasurably to agency and network paperwork. There are, as a case in point, a perplexing number of ways to buy a piece of a network program. There's the straight minute buy within a program, the alternate minute bought weekly, the minute buy scattered over various shows, the minute buy over a short-term period, the minute bought for more than 13 weeks duration and the minute which is purchased on the basis of an alternate weekly one-third

to take advantage of discount offerings and then is traded off with another advertiser in another week (it amounts to a single weekly minute for the individual advertiser).

#### TREND TO MAGAZINE CONCEPT

With the minute sale in prime network time becoming so widespread and acceptable to both blue chip advertisers, such as General Foods, Procter & Gamble and Colgate-Palmolive Co., and smaller advertisers, many industry observers have predicted that the trend will ultimately lead to a magazine concept for the medium. The magazine concept, run-of-schedule advertising, long has been proclaimed the panacea for all of network TV's ills. Pat Weaver was one of its earliest and staunchest champions. Giving networks the freedom to spot advertising buys throughout their schedules, it has been said, will unchain them from their present programing restrictions and put them in a better position to upgrade the public's taste.

Following inevitably on the heels of magazine concept suggestions is the cry for guaranteed circulation. David J. Mahoney, executive vice president of Colgate-Palmolive Co., is the latest of

many to present this demand. Speaking at an ANA TV advertising workshop last spring, Mahoney called on television broadcasters to guarantee that their programs would reach specified audience levels and to grant free time to make up any deficit if minimum guarantees were not met. He offered his proposal as a way to reduce the risk inherent in network advertising, where "the money expended by television advertisers is based upon implied ratings and promised audiences," and if these "won't materialize" . . . it's "just plain tough—for the advertiser."

Guaranteed circulation, say some industry factions, is the certain way of the future for network television. Commenting on the subject in a news memorandum published last year, N. W. Ayer & Son said: "This [guaranteed cost-per-thousand] . . . is something the broadcasting business is getting into with all the grace of an elephant backing into a telephone booth. It is as inevitable in broadcasting as it is in print, but it's probable that an elephant won't admit he's inside until he finds himself stuck there."

To some extent network television has already engaged in the practice. David

## A NETWORK PRODUCTION: TELEVISION'S DYNAMIC GROWTH

**T**HE development of television as an advertising medium encompasses many people in many lands. Its technological evolution can be traced back to the discovery of selenium, a sulfuric conductor of electricity, by a Swedish scientist, Baron Jons Berzelius, in 1817. Various experiments by a number of people and companies followed. There was an Englishman named May, a German named Paul Nipkow, who made the first crude television set in 1884, two more Germans, a Russian in this century, two Frenchmen and another Englishman.

Dr. Vladimir Zworykin, a Russian immigrant to the U. S., is generally credited with paving the way for television's emergence as a mass medium. In 1923, Zworykin applied for his first patent on the iconoscope, an all-electric television tube. It was the signal for the inevitable to begin.

The big radio manufacturing and broadcast companies—Westinghouse, RCA (Zworykin first worked for the former and then switched to the latter) and General Electric—took over. People thought about commercial television then the way people today talk about satellite communications—it would only be a matter of years before it came about. The years, however, turned into a couple of decades.

Still everyone knew it was coming and provisions were made. As early as 1928 the Federal Radio Commission planned for experimental "picture broadcast." But meanwhile radio was on the scene and in command of the public's imagination and advertiser's interests. The radio networks took awkward but sure form. The wave of the future was in motion.

On Nov. 1, 1926, the National Broadcast Co. was organized with WEAJ and WJZ as key stations. A year later the

Columbia Broadcasting System went on the air with a basic network of 16 stations.

Television was overshadowed but not forgotten. In 1929, Dr. Zworykin demonstrated his kinescope or cathode ray television receiver before a meeting of the Institute of Radio Engineers at Rochester, N. Y. The same year RCA demonstrated an all-electronic television receiver using a screen tube.

The decade of the 30's was a time for television to initiate full-scale experimental tests. RCA-NBC started operating W2XBS, the first experimental TV station, at the New Amsterdam Theater in New York beginning on July 30, 1930. Almost a year later, CBS had its first experimental TV station, W2XAB, also operating in New York. The experiments continued but regular telecasting was still some years off. The industry just wasn't ready for television; it had its hands and pockets full of radio.

The end of the 30's saw a new set of firsts for television. The first baseball game was telecast from Baker Field, New York, on May 17, 1939. The first football telecast, also from New York, followed by some three months. In the spring of the year, experimental facsimile station W2XBF New York started a regular program service three hours a day. On May 1, Franklin Delano Roosevelt opened the World's Fair in New York and RCA-NBC was there grinding away with TV cameras to record the first appearance by a President on television and to inaugurate a regular daily TV schedule.

World War II called a halt to the proceedings. A freeze was placed on station construction and set production, but as of September 1944, six commercial stations (NBC and CBS in New York went commercial on July 1, 1941) were



Mahoney's admonition to guarantee the audience was spurred no little by the precedent set by Colgate in its co-sponsorship last season of ABC-TV's *The Jetsons*. The packaged goods advertiser, it was freely reported in the trade press, was given a guarantee by the network of 15 million viewing adults per average minute for the show and received an ample supply of compensatory minutes when the program fell short of its promised circulation.

Network affiliates and station representatives probably wish that the trend toward participation buys, to say nothing of magazine and guaranteed circulation concepts, had been stillborn. These television forces openly condemn minute offerings on network programs as an insidious form of direct competition. For the spot television medium is locked in daily, hard-fought combat with network TV for the advertising dollar and many advertisers formerly spending heavily in spot have shifted expenditures to participating sponsorships in network. The spot TV-network TV tussle is one of advertising's more ironic paradoxes, amounting to a solitaire form of hand wrestle, left hand pitted against right, each winning and losing in the process. So oddly inbred is this competition that each of the networks now has its own spot sales

force selling time for owned-and-operated stations and until the FCC called a halt to such operations (as a result of recommendations contained in the 1958-published Barrow Report of the House Committee on Interstate & Foreign Commerce), the networks' spot sales organizations represented some affiliated stations as well as O&O stations.

#### A THREAT TO REPS

The sales events of recent years have widened the schism between station time salesmen, the sellers of what they insist is true spot, and salesmen of network program minutes. Station reps, faced with what they feel is a threat to their very existence by the participation sponsorship trend, have been particularly aggressive in urging stations to resist it. Advertisers want and must have prime time minutes, their argument states, but stations are just giving them away by scheduling so many network participating shows in prime time. Many reps also equate participation selling with distress selling and claim that it brings in reduced amounts of compensation to affiliates and contributes to a downgrading of the television medium. Their advice to stations is to cut back their clearance to network shows that are broadcast on a fragmented sponsorship basis.

Network TV officials insist that they are not in business to take advertising expenditures out of spot coffers. However, it's explained, they have been forced to become increasingly more flexible, to adjust their base of sale to the changing need of the advertiser, and this has thrown them into conflict with the spot TV medium.

"We don't go out of our way to solicit money allocated to spot," points out a CBS-TV network sales executive. "Network television is the greatest national advertising force there is. But the cost of TV went up and up and up, while its efficiency didn't quite keep step. Advertisers decided to hedge their bets. Now their investment risk may be spread to two properties instead of one. It's the not putting all your eggs in one basket principle. We go along with it because one of our obligations is to provide as much commercial sponsorship to as many of our affiliates as we can."

Adds a top ABC-TV network sales official: "Certainly there's been a trend toward scatter buying, but it's not our function to take money away from our outlets. Our medium just has grown much more flexible. We're always trying to get more dollars into it." (The same official, however, notes a counter trend in the upcoming television season

operating on a four-hours-per-week basis and there were some 7,000 TV sets in use in the country. Even during the war the technical experimentation continued.

And when the war ended the rush was on. On September 20, 1945, the FCC ordered a hearing "to consider rules and regulations and standards of good engineering practice for television." New York, Chicago and Los Angeles were assigned seven channels each, additional channels were allocated for 33 other cities and 28 hours a week was set as a minimum operating schedule.

It was apparent that television was going to be founded on the structure of radio. Time segments were set up to conform with radio, the way time was sold was similar, the selling methods were the same and the networks were shifting their influence from one medium to the other. The richest, most powerful entities in radio, they were going to be the dominant influence in television. Their place in the sun was assured in 1946 when the American Telephone & Telegraph Co., setting up lines from New York to Washington, D. C., constructed the first coaxial TV cable.

Bristol-Myers began what was to be an endless parade when, on Nov. 18, 1946, it became the first advertiser to sponsor a TV network program. The show was *Geographically Speaking*, which started the previous week on NBC-TV's two-station network.

The medium was growing spectacularly by then. Set production climbed from 6,476 receivers valued at \$1,250,000 in 1946 to 3 million sets valued at \$230 million in 1949. In 1949, too, there were 71 network advertisers grown from the one in 1946 and 48 commercial television stations operating in 28 U.S. markets. But there was to be a 46-month pause in the development of the medium, a pause that irritated more than it refreshed. For on Oct. 4, 1948, the FCC checked further licensing and assignment of TV stations pending

changes in engineering standards. The soon-to-be-legendary "freeze" was on.

It wasn't until April 14, 1952, that the FCC, in its "Sixth Report and Order," announced lifting of the freeze on TV as of July 1. The report also provided for 2,053 stations in 1,291 cities. There was nothing to stop the growth of television now.

And grow it did with unprecedented speed and penetration. In a 9-year period from 1946 through 1955 Americans bought 46 million TV sets for which they paid more than \$16 billion. In a 3-year period from 1952 through 1955 the number of TV stations operating quadrupled, from 108 to 425. During the same time, the number of TV homes mounted to 32 million—or two-thirds of all U.S. homes. By 1955 every business day, people were buying more than 25,000 new TV sets. And every day advertisers were investing some \$600,000 more in the medium than they did the previous year.

What was the networks' role in this revolution? The 1958 Barrow Report, not the friendliest document ever published on television networks, said it all.

"The advent of networking," the report points out, "created a public demand for television which swept the nation. The networks brought national sports and political events to the local communities. In addition, they brought popular variety, drama, and other entertainment of a quality which had not previously been available on television. The networking system made economically feasible the presentation of high-cost programming by sponsors, because networks could provide access to national audiences numbering millions of homes. Moreover, networks took the lead in developing popular programming for sale to sponsors."

No other advertising medium ever was given a finer testimonial.

END

## To radio, television is an offspring of humble birth now moving in high society

toward more program sponsorships.)

If network TV time salesmen don't go into customer conference rooms to make direct pitches against spot TV expenditures, the reverse is hardly true. When a major advertiser is allocating its budget, spot TV people, most of whom accept the common media strategy that has network supplying the base for national advertising and spot providing the "heavy-up" in key markets, are usually on hand arguing for at least a piece of it, showing where their medium furnishes better efficiency and balance. Many of the major station reps have drawn up specific presentations which are used as sales ammunition in the competitive fray with network TV.

And spot television, with a good deal more room to maneuver and grow, has shown not only an ability to win battles with its most immediate adversary, but promises ultimately to win the war. It already has forged ahead in gross time billings (see "Media Competition: Spot Television," TELEVISION MAGAZINE, January 1964) and has been particularly successful of late in wooing to its cause former network reliables. Last summer, for example, Revlon Inc., an important producer of toilet requisites which spent some \$6 million for time and talent in network TV in 1962, shifted its advertising emphasis for the 1963-64 season to spot TV. Explaining that it was looking for "added flexibility," Revlon scheduled an extensive initial drive consisting of 10-to-13-week schedules of some 5 to 10 one-minute nighttime announcements per week per station to run in an estimated 50 to 75 markets. At the same time Revlon announced that it had not made any buys on the networks for the season.

The networks, in perplexing, ambiguous rivalry with spot television, are conversely in singularly fierce competition with other advertising media and other forms of entertainment. Actually the impetus for the competition comes from the other side. In major political campaigns it's rare that the incumbent condescends to attack his opponent. In the media competition, network television is the incumbent national advertising service and sells its own strength rather than pointing out its rivals' weaknesses.

Once granting spot TV ranking position as an opposition sales force, network TV's competition breaks down to two major media factions—radio and print. To radio, once media aristocrat, television is an offspring of humble birth now moving in high society. Its attitude toward network television understandably is pinched with familial bitterness.

Educator Sydney W. Head, examining this relationship in his informative book "Broadcasting In America" (Houghton Mifflin Co., Boston, 1956), writes: "Although radio and television are in effect one medium from some points of view, they nevertheless compete sharply with each other for advertising revenue. While television was getting on its feet radio paid the bill, and hence network radio was placed in the unfortunate position of apparently presiding at its own immolation."

Radio, of course, is far from a shorn lamb of sacrificial or any other breed, but it has been injured by television. Being a kinsman it has not struck back with the vigor and abandon commiserate with its hurt. Radio most assuredly sells against television, but too often it's willing to gratefully accept the leavings of some advertising expenditure feast.

### THE ATTACK FROM PRINT

The print media never have been hamstrung by any inhibitions in trying to stem the flow of advertising dollars away from their shores. When network television was coming of age in the early 50's, print adopted a "show me" pose. "Sure it might be effective," was the frequently heard newspaper and magazine refrain, "but look what it costs!" Almost invariably this was followed by still another nail in the coffin hammered in by means of a backhanded compliment: "Some day, when circulation gets big enough, television may be a challenger, but not yet."

But the day of challenge came at a gallop and the print forces switched to sharper, more sophisticated and telling tactics. Long before Edward Bulwer Lytton said it, men had known that the pen is mightier than the sword and newspapers and magazines in the last 15 years have not been shy in using it to rip television at every turn.

Newspapers editorialized against the medium, refused at first to publish network program schedules, reveled in screaming headlines whenever television took a misstep. When the quiz scandals of 1958 unfolded, the front pages of most newspapers hardly had space for anything else. It undeniably was a good and legitimate news story, but it was blown considerably out of proportion, conceivably by the special interest newspapers had in discrediting a threatening advertising competitor.

While newspapers have peppered network television (always the main target) with buckshots of criticism and self-righteous preachings, magazines have unloaded the bombshells. One such was

an article in the December 1958 issue of *Fortune*. Theme of the piece, entitled with typical objectivity "TV: The Light That Failed," was that while "TV might be a magnificent medium" (the backhanded compliment apparently was still very much in style) the "staples of TV are pap." It went on to say that a new advertiserless medium called pay television may be the "curative force."

(There were some observers on the scene, admittedly of pro-television bent, who claimed that the only thing failing at the time was *Fortune's* sister publication *Life*, then experiencing some difficulty in attracting business.)

Even *TV Guide*, though owned by interests heavily involved in television (the Walter H. Annenberg family, operator of the Triangle group of six TV stations) has barraged its more than nine million TV watching readers with a spate of articles sure to leave mocking impressions of the medium. The magazine's stable of contributing writers consistently has been identifiable with anti-television stands and staff-written profiles of TV personalities frequently turn on a disenchantment-with-the-medium angle.

With the passing years, however, shaken by the weight of mounting evidence that shouted against attacking television at its roots and for ways and means of coexisting with it, the print media have muzzled their guns somewhat. A gradual recognition took place that there is a place in the advertising scheme of things for all media and the path of most fruitful being is the one most suited to individual style, function and capability.

Robert Stein, editor of *Redbook* magazine, articulated this philosophy last year. "Television has taken over the function of soothing and entertaining millions," he told a gathering of advertising and agency executives in Chicago. He called it "suicidal" for a magazine to try to compete on that basis. He emphasized that publications should do what they can do best and concluded that "intelligent readers buy a magazine because it continually offers them information and insight that they find nowhere else—not because it offers pleasant diversion."

Even newspapers, always television's most implacable foes, have resigned themselves to not only living with the electronic medium, but promoting it for their own well-being. Just last month, a New York City daily, rumored to be sinking from the broadsides of intra-media competition, in a seemingly desperate grab for a lifesaver, introduced an eight-page TV section to its weekend



editions. Featured are cartoons about TV, articles concerning TV stars, stories about upcoming programs, boxed sections which single out movies and children's programs on TV and detailed program logs.

"It is," one media observer was heard to remark, "the turning of the screw. What formerly was slotted against, is now perfectly aligned."

Statistically the reason for the adjustment is easy to see. The tide of big advertising business has long since turned drastically to network television. In October 1953, TELEVISION MAGAZINE was able to report: "The three giant soap corporations led the big bracket spenders in placing increased emphasis on network TV. Procter & Gamble, network television's top supporter, upped its 1951 outlay by 87% last year. Most of the increase was the result of a 44% cut in newspaper's share of the budget. Greater advertising expenditures in 1952. . . was the pattern followed by Lever Bros. and Colgate which increased network TV investments by 137% and 84% respectively."

A year later the same publication could report that "snatching the lead from newspapers, television during 1953 became the primary medium for 22 of the country's 50 largest advertisers."

#### TREND TURNED TO RULE IN 1957

And what appeared to be the beginning of a trend in 1953 has accentuated to a high pitch since 1957. In a five-year survey covering the years of 1957 through 1962 ("Television and The Big Spenders," July 1962), TELEVISION discovered that 25 of the top 50 national advertisers in six measured media consistently put the major share of their advertising expenditures into the purchase of network TV time. Included in this category was Procter & Gamble, the nation's second and network television's number one advertiser during the period examined, which sunk a five-year average of 47.5% of its total ad budget into network television time buys, Lever Bros. with a five-year network average record of 48.5%, American Home Products 59.2%, Colgate-Palmolive 50.2%, R. J. Reynolds Tobacco 50.9%, General Mills 44.3%, J. B. Williams 87.1% and S. C. Johnson & Son 70.5%.

One of the things that has given network television a stranglehold on the national advertising dollar in its fight with other media, besides its obvious advantage of superior performance, is the homage it pays to pliability. Said *Advertising Age* in commenting on the subject in 1962: "In buying television [the publication was actually quoting what it described as "a very important buyer of television advertising" in making its point that the key word in advertising these days is package] there is a magic

word which completely characterizes the business. Rates don't count; coverage doesn't count; even ratings don't count. The one thing that sweeps all else away is a one-word thing: PACKAGE.

"Buyers used to put time and program together. Not any more; now it's all one package, and no one really knows—or cares very much—what the time costs or the talent costs, or anything else. It's the package, all in one unbreakable piece, that counts."

Package selling speaks of intense and vigorous competition within an industry. When one business faction dominates to the exclusion of almost all others there's no question of flexible rate plans.

Network television has the competitive spirit to a fault. Which of the networks wins, which loses, who's in, who's out often achieves a heat of importance so hot that it manages to singe the entire medium. The effect was not lost on *Variety's* George Rosen. Commenting on intramural feuding among the networks Rosen wrote in a 1963 column: "There are plenty of dollars and plenty of glory to cover all three networks. The economics are not disturbing. What is disturbing, however, is the ill feeling and contemptuous attitude of one network toward another—a state of affairs that starts at the top and permeates through the companies the stubborn refusal to concede that someone else's better Nielsen might be fully deserved; that a rival's meritorious accomplishment might, however grudgingly, be accepted and applauded for the good of the industry as a whole, rather than held up to scorn and ridicule."

The competition was not always so keen. When the DuMont network was still in existence, in the early 50's, the talk was all about the two principal networks—CBS-TV and NBC-TV—and how

they had the field to themselves. Comparative positions changed but invariably it was the first two rankings. Thus while NBC led the competition in 1949, according to gross billings, followed by CBS, DuMont and ABC, by 1956 it was CBS in the lead, NBC, ABC bringing up the rear and DuMont no longer operating as a network.

The phenomenon that heated the coals of competition was the blazing growth of ABC-TV. Beginning in 1953, when the American Broadcasting Co. merged with United Paramount Theaters to form American Broadcasting-Paramount Theaters Inc. under the presidency of Leonard H. Goldenson, ABC-TV shot up from a flabby also-ran to a major competitive network. So dynamic was ABC's development that in a five-year period from 1953-1958 it increased its share of total network gross billings from 9% to 16.1%.

ABC-TV's emergence as a full-fledged network resolved the intramural struggle. The leader in any field is in danger when his competition suddenly becomes newly aggressive. It is the law of network life that you must be number one, and thus the fight can never cease.

ABC brought razzle dazzle selling to the network field. "Operation Daybreak," a startling new cooperative project developed by Peter G. Levathes, then vice president and director of media relations for Young & Rubicam (now senior vice president, Maxon Inc.), was typical of the twists the networks made to become more competitive. The plan, which had the effect of setting ABC-TV up for the first time in daytime TV, called for discounts of up to 50% for advertisers ordering a minimum of four quarter-hours for 26 weeks on the network.

The clarion call for package plans,

<i>Please Send Me</i>	NAME _____
<b>TELEVISION MAGAZINE</b>	COMPANY _____
<i>Every Month</i>	ADDRESS _____
<input type="checkbox"/> 1 YEAR \$5.00	CITY _____
<input type="checkbox"/> 2 YEARS \$9.00	ZONE STATE _____
<input type="checkbox"/> 3 YEARS \$12.00	<i>Send to home</i>
<i>Group Rates</i>	ADDRESS _____
\$3.00 each for ten or more	_____
\$3.50 each for five or more	_____
<input type="checkbox"/> BILL CO. <input type="checkbox"/> BILL ME	_____
<i>Add 50¢ per year for Canada \$1.00 for foreign</i>	PUBLISHED BY
	TELEVISION MAGAZINE CORP.
	444 MADISON AVE., NEW YORK 22, N.Y.

## One man's glossary of network buyers: "Big boys, second-liners and pirates"

discounts and bargain minutes was sounded. Today the challenge for agencies is how much under the network rate card they can buy program time.

"There are now three ways to buy the networks," remarks the radio-TV director of a top-10-in-total-billings advertising agency. "First there are the big boys who come in quick and take the cream of the crop. Then," he continues, "there's the guys who take the second line stuff. And then," he adds with a smile on his face, "there are the pirates, who will take a chance of getting shut out and wait for the last minute."

By waiting for just such an opportune time Young & Rubicam was able to place nearly \$8 million worth of business for Beech-Nut Life Savers Inc. with NBC-TV for the 1961-62 season in a saturation campaign that embraced 16 nighttime as well as eight daytime shows. But what Y&R paid for its time was nothing to what it saved in bargain rates by holding back on the deal until late August when the new season was already in the starting blocks and NBC was sweating over unsold time.

This same pressure, of course generated by intramedia competition, on network sales staffs to sell off still-available portions of a new season's schedule before the end of summer, enabled the same Y&R to buy a flock of some 40 minutes last year for Remington-Rand Electric Razor on ABC-TV at an approximate \$250,000 savings over the price paid by the advertiser's arch rival, Schick Safety Razor Co., for almost identical minutes. The agency's coup emphasized, in network TV's current white heat climate of competition, how much rate cards are shaved in order to make a sale.

The same bitter rivalry exists among the networks in the race for audience supremacy. This aspect of the inter-ecine conflicts pushed ABC-TV, this season, to cram the premiere showings of 15 new weekly evening series into a one-week period from Sept. 15 through Sept. 21 in an effort to get an audience jump on its opposition, which strung their new season offerings out over a longer stretch.

While this adroit maneuver helped ABC-TV get off to a fast start it still trails the field in the three-way competition. By the most respected criteria CBS-TV is well ahead on almost all fronts, an eminence it has enjoyed for some years. Asked by *Broadcasting* magazine in 1960 to rate the networks, a group of the biggest agency buyers in television had this to say: If they "invested their money according to program 'quality,' management reliability and integrity, they would buy CBS. If

mass appeal and low cost-per-thousand were the criterion, they would go for ABC. If they were looking for originality, flexibility and initiative in a network they would buy NBC."

In the all-important audience derby, CBS also displays the most impressive record. The December 1963 Nielsen rating charts showed CBS capturing every one of the top-10 rated spots in daytime and 12 of the top 15 rankings in the evening. So far ahead in audience is CBS at the moment that it threatens to make the intramedia competition purely a battle for second place.

### THE SALES FORCES

The CBS-TV network sales force, led by Thomas H. Dawson, vice president-sales, and Carl Tillmanns, vice president-general sales manager, is some 20 salesmen strong. It consists of 10 salesmen or account executives in New York, four in Chicago, one in Los Angeles and one in Detroit. With one exception, there are no specialists. They sell nighttime, daytime, programs and participating minutes. There is one specialist who concentrates on selling sports programs. There are managerial people, all vice presidents, in charge of eastern sales, central sales and daytime and sports.

NBC-TV network sales has five offices, in New York, Los Angeles, Detroit, Chicago and San Francisco. Don Durgin, vice president-sales, is in charge of the entire department. John M. Otter, vice president, national sales, is second-in-command.

The network also maintains a national participating sales office in New York for the sale of time on the *Today*, *Tonight* and *Sunday* programs, which in turn has associates with all the regular sales offices across the country. William F. Storke is the director of participating program sales and Myron (Mike) Weinblatt is the section's manager.

National sales also covers daytime program sales, headed by James G. Hergen, director. Sam K. Maxwell Jr. is director of special program sales and Richard McHugh is manager of sports and special program sales. John H. Dodge, general sales executive, has certain major client contact responsibilities. These areas are supported by a director of sales administration, a director of sales planning and a director of sales services.

The ABC-TV network sales division was realigned late last year. It now has James E. Duffy as vice president in charge. Five group sales managers have the responsibility and authority for all accounts and agencies within their territories. There are two such managers for the eastern division, one for Detroit,

Cleveland and Akron, Ohio; still another responsible for parts of the Midwest, the South, and the Southwest, and a last one for an area including Chicago, Milwaukee, South Bend-Elkhart, Ind., and Racine, Wis. The five group sales managers report to Edward Bleier, vice president and general sales manager.

As stormy as intramural associations have been, they are sunny and mild compared to FCC and congressional watchdog committees' relationships with the networks. Governmental bodies, led by the FCC, have screamed public responsibility at the medium for as long as there have been networks. They have scrutinized so-called monopolistic practices of the networks. They have examined their affiliate relations. They have investigated their use of audience research findings. They have questioned option time binders.

The object in all instances was to curb the networks' influence and power. Possibly network television's most disabling vulnerability in the media competition is its status as a semi-regulated industry. The FCC with one ruling, say one which would bar the networks from station ownership, could choke the vitality out of the medium. One congressional bill, hypothetically one which would limit the amount of advertising that network programs may carry, could cripple it. Actually a proposal, offered by the FCC, that would, indeed, have placed limits on commercials carried by broadcasting outlets was beaten back just last month. As it was the House Commerce Committee already had approved a bill to bar the commission from adopting it when the plan was dropped. Its threat, however, was felt by all who sell broadcast time.

The FCC, too, has not only threatened but apparently succeeded in pounding a wedge in the networks' vital, if sometimes precarious, relations with their affiliates. The network TV medium, as it's now structured, is inconceivable without affiliate and at least unwritten option time ties.

Under the option time principle a network agrees to furnish and deliver programming to affiliated stations, and the stations agree to broadcast the programs offered by the networks in designated hours. The networks' long-standing argument for the option time practice is that without it the American system of advertiser-sponsored television would be undermined. Advertisers, this line of defense states, uncertain of station clearances, would curtail their expenditures. With such a loss in revenues, the networks would be unable to maintain news, special events and public af-



fairs shows they now broadcast largely on a red-ink basis. Anti-option time people have always maintained that its abolishment would make it easier for non-network program sources to compete with the networks.

The controversy moved out of the debating stage and into the practical arena last summer when the FCC, after almost 10 years of deliberation, numerous hearings and voluminous reports (in 1960 the commission gave a hint of things to come by reducing the permissible amount of option time from three hours per broadcast segment to two-and-a-half hours), banned the networks' traditional method of assuring station clearances by a vote of 6-1. The end of option time has not as yet dramatically disturbed network operation or influence or affluence. It has not made it a far weaker advertising medium. The networks still hold program power and the stations can't live without quality product.

Still the full impact of the option time ruling is yet to be felt. Weak shows are bound to be—many already have been—hit hard by pre-emptions. It could eventually mean sizable revenue losses to the networks and turn many of their customers to more reliable straight spot TV coverage.

#### OTHER THREATS TO TV'S FUTURE

And the option time void and FCC sniping are not the only things that threaten to complicate network television's future. The coming of full-scale colorcasting, the opening of the UHF broadcast band and space communications all are likely to make their mark on the network TV medium. But all would seem to be more beneficial in their consequence than damaging. Color broadcasting can only enhance network television as an advertising medium, adding a vital element to its sales capabilities. The one spectacular thing that print can now offer advertisers, which network television cannot fully offer in return, is color. The widespread use of color on television programs may prove to be one of the strongest blows network TV can strike in the media competition. It may also help the networks to attract the few national advertisers who have so far resisted their charms.

The opening of the air waves to a multitude of UHF stations could be another happy event for the network medium. It may succeed in drawing off some of the federal regulatory pressure for more balanced and diverse programming. UHF stations could be more structured to serve minority interests than are the networks. They may also siphon away some advertising revenues, disperse budgets, but this would seem to be doubtful to any great extent, in the nature of a long shot.

Worldwide communication by satel-

ites is bound to play a large part in network TV's future. But how it will affect that future is problematical. It's difficult to see how it can be a powerfully disruptive force. Come trans-Atlantic or trans-Pacific or worldwide broadcasting, a national service is likely to remain in control of the networks. The best bet is that satellite communications will prove of more value to telephone, telegraph and data communications than to television (see "Taking The Blue Sky Out Of Space," TELEVISION MAGAZINE, July 1962). Its influence on network television can't help but be for more significant life.

Technology of a less ethereal kind, once decided that the FCC's bark is going to remain louder than its bite, is the one dark cloud that may lower network television's bright horizons. Miniaturization of equipment, amplification of light, three-dimensional effects (see story, page 60) may all prove boons to network television, but they also hold the power to negate present-day concepts and create revolutionary ones. Pay television, with its wires in the home, its gadget coin boxes, its key punches which allow for instantaneous recordings of likes and dislikes, also could make network television superfluous. But pay TV has been knocking on the door for more than a decade and hasn't come in yet.

Television programming by video tape cartridge—the tape of an event is bought across the counter of the corner drug store and inserted into the television set for instantaneous playback—is another potential threat to network television's future existence. And after cartridge tape who knows what, but there's sure to be something.

The challenge for the medium to stay alert, think young and avoid rigid practices couldn't be more clear. What would be well to remember about network television is that its whole pattern as an advertising medium has been reshaped by economics. It is not a medium of limited circulation. It is a mass medium. It has to be structured to appeal to many people. It can indulge in minority programming only at the risk of distorting its regular schedules and only if revenues from mass programming subsidize the resulting losses. By and large, the networks try to program what people want to see.

Network TV is also a medium where the margin of error for advertisers is awesome. The same money buys 15 million homes or 17 million. For those that can afford to use it, network TV can be an incomparably constructive force. But it is not the be-all and end-all of all advertising. It should fit into the advertiser's overall media effort. It can be misused. Used properly, however, it has all the power of its formidable reputation. END

## Reprint Checklist

### These Reprints Still Available!

**THE MANY WORLDS OF LOCAL TV**   
32pp from August 1963 40¢ each

A cross-country report of local television, a complex personality of many parts, many worlds. It shows the forces working to make local programming meaningful to all.

**LIFE WITHOUT NETWORKS**   
16pp from June 1963 35¢ each

Most TV observers thought they would go that-a-way, meaning all the way to oblivion. They started out only a step away, but lately they have been coming on strong. A thorough analysis of how the nation's 35 independent TV stations kept from being counted out.

**THE COMPUTERS MOVE IN ON ADVERTISING**   
12pp from June 1963 25¢ each

A growing part of media planning is being trafficked through electronic data processing systems and the day may not be far off when all of it will be programmed that way. This article tells who's happy about it, who isn't, what it all means to media, advertisers and agencies. A detailed look at the computer revolution.

**PAY TV: SO NEAR AND YET SO FAR AWAY**   
28pp from April-May 1963 50¢ each

A definitive treatment on one of television's most important subjects: will there be pay TV? when? how? This major article, which appeared in a two-part series, traces the subject from its beginning over 30 years ago right up to now, and does its best to turn some light on the future.

**THE FREEDOM OF TASTE**   
4pp from November 1962 15¢ each

Victor M. Ratner's essay on the historic conflict between media and critics stands as the definitive statement on the side of allowing the people's taste to prevail. It deserves a place in the files of all persons seriously concerned about television and its future.

**COMMUNITY ANTENNA TELEVISION**   
12pp from June 1962 25¢ each

Friend or foe? It depends. A boon to some stations, anathema to others, the cable TV operators are of increasing importance to all. They're proving the fringes of television can be profitable too.

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## Six metropolitan complexes in the U.S. produce most of the industry's revenues

spots aimed in choice viewing time periods hitting the New York to Florida run heaviest in winter and summer tourist seasons. The California-to-Miami businessman market also was hit regularly. West Coast advertising sold straight destination service, product superiority and the fact that it's the only no-change-of-plane service from Los Angeles to Miami. The agency sought the best spots directed toward the "higher educated classes," the people with the leisure time and the money to travel.

Despite all of the problems inherent in airline advertising Brady felt that Papert, Koenig, Lois' National TV campaign was successful, mentioning particularly an upsurge in ticket sales and the response from National's district sales managers who wrote in commenting on what "great" commercials the National spots were. But the grass roots enthusiasm wasn't matched upstairs at National. The account has been withdrawn from PKL and turned over to Kenyon & Eckhardt.

Sharing the thin Florida gravy with Eastern and National, for the time being at least, is Northeast Airlines. Northeast's Florida route is up for review by the CAB in April this year. Primarily a New England-based airline, Northeast was permitted to fly the New York-to-Miami run in 1956. Through Sullivan, Stauffer, Colwell & Bayles, the airline turned to television in January 1963 using what they called the "Jim Dooley approach."

Jim Dooley was a sportscaster and weatherman for station wtvj in Miami. SSC&B wanted to "marry the sun and fun of Miami with the warm and sunny personality of spokesman Dooley." Through taped commercials that featured Dooley in different stages of Florida fun, issuing viewers a hearty invitation to "Come on down," SSC&B seeks to make Miami and Northeast synonymous.

To keep the campaign as up to the minute as possible, the scripts are written in New York and flown to Miami, where a full production crew is on hand to translate the script into television terms. After one day of shooting the finished video tapes are rushed back to New York and up to the agency for final editing. After a screening, the tape is ready to be distributed in three different versions (with three different phone numbers to call) to stations in New York, Boston and Philadelphia. In line with maintaining currency the Northeast tapes are changed weekly. Account executive Steve Witt explains that, "We want to point out what's really going on as recently as possible."

In a further attempt to keep the

Northeast campaign timely SSC&B pre-recorded every possible temperature on tape and, on signal, the regular commercials are interrupted with voice-over's that give an exact temperature from Miami. "We take our 'Late Report from Florida' very seriously," says Witt. "We want to interest people in the virtues of Miami in a current, newsy, believable way."

It appears they have. Northeast's share of sales in the Florida market increased to 28% for the first three months of 1963 vs. 14% in the similar 1962 period.

At Pan American World Airways television pitches are not funneled through one particular personality. The airline, which flies all over the world, concentrates particularly on local live commercials delivered by well-known local announcers. The Pan Am campaign is drawn up by J. Walter Thompson under account executive Robert Weikart. Weikart explains that while PAA serves all six continents (servicing 180 cities) it advertises most heavily in New York, Washington, Miami, Chicago, Los Angeles and San Francisco. Among the 15 cities that produce most airline revenue, these six markets produce 80%. In addition they are the gateway cities from the United States to other countries.

The JWT television approach for Pan American World is a projection of the print campaign which heralds the line, "The world's most experienced airline." Under this tag fly different copy points such as seasonally advertised fares, frequency of schedules and service. Covering the world is a different story in each market. To keep the television "tailor made" for each, Thompson concentrates for the most part on minute commercials, primarily live.

Copy for the commercials is written in New York and dispatched along with film clips of the port of call being featured to local TV stations. In a business so changeable, with constant fare revisions and different points being stressed in different locations, Weikart feels that keeping the commercials local helps keep them flexible. "I could change the Miami commercial tonight," he points out, "merely by picking up the telephone." In addition, doing the commercials this way enables the agency to get them on the air promptly.

Thompson had one network outing for Pan American last year with the sponsoring of the CBS special *Hedda Gabler*. The agency received much complimentary comment on its "intelligent" use of the medium and may go to network again on some occa-

sion. But the principal buys are still spot, with heavy use of news-weather shows and adjacencies to "prestige shows" whenever the budget allows.

Trans World Airlines, like Pan American, is an international as well as domestic carrier. The advertising problem is thus compounded as the competition increases on different routes. The North Atlantic route to Europe from New York, for example, is flown by 19 different airlines. The job of getting passengers to pick TWA over the competition falls, in part, to the line's advertising agency, Foote, Cone & Belding.

Eugene A. Raven, vice president and account supervisor for TWA at Foote, Cone, says that television has been helping sell TWA in Boston, New York, Chicago, Los Angeles, San Francisco, St. Louis and Pittsburgh. All of TWA's TV advertising was in spot last year and, as is the airline's practice, generally concentrated around news programs.

### "A QUALITY IMAGE"

Most TWA commercials are filmed and there is no featured spokesman. Raven explains that the only personality being featured for TWA is the airline itself. "We are interested in presenting a quality picture of TWA and the services and routes we serve."

Showing TWA's domestic service is usually a 90-second television job. First comes the 60-second film telling the story of some special TWA service, next the local announcer, off-camera, giving specific information for the city where the spot is being shown to the visual accompaniment of slides. By this method, the film portion is applicable anywhere while each of the local cities gets the local sell from the 30-second tags.

Appeals drumming up air travel to foreign destinations are aimed at both businessmen and vacationers. Because vacation trips to Europe involve a considerable amount of decision-making time, pitches begin as early as February for a summer trip.

Raven says the big job is "first of all to convince people to go to Europe." The airlines are not merely fighting competition from other airlines but also vacation lures from home-side sea shores, lakes and mountains. Once the glamour of the foreign land is exploited with copy appeals to the viewer like, "Don't you deserve a different vacation this year?" the specific sell to take "nationwide, worldwide TWA" is brought into play. The major selling points stressed in TWA television commercials are flight conveniences ("TWA flies direct to the 10 most popular places in the



world”) equipment (fan jets) and special features like in-flight movies. Each spot has a complete and original musical score, and photographic safaris are made all over the world to keep Foote, Cone & Belding’s film library brimming over with exciting, fresh films of the places along the Trans World routes. “We can’t stint” says Raven. “We handle each spot as though it were a network program.”

Both Pan American and TWA have heavy competition from foreign carriers for the U. S. fly-to-Europe dollar. One such competitor is British Overseas Airways Corporation. Getting U.S. business for BOAC has been put in the New York hands of the London-based Pritchard Wood advertising agency, under the direction of account supervisor Donald Usher.

1963 saw BOAC television spots in New York, Chicago, Hartford and Boston (hitting for travel via BOAC to the Caribbean and Europe) and San Francisco, Honolulu and Denver (BOAC to the Orient). The six 20-second and 60-second commercials were slotted in adjacencies to adult “prestige” programs, heavy on Sunday afternoon and evening panel programs like *What’s My Line?* How well BOAC succeeded is as yet untold but account man Usher says ‘64 will see an increase in BOAC’s use of television advertising.

Usher echoes his competitors’ cry that the major headache in selling foreign

travel is getting the customer to decide on the trip in the first place. BOAC’s business market, heaviest in the Orient run, is a somewhat steady sell that features comfort and destination. But the Orient as a vacation spot is beginning to open up and to vacationers headed there, and even more importantly to the Caribbean and Europe, BOAC pitched the lure of distant lands.

#### CONSIDER JAMAICA

The BOAC television campaign for travel to the Caribbean appealed with the opening line, “Consider a different place to go to this winter.” In an effort to get the viewer to consider Jamaica there’s a film montage showing a handsome couple having the time of their lives running up the beach, drinking exotic refreshments from a coconut with two straws, all to the throbbing musical accompaniment of steel drums. Next comes the voice-over that promises, “All this is quite reasonable, really, considering the wonderful time you’ll have.” In the first spots for BOAC the voice-over was a British announcer. Later segments featured an American v-o which had the “more bubbly” sound the agency felt was “more in keeping with the exciting tempo of the resort.”

Getting the prospective traveler to foreign ports of call is not an easy sell. Usher says surveys show a reluctance on the part of people to try out different lands. “They’re afraid they’ll be em-

barrassed by not knowing the language, the customs of different places.” With air fares coming down to the level that enables more and more people to afford to fly, BOAC hopes to convince them, and convince them via television, to overcome that embarrassed feeling and give other lands a vacation fling with BOAC.

Pan American-Grace Airways’ Panagra is selling a round-trip ticket that enables the traveler to cover both coasts of South America for one fare. Because of PAA’s unique route construction the traveler may cover the continent one way with Pan American and one way with Panagra for one price. At J. Walter Thompson, the agency for Panagra, account executive Robert Boslet says Panagra looks for program vehicles—primarily news and weather shows—to place film spots for the airline. The TV markets featuring Panagra spots are New York (the airline is currently out of the weather show on wchs-tv but will return to the New York market in another vehicle soon), Washington, Miami, Chicago, Los Angeles and San Francisco. Like Pan American World, Panagra views these markets as the traffic gateways to principal destinations. Selling the South American route involves both business and tourist passengers and Panagra tries to hit both. But JWT’s Boslet points out that more and more money is being directed toward the pleasure traveler. “The business man



*Being there is half the fun and that's the point most airline television commercials make. These stills are from BOAC's TV sell for the Caribbean that features few words and lets the fun of the trip and pleasures of the locale speak for themselves.*



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**THE AIRLINES** *continued*

is going to South America because his business requires it. He's going because he has to and when he has to. The tourist part of the South American travel market is more elastic. He is going because he wants to and he goes when he wants to."

Selling South America as a vacation spot is less seasonal than selling Europe. The television advertising for Europe is heaviest in winter (for off-season economy fares) and in the spring (a heavy push for the peak Europe vacation months of June, July and August). There is little seasonal advertising for the South American vacation trade and the Panagra ad push is generally year-round and regular.

**A HEAVY PRINT ADVERTISER**

Advertising for Panagra is still heaviest in print. Boslet explains that travel to South America is even more specialized than Europe and by using magazines like *Holiday*, *The New Yorker* and *National Geographic*, a more selective audience can be reached. But Panagra isn't closing the door on television and views the medium for future growth. Meanwhile Panagra seeks television time to reach both men and women ("a trip to South America for a vacation is not a unilateral decision") and views its participation in five-minute news and weather shows as half sponsorships in regular programs.

On the home front, domestic carrier Delta Airlines upped television spending to \$400,000 in 1963 and expects to increase the television budget to \$500,000 in 1964. The hub of Delta activities, as the name implies, is centered in the South, and the agency for the line's advertising activities is Burke Dowling Adams in Atlanta.

Delta buys TV spots exclusively in Atlanta, Miami, Tampa, Orlando, Palm Beach, New Orleans, Chicago, Los Angeles, New York, Washington and San Juan. Its big TV pushes feature the north-south route (from Chicago to New Orleans, Florida and Atlanta); coast-to-coast (along the southern route) and east-west (Atlanta westward to Los Angeles through Houston and Dallas).

As the destination routes would indicate, the bulk of Delta advertising is directed toward businessmen. Peter Bowles, vice president and copy chief at Burke Dowling Adams, says the business traveler is being reached by television spots heavily slotted in news programs. In an effort to reach the economically affluent Delta also produces its commercials in color, reasoning that the man who can afford a color set can also afford an airline ticket.

The Delta commercials generally stress "personal service." Telling the story,

with increasing regularity, is spokesman Victor Jory. Bowles details that Jory "has a strong personality, is a good and appealing salesman." But while directing its television spots to businessmen, Delta also looks hopefully toward the vacationer. Chicago to Miami gets a heavy winter play telling travelers to "take a Delta jet—more people do." Bowles is convinced that television can sell Delta effectively and indicates the medium will be used more and more often in the future.

Last year saw United Airlines dip a wing cautiously in the television spot advertising waters—and then retract it. United sampled the 1963 spot schedule with 20-second spots in prime time running 15 times a week for 13 weeks in Los Angeles, San Francisco and New York. The approach was primarily toward the businessman, on tape and "hard sell." The "winning personality" approach was sacrificed for straight appeals in voice-over concerning ticket information, United personnel and equipment. United spokesmen are reluctant to state that the brief fling with television last year will be repeated in '64, except for a very guarded "probably." United's future advertising plans will still be made "in consideration of the comparative price and value of various media."

**AN ENTHUSIASTIC TV FAN**

A far more enthusiastic television advertising fan is Western Airlines, a pioneer in airline television advertising. Advertising manager Burt Lynn tells with obvious gusto of how Western went to television to sell tickets nine years ago. The airline had been in television previously with standard hard-sell pitches—"old fashioned 'Welcome Aboard,' films"—and with little success. "We felt there was something wrong with the way we were using TV to get people to buy Western tickets." The thought came to Western management and its agency that "we were taking ourselves too seriously." In a change of TV approach Western went to animation and came up with a cartoon bird. Dubbed the "VIB" (Very Important Bird), the new symbol for Western was placed on the roof of a plane, seated in solitary splendor amidst pillows in the curve of the tail section with a glass of champagne in one claw and a long cigarette holder in the other, and given the new television slogan: "Western Airlines—the *only* way to fly."

Any misgivings that Western might have had about the light-hearted approach disappeared quickly. "VIB was a smash hit," says Lynn. The tongue-in-cheek animated figure was responsible for giving Western a whole new image and Lynn's been using him ever since.



Western covers 13 western states and 33 cities up and down the Pacific Coast. The VIB is featured in a broad mix of Western spots from Los Angeles to Seattle.

According to Lynn, television and the VIB were the greatest things that ever happened to Western promotionally. The bird gets tons of fan mail, has been made the official mascot of five Air Force flying squadrons to date. The phrase, "The *only* way to fly" is so popular on the Coast that Lynn says the line gets frequent network exposure from Hollywood comedians who use the line extemporaneously. More than that, Western feels that there's a direct correlation between the television pitches and increased seat sales.

American Airlines had its first serious affair with television in 1963. Out of Doyle Dane Bernbach came some of the most exciting airline commercials designed for television. DDB went into the home towns of American's principal customers—Los Angeles, San Francisco, Washington, Chicago and Detroit—with filmed spots of the line's most popular destinations. The nucleus of the campaign featured "quick cuts" which gave the mood of the city being touted. In the San Francisco commercial the television scene opens with sea gulls and fishing boats. At first the only sounds you hear are from the gulls. Then a soft male voice-over speaks. "The idea that fish taste better in San Francisco," he says, "is probably absurd. They just seem to taste better because—well, because San Francisco is where you are. It's something in the air." He continues in the same gentle and persuasive way. "But then, there's always something in the air in San Francisco." Next 12 visual quick cuts of San Francisco scenes, with no copy accompaniment; Doyle Dane lets the city speak for itself. At the close an American Airline's jet appears on the screen and against the whine of the jets the announcer says, "You could be there tomorrow afternoon on an Astrojet. And if you bring your wife, American Airlines will take you both first class—for less than coach fare." The traveler who wants to know how he and the Mrs. can fly first class at less cost than coach fare will have to call American Airlines. That's the idea behind the television campaign.

The Doyle Dane television campaigns for Los Angeles and New York are done in the same understated and visually effective style. How effective the spots are—saleswise—remains to be seen. American spokesmen caution that television is still an experimental medium for them. They are waiting for further results to see to what degree, if any, they will expand TV advertising to other geographic areas.

Northwest Orient made use of television for the first time last year, spending about \$183,000 in spot TV for 1963. But Northwest spokesmen add hurriedly that this was a "special" merchandising and marketing situation and will probably not be repeated with any regularity. Filmed minute and 20-second spots pushing Florida via Northwest were scheduled in Minneapolis-St. Paul, Miami, Tampa, Chicago and Milwaukee. Selling Chicago for Northwest was "Sam the travel man." Actor Bob Kaliban plays a travel agent who, when asked, "How do you get to Florida?" answers "Go Northwest." When the client says, "But it's South," Sam pulls down a map of the United States upside down, which makes the southern route to Florida appear northwest. At Northwest the feeling is that Northwest has dominated radio "so long and so well" and backed up radio buys with newspapers that television only "dilutes" the radio campaign. Northwest feels it reaches its prime target, the businessman, well enough with radio and papers, doubts that it will ever use television as a heavy advertising medium.

#### PEOPLE BUY SCHEDULES

Whether television for the airline industry as a whole will ever become a high-powered advertising vehicle is conjectural. One consideration: whether the industry, often a money-loser, can afford to buy television time. And giving an airline a glorious advertising campaign isn't the only road to selling tickets. People buy schedules; the man who is going to Miami goes on the plane that leaves when he wants and gets him there when he wants. The cleverest ad in the world won't convince a prospective traveler to take that plane if another line fits his time schedule better. (But the line that gets called first has the best crack at him.)

Nor can an advertising campaign buck bad service on the ground. As one agency man said, "We can only do so much. We can make the place look great enough for the audience to call our airline for a reservation. But we can't pick up the phones when they're busy to catch the prospect before he says 'The hell with them' and calls another airline."

Yet an inspired television campaign can work wonders. It can reach more Aunt Minnies and Uncle Charlies sitting in living rooms carpeted with wall-to-wall affluence than any other medium in the world. It can make that spot in Exotica look so gorgeous, so exciting, so easy to get to and so reasonable that Aunt Minnie and Uncle Charlie fairly tingle with desire to go. And once they feel that way, television may even be strong enough to make them leave the two cars in the garage and fly. **END**

#### FEEDBACK from page 55

erly applied, will perform as advertised.

Dr. Steiner is quick to stress that "as advertised" qualification. Feedback, he says, will not give you the right answers to some questions—"In general, the nature of the sample precludes any estimation of parameters from the returns." What he means by that is that you can't accurately project numbers from Feedback's respondents to the general population. You can, he's sure, come away with important value judgments involving the respondents themselves. Not only that, but in the area of highly controversial problems you can come away with results superior to those drawn from conventional research techniques.

As in any other research, the advantages and limitations are inherent both in the technique itself and the way it is utilized. Among its other attributes, Feedback is flexible: it is not restricted to public affairs use in concert with documentaries, nor to using ballots distributed through newspapers, nor—for that matter—to use by the broadcaster himself. As developed by WBBM-TV so far, however, Feedback's advantages and limitations are these:

It's fast. Only three days elapsed between initiation of the research question and receipt of nearly all the answers.

It's inexpensive. The air time used is the broadcaster's own (if used in a normal documentary period) and the cost for ballot distribution through the newspapers is no more than would normally be allotted for promotion of the program. (WBBM-TV's research-only cost to get and analyze its 30,000 returns on the race issue came to \$5,440, or about 18.7 cents an answer. Personal interviews can cost up to \$20 an answer.)

It's anonymous. Better than any other method, Feedback protects the identity of respondents, virtually eliminating the particular form of response bias created by the contact between interviewer (even on the telephone) and respondent. It's thus especially valuable in controversial matters where respondents are apt to give either the socially accepted answer or when their answer is conditioned by what the interviewer might think.

It's open to almost all, rather than restricted to the option of the asking party.

It's uniform. All questions are asked by one interviewer, eliminating the variables that are injected into normal surveys by having different persons ask the questions. All the questions are asked at the same time, eliminating variables from asking some people in the morning, some at night, etc.

It isn't "random" in the research sense. Respondents are self-selecting—that is, you hear only from those who want to be heard from. And those you hear from

**FEEDBACK** *continued*

are restricted first to television homes, then to those homes watching television and further to those watching the particular program. This factor, of course, is the one which limits projectability of the answers to Feedback. This is not to say that it eliminates the possibility of projection. But to project you'd have to weight the sample, which would be both elaborate and expensive. It is for these reasons that Dr. Steiner says Feedback is not the "technique of choice" for arriving at definite numbers. Other, more conventional methods would be superior.

It's huge. The numbers reachable through Feedback are limited only by the station's signal and the broadcaster's ability to attract audience. Such numbers are important not only for their effect on the importance of the answers but also because they swamp "organized" responses. In fact, because Feedback itself is not restricted to local use, the reach could be national as well. It hasn't been done, of course, and it would take a bold network to try it—the thought of receiving what would surely be bales upon bales of answers would be as frightening as it would be exciting to a curious researcher.

Feedback at WBBM-TV is no experimental thing. It's already part of the station's program planning, and, in fact, was committed to be from the first.

The station did use the technique experimentally once: to do a documentary called "The Strangling City," dealing with the traffic problems of the metropolitan area. It came away with two major findings: that it was on to something—it received over 16,000 responses that first time out—and that it hadn't allowed enough air time for the respon-

dent to fill out his ballot properly. WBBM-TV next used Feedback to determine which subjects its viewers were most interested in. It was in response to this second Feedback survey that the station set up a priority of documentaries.

Dr. Steiner, in analyzing returns from the first Feedback experiment on "The Strangling City," notes two areas of special interest: the absolute response and the relationship between rate of return and general level of satisfaction (the survey had asked what viewers thought of their commuting arrangements).

In regard to the first, Dr. Steiner relates, "the figures far surpassed even the most optimistic predictions. Bear in mind that commuters could not simply fill out the questionnaire on their way home and drop it in the mailbox at the other end of the ride. They had to save the ballot until air time (10:15 p.m.), then watch the program (in competition with "The Fighting Kentuckian," Johnny Carson and Steve Allen) and return it by mail the next day. There is no way of knowing how many ballots were lost or misplaced between 4:30 and 10:15, or how many of those who carried ballots home read a book, went to bed or decided to watch a movie. But even minimal estimates of these sources of attrition suggest that the percentage of response among those who watched was high indeed.

"If we assume, for example, that half of the Burlington (a Chicago transit system) commuters who received a ballot watched the show, the response rate for those watching was 82%! Ordinarily, of course, the total audience for the program would not approach 50% of this group—if the Burlington commuters are

average, about 12% would normally have watched the show. So the ballot itself boosted the TV audience within this group considerably."

(This finding, said Dr. Steiner, "led some skeptics to observe that Feedback may be a poor way to do research, but a great way to promote a program.")

In regard to the second point, Dr. Steiner said the returns showed a tendency to respond in direct relation to degree of satisfaction with the commuting system, surprising in view of the general belief that those who are least happy are most vocal.

Getting the answers, of course, is only part of the job. Having them, you then have to do something with them. In WBBM-TV's case that takes the form of a second documentary reporting back to the audience on the results. In station terminology the program which initially asks the questions is "Feedback: Stage 1," the second program presenting the "overview" of results is "Feedback: Stage 2." Answers also are made available to appropriate public and private agencies.

Could Feedback have commercial applications: that is, could a broadcaster sell his air time for private research as well as using it himself to answer public questions? Why not? Could a political party use the technique to measure the importance of various issues, or the appeal of various candidates, among a certain area of the television audience? Why not? Could an advertiser use it to determine response to a new product, or before-and-after response to an advertising campaign? Again, why not? The medium has been there for some time. Now the idea is there too. Anything could happen. END

## A NEW FORCE IN THE CAROLINAS!!!!!!!

**ON THE AIR ONLY TWO WEEKS**  
**WGHP-TV's FRINGE TIME PARTICIPATION SHOWS**  
**AVERAGED 33%\* OF ALL HOMES VIEWING**

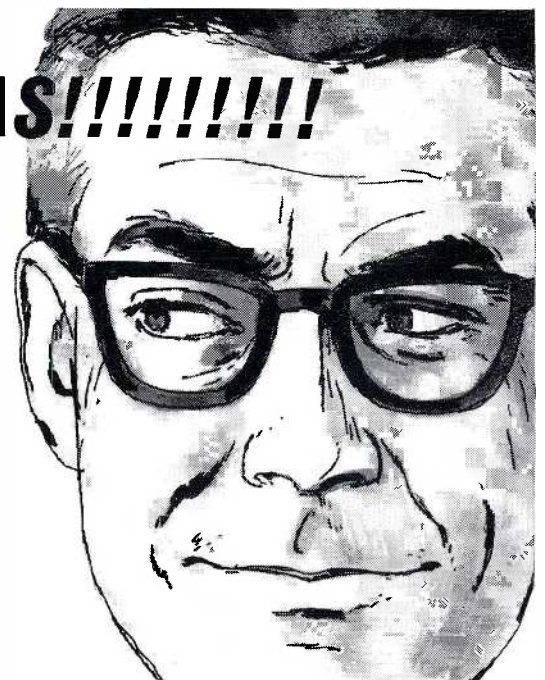
1. ADVENTURE THEATRE 5:00-6:30	2. AMOS 'N ANDY 6:30-7:00	3. NEWS WEATHER SPORTS 7:00-7:30
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**WGHP-TV** Channel 8 serving North Carolina's largest market.



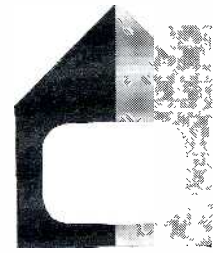
Represented by Storer Television Sales Inc.

\*Mon-Fri 5:00-7:30 PM. Subject to limitations listed in ARB report. Oct-Nov/63





# TELEVISION MAGAZINE'S TELESTATUS®



U.S. households now number **56,270,000**    U.S. TV households now number **51,438,000**    U.S. TV penetration is **91%**

*How things stand  
in television markets  
and coverage  
as of  
February 1964*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 272 other sets, all having to do with the 272 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (\*\*) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (\*\*\*) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE's formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-changing industry.

Market & Stations % Penetration	TV Households
<b>A</b>	
<b>Aberdeen, S. D.—83</b> KXAB-TV (N,A)	■25,600
<b>Abilene, Tex.—86</b> KRBC-TV (N,A)	***82,300
(KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	
<b>Ada, Okla.—82</b> KTEN (A,N,C)	83,500
<b>Agana, Guam</b> KUAM-TV (N,C,A)	•
<b>Akron, Ohio—45</b> WAKR-TV† (A)	†72,500
<b>Albany, Ga.—80</b> WALB-TV (N,A,C)	165,600
<b>Albany-Schenectady-Troy, N.Y.—93</b> WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC Adams, Mass.)	**429,900
<b>Albuquerque, N. M.—84</b> KGM-TV (C); KOAT-TV (A); KOB-TV (N)	171,100
<b>Alexandria, La.—80</b> KALB-TV (N,A,C)	107,900
<b>Alexandria, Minn.—81</b> KCMT (N,A)	104,100
<b>Alpine, Tex.</b> KVLV-TV (A)	‡
<b>Altoona, Pa.—89</b> WFBG-TV (C,A)	310,400
<b>Amarillo, Tex.—88</b> KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	125,600
<b>Ames, Iowa—91</b> WOI-TV (A)	287,400
<b>Anchorage, Alaska—93</b> KENI-TV (N,A); KTVA (C)	24,000
<b>Anderson, S. C.</b> WAIM-TV (A,C)	•
<b>Aguadilla, P. R.</b> WOLE	‡
<b>Ardmore, Okla.—81</b> KXII (N,A,C)	78,200
<b>Asheville, N. C.-Greenville-Spartanburg, S. C.—85</b> WISE-TV† (N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	451,300 †•
<b>Atlanta, Ga.—88</b> WAGA-TV (C); WAIL-TV (A); WSB-TV (N)	604,200
<b>Augusta, Ga.—82</b> WJBF-TV (N,A); WRDW-TV (C,A,N)	203,300

Market & Stations % Penetration	TV Households
<b>Austin, Minn.—89</b> KMMT (A)	183,200
<b>Austin, Tex.—84</b> KTBC-TV (C,N,A)	147,300
<b>B</b>	
<b>Bakersfield, Calif.—76</b> KBAK-TV† (C); KERO-TV† (N); KLYD-TV† (A)	■†69,400
<b>Baltimore, Md.—93</b> WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	804,700
<b>Bangor, Me.—88</b> WABI-TV (C,A); WLBZ-TV (N,A) (Includes CATV Homes)	102,800
<b>Baton Rouge, La.—85</b> WAFB-TV (C,A); WBRZ (N,A)	295,200
<b>Bay City-Saginaw-Flint, Mich.—93</b> WNEM-TV (N); WKNX-TV† (C); WJRT (A)	401,500 †62,100
<b>Beaumont-Port Arthur, Tex.—88</b> KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	170,000
<b>Bellingham, Wash.—89</b> KVOS-TV (C)	*49,600
<b>Big Spring, Tex.—87</b> KWAB-TV (C,A)	21,000
<b>Billings, Mont.—83</b> KOOK-TV (C,A); KULR-TV (N)	60,900
<b>Biloxi, Miss.</b> WLOX-TV (A)	‡
<b>Binghamton, N. Y.—90</b> WNBF-TV (C); WINR-TV† (N); WBJA-TV† (A)	237,600 †49,800
<b>Birmingham, Ala.—79</b> WAPI-TV (N); WBRC-TV (A)	446,800
<b>Bismarck, N. D.—83</b> KXMB-TV (A,C); KFYZ-TV (N) (KFYZ-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	■***47,000

■ Major facility change in market subsequent to latest county survey measurement date.  
† U.H.F.  
• Incomplete data.  
\* U.H.F. incomplete data.  
‡ New station; coverage study not completed.  
†† U.H.F. new station; coverage study not completed.  
\* U.S. Coverage only.  
\*\* Includes circulation of satellite (or booster).  
\*\*\* Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
<b>Bloomington, Ind.—90</b> WTTV (See also Indianapolis, Ind.)	677,800
<b>Bluefield, W. Va.—82</b> WHIS-TV (N,A)	139,200
<b>Boise, Idaho—88</b> KBOI-TV (C,A); KTVB (N,A)	82,800
<b>Boston, Mass.—94</b> WBZ-TV (N); WNAC-TV (A); WHDH-TV (C,N)	1,830,200
<b>Bowling Green, Ky.</b> WLTV	‡
<b>Bristol, Va.-Johnson City-Kingsport, Tenn.—78</b> WCYB-TV (N,A); WJHL-TV (C,A)	191,700
<b>Bryan, Tex.—80</b> KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	45,400
<b>Buffalo, N. Y.—94</b> WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	*589,200
<b>Burlington, Vt.—88</b> WCAX-TV (C)	*163,300
<b>Butte, Mont.—82</b> KXLF-TV (C,N,A)	55,900

**C**

<b>Cadillac-Traverse City, Mich.—88</b> WWTW (C,A); WPBN-TV (N,A) (WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV op- erates satellite WTOM-TV Cheboygan, Mich.)	**147,500
<b>Caguas, P. R.</b> WKBM-TV	•
<b>Cape Girardeau, Mo.—80</b> KFVS-TV (C)	239,600
<b>Carlsbad, N. M.—87</b> KAVE-TV (C,A)	13,100
<b>Carthage-Watertown, N. Y.—91</b> WCNY-TV (C,A) (Includes CATV Homes)	*92,500
<b>Casper, Wyo.—83</b> KTWO-TV (N,C,A)	44,500
<b>Cedar Rapids-Waterloo, Iowa—91</b> KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	308,700
<b>Champaign, Ill.—89</b> WCIA (C); WCHU† (N) (WCHU† is a satellite to WICS† Spring- field, Ill.)	330,200
<b>Charleston, S. C.—82</b> WCSC-TV (C,N); WUSN-TV (A,C); WCIV (N)	145,100
<b>Charleston-Huntington, W. Va.—83</b> WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	430,000
<b>Charlotte, N. C.—86</b> WBTV (C,A); WSOC-TV (N,A)	618,100
<b>Chattanooga, Tenn.—83</b> WDEF-TV (C); WRCB-TV (N); WTVC (A)	211,900
<b>Cheyenne, Wyo.—85</b> KFBC-TV (C,N,A) (Operates satellite KSTF Scotsbluff, Neb.)	**91,200
<b>Chicago, Ill.—95</b> WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,339,400
<b>Chico, Calif.—87</b> KHSI-TV (C)	132,200

Market & Stations % Penetration	TV Households
<b>Cincinnati, Ohio—91</b> WCPO-TV (C); WKRC-TV (A); WLWT (N)	765,000
<b>Clarksburg, W. Va.—85</b> WBOY-TV (N,C)	95,100
<b>Cleveland, Ohio—94</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,322,600
<b>Clovis, N. M.—83</b> KICA-TV (C,A)	20,100
<b>Colorado Springs-Pueblo, Colo.—87</b> KKTU (C); KRDO-TV (A); KOAA-TV (N)	101,300
<b>Columbia-Jefferson City, Mo.—84</b> KOMU-TV (N,A); KCRG-TV (C,A) (KCRG-TV operates satellite KMOS-TV Sedalia, Mo.)	**131,200
<b>Columbia, S. C.—82</b> WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	230,500 ‡39,700
<b>Columbus, Ga.—80</b> WTVM (A,N); WRBL-TV (C,N)	189,100
<b>Columbus, Miss.—79</b> WCBI-TV (C,A,N)	76,500
<b>Columbus, Ohio—92</b> WBNS-TV (C); WLWC (N); WTVN-TV (A)	492,400
<b>Coos Bay, Ore.—79</b> KCBY (N)	13,900
<b>Corpus Christi, Tex.—87</b> KRIS-TV (N,A); KZTV (C,A)	113,700

**D**

<b>Dallas-Ft. Worth, Tex.—90</b> KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	783,400
<b>Davenport, Iowa-Rock Island-Moline, Ill.—92</b> WOC-TV (N); WHBF-TV (C); WQAD-TV (A)	334,900
<b>Dayton, Ohio—93</b> WHIO-TV (C,A); WLWD (N,A)	512,900
<b>Daytona Beach-Orlando, Fla.—92</b> WESH-TV (N); WDBO-TV (C); WFTV (A)	351,500
<b>Decatur, Ala.—49</b> WMSL-TV† (N,C)	‡42,200
<b>Decatur, Ill.—83</b> WTVP† (A)	‡126,900
<b>Denver, Colo.—91</b> KBTU (A); KLZ-TV (C); KOA-TV (N); KCTO	387,700
<b>Des Moines, Iowa—91</b> KRNT-TV (C); WHO-TV (N)	268,900
<b>Detroit, Mich.—96</b> WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,632,000
<b>Dickinson, N. D.—81</b> KDIX-TV (C,A)	18,500
<b>Dothan, Ala.—78</b> WTVY (C,A)	115,600
<b>Duluth, Minn.-Superior, Wis.—88</b> KDAL-TV (C,A); WDSM-TV (N,A)	162,300
<b>Durango, Colo.</b> KJFL-TV	‡
<b>Durham-Raleigh, N. C.—85</b> WTVD (C,N); WRAL-TV (A,N,C)	358,500

**E**

Market & Stations % Penetration	TV Households
<b>El Dorado, Ark.-Monroe, La.—80</b> KTVE (N,A); KNOE-TV (C,A)	169,900
<b>Elk City, Okla.</b> KSWB	‡
<b>Elkhart-South Bend, Ind.—66</b> †144,900 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	
<b>El Paso, Tex.—88</b> KELP-TV (A); KROD-TV (C); KTSM-TV (N)	*113,300
<b>Enid, Okla. (See Oklahoma City)</b>	
<b>Ensign, Kan.—83</b> KTVC (C)	37,600
<b>Erie, Pa.—91</b> WICU-TV (N,A); WSEE-TV† (C,A) (Includes CATV Homes)	174,000 ‡61,600
<b>Eugene, Ore.—88</b> KVAL-TV (N); KEZI-TV (A)	94,300
<b>Eureka, Calif.—86</b> KIEM-TV (C,N); KVIQ-TV (A,N)	56,900
<b>Evansville, Ind.-Henderson, Ky.—83</b> WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	218,100 ‡116,100

**F**

<b>Fairbanks, Alaska—85</b> KFAR-TV (N,A); KTVF (C)	11,200
<b>Fargo-Valley City, N. D.—84</b> WDAY-TV (N); KEND-TV (A); KXJB-TV (C)	153,000
<b>Flint-Bay City-Saginaw, Mich.—93</b> WJRT (A); WNEM (N); WKNX-TV† (C)	401,500 ‡62,100
<b>Florence, Ala.—79</b> WOWL-TV† (N,C,A)	‡22,000
<b>Florence, S. C.—80</b> WBTW (C,A,N)	157,800
<b>Ft. Dodge, Iowa—64</b> KQTV† (N)	‡29,600
<b>Ft. Myers, Fla.—91</b> WINK-TV (A,C)	37,100
<b>Ft. Smith, Ark.—76</b> KFSA-TV (C,N,A)	68,600
<b>Ft. Wayne, Ind.—80</b> WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	‡168,700
<b>Ft. Worth-Dallas, Tex.—90</b> KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	783,400
<b>Fresno, Calif.—73</b> KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia); KDAS† (Hanford)	‡197,500

**G**

<b>Glendive, Mont.—83</b> KXGN-TV (C)	4,000
<b>Grand Forks, N. D.—88</b> KNOX-TV (A)	38,400
<b>Grand Junction, Colo.—82</b> KREX-TV (C,N,A) (Operates satellite KREY-TV Montrose, Colo.)	**28,700

Market & Stations % Penetration	TV Households
<b>Grand Rapids-Kalamazoo, Mich.—92</b> WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)	564,300
<b>Great Falls, Mont.—85</b> KFBB-TV (C,A); KRTV (N) (Includes CATV Homes)	58,100
<b>Green Bay, Wis.—90</b> WBAY-TV (C); WFRV (N); WLUK-TV (A)	314,400
<b>Greensboro-High Point-Winston-Salem, N. C.—87</b> WFMY-TV (C); WSJS-TV (N); WGHP-TV (A)	400,400
<b>Greenville-Spartanburg, S. C.-Asheville, N. C.—85</b> WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (N)	451,300 †*
<b>Greenville-Washington-New Bern, N. C.—84</b> WNCT (C); WITN (N); WNBE-TV (A)	222,700
<b>Greenwood, Miss.—78</b> WABG-TV (C,A,N)	77,600

**H**

<b>Hannibal, Mo.-Quincy, Ill.—87</b> KHQA (C,A); WGEM-TV (N,A)	160,700
<b>Hartingen-Weslaco, Tex.—81</b> KGBT-TV (C,A); KRGV-TV (N,A)	*71,200
<b>Harrisburg, Ill.—81</b> WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)	***193,300
<b>Harrisburg, Pa.—83</b> WHP-TV† (C); WTPA† (A)	‡131,200
<b>Harrisonburg, Va.—78</b> WSVA-TV (C,N,A)	69,700
<b>Hartford-New Haven-New Britain, Conn.—95</b> WTIC-TV (C); WNHC-TV (A); WHNB-TV† (N); WHCT†	739,500 ‡340,400
<b>Hastings, Neb.—86</b> KHAS-TV (N)	103,600
<b>Hattiesburg, Miss.—87</b> WDM-TV (N,A)	56,900
<b>Hays, Kan.—80</b> KAYS-TV (C) (Operates satellite KLOE-TV Goodland, Kan.)	**60,700
<b>Helena, Mont.—85</b> KBLL-TV (C,A,N)	7,800
<b>Henderson, Ky.-Evansville, Ind.—83</b> WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	218,100 ‡116,100
<b>Henderson-Las Vegas, Nev.—92</b> KORK-TV (N); KLAS-TV (C); KSHO-TV (A)	57,200

- Major facility change in market subsequent to latest county survey measurement date.
- † U.H.F.
- Incomplete data.
- †\* U.H.F. incomplete data.
- ‡ New station; coverage study not completed.
- ‡† U.H.F. new station; coverage study not completed.
- \* U.S. Coverage only.
- \*\* Includes circulation of satellite (or booster).
- \*\*\* Does not include circulation of satellite.



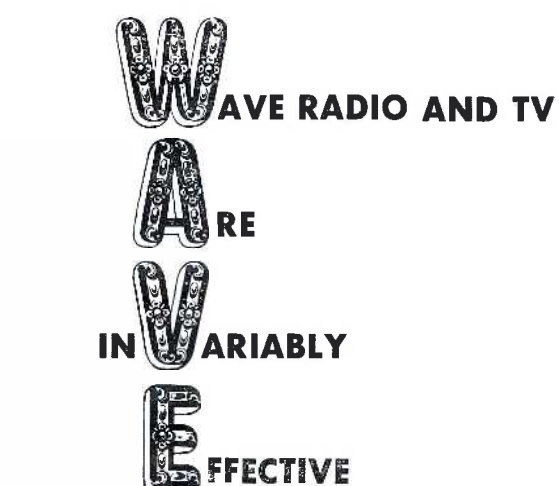
Market & Stations % Penetration	TV Households
<b>High Point-Greensboro-Winston Salem, N. C.—87</b>	<b>■400,400</b>
WGHP-TV (A); WFMY-TV (C); WSJS-TV (N)	
<b>Holyoke-Springfield, Mass.—91</b>	<b>**†183,403</b>
WWLP† (N); WHYN-TV† (A) (WWLP† operates satellite WRLP† Greenfield, Mass.)	
<b>Honolulu, Hawaii—88</b>	<b>**146,000</b>
KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHJK-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)	
<b>Houston, Tex.—89</b>	<b>529,700</b>
KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	
<b>Huntington-Charleston, W. Va.—83</b>	<b>430,000</b>
WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	
<b>Huntsville, Ala.—43</b>	<b>†19,300</b>
WAFG-TV† (A); WHNT-TV† (C)	
<b>Hutchinson-Wichita, Kan.—87</b>	<b>■**355,100</b>
KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV)	
<b>I</b>	
<b>Idaho Falls, Idaho—88</b>	<b>66,000</b>
KID-TV (C,A); KIFI-TV (N)	
<b>Indianapolis, Ind.—91</b>	<b>700,300</b>
WFBS-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	
<b>J</b>	
<b>Jackson, Miss.—84</b>	<b>■276,000</b>
WJTV (C,A); WLBT (N,A)	
<b>Jackson, Tenn.—76</b>	<b>64,300</b>
WDXI-TV (C,A)	
<b>Jacksonville, Fla.—87</b>	<b>275,000</b>
WJXT (C,A); WFGA-TV (N,A)	
<b>Jefferson City-Columbia, Mo.—84</b>	<b>**131,200</b>
KCRG-TV (C,A); KOMU-TV (N,A) (KCRG-TV operates satellite KMOS-TV Sedalia, Mo.)	
<b>Johnson City-Kingsport, Tenn.- Bristol, Va.—78</b>	<b>191,700</b>
WJHL-TV (C,A); WCYB-TV (N,A)	
<b>Johnstown, Pa.—91</b>	<b>582,000</b>
WARD-TV† (C,A); WJAC-TV (N,A)	<b>†*</b>
<b>Jonesboro, Ark.</b>	<b>‡</b>
KAIT-TV	
<b>Joplin, Mo.-Pittsburg, Kan.—82</b>	<b>144,700</b>
KODE-TV (C,A); KOAM-TV (N,A)	
<b>Juneau, Alaska—69</b>	<b>2,500</b>
KINY-TV (C,A,N)	
<b>K</b>	
<b>Kalamazoo-Grand Rapids, Mich.—92</b>	<b>■564,300</b>
WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)	
<b>Kansas City, Mo.—90</b>	<b>620,800</b>
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	

Market & Stations % Penetration	TV Households
<b>Kearney, Neb.—86</b>	<b>■**101,400</b>
KHOL-TV (A) (Operates satellite KHPL-TV Hayes Cen- ter, Neb.)	
<b>Klamath Falls, Ore.—88</b>	<b>27,100</b>
KOTI (A,C)	
<b>Knoxville, Tenn.—77</b>	<b>249,300</b>
WATE-TV (N); WBIR-TV (C); WTVK† (A)	<b>†44,300</b>
<b>L</b>	
<b>La Crosse, Wis.—87</b>	<b>110,700</b>
WKBT (C,A,N)	
<b>Lafayette, Ind.</b>	<b>†*</b>
WFAM-TV† (C)	
<b>Lafayette, La.—83</b>	<b>■121,600</b>
KLFY-TV (C,N); KATC (A) (Includes CATV Homes)	
<b>Lake Charles, La.—83</b>	<b>106,000</b>
KPLC-TV (N)	
<b>Lancaster-Lebanon, Pa.—89</b>	<b>577,000</b>
WGAL-TV (N); WLYH-TV† (C)	<b>†118,700</b>
<b>Lansing, Mich.—93</b>	<b>374,100</b>
WJIM-TV (C,N); WILX-TV (N) (Onondaga)	
<b>Laredo, Tex.—80</b>	<b>14,600</b>
KGNS-TV (C,N,A)	
<b>La Salle, Ill. (See Peoria, Ill.)</b>	
<b>Las Vegas-Henderson, Nev.—92</b>	<b>57,200</b>
KLAS-TV (C); KSHO-TV (A); KORK-TV (N)	
<b>Lawton, Okla. (See Wichita Falls, Tex.)</b>	
<b>Lebanon, Pa. (See Lancaster, Pa.)</b>	
<b>Lexington, Ky.—56</b>	<b>†72,900</b>
WLEX-TV† (N,C); WKYT† (A,C)	
<b>Lima, Ohio—68</b>	<b>†46,000</b>
WIMA-TV† (A,N)	
<b>Lincoln, Neb.—87</b>	<b>**209,200</b>
KOLN-TV (C) (Operates satellite KGIN-TV Grand Is- land, Neb.)	
<b>Little Rock, Ark.—80</b>	<b>239,900</b>
KARK-TV (N); KTHV (C); KATV (A)	
<b>Los Angeles, Calif.—97</b>	<b>3,173,900</b>
KABC-TV (A); KCOP; KHJ-TV; †‡ KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†; KIIIX-TV†	
<b>Louisville, Ky.—84</b>	<b>426,500</b>
WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	<b>†‡</b>
<b>Lubbock, Tex.—88</b>	<b>■125,500</b>
KCBD-TV (N); KLBK-TV (C,A)	
<b>Lufkin, Tex.—80</b>	<b>58,900</b>
KTRE-TV (N,C,A)	
<b>Lynchburg, Va.—85</b>	<b>176,900</b>
WLVA-TV (A)	
<b>M</b>	
<b>Macon, Ga.—83</b>	<b>120,800</b>
WMAZ-TV (C,N,A)	
<b>Madison, Wis.—88</b>	<b>252,400</b>
WISC-TV (C); WKOW-TV† (A); WMTV† (N)	<b>†110,100</b>
<b>Manchester, N. H.—90</b>	<b>153,600</b>
WMUR-TV (A)	
<b>Mankato, Minn.—85</b>	<b>110,900</b>
KEYC-TV (C)	

Market & Stations % Penetration	TV Households
<b>Marinette, Wis. (See Green Bay)</b>	
<b>Marion, Ind.</b>	<b>†‡</b>
WTAF-TV†	
<b>Marquette, Mich.—88</b>	<b>60,400</b>
WLUC-TV (C,N,A)	
<b>Mason City, Iowa—89</b>	<b>168,000</b>
KGLO-TV (C)	
<b>Mayaguez, P. R.</b>	<b>.</b>
WORA-TV	
<b>Medford, Ore.—89</b>	<b>44,100</b>
KBES-TV (C,A); KMED-TV (N,A)	
<b>Memphis, Tenn.—81</b>	<b>501,100</b>
WHBQ-TV (A); WMCT (N); WREC-TV (C)	
<b>Meridian, Miss.—82</b>	<b>131,500</b>
WTOK-TV (C,A,N)	
<b>Mesa-Phoenix, Ariz.—89</b>	<b>264,900</b>
KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	
<b>Miami, Fla.—95</b>	<b>704,900</b>
WCKT (N); WLBW-TV (A); WTVJ (C)	
<b>Midland-Odessa, Tex.—91</b>	<b>■112,100</b>
KMID-TV (N); KOSA-TV (C); KVKM-TV (A) (Monahans)	
<b>Milwaukee, Wis.—95</b>	<b>657,900</b>
WISN-TV (C); WITI-TV (A); † WTMJ-TV (N); WUHF-TV†	<b>†193,400</b>
<b>Minneapolis-St. Paul, Minn.—92</b>	<b>763,900</b>
KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	

Market & Stations % Penetration	TV Households
<b>Minot, N. D.—82</b>	<b>*38,700</b>
KXMC-TV (C,A); KMOT-TV (N) (KMOT-TV is satellite to KFYZ-TV Bismarck, N. D.)	
<b>Missoula, Mont.—84</b>	<b>58,400</b>
KMSO-TV (C,A,N)	
<b>Mitchell, S. D.—84</b>	<b>31,500</b>
KORN-TV (N)	
<b>Mobile, Ala.—84</b>	<b>288,200</b>
WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	
<b>Monroe, La.-El Dorado, Ark.—80</b>	<b>169,900</b>
KNOE-TV (C,A) KTVE (N,A)	
<b>Monterey-Salinas, Calif. (See Salinas)</b>	
<b>Montgomery, Ala.—75</b>	<b>167,000</b>
WCOV-TV† (C,A); WSFA-TV (N) †47,000	
<b>Muncie, Ind.—59</b>	<b>†23,200</b>
WLBC-TV† (N,A,C)	

■ Major facility change in market subse-  
quent to latest county survey measure-  
ment date.  
 † U.H.F.  
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pleted.  
 †‡ U.H.F. new station; coverage study  
not completed.  
 \* U.S. Coverage only.  
 \*\* Includes circulation of satellite (or  
booster).  
 \*\*\* Does not include circulation of satellite



**WAVE RADIO AND TV**

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**EFFECTIVE**

**LOUISVILLE**

**BOTH NBC**

**BOTH REPRESENTED BY THE KATZ AGENCY**

(Antique type from the Robinson-Pforzheimer Collection.)



Market & Stations % Penetration	TV Households
<b>N</b>	
Nashville, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	450,200
New Bern-Greenville-Washington, N. C.—84 WNBE-TV (A); WNCT (C); WITN (N)	222,700
New Haven-New Britain-Hartford, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT†	739,500 †340,400
New Orleans, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C)	445,700
New York, N. Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,613,100
Norfolk, Va.—86 WAVY-TV (N); WTAR-TV (C); WVEC-TV (A)	315,700
North Platte, Neb.—86 KNOP-TV (N)	26,200
<b>O</b>	
Oak Hill, W. Va.—81 WOAY-TV (C)	89,500
Oakland-San Francisco, Calif.—93 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,445,900
Odessa-Midland, Tex.—91 KOSA-TV (C); KMID-TV (N); KVKM-TV (A) (Monahans)	112,100

Market & Stations % Penetration	TV Households
Oklahoma City, Okla.—88 KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)	352,700
Omaha, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	328,000
Orlando-Daytona Beach, Fla.—92 WDBO-TV (C); WFTV (A); WESH-TV (N)	351,500
Ottumwa, Iowa—87 KTVO (C,N,A)	103,200
<b>P</b>	
Paducah, Ky.—80 WPSD-TV (N)	193,700
Panama City, Fla.—83 WJHG-TV (N,A)	30,100
Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	22,800
Pembina, N. D.—82 KCND-TV (A,N)	14,700
Peoria, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**†168,900
Philadelphia, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,123,000
Phoenix-Mesa, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	264,900

Market & Stations % Penetration	TV Households
Pittsburg, Kan.-Joplin, Mo.—82 KOAM-TV (N,A); KODE-TV (C,A)	144,700
Pittsburgh, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,256,900
Plattsburg, N. Y.—89 WPTZ (N,A)	*125,900
Poland Spring, Me.—90 WMTW-TV (A) (Mt. Washington, N. H.)	*350,900
Ponce, P. R. WSUR-TV; WRIK-TV	•
Port Arthur-Beaumont, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	170,000
Portland, Me.—91 WCSH-TV (N); WGAN-TV (C)	231,700
Portland, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU	481,200
Presque Isle, Me.—87 WAGM-TV (C,A,N)	23,100
Providence, R. I.—95 WJAR-TV (N); WPRO-TV (C); WTEV (A) (New Bedford, Mass.)	717,600
Pueblo-Colorado Springs, Colo.—87 KOAA-TV (N); KKTU (C); KRDO-TV (A)	101,300

Market & Stations % Penetration	TV Households
Rock Island-Moline, Ill.-Davenport, Iowa—92 WHBF-TV (C); WOC-TV (N); WQAD-TV (A)	334,900
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—84 KPIC (N)	18,700
Roswell, N. M.—88 KSW-TV (N,C,A)	15,800
<b>S</b>	
Sacramento-Stockton, Calif.—93 KXTV (C); KCRA-TV (N); KOVR (A)	614,700
Saginaw-Bay City-Flint, Mich.—93 WKNX-TV† (C); WNEM-TV (N); WJRT (A)	401,500 †62,100
St. Joseph, Mo.—85 KFEQ-TV (C)	143,900
St. Louis, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	867,700
St. Paul-Minneapolis, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	763,900
St. Petersburg-Tampa, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	504,100 †313,500
St. Thomas, V. I. WBNB-TV (C,N,A)	•
Salinas-Monterey, Calif.—89 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	**236,300
Salisbury, Md.—68 WBOC-TV† (A,C,N)	†34,500
Salt Lake City, Utah—91 KSL-TV (C); KCPX (A); KUTV (N)	271,700
San Angelo, Tex.—84 KCTV (C,A); KACB-TV (N,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,600
San Antonio, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	352,100 †•
San Bernardino, Calif. KCHU-TV†	††
San Diego, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana)	*351,700

Market & Stations % Penetration	TV Households
<b>Q</b>	
Quincy, Ill.-Hannibal, Mo.—87 WGEM-TV (N,A); KHQA-TV (C,A)	160,700
<b>R</b>	
Raleigh-Durham, N. C.—85 WRAL-TV (A,N,C); WTVD (C,N)	358,500
Rapid City, S. D.—86 KOTA-TV (C,A); KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	**57,500
Redding, Calif.—87 KRCR-TV (A,N)	85,000
Reno, Nev.—90 KOLO-TV (A,C); KCRL (N)	50,900
Richmond, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	310,600
Riverton, Wyo.—83 KWRB-TV (C,A,N)	12,900
Roanoke, Va.—85 WDBJ-TV (C); WSLV-TV (N)	329,300
Rochester, Minn.—89 KROC-TV (N)	146,800
Rochester, N. Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A)	333,100
Rockford, Ill.—92 WREX-TV (A,C); WTOV† (N)	213,900 †107,600

Market & Stations % Penetration	TV Households
Major facility change in market subsequent to latest county survey measurement date.	
† U.H.F.	
• Incomplete data.	
†• U.H.F. incomplete data.	
‡ New station; coverage study not completed.	
†† U.H.F. new station; coverage study not completed.	
* U.S. Coverage only.	
** Includes circulation of satellite (or booster).	
*** Does not include circulation of satellite.	

# Stations DO Have Personality



LES BIEDERMAN, PRESIDENT

STATISTIC -- The Northern Michigan Grade B Area of WPBN-TV and WTOM-TV lists annual drug sales of \$20,825,000.

ENTHUSIASM -- That's the keynote of OUR Les Biederman, up to his neck in an eager, very vocal push for civic improvements and growth of Northern Michigan.

Les starts campaigning and the public (most of it) joyfully joins in.

The enthusiasm boiling out of this man reflects in his stations. It is an enthusiasm that sells YOUR product.

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WPBN-TV WTOM-TV WTCM WMBN WATT WATC WATZ

Soren H. Munkhof, Gen. Mgr. Paul Bunyan Bldg., Traverse City  
Nat. Rep. - Venard, Torbet and McConnell -- Network Rep. - Elisabeth Beckjorden



Market & Stations % Penetration	TV Households
San Francisco-Oakland, Calif.—93 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,445,900
San Jose, Calif.—95 KNTV (A,N) (See also Salinas-Monterey, Calif.)	335,800
San Juan, P. R. WAPA-TV (N,A); WKAQ-TV (C)	.
San Luis Obispo, Calif. (See Salinas-Monterey)	.
Santa Barbara, Calif.—90 KEYT (A,N)	79,800
Savannah, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	119,700
Schenectady-Albany-Troy, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC Adams, Mass.)	**429,900
Scranton-Wilkes-Barre, Pa.—81 WDAU-TV† (C); WBRE-TV† (N); †292,900 WNEP-TV† (A) (Includes CATV Homes)	†292,900
Seattle-Tacoma, Wash.—93 *604,000 KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW-TV; KIRO-TV (C)	*604,000
Selma, Ala.—74 WSLA-TV (A)	13,800
Shreveport, La.—84 ■300,700 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	■300,700
Sioux City, Iowa—89 KTIV (N,A); KVTU (C,A)	165,800
Sioux Falls, S. D.—86 **225,600 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D. and KPLO-TV Reliance, S. D.)	**225,600
South Bend-Elkhart, Ind.—66 ■†144,900 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	■†144,900
Spartanburg-Greenville, S. C.— Asheville, N. C.—85 451,300 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV† (N)	451,300
Spokane, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	267,600
Springfield, Ill.—75 **†168,400 WICS† (N) (Operates satellites WCHU† Champaign, and WICD-TV† Danville, Ill.)	**†168,400
Springfield-Holyoke, Mass.—91 WHYN-TV† (A); WWLP† (N) **†183,400 (WWLP† operates satellite WRLP† Greenfield, Mass.)	**†183,400
Springfield, Mo.—78 ■129,300 KTTS-TV (C,A); KYTV (N,A)	■129,300
Sterling, Colo. KTVS-TV (C,N,A)	‡
Steubenville, Ohio-Wheeling, W. Va.—90 WSTV-TV (C,A); WTRF-TV (N,A)	453,000
Stockton-Sacramento, Calif.—93 KQVR (A); KCRA (N); KXTV (C)	614,700
Superior, Wis.-Duluth, Minn.—88 WDSM-TV (N,A); KDAL-TV (C,A)	162,300

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—89 KPAR-TV (C,A)	58,100
Syracuse, N. Y.—93 **472,800 WHEN-TV (C); WSYR-TV (N); WNYS-TV (A) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	**472,800
<b>T</b>	
Tacoma-Seattle, Wash.—93 *604,000 KTNT-TV; KTVW-TV; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*604,000
Tallahassee, Fla.-Thomasville, Ga.—81 WCTV (C,A)	186,700
Tampa-St. Petersburg, Fla.—92 501,900 WFLA-TV (N); WTVT (C); †313,500 WSUN-TV† (A)	501,900
Temple-Waco, Tex.—85 ■***141,100 KCEN-TV (N); KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	■***141,100
Terre Haute, Ind.—87 WTHI-TV (C,A,N)	184,400
Texarkana, Tex. (See Shreveport)	.
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	.
Toledo, Ohio—92 WSPD-TV (A,N) WTOL-TV (C,N)	396,900
Topeka, Kan.—87 WIBW-TV (C,A,N)	131,000
Traverse City-Cadillac, Mich.—88 WPBN-TV (N,A); ■**147,500 WWTV (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.)	■**147,500
Troy-Albany-Schenectady, N. Y.—93 WRGB (N); WTEN (C); **429,900 WAST (A) (WTEN operates satellite WCDC Adams, Mass.)	**429,900
Tucson, Ariz.—88 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	115,000
Tulsa, Okla.—86 KOTV (C); KVOO-TV (N); KTUL-TV (A)	330,200
Tupelo, Miss.—80 WTWV	62,800
Twin Falls, Idaho—88 KMVT (C,A,N)	31,000
Tyler, Tex.—83 KLTV (N,A,C)	137,000
<b>U</b>	
Utica-Rome, N. Y.—94 WKTV (N,A)	163,800
<b>V</b>	
Valley City-Fargo, N. D.—84 KXJB-TV (C); KEND-TV (A); WDAY-TV (N)	153,000
<b>W</b>	
Waco-Temple, Tex.—85 ■***141,100 KWTX-TV (C,A); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	■***141,100

Market & Stations % Penetration	TV Households
Walker, Minn. KNMT (N)	‡
Washington, D. C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG; WOOK-TV†	931,800
Washington-Greenville-New Bern, N. C.—84 ■222,700 WITN (N); WNCT (C); WNBZ-TV (A)	■222,700
Waterbury, Conn. WATR-TV† (A)	†*
Waterloo-Cedar Rapids, Iowa—91 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	308,700
Watertown-Carthage, N. Y. (See Carthage)	.
Wausau, Wis.—87 WSAU-TV (C,N,A)	133,400
Weslaco-Harlingen, Tex.—81 KRGV-TV (N,A); KGBT-TV (C,A)	*71,200
West Palm Beach, Fla.—91 WEAT-TV (A); WPTV (N)	120,200
Weston, W. Va.—84 WJPB-TV (A)	98,800
Wheeling, W. Va.-Steubenville, Ohio—90 WTRF-TV (N,A); WSTV-TV (C,A)	453,000
Wichita-Hutchinson, Kan.—87 KAKE-TV (A); KARD-TV (N); ■**356,100 KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook, satellite to KARD-TV)	■**356,100
Wichita Falls, Tex.—87 KFDX-TV (N); KAUZ-TV (C); KSWO-TV (A) (Lawton)	145,700
Wilkes-Barre-Scranton, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); †292,900 WDAU-TV† (C) (Includes CATV Homes)	†292,900
Williston, N. D.—81 KUMV-TV (N) (KUMV-TV is a satellite of KFVR-TV Bismarck, N. D.)	30,700
Wilmington, N. C.—83 WECT (N,A,C)	128,800
Winston-Salem-Greensboro-High Point, N. C.—87 ■400,400 WSJS-TV (N); WFMV-TV (C); WGHP-TV (A)	■400,400
Worcester, Mass. WWOR† (N)	†*
<b>Y</b>	
Yakima, Wash.—73 **†94,000 KIMA-TV† (C,N); KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDO-TV† Richland, Wash.)	**†94,000
York, Pa.—58 WSBA-TV† (C,A)	†44,600
Youngstown, Ohio—68 WFMJ-TV† (N); WKBN-TV† (C); WYTV† (A) (Includes CATV Homes)	†177,800

Market & Stations % Penetration	TV Households
Yuma, Ariz.—83 KBLU-TV (C); KIVA (N,C,A)	27,700

## Z

Zanesville, Ohio—51 WHIZ-TV† (N,A,C) (Includes CATV Homes)	†24,600
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## TV MARKETS

1—channel markets	117
2—channel markets	63
3—channel markets	66
4—channel markets	18
5—channel markets	3
6—channel markets	3
9—channel markets	1
10—channel markets	1

Total Markets	272
Total Stations	565

Total U.S. Stations	555
(Includes 36 satellites)	
Non-U.S. Stations	1
Stations in U.S. possessions	9

■ Major facility change in market subsequent to latest county survey measurement date.

† U.H.F.

• Incomplete data.

†• U.H.F. incomplete data.

‡ New station; coverage study not completed.

†‡ U.H.F. new station; coverage study not completed.

\* U.S. Coverage only.

\*\* Includes circulation of satellite (or booster).

\*\*\* Does not include circulation of satellite.

## WTRF-TV STORY BOARD



COMMUTERS! Two fleas just finished a rough day at the circus. Said one to the other: "Shall we walk home or take a dog?"

wtrf-tv Wheeling

A HAMBURGER by any other name costs more!

Wheeling wtrf-tv

YOUNG LADY: "Doctor, will the scar from my operation show?"

DOCTOR: "That young lady, is entirely up to you."

wtrf-tv Wheeling

FASHION: What a HER does to a HEM to get a HIM!

Wheeling wtrf-tv

ACCOST ACCOUNT! The frowning woman walked up to a little boy she caught smoking. "Does your mother know you smoke?" "Lady," he shot back, "does your husband know you stop to talk to strange men in the streets?"

wtrf-tv Wheeling

INSECURITY: that feeling you get when your psychiatrist chews on his fingernails.

Wheeling wtrf-tv

ADJUSTMENT: that feeling you get when your psychiatrist chews on your fingernails.

wtrf-tv Wheeling

\*FREE COVERAGE MAPS . . . just ask your Petry man for data on Wheeling and see WTRF-TV in the best circles.

Wheeling wtrf-tv

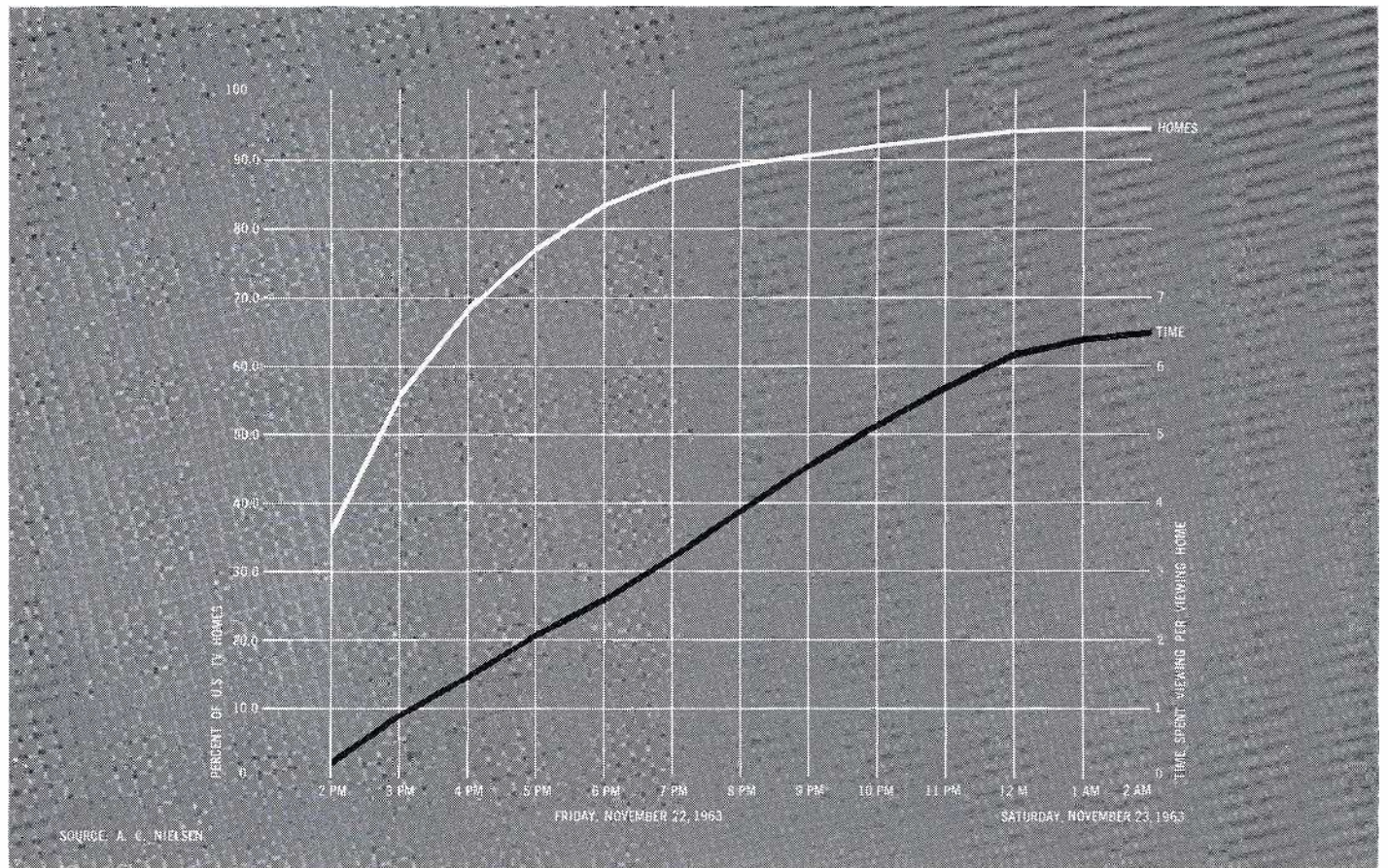
PLATITUDES! Rare is the meat which is uncooked! (And rare is the steak that's supposed to be.)

wtrf-tv Wheeling

TRANSMITTING from a Taller Tower, WTRF-TV moved in to 529,300 TV Homes in the Wheeling/Steubenville Upper Ohio Valley Market. Want to reach these folks? National Rep Edward Petry & Company will accommodate you . . . your Petry man has all the answers.

CHANNEL SEVEN  WHEELING, WEST VIRGINIA





## TAKING THE MEASURE OF A MEDIUM

THE chart above appears deceptively routine. "It just looks like two curves on a grid to me," the beholder might well remark. On closer inspection it's a good deal more.

What it is is dramatic testimony to the role television has come to play in the American experience. The two curves show what happened to the television audience—and thus, by only slight extension, to the entire nation—in the hours after John Kennedy was shot in Dallas on Nov. 22, 1963. At 2 p.m. (following the white line) the television audience had gathered to a cumulative total of 35.3%. By 3 p.m. the "cume" was 55.5%. Accelerating rapidly, the accumulated audience had become 87.4% by 7 p.m. Incredibly, by television's or any other standards, by 1 a.m. 93.3% of all TV homes had been tuned in. (By comparison, as the chart on page 44 of this issue indicates, television usually takes a full week to accumulate such an audience.)

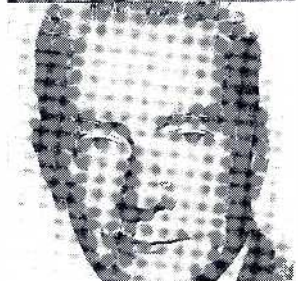
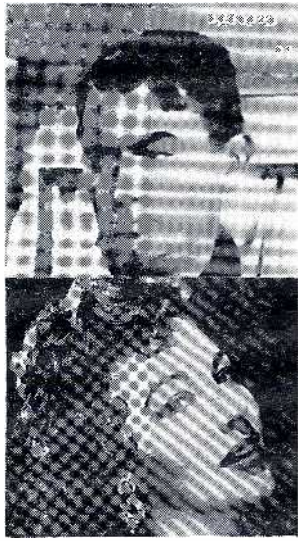
The black line tells the same story in terms of average viewing hours per TV home for that incredi-

ble period. At 2 p.m. the figure was .22 hours. At 3 p.m. it was .90 hours. By 8 p.m. the average had grown to 3.88 hours. When this measurement left off that average had grown to 6.49 hours.

The curves charted here marked only the beginning of what was to become the historic communications phenomenon of The Four Days. (The full story of what television accomplished in that period, and of who did it and how it was done, was told in this journal last month.) Being only mute lines on a chart they can only hint at the human tragedy, and the national drama, which drew them. But they give us something to think about:

As never before in history, one medium brought one people together in one common experience. It was the same medium which, in less dramatic dimensions, brings sections of the people together day-after-day, night-after-night, to share experiences of lesser magnitude. It was because television was built on the backs of those lesser events that it was there to accomplish the feat of Nov. 22-25.





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

**"BIG MOVIE  
OF THE WEEK"**

To name a few of the coming blockbusters . . .

"THE SNOWS OF KILIMANJARO"  
Gregory Peck, Ava Gardner

"MARJORIE MORNINGSTAR"  
Gene Kelly, Natalie Wood

"THE MAN WHO NEVER WAS"  
Clifton Webb, Gloria Grahame

"THE COURT MARTIAL OF BILLY MITCHELL"  
Gary Cooper

"THE DAY THE EARTH STOOD STILL"  
Michael Rennie, Patricia Neal

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

Monday thru Thursday, "Channel Two Theatre," 11:20 P.M.  
Friday, "Films of the 50's," 11:20 P.M.  
PLUS—"Twilight Movie," 4:30—5:55 P.M., Monday thru Friday  
Featuring "Bomba the Jungle Boy" "Bowery Boys"  
"Science Fiction Theatre"

In Maryland Most People Watch

**WMAR-TV** 

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

# CHEESE IT DA COPS!

Run! Pull 'em into your precinct! It's "Car 54's" audience-arresting laugh-robbers! "Car 54, Where Are You?," just obtained for syndication by NBC Films, is already snapped up by four ABC stations in the nation's major markets: WABC-TV in New York, WBKB in Chicago, WXYZ-TV in Detroit and KABC-TV, Los Angeles. Starring zany comics Joe E. Ross and Fred Gwynne, "Car 54" was filmed on location in New York and ran for two seasons on NBC-TV. In the 8:30 to 9 P.M. time slot, "Car 54" sped ahead of its competition to finish first in a total of 57 markets according to the March 1962 ARB report. Here's how "Car 54" did on some of its beats: Cleveland, 28 Rating and 38 Share; Detroit, 27 Rating and 39 Share; Buffalo, 34 Rating and 49 Share; and Washington, D.C., 25 Rating and 34 Share. Now da cops' adventures can be yours in sixty 1/2-hour programs. Toody & Muldoon can cover your beat! Call **NBC FILMS**.



Audience and related data are based on estimates provided by the rating services indicated, and are subject to the qualifications issued by the services. Copies of such qualifications available on request.