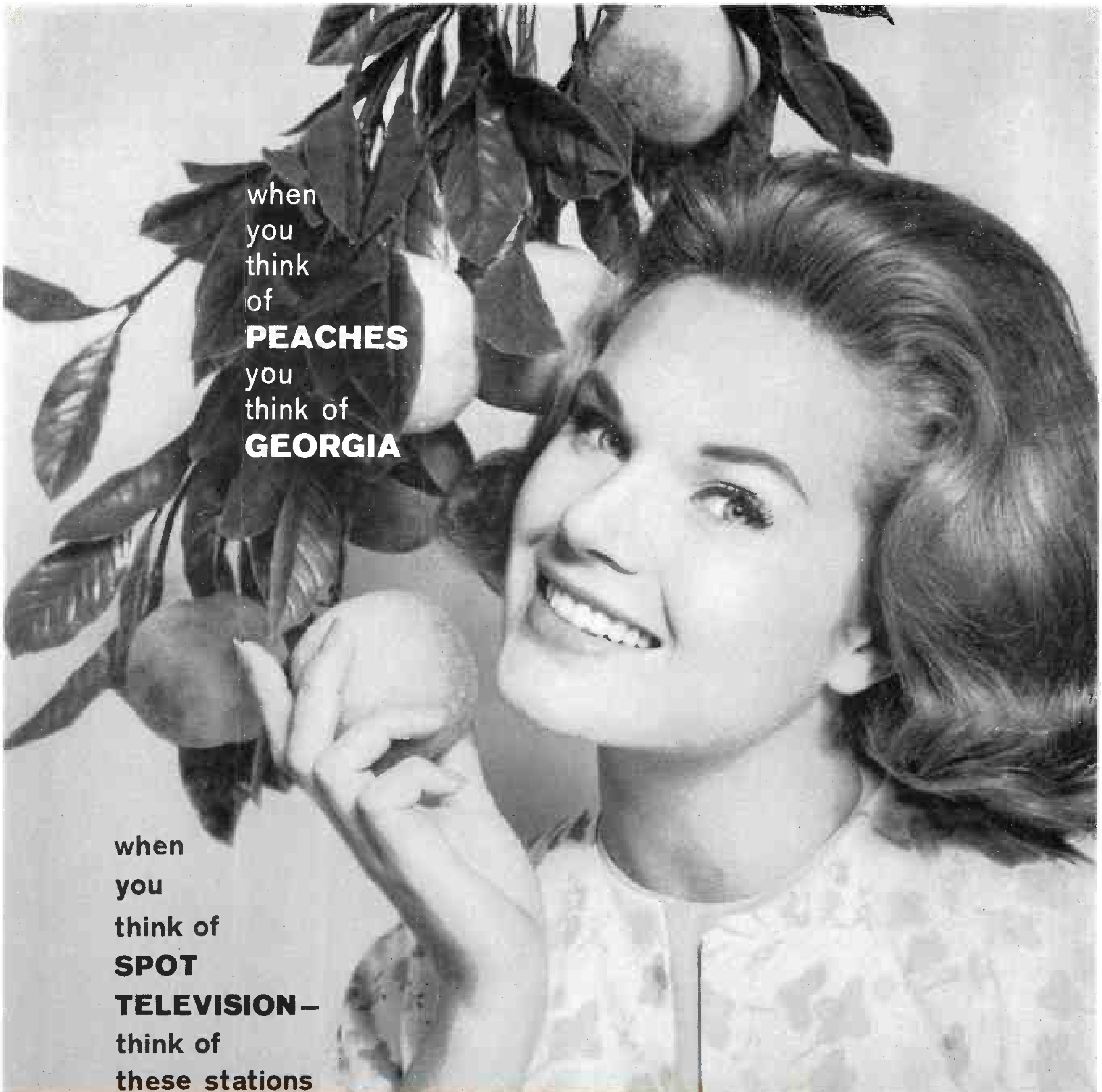
September 1961 Vol. XVIII No. 9 Fifty cents

TELEVISION

Case history of Procter & Gamble, TV's most efficient customer; The networks' bewildering mail; Closeup on MCA's David Werblin

The saga of television's soaring program costs



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

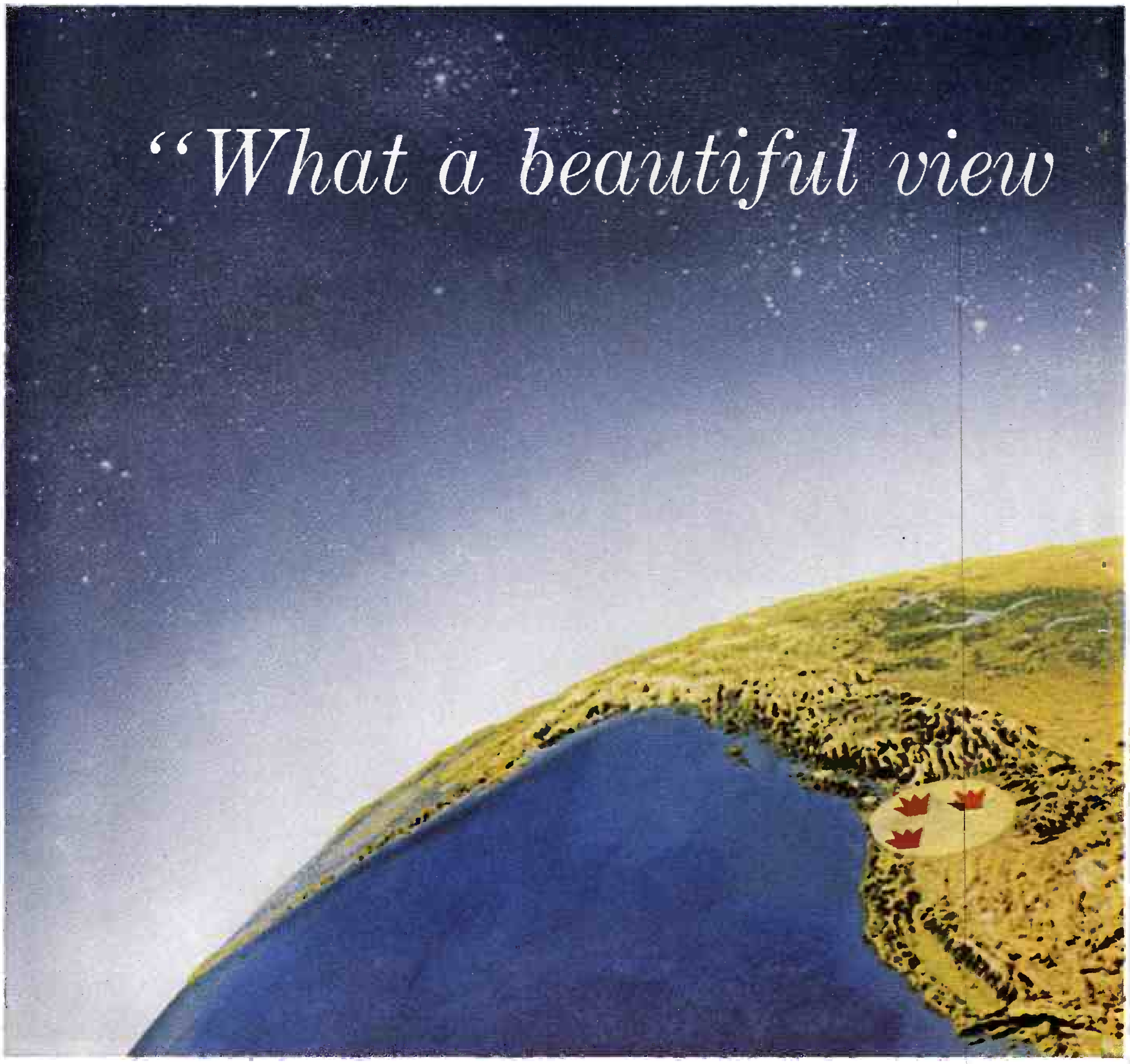
Georgia is famed for growing peaches—just as these stations are famous for growing *sales*. Alert national advertisers know they are leaders with the coverage, audience and reputation that produce results.

Television Division

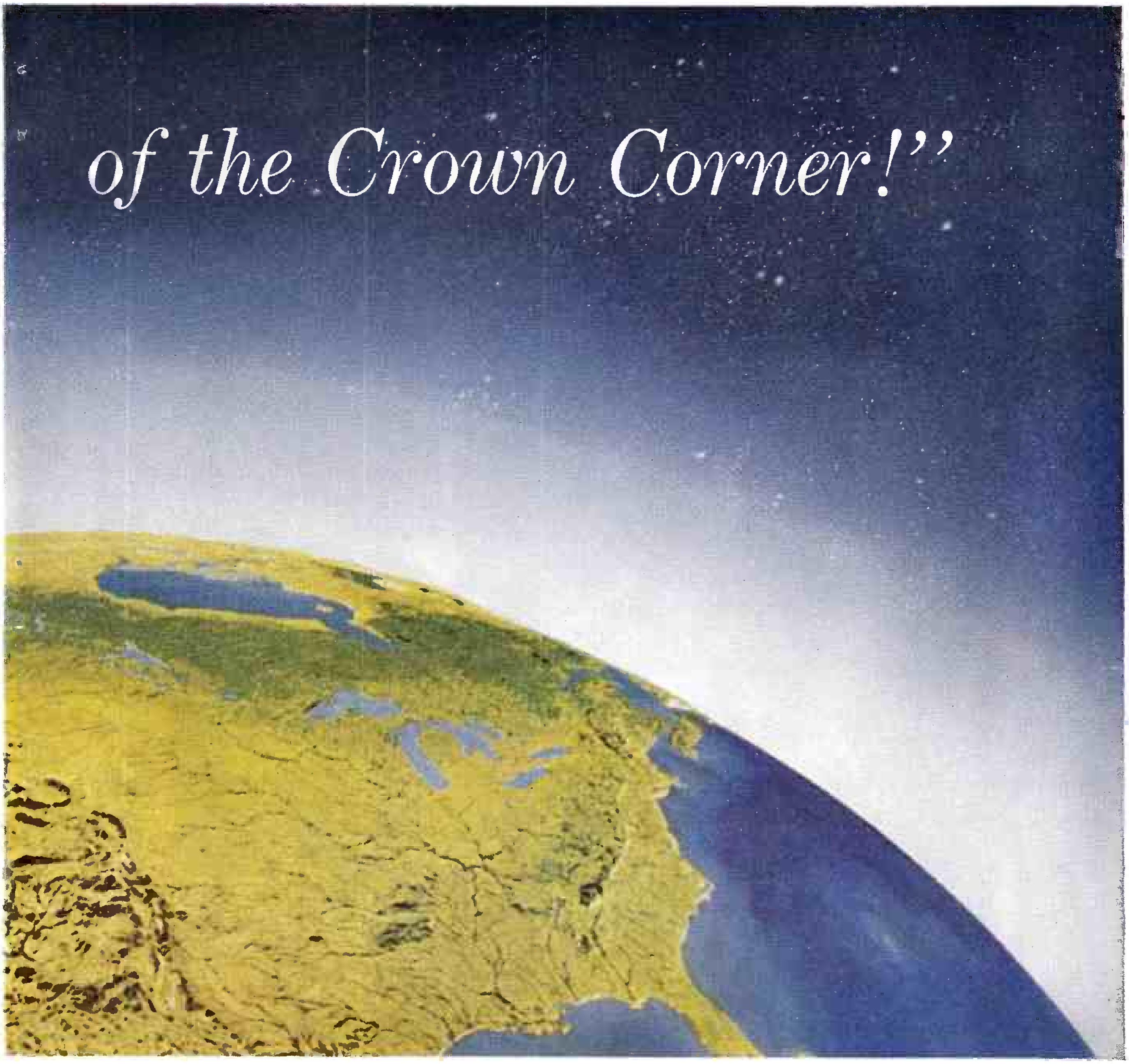
Edward Petry & Co., Inc.

The Original Station Representative

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



Thank you, Commander Shepard and Captain Grissom. Not for the quote, of course – just for the idea. Seems we have a problem of pinpointing the location of the Crown Stations for some of our advertising friends in New York, Boston, Philadelphia, Cleveland, Detroit, Chicago, etc. So just for the record: We operate the three most enterprising broadcast operations in Portland, Seattle, and Spokane (TV, AM, and FM). Together, we cover 75% of your customers in the Pacific Northwest. There is one further item that needs clarification. Strange as it seems, there are still a few time buyers around who continue to think of the Pacific Northwest as the end of the line. Indians, loggers, dance-hall girls, bewhiskered prospectors and all that stuff. Sort of an authentic Gaslight Club. We wish to correct that impression. Most of the Indians we know are now selling mutual funds, building 707 jets, or designing atomic reactors. The sons and daughters of the loggers and the dance-hall girls are either erecting new apartment houses or speculating in soy bean futures. And honestly,



we haven't seen a man with a beard since the last time we visited San Francisco. The truth is the Pacific Northwest is jumping. We're even jumping ahead of New York with an internationally recognized Fair – the Seattle World's Fair – starting next spring. We have 4,000,000 people making more money than ever before. We've become the second largest and second richest market in the West. Second only to California, of course, and they're second to nobody (as you may have heard). One last word. Our major claim to fame is not that we blanket the big population centers of the Pacific Northwest. Our major claim is that we serve them. Know a more beautiful way to sell?

THE CROWN STATIONS

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

September 1961 • Established 1944, Volume XVIII, Number 9

TELEVISION

COSTS TAKE THE HIGH ROAD *A new television season gets underway this month, a season whose prime night-time hours will be filled with $7,100,000 worth of programs weekly. Whether it will turn out to be a successful season only time—and ratings—will tell, but that it will be the most expensive yet the industry knows in advance. A sobering examination of what has happened to TV's price structure in a seller's market* **37**

WHAT ONE SHOW COSTS *One of the most promising of the 1961-62 season's new program entries is CBS-TV's* The Defenders, *considered by many a major test of whether a "quality" concept can work in the conventional series form. It will cost $108,441 every week, a price rapidly becoming standard for hour-long shows. A seven-page picture story shows the dollars and cents elements that go into making such a series, and making it cost what it does* ... **45**

TV'S EFFICIENT GIANT *It's no accident that television's biggest customer dominates so many of its markets. Procter & Gamble, whose $100 million-plus annual investment in TV represents one of every thirteen dollars spent in the medium, learned long ago how to get the maximum from each of them. The story of its single-minded devotion to efficient television is told in an exhaustive case history* **52**

MAIL CALL AT THE NETWORKS *The urge to tell television what they think overwhelms hundreds of people every day, judging by the letters which pour into the three networks. Some praise, some damn, some just don't make sense. But all get a reading, perhaps in amazement, perhaps in amusement, always in the hope of finding out what TV's audience really thinks* **56**

CLOSEUP: DAVID A. WERBLIN *The chief New York executive of MCA ranks as one of television's most powerful men. He's also one of the least known outside a circle of people whose decisions on TV programming affect the course of the medium. Sonny Werblin has fervid fans and furious detractors, yet even those who like him least acknowledge his extraordinary talent in a tough league. A penetrating study of the man and his method* **58**

DEPARTMENTS

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Cover: The package of prime time programs scheduled on the three networks this fall will come in for a fancy $7,100,000 every week. Whether it can be called a "gift" at those prices is something the industry is increasingly concerned about. A depth analysis beginning on page 37 of this issue tracks down what's been happening in television's seller's market.

Credits: Cover photo and photos pages 37-43 by Monroe Mendelsohn; Adding machine for photos pages 38-43 courtesy Victor Calculators; Picture story pages 45-51 by Richard Dean; Caricature of David Werblin on page 59 by Sam Berman; Werblin picture page 67 courtesy *Newark* (N.J.) *Star-Ledger*.

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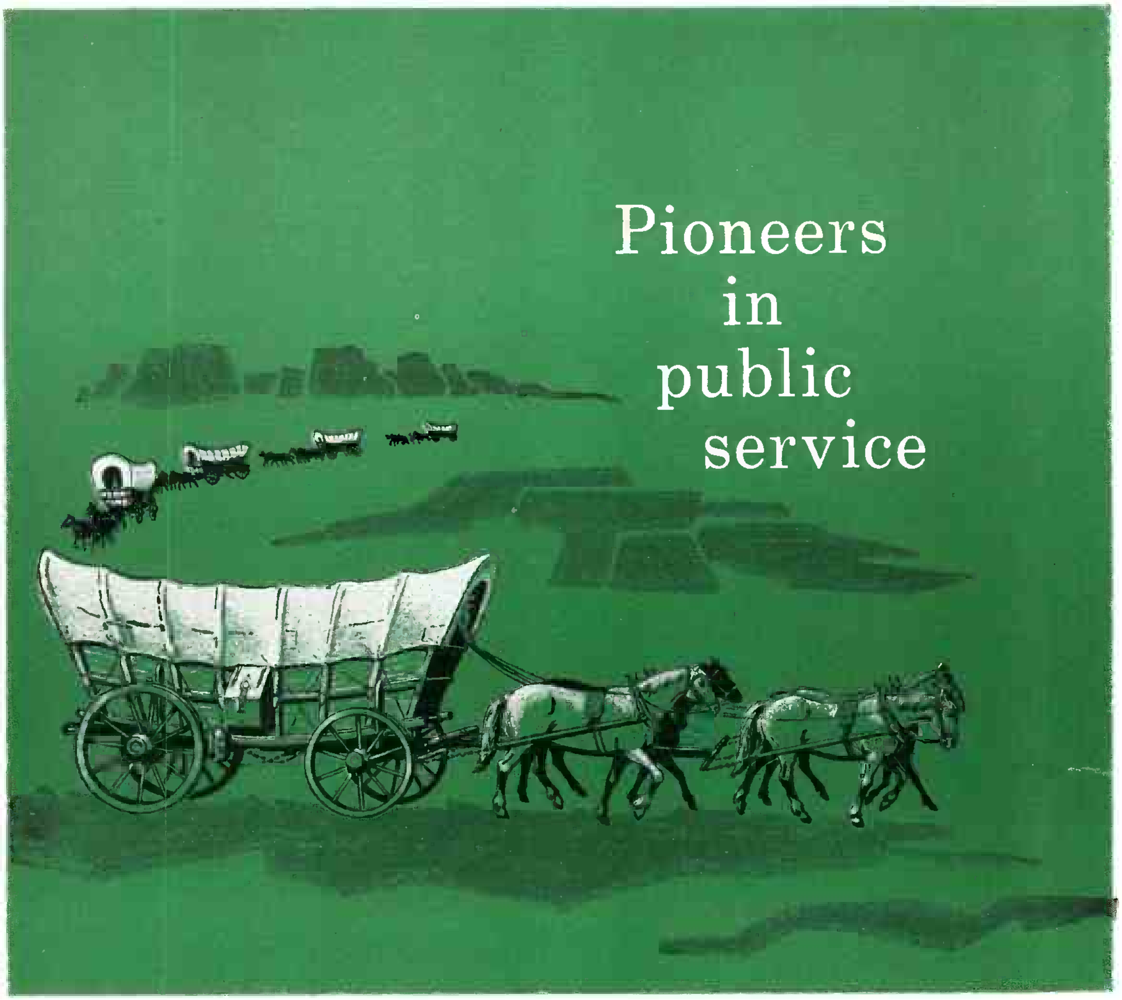


The Conestoga Wagon, a pioneer in transportation, originated in Lancaster County, Pennsylvania. It was the principal medium of westward travel, prior to the railroads.

WGAL-TV, a pioneer station, introduced television to a sizeable area of Pennsylvania. Since its inception in 1949, WGAL-TV has firmly maintained its pioneering principles by being constantly alert to new and better ways of serving viewers throughout its coverage area.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

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

Over 200,000 Atlantans "Salute America" at wsb-tv's July 4th parade

FLAGS FLEW ALL OVER ATLANTA—American flags! Especially along the parade path on July Fourth. As a summer patriotic theme WSB-TV emphasized Americanism. Results: stores in metropolitan Atlanta sold out of flags before July 4th and 200,000 patriots rallied 'round the WSB-TV parade route. The station's "Salute to America" series featured locally produced programs on the Revolutionary, Civil and Cold wars. Atlanta looks to WSB-TV... the traditional leader.

CHANNEL 2
wsb-tv
ATLANTA

Represented by Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

FOCUS ON BUSINESS

When will the law of averages catch up with TV billings?

With a notable lack of excitement, television is ticking off slow, warm days on its way to a new programming season. But its expectancy is not for the 37 new nighttime shows debuting this month and next; it is for a more distant time, a more Elysian achievement—the fall of 1962, other new programs and programming concepts, a leap out of the snare of present-day criticism and a landing in a more charitable climate.

The new season is being written off by many in the industry as something "we're stuck with," something an early "lock-in" has made unpalatable but nonetheless unavoidable.

But coupled with television's needs and desires in the way of new program product—whatever this turns out to be—is a financially more pressing question: When will the law of averages catch up with television billings? When will TV advertising volume level off? When will those fat percentage gains turn around, as they do on the pin-wheel of the national economy and the older media?

The selloff of prime time programming on the three networks is down to the wire of Labor Day. Overall, they proclaim a "good" selling season but no sell-out. Things could have been worse. In the final tally, it looms as another good television year.

The storm warnings for television have been flying for about a year. It is said that the old days of automatic expansion are just about over, that the near-saturation point in TV homes has been reached, that the industry is going to be increasingly competitive. Television, it is said, has a limited future as a growth industry however lucrative it is in terms of current earnings.

This all may be so, eventually, but for 1961, the fair weather flags still fly.

In the first half of 1961, according to the Television Bureau of Advertising, network gross time billings rose 8.2% to $363,869,472 from $336,294,077 in 1960, overall, a recession-defying six months.

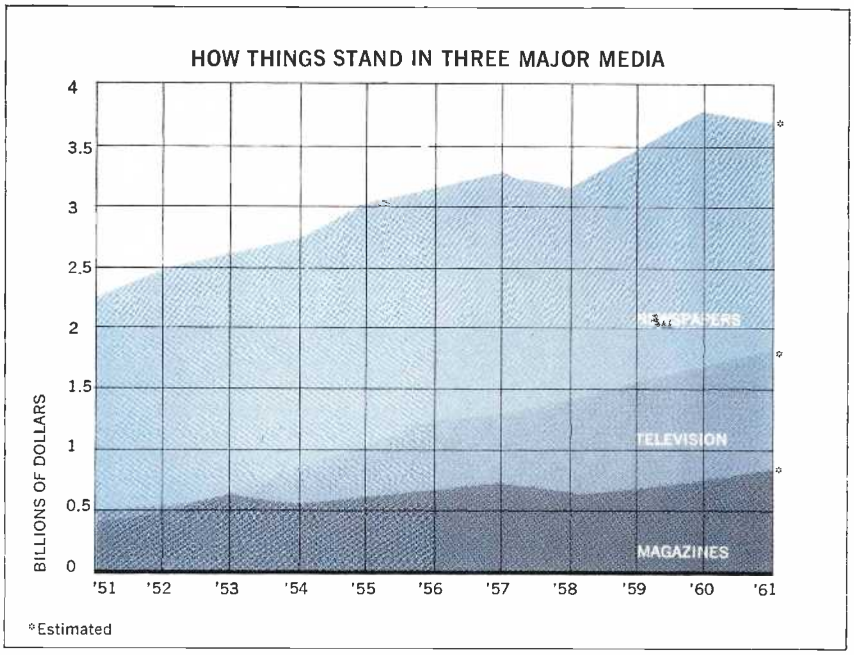
For the entire year of 1961, TvB predicts that total TV ad volume will run about 7% ahead of its 1960 level, hit an estimated $745,000,000 in gross time billings. This compares with $682,400,000 in 1960, $627,300,000 in 1959, $40,800,000 a short decade ago.

This predicted 1961 performance is all the more impressive when it is set against the expected showing of the other major ad media, all troubled in the first half.

Magazine ad volume in 1961, according to one survey, will be only 1% ahead of the 1960 level. Newspaper volume will be down 3%, as will radio.

One reason for television's good showing this year, predicted and actual, is its relative immunity to economic downturns. It is harder for an advertiser to get out of a TV commitment on short notice than to cancel a print schedule. Print, therefore, often feels the effects of recessions more severely than does TV.

But on this point comes one of the



In a rocky sales year, TV's performance remains ahead of other major media. Estimates indicate newspapers will be down, magazines up only slightly from 1960, while TV should be 7% ahead. The 10-year track record of these media is shown above.

BUSINESS *continued*

TV storm warnings. With the spiraling costs of TV, the advertiser is protecting himself more and more with short-term buys, fragmentation, participation. In an economic pinch he will soon be able to turn off the TV faucet as easily as he turns off his print dollars.

Thankfully, however, some of the nation's—and television's—biggest advertisers are not sharply affected by recessions, notably the soap and food giants. And importantly, the top 100 national advertisers are leaning on TV support as heavily as ever.

In 1960, according to TvB, the top 100 advertisers spent 53.5% of their measured media expenditures in TV. Of the near $1.7 billion spent by the group, $906,467,950 was spent for network and national spot TV.

Overall, the top 100 increased their budgets 5.6% in 1960 over 1959, with 62.3% of the increase going to TV. Television was the basic medium of 71 of these corporate leaders while 51 spent over 50% of their budgets in TV. Network TV expenditures for the top 100 increased 8.5% in 1960; spot rose 3.6%.

Two of the three TV networks increased their gross time sales in the first half of 1961, the loss being suffered by CBS-TV with billings at $132,939,527, down 3.9% from 1960's $138,351,109.

ABC-TV gross time sales in the January-June 1961 period were $94,636,040, an increase of 23% over 1960. NBC-TV billings were up 12.6% to $136,293,905.

Nighttime gross time billings for the three networks for the first six months of 1961 were $242,621,764, up 2.8% from 1960's $235,953,120. Daytime billings rose 20.8%, $121,247,708 vs. $100,340,-957 in 1960, a healthy advance for this increasingly competitive sector of television.

Corporately, the broadcast giants fared less well than did their TV operations. Only American Broadcasting-Paramount Theatres showed a net income for the first half of 1961 higher than the one recorded in 1960.

CBS Inc., with first-half sales of $240,-767,745, vs. sales of $231,821,970 for the first half of 1960, nonetheless took a sharp decline in net income: $9,409,332 vs. $12,669,169 in the first half of 1960. Net income per share tumbled from $1.47 to $1.09.

CBS attributes its showing to increased costs, general business conditions and the performance of the CBS Electronics Division. (It has done something about the latter, discontinued as of June 30 the manufacture and sale of receiving tubes by its electronics arm—incurring in the process losses and expenses of about $4 million, this being charged against retained earnings.)

RCA, which figures its NBC broadcast operation into its broad electronics consolidation, like CBS, had higher first-half 1961 sales, lower net and earnings as matched with 1960.

RCA first-half 1961 sales hit $721,800-000 vs. $707,000,000 in 1960. Its net profit was $17.6 million vs. $18 million in 1960. Earnings per share trailed down from $1.14 in first half 1960 to 97 cents in first half 1961. (RCA, despite its lowered six month profits, had a strong second quarter, earnings 10% higher than in 1960 on an across-the-board sales rise in color and black-and-white TV, radios and phonographs.)

For American Broadcasting-Paramount Theatres, the first six months of 1961 brought estimated net operating profits of $5,694,000 or $1.34 a share compared with $5,653,000 or $1.33 a share for the like period of 1960. Net profits, including capital gains, rose to $11,843,000 or $2.79 a share from $6,981,-000 or $1.64 a share last year.

AB-PT's second-quarter capital gains were principally from the sale of half the company's stock holdings of Microwave Associates Inc., one of several electronics firms it holds an interest in.

The turn-around in the national economy should give these corporations a sound second half. AB-PT will no doubt have another record year. RCA may very well finish on its 1960 pace or better it. CBS has the most ground to gain in its earnings. Its TV network, too, has been behind the other networks and its own 1960 pace in fall selling.

A revenue-expense report compiled by the NAB from revenue and expense figures submitted by all classes of broadcast stations also finds that the profit of a typical TV station rose slightly from 14.3% in 1959 to 15.4% last year.

The report went on to plot the typical TV station revenue increase in 1960 at 4.5% as against a 3% increase in expenses.

The prediction for TV set sales in 1961, as recently issued by the Electronic Industries Association, is 6.2 million units, a healthy swing upward from the 5.9 million sets produced last year. The forecast was based on EIA figures for the first five months of 1961 and includes the important note that current manufacturer, distributor and dealer inventories are at one of the lowest levels in the last six years, and that the current monthly production rate is running "well below" the requirements of the market.

The soft spot on the TV billings spectrum in 1961, if indeed it can be called soft, is spot TV, an advertiser investment of roughly $312 million through the first six months of the year. The medium has been relatively static.

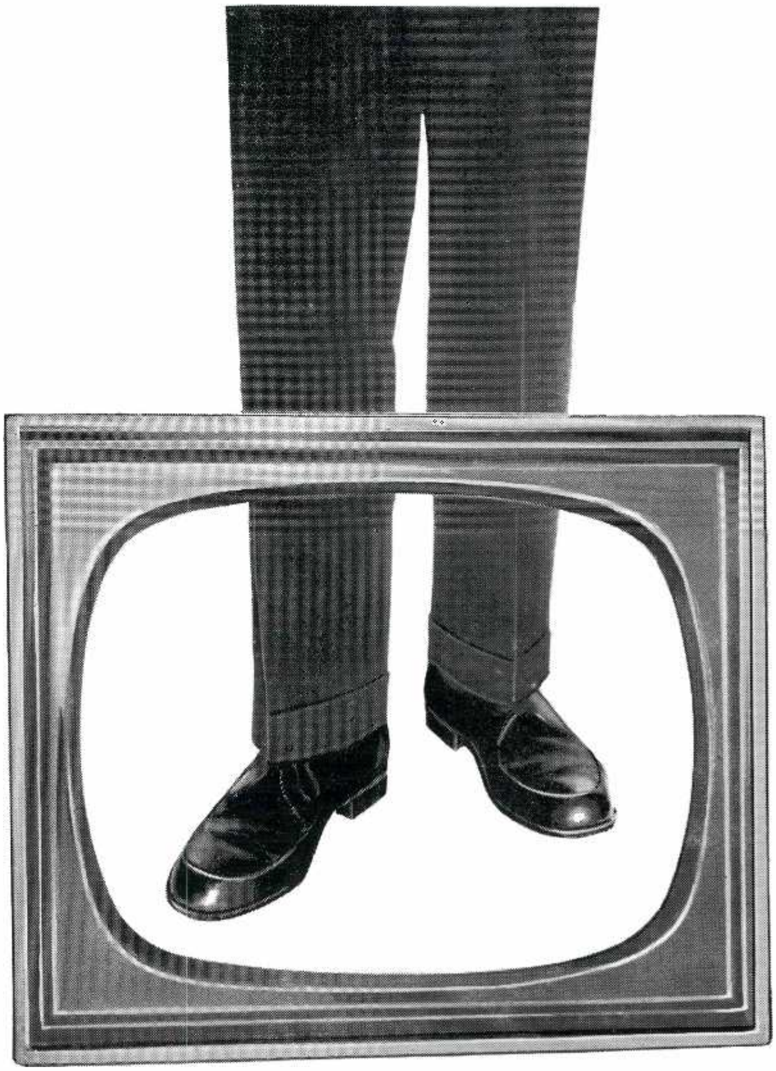
Second-quarter spot figures from TvB-Rorabaugh show an advertiser investment of $160,599,000, $49,000 lower than in the second quarter 1960. For a good showing in 1961, spot activity will have to increase in the second half of the year. According to one new survey, its chances are fine.

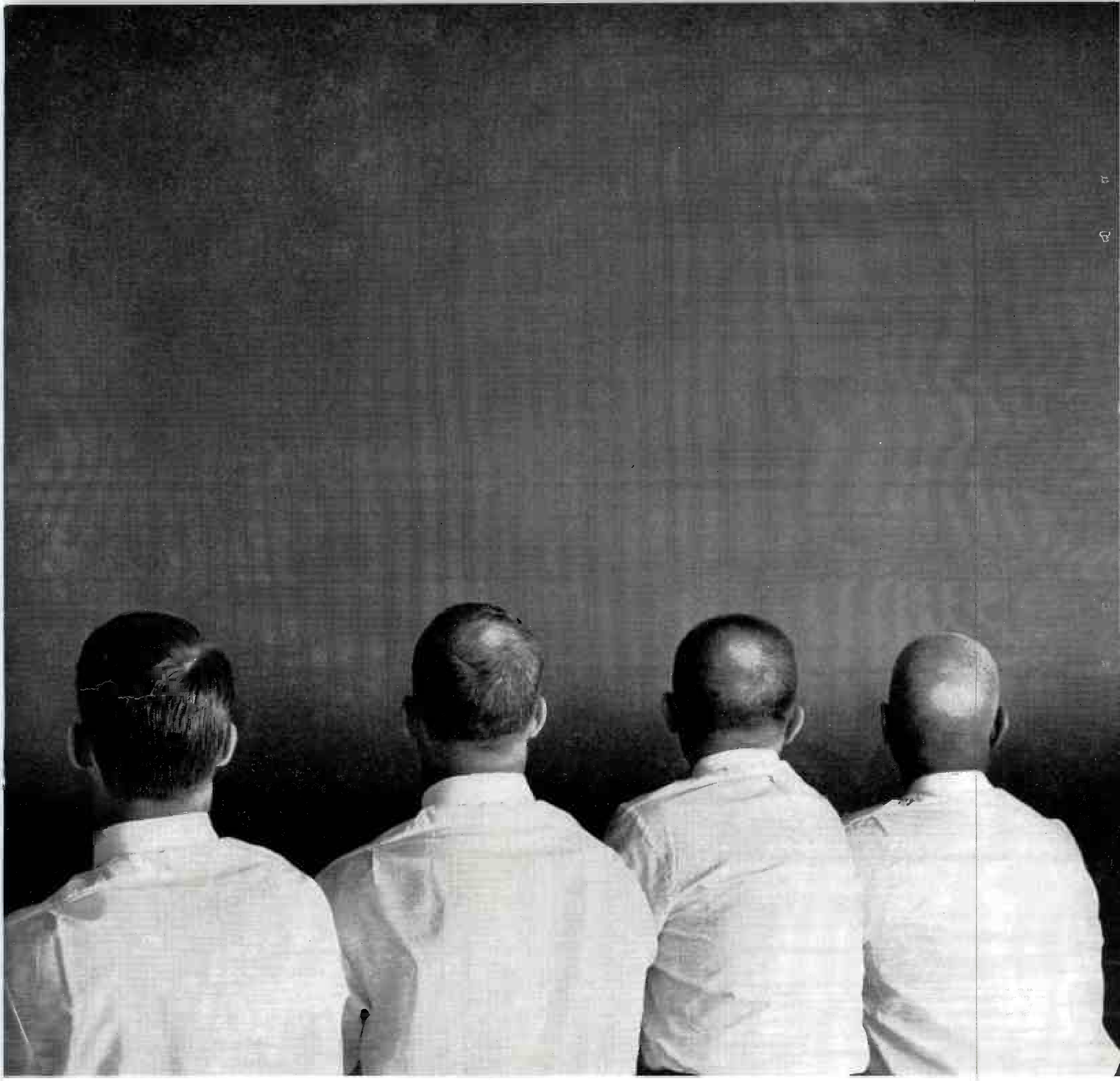
Of a cross section of 225 major national and regional accounts polled by the Bolling Co., radio-TV station representative, 108 will increase their spot budgets during the 1961-62 fall-winter seasons, 91 will continue at 1960-61 levels, only 17 will cut back expenditures.

Of the spot advertisers surveyed, 104 will use TV exclusively; 78 will use radio only; 46 will use both.

Bolling also reports a trend toward relying on TV only in major markets.

All-in-all, it looks like another record year for television, despite the storm warnings, despite a rough first six months in the economy, despite the downturn in other media. END





there is nothing harder to stop than a trend

Consistent with its consistent summer rating pattern, ABC-TV walked off again this week with the largest share of audience—where such share means most: in places where people have a 3-way choice in network programming.* In doing so, ABC topped Nets Y and Z with 4 shows in the top 10: *77 Sunset Strip, SurfSide 6, Adventures in Paradise, My Three Sons.*

We should also like to point out in reporting this, that we have successfully resisted referring to our success as the bald facts, as given by Nielsen.

ABC Television

*Source: Nielsen 24-Market TV Reports. Average Audience, week ending Aug. 6, 1961; 7:30-11:00 P.M., Monday through Saturday; 6:30-11:00 P.M., Sunday.

FOCUS ON PEOPLE

WEBBER

SCHACHTE

Harold H. Webber, vice president and director of Cowles Magazines & Broadcasting Inc., joined Lever Brothers as consumer relations v.p. At the same time. **Henry Schachte**, executive vice president and director of Lever, moved to Unilever Ltd. in London as a member of a three-man management committee in Unilever's marketing division. The 47-year-old Webber will supervise U.S. advertising, promotion, marketing research and public relations activities—all formerly under Schachte's jurisdiction. Webber's move to Lever's top advertising post is his first job with an advertiser. Prior to his position with Cowles, he was with Foote, Cone & Belding for 16 years.

Henry M. Schachte has made what is considered an unusual move—Unilever has seldom switched a U.S. executive to a prominent position with the parent company. In his capacity as marketing division committee member, Schachte, with Lever since 1955 (and formerly advertising director for Borden and a senior v.p. of Bryan Houston Advertising), will be at the top level of a $5 billion complex.

PHILLIPPE

LA PIERRE

General Electric announced the election of **Gerald L. Phillippe** as president and **Cramer W. LaPierre** as executive vice president of the company. Both Phillippe, who had been comptroller and principal financial officer for G.E. since 1953 and LaPierre, v.p. since 1952, were also elected directors. Phillippe ("the best comptroller we've ever had," said G.E. chairman **Ralph J. Cordiner**) is known for his skill in reducing the company's financial structure into simplified, automated systems. His talent with the cost-cutting pencil puts him in good stead at a time when G.E. is coping with the profit squeeze and mounting foreign competition. Cordiner remains chief executive officer, but under company regulations he will have to retire in less than four years and it seems a good bet that Phillippe, who jumped over the heads of five senior v.p.s into the presidency, is next in line.

CORDINER

SHARPE

Moving to compete more actively with the nation's top two talent agencies (Music Corporation of America and the William Morris Agency) in the development of TV programs, General Artists Corporation (third largest talent agency) reactivated GAC-TV and appointed **Don W. Sharpe** its president. Sharpe, who has been an actor, writer and recording rep, opened his own agency in 1947. Don W. Sharpe Enterprises was responsible for developing a number of radio's most popular packages, among them: *My Favorite Husband*, *Richard Diamond*, *Dangerous Assignment* and *Tales of the Texas Rangers*. A transition from manager to TV film packager saw Sharpe and his partner, Warren Lewis, produce or represent 20 TV packages—*I Love Lucy*,

WASILEWSKI

SWEZEY

Douglas Fairbanks Presents, Mr. Adams and Eve, Peter Gunn and *Desilu Playhouse,* to name a few. These initial series spawned such TV production giants as Four Star, Douglas Fairbanks and Desilu Productions.

GAC also named **Herman Rush** senior vice president in charge of television sales.

Apparently the first steps in a reorganization of the National Association of Broadcasters were the appointments (pending formal NAB board confirmation, which is considered certain) of **Vincent T. Wasilewski,** government affairs v.p. of NAB, to the post of executive vice president, and **Robert D. Swezey,** former executive v.p. and stockholder of WDSU-AM-TV New Orleans, as chief administrator of NAB TV and radio codes. Wasilewski, 38, joined NAB in 1949, was named government relations manager in 1955. Swezey, 54, entered broadcasting at NBC in 1939, became vice president-general manager of Mutual network after World War II.

Simon B. Siegel, financial v.p. of American Broadcasting-Paramount Theatres, has been elected executive v.p. of ABC, division of AB-PT. He joined Paramount Pictures in 1929, served as comptroller and treasurer. After his election, Siegel announced the elections of **Theodore F. Shaker** as president of ABC-TV National Station Sales, the new sales arm for the ABC o-and-o TV stations; **Edwin T. Jameson** to vice president and general sales manager; **D. Thomas Miller** to vice president, Central Division, and **Robert Goldman,** treasurer.

Storer Broadcasting Company named **Lawrence M. Carino** as managing director of its Detroit station, WJBK-TV. Carino moves to Detroit from New Orleans, where he had been general manager of WWL-TV. Noted as a programming authority, Carino started a TV little theatre in New Orleans which produced local programs. In broadcasting since 1944 when he started out as a page boy with ABC in New York, he previously served with KTNT-AM-FM-TV Tacoma, Wash., as general manager.

For the first time, Blair Television Associates named a general sales manager. **James Theiss,** who was also promoted to vice president, has been with Blair since 1956 as a salesman. Theiss, who once played semi pro baseball (as a teenager, he was signed up by the Giants for their farm team but "my father wouldn't let me go"), was formerly a timebuyer on the General Foods and Procter & Gamble accounts at Benton & Bowles.

Others on the move:

Lewis Gruber, chairman of the board of directors of P. Lorillard Company, reassumed leadership of the tobacco firm on the death of **Harold F. Temple,** who was chief executive (since 1960) and president (since 1959). Gruber, who presided over the 201-year-old tobacco company throughout its period of greatest growth (from 1956 to 1960), returned to his old job only eight months after he left it. **Morgan J. Cramer,** assistant to the president, was named president.

Lestoil Products named **Edward J. Fredericks** director of marketing. He'll handle corporate and product advertising as well as sales.

Chemstrand Corporation named **Robert E. Smith** vice president and general manager for marketing. He is responsible for all marketing, including advertising and merchandising.

Daniel B. Burke replaced **Thomas S. Murphy,** executive vice president of Capital Cities Broadcasting, as general manager of WTEN (TV) Albany, N.Y. At the same time, **Charles G. Pogan,** TV operations director of the station, was named program director for all Capital Cities TV stations and **William J. Lewis,** sales manager of WTEN, was named director of sales, all stations.

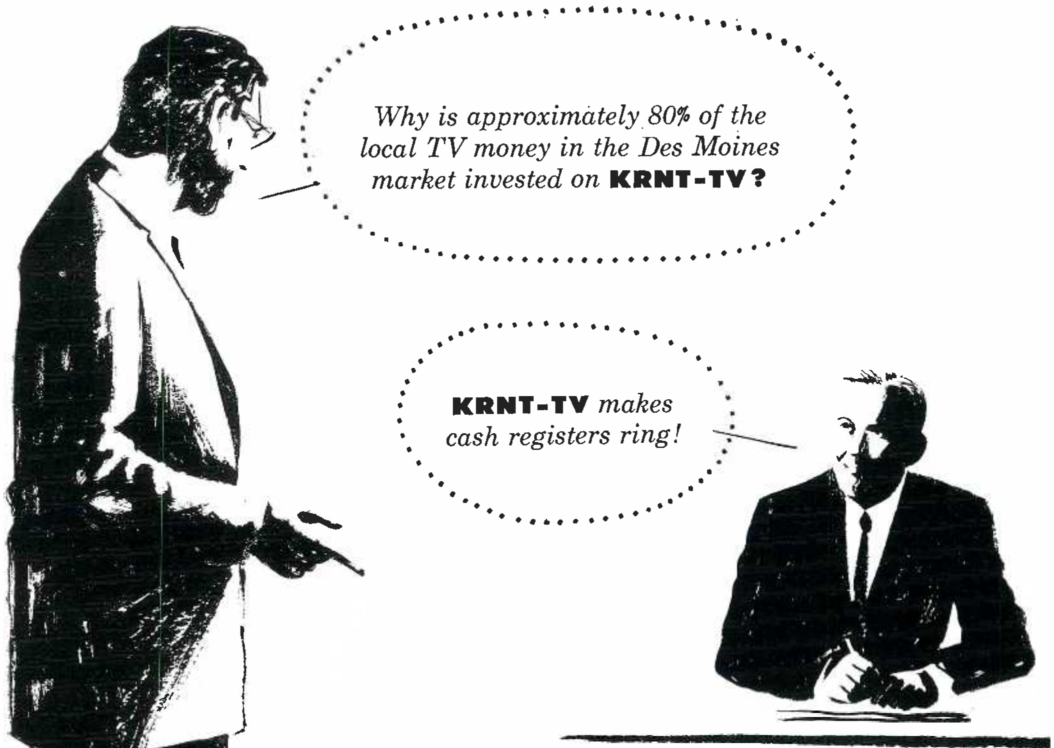
Robert M. Hoffman was elected vice president, marketing and research, for Television Advertising Representatives, Westinghouse's station-rep arm.

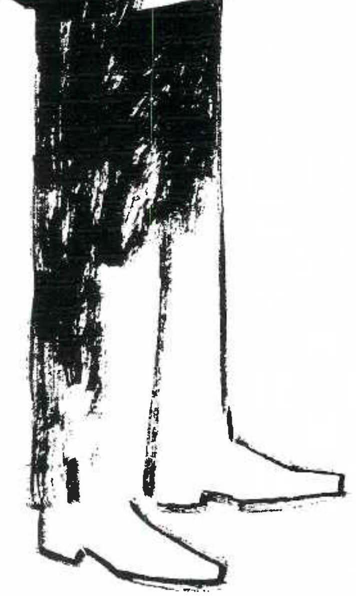
Paul A. Minor has been appointed vice president for Transfilm-Caravel, producer of commercials, training programs and business films. Minor was formerly a producer of commercials in Benton & Bowles' TV department.

Thomas C. Butcher, former president of Brown & Butcher Advertising, has returned to Lennen & Newell, where he was previously executive v.p., as a senior vice president and coordinator on the Colgate-Palmolive account.

Frederic Lyman Horton joined Norman, Craig & Kummel as a vice president. Previously, he served for 20 years as a broadcast media executive with NBC radio and TV networks and spot sales.

BBDO made two major shifts in executive personnel: **Bobb Chaney,** v.p. in charge of the agency's Minneapolis office since 1955, moved to New York as head of the new-business operation and was succeeded in Minneapolis by **Henry W. See,** v.p. and account group head in New York. END





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

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

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

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

KRNT ch. 8 TELEVISION

DES MOINES, IOWA

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

FOCUS ON NEWS

A plethora of new billing systems; New research courtesy NAB

TV's summer doldrums have been likened by some broadcasters to the deadly calm that precedes a refreshing change of weather. Hopefully, the refreshment will come in the form of favorable viewer reaction to new product that will be aired by the three networks beginning this week. However, trepidation seems to be the keynote of much industry thinking; the enthusiasm usually generated by a new TV season is noticeable by its absence.

Thus August was not only a time for tying loose ends, it was a time to gather strength for a fall season that could provide a flock of exhausting surprises.

The dog days supplied the backdrop for these industry developments:

It never rains but it pours department . . . For years radio and television spot buyers have pressed for a central billing service that would put an end to the nightmare of paper work that has been S.O.P. in broadcast advertising. The pleas went unheeded. Now, however, three central billing systems will soon be available.

(1) Broadcast Clearing House Inc. said it has completed arrangements with Bank of America to handle data-processing for "an industry-wide system of automated billing and processing," scheduled for operation next year; (2) Standard Rate & Data Service Inc. announced the formation of Broadcast Billing Co., which will use existing order and billing forms in its new system that is designed to simplify and expedite paper work, (3) former Remington-Rand systems experts, together with an existing firm, will probably announce their new service shortly.

The recent ruling of the three-man Arkansas Public Service Commission that grants International Telemeter (through Midwest Video Corp.) the right to conduct a wired pay TV test in Little Rock is seen by Telemeter's president, Louis A. Novins, as "an important and basic victory." He said that it clears away "a major roadblock" to the introduction of cable TV elsewhere in the nation.

The commission found the proposed test to be "in the public interest" and directed Southwestern Bell Telephone Co. to establish rates and facilities for the system. The commission also dismissed a petition by intervening theater owners which contended that the commission had no authority to rule in the matter, since pay TV programs will be produced outside the state.

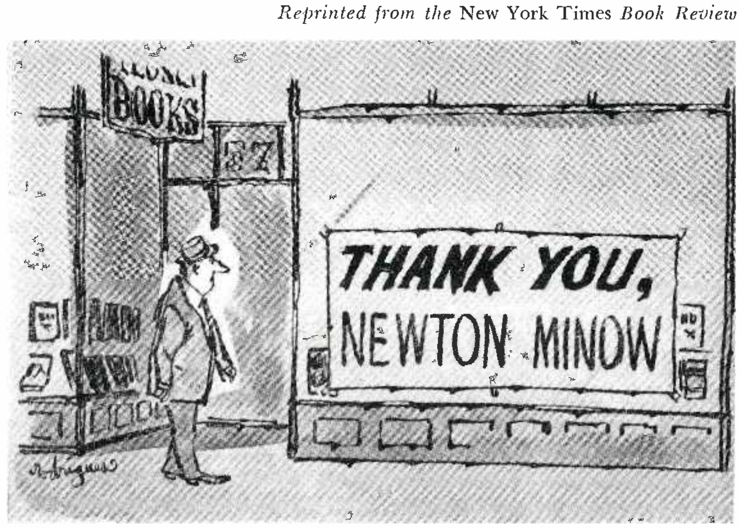
Telemeter believes that it will be at least a year before TV coin boxes and cables are installed and programming will go over the Little Rock lines.

Donald H. McGannon, president of Westinghouse Broadcasting Co., has accepted appointment as chairman of a special committee to study the feasibility of establishing a National Association of Broadcasters Research Center at a

Reprinted from Look *Magazine*

"I'll bet Newton Minow isn't watching that junk!"

Reprinted from the New York Times *Book Review*



leading university. In announcing the appointment of McGannon, NAB president LeRoy Collins said that the research effort is intended to comprehend all phases of broadcast media, and it will deal "with many problems that are of fundamental importance to the industry at this time."

Basic objective of the research, Collins said, is greater knowledgeability and, therefore, greater progress within the industry. As an example, he noted that the effort will delve into the problem of methodology of audience-measurement systems, although the effort "does not contemplate tearing down existing systems."

Collins emphasized that the research effort will not be a public relations tool or one that is to seek only the self-serving purposes of the industry.

Rep. Dale Alford (D-Ark.), chairman of a subcommittee of the House Select Small Business Commitee, announced that his group will conduct hearings dealing with broadcast advertising opportunities for small business firms. The hearings will probably be held this fall.

The recommended agenda includes: national advertisers' influence on networks, pay TV, broadcasting practices that adversely affect small advertisers, TV time periods reserved for large advertisers, the steps taken by the FCC to enhance competition and encourage the small advertiser, and the need for new legislation to help small business in broadcast advertising.

The Radio & Television Executives Society last month initiated a move that might lead to a consolidation of several groups that issue annual radio and television awards. Matthew J. Culligan of Interpublic Inc., who is president of RTES, proposed a study of the radio-TV awards situation that would search for ways "to increase the prestige and importance of awards given in recognition of unusual skills and achievements."

Earlier RTES had stated that it would end its four-year association with the Peabody awards and issue its own first annual radio and TV awards in October. This plan has been deferred, pending outcome of the proposed study.

What else is new

A small band of television opinion-makers, comprised of TV writers, producers and directors, believes that filmed TV series may drop in importance as TV entertainment within the next few years. The group believes that live television will soon come to the fore, "completing the circle" and bringing TV back to the pattern of the early 1950s.

Al Levy, in charge of all television production for Paramount, said recently on this point: "Economics are now favoring live television again. The cost of making a series is already too close to the break-even point. A few hit series will continue to make a great deal of money, but the rest will fail."

Levy believes that the chances of long re-runs, a basic economic reason for producing series, becomes less likely as the number of available series increases. He feels that this is another factor that will work against the TV series.

Abroad, radio and TV in Russia are slated to have enhanced roles during the next 20 years. The draft program of the Soviet Communist Party, made public last month, says radio, TV and motion pictures "will be widely used in schools" as a part of a system of "high-standard instruction and education of the rising generation." The program also states that in coming years "all regions of the country will have reliable telephone and radio communications and a link-up system of television stations" and that "the country-wide radio diffusion network will be completed (and) television stations covering all industrial and agricultural areas will be built."

According to West German reports, 500,000 TV sets were manufactured in the Soviet Union during 1960 (registered sets in operation were reported as 4.2 million). The reports noted that the Soviet TV relay network has been adding more relay transmitter stations.

Also behind the Iron Curtain: Dr. Neihardt, an East Berlin scientist active in broadcast equipment research and development, says that East Germany will have color television by 1965.

On another international front, ABC International has purchased a minority stock interest in Nippon Educational Television Co. of Japan and Mainichi Broadcasting Co., making it the first U.S. company to move into the Japanese market. As the world's third largest TV market, Japan has 9,000,000 television homes.

In this country, ABC International will act as sales representative and programming purchasing agent for the Japanese companies. Technical and production information will also be supplied.

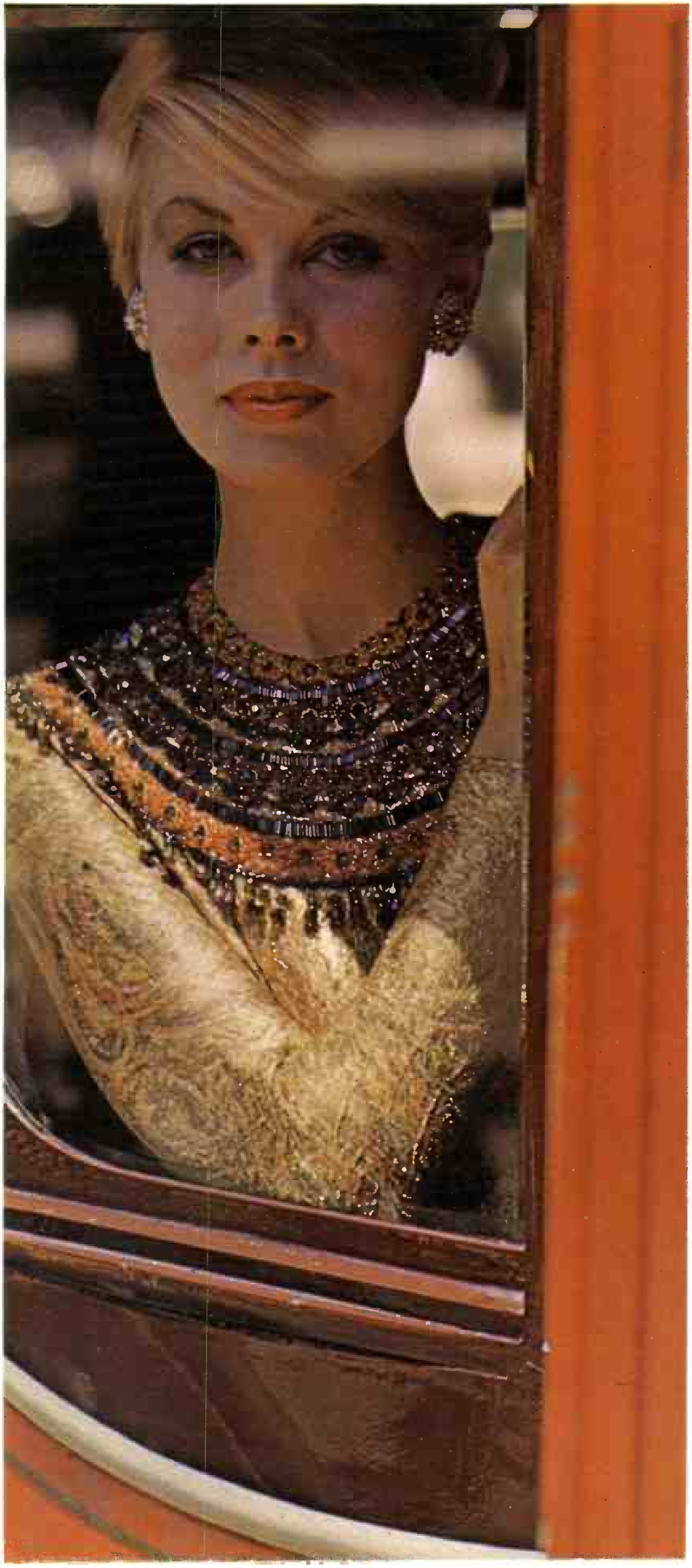
Mobil Oil Co., in the Ted Bates & Co. fold since July 1, will split $3,200,000 evenly down the middle for participation in 21 shows on ABC-TV and CBS-TV. The campaign, which begins September 25, will be augmented by full page ads in major city newspapers.

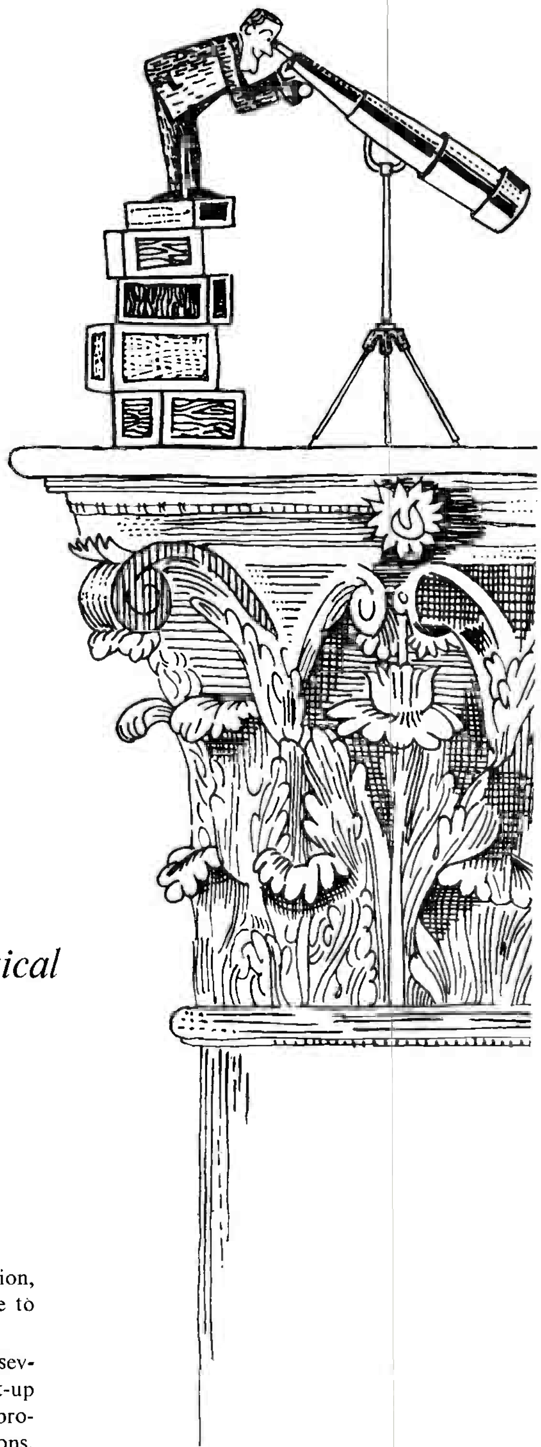
The ABC-TV lineup for Mobil is: *Cheyenne, New Breed, Ben Casey, Bus Stop, Adventures in Paradise, The Roaring Twenties, Ozzie and Harriet, Target: Corruptors, The Hathaways, Straightaway, Naked City, AFL Games,* and *ABC Evening Report.* On CBS Mobil will participate in *Frontier Circus, Pete & Gladys, Ichabod & Me, Checkmate, CBS Reports, Eyewitness to History, Twilight Zone* and *The Investigators.*

Brown & Williamson, another Bates client, will spend more money in network TV this fall than it has ever spent in the medium during a single season. B&W tobacco products will be showcased on *Surfside 6, Naked City, Bus Stop, New Breed, The Detectives, The Defenders* and *Make That Spare.*

David Susskind, executive vice president of Talent Associates-Paramount Ltd., announced that playwright Robert Alan Aurthur has been appointed a vice president of the television production company.

Ironically, Aurthur's appointment to Talent Associates-Paramount Ltd. and his return to television came just a week before an article, entitled, "My Flight from the Wastelands of TV," appeared in the September issue of *Esquire* Magazine. In the article, Aurthur urged his "dear friends still in TV" to "get out" if possible. END





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We have no basic quarrel with the quotation, but before it gets into Bartlett we'd like to make a point or two:

Corinthian, an organization of stations in several markets, believes that its group set-up provides impetus for the kind of local programming that ties communities to stations.

Indeed, people watch programs. Well-advised sponsors watch ownership.

Responsibility in Broadcasting

THE CORINTHIAN

LETTERS

TV at the grass roots

You continue to do a mighty effective and terribly important job for the TV industry when you come out with special outstanding issues such as your August issue.

Right along I have contended that we do have good responsible broadcasters —but that the criticism and barbs are not for what TV has been presenting, but rather what the public has been looking at. There is much good viewing on the local level at the grass roots of our industry that has gone unheralded and your splendid documentation in this regard of current impressive local programs produced by local television stations certainly speaks for itself! J. M. BAISCH *Vice President & General Manager,* WREX-TV *Rockford, Ill.*

I want to tell you that the special section "The Many Worlds of Local TV" in the August issue of TELEVISION MAGAZINE was superb. Those who put it together should be highly complimented. CRAIG LAWRENCE *Vice President, CBS-Owned TV Stations and CBS TV Stations National Sales, New York.*

Congressional sampling

I am really glad to have this issue and have enjoyed going through it and observing the variety of locally produced programs.

We of course know that there is so much more to the operation of a broadcasting facility than the average individual has the faintest idea of what it takes to provide them with a service they enjoy. REP. OREN HARRIS *(D-Ark.) Washington, D.C.*

This ["The Many Worlds of Local TV," August 1961] is one of the finest reviews that has ever been made of what television is doing. I plan to insert these articles in the *Congressional Record.* The only thing I regret is that I am unable to accompany them with the pictures, which so well explain what the articles contain.

At a time when television has been going through such a stress, it is well for the public to know the scope and depth of television nationwide, rather than the smattering which most obtain by turning on their sets for a half-hour to three hours in the evening only.

This study is proof that far from being a vast wasteland television has actually contributed tremendously not only through national networks but also by programs in local communities.

You have done a tremendous service to television in these articles. REP. WILLIAM L. SPRINGER *(R-Ill.) Washington, D.C.*

The magazine has certainly been interesting reading. The information will be valuable as reference and I shall certainly bring it to bear on pertinent studies. SEN. RALPH YARBOROUGH *(D-Tex.) Washington, D.C.*

It seems to me that the television industry has a great potential for disseminating information on various issues. They have done much in this field already, but there is always room for improvement. One of the items presently under consideration by the Congress is educational TV, and I see where this issue of your magazine has some articles on this subject, which is somewhat new to your industry. REP. DON L. SHORT *(R-N.D.) Washington, D.C.*

Your very fine and informative publication was fascinating and extremely useful to me. REP. WILLIAM B. WINDALL *(R-N.J.) Washington, D.C.*

It was not only attractively presented, but very well written. REP. PETER H. DOMINICK *(R-Colo.) Washington, D.C.*

It is most educational and an excellent publication. REP. WILLIAM JENNINGS BRYAN DORN *(D-N. C.) Washington, D.C.*

I was interested in the discussion of locally produced public service programs on the part of so many television stations and I was naturally especially interested to see my own photograph with Newton Minow during our participation on the *Washington Tie Line* series produced by WNDU-TV in South Bend, Indiana.

I have been working for the last several weeks closely with Robert Young, news director of WNDU-TV, and we have had a most interesting series.

In addition to Mr. Minow, we have done programs with our new Ambassador to the Organization of American States, DeLesseps S. Morrison, and Miss Pamela Turnure, Press Secretary to Mrs. Kennedy. We have a tentative schedule to do a program on juvenile delinquency with Attorney General Robert Kennedy. REP. JOHN BRADEMAS *(D-Ind.) Washington, D.C.*

It certainly is a comprehensive outline of programming today. REP. JOHN V. LINDSAY *(R-N. Y.) Washington, D.C.*

Having looked at this expensive and handsome magazine I remain with the conviction that Newton Minow was correct when he said in his magnificent speech to the National Association of Broadcasters, that television is, on the whole, a vast "wasteland." SEN. JOSEPH S. CLARK *(D-Pa.) Washington, D.C.*

Reaction from Georgia

The August issue of TELEVISION MAGAZINE . . . is of particular interest to Georgians since it makes reference to the industriousness of one of our local stations, WSB-TV in Atlanta.

I am thoroughly conscious of the impact of this relatively new communication medium. TV news reporters are on hand at each of my regular weekly news conferences and visit my office daily. Just this past Tuesday, I utilized the facilities of a state-wide television hook-up to make a report to the people of Georgia on my administration.

Your magazine is, therefore, of more than passing interest to me. GOV. S. ERNEST VANDIVER *Atlanta, Georgia.*

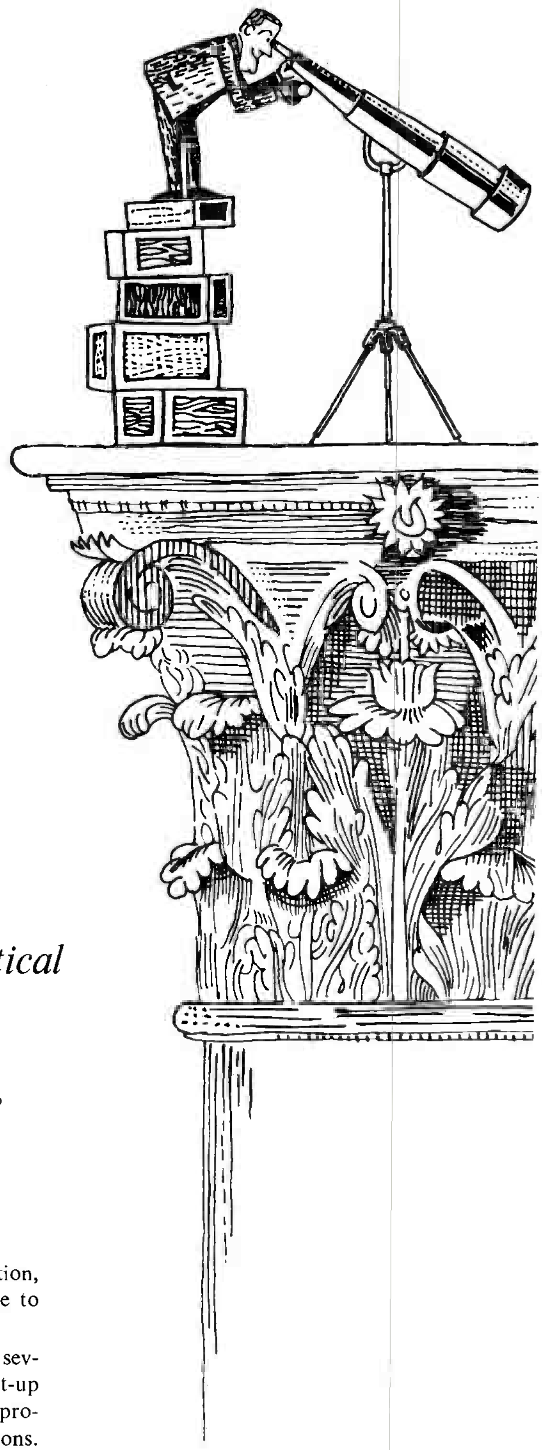
The "Badvertising" industry

Thanks for such enjoyable reading. A few more trade publications like it and the so-called BADvertising industry will be "99 & 44/100% etc. etc." ALAN I. CHAROF *Hicks & Greist Advertising Agency, New York.*

Maiden in distress

Help!

I received the August issue of "the magazine," which was just fine, but I did not receive the July issue. And after reading all the interesting letters about it—especially about women in TV and the Minow speech—I just gotta have it. Actually, the reason I didn't get it probably is that I moved during July and the mails were mixed up, or maybe some nice creep at the other address decided to keep the good book. So, I'm not blaming you for any mistakes, and if the extra issue costs, please send me the bill, *anything,* as long as I get the July 1961 issue. JOAN SILVA *Program Department,* WBZ *Boston.*



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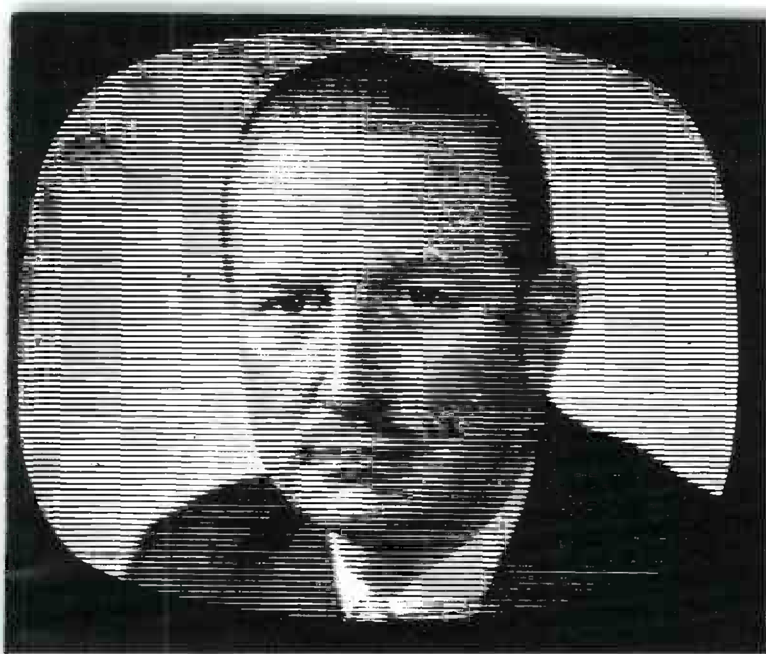
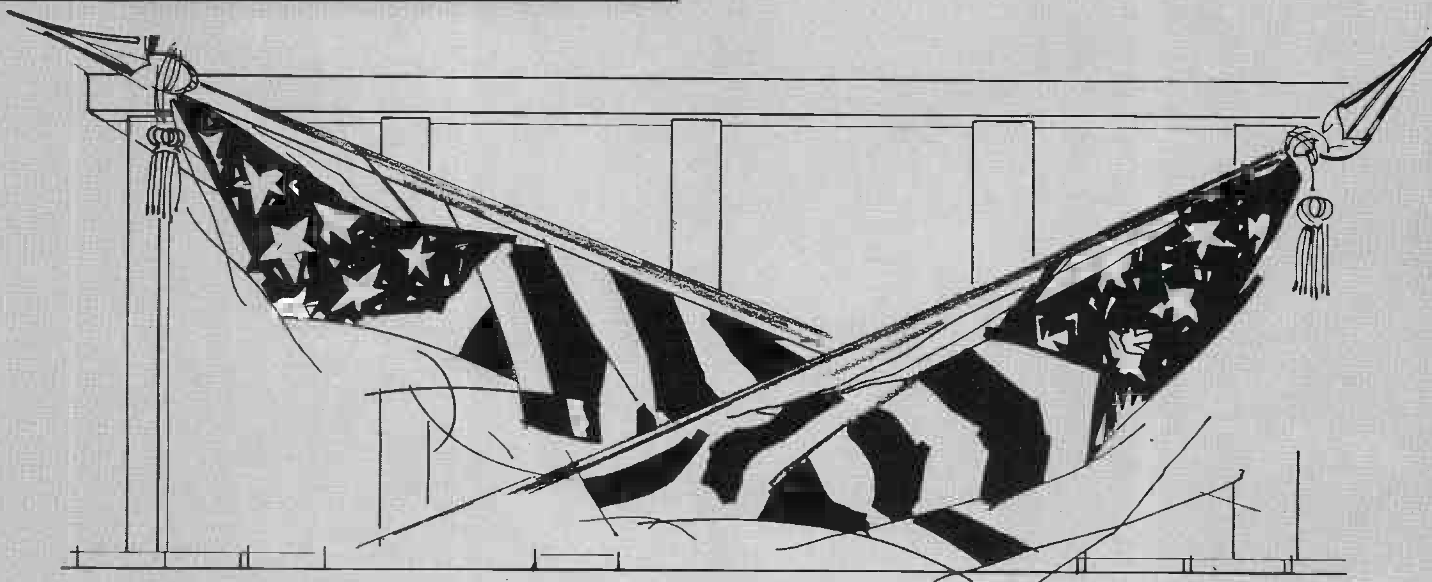


ON GOVERNMENT UNDER LAW

"Honest men may hold different opinions on the merits of desegregating our public schools . . . The issue is not segregation; it is whether we should continue to have government under law."

From a broadcast editorial by Douglas Manship, President & General Manager (complete text available on request)



BOLD VIEWPOINTS BRING VIEWERS

THE MARKET HAS MONEY

4th Largest in the Gulf South

Richest in Louisiana

Count the big ones in Gulf South states of Louisiana, Mississippi, and Texas, and you'll count Dallas-Fort Worth, Houston, New Orleans, then the big, big market served by WBRZ. Baton Rouge's industrial worker is among the highest paid in the nation. And throughout "WBRZ territory" industry and good jobs prevail. Retail sales in the coverage area, over a billion and a quarter.

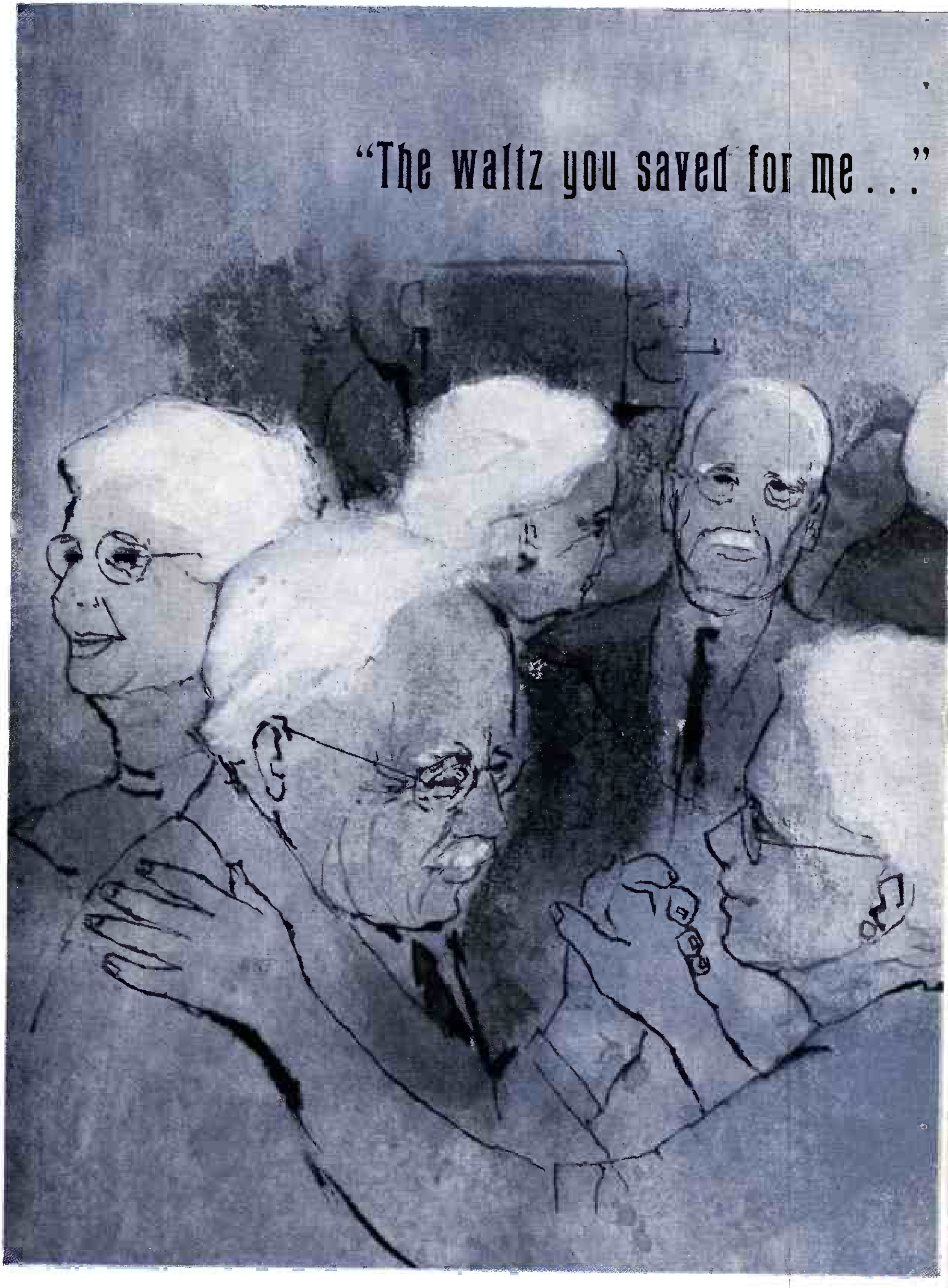
Straddling a fence may not win enemies . . . but it does not win friends. WBRZ realizes its role as a public service medium . . . and fulfills that role by presenting bold, sometimes blistering, editorials when issues wax hot. It just as boldly makes equal free time available to the "other side" for rebuttal. Such practices build respect—and audience.

ABC NBC

WBRZ *Channel* **2**

BATON ROUGE, LOUISIANA

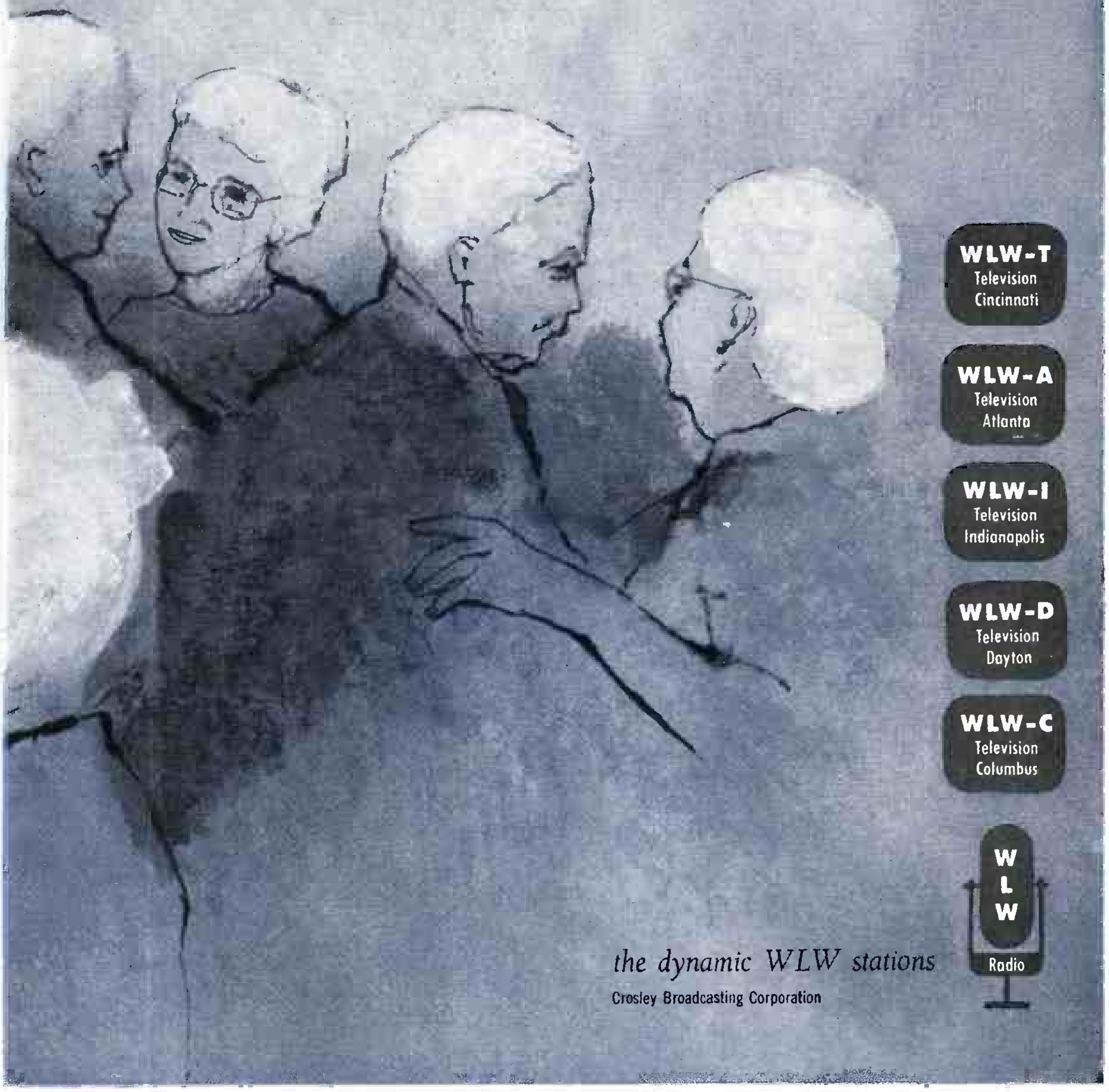
ASK YOUR HOLLINGBERY MAN!


"The waltz you saved for me . . ."

On a Sunday afternoon, people watching WLW Television could hardly believe their eyes. There was a startling difference in the regular teenage dance program. The couples dancing were not young. They had snow-white hair. But they were young in heart with a twinkle and often a tear of joy in their eyes.

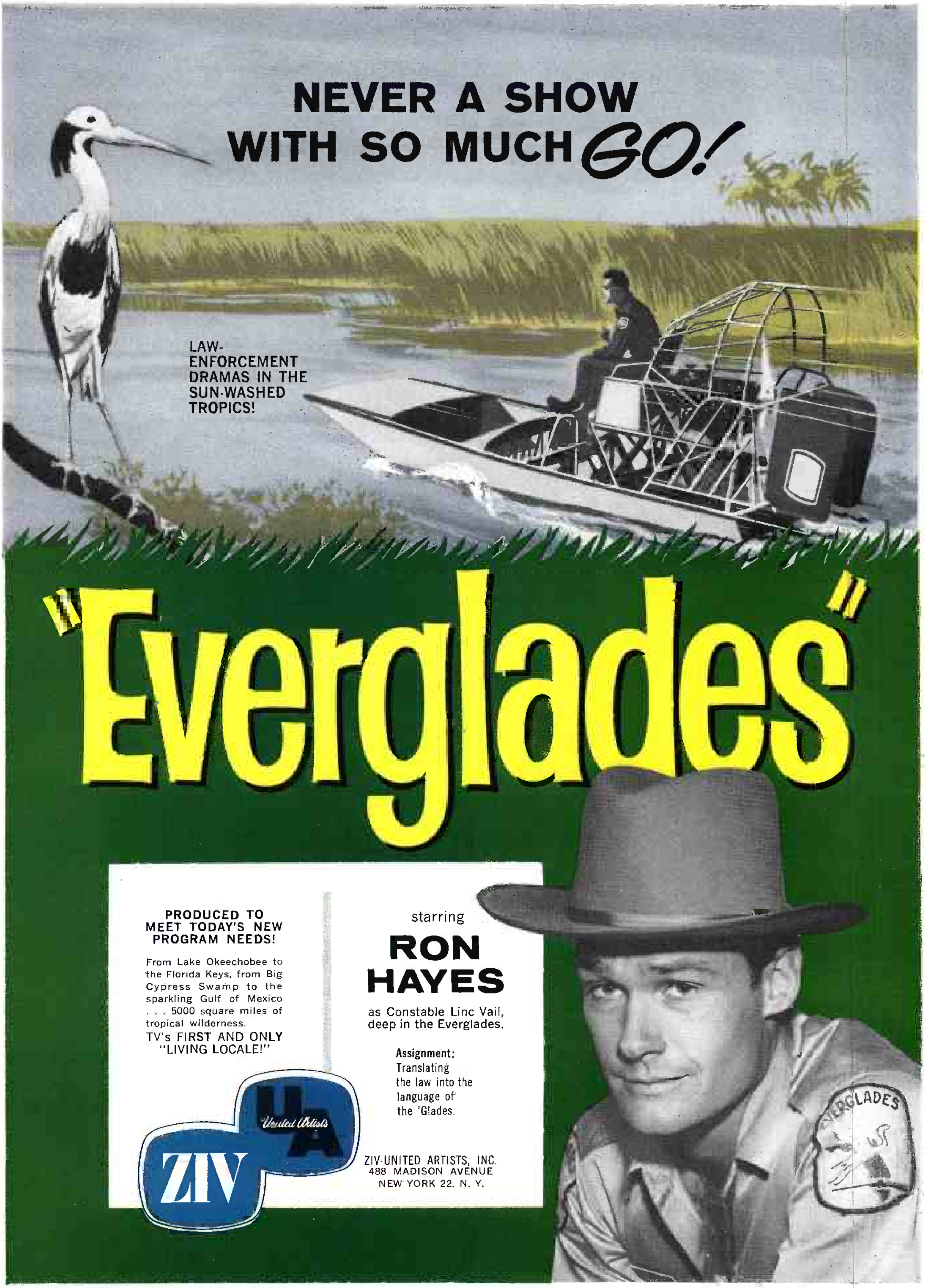
They were members of the Senior Citizens Club invited by WLW Television to enjoy this dance program. And they had a wonderful time. Some hadn't danced since the gay 90's . . . and some, never at all. The winner of the waltz was 89 years old.

It was an unforgettable, moving experience . . . and another example of the heart and humanity . . . the warm and friendly spirit which are always a part of WLW Stations in the Crosley Broadcasting tradition. This is our pride and our privilege.



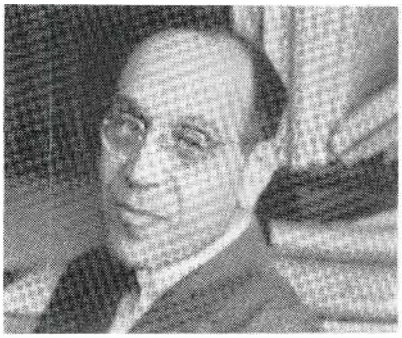
the dynamic WLW stations

Crosley Broadcasting Corporation


NEVER A SHOW
WITH SO MUCH GO!
LAW-ENFORCEMENT DRAMAS IN THE SUN-WASHED TROPICS!
"Everglades"
PRODUCED TO MEET TODAY'S NEW PROGRAM NEEDS!
From Lake Okeechobee to the Florida Keys, from Big Cypress Swamp to the sparkling Gulf of Mexico . . . 5000 square miles of tropical wilderness.
TV's FIRST AND ONLY "LIVING LOCALE!"
starring
RON HAYES
as Constable Linc Vail, deep in the Everglades.
Assignment: Translating the law into the language of the 'Glades.
United Artists
UA
ZIV
ZIV-UNITED ARTISTS, INC.
488 MADISON AVENUE
NEW YORK 22, N. Y.
EVERGLADES

PLAYBACK

A monthly measure of comment and criticism about TV



Professor Louis L. Jaffe, Harvard University Law School, participating in a seminar on the freedom and responsibility of mass media at the Northwestern University Law School:

Why should TV have such an obligation [to provide balanced programs] when its cultural siblings—the theatre, the cinema, the newspaper, the magazine—are free? It is often said that because TV is given a license to use public property—the air waves—it can and should be required to serve the public. I do not find this convincing. In my opinion the responsibility of the licensees rests on the present limited number of frequencies. Were it possible for anyone to broadcast, I can see no reason for imposing any responsibility on the broadcaster different from that which it would be appropriate and Constitutional to impose on the other communication media. There is no assurance, by the way, that TV, unlimited, would be any better than it is today. But though it might even be a great deal worse, we would have no warrant for doing anything about it unless we were similarly prepared to control the other media. As matters stand, we cannot put competition to the test, and so we are warranted in insisting that TV serve all those uses of which it is potentially capable and which at least might be served under competition. Thus the condition of scarcity is an opportunity as well as a handicap since it provides us with a legitimate basis for demanding something more responsible than competition might provide . . .

Let's face it: there are a vast number of programs which, by cultivated standards, are bores. But surely part of the problem is just that there are a vast number of programs. Mr. Minow seems to think that there are thousands of clever people ready and willing to fill his "vast wasteland" with an infinity of pleasant prospects. Look at the other media. There are only a few good movies each year, three or four good plays, and a handful of good musicals. Surely there has never before been anything comparable to TV's enormous maw, hungering for entertainment. How is it possible running on a timetable week in and week out to avoid the stereotype? Mr. Minow invites us to sit down before a TV set from morning to night and stay there without a book, magazine, profit or loss sheet with our eyes glued to a set. We would see, he says, a vast wasteland, and would be bored. His gruesome invitation suggests to me a different conclusion.

Anyone who sits supinely before TV waiting to be constantly amused deserves no better than he gets. The most alarming thing about TV is not its undeniable dullness, but the apparent fact that so many people have nothing better to do than to sit constantly before it. I insist that these passive sponges are so completely bereft of culture that for them the quality of programs is immaterial.

The busy, active-minded citizen neither spends his whole evening in entertainment nor does he find it only in TV. If, in addition to his occasional live drama, movie, novel, magazine article, his Saturday afternoon radio opera, his weekly radio symphony, he could from time to time seek out and find—let us put it high at, say, three times a week—a rewarding TV program, the medium would be justified!

One practice which enormously and artificially increases the quantity demand is the single showing of programs no matter how distinguished. This is incredible and incomprehensible waste. Could Broadway or Hollywood conceivably function on such a basis? The practice is peculiarly hurtful to just those discriminating and occasional viewers who are not automatically on tap night after night and cannot always free the time or may not know of the program. One of the most important functions of the program critic is lost when the audience cannot respond to a favorable review. If the reason for this practice comes back to advertising, ratings, etc., I say once more, those reasons are not good enough. They do not justify this wanton waste of the only resources available to discharge TV's responsibility.

TV's responsibility [is] to provide programs designed to fulfill all TV functions [education, news, public affairs, entertainment] and to satisfy all legitimate tastes. What is government's role in assuring the objective? Least debatably, to encourage and subsidize educational TV; most debatably, to police program balance. This, of course, is the question which gives us all so much trouble.

I have not been very much impressed with the premise—at least as the basic premise of control—that the FCC is doing no more than enforce the promises made by the licensees in their applications. This seems to me to be something of a bootstrap argument. These proposals have been more or less extorted in the competition for the license—a competition which is played under rules which are obscure and inchoate. Insofar as these rules are in terms of percentages, they are arbitrary to begin with and may become more so with the passage of time. Though the contrary is arguable, it seems doubtful to me that the public responsibility of licensees should differ depending on what each saw fit to propose; or put in another way, that each licensee should determine his own measure of responsibility. But though the licensee's proposals may not be the prime measure of performance, a radical departure from them may be relevant to a total judgment of performance.

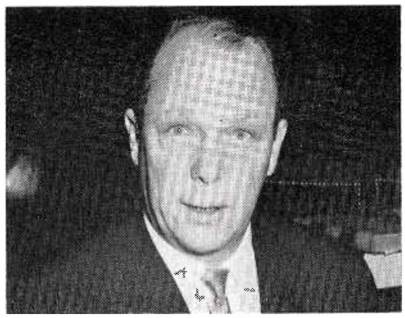
The question remains whether policing is feasible or desirable. I conclude that it is, but primarily through enforced publicity and reporting. There is an opinion abroad which is critical of investigation and exposure by public officials who may be without the power or perhaps the intention to pass laws, make regulations, or prosecute. Supreme Court judges have condemned, as exposure for exposure's sake, Congressional investigations intended merely to publicize rather than to lay the groundwork for legislation . . . I can see no reason why government should not enter the arena of opinion making; should not hold up for public scrutiny ideas, performances, associations, which it regards as dangerous, unsound, or deleterious. This is part of the very process of free discussion. The public may be without the resources to give content, depth, reality to its consideration. To enable the non-official forces of the community to do the community's business is a healthy exercise of governmental power . . .

Will the obligation to account, will the glare of publicity suffice to enforce public responsibility? Most of us would hope so. If the record of the past does not seem to support this hope, it may be said that investigation and reporting has not been systematic. But even if publicity would not suffice, there will be many disinterested persons to whom sanctions *beyond* publicity—license forfeiture being the ultimate—would be distasteful. They would argue that it would end in arbitrary administration and official control of expression . . .

And even if such supervision of programs were held not quite to offend the Constitution such supervision could come close enough to be thought a greater evil than—to put the alternative at its worst—low-grade TV.

There is a contrary position. It starts, of course, from the premise that publicity, however useful, will not suffice without a sanction hovering in the background; and it holds that such a sanction would not violate the canons of good government. Though, as we have argued, it may not be possible to agree on a formula for desirable program balance, it probably is possible to get a fair measure of agreement that a particular performance falls substantially short. Such a showing would be most convincing if made not primarily in terms of percentages, but in gross failures to do the key jobs—news, public discussion, some good entertainment . . .

Would it infringe [on] the Constitutional protection of the freedom of communication? Though the question is too difficult to explore comprehensively at this time, I incline to the view that it would not. . . .



W. Theodore Pierson, Washington communications lawyer, at Northwestern University School of Law seminar:

I believe that the greatest threat to television's achievement of its proper role in our free society are the restrictions and restraints that the censors and controllers have placed and would place upon the medium.

I would seek balance in the total output of the industry through maximizing the diversified imbalance of individual licensees. I believe that a balanced fare from the industry as a whole can ultimately be accomplished, without censorship or centralized control . . . by the proliferation of television stations under conditions that permit any station to unbalance the types of programs they broadcast at will and with abandon. The sum of such specialized program formats would result in overall balance in the industry output.

Since, except for the non-commercial or educational stations, we have a free enterprise television system, which by definition is motivated by profit, it ought to, and does follow that considerations of profit will substantially influence the programs broadcast. To expect otherwise is to ignore the natural and inevitable consequences of our choice of a system.

If the profit motive is evil, it is a virulent and contagious one, because it infects many of its loudest and most snobbish critics.

While I appreciate that, in Washington, to investigate is the thing, I really do not think we needed the costly Barrow investigation to establish that the profit motive influences television programming. This was and is one of the most open and notorious facts within my knowledge.

I wish to turn to the program of Chairman Minow.

Mr. Minow's description of what he approves and disapproves [in his vast wasteland speech] was sufficiently explicit to enable any normally intelligent broadcaster to choose and select programs that will satisfy Mr. Minow's standards. The message was loud and clear. The broadcaster can throw out some programs completely, change the format of others and get some new ones that fit the Minow specifications. No problem.

Chairman Minow went further. He said:

1. That the broadcaster owes to the public the type of programming that *he,* Minow, specified.

2. That he intends in his official capacity to see that the broadcaster pays the debts *he,* Minow, stated.

3. And that he intends to accomplish this through the licensing power of the Commission.

Here he is not playing the role of citizen Minow, but the dispenser of the privilege to live or die as a broadcaster.

Now it seems to me that, considering *these* vigorous words, the Chairman simply said to the broadcaster, "Unless you broadcast or propose to broadcast what I favor and have specified, you will not be permitted by our Commission to broadcast anything." This, in my opinion, is a prior restraint upon broadcast communications, it is censorship and it violates the First Amendment.

In the same speech, he disavowed censorship.

But, in the speech, what did he say he would do but suppress programming which does not meet with bureaucratic tastes?

If you are a bureaucrat and you tell a broadcaster that he may operate if he broadcasts what you favor and may not operate unless he suppresses what you disfavor, what are you doing but requiring broadcasters to conform to your taste?

Did Chairman Minow mean that refusing to permit applicants to broadcast is not a suppression of what they propose to broadcast? Did he mean that in his few months as Chairman he had been able to discern what no one else has ever known or been able to define—public interest in programming? Or is this some kind of exotic philosophy that reconciles logical irreconcilables by the

mere assertion that they are reconcilable?

I say, Mr. Minow cannot have it both ways—brilliant, articulate and sincere person that he is—he cannot free us from our own imperfect tastes by binding us to his imperfect tastes without denying the principle of freedom upon which our society was built, that is, diversity and liberty [not] conformity and restraint.

Other excerpts from speeches made at Northwestern's seminar:

FCC Chairman Newton Minow—"The trouble is that far too many licensees do not regard themselves as 'trustees for the public.' The frequency is regarded as theirs, not the public's, and the license is not one to operate in the public interest but rather to get the greatest financial return possible out of their investment.

"To those few broadcasters and their professional associates who would evade the nation's needs crying 'Censorship! Oh where will it end?' I ask: Responsibility—when will it begin?"

NAB President LeRoy Collins—"I could not be more in disagreement with Chairman Minow, who has said he feels the road to better programming in broadcasting lies through additional stations on the air and additional competition."

Experience shows "that increasing competition beyond the reasonable-support potential increases the incidence of overcommercialism, reduces station income and thus decreases the ability to finance the special efforts required to produce the highest-quality operation.

"I hope that this lesson so painfully learned too late in radio will be heeded in television while there is time. Television needs to be fully competitive, but not to the extent that in order to survive, every corner must be cut, every possible dollar earned."

Former FCC Commissioner Charles H. King—"Let's face it. What makes private enterprise tick is profits; it is only by making a profit that television can render the public service that it does."

Newton N. Minow, chairman of the Federal Communications Commission, on Congressional Conference *on* WOR-TV *New York:*

There's been some improvement, I think, more in the outlook of broadcasting than in the immediate nature. It's hard to do much about those programs that have been committed and contracted for already. But I have had a number of talks with broadcasters and I have observed in the trade press that they are going to de-emphasize violence and that they are going to do more about children's programs and try to provide a better balance on it . . .

I think no one is more alarmed about censorship than I am. The worst thing we could have in a free society would be for the government to be telling broadcasters to put this on the air, take this off the air. We might as well not live in a free government if we ever move to that. We have never done that, nor will we ever. We are only talking about a balance of the kind and categories of programs . . .

Many people feel that advertisers should be separated from program content. I haven't formed a final judgment about it, but I do know that some of the present excesses are absolutely outrageous . . .

I would certainly say that if the actual owners involved in management were aware of [payola and rigging], it would certainly reflect on their character qualifications to be licensees, and I would certainly not want to renew those licenses myself . . .

More on violence and TV

Royce Brier's column in the *San Francisco Chronicle:*

In Alabama [recently] an 11-year-old farm boy raised the flag on a mailbox near his home, and when the postman stopped, killed him with a .22 rifle.

The boy's father said he had given the rifle to the boy for Christmas, and that the boy was "normal" and did well in school.

He then said: "I think the main cause is TV. I can't think of any other answer. He liked the war pictures and westerns."

Allowing for the father's grief and shock, which would numb his thinking, his effort to find a "cause" for the tragedy is pure fantasy.

The inevitable logic of the pronouncement is that such acts of insensate violence by young boys in our society were almost unknown before 1950, or even a little later, when television became widely available in the American home.

Science does not know, and possibly never will know, why many small boys

*B. C. Remedy knows spot television "did the trick" for sales headaches — Why? Because, spot is the most flexible medium for building greater and greater sales. B. C. like all other spot users can call their shots — Whatever market, whatever time of day or night, whatever station they choose. *Whenever* additional effort is needed spot is there fast, matching advertising effort with sales potential but with no waste circulation.

Your HR man can tell you many more reasons why and how spot television can "do the trick" for your sales headaches. Call your HR man, you'll be glad you did.

*C. Knox Massey & Assoc., Inc. (Durham, N. C.)

HR Television, Inc.

in our society or any society would give their lives to rescue a baby sister from fire or drowning, while the rare one will kill that baby sister for no accessible reason.

Small boys, and often girls, have an instinct for violence in defense of their rights, or of right. If this instinct were nonexistent, and if vestiges of it did not endure to maturity, there would never have been abstract right. A visual image of violence is not necessary to evoke it. It is spontaneous and biological in the young. The civilized deplore television violence. But the young are not civilized, never were, and never will be. If the young were civilized, the race would vanish in its own insipidity.

It is our duty as adults to civilize the young as they pass through the schoolyard. But let us not try to shift the blame for any failures, for our lack of perception and courage, to a picture.

Richard A. R. Pinkham, senior vice president in charge of broadcast media for Ted Bates & Co., before the Magazine Promotion Group:

Where is television headed? Why, up, of course. Not because it is doing a great job in putting on quality entertainment for the whole family, which it isn't; not because it is growing as a force to upgrade the taste of the American public, which it isn't; not because it is the greatest means of communicating ideas since the invention of movable type, which it is, but because it is free, it amuses and it sells merchandise. In other words, even if it is done badly, its future is bright.

You think you've got competition now? It's going to get worse. And I would suggest that if you have lulled yourself into a trance of comfortable security because of the heavy barrage of criticism that has been leveled at television lately, you need psychiatric help.

Because although programming [has shown a decline], it is a gentle descent and not a plunge. It is a descent which has been magnified beyond the facts by headline-hungry public figures, by intellectuals with white space to fill, by people who don't understand mass media and by your more sophisticated friends.

I am not saying that the quality of television is defensible, but I am saying that it is explicable. My point for the moment is that television fits so perfectly into our hedonistic way of life, that even if it continues to slide, it will still command most of the leisure time of most Americans and it will still remain a superb advertising medium. I think it's unrealistic to underestimate the human drive to be painlessly entertained. It's here to stay. It's a fact of life.

What's being done now can best be characterized by a remark a friend of mine made recently. He said, "If you think the stuff on the air is bad, you should see the stuff that doesn't get on the air." Nobody, believe me, deliberately buys a bad show. No producer deliberately produces a shoddy failure. But it's a rare studio which can come up with excellence week after week on a three-day shooting schedule.

I think this is the worst moment in television's 13-year life. I am grateful to somebody who recently said that television is very young to be going through its Minow-pause. The new FCC chairman may have performed a very valuable function with his vast wastelands speech, for all its exaggeration. It may well be a turning point for TV programming because it has shocked a lot of people awake to the dangers of putting so many of their program eggs into the Hollywood basket.

The public taste is fickle and a failure is an expensive disaster. So the decision-making executive who dwells in a revolving door of insecurity—and I am one such—naturally tends to play safe. With stakes like these and a deadline so demanding, he naturally chooses the path of minimum risk. This is what drove television into the velvet embrace of Hollywood, into a schedule which is now 70% film. And the result has been that a show about three teenage detectives solving murders in Hollywood gets followed by three more doing the same thing in Hawaii and then by three more doing the same in Miami. Hollywood has lived off imitativeness for forty years. Television, by casting its lot so heavily with the movie business, has fallen into the same pattern.

To a very great extent, television has ceased to be television, doing what it is uniquely equipped to do and has become a junior grade Hollywood doing what *it* is equipped to do—produce volume against deadlines. TV has solved the problem of the insatiable maw by programming endless successions of bland B pictures in preference to playing the dangerous game of experimentation with live programming.

To make matters worse, television has been so busy putting out the raging brush fires of day-to-day operations that it has had to leave Hollywood pretty much to its own devices once the decision to buy a show has been made. The shows are produced and directed and written by the same rich exhausted veterans who produced and directed and wrote them last year.

What's ahead for television programming? I think the message was written in letters ten feet high by two shows that were new this year—*The Flintstones* (ABC-TV) and *Candid Camera* (CBS-TV). Here were two out of a hundred that were different, that demanded imagination and courage, that were experimental. I think their success will lead the industry back to more imagination and more courage.

There is no real future left for new action programming. Yet this coming season will see a whole new raft of them and I foresee a further drop in that critical sets-in-use figure.

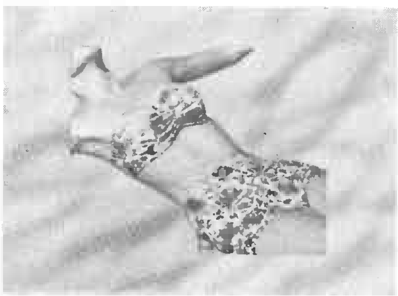
But next year the atmosphere will be different. Then the pendulum should start to swing back toward live, experimental, fresh programming.

I am a television man and I believe in it. I think it will remain a tough competitor [of magazines] and that it will slowly correct its excesses and reinforce its weaknesses.

Don't overestimate our troubles. If TV is a sick medium, it is just a slight head cold—not terminal cancer. END

FOCUS ON COMMERCIALS

Each year a mouth-watering pie sits on television's doorstep, but thus far the medium has managed to get only a very small bite. The pie represents local advertising done by department, chain and specialty stores to the jingly tune of $4.5 billion per annum. TV's share, just enough to whet its appetite, has represented only 6.6% of the whole—or some $300 million. Newspapers, of course, have been gobbling up the lion's share.



Just a pastepot and shears . . . .

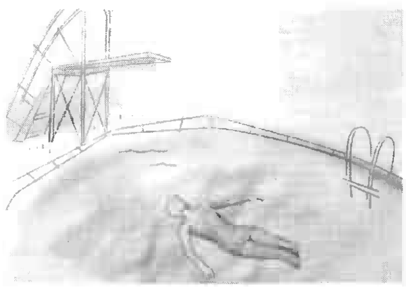
Broadcasters and the Television Bureau of Advertising, after considerable sleuthing, have found many stores have spurned TV because of fear—fear that the creation of commercials is a formidable challenge that they're ill-prepared to meet, and fear that production costs would be prohibitive.

The proven "plus value" of TV to other advertisers has not been lost on these reluctant retailers. It's just that their media approach has fallen into a pattern of sorts—a rut, if you will. For many, "easiest way" seems to have become equated with "best way."

This is illogical, says TvB. "Easiest" is not necessarily "best"—and what appears to be easiest may not be easiest at all. To prove its point, TvB has prepared a tape presentation that is currently being shown to retailers across the country. The presentation, consisting of an introductory pitch by TvB's Howard Abrahams and some seven commercials in various stages of development, demonstrates how a store's newspaper ads can be translated directly to TV with a minimum of fuss and feathers.

As a starting point the retailers are shown typical newspaper ads for R. H. Macy Co. in New York. One such full-page ad, "busy" with photos and type, announces a special sale of furs. The technique for translating the ad into a TV commercial, in its simplest form, involves the use of only a pastepot and shears.

The original artwork, minus the printed material, provides the commercial's basic visual element. Next, highlights of the newspaper ad are selected, copy lines that will be "supered" over the artwork to provide emphasis for the audio. Such highlights might include date and time of the sale, price, the store logo, and so on. The audio, which can follow the basic copy of the original newspaper ad, is read "voice over."



. . . . . . plus a little imagination . . . .

Admittedly, the result is a TV commercial in its most primitive form. Such a commercial doesn't even begin to take advantage of the camera's capabilities—of such techniques as fading, zooming and panning.

In the next sequence, however, the retailers are shown how dimension can be added to the "primitive" commercial. The TV camera, with its Zoomar lens, provides the effect of motion, still utilizing only the basic artwork of the newspaper ad. In an advertisement which shows several items, for example, one particular item is singled out for a zoom closeup and a "super" of that item's price.

The next demonstration involves the four-stage development of a commercial—from "most primitive" to "ultimate"—by a hypothetical department store that TvB calls "Miller's." Miller's has been using the local newspaper to advertise a sale of bathing suits.

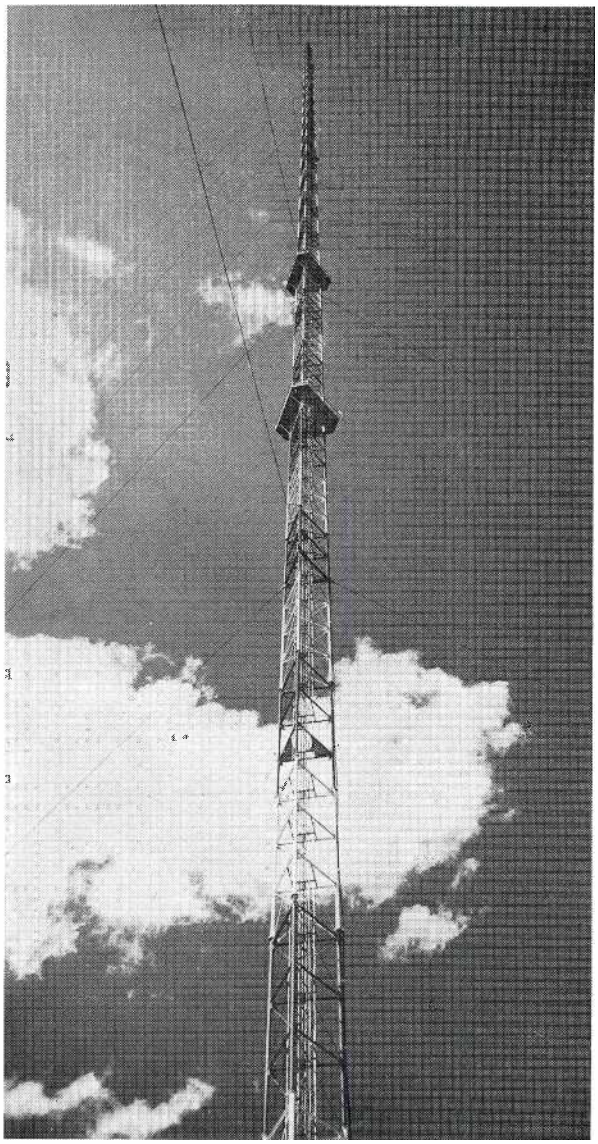
To translate the campaign to TV, in the first step, 16 mm. film stills are utilized. The still photos, of models in various styles of bathing suits, are obtained "free for nothing" from the manufacturers.

Each photo is pasted against a backdrop of artwork—a swimming pool and diving board, a beach with palm trees, and so on. In the first stage the commercial opens with a still shot of Miller's store front, the audio identifies the store and announces the sale. The next shots flip from one bathing suit to the next, and the audio discusses style and price. Final shot is the store front once again, with a "buy them at Miller's" theme.

In the second stage, which utilizes the same video, a musical score is added

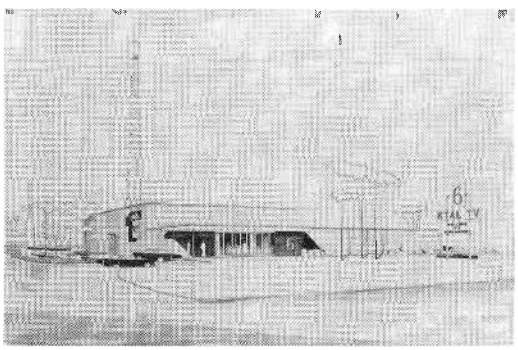
. . . . turn newspaper's ads into TV's

1580 FOOT GIANT!!!



KTAL-TV, *now on the air with...*

- ★ The Tallest Tower in the South!
- ★ City grade service in Two Metro Markets!
- ★ Studios in Shreveport and Texarkana!
- ★ Widest coverage of the Ark-La-Tex!
- ★ Dominant NBC for 1¼ Million viewers!



GIANT . . . *in Power – Coverage – Service !*

KTAL-TV

Channel 6 — NBC for

SHREVEPORT

Texarkana and the Ark-La-Tex

Walter M. Windsor, General Manager James S. Dugan, Sales Director

. . . for the full "Kay-Tall" story, get the facts from BLAIR TELEVISION ASSOCIATES *National Representatives*

The new KTAL-TV studios, largest and finest in the market, and Shreveport's only building designed especially for television.

(which consists of nothing more than an appropriate record).

The third stage becomes a little more imaginative, showing how a little inventiveness, added to the "free for nothing" photos, audio and art, can greatly enhance the commercial. Here, the effect of motion is given with close-ups, fades, and slow panning. The diving board is shown alone with a "here you are" audio theme. Then the camera pans to a full shot of diving board, pool and model in bathing suit. This stage, TvB notes, can be done in a station's live studio.

The fourth and "ultimate" Miller's commercial utilizes 16 mm. action film. Opening with a still shot of the city skyline, the camera pans across, then rests on a still photo of Miller's. The camera zooms in on the store front as the audio finishes the lead-in.

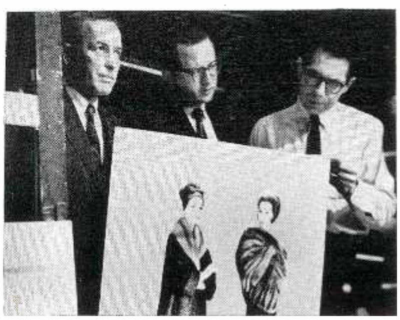
Next, utilizing a "gobo" (an inexpensive duplication of an actual set), the camera zooms in on Miller's doors. The doors open and reveal, first, action film of models in different swimsuits as they cavort in and under the water. Next sequence utilizes cut-out swimsuits superimposed against a film of rippling water. Throughout, the voice-over audio describes style, discusses sale price, and makes "Miller's" a highlight of the whole pitch. The action film of the models and the water, incidentally, can be obtained from the swimsuit manufacturers.

In this connection it has been asked: "Why not use film from the manufacturers for the entire commercial, except for a store logo at the end?" TvB has found that this production technique, as simple as it is, lends a rather impersonal image to the store.

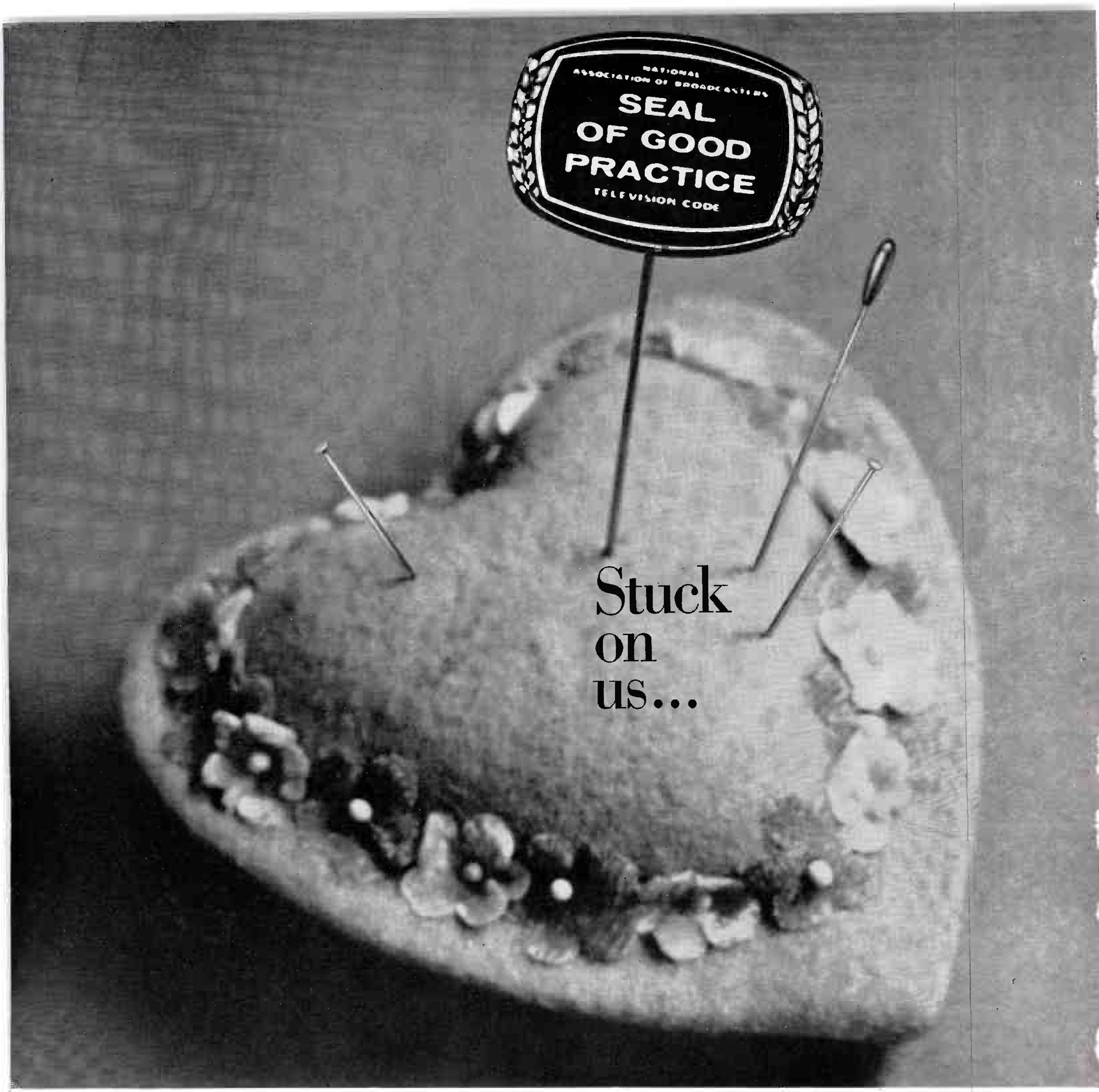
To retailers who have been reluctant to use TV for fear of complex production problems and high production costs, the point is: With only a modicum of imagination, utilizing materials already available, you can turn out a professional commercial for only nominal cost. Your display people are built-in scenic designers and prop men; your artist can do backdrop work as part of his 40-hour week. In other words, it's simply a question of transferring your basic newspaper ad approach to another medium.

Above and beyond the basic TvB demonstration of ideas, the rest is up to the retailer himself. He may choose to utilize a cut-out still of a model in a bathing suit, minus head and legs (see page 32) against a backdrop of "rippling water" film. He may use a live personality to read the copy on camera. He may use other devices. Obviously, his only limitation is his own imagination.

Although the process is likely to be a relatively slow one, if the efforts of TvB and local stations are successful, it shouldn't be too long before TV's share of the local retail advertising pie grows to a healthy mouthful. At the same time, there is likely to be a substantial increase in the degree of imagination used by retailers in their TV advertising approach. END

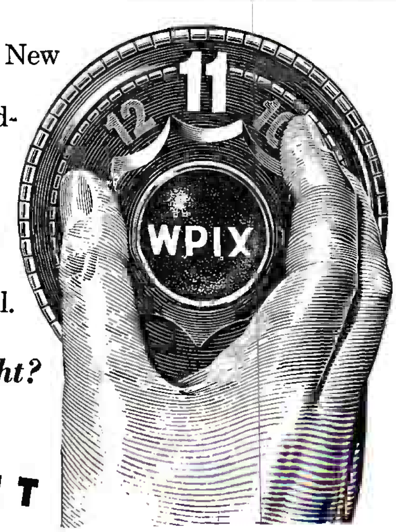


From left to right: TvB's Howard Abrahams, v.p., local sales; Frank Merklein, director, member sales presentations, and Louis Sirota, director of local sales.



We don't believe in hiding honors under a bushel. Particularly this one. WPIX is the *only* New York independent TV station qualified to display the National Association of Broadcasters' *Seal of Good Practice*. It's far from being an empty honor – it has real and valuable meaning for *you*, our advertisers. It is an assurance of *specific* higher standards of programming and commercial practices. WPIX is the only independent *with* the Seal.

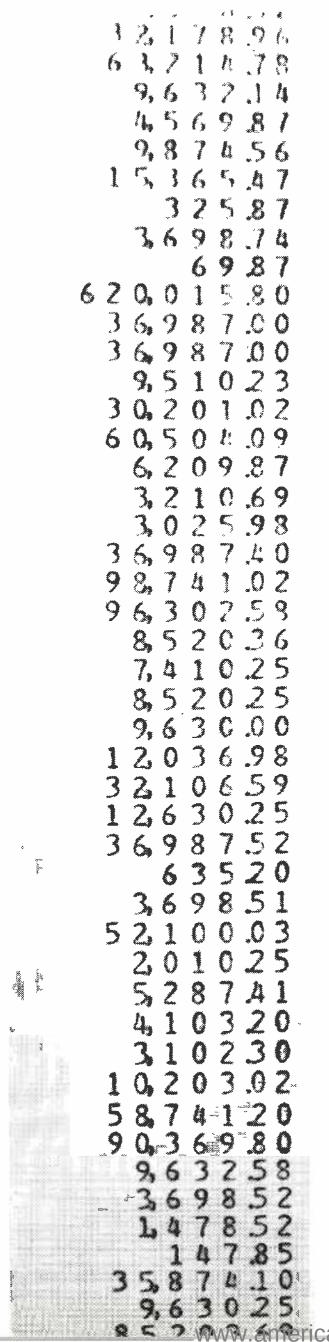
Where are your 60-second commercials tonight?



NEW YORK'S PRESTIGE INDEPENDENT

September 1961, Vol. XVIII No. 9

TELEVISION

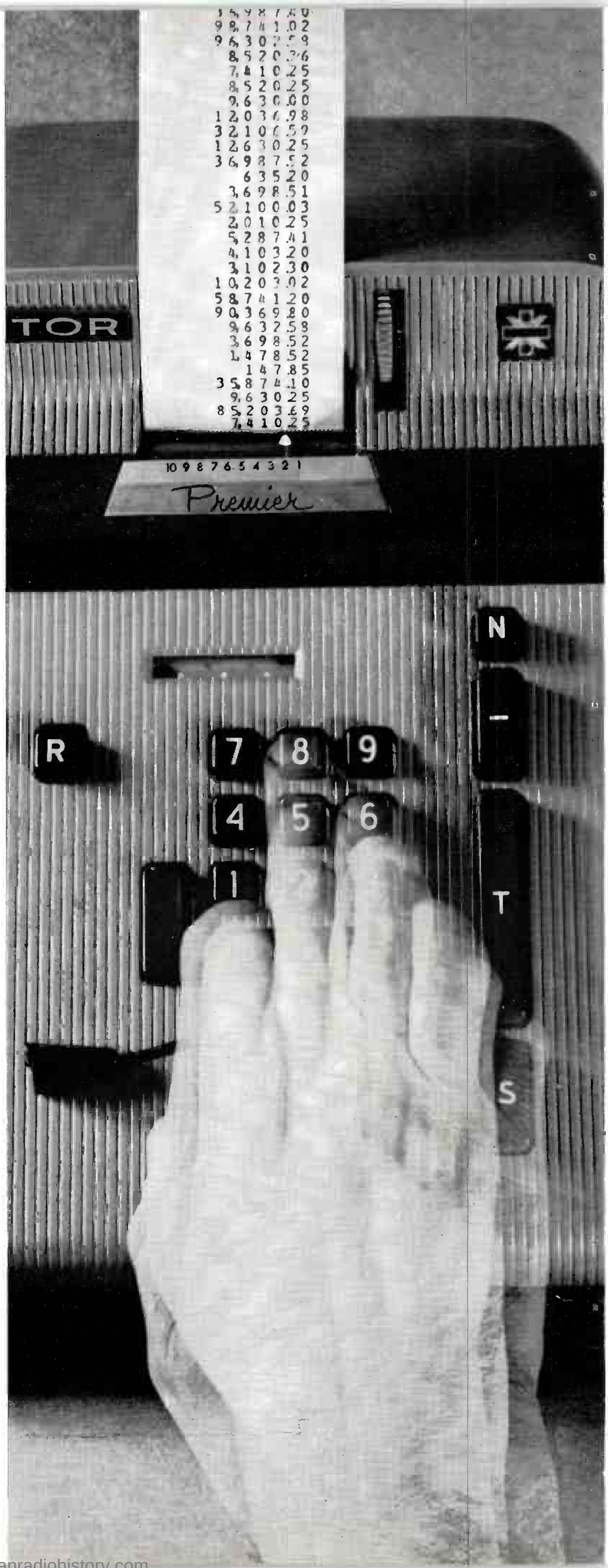


The price of television is dear indeed, and becoming increasingly more so. Each new season brings a new set of programs to go with the old, and with them a new set of prices for both new and old alike. The pressures on TV's price structure are many, most of them dictating still further rises in the prices buyers will pay to get in on TV's values. The pages that follow carry an audit of the prices and the pressures at work in television today, with a word-and-picture examination of the costs which go into TV's kind of show business.

THE HEADY INFLATION IN PROGRAMS

TV's dizzying growth curve has set a mean pace for the buyer trying to keep up. He's found the medium answers to the laws of show business, not of gravity, and what goes up rarely comes down.

By Donald V. West



EXCUSE ME," he said, hurrying toward the door. "I've got to check something in that other meeting. Costs might go up while I'm out of the room."

Returning a few minutes later, he dropped back into his chair with the comment, "They did."

The speaker was Mort Werner, at the time 18 days into his new job as programming chief for NBC. The costs he referred to were those of television programs, a subject much on his mind and the minds of kindred TV executives as the medium bustles into its new season. There was much to think about. Together, the three TV networks this fall will fill their prime nighttime hours with programs worth roughly $7,100,000 each week. This weekly cost figure for the new season is up from about $6,800,000 during the 1960-61 season, is over $2,000,000 more than five years ago.

Trying to isolate a single villain behind this upward surge in TV's programming costs is a provocative, but frustrating, task. Instead, a number of factors emerge as significant, among them:

1. TV's phenomenal success, which has enabled it to pay more and its suppliers to demand—and get—more.

2. The demand for increased production values. Among television's accomplishments has been a heightened sophistication among its audience, an audience wooed and won by a technical excellence TV cannot at this point back away from.

3. Unions.

4. The changing economics of programming, and especially the change in the syndication market.

5. Talent agents.

6. Residuals.

7. The increased reliance on film product, primarily Hollywood-produced.

8. A widespread acceptance of the inevitability of continuing price increases.

9. Show business.

The situation now is a far cry from the one that prevailed when Tom Moore, top programming executive at ABC, worked on his first TV show in 1948. It was called *The Living Book,* a series produced for a now-absurd $5,500 per half-hour. As Moore recalls those days, "Nobody paid any attention to us. There were no SAG contracts. Everybody furnished his own transportation out to Iverson's Ranch. The actors moved the scenery. If a guy had a horse, he brought it."

At about the same time, other series, better remembered now than *The Living Book,* also were coming in at comparatively low scales. *Cisco Kid* cost $12,500. The first *Fireside Theatre* cost $16,500. The first *Death Valley Days* cost $18,500.

This next season, the cheapest show on Moore's ABC schedule will cost $42,500 a week. A more typical half-hour on the networks will cost $50,000-$55,000. Typical hours will cost upwards of $80,000, with the norm running toward $100,000-$110,000. By a year from now half-hours are expected to bottom at about $60,000, with new hours coming in close to $120,000.

The end is not in sight. There's some doubt it will ever be, barring a drastic shift in the fortunes of the medium. A host of factors mitigate against any downward swing in program costs, only a few favor even a leveling-off. And the basic factor clearly points the other way.

As Moore expresses it, "Everything has a value. The sales price does not have to relate to costs."

This dictum, expressed a number of ways, occurs on all sides in any analysis of TV program costs. It's the familiar "supply and demand" factor, in this case applied to show business and with only one twist—in television, the supply seems always limited, the demand more than the supply is likely to satisfy. Result: a continuing seller's market on the creative side, a continually increasing cost to the buyer.

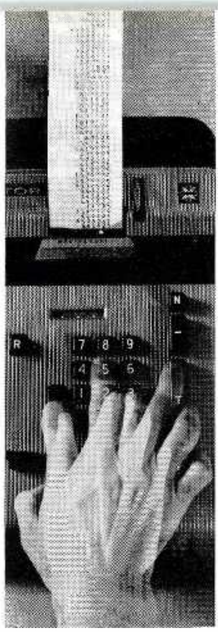
Indeed, this situation has given rise to a double standard in buying programs. (1) The buyers never expect costs to hold at last year's levels, don't blink at price increases other than "unprecedented" ones—which in today's terms have to be drastic. (2) Buyers rarely let price get in the way of acquiring a particular property, and price negotiations themselves are usually the last consideration in buying a show.

To cost accountants, such an attitude verges on financial insanity. Yet there are reasons, the prime one that production costs of a show may bear little relationship to its "real" or "end" cost. Side-by-side, two situation comedies that come in for $50,000 each may look alike to the auditor's office. To the network programming executive, however, and particularly to the advertiser, the real test is in performance. Which show, week in and week out, gets the bigger audience? The one that does, in television terms, is the cheaper show—and the better buy.

THE hope that "this" show will be the one to grab and hold that elusive audience takes program departments down the path their suppliers lead them to: the one marked "$5,000 or $10,000 extra per week won't make any difference in my decision to buy." Of course, all else being equal, the buyers say, they'll go for the cheaper show. But "equality" among programs is rare indeed, depending as it does on the eyes of the beholder and the persuasiveness of program handlers.

Despite this general attitude, it's unfair to suggest that networks—the principal buyers of program product—aren't concerned about the rising cost spiral. They are, especially when program costs to a network exceed those it can pass on to an advertiser. It happens.

Whether it happens as often as one hears is open to conjecture, although it's probably true—at least from a bookkeeping point of view—that all the networks lose money on their programming departments. But bookkeeping can be deceptive. A loss on one show sold to advertisers for less than it costs may be made up by another sold to advertisers for more than it costs (networks, if they can help it, do not



There was a time when shows were sold at a loss just to be in line for residuals. The situation has changed. Now the producer goes after a profit on the first network run.

THE HEADY INFLATION IN PROGRAMS *continued*

pass shows on to advertisers without adding on some costs of their own). Too, the same show on which a network may have to "eat" some of the programming cost may still be making profit on time sales. And then, too, there are residuals.

Increasingly, the TV networks end up with an equity in the programs they schedule in their prime time. And with ownership shares go residuals, those "next time around" values that once were the backbone of everybody's profit hopes, and still remain an important consideration in the involved business of program costs and pricing.

There was a time, not many years back, when anyone with a show in his hip pocket was willing to sell it to a network at a loss just to get it on the air and to get in line for what he had every reason to expect would be a gold mine of profit on secondary runs. The gaming tables at Las Vegas are lined with men who took this route. The Bowery could be lined a few years hence with men who try it now.

Times have changed, and continue to. For one thing, the network lineup in those days might have been 50 or 60 stations, leaving a lot of country for a virtual "first run" showing in syndication as the medium grew. The networks didn't program as many nighttime hours then, leaving more prime time open to a syndication sale. There weren't so many shows around to compete with the prospective syndicator. The movies hadn't flooded the market with their post-'48 libraries. There wasn't the rash of hour shows, difficult to sell into a local schedule.

Most important, the talent didn't share in the residual pie. Beyond recouping distribution costs and whatever loss might have been taken on the network run, the rest was profit. Under this set-up, a legion of shows returned many times their original negative costs.

But no more. Each succeeding talent negotiation of the past years has cut more deeply into the producer's hopes of having anything left after a slim-market sale in syndication. (In some cases talent can realize 150% of its original fees over a six-time syndication run.)

For these and other reasons, the 1961 TV producer is wary of losing money on that first network sale. In fact, most make a profit, although the habit of losing money on that first sale is so ingrown that few producers indicate "profit" in their budgets. Instead they distribute their margin among such terms as "contingency," "amortization" or some other indefinite phraseology—not to mention the simpler device of padding a budget with costs that are never incurred. (Such strategems are exercised only in those cases when budgets are shown to the buyer. In much of television the buyer gets only a package price, rarely an itemized budget sheet.)

Times have changed in another important way, too. Early television, for the most part, was live. It was produced in New York. Today's television, for the most part, is film. It's produced in Hollywood. Both factors —the method and the location—have helped push TV's cost spiral upward.

Back when Tom Moore was moving scenery on Iverson's Ranch, Ross Donaldson, now director of program services at NBC, was writing scripts for early television in New York (at $200 for a half-hour, vs. the $2,000-and-up standard today). "Six of us would go into a studio in those days, do the show and be away a couple of hours later," Donaldson recalls. "Of course," he adds, "that was live while today it's primarily film. But now when you go into shooting you take 75 people with you and you stay there for days."

The thing is, says Donaldson, you need those 75 people now. The quality of early television did not match the rosy recollections people now have of it, he points out, and no modern producer could hope to sell such relatively unprofessional product. And because time is money in television as in other businesses, having qualified people on a set to "make things happen fast" can mean a net saving in costs.

WHETHER quite so many people are necessary most producers will argue about. But argue or not, television committed itself to this way of doing business when it moved west and inherited the rigid union caste systems that had built up over the years in the motion picture industry.

Television not only inherited the movies' union costs—much higher than those of the "live" unions it had known back East—but it has regularly improved on them. Increases occur every two or three years in almost every major category of technical skill, in total adding about $3,000 every five years to the below-the-line costs of making a single episode of a half-hour series. (Below-the-line costs include the technical expenses for crews, sets, location shooting and the like. Above-the-line costs go toward such items as supervision, script and cast. Generally speaking, 40% of a show's negative costs are above-the-line, 60% are below. This relationship varies depending on whether an individual show's emphasis is on such things as name talent or writers or whether the emphasis is on involved production values.)

Although technical costs are greater in film, performing scales have generally been lower than in live. This is due more to the difference in labor than a difference in art: an hour on film usually involves six working days for the cast, whereas live may take 2-3 weeks. Too, film carries the promise of eventual residual payment, whereas live does not. (This situation is only slightly changed by the advent of video tape, which does not yet have the syndication potential of film.)

Television's program costs have gone up generously in the above-the-line area, too. Stars come more dearly—say $4,000-

$5,000 per episode now vs. $2,500-$3,000 five years ago. Scripts are more costly, usually $2,000 for a half-hour vs. $1,250 five years ago—not to mention the $200 of Mr. Donaldson's day. The trend toward comedy shows hasn't helped, either. Usually two writers are involved, and the average half-hour comedy script will come in for a minimum of $3,500. (Full hour scripts now cost about $4,000.)

There's been healthy inflation on both sides of the line. But when it comes down to shooting a show, it's below-the-line that you get into most trouble. Above-the-line the costs remain static; below they soar when you're on the set and find that the show that looked so good on paper just doesn't play. It's here most deficits enter the picture.

Contributing to the danger—and therefore the cost—of film is that you can be so deeply into trouble before you find out about it. Ordinarily, networks try to have eight shows of a film series in the can before the first show goes on the air. The first sponsorship ordinarily is for 13 weeks, with options exercisable at the end of the show's seventh week on the air. Scripts for the second 13 weeks have to be ready for shooting if the option is picked up. The critics will have been heard from, of course, and by then the ratings will have begun to tell a story. This situation is like that of a gambler who pushes half his chips out on the table before he's seen a card.

If the hand is bad, the producer can be in deep trouble. "Doctoring" a series is a tough—and expensive—proposition. Whole episodes may have to be scrapped, others may have to be drastically reshot. You could just have a dog on your hands and have to face up to it. The increasing number of hour-long series doubles the danger.

Although live television is no guarantee against failure, it does afford the producer a fighting chance to change course before it's too late. Even major changes—like killing off a weak second lead—can be made between dress rehearsal and going on the air.

Here too, however, all the gamble is not taken by the packager. His budget will have a certain allowance in it to help cover the eventuality of trouble. If it happens, he's protected to a certain extent. If it doesn't, he's that much better off in the profit column for as long as the series stays on the air.

While costs were soaring in film, they weren't standing still in live. The differential between a film and a live half-hour used to be as much as $15,000; now it's closer to $5,000. Video tape, which everyone hoped would create a new wave of television production by combining the advantages of live and film, has tended instead to combine their disadvantages. That is, it remains more inflexible than film and has become more expensive than live. To be sure, the fault lies in the way video tape has been used—often involving more retakes than a film show—but the fault is there nonetheless. *For Whom the Bells Toll,* shot for CBS on video tape, came in $200,000 over budget, $20,000 for editing costs alone. This circumstance leads at least one experienced program executive to the conclusion that "tape has done more to destroy live television than film ever did."

THERE were many reasons for television's shift in emphasis from live to film. One was that the medium needed to increase its supply of product, and the motion picture industry—cut back severely by TV's impact—was ready and able to take on the job. Too, for all its merits, live television has severe limitations. Tied by an electronic umbilical cord to its studio, it lacks the flexibility to "go to all places in the world, convincingly." The dramatic close-up it handles with great skill; the dramatic chase across rolling prairies or over metropolitan housetops is not its cup of tea.

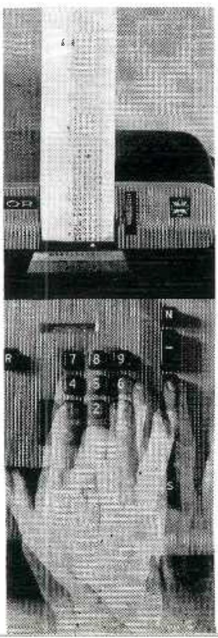
Granting that TV had its reasons for going to film, it follows that it had to go west. There resides in great numbers the box-office talent it needed for its shows. There reposes the great body of picture-making skill and facilities. There, too, is the weather and the room that makes film-making economically feasible.

Even the most ardent New Yorkers will admit programs are difficult to film there. In New York it takes forever to get on location (say, two hours each way, probably at double-time for the entire crew), the unions insist on an 8:30-5:30 day (meaning double-time again if you want to shoot "night for night" instead of using filters to simulate a night scene), and because it will probably rain you always have to have an alternate set ready back at the studio.

If TV needed another reason for the shift to film, there was—again—the matter of residuals. Economically, it made no sense to let a valuable show vanish into the air. And as more and more people started getting a cut of these residuals, the pressure was on from all sides to create programs in permanent form.

Earlier, it was noted that the syndication market had changed considerably from its former lucrative state. It has, especially insofar as domestic distribution is concerned. Profits are still there but they're slimmer and require greater skill. But a new factor has entered second-runs: sales to TV stations abroad. New stations are springing up on all sides of the globe. Despite their disparate environments, they share a common need—programming. This is a need the equity owners of TV film series, ancient or otherwise, are eminently qualified to fill. And eager to.

Here, in foreign sales, the good old days of glorious profit on re-runs are staging a dramatic rebirth. For here is an area where talent does not—as yet—share in the residual pie. Evidence that this new factor will have an important effect on the business of making, and making money on, film series is pointed up by two developments: (1) the rapid increase in the



One of the problems with film is that you can be in a jam before you know it. Live, you can change course between dress rehearsal and air time.

number of distribution companies setting up foreign sales arms and (2) the fact that haggling over foreign rights has now come to the fore in negotiations between the program packagers and their domestic network clients.

How lucrative this can be is highlighted by a report out of one of the most active suppliers to this market, which has found that the sale of a series in Great Britain alone will cover all the distribution costs of the series everywhere else on the globe, meaning that all other sales—on the Continent, in Latin America, Africa, the Far East or any place else where stands a TV tower and an empty film projector—convert wholly into net. Too, at least in these infant days of the foreign market, distributors have found that those old "dogs" gathering dust on the shelf have a brand new market value—much in the same manner that in the early days of U.S. television old Hopalong Cassidy movies were converted into mints of distribution values.

This situation, too, will pass—no one expects the unions to stay out of it more than another few years—but while it exists it exerts still another pressure on the complicated business of producing, and pricing, TV product.

CREDIT still another important pressure on TV costs to the manner in which networks buy programs, particularly in regard to the built-in price increases they guarantee the producer in order to get a lock on a show.

These built-ins are called "escalator" clauses (or "elevator," depending on one's point of view, i.e., how badly he's been stung). The common contract will call for a five-year period of recurring options, each additional season to come in for 5%-10% more than the preceding one. At the end of this five-year term the network has "first negotiation" rights (meaning the producer has to talk terms with the original network before taking the show to anyone else) and then "first refusal" rights (meaning that if the first negotiation doesn't pan out the producer cannot sell it to another party for a price lower than that the original network had offered).

Assuming a half-hour series is purchased under such terms for an initial $50,000 per episode, assuming it's a hit and the network picks up all options, it's a virtual cinch this program will cost from $60,000 to $73,000 five seasons hence. It likely will cost even more, for aside from this 5%-10% escalation (going primarily to such key talent as the producer, creator and leading players), the network also will agree to absorb all industry-wide increases that may occur during the life of the contract, a hiked pay scale for technicians, for example, or a hike in the cost of raw stock.

These escalator clauses, like so many of television's practices, take their lead from sound business practices applicable in any buyer-seller relationship. A successful series with a proven track record is worth increasingly more to the network. Talent, if its work has proved profitable, deserves to earn more for it, according to the prevailing view. The catch is, when the chips are down, such contracts may not prove worth the paper they're written on.

Take an example from each side.

Jack Kelly, star of *Maverick* on ABC, signed onto the series as a virtual unknown under a standard escalator. He was paid $375 a week and was glad to get it. Then the series clicked. Kelly—and James Garner, the original *Maverick* lead and Kelly's co-star—felt their services were worth more than the contract called for. They held out, and in Kelly's case, at least, won a new contract. Now he's making $2,000 a week (vs. the $810 he would have been making had the original escalator held) and isn't happy with that. This is one way escalator contracts can go.

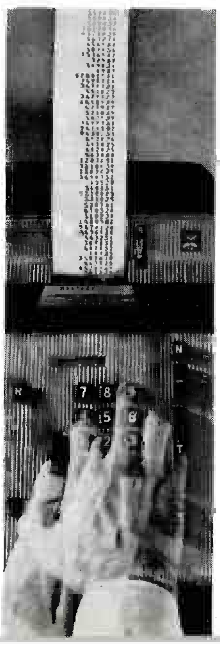
There's another. Say that $50,000 series mentioned above comes in with an acceptable, but something less than blockbuster, performance in its first season, or say it's beginning to slide after a couple of years. Comes option time, and the network is a little reluctant. "Yeah, we like your show, Joe," they say, "and we'd sure like to have it back. But you know, those costs are a little steep, and the sales department is having trouble getting advertisers to go along at the price. Why don't you take another look at your budget and see what you can do?"

No suggestion has been made that Joe's costs might have been a little rich to begin with, but somehow the message gets across (Joe's seen the ratings, too). Chances are he'll be back shortly with a few ideas on how he can bring in the same show without having to insist on getting that called-for escalation. Out comes a new contract.

The price of a show, it's seen, depends on many factors. Endless considerations are involved, endless hazards stand between all the parties involved in a deal and all the profits they each have in mind. Among these considerations is the matter of who's buying.

The price of a program to a network is one thing, the price to an advertiser who buys direct from the packager is apt to be quite another. In an environment as complicated as that which surrounds television programs, the advantage goes to the party with the most experience. In this regard networks qualify better than advertisers.

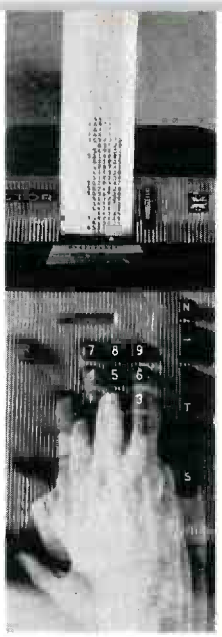
For one thing, networks have been in the business of making programs—as well as buying them—from the beginning. They know what a series should cost, how much more expensive a certain production technique will be. Too, because the networks are involved in all phases of the business, including domestic syndication and foreign distribution, they are more acutely aware of a show's potentials than, say, the advertiser or his agency, whose interests generally don't go



When the chips are down, many things can happen to change a show's original contract either up or down. Things just don't stand still in show business.

beyond that initial network showing.

For that reason, the seller—the packager or his agent—approaches negotiations with a network in the knowledge that the men on the other side of the table know as much about his program as he does—and maybe more. He knows, too, that the actual per-episode sales figure he manages to force is probably the least of his worries. He wants to come away from that bargaining table with (1) a sale and (2) his shirt. He may come away with (1) a sale and (2) a partner. More and more, the phrase "produced in association with" a television network is one that pops up in the credit crawls at the end of present-day television series.



A network dreads nothing more than to have an advertiser fall in love with a show—before the network gets it under contract, that is. When the advertiser forces the sale, prices soar.

A network, when it does become a partner with a packager in producing shows, will often put up something more than half the costs of producing a series in return for something less than half in profit sharing. But in addition it will try to have all the foreign distribution rights, a share in the domestic syndication rights and merchandising licensing rights (Bat Masterson canes, etc.).

The packager approaching an advertiser has a less formidable task. Here his big problem is simply to sell the series (assuming he's got the necessary financing under control from another quarter). If it's what the advertiser wants, and if the price is not too far out of line with what he's accustomed to paying, chances are he'll come away with terms more in his favor than he would in a network sale.

Lest it be thought that it's all that simple with advertisers, a caution: the advertiser isn't going to buy at all unless some network will agree to schedule the show. In the main, today's attitude at the networks is not to accept shows brought in by advertisers if there's any other choice.

THE networks' reason for this attitude are understandable, and they go far beyond the simple desire to hold an equity in as much TV programming as they can.

For one thing, if the network holds the license on a show, and if it's worth having, no other party is likely to take it away. This puts the network in a much stronger bargaining position in its sale of time. Conversely, if the advertiser controls the show, which is valuable not only as a sales vehicle but because it enjoys good audience and strengthens the whole network schedule, there's always the danger of it's being wooed away to another network either because of a more favorable price deal or time period.

For another thing, networks cannot look at shows one by one. They have to look at all of them in terms of the total schedule, the competition, outside criticism and countless other factors. The advertiser may pick a show for no better reason than that he likes it.

Nothing can get a network into more trouble than that.

For an example, take advertiser A, packager P, series S and network N.

P makes a pilot for S. He shows it all over Madison Avenue, to the networks, the agencies and the advertisers. A falls in love with the show, tells P he'll buy it if N will schedule it. But A can't afford to carry the whole show, and wants to sell off half of it. The sales department at N, getting the scent of a $3 million time sale, goes to the program department and says "you gotta take that show." The program department, which has been through all this before, is reluctant. Eventually, though, the sales department prevails and N accepts the program.

All goes well for a couple of months. Then, one day, A calls N and says, "You know, I think your boys could sell that other half for us better than we can. Pressure of business and all that." N can see the trouble coming.

Then the show goes on the air. That hot pilot A fell in love with suddenly doesn't look so good; ratings aren't what they might be. Now A calls N with a new idea. "Why don't you buy S from P, and sell half of it back to us?"

N, which wasn't too keen on the show in the first place and downright abhors it at the price A paid for it—with no foreign rights, no equity interest—will probably go along. After all, A is a good client, and there are still $3 million in time sales riding on the deal, even at half sponsorship. So N swallows hard and takes over the show, including the extra costs (an actual case) P had to build into it because A insisted on a tall blonde in every episode. (Given a choice between tall blondes and foreign rights, networks will take foreign rights ten times out of ten.)

So mark down another reason for the heady inflation in programs: people fall in love with shows. When they do, mere price is unlikely to dissuade them from buying.

This situation, of course, varies from advertiser to advertiser (or agency to agency), depending on the particular bargaining skills on the premises. It is also becoming a rare thing for advertisers to buy shows directly from the packagers at all. (1) There's that aforementioned reluctance of networks to schedule programs brought to them by advertisers. (2) The costs of shows have reached such a point that their purchase is a major cash outlay, and few advertisers are in a position to part with such sums (standard practice calls for one-third payment at start of shooting, another third at completion of shooting, the balance on delivery of the finished negative). (3) The growth in hour-long programs and the increase in time costs have pushed most advertisers into either shared-sponsorship or participation-sponsorship roles. Thus the buying role in present-day television falls principally to the networks.

The selling role, on the other hand, falls increasingly to a party who exercises great influence on, and bears major responsibility for, the cost of TV programs—the talent agent. Few shows reach the air today without going through the hands of an MCA, or a William Morris, or a General Artists or another of the relatively few agents who handle most of television's talent. On their way through these hands, they appreciate 10% in cost.

(Although agents get credit for starting the practice of a 10% sales fee, they're not the only parties who get it. Those packagers who sell without an agent tack on the 10% and pay it to themselves. Generally speaking, the only shows which go on the air without a 10% sales fee are those the networks produce themselves, and even here there will be a charge which is similar in effect to a sales fee.)

The talent agent is an integral part of show business. He serves an important function, and the good ones extract a dear profit for their services. Historically, the agent's role has been to discover the talent, lock it under contract, then place it where it would do the most good, i.e., where it could command the most money. In return he took 10% for himself.

In television, the talent agent has gone a giant step further. In addition to furnishing an individual talent or an act (or a writer or a producer), the agent found he could—if he played his cards right—furnish the whole show and take a commission on the entire package. When this practice took hold, the television industry found itself with a new set of economics.

In the old days, for example, a network producing its own show might have paid, say, $2,000 to a name star for a half-hour show. The star paid $200 to his agent and kept $1,800 for himself.

Now (assuming the talent is valuable, and agents don't get far with any other kind), the network finds it can't hire just the star, but has to take with him the whole show package. The agent, instead of getting just 10% on his star (who's now making upwards of $5,000 per episode), gets 10% on the star, the producer, the director, the writer, the script girl, the sets, the lights—in fact, 10% of every dollar that goes into producing the show.

And as show costs increase, the agents' shares increase proportionately. Add $1,500 to a show's cost after a wage increase to technicians and you add an extra $150 for the show's agent.

Quite understandably, television cannot look to the talent agent for help in bringing costs down. Quite understandably, agents are of the "what the traffic will bear" school. Their popularity with talent—upon whom all their power depends—is in direct proportion to their ability to make the best deal. No agent, therefore, will sit on his hands while another gets ahead of him. Pay $7,000 for a William Morris star this week and you'll have to pay $7,500 for an MCA talent two weeks from now.

(The agent's 10% is not the only cost that "doesn't show on the screen." Before a program gets to its eventual buyer it has still another price appreciation to go through—that tacked on by the advertising agency. And in that instance the commission is not 10%, but 15%, and comes on top of all the other profit factors involved. If the agent is making $10,000 on a show whose negative costs are $100,000, the advertising agency will end up with a $16,500 commission on the show. This commission will be $1,500 fatter because it represents 15% on the agent's 10%. The agency's cut differs from the others mentioned earlier because it's more properly a buyer's expense than a program cost, but shares kinship with the others in that it (1) is based directly on program prices and (2) increases proportionately with them. It also emphasizes one of TV's basic cost problems: a system which builds commission on top of commission.)

What then are the factors which seek to hold TV's program costs down?

There are a few, but in the main they exert only retarding influence; theirs is a delaying action, not an offense. One of these factors is in the above-the-line area of creative talent, primarily stars and writers. Insofar as television can develop new unknowns rather than relying on higher-priced knowns, so it can economize to an extent. But show business has a way of creating new stars overnight, and when it does their agents are not far behind in effecting a stabilization between value and price.

Another is the expedient of cutting down on the production values which go into a show. This can do more harm than good, however, and only the desperate—or the terribly ingenious—use this technique.

Still another is to simply cut down on the number of new shows. Whereas the norm used to be 39 new and 13 repeat episodes during the year, a new 26-26 ratio is becoming more common. (The repeats are usually priced at 25%-30% of the first run.) Television wins few fans when it tries this technique, however, and there's probably a limit to the minimum number of new shows the networks can get away with.

In the final analysis, TV's program costs will go down when the buyer will no longer pay. Already there's stiffening resistance from this quarter, as evidenced by the increasing number of participation sponsorships and the cases in which networks have had to absorb some loss on program costs in order to swing a time sale. But despite all the muttering, there seems no real evidence that the advertiser won't buy as long as he likes what he gets.

An example from broadcast history will serve to demonstrate this point. Back in 1948, when Tom Moore's *Living Book* was coming in at $5,500 per week, Jack Benny's half-hour on network radio cost $28,000. A few years later, when TV was beginning to make its impact felt across the face of show business, the same Benny radio show was coming in for a production cost of $7,000. Then it didn't come in at all.

For the Benny radio show, and most of network radio, supply had overtaken demand.

Bob Milford, New York director of network programs for CBS and principal liaison between the network and its producers, has been around show business a long time. As he tells it, "There's no real difference between producing television and producing a Broadway musical. The budget is just a guide. You try your darnedest to bring the show in on budget, but you won't win any medals if you say, 'We brought it in for budget, but we don't have the third act.' If you flop you lose everything, and they won't get any madder if you flop over budget. If you hit you're going to make far more money than it costs anyway, so nobody cares if you hit over budget. What they care about is that you hit."

His comment touches the heart of the matter. Television's magic, which is as much show business as Broadway's, does not yield readily to the accounting office. Its eventual advocate is not the agent, but the audience. If the audience says "It's worth it," it is. END

$108,441 FOR AN HOUR'S WORK

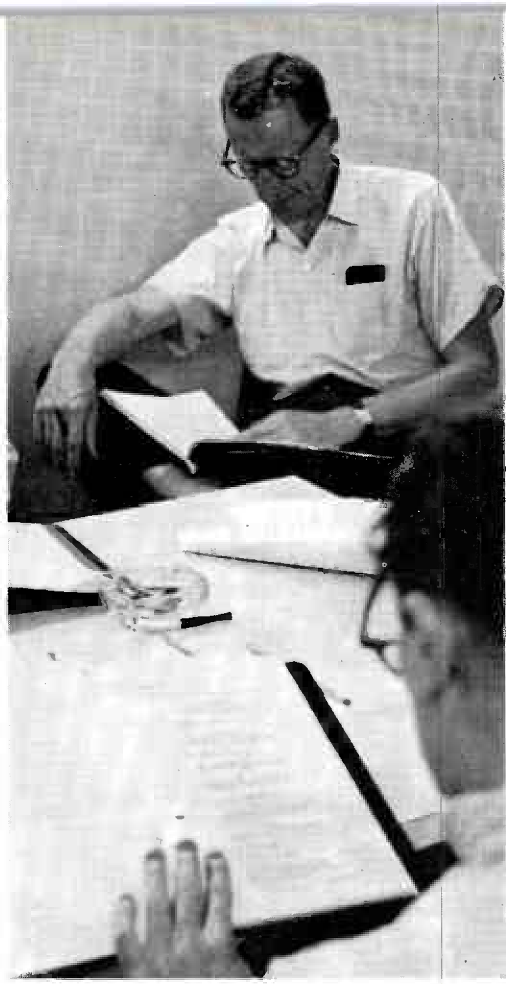
CLOSE inspection of the scene above will discover 27 of the 85-90 individuals whose labor goes into producing one episode of *The Defenders,* hour-long film series new on CBS this fall. Together, the costs they represent mount to the handsome total of $108,441 a week. The story of how those costs come together, told on the following six pages, gives a vivid picture of why 1961 television costs as much as it does.

The Defenders, in the words of Mike Dann, New York vice president of programs for CBS, is "pioneering the concept of doing quality adult drama in the *Studio One* and *Playhouse 90* tradition with continuing characters, at the same time observing all the cost factors and limitations that exist for any film show." Prime credit for any success it may enjoy will fall to producer Herbert Brodkin, whose skill at getting the most of a budget dollar is widely acknowledged, and to author Reginald Rose, who for this series supervises all script preparation as well as writing scripts himself.

The package is represented by Ashley-Steiner, selling agent, whose $9,858 commission makes up the difference between the totals of above-the-line and below-the-line costs which follow and the $108,441 cost figure headlined above.

continued

ABOVE-THE-LINE



Of the $98,583 per week negative costs that go into producing *The Defenders,* $43,606 goes into above-the-line outlays —that is, for those expenses which involve the creative as opposed to the technical aspects of the show. Included among these costs are those to the producer and his staff, script expenses, cast and various amortization factors which are written against the above-the-line area.

The normal above- vs. below-the-line-ratio is 40%-60%. The fact that *The Defenders* is somewhat above this norm above the line reflects its emphasis on such elements as scripts and cast, and a slight de-emphasis on elaborate production devices as such. The people involved in the show feel that its success will depend primarily on this attention to creative detail. (Associate Producer Bob Markell recalls working for one producer who, when faced with a poor script, always took the position, "We'll dazzle them with production.")

Included among all the individual cost items on these pages is approximately $2,100 in contributions to various union trust and welfare funds, $1,200 above, $900 below.

SCRIPT: *Payable to Reginald Rose's Defender Productions, this budget figure covers the script itself, script editor, technical adviser and allowance for bad scripts* **$8,000**

SUPERVISION: *About one-third of* The Defenders *above-the-line costs go to the people who tell it what to do. Herbert Brodkin (above) is executive producer and head of Plautus Productions, the packager. Bob Markell (left) is the permanent associate producer. Paul Bogart (right) directed the* Defenders *episode shown on these pages. Also included: legal and accounting fees, payroll taxes, New York business tax, rent, secretaries* **$15,706**

MISCELLANEOUS ABOVE-THE-LINE: *A number of expenses round out* The Defenders *creative budget, including such mundane things as a $100 travel allowance, $350 for theme music, $300 for cast and producer's liability insurance, $650 for pre- and post-production amortization and $1,000 contingency per episode. The cast insurance covers only production delays due to something happening to the main stars. If something happens to minor players any reshooting involved is at the producer's own risk* **$2,400**

CAST: *This figure covers payments to the two leading players, E. G. Marshall (top left), the father in* The Defenders' *father-son lawyer team, and Robert Reed (top right), as well as to players in semi-continuing roles such as Joan Hackett (shown with Reed), who plays the younger lawyer's girl friend. Also covered: stand-ins (bottom right) and extras (left). Each episode will require the services of 10-15 principals and an average of 150 man-days for extras at approximately $25 each. Also included is provision for a casting director* **$17,500**

$43,606

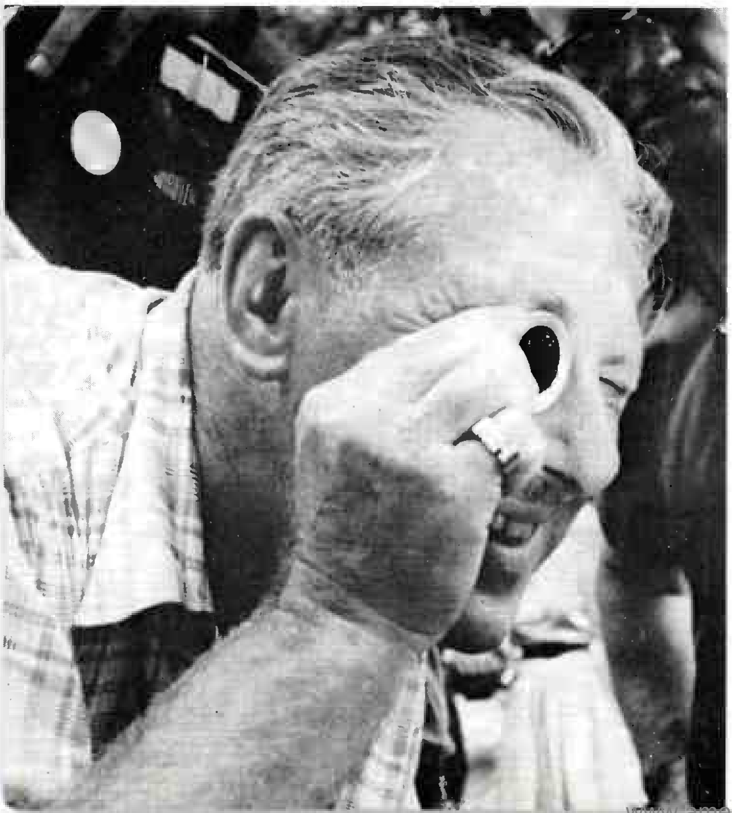
BELOW-THE-LINE

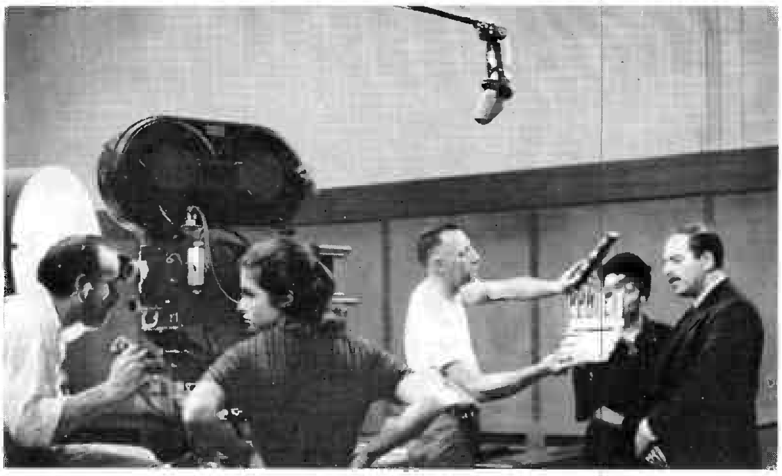
The costs which most often turn producers gray are those which occur below-the-line. As one executive puts it, "Everything's been on paper until you get on that set." Then comes the problem of getting it on film, a problem that is budgeted to cost $54,977 during the six days it takes to shoot a *Defenders* episode.

The problem falls to Producer Brodkin, his staff and to Clay Adams, president of Clayco Films Inc., the production unit responsible for *Defenders'* below-the-line area. It's complicated by the fact that *The Defenders* is more an anthology than a standard continuing series; each episode presents its own set of difficulties to be resolved. The answer to harnessing a budget under such conditions is twofold: preparation and professionalism. The first entails having scripts ready and action planned long in advance of shooting, meaning crews and players are moved rapidly from one step to another, sets are ready when the actors are, extras can be used several times in the same shooting day. The second means using the finest technical skills available, paying premium if necessary to get the talent who can do things well and fast.

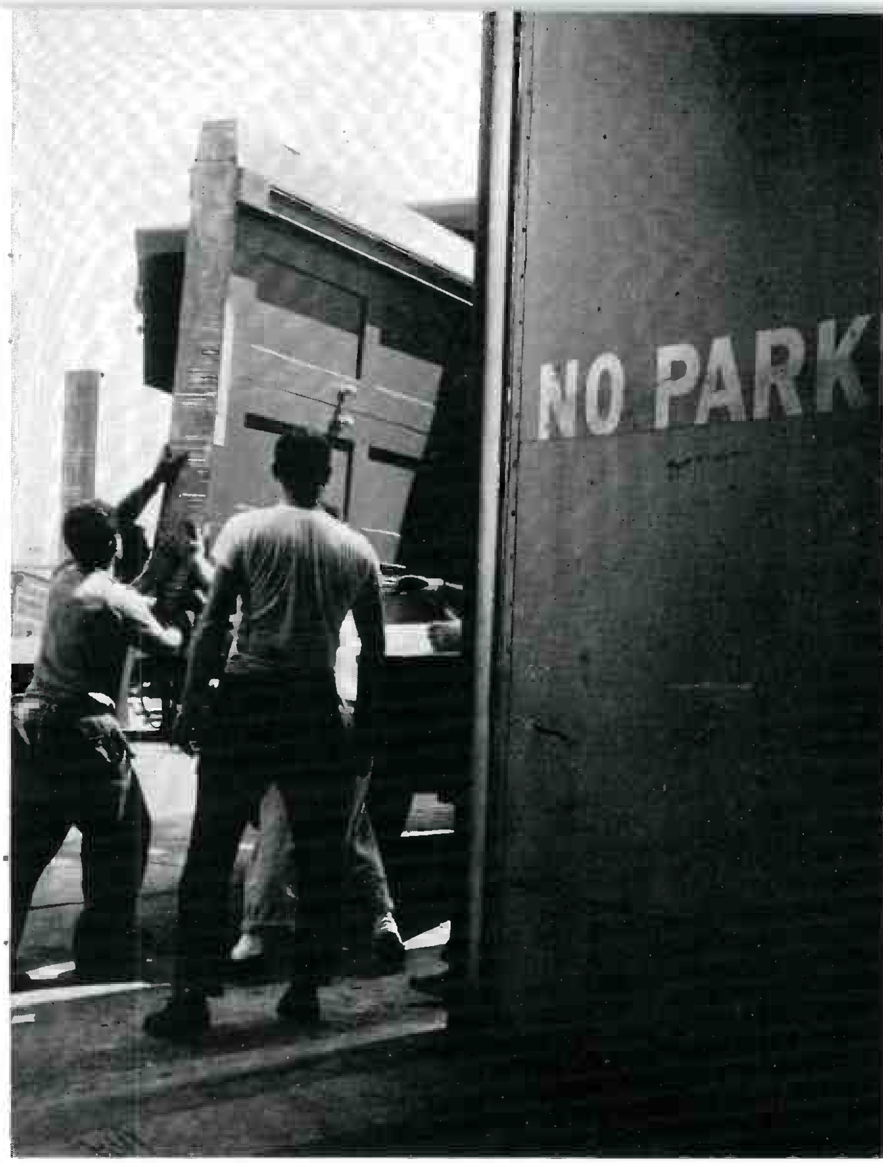
Such organization has already paid off on *The Defenders.* By the time the production company had laid off for a summer hiatus in mid-August, 18 of the 26 scheduled episodes were already in the can, scripts for the others prepared to go when the cameras start to roll again after Labor Day.

PRODUCTION STAFF: *This item includes the unit manager, assistant directors (like Joseph Manduke, here instructing extras), script clerk and other production assistants* **$2,152**

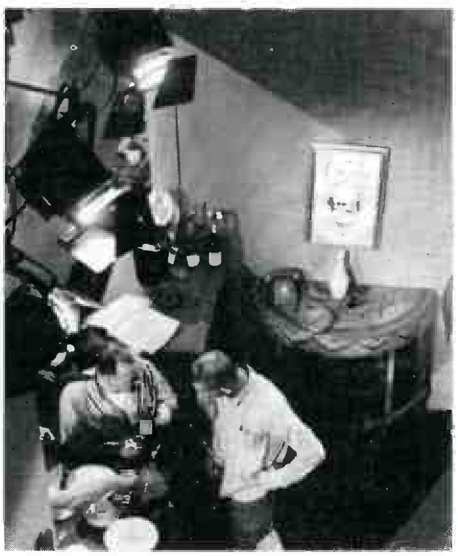




CAMERA: *This category represents the single most expensive group of talent involved on the technical side of a show. The director of photography on* Defenders, *Moe Hartzband (left), is given a major credit for the show's quality. The cameras themselves are handled by men like Joe Coffee, first cameraman (above), who works under Hartzband's direction* **$3,704**



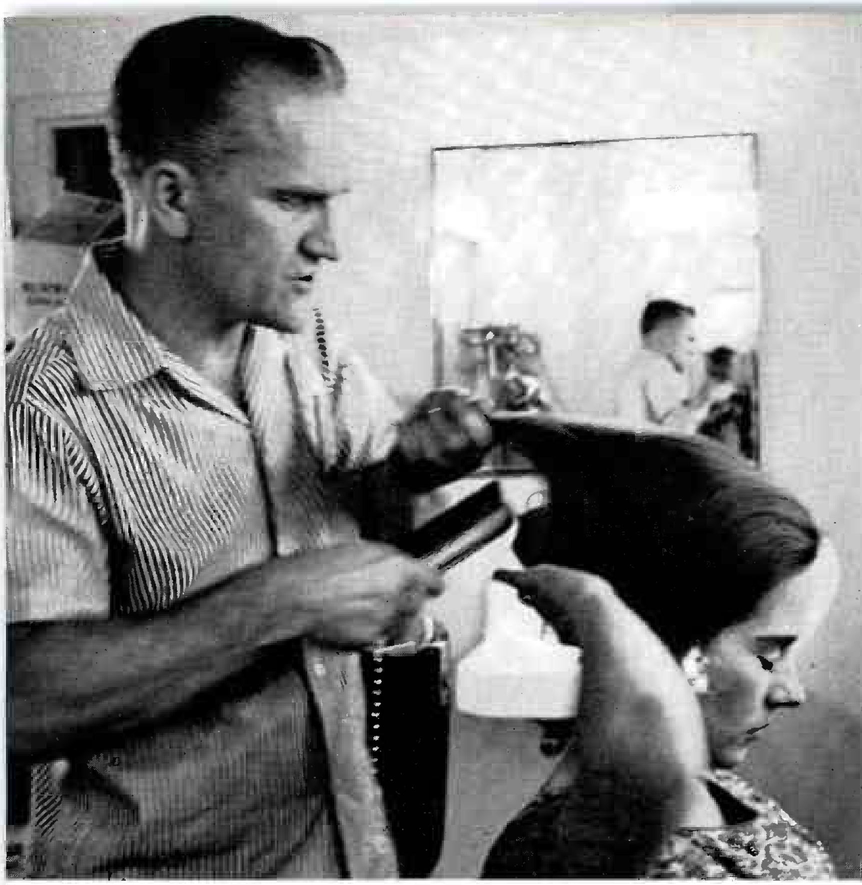
GRIP AND STANDBY LABOR: *The show's budget calls for a head grip, a dolly grip (who moves the camera dollies), carpenters and others* $3,300



SCENERY: *This small section of a* Defenders *set gives only an indication of the scenery which costs so dearly in the show's weekly budget. This picture and the other interiors shown on these pages, were taken at Filmways studios in New York, home base for* The Defenders $6,000

ELECTRICAL: *Another important budget slice goes to pay for the head electrician, the best boy and others, plus equipment* ... $3,360

SOUND RECORDING: *Jack Jacobsen, the sound mixer, is joined in this budget expense by a recorder, boom men, a sound effects man and cable men, plus some complex equipment* $2,023

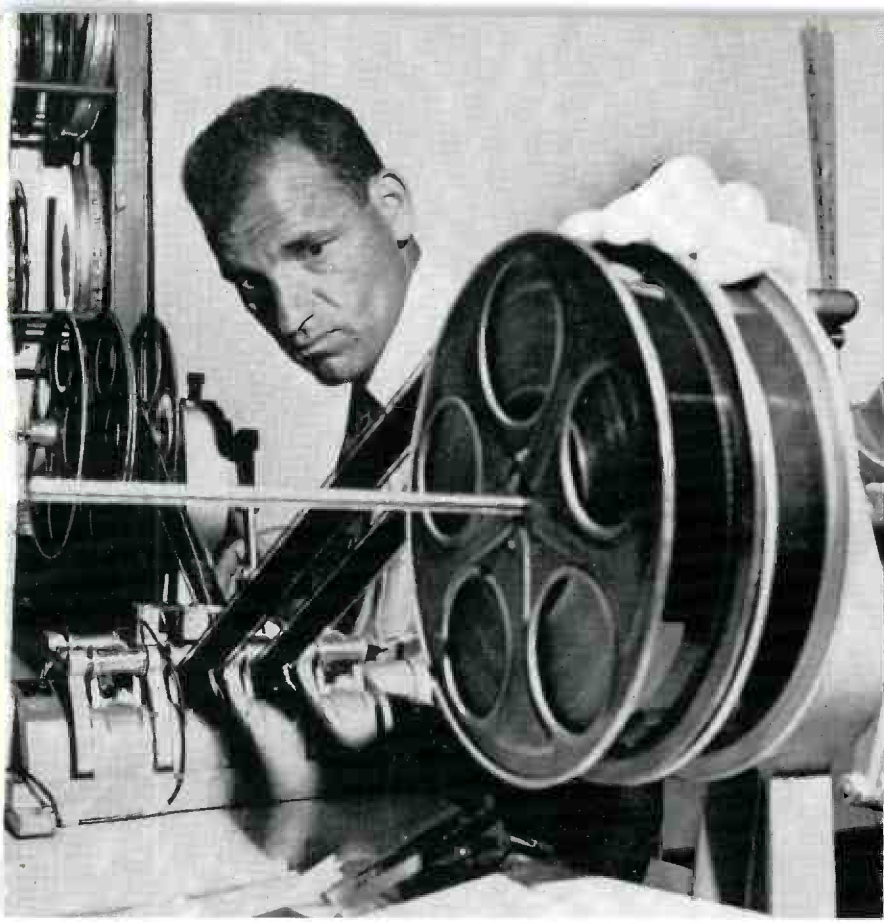


MAKEUP AND HAIRDRESS: *Including hair stylists like Willis Handshette, here fixing Miss Hackett's hairdo* $815

SET DRESSING AND PROPS: *Prop man Sam Wohl and colleagues keep sets in order* $3,537

REHEARSAL: *One of the big differences between film and live production is demonstrated by the small size of this budget item. Here director Bogart cues his cast in a brief run-through just before shooting. Script supervisor Dorothy Weshner assists* $100

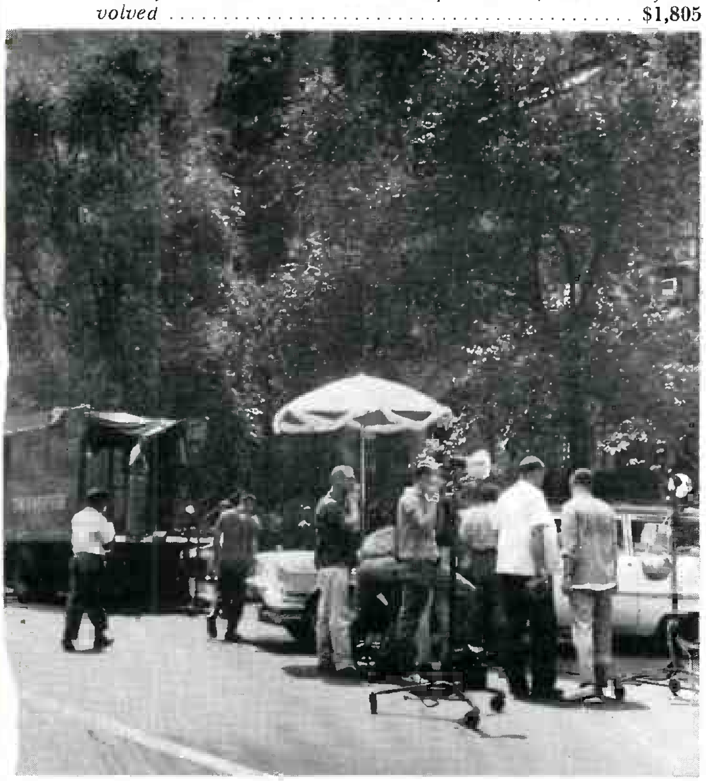
TRANSPORTATION: *Taxis, messengers, car rentals fall into this category* **$925**



FILM EDITING: *This delicate and important task falls under the care of film editor Sid Katz and a number of highly skilled associates* **$2,590**

STAGE & STUDIO: *This item covers rent, electricity, telephone, similar costs* **$4,525**

LOCATIONS: *One day of the* Defenders' *six-day week is usually on location. Time eats up much of the money involved* **$1,805**



ALSO BELOW-THE-LINE: Aside from those items pictured on this and the preceding three pages, the *Defenders'* budget makes provision for the following categories of technical costs—set design, $724; wardrobe and wardrobe mistress, $1,650; raw stock and laboratory expenses, $5,197; titles, opticals and inserts, $1,075; screening, $300; scoring and re-recording (including royalty payments), $1,000; insurance, payroll taxes and other taxes, $2,030; pre- and post-production amortization (to cover overhead expenses incurred while the show is not actually shooting), $1,900; music effects, $800 (live music ordinarily is an above-the-line cost, recorded music below-the-line); pension and welfare fund contributions, $906; contingency (which, among other things, would cover items like special effects, stock shots, equipment rentals and similar costs not ordinarily called for in the show), $2,259; production overhead, $2,200, and unclassified expenses (including script mimeograph charges, petty cash, etc.), $100 .... **$20,141**

$54,977

PROCTER & GAMBLE: 1960 TELEVISION EXPENDITURES BY BRAND

BRAND	SPOT	NETWORK	TOTAL
American Family Detergent	$173,780	—	$173,780
American Family Soap	21,560	—	21,560
Big Top Peanut Butter	5,740	—	5,740
Bonus Granulated Soap	19,010	—	19,010
Bridget Liquid Detergent	31,930	—	31,930
Camay Soap	264,800	$1,730,230	1,995,030
Cascade Detergent	53,190	193,824	247,014
Charmin Paper Products	617,650	—	617,650
Cheer	3,549,700	2,761,099	6,310,799
Clorox	2,500,310	—	2,500,310
Comet	1,777,760	1,685,294	3,463,054
Crest	569,750	4,222,980	4,792,730
Crisco Salad Oil	283,340	—	283,340
Crisco Shortening	1,535,520	541,577	2,077,097
Dash Detergent	4,351,030	2,216,370	6,567,400
Dawn Soap	209,230	—	209,230
Downy Softener	43,760	—	43,760
Dreft	57,370	1,093,900	1,151,270
Drene Shampoo	232,330	97,928	330,258
Duncan Hines Cake Mixes	5,738,070	1,378,753	7,116,823
Duncan Hines Muffin Mix	—	128,968	128,968
Duz/Blue Dot Duz	3,496,450	—	3,496,450
Gain Liquid Detergent	87,000	—	87,000
Gleem regular & aerosol	3,318,940	4,498,330	7,817,270
Ivory Flakes	1,060,000	—	1,060,000
Ivory Shampoo	156,190	—	156,190
Ivory Snow	1,178,700	1,362,864	2,541,564
Ivory Bar Soap	1,150,560	1,952,391	3,102,951
Ivory Liquid	2,074,070	2,355,505	4,429,575
Jif Peanut Spread	1,056,510	296,853	1,353,363
Joy	2,400,610	2,320,844	4,721,454
Lava Soap	187,890	418,537	606,427
Lilt Shampoo	630	—	630
Lilt Home Permanent	347,310	1,524,875	1,872,185
Mr. Clean	5,043,250	2,535,737	7,578,987
Oxydol	1,357,080	1,692,409	3,049,489
Puritan Oil	20,500	—	20,500
Puff Facial Tissue	455,970	—	455,970
Prell Shampoo	51,710	2,365,874	2,417,584
Procter & Gamble gen'l promotion	—	39,098	39,098
Procter & Gamble Products	—	528,790	528,790
Salvo Bar Detergent	151,090	—	151,090
Secret Roll-On & Cream Deodorant	2,082,010	1,275,835	3,357,845
Spic & Span	1,842,420	1,404,740	3,247,160
Thrill Liquid Detergent	74,540	—	74,540
Tide	2,762,850	5,153,873	7,916,723
Tide Redi-Paks	4,300	—	4,300
Whirl Liquid Shortening	63,370	—	63,370
White Cloud Toilet Tissue	285,350	—	285,350
Zest Beauty Bar	2,339,310	629,201	2,968,511
TOTALS	$55,084,440	$46,406,679	$101,491,119

THE CALCULATED SUCCESS OF P&G

TV'S AMAZING BUYING MACHINE

BY JACK B. WEINER

How much influence over television can a sponsor's dollar buy?

Does an advertiser expect *to acquire program control when he plunks down maybe $3 million for a series?*

How much television advertising is bought on whim? Is the sponsor's wife still apt to have the final choice of leading man in the sponsor's program? Are there still George Washington Hills who judge the quality of the music on their shows by the foot-tapping of their elderly aunts?

These questions are not rhetorical. They or others strikingly like them are apt to be asked late this month when the Federal Communications Commission begins hearings in New York on the role of the advertiser in television. The answers may surprise the commission and some of television's critics. The facts of television life today are that television is too important an advertising tool, too big an advertising expense, too important a component of the marketing system, to be treated with any less hard-headed judgment than an advertiser applies to other functions of his business. The television advertiser who relies on witchcraft in making his television plans is doomed to be clobbered in the marketplace by any competitor who uses television realistically.

No advertiser is more aware of this than the biggest television advertiser of all, Procter & Gamble. A lot of other advertisers are equally aware of it—including P&G's competitors.

The successful advertiser is approaching television now with just about the same purposes that successful advertisers have historically had in mind when approaching other media. Boiled to essentials, these purposes are (1) to choose advertising vehicles that will deliver the largest audience of desired characteristics at the most economical cost and (2) to devise advertising messages that will make the strongest impression on the persons the vehicles reach.

In applying these purposes to television, Procter & Gamble has developed exceptional skill. No advertiser spends as much money and manpower on research to assist in the choice of program and time and in the preparation of commercials. No advertiser cares less about the content of the program. When P&G selects a television show to carry its commercials, it assumes no more editorial responsibility for the show than it would assume for the non-advertising content of an issue of Look *in which a P&G double-truck was appearing. Programming, in P&G's view, is the problem of the broadcaster. P&G believes it has enough to do managing its own advertising. How that attitude is applied by P&G is examined in the following article as a symbol of its application among many big television advertisers.*

ONE out of every 13 dollars spent in national television advertising is a Procter & Gamble dollar. This bare-boned fact, rather overwhelming in itself, becomes even more overwhelming when it is fleshed out—as it was last month by a top network sales executive.

Referring to Puritan Oil and Crisco Salad Oil, two new salad and cooking oils currently being test-marketed by P&G, he said in an interview: "Pretty soon P&G is going to turn on their TV advertising faucet. And when they do, Wesson Oil and Mazola had better watch out. . . ."

The sales executives *could* be wrong about P&G's chances of drowning the competition with its two new oils, but the odds are he's 99 44/100% right. Procter & Gamble has done it before (more times than competitors care to count), and there's little to stop the mammoth marketing organization from doing it again.

At dead center in P&G's success saga is the company's use of television as a wholly utilitarian advertising tool honed to razor-sharp efficiency.

Even marketers who are concerned with corporate image, with the long-range sociological effects of television as a communications medium, or with a desire to uplift pro-

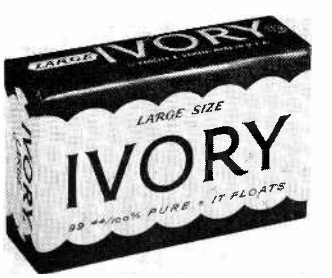
One TV dollar in 13 comes from P&G; no one in TV is apt to kick this customer around

gramming and audience tastes can learn something from the P&G TV story.

But marketers of mass-produced, low-ticket items who need to find an advertising approach that enables them to efficiently reach the *most* people, with the *most* impact, in the least expensive way, can learn a great deal.

The economic facts of P&G's use of television as a means to a golden end have been recorded before, but by their very weight they bear repeating:

- The $101,491,119 that P&G plunked down in network and spot TV last year marked the first time that any advertiser had invested more than $100 million in television during a single year. It also represented 92.6% of the company's total ad expenditures in measured media.

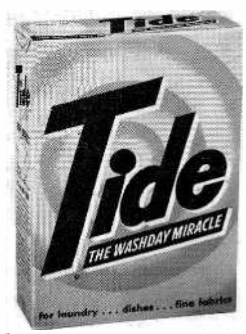


Ivory Soap was developed by P&G in 1879 and although the market was crowded with hundreds of soaps, the product rose to first rank in a relatively short time. The success was due to an error that caused a batch to become aerated and "float," and to P&G's judicious use of advertising.

- This leviathan of the airwaves advertised more than 50 of its products on television last year (see the chart on page 52 for a breakdown of P&G's television expenditures by brand).
- One or more P&G products are used in 95 out of every 100 U.S. homes—a penetration unequaled by any other manufacturer of anything.
- P&G sales for the fiscal year ended June 30, 1961, were $1,541,904,779. This represented an increase of $100 million over the previous year. Earnings per P&G share increased from $2.37 to $2.56.

There's still another way to measure the formidableness of the Procter & Gamble operation. One need only examine the way P&G can move a product—newly-developed or newly-acquired—into an existing market and, within a relatively short period of time, bring that product to dominance within the market.

Prior to 1956, for example, Procter & Gamble had never produced or marketed a scouring cleanser. When the company began to test-market Comet early in 1956, the three major scouring cleansers were Ajax, Bab-O and Blue Dutch. Their shares of this $55 million annual market were 55.7% for Ajax, 23.2% for Bab-O and 11.2% for Blue Dutch.



Tide, called by some marketers the "most important single product in the history of modern cleaning," was developed by adding phosphates to Dreft, a petrochemical product developed by P&G in the 1930s. Once sales zoomed, Tide was soon followed by Cheer. By 1948 the sales of synthetics had reached the phenomenal figure of 450 million pounds. Today P&G's share of the packaged detergent market amounts to more than 55%, Tide (with sustained popularity) representing a fat 30%.

Within 20 months (from August 1956 to March 1958), Comet had come within four-tenths of one per cent of tying Ajax for first place. Today P&G's Comet is out in front, and market shares for Ajax, Bab-O and Blue Dutch have been reduced substantially.

Similar whirlwind success stories can be told for Secret Deodorant, Duncan Hines cake mixes, Gleem and Crest toothpastes, and Mr. Clean. How does P&G do it?

In the first place, Procter & Gamble won't even consider acquiring or developing a product for national distribution unless it's convinced that a large, flourishing market already exists for such a product. Second (in the words of one former P&G official), "they make damned sure they have a first-rate product." Even detractors of P&G admit that the company's products are "top quality." The development and acquisition of new products are obviously of key importance in the P&G marketing story: more than 70% of the company's household business comes from products developed since 1946.

Further, as a marketing organization, P&G is patient, methodical and scientific. It keeps errors down to a minimum. Before Comet went into national distribution in the spring of 1957, it had been thoroughly tested (ad theme, packaging, price, consumer acceptance, and so on) in local and regional markets. In addition, P&G soap salesmen had

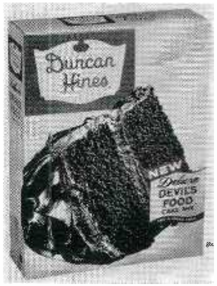
Crest's big boost came last year when the American Dental Assn. endorsed it as an effective decay preventer. Backed by massive TV campaigns, the product threatens Colgate.

already obtained a substantial amount of shelf space in their individual territories. And the company was prepared to spend $3.3 million to distribute 30 million miniature free samples of Comet. Thus, when P&G knew it was time to turn on the "TV advertising faucet," everything was in readiness.

This "TV advertising faucet" is perhaps the most important feature of the company's merchandising ability. When new products do go national, spot and network television are used full strength.

Other large advertisers, who spread their expenditures in more media, of necessity divide the attention of their advertising executives and staffs. Since P&G spends almost 93% of its advertising dollars in television, it devotes a corresponding share of attention to TV. This single-minded concentration on television is reflected in P&G's special competence in TV advertising. It is also reflected in the fact that the company probably knows more about TV than the networks do (many network officials concede this point readily), and in the great influence that P&G exerts on the medium. Because of the massiveness of P&G's TV spending, the company commands more respect from networks and from station representatives than any other advertiser. (One dollar in 13 is nothing to sneeze at and P&G, as TV's biggest customer, is not a customer that anyone in television is apt to kick around). It can use its economic weight to obtain advantages in the nature and placement of network programs that other, smaller advertisers are unable to obtain. It can also obtain more desirable clearances for spot television than can be obtained by advertisers of lesser consequence.

Of course, P&G knows all these things and knows them well. What, then, is the company's basic approach to television? TELEVISION MAGAZINE discussed this question with a



Duncan Hines mixes, purchased from Nebraska Consolidated Mills in 1956 after it had forced a new kind of mix on the market, are being handled with the same aggressive ad and merchandising approaches that have pushed other P&G acquisitions to the fore, including Big Top Peanut Butter, Clorox bleach, Spic and Span, and, new to the list, Charmin Paper Products. Between 1955 and 1957 the company spent more than $60 million for such acquisitions.

number of individuals who are intimately familiar with P&G television activities. Some of these individuals are in direct contact with P&G through their work at the networks or station representative groups; others are former P&G employees, or employees of agencies with P&G accounts.

The concensus among them is that Procter & Gamble's interest in television is limited to "numbers, numbers and more numbers."

"They couldn't care less about the kind of program they sponsor," said one former P&G associate. "It's strictly cost-per-thousand, period. If you approach them on the basis of anything that costs more than $3.00 per thousand for night-prime or $1.25 for daytime, you're wasting your breath. They want reach, they want frequency, and they want them both for just as little as they can get them. When you talk to Cincinnati you don't talk programs—you talk numbers."

Another individual, who is involved with P&G daily, said, "To them, TV is not a program or a group of programs; it's efficient or inefficient. If the cost-per-thousand comes in high, it's inefficient. If it comes in low, it's efficient."

The same executive recalled discussing a recent vacation to the Virgin Islands with a key P&G buyer. He commented that he had had a wonderful time, and that he was quite impressed with the low cost of economy flights to the Islands. The P&G man looked at him blankly for a moment, then observed, "Yes, that makes for a very efficient vacation."

Another former P&G associate expressed the view that the company's overriding concern with getting maximum viewership for its TV money precludes any "pioneering" in the medium. "Thus," he said, "even new shows sponsored by the company are invariably tintypes of shows that have already proved successful. P&G is a great second-year buyer."

In rebuttal, another past associate said, "Procter is a heavy second-year buyer, yes. By the same token, the company won't take an ad in the first issue of a brand new magazine. It will tell the space salesman to come back when the magazine has established itself. Let's just say that P&G is not driven by a false sense of mission."

William H. Hylan, vice president of sales administration at CBS-TV, says of the "second-year buyer" label: "The record would indicate that this is not the case. This year, for example, P&G is going with the *Dick Van Dyke Show*, which is new, on CBS. They're also going in with two new shows on NBC—*Car 54, Where Are You?* and *Joey Bishop*. It would be a disservice to characterize P&G as a second-year buyer just because they take advantage of programs with proven track records.

"They change each year. They don't just write a Bible and say, 'This is it, fellows.' P&G is constantly moving."

Indeed it is; a review of the more than 150 programs that Procter & Gamble has sponsored since 1948 reveals that it has had a crack at just about every facet of programming. Specifically, it has sponsored:

Westerns—including *Rifleman, Cheyenne, Wyatt Earp, Rawhide, Buckskin, Laramie, Bonanza, Law of the Plainsman, Rebel, Riverboat, Overland Trail, Restless Gun, Colt .45, Wichita Town, Cimarron City, Lawman, Sugarfoot, Wild Bill Hickock, Bronco* and *Tales of Wells Fargo.*

Action-Adventure—including *The Untouchables, Naked City, Alaskans, Hawaiian Eye, 77 Sunset Strip, Detectives, Islanders, Malibu Run, Brenner, The Lineup, Pursuit, Man Against Crime, The Web, Decision, Michael Shayne, Meet McGraw, Dragnet* and *Klondike.*

Drama—including *Family Classics, Playhouse 90, Undercurrent, Sunday Showcase, Suspicion, Loretta Young, NBC Mystery Theatre* and *National Velvet.*

Daytime Serials—including *As The World Turns, The Brighter Day, The Edge Of Night, The Guiding Light, Love of Life, Love Story, Search for Tomorrow, The Seeking Heart, From These Roots, Today Is Ours* and *Young Dr. Malone.*

Crisco Oil, currently in the test market stage, represents one of two similar products with which P&G hopes to crack and dominate the salad-cooking oil market. The other product is Puritan Oil, for which the company has already spent more than $150,000 in spot TV test areas. Once the price, packaging and copy theme are right, Procter & Gamble will turn on its "television advertising faucet" for one or both products. At that point, one network official warns, competitors Wesson and Mazola oils "had better watch themselves."

Situation Comedies—including *Peter Loves Mary, Concerning Miss Marlowe, Make Room for Daddy, The Brothers, I Love Lucy, It's Always Jan, My Favorite Husband, Phil Silvers Show, Real McCoys, Jeannie Carson Show, Leave It to Beaver, People's Choice, Beulah, Margie* and *Donna Reed.*

Variety—including *Comedy Playhouse, Caesar's Hour, Comedy Time, Musical Comedy Time, Red Skelton Show, Saturday Night Revue, Steve Allen Show, Tennessee Ernie*

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LETTERS...WE GET LETTERS

SEP 1
6:30 PM
1961

The public will be heard, and nobody knows it better than the TV networks. Here's the story of what they hear, and do about it

THREE quarters of a century ago the American poet Thomas Bailey Aldrich wrote a letter to a friend. "It was very pleasant to me to get a letter from you the other day," Aldrich wrote. "Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think that I mastered anything beyond the date (which I knew) and the signature (which I guessed at). There's a singular and perpetual charm in a letter of yours; it never grows old, it never loses its novelty. . . . Other letters are read and thrown away and forgotten, but yours are kept forever—unread. One of them will last a reasonable man a lifetime."

If the supervisors of audience information at ABC, CBS and NBC would, like poet Aldrich, receive pleasure from letters "unread," life would assuredly be simpler for all of them. On the other hand their special skill (evaluation of viewer reaction) would go unrecognized and their workdays would be far less interesting than they are at present.

Witness, for example, the letter that was received just several weeks ago by Ellen MacKinnon, supervisor of audience information at ABC. Carefully written on both sides of a dozen sheets of ruled paper, it appeared to be a serious, well-thought-out dissertation. Unfortunately, however, Mrs. MacKinnon was unable to read it. Before mailing the letter, the writer had cut it neatly down the middle. ABC received only one half.

Mrs. MacKinnon, curious but undismayed, filed the half-letter in her "full-of-the-moon" folder. (It is her serious

belief that each month when the moon is full, a small army of TV viewers across the country—deranged to a greater or lesser degree—take quill in hand and pour their hearts out through a pen-point.)

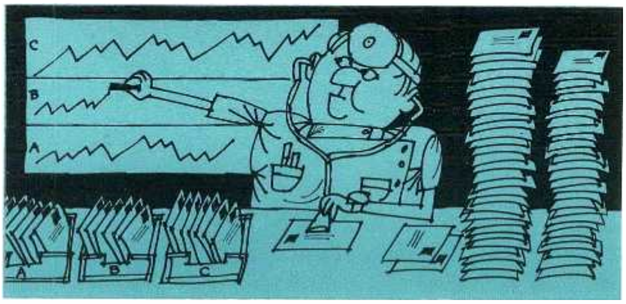
Although Catherine Cole, NBC's manager of audience information, doesn't subscribe to the "full-of-the-moon" theory, she too has a special folder. Known simply as the "86" file (restaurant slang used when there is "no more" of a particular item), it is the final resting place for such epics as this one:

"Dear NBC: I had a device attached to my spine or some part of my body which enabled other people to see and hear what I see and hear. As a result of this device, I can contact a large number of people at the same time. In regard to this, I would like to ask the following questions: Does your company know about me? Am I being used by your company in any way?"

CBS also has its "oddball file," a cardboard box into which is deposited (by Odessa Leggat and Lucille Chiapponi) claims to fame of this variety: "I have trained white mice that do what I say. I whip them with rubberbands . . ."

The oddball letters trickle into the three networks on a fairly regular basis, but their volume is probably no greater, proportionately, than similar letters received by other media of mass communication. On the whole, most of the several hundred thousand letters received yearly by the TV networks appear to be expressions of opinion that are serious in intent.

About 90% of the correspondence relates to programming and includes, in addition to requests for photographs and general information ("I would like to have a snapshot



of Doug McClure of *Overland Trail* showing plainly how his hair was trimmed on the sides of and the back of his head. I have been trying to get this kind of haircut for years."), praise or criticism of a particular program. Suggestions, too (usually innocuous), constitute a large percentage of the daily mail. Here are a few examples:

"Roses are red, tires are black, if you take *Gunslinger* off the air, I'll stab you in the back."

"Could more baby girls be born to the women in your stories? They always seem to have boys, boys, boys. We would appreciate more girls, please."

"I have a very excellent recipe for an apple pie containing no apples . . ."

"From These Roots program: Will you please have Emily and Tim take the trip together? I want them both to be happy."

Women viewers write letters and cards to a greater degree than do their male counterparts, although men write more often today than they did five years ago. Catherine Cole, who has been manager of NBC's audience information operation since 1953 (and with the network since 1942), says that most mail represents the views of the entire family. "If a woman writes," says Mrs. Cole, "she usually says 'my family.' We also find that more and more youngsters are drifting into family viewing. To some degree, this is because of school assignments on such programs as *The Nation's Future."*

Of all letters received by the networks, a surprisingly small number—less than 5%—fall into the "really serious" category. Relatively few letters have anything to say about such issues as television's effect (or lack of effect) on children, violence in television, the role of educational TV and pay TV, programming balance, and so on. So-called "egghead mail" flows in at only a minimal rate.

Following FCC Chairman Newton N. Minow's "vast wasteland" speech and its extensive press coverage, for example, the networks received far less mail from viewers than they had expected. It is true that Minow himself has received a great deal of mail, and it is probable that local stations have received correspondence, but the networks themselves have received relatively few letters and cards. By the end of June the tally for NBC and ABC was 37 and 20, respectively. A CBS spokesman, apprised of the other network totals, said that CBS had received "considerably more." He noted, however, that the amount was far below CBS expectations.

Mail flow to the networks varies with the TV seasons. During the summer, for example, it dwindles down to no more than several hundred a week per network. When the fall season begins, however, mail flow reaches peak volume. At that time, viewers have much to say about the new offerings (pro and con) and even more to say about programs that have been replaced (also pro and con). Once the deluge starts the audience information staffs have their hands full.

Last year NBC (which, as a network, seems to have the most elaborate mail operation) received almost 145,000 letters and more than 30,000 phone calls. The calls, incidentally, are usually of this variety (received during coverage of the Presidential Inauguration):

"When the motorcade passes your reporter on Pennsylvania Avenue, have him give a note to President Kennedy asking him to stand up. Eisenhower stood up and he's a much older man."

"You had the television camera on our President when he burped—a dirty Republican trick if I ever saw one."

"Ask either Huntley or Brinkley to run down to the reviewing stand and tell someone in charge to give those poor young boys a hot drink. They've been standing in the cold for four hours and I know they must be frozen." (The "young boys" were part of the Marine Honor Guard.)

All told, Mrs. Cole's staff was required to answer over 108,000 letters and calls during 1960. After her staff has sorted the mail and channeled personal and office correspondence to their proper places, Mrs. Cole reads, analyzes and charts the remainder. Analysis is normally a routine

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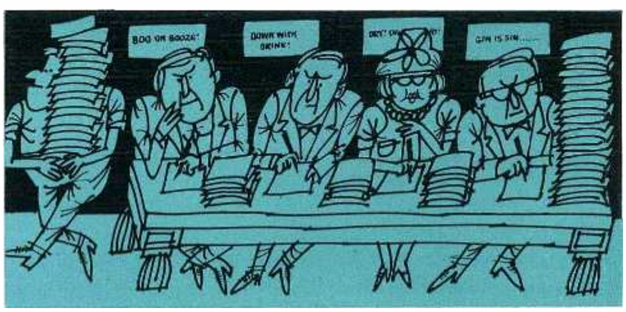


DAVID A. WERBLIN

THE WINNING WAYS OF SONNY WERBLIN

By Albert R. Kroeger

Not long ago at a luncheon table in New York, several network executives and an out-of-town broadcaster fell to idle speculation about who was the most powerful man in television programming today. After considerable discussion the network men agreed on one name. It was not David Sarnoff, William Paley, Frank Stanton or any of the others that are seen most often in the public prints. It was Sonny Werblin.

"Who in hell," asked the out-of-town broadcaster, "is he?"

It's a question that might be asked by anyone outside the small circle of advertising and broadcasting executives who are in intimate touch with the process of shaping television network schedules. The New York network men may have been stretching things a bit to say that Sonny Werblin is *the* most powerful man in TV programming, but there's little doubt that he exerts more influence at lower visibility than anyone else. As vice president and New York operations chief of MCA, the biggest talent-production combine in television, Werblin personally has a grip on the biggest bloc of network programming under any individual's control.

In the new network season that begins this month, at least 30 prime-time programs will be owned, co-developed or represented by MCA. A dozen of the shows will be produced by Revue Studios, a division of MCA. Others will feature talent for whom MCA is agent. In still others MCA will have a heavy hand through agenting arrangements with independent producers. Except for the networks themselves, no other company will be involved in as many network deals. Most of those deals have been made by Sonny Werblin.

A knowledgeable advertising executive recently described Werblin as a "smart, tough operator with the wiles of a CIA agent working undercover in the Kremlin." The description could be as handily used as a job specification for any of the top executive positions at MCA. The company that Werblin personifies in New York has been built on approximately equal measures of energy, aggressiveness, guile and single-minded ambition. These qualities have been seasoned with pinches of good-guyism carefully hoarded for distribution only to important clients.

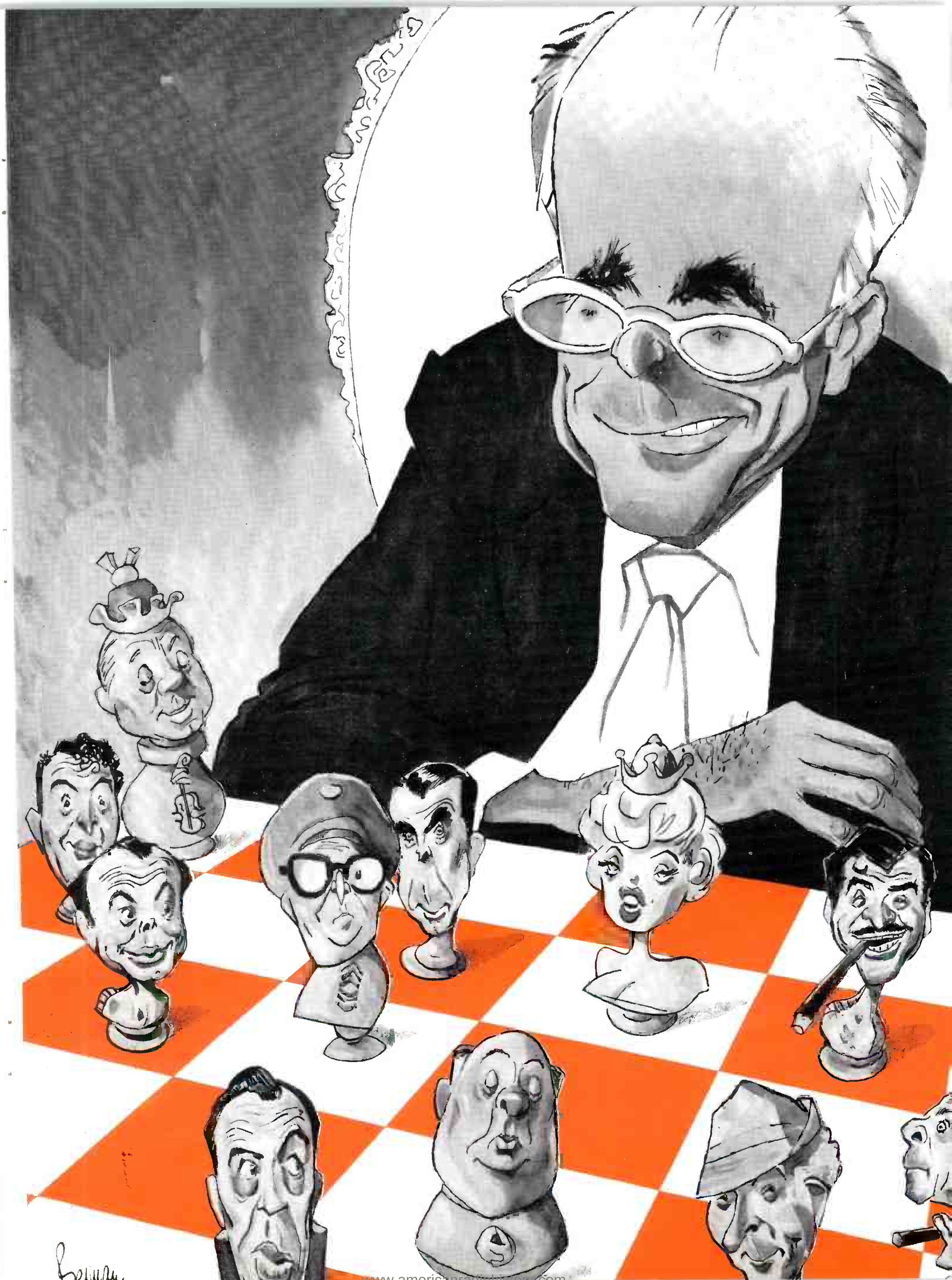
MCA is now 37 years old. It started in Chicago in 1924 as Music Corporation of America, a small booking agency for musicians and band leaders. It swept like a twister out of the Midwest into New York in 1928, into Hollywood and representation of the whole gamut of amusement talent ten years later.

By the end of World War II, MCA was a powerful young giant popping talent into its mouth like vitamin pills and showing no signs of growth fatigue. Its prime source of income was the movies (through control of a good third of the stars in Hollywood). Its second gold mine was the band business. Radio, with MCA in on some 90 coast-to-coast and local air shows a week in 1946, brought up the not-unprofitable rear.

Like most organizations with ambition and foresight, MCA moved easily from radio in on infant television. "Rape," some MCA critics have since cried, although it was an inevitable union.

Through its subsidiaries, MCA has flourished in TV as agent, producer and syndicator, modestly during the Pat Weaver "we'll-do-it-ourselves" era of early network programming, gloriously after 1956-57 and the big network turn to outside production.

MCA's take from TV has been leaping forward at an



"Many shows have been on network TV due primarily to the machinations of Werblin"

annual increase of from $7 to $10 million over the last seven years. Its income from television in 1954 amounted to $8.7 million. This shot to $17 million in 1955, $23.7 million in 1956. And the spiral has continued: $30.4 million in 1957, $38.6 million in 1958, $48.1 million in 1959 and $57.6 million last year—steadily about 80% of total income for the entertainment colossus.

The company's traditional income—commissions paid to it as a talent agent—pales in comparison to its growing TV fortunes. Commissions showed a nice jump from $5.9 million in 1954 to $8.8 million in 1958 but have remained relatively static since ($8.7 million last year).

Talent, however, has been the base from which MCA has mushroomed. And it will continue to be an important business lever for it in all its many dealings, which in one way or another get down to manpower, from country carnival to network special, from nightclubs to MCA's own production and distribution organization for TV film series, largest in the world.

The most talented people bearing the MCA label are not necessarily its star clients. As measured by sheer show-business savvy, business brilliance, perhaps bluff and some bluster, but above all smoothness, the award would have to go to the MCA management team headed by board chairman Jules C. Stein (now largely removed from the firm's day-to-day operation), president and chief executive officer Lew R. Wasserman, vice president and president of Revue Studios division Taft B. Schreiber, and Sonny Werblin, long-time head of MCA's New York office and executive in charge of TV sales.

Most people in the TV industry have heard of 65-year-old Jules Stein, the Chicago ophthalmologist who, with a pianist-turned-salesman named William (Billy) Goodheart, founded MCA on capital of $100 in 1924.

An organization, personnel and finance wizard, Stein, more than any one man, is responsible for what MCA is today. (Stein himself today is a very rich man. He has the largest share of MCA stock, roughly 34%, a seat on the New York Stock Exchange and wealth from investments in myriad enterprises outside MCA down through the years.)

Of Lew Wasserman, less is known. He is 48, was a nightclub publicity man in Cleveland before he was hired by MCA in 1936 as national director of advertising and publicity out of Chicago. He later was a vice president in New York, a vice president in charge of the MCA motion picture division in Hollywood. He succeeded Stein as president in 1946.

Wasserman directs MCA's operations from the firm's offices in Beverly Hills. He, like Stein, shuns all forms of personal publicity, seemingly a prerequisite for all MCA officers. Both Stein's and Wasserman's only nod at the spotlight are recent inclusions in *Who's Who.*

Sonny Werblin is equally closemouthed. He never grants an interview. Few sanctioned pictures of him exist. He is not well known to many people outside of TV's decision-making inner sanctums. He deals only on the top level with top people—network programming chiefs, major agency programming vice presidents, ad directors of national advertisers, top MCA clients.

Although Werblin is listed eleventh on the 14-man list of MCA officers in the company's annual reports, he ranks on the third rung of the MCA executive ladder behind Revue's Taft Schreiber. There can be confusion on who outranks whom, but in salary and stock holdings, Schreiber is ahead. He also operates out of MCA's headquarters office in Beverly Hills, closer to Wasserman.

Within the MCA official structure Schreiber may have the edge, but Werblin's headquarters location in New York gives him a special status. He is in the town where the big television checks are written, where the big deals are made. In terms of personal impact upon the television business, Werblin is at least as important as the seniors in his firm. The true extent of his influence is often debated.

Says one artists and management man: "Sonny is the most powerful man in one sector of television, not in television *per se.* His power lies in the fact that he controls more talent than anyone else."

A network programming man, however, says flatly, "Many shows have been on network television due primarily to the machinations of Sonny Werblin and no one else. He has more to do with shows than any single programming executive."

An agency programming chief steers down the middle in his opinion, one of frank puzzlement. "His power in television? I don't know. There are rumors about him and a lot of speculation about just what his job is, but they are only that, rumors. He is strong in television because he's with a large company that does a lot of business in the medium."

The "world's greatest agent" and more

Michael Dann, CBS-TV vice president in charge of network programs, New York, like most people who have dealt with Sonny Werblin, has no doubt about the MCA man's abilities. Says Dann: "Sonny has been referred to as the world's greatest agent, but I believe that he's more than an agent in today's network picture.

"A guy selling an idea, a piece of talent or a specific film series," says Dann, "must be able to relate the sale to a specific time period. This means that he must be a program specialist of sorts, must know what the other networks have, must know program lead-ins and the trend of programming for next year. Sonny knows all of this.

"He never comes in and says, 'I have a wonderful show. How about buying?' He's more apt to say, 'I have an ideal show for 7:30 Thursday. Here's why it belongs on the CBS schedule, why it will win in the time period and here are three advertisers who are ready to move tomorrow!' "

Dann sums up Werblin as one of the few men who truly has his finger on the pulse of the TV industry. "He is," says Dann, "a natural salesman, a showman and he operates without sleep."

Werblin has been operating, sleeplessly and otherwise, in the area of network television sales since the beginnings of the medium. He has outlasted scores of network and agency programming executives, knows more about the medium and its people than most "professionals" on the scene today.

Sonny Werblin is a hard man to characterize. Now 51 and a continuing dynamo of activity, his personal history is known only to those closest to him. No official biography

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Talent is the key to MCA's success and Werblin banks on good client relations. Here Don Ameche is his Stork Club companion.

THE WINNING WAYS OF SONNY WERBLIN *continued*

of him exists. About all that is known of his early life is that he was born Abraham David Werblin on March 17, 1910, in Brooklyn. It was after he joined MCA as an office boy that he inverted the order of his first two names and began calling himself David A. Werblin. The nickname "Sonny" was given him by an MCA superior. It is a perverse oddment of his character that he now demands that everyone, including the meanest help around MCA, call him by the nickname.

Physically, Werblin has rough good looks. Big-boned and of medium height, he looks sturdy enough for the football he played in college. He is full-faced with ample features, a winning smile, balding with a solid fringe of gray hair, the black not yet all gone. His brows are bushy under clear plastic-rimmed glasses. He is neat and conservative in dress. Like many of the fast-paced MCA executives, he looks ten years older than he really is.

First impressions of Werblin sometimes border on awe, depending on the person meeting him. If he is a subordinate, chances are he's quaking. "Even ordinarily," says one agency programming vice president, "Werblin gives the impression to people that he runs the world."

A network man describes his first meeting with Werblin a dozen years ago this way: "I was scared of him. He's a mass of energy, obviously powerful but also terribly disarming. You can be three-quarters of the way through lunch with him and easy conversation about the Jersey Shore and horse racing before you suddenly discover that you've bought a program."

The ad director for a national advertiser calls Werblin "outgoing, warm, friendly," a man who "has made a lot of money but shows none of the affectations of wealth."

On Werblin's selling ability, this same ad man says: "He may not be the best salesman ever to come into my office, but the real test is getting orders—and Sonny has gotten plenty. When he calls on you he is selling a program. And he has many programs in mind, not just a limited range or type."

"Sonny's great gift," the ad man continues, "is that he is natural, honest and he knows people. He can pick up the phone and call Alfred Hitchcock or a couple of dozen other top names. This means that if you have a problem, Sonny can go directly to the people involved, not to intermediaries. He also has the ability to pull celebrities together for a special. His great strength is with the networks, but he can and does back sponsors. He's a strong ally for any sponsor to have."

MCA clients are said to swear by Werblin, even adore him. "When Jack Benny flies into New York," relates one ex-MCA man, "Sonny will be at the airport to meet him, even if it's four in the morning. This kind of service to clients is hard to beat and when it comes down to it, Sonny's motto is 'service the client, the hell with the buyer.' "

"He's aloof, demanding, all-powerful"

Within MCA itself, Werblin is said to be feared. "He's like a legend within the company," says a former MCA man, "aloof, demanding, all-powerful and not to be crossed. He's catered to." In a crap game at an MCA party attended by Werblin, this former MCA man relates that on every pass by Sonny, his dice would be run after and returned by his partners.

The composite of Sonny Werblin as a person is complex and confusing, many things to many people. Whichever side of him is seen, it doesn't distract from his abilities as agent and salesman, MCA's best.

It would be hard to calculate exactly the number of network series sales Werblin has negotiated to date. Just as MCA will not release the names of its clients, it will not say which television shows it represents as sales agent (at a fee of 10% of production costs). In recent years, however, it would be estimated that the three networks between them have carried, on the average, from 20 to 25 MCA-produced and MCA-sold shows per season. And Sonny Werblin has been the chief salesman.

In addition to these 20 to 25 MCA shows, as great or greater a number of series feature MCA talent. It all boils down to MCA getting some sort of cut from roughly 40% to 50% of all network prime time entertainment.

At least 15 MCA-produced or co-produced film series made the network bigtime last season. There were solid carry-overs from 1959-60 like *Wagon Train, Wells Fargo, Laramie, Bachelor Father, Leave It to Beaver, G. E. Theatre* and *Alfred Hitchcock Presents;* new entries like *Checkmate, Thriller, Bringing Up Buddy, Tall Man* and the ill-fated *Westinghouse Playhouse* with Nanette Fabray; such fading blooms as *Riverboat* and *The Deputy*.

This summer, two MCA entries found their way onto the networks, *Whispering Smith* and *Holiday Lodge*. In the fall, MCA will have at least 11 network shows it is producing itself, including the new *Ichabod and Me,* perhaps 20 more it will represent either as selling agent or through star.

The MCA TV operation, of course, does not end with Revue production and network sales. The film syndication division of MCA TV Ltd., with David V. Sutton as vice president in charge, has a stable of more than 30 film programs and features available for local station sale, among them old network successes like *M-Squad* and *Mike Hammer,* new hour re-runs like *Riverboat* and *Overland Trail,*

Werblin is most often described by those he does business with as "tough but honest"

first-run syndications like *Shotgun Slade, Coronado 9* and old oat fillers like *Gene Autry* and *Roy Rogers.*

MCA TV offers these shows not only in the U.S. and Canada, but many of them around the world, from Tokyo to Paris, from the British Isles to Latin America.

MCA is also in the feature film business in a big way. In February 1958 it purchased from Paramount Pictures a feature film library of 700 pictures—Paramount's entire pre-1948 backlog—in a whopping $50 million deal. Paramount gets $35 million guaranteed, $15 million contingent upon aggregate television and other rentals received by MCA.

To date MCA has sold part or all of the Paramount package in more than 100 markets, is reported to have grossed about $65 million in rental agreements, may realize better than $100 million by the time it reaches full sales. (Jules Stein, incidentally, has been a major investor in Paramount over the years and its second biggest stockholder.)

In the TV talent category, MCA is extremely wealthy. MCA stars populate most of MCA's shows. MCA personalities like Ed Sullivan, Jack Paar and Ralph Edwards are the powers in others. MCA talent also staffs much of the programming MCA has no direct connection with.

From the entertainers who are its clients, MCA collects the standard 10% commission. Or MCA may wrap up several clients in a package show and the ultimate buyer pays MCA a commission on the whole business. "If you buy a General Motors car," says one agency man on the subject, "you use General Motors parts."

The list of MCA-represented show business people active in TV down through the network years reads brilliantly. There are Art Linkletter, Robert Cummings, Ozzie, Harriet, Ricky and David Nelson, Nanette Fabray, Polly Bergen, Ernie Kovacs and wife Edie Adams, Phil Silvers, George Burns, Jack Benny, George Gobel, Alfred Hitchcock, Tennessee Ernie Ford, Ronald Reagan, Robert Sterling, Faye Emerson, Betty Furness, Donna Reed, Fred MacMurray, Marilyn Monroe (seemingly always on the verge of doing TV), Danny Kaye, Dean Martin and many, many more. In better days, even Charles Van Doren.

This massive TV power, show production, sale and distribution, talent placement—and above all, the highly controversial practice of MCA hiring its own clients for its own shows and then selling the end product, thus piling commission on top of commission, plus setting up clients in the TV film business, sometimes as fifty-fifty partners—has led to charges of unethical practices hurled against MCA by its many critics inside and outside the entertainment business.

If MCA has a TV monopoly in the legal sense, it's hard proving. Since 1957 it has been recurrently reported that the antitrust division of the Department of Justice has been investigating the activities of talent agents, with MCA chief among them.

MCA itself, with its many complexities, is said to be scrupulously honest. It maintains hawk-like scrutiny over its employees' business dealings. The company has never been in trouble with the tax collector. And Sonny Werblin, the man swinging the TV deals, is most often described by those he does business with as "tough but fair . . . always honest."

MCA maintains it has nothing to fear from the U.S. Government. Notes in its last two annual reports have stated: "An investigation of the company's activities by the U.S. Department of Justice with respect to alleged violations of the federal antitrust laws by talent agencies was begun in 1959. In the opinion of the company and its counsel, no such violations have existed or do exist."

In trouble with the government

But MCA, with or without violations, like it or not, is in trouble with the Government. MCA's Taft Schreiber, on a Los Angeles witness stand twice in the FCC's 2½-year-old hearings into television programming practices, has refused both times to answer questions of the Commission about MCA and its operations in the field of TV programming.

The situation came to a head last June when the Court of Appeals in Washington refused to consider an appeal by MCA and Schreiber against the FCC subpoena to testify. The next step in the battle is up to the Justice Department, in whose hands the case now rests. Involved legal proceedings can be expected with the business secrets of MCA fated to remain secret for a long time to come.

Court action against MCA and Schreiber under Section 409 (m) of the Communications Act, however, would constitute a criminal action. Conviction calls for a fine of from $100 to $5,000 and a prison term of not more than one year. (Schreiber was prepared to testify last March on a confidential basis but the Commission refused to accept this condition.)

MCA last June also was one of those roundly blasted in two weeks of testimony during FCC hearings into the demise of creative TV programming at Federal Court House, Foley Square, New York.

A parade of TV personalities, writers, producers and observers of various stripe included talent agents among the forces contributing to TV's "wasteland," credited them with having a "strangle-hold on programming." Revue and other TV production studios were called "sausage factories."

Said producer-packager Bill Goodson: "It's general practice" for a talent agency-packager to demand "right to sell" programs developed by independent packagers in "return for talent." (Goodson was asked to file an affidavit showing specific examples of this with an FCC study group.)

Worthington (Tony) Miner, veteran TV producer, suggested that the industry and the FCC explore the "strangle-hold" of talent agencies on programming.

David Susskind, executive vice president of Talent Associates-Paramount Ltd. (and a former MCA agent), gave marathon, four-hour testimony in which he blamed the demise of quality programs on (1) the ratings race, (2) copycat programming, (3) costs, (4) the rise of ABC-TV and its programming formula and (5) talent agencies which seek "astronomical" fees for performers with "marquee value that advertisers seem to want."

Susskind, incidentally, hired away from infant Talent Associates in 1949 as a $20,000 a year agent for MCA, primarily as an emissary to sponsors, lasted three years with the talent organization. He has said, "I was fired for insubordination." Sonny Werblin, the man who fired him, does not pursue the subject. He has said, "I have nothing

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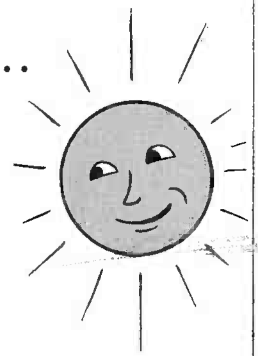

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Bob Allison
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to say about Mr. Susskind." Susskind, in turn, will not talk about Sonny Werblin.

Ernest Kinoy, president of the Writers Guild of America-East, involved MCA in his FCC testimony. On the subject of TV drama being "locked into handcuff formulas," he told of being asked by Revue Studios to write for a TV series called *The Breakdown*.

Kinoy related that the two heroes of the series were recognizable action-adventure types, dashing, drove sports cars and were fair game for beautiful women. "The difference was," he says, "that these fellows were psychiatrists. Each week's episode would deal with mental cases, including nymphomaniacs and others exhibiting extreme and bizarre hallucinatory behavior." Kinoy turned down the job. Another writer took it.

How much of this kind of television is MCA guilty of? "Probably no more than a lot of other packagers," says a network man. But he adds, "Never look to MCA for quality—it wants to make a buck."

MCA has been making its bucks on all three networks, but it has been accused of making an over-proportionate share of them on NBC-TV. MCA and NBC have been called "interchangeable initials."

The so-called "romance" with NBC over the years has brought forth many rumors and as many quips: When Werblin appeared at the dedication of NBC's Burbank Studios a number of years ago, the common gag was, "Sonny's looking over MCA's Burbank branch office."

While it wasn't so during Pat Weaver's days at NBC—when William Morris talent was said to be getting the big play and virtually the whole stable of William Morris comics and packages was entrenched on the network—there has been, since Robert Kintner took over the NBC-TV helm in 1957, a close programming relationship between MCA and NBC.

Roughly twice as many MCA produced or represented shows have appeared in NBC-TV nighttime since the 1957-58 season as have appeared on CBS and ABC. There are rumors for the reason, but only rumors. No one in a real position to know talks on the subject.

"A certain way of looking at things"

A former MCA agent describes the MCA-NBC relationship this way. "Yes, there is more cooperation between the two companies but it is no different than two companies in any allied field doing more business with each other than with any one other company. There is a certain rapport, a certain way of looking at things, that can bring two companies close to each other.

"It might be said," continues the ex-MCA man, "that MCA does a good deal of business with J. Walter Thompson, too, and here primarily because of the size of the two organizations—they are bound to meet and do business proportionate to their own stature in the TV marketplace."

One network executive (not NBC), who states that MCA does more business with CBS and ABC than is commonly known, says that, "Everyone has favorites but MCA and Sonny Werblin do not survive with any one network allegiance."

In 30 years with MCA, Werblin has learned a lot about all phases of the entertainment business, and just as much about that golden horn from which sponsor dollars flow. Says a top ten agency man, "Sonny is one of the most astute men in the television business. He has an uncanny nose for who has the money and how they are going to spend it. He is a competent negotiator, takes a businessman's approach to being a talent agent. This is rare and refreshing."

A network vice president echoes this, says, "You never know how Sonny does it, but he knows an advertiser's budget down to the penny and also knows how a specific client and agency feel about almost anything."

Acts as a second middle man

Werblin's knowledgeability, his selling involutions among sponsors, agencies and networks, can draw criticism somewhere along the line, particularly as a second middle man (with the agency) between sponsor and network.

Historically—during the boom days of network radio and the early days of television—advertising agencies put shows together. They were peeved at MCA and other entrepreneurs for moving into the area, mad at their dealing directly with sponsors and short-circuiting agencies. The peeve today has largely vanished.

"I don't find that Werblin or anyone else short-circuits us," says an agency programming head. "You owe MCA and similar organizations some sort of response when they are trying to interest you in a show. If you show indifference, they have no alternative but to go to your clients with it. I think MCA likes to deal with one source between client and network like the ad agency, but sometimes it has to go elsewhere."

The capsule summary of Sonny Werblin from those he does business with is "able, dedicated, shrewd, extremely bright, business-like; a good representative for MCA." He combines a knowledge of programming and talent, blends it with selling skill appealing to sponsors, agencies and networks. He is fair and friendly, no harder to deal with than anyone else in his line. He is also tough-minded and, an MCA hallmark, inclined to play God.

Within MCA there is another side of Sonny Werblin—one seldom seen by the TV industry he deals with.

Ex-MCA people's numbers are legion but most carry an MCA personality affliction for life—silence. Those who do comment on Sonny Werblin are either overwhelmingly in his praise or overwhelmingly damning.

A former Werblin assistant says his one-time boss is "one of the brightest, strongest and straightest guys in the business . . . honest with the strength of his convictions." He also labels Werblin as "patient" but not above "losing his temper, blowing up, especially against inefficiency and unnecessary impositions on his time."

Another ex-MCA man calls Werblin "a tough businessman but likable . . . one of the most respected men in MCA."

The dissenter in the group, a former MCA executive, takes another tack, says frankly that "talking to me on Werblin is like interviewing one of Torquemada's victims as to the colorful facts of his tormentor's checkered career." The nicest things he credits Werblin with are a "dry wit" and an "unstinted intelligence wholly devoted to ambition."

In a turn at psychoanalysis, this former MCA man feels

A director of Monmouth Park and owner of a crack New Jersey racing stable, Werblin is prominent in racing and turf society. This picture was taken last month at a festive turf charity ball.

that "Sonny has a morbid lack of trust in everyone around him and a flair for eviscerating the hired hands." He says that Werblin is "infuriated by non-acceptance" and is therefore "basically insecure and unhappy . . . a nervous wreck." He bitterly concludes that "if courtesy is the hallmark of a gentleman, Sonny ranks lower than a Barbary pirate."

This is stiff criticism. In the antique-furnished cloister of MCA's New York offices, it's hard to say what is true and what is not. Competition between executives is said to be intense and encouraged. Executives are hard-driving. Over the years, several have cracked up in the drive. Werblin has driven as hard as any of them.

Sonny Werblin joined MCA fresh out of Rutgers University in 1931. He was 21 and starting out in the MCA tradition as an office boy. His first boss was MCA co-founder Billy Goodheart, a man of great persistence who came East from Chicago in 1928 to open MCA's first New York office in the Paramount Theatre Building. MCA was strictly in the band booking business then and cracking the New York market with Guy Lombardo.

A clue to the personality of Sonny Werblin may be found in that of his first boss, a man who many feel Werblin was forced to rebel against but yet, strangely, succeeded in modeling himself after.

Goodheart, who died last year of a heart attack in Phoenix, Ariz., has been described as terrible-tempered and waspish, a great agent who swore he would retire at the age of 40 a millionaire. Goodheart did, a few years before World War II, leaving Jules Stein sole head of the firm. Chafing with inactivity, however, Goodheart returned to the business world in the early 1950s, joined NBC and eventually became vice president in charge of network sales.

Billy Goodheart was known in his MCA days as a "character." He was said to sit in a raised chair so he could look down on callers. When someone asked for two minutes of his time, he got just that—by a stopwatch. He carried pills for every ailment. He was a driver who demanded results and accepted no excuses.

One story has it that when Werblin was Goodheart's office boy, his morning duties started with making Goodheart's desk presentable. Sometimes arriving in a nasty mood, Goodheart would break pencil points, splash ink, summon Werblin and berate him for not having brains enough to take care of the desk.

Goodheart is also supposed to be responsible for Werblin's nickname. He called his helper "Sonny boy."

A man who knew both describes Werblin as "very similar" to Goodheart, "like an objectionable city editor."

Werblin's early MCA training was undoubtedly rough. But he worked hard, made agent and vice president within the five years it usually takes to make or break an MCA man. He ranged from the band business to radio, steadily making a name for himself within the organization.

Heart attack at 28

The pace was grueling, and it took its toll. In 1938, at the age of 28, Werblin suffered a serious heart attack. Goodheart forced him to take a vacation but when he returned, he was as hard at work as ever. Summoned for the draft during World War II, he was swiftly turned down.

Soon after Goodheart retired from MCA, Werblin was put in charge of the New York office, a post he has retained to this date. But no mere administrator, Werblin, with radio in the 40s and TV in the 50s, has remained an active agent-salesman. Says a friend, "Sonny's heart attack seems only to have slowed down his doctor."

Werblin still goes night and day, drives himself continuously. With talent and business contacts, he is a fast-paced man-about-town, dines at such spots as "21" and the Stork Club, does with little sleep, can get in at four or five in the morning, change clothes and be ready for work or one of his many business junkets to the Coast or around the country on a selling trip.

He drinks but does not smoke, is said to have an aversion to cigarettes. No subordinate is allowed to smoke in his office.

While tiring physically, monetarily the MCA grind has been very rewarding for Sonny Werblin. He is a wealthy man. Werblin's annual salary ranks with that of a network president—$100,000 last year (compared with Taft Schreiber's $125,000, Lew Wasserman's $175,000 and Jules Stein's $156,000). Werblin has an additional $216,810 built up for him in an MCA profit sharing fund plus 170,400 shares of MCA stock as of last April. (Registered on the New York Stock Exchange, MCA Inc. has fluctuated from a high of 71 to a low of 36⅜ this year, but at a recent market value of 64, it gives Werblin MCA paper holdings of nearly $11 million.)

Less of Werblin's personal life is known than of his somewhat hushed career at MCA.

A BA in arts and sciences

He attended James Madison High School, Brooklyn, enrolled in Rutgers University at New Brunswick, N. J., in September 1927 and graduated in June 1931 with a BA in arts and sciences after following a liberal arts program with electives in journalism.

Athletically inclined, Werblin played football and soccer at Rutgers, worked on his class yearbook, belonged to Phi Epsilon Pi and Delta Sigma Theta fraternities. (A brother graduated from Rutgers in 1936.)

Werblin is married to former singer Leah Ray and has three sons, the oldest in his middle teens. They maintain a spacious, luxury apartment on Park Avenue and 59th Street—richly furnished in the MCA tradition of oil paintings and fine antiques—and a country home at Elberon, N.J., near Monmouth Park and the racing and turf society Werblin is fond of.

As most things with Werblin, business is often the hard core of his leisure. His apartment is sometimes the gathering place for MCA clients, network and agency people who watch their MCA investment in action on a large color set. Late dinner at a supper club often follows.

Werblin also throws an annual outing for his agency and TV friends at Monmouth Park. He is a director of the race track and owner of Elbe Port stables, for which he buys some of the top horseflesh in the country.

MCA and its top TV tightrope walker are easy to take pot shots at. The cloak of silence MCA insists on wrapping about itself makes it seem sinister, mysterious. And people, being people, are suspicious.

There are those who believe that in the next several years MCA will lose much of its TV power, either through antitrust trouble with the government, a network shift away from the MCA kind of packaged TV series, or both.

Others see MCA coasting merrily along on the TV tide, boosting its earnings on television activity (as indeed it has continued to do this year with a first-half corporate gross already $7,789,376 ahead of 1960) and growing larger and larger with happy clients and contented buyers.

(MCA last month further fortified its TV strength with an agreement to acquire the stock of J&M Productions Inc., a Los Angeles TV production company. Purchase price: approximately $2.5 million. J&M, owned by Jack Benny, an MCA client, produces *Checkmate* and *The Jack Benny Show*. Both programs are scheduled for fall on CBS-TV and both are filmed at Revue.)

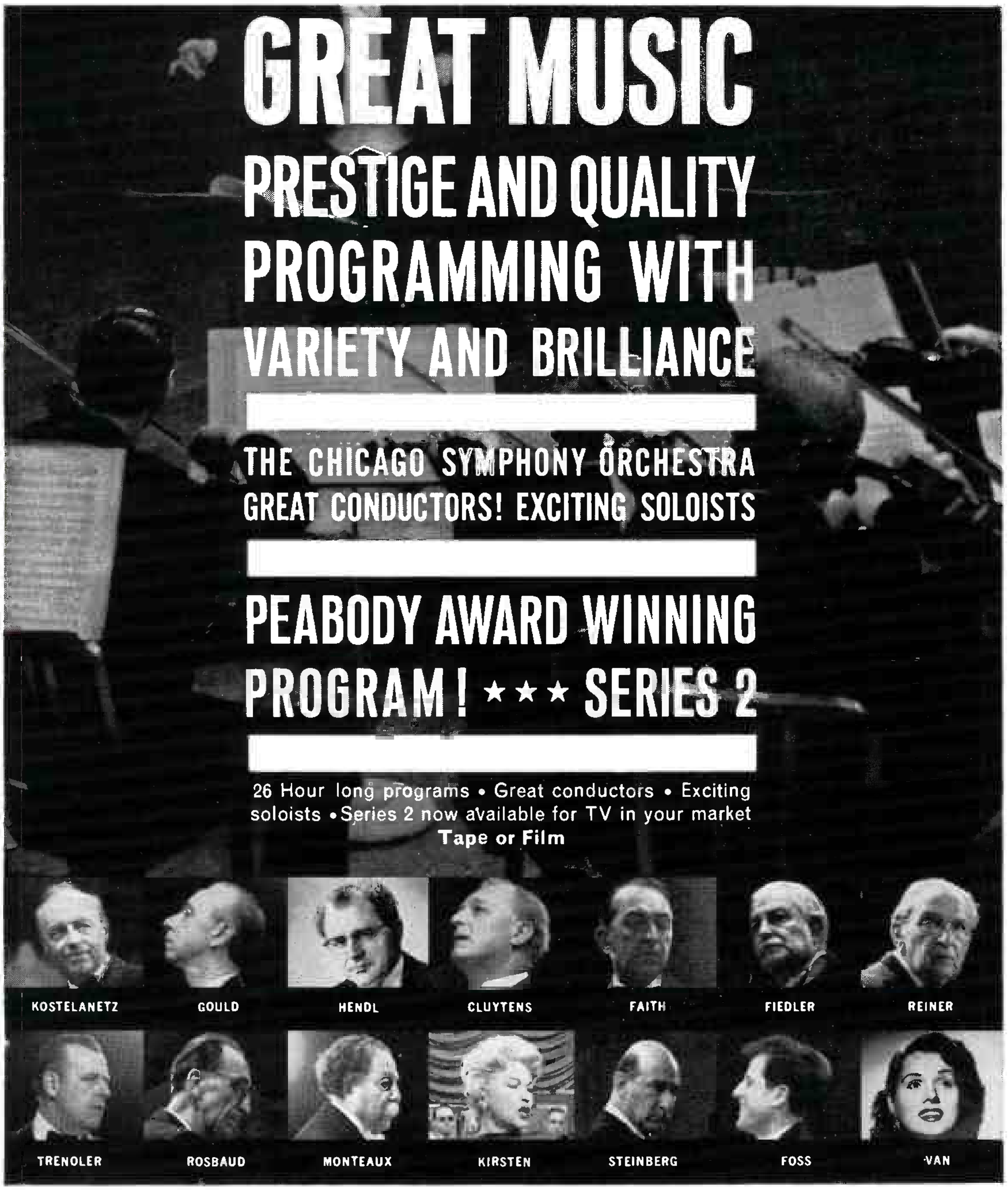
MCA has no illusions about the toughness of the talent or the TV businesses, although most people feel MCA is so powerful in both that there is little risk involved for the giant in whatever it does. MCA, however, paints a grave picture of its chosen fields in its 1959 prospectus filed with the Securities & Exchange Commission. Says the prospectus in part on the subject of competition:

"All branches of the entertainment business in which the company is engaged are highly competitive . . . The business of producing and distributing TV film series is also very speculative. TV film series of the company compete with film series of many other producers and distributors including all of the national TV networks, regional TV networks, independent TV stations and all of the major motion picture companies. . . .

"The business of representing artists is extremely speculative. A large number of firms and individuals are engaged in this business; therefore the company's business can decrease or increase in significant proportions at any time."

MCA, however, is not boom or bust. Its business record over the last dozen years, powered by its increasing TV revenues, is handsome. Its earnings per share jumped from 39 cents in 1954 to $1.55 in 1960. Just about all phases of its operation are up.

Whether the future of MCA will be as rosy as its past remains to be seen. If it boils down to manpower for success—as MCA firmly believes it does—then smart, efficient men, good gray agents like Sonny Werblin, will keep it successful. And Werblin himself, with MCA behind him, will long remain an individual power in television. END



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SOLD EXCLUSIVELY BY **WGN** SYNDICATION SALES

2501 Bradley Place • Chicago 18, Illinois

Write or call for a composite screening tape: Brad Eidmann, LAkeview 8-2311

In the case of P&G, the FTC implies there may be such a thing as too much success

Ford Show, America's Greatest Bands, Bob Crosby Show, The Charlie Farrell Show, Comedy Spotlight, Garry Moore Show and *The Jackie Gleason Show.*

Specials—including *Manhattan, Miss Universe Pageant, Hollywood—The Golden Years, Emmy Awards, How Tall is a Giant?, Oscar Night in Hollywood, JFK, Square World of Jack Paar* and *Wonderful Town.*

Quiz, Panel & Game—including *It Could Be You, Queen for a Day, Tic Tac Dough, Truth or Consequences, On Your Account, Treasure Hunt, Down You Go, Video Village, The Price Is Right* and *Meet Your Match.*

Juvenile—including *Captain Kangaroo, Mickey Mouse Club, Walt Disney Presents, Ding Dong School, Kukla, Fran and Ollie* and *King Leonardo.*

The list above includes the majority of programs that P&G has sponsored on the three major networks since 1948. Space does not permit a breakdown of contract dates, but the list is studded with short-term runs and seems to reflect this tenet: "If you've latched onto a winner, stick with it. If you've tied in with a bomb, get rid of it—fast."

Procter & Gamble is currently spending more money in spot than in network television and here, too, concentrating on minute-long commercials, the company buys "where the audience is." One of the problems at the nine agencies which handle P&G accounts is that buyers for different P&G products compete with each other for the same availabilities. On the other hand, when P&G cuts down a spot schedule for one of its brands, the other P&G agencies are informed of the availability; thus a desirable spot position can be "kept in the family." The end result of P&G's current \$50-plus-million spot investment annually is exceptional efficiency.

One former P&G agency account man points to the Lestoil-Mr. Clean marketing battle as a good example of this "remarkable efficiency." In 1960, both products were advertised on TV to the tune of more than \$7 million each. Yet, trade sources indicate that P&G's Mr. Clean is running away from Lestoil in sales. Part of Mr. Clean's success can be attributed to the product's quality, to P&G's predominant distribution setup, and to the know-how built up by P&G over 124 years. A prime factor, however, is the *way* P&G buys TV for Mr. Clean and its other products.

The former P&G agency account man noted that Lestoil usually buys spots on a 52-week, long-term basis; longevity is traded for "off-the-card" discounts. P&G, on the other hand, seeks short-term runs and is able to maneuver freely from market to market and from station to station, achieving, with constant checking, its goal of "maximum efficiency." P&G can buy short runs at favorable rates because of television's discount structure; each P&G product benefits from the vast discounts earned by the whole spread of P&G brands.

The company, by virtue of its huge annual TV investment (and its ability to lump all of its products together), is able to earn network discounts of from 25% to 35%—and, under certain circumstances, as high as 65% (special summer package on NBC)—and to obtain other benefits.

For example, a single-product advertiser with only one half-hour show reaches roughly the *same* audience three times (three commercials in one show). A multiple-product advertiser like P&G, however, with several shows, can reach *different* audiences for each of its products by putting several products in one show and, also, one product in several shows. This is exactly what P&G does with most of its products.

Further, by virtue of the number of P&G agencies with heavy TV billings, and the amount of air time utilized by P&G itself, the company is able to receive a great deal of advance information—on availabilities, impending availabilities, new programs, and so on.

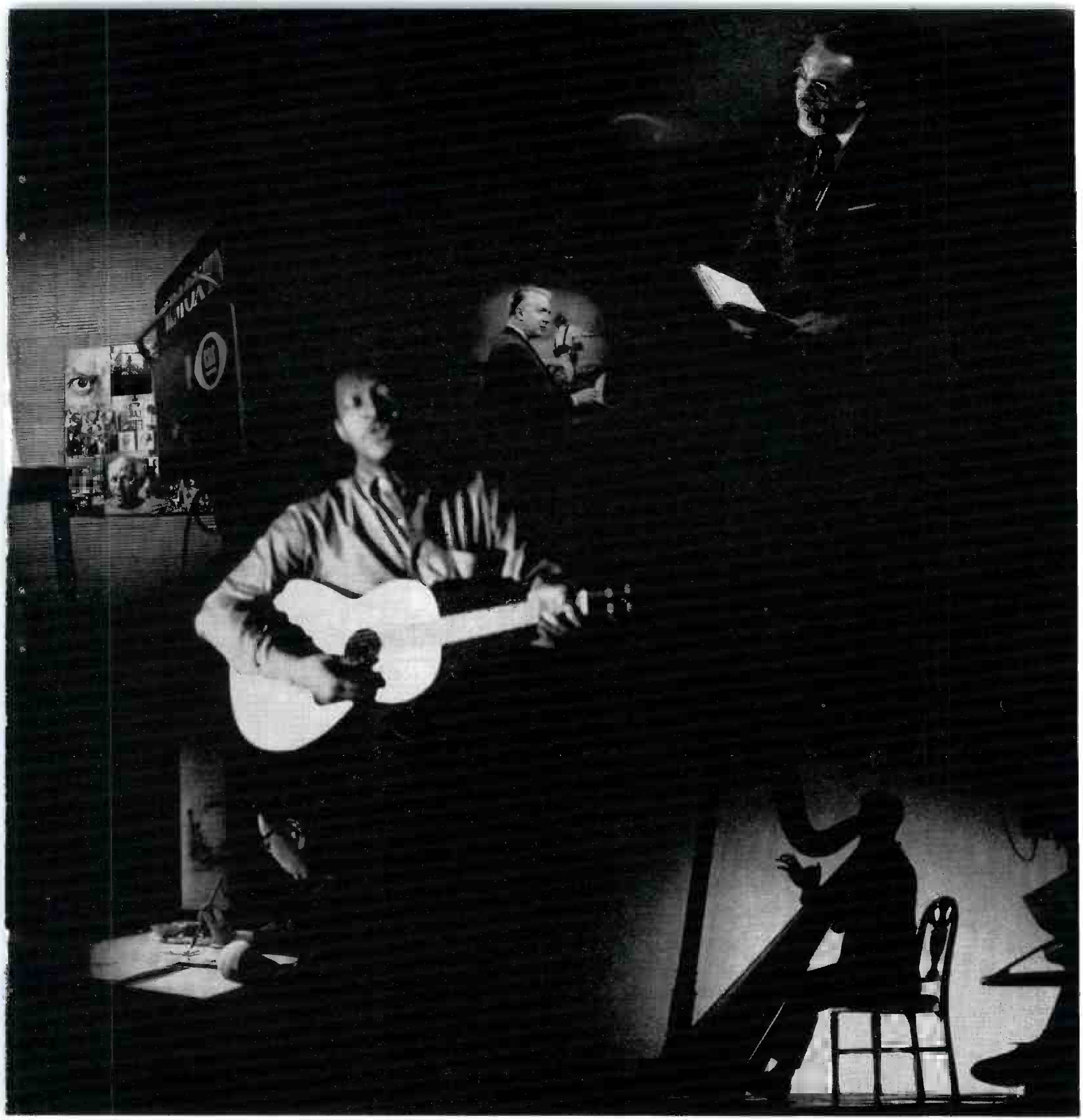
Next season's P&G lineup consists of *Car 54, Where Are You?* (NBC, Monday, 8:30-9:00, full sponsorship); *Rifleman* (ABC, Tuesday, 8:30-9:00, full sponsorship); *Cheyenne* (ABC, Tuesday, 7:30-8:30, participation); *Dick Van Dyke Show* (CBS, Tuesday, 8:00-8:30, full sponsorship); *Joey Bishop* (NBC, Wednesday, 8:30-9:00, half sponsorship); *Margie* (ABC, Thursday, 9:30-10:00, full sponsorship); *The Real McCoys* (ABC, Thursday, 8:30-9:00, full sponsorship), and *Gunsmoke* (CBS, Saturday, 10:00-11:00, one-fourth sponsorship).

The daytime lineup consists of *Truth or Consequences* (NBC, 12-12:30, Monday-Friday, one ¼-hour weekly); *It Could Be You* (NBC, 12:30-12:55, Monday-Friday, two ¼-hours weekly); *Loretta Young Theatre* (NBC, 2:30-3:00, Monday-Friday, one ¼-hour weekly); *Make Room for Daddy* (NBC, 4:00-4:30, Monday-Friday, one ¼-hour weekly); *Search for Tomorrow* (CBS, 12:30-12:45, Monday-Friday, full sponsorship); *Guiding Light* (CBS, 12:45-1:00, Monday-Friday, full sponsorship); *Edge of Night* (CBS, 4:30-5:00, Monday-Friday, four ¼-hours weekly), and *As the World Turns* (CBS, 1:30-2:00, Monday-Friday, four ¼-hours weekly).

A few million more next year

Both daytime and nighttime sponsorships will be augmented with minute buys. And in spot TV, according to station representative officials, P&G is tending to put more emphasis on early night and prime night adjacencies for its products, with less daytime. It is also reported that the company is experimenting with IDs. Overall, P&G's television expenditures for 1961 will probably surpass those of last year by several million dollars. Similarly, P&G sales are expected to rise considerably.

It's difficult to argue with success, especially to the tune of a billion and a half dollars worth of sales a year. But in the case of Procter & Gamble, the Federal Trade Commission has implied that there is such a thing as too much success. Specifically, in 1958 the FTC charged that Procter & Gamble's acquisition of the Clorox Chemical Co., on August 1, 1957, "may substantially lessen



KALEIDOSCOPIC! Dixieland jazz, Picasso, glass blowing, photojournalism, set design, modern music—"Montage" has many faces. The range of subjects covered on this weekly public affairs program is inexhaustible, as "Montage" takes its viewers on expertly-guided tours of the fascinating world of the arts...with particular attention to the local scene. Sometimes startling, always entertaining, during its three years on the air "Montage" has won two annual awards from the Ohio State University Institute for Education by Radio-Television. Too, the series has won a devoted following among St. Louis audiences, who month after month, year after year, find their favorite television programs—information and entertainment—on CBS Owned **KMOX-TV**

CHANNEL 4, ST. LOUIS

What's Fargo got that Stamford __ain't__ got?

Stamford (Connecticut) is the No. 2 metro area in the U. S., for retail-sales-per-household.* But Fargo has *higher* retail-sales-per-household, and *that's* what Fargo's got that Stamford ain't got!

And a *whale* of a lot more families of course listen to *both* WDAY Radio and WDAY-TV than live in or near Stamford.

All of which is just to say — us Red River Valley hayseeds spend just about the same money as you wheels who work in New York (or Chicago), and we spend it on pretty much the same things as you do. Except we don't have to buy those commutation tickets, of course!

Ask PGW for *all* the facts!

**According to Standard Rate & Data Service*

WDAY

5000 WATTS • 970 KILOCYCLES • NBC

and

WDAY-TV

AFFILIATED WITH NBC • CHANNEL 6

FARGO, N. D.

PETERS, GRIFFIN, WOODWARD, INC.,
Exclusive National Representatives

An aggressive approach, a rapid pace and the unspoken slogan, "Sell, sell, sell"

competition or tend to create a monopoly in the household liquid bleach industry . . ."

In its initial complaint the FTC noted that Clorox's predominant market share (more than 50%) is supported, maintained and increased by P&G's (1) predominant financial and economic strength (2) predominant advertising power and experience (3) predominant merchandising and promotional power and experience (4) predominant full line of cleansing and laundry products (5) predominant ability to concentrate its resources and merchandising methods and aggressive philosophies . . . in any selected section of the country or nationally or against any selected competitor or generally. (Earlier this year the case was referred back for more evidence to the FTC hearing examiner, who had initially recommended that P&G divest itself of Clorox Chemical Company. It is still pending.)

The marketing phenomenon that is today's Procter & Gamble had its beginning in Cincinnati in 1837. A formal agreement between William Procter, a candlemaker, and James Gamble, a soapmaker, set up a 50-50 partnership and noted that they had joined "in the art and trade of Manufacturing Soap and Candles and all things thereto belonging, and also in buying and selling all sorts of goods belonging to said trade of Soap Boiler and Candle Maker . . ."

A future in soap

It was a time of rising population and of burgeoning industry. Within 20 years the firm was selling lard oil, candles, soaps and glycerine at the then-incredible rate of $1 million a year. By mid-century, however, with the advent of home plumbing and a greater awareness of the importance of personal hygiene, it became obvious to more than one candle maker that the future lay in soap.

Procter & Gamble's factory soon produced many varieties of the sudsy stuff, ranging from one dubbed with the unlikely name of "Marchioness Olive" to another called "Mottled German Soap" *("Made of saponified red oil—not scented—does not become soft—has many counterfeits.")* Ivory Soap came along in 1879, at a time when literally hundreds of brands crowded the market. The product's emergence to first rank can be attributed to two things: a workman's error that allowed a batch of soap to become aerated and, consequently, to float, and to the judicious use of advertising by Harley Procter, son of William Procter.

For Harley Procter, the fertile, unplowed field of advertising represented a promised land. He caught the consumer advertising fever and wrote a good deal of the magazine copy himself. The prose ranged from a gentle, persuasive:

Isabel! Oh, Isabel!
How is it that you dress so well?
. . . They will not fade, and this is why—
There is not too much alkali.

to a harsh:

Are you certain that the plate you eat from and the cup you drink from have not been washed with soap made of diseased cattle?

Procter & Gamble was on the march. In the years following P&G's organization as a corporation in 1890, profits rose and expansion became the byword. A sweet, nutty-flavored salad oil was marketed in 1901; White Naptha Soap made its debut in 1904. Then in 1911, with the development of hydrogenation, the company introduced Krispo, later to be called Crisco. Crisco's first ad, in the January 1912 *Ladies' Home Journal*, was headlined: "An absolutely new product. A scientific discovery which will affect every kitchen in America."

Out of the need to go beyond the technical explanations of Crisco, and in order to show the public how it could be used in baking and frying, P&G hired halls for public demonstrations, set up test bakeries, and made magazine ads "appetizing." Recipes and free cook books were the thing. The approach was aggressive, the pace was rapid, and the unspoken slogan was "Sell, sell, sell!"

The pattern of expansion had been set and one P&G product led to another, a process that was explained years later, in 1957, by board chairman Richard Deupree. Responding to shareholders' questions about Procter & Gamble going into businesses like cake mixes, peanut butter and paper tissues, he noted: ". . . every venture we have gone into really fits into, or alongside of, a successful Procter & Gamble operation. In each case we are familiar with the basic raw materials and have much experience to contribute to the marketing and manufacturing phases."

Today Procter & Gamble markets, on a national scale, four brands of bar soap, close to a dozen packaged detergents, two toothpastes, two solid shortenings, four shampoos and multiple brands in other product categories.

Can they all be best?

How can P&G compete with itself, as it were? How can Tide, Cheer, Dash, Dreft, *et al*, all be "bestest with the mostest?"

In the first place, the corporate name of Procter & Gamble is consciously played down in most ads and commercials for the company's multiple-product categories. It just wouldn't do for a housewife to survey a shelf full of laundering products in her supermarket and say to herself, "Now let's see—there's Tide and Dreft and Dash. There's Oxydol and Cheer and Ivory Flakes and Duz, and I know they're all put out by Procter & Gamble. They're *all* supposed to wash clothes 'whiter than white' and each one is the 'best one.' Now, how can that be . . .?"

To avoid this sort of conjecture, P&G highlights a slightly different copy theme for each of its similar products. One is a miracle washday product, another is kindest to hands, another ends bluing and bleaching forever, another is best for automatic washers, and so on. Thus each appeals to a separate segment of the overall market. For example, in 1957 (the single year for which figures were recorded publicly, in the FTC record of

"The toughest guys would suddenly become Milquetoasts when they talked to P&G"

the Clorox case), P&G's packaged detergents ranked as follows in individual shares of the total market: Tide ranked first, with 23.6%; Cheer was second, with 9.8%; Oxydol ranked sixth, with 4.2%; Joy Liquid ranked seventh, with 3.9%; Ivory Snow was eighth, with 3.8%; Dreft was eleventh, with 2.5%; Duz was thirteenth, with 2.2%; Ivory Flakes was fifteenth, with 1.8%, and Blue Dot Duz ranked eighteenth, with 1.4%. The total Procter & Gamble share of the packaged detergent market came to 55% (unit basis).

Similarly, P&G had 37.3% of the entire toilet soap market, almost 50% of the solid shortening market, and so on. Thus, what appears to be "self competition" is really a way of operating that assures dominant shares of market in two ways: by brand (Tide, Comet, Crisco and Clorox, for example) and on a corporate basis.

The fates and fortunes of Procter & Gamble's vast product line are placed in the hands of nine ad agencies: Compton Advertising, New York; Benton & Bowles, New York; Dancer-Fitzgerald-Sample, New York; Leo Burnett, Chicago; Gardner Advertising, St. Louis; Young & Rubicam, New York; Tatham-Laird, Chicago; Honig-Cooper & Harrington, San Francisco, and Grey Advertising, New York.

P&G is known for its long-term association with its agencies; Compton, for example, has handled a number of the company's products since 1922, and is often referred to as P&G's "house agency." The latest estimate places P&G billings at Compton at close to 43% of the agency's total billings (about $80 million annually at present).

General characteristics of the P&G-agency setup are: (1) P&G favors medium-sized agencies with all-around-capabilities (2) the agency role is probably more accurately classified as "implementation" or "execution" than as "initiation." One former P&G agency executive succinctly described the agency-company relationships this way: "P&G picks agencies that are big enough to be reputable, but not big enough so that P&G billings will be buried. They prefer to have some degree of domination over their agencies. The way it works out is that P&G tells the agencies what to do, not *vice versa*."

A "wild" advertising department

A network official commented: "In a sense, P&G is its own best agency. They have a pretty wild advertising department out there in Cincinnati."

This "wild" advertising department is headed by general manager A. N. Halverstadt. Advertising for soap products, food products, and toilet goods are handled, respectively, by divisional advertising managers E. G. Harness, F. W. Dinsmore and Joseph Beech. Other key advertising personnel are: E. H. Lotspeich, advertising production division manager; C. C. Uhling, public relations department manager; E. L. Artzt, manager of copy; J. W. Cochran, commercial production manager, R. E. Short, programming manager; G. R. Giroux, West Coast programming manager; S. C. Potter, associate programming manager; Paul Huth, media director; C. T. Gerhart, art director of packaging and advertising, and D. A. Mitchell, merchandising division manager. It is estimated that P&G employs more than 300 people in its advertising department.

What kind of men are the P&G advertising executives? Here is CBS vice president Hylan's appraisal: "It sounds rather corny to say, but they're all gentlemen. They have the knowledge of power, but they don't use it to bully. They know what they're entitled to and they'll kill you to get it—they're not softies, not by any means—but they don't ask for another damned thing."

Unlike many other organizations that are intimately wrapped up in TV, P&G is not dominated by spectacular personalities. Although Halverstadt, as the top ad executive, has in his hands control of more billings than any other man in television, it is rare that he attracts any kind of personal publicity. It is a basic policy of P&G to prevent individuals from acquiring external prominence; indeed, very few people around the television business have so much as a speaking acquaintance with Halverstadt or any of his key assistants. In this sense P&G is the faceless managerial structure at the epitome of its development.

Procter & Gamble is admired, respected and emulated. But it also seems to be feared among its own agencies. Here are sample characterizations, as expressed by individuals formerly connected with P&G agencies:

"When the P&G brand man for a product comes into town, it's like the Second Coming. I used to watch the account people around me when I worked at ——. They'd drop whatever they were doing. Some of them would really be shook up. It was the same thing when Cincinnati was on the phone; the toughest guy in the world would suddenly become a Milquetoast when he was talking to P&G."

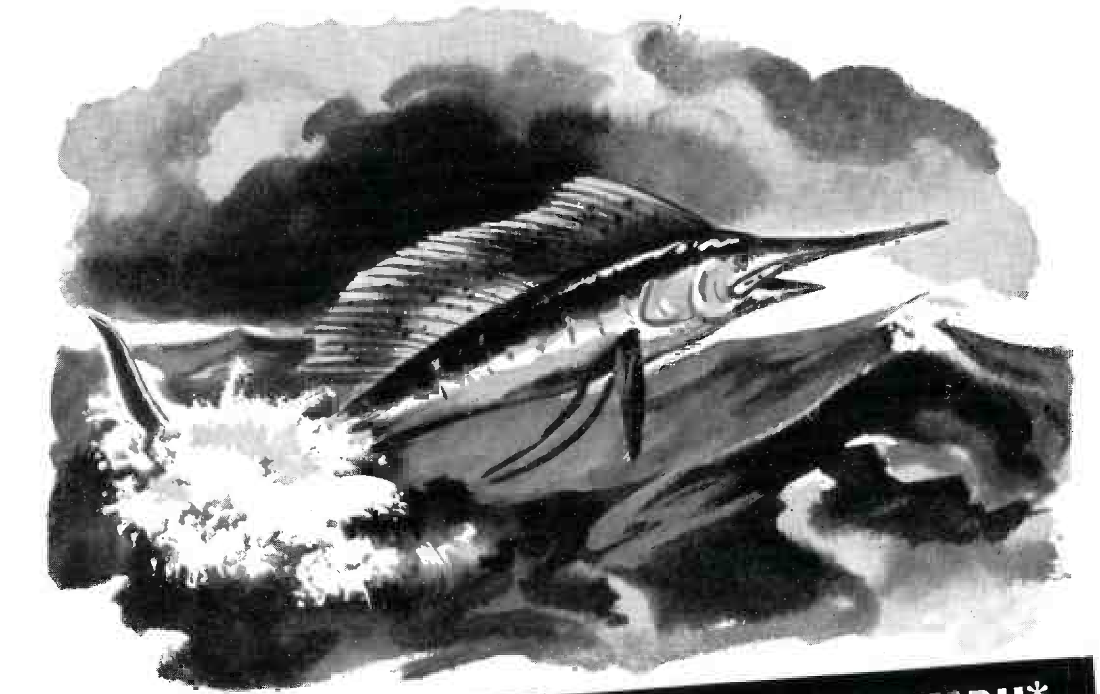
An "oppressive" atmosphere

"You get into a rut when you work on a P&G account. The atmosphere is very oppressive and everybody at the agency is on the defensive. This, most of all, characterizes the agency-company relationship: defensiveness. And naturally, this tends to stifle individual initiative and creativity."

"There's too much control of the agencies and buyers. There's too little opportunity for creativity."

Few such attitudes, if any, exist among employees of Procter & Gamble itself. Long tenure seems to be the norm, and excellent profit-sharing and guaranteed employment plans provide a high degree of security. P&G is a shining example of a well-run corporation. A testimonial to this fact comes from the American Institute of Management, which consistently has rated P&G among the "best managed U.S. corporations."

P&G incubates its own executives. Most are brought into the company directly from college, while still young enough to be molded into P&G company



YOU MAY NEVER SEE A FISH SWIM 57.5 MPH*—

BUT... WKZO-TV Gets Lightning Fast Results In Kalamazoo-Grand Rapids!

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
February 20-March 19, 1961

STATION TOTALS				
	Homes Delivered		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
9 a.m.-Noon	**48,400**	34,000	**58.7**	41.3
Noon-3 p.m.	**65,900**	53,800	**55.0**	45.0
3 p.m.-6 p.m.	**56,400**	71,900	**43.9**	56.1
Sun. thru Sat.				
6 p.m.-9 p.m.	**155,600**	96,800	**61.7**	38.3
9 p.m.-Midnight	**138,200**	66,200	**67.6**	32.4

Advertising on WKZO-TV is the fastest way to make contact with the *most* consumers in the big Kalamazoo-Grand Rapids market.

WKZO-TV delivers more homes than Station B in 77.5% of all quarter hours surveyed, Sunday through Saturday, Noon-Midnight (NSI—Feb. 20-March 19, 1961). What's more, Kalamazoo *alone* is predicted to show the greatest increase in personal income and retail sales of any city in the U. S. between now and 1965.

Get in the swim in Kalamazoo-Grand Rapids and Greater Western Michigan with WKZO-TV. *And if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac-Traverse City, to your WKZO-TV schedule.*

Sources: Sales Management Survey of Buying Power and Television Magazine.

**Swordfish, including marlins, are unrivalled for speed—fastest speed quoted is 50 knots (57.5 mph).*

AM-TV-FM

The Fetzer Stations

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

"P&G decided a long time ago 'To hell with the retailer—we can short-circuit him'"

men. For many, P&G becomes more than a job—it becomes a way of life.

The resulting P&G image among outsiders—among those who do business daily with the huge corporation—is a mixed one. One executive, who in one breath called them "awfully smart and awfully clean to do business with," characterized them in the next breath as "the priestcraft on the Ohio River."

Another agency official commented: "In their hiring policy, they don't shoot for the most brilliant guys, but for the top 10% who'll stay with it. Consequently, they have a larger collection of 'pretty good minds' than any other corporation. Mind you now—they don't have the largest collection of *best minds*, because not all minds go for an operation of that kind."

Those familiar with P&G's distribution setup—soap and detergent buyers for supermarket chains, for example—express a considerable amount of resentment toward the company. Typical are the feelings of Joseph Senitt, chief buyer for Waldbaum's (a New York supermarket chain with stores in Brooklyn, Queens and Nassau counties).

"If a smaller company were to approach us with a new item," Senitt said, "we'd judge the item on its merits and our needs. But if Procter & Gamble brings out a new item, particularly in the soap category, you *have* to take it. The pressure is very simple—knowing that it's P&G and knowing the amount of money they're putting into advertising. And there's another thing. Take Mr. Clean, for example. It's impossible for us *not* to carry the item, because P&G salesmen flood the market with consumer coupons —for 10¢ off, 5¢ off and what have you. When the customer comes in with her coupon, and if you don't have 'the Mr. Clean special' she wants to know the reason why."

One of the principal causes of resentment toward P&G in the trade, Senitt notes, is that they don't "adhere to the norm."

"When a smaller company brings out a new product, they usually help you out," he said. "They usually have some sort of inducement to help start the product off. But not P&G. So we retaliate by not breaking our necks for them."

As an example, Senitt points to P&G's Big Top Peanut Butter and Jif Peanut Spread. "When they came out with the second brand they wanted us to carry it —period. As it turned out, we stopped carrying the first brand. We could see no honest reason for them coming out with a second peanut butter—except to spread the shelf. And we couldn't see them getting away with that with food the way they did with soap."

Senitt discussed the Food Industry Alliance, a New York association representing medium-sized food chains and major cooperatives. "I don't think a meeting goes by where some complaint doesn't come up regarding P&G," he said, listing a number of P&G "trade practices" to which Food Industry Alliance members object. "There are too many pricing deals, for one thing. A pricing deal means that the stores have to load up on new stock (labeled 10¢ off, for example), clean the old stock off the shelves and hold it aside until the new stock is depleted, and change the whole IBM price card system. On something like this, most companies will allow us 10¢ off a case for handling, but not P&G."

P&G "swamps" the trade with pricing deals, according to Senitt and his associates. "The thing is," he said, "you don't sell more products because P&G has competitive deals. You sell more Tide, or Dash or what have you. In the course of a year's time a family will use only so much soap, so all P&G is doing is taking the business away from someone else."

Senitt and his associates at the other chains list many additional complaints; overall, Procter & Gamble seems to be a long way from the top of the trade's popularity list.

It's problematical whether Procter & Gamble is at all concerned with this lack of popularity. Indeed, despite the resentment, P&G products get good display and are fast movers. This seems to prove that the forceful P&G advertising is sufficient to move the products without getting the ultimate in retailer cooperation.

A former P&G media man puts it more strongly: "P&G decided a long time ago, 'To hell with the retailer. We can short-circuit him by selling directly to the consumer through our advertising.' "

In this sense the company's marketing and distribution setup has at its heart the more than 50 billion advertising impressions yearly that pre-sell the line. Next in importance are P&G direct salesmen, who number more than 1,800. The sales force is divided into four departments: (1) soaps, detergents and cleansers, (2) food products, (3) toilet goods and (4) paper products. Within these departments each direct salesman has an assigned territory. A group of such territories constitutes a P&G sales unit, a group of sales units constitutes a sales district, and a group of sales districts constitutes a sales division—of which there are six in the United States.

Pushing the line

How do P&G salesmen "push the line?" According to P&G sales manuals, a major duty of P&G salesmen is to "perfect and maintain distribution" of *all* sizes of *all* P&G brands. This means obtaining maximum shelf space, obtaining weekly information on competitors and competitive problems (for study and use by P&G), and seeing that posters and displays are put up. It means selling co-op newspaper ads to local grocers who feature the P&G line in their local advertising, seeing to it that pricing deals are handled properly, and offering the dealer merchandising assistance, personal service and information.

In all these endeavors, the salesmen are backed by field advertising crews who distribute P&G coupons and free samples door-to-door, a personnel research department which makes available "successful sales and merchandising methods," special crews who contact the grocers to help on P&G promotions, and an Appliance Trade Sales Department which works with the case goods sales department on demonstrations and service

centers for washing machines and dishwashers.

Further, P&G sends hundreds of thousands of booklets to schools and colleges each year to promote their brands. Motion pictures and printed material also are circulated. In addition, booklets on household laundering, cooking, and so on, are sent to consumers.

The number and variety of consumer promotions initiated for P&G products in the course of a single year is impossible to record here—a simple listing would require more than a score of pages. Suffice to say that P&G promotions (price deals, two-for-one, contests, premiums and so on) allow no consumer to forget, for even a short time, the major P&G brands.

Research is another vital facet of the Procter & Gamble operation and is one of the company's principal sources of strength. The primary purpose of P&G research is to develop new products and to improve existing ones. Examples of the growing importance of research to P&G can be seen in the fact that a company vice presidency for research and development was created in 1954, and that in 1957 P&G started work on its $5 million, 268-acre Miami Valley Laboratories (outside of Cincinnati), a facility that employs 350 researchers.

In addition to its product development facilities, P&G maintains an extensive market research department. Some 200 employees, mostly young women, interview as many as 400,000 housewives annually from coast to coast. The department is assisted by a nationwide force of graduate home economists who call on "important accounts in key markets."

In 1956, the story is told, a Cincinnati stockbroker phoned an elderly client to let her know that P&G had announced they were going to split. "What a shame," she said. "They've been together so long!"

Although Mr. P. and Mr. G. haven't been together for some time, their company has prospered over the years, doubling and redoubling sales and earnings almost every decade. Of this phenomenal growth one is tempted to say, "They just can't get any bigger." But they can, of course. Although P&G products are marketed in at least 130 countries, the company has only just begun to tap the potential of the world market. Before too long they will doubtless declare a full-scale marketing war on Unilever, the giant British corporation whose sales in 1960 reached a peak of $5.1 billion.

What are some other future prospects for P&G?

Today the technological distance between peanut butter and automobile tires is no greater than was the technological distance between soap flakes and shortening in the early 1900s, a distance which P&G traversed in a relatively short time. This is not to suggest that P&G is contemplating the manufacture of automobile tires, but merely that with P&G's vast financial resources, research facilities and marketing know-how, such a move is not inconceivable. It is a virtual certainty, for example, that P&G researchers are currently investigating the potential of such phenomena as ultrasonic cleaning.

Television, the medium that P&G has used to such advantage during the past 13 years, is still quite moist behind the ears. All its potentials have not yet been discovered, nor have all the ways a P&G may wish to utilize its magic.

No matter which path P&G chooses, broadcasters can be sure of one thing: the giant from Cincinnati isn't about to wash its hands of the electronic medium —not for a long time to come. END

LETTERS . . . WE GET LETTERS *from page 57*

affair, but if a trend becomes obvious (as was the case when the department was swamped with congratulatory mail following the first *Mitch Miller Sing Along*), the information is routed to those in whose domain such matters fall.

"The important part of the job," says Mrs. Cole, "is evaluating viewer reaction and getting that reaction to the right people—in programming and standards and practices, for example. It helps them keep their fingers on the viewers' pulse . . ."

Charting, Mrs. Cole explains, consists of monthly reports which include a count and breakdown of letters. The mail is charted by program—"a" for approval, "c" for criticism and "i" for inquiry. In addition there is a "critical sheet" and an "industry sheet," which is a breakdown of industry subjects dealt with in correspondence.

All mail is answered, says Mrs. Cole, if it's "answerable." In many cases, this presents something of a problem. How, for example, does one answer this letter:

"Please look at your TV picture on Channel 4, as I think there is a dirty spot which shows on screen from your TV station. Please take note. I hope I am wrong."

Or, how should this letter from a youngster be answered?

"I would be glad to accept the job of being a monkey for the Swiss Family Robinson . . ."

Ellen MacKinnon, who has been with ABC since 1942, notes that there has been a considerable decrease in the amount of "crank mail." She believes this results from the fact that "people are more intelligent today than they were ten years ago." Recently Mrs. MacKinnon's staff charted the phone calls handled by the department for a 12-month period. From May 1960 through May 1961, 12,581 calls were received. Of these, 642 (4.8%) were complaints and 290 (2.1%) were "serious enough to bring to someone's attention."

Objected to Lugosi

Among the calls were 899 complaining about the showing of an old Bela Lugosi movie, "The Raven," on WABC-TV New York (since this constituted local programming, Mrs. MacKinnon explains, the calls were not included in the total). It appears that the 899 calls were all from students at a Catholic school, and it is Mrs. MacKinnon's assumption that one or more of the Sisters suggested that the children protest the telecast because "Bela Lugosi claimed, in the movie, to have powers of the Almighty." The callers were assured that the matter would be brought to the attention of the proper authorities.

The mail operation at CBS is somewhat different from that of ABC and NBC. Since CBS is a highly divisionalized network (CBS Television Stations Division, CBS News, CBS Television), mail is routed by division. The flood of pro and con mail about *CBS Reports'* "Harvest of Shame," for example, was routed to CBS News. Because of this routing procedure, a CBS spokesman explains, the network cannot supply annual totals. These facts are noted, however: (1) the overall volume is comparable to that of the other networks (2) CBS received 1½ times more mail during the first six months of 1961 than was received during the comparable period of 1960 (3) the mail that filters through the hands of coordinators Odessa Leggat and Lucille Chiapponi (and, where executive action is indicated, of Leonard Spinrad, executive editor of public information) follows the general pattern of mail received by

NBC and ABC. The majority of letters deal with general program content; the tone of a smaller percentage is determined by events. Following a televised speech on TV violence, for example, "you get letters on violence." But in general, most who write do so to say whether they like or dislike a particular program.

Periodically, the three networks each receive large numbers of letters from the same source, letters from so-called "pressure groups." Often such correspondence comes in the form of mimeographed letters and cards, signed by different individuals. At one time, for example, "dry groups" bombarded the networks regularly (usually following conventions), urging that beer advertising be rejected "because it will soon lead to the acceptance of hard liquor advertising."

The drys are heard from

In connection with letters objecting to beer advertising, witness these two classics:

"I write you only because I am filled up to hear (sic) with angry about how much you show glasses and bottles of beer on your television. This is very bad. I have never drink and not my kids too. Please take off all that beer . . ."

"It is disgraceful that, in the course of watching otherwise fine programs, viewers are subjected to the insidious commercials for beer and wine. By portraying alcoholic beverages in such a favorable light, you are doing a great disservice to our youth and, consequently, to the entire country . . ."

A more recent example is mail (particularly from some Italian-American groups) that expressed resentment about portrayals of so many gangsters of Italian background on ABC's *The Untouchables*.

Similarly, packets of mail are received from anti-vivisectionist groups, the Legion of Decency, and so on.

In general, say spokesmen for the networks, less weight is given to a dozen postcards from a PTA in, say, Westport, Conn. (all postmarked 9:30 p.m. on a Tuesday night), than is given to five letters on the same subject from different areas. The reason? It is felt that "spontaneous" mail is more worthy of consideration than is "organization" or "pressure group" mail.

Another type of letter that comes in with some regularity is the one that suggests program ideas and formats. In all cases (at all the networks) such letters are forwarded to the legal department. Barbara Long, administrator of special services at NBC, says that her office receives an average of 4,000 "idea" letters each year. Many are accompanied by scripts; others are merely inquiries about procedure.

"Most ideas are for quiz shows," Miss Long says, "and they often include very elaborate presentations. People sometimes send in cards that are to be used in the game, long descriptions of how the game should be played, and similar things."

The majority of ideas submitted to the networks are "on a very elementary level," and show little or no understanding of the complexities of producing a network show. Next to quiz show suggestions, the most popular ideas are for programs dealing with outer space, and with social and psychological problems. Some letters are received from state hospitals suggesting that the networks produce programs that deal with their personal problems. Other ideas focus on historic locales in the United States, vacation spots, and so on. Often, letters suggesting such programs begin, "My friends and I have decided this is what we'd like to see . . ."

In the final analysis, the networks would prefer not to receive program ideas—experience has shown that little, if anything, comes from them. In the first place, the great bulk of TV programming today is packaged by outside organizations; activities of program development departments at the networks have been sharply curtailed. Second, when an idea is submitted—whether it is acceptable or not—the spectre of "obligation" always crops up.

Let's assume, for example, that John Doe were to submit a quiz idea to NBC. He would receive a courteous reply suggesting that he contact an outside producer or packager. A year or more later, if Doe were to see a new TV show (on NBC, ABC or CBS) that even vaguely resembled his original idea, he might well claim that NBC had "pirated" his idea.

At one time NBC sent "release forms" to correspondents who had submitted a program idea. That proved unwieldy, however, leading to even further complications, so the releases were discontinued.

To those at the networks who are responsible for the receipt and handling of audience mail, the people who *don't* write provide the basis for almost as much discussion as those who do write. With all the furore about lack of balance in network programming, TV violence, sponsor control, and so on, it is pointed out, it's interesting to note that the percentage of mail on these subjects from the so-called opinion makers is almost non-existent.

This is all the more surprising in view of the fact that such broadcasting figures as Chairman Minow and National Association of Broadcasters President LeRoy Collins, and many television critics, have urged viewers to express their views—via letter and card—to the three networks.

In this connection Mrs. Clifford N. Jenkins, president of the National Congress of Parents & Teachers, said in a recent news conference, "A large share of blame for degeneration in TV belongs to the people who didn't write to praise programs they liked. Madison Avenue had to rely on ratings . . ."

The PTA girds for action

Mrs. Jenkins noted that she had met with Chairman Minow and that plans were being laid for the 47,000 PTAs throughout the country to begin activities "to help raise standards of programming . . ."

If Mrs. Jenkins' plan reaches fruition and if there's a sudden rush on postcards and four-cent stamps by inspired PTAers who want to express their TV views, the patient ladies at the networks may have their hands full for a time. Then again, human nature and past experience being what they are, it's likely that the campaign will begin with a small roar and end with a loud fizzle. And the answer ladies at the networks will have to content themselves with the usual run of letters, like this one from a lad in Ghana: "If you send me many pictures of TV stars I will quickly send you back one monkey skin." END

TELESTATUS

Exclusive estimates computed by Television Magazine's research department for all markets updated each month from projections for each U.S. county

SEPTEMBER TELEVISION HOMES

TV homes in each market are based on Television Magazine's county-by-county projections of the "National Survey of Television Sets in U.S. Households" for March 1958, plus various industry interim reports. The March 1958 survey was prepared by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

Penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas, for example sections of the South, have reached a rather lower plateau. Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

In a number of markets, therefore, the TV homes count is at a temporary plateau even though the television penetration level is below the 95% ceiling established by Television Magazine. These markets will be held for an indefinite period of time.

The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

A 95% ceiling on TV penetration has been established for all markets. Many rating services show lighter penetration in metropolitan areas, but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% appears to be the most logical theoretical ceiling for the television market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The coverage area of a television market is defined by Television Magazine's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming, and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and, in some cases, the regular reports of the various rating services. The ARB data in particular has become Television Magazine's guide for estimating coverage and re-evaluating markets.

After testing various formulae, Television Magazine adopted a method which utilizes a flexible cut-off point of 25%. Normally, all the television homes in a county will be credited to a market if one-quarter of these homes view any one of the stations in the market at least one night a week. Therefore, based upon this definition, Television Magazine reports maximum coverage for each television market, based upon a 25% nighttime weekly cut-off.

In some markets, it has been impossible to evaluate the available and sometimes contradictory data. These areas are being re-studied by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions, individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no real substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV homes figures accordingly. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the bottom of each page.

SEPTEMBER, 1961
TOTAL U.S. TV HOMES..............47,850,000
TOTAL U.S. HOUSEHOLDS...........54,000,000
U.S. TV PENETRATION....................89%

Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air.

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—70	22,300
KXAB-TV (N,C,A)	
ABILENE, Tex.—80	72,400
KRBC-TV (N)	
ADA, Okla.—80	83,500
KTEN (A,C,N)	
AGANA, Guam	††
KUAM-TV (C,N,A)	
AKRON, Ohio—45	†71,800
WAKR-TV† (A)	
ALBANY, Ga.—64	141,000
WALB-TV (A,N)	
ALBANY-SCHENECTADY-TROY, N.Y.—93	**431,300
W-TEN (C); WAST (A); WRGB (N)	
(W-TEN operates satellite WCDC, Adams, Mass.)	
ALBUQUERQUE, N.M.—72	137,900
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	
ALEXANDRIA, La.—71	88,900
KALB-TV (A,C,N)	
ALEXANDRIA, Minn.—75	96,900
KCMT (N,A)	
ALTOONA, Pa.—88	277,600
WFBG-TV (A,C)	
AMARILLO, Tex.—79	112,500
KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	
AMES, Iowa—89	294,600
WOI-TV (A)	
ANCHORAGE, Alaska	††
KENI-TV (A,N); KTVA (C)	
ANDERSON, S.C.	††
WAIM-TV (A,C)	
ARDMORE, Okla.—76	28,500
KXII (N)	
ASHEVILLE, N.C.-	
GREENVILLE-SPARTANBURG, S.C.—79	403,100
WISE-TV† (C,N); WLOS-TV (A);	††
WFBC-TV (N); WSPA-TV (C)	
ATLANTA, Ga.—84	557,400
WAGA-TV (C); WLW-A (A); WSB-TV (N)	
AUGUSTA, Ga.—75	185,700
WJBF-TV (A,N); WRDW-TV (C)	
AUSTIN, Minn.—86	148,300
KMMT (A)	
AUSTIN, Tex.—78	138,200
KTBC-TV (A,C,N)	
BAKERSFIELD, Calif.—93	189,500
KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	†65,200
BALTIMORE, Md.—92	730,000
WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	
BANGOR, Me.—92	101,000
WABI-TV (A,C); WLBZ-TV (N,A)	
(Includes CATV Homes)	
BATON ROUGE, La.—74	243,800
WAFB-TV (C,A); WBRZ (N,A)	
BAY CITY-SAGINAW-FLINT, Mich.—91	411,800
WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	†62,700
BEAUMONT-PORT ARTHUR, Tex.—78	150,300
KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	
BELLINGHAM, Wash.—84	*49,700
KVOS-TV (C)	
BIG SPRING, Tex.—77	19,200
KEDY-TV (C)	
BILLINGS, Mont.—69	57,800
KOOK-TV (A,C); KGHL-TV (N)	
BINGHAMTON, N.Y.—92	345,000
WNBF-TV (A,C); WINR-TV† (A,N,C)	†43,900
BIRMINGHAM, Ala.—79	436,000
WAPI-TV (N); WBRC-TV (A,C)	
BISMARK, N.D.—73	**42,700
KXMB-TV (A,C); KFYR-TV (N,A)	
(KFYR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	
BLOOMINGTON, Ind.—91	623,000
WTTV	
(See also Indianapolis, Ind.)	
BLUEFIELD, W. Va.—81	119,300
WHIS-TV (N,A)	
BOISE, Idaho—82	66,100
KBOI-TV (C); KTVB (A,N)	
BOSTON, Mass.—93	1,715,200
WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	
BRISTOL, Va.-JOHNSON CITY, Tenn.—71	173,100
WCYB-TV (A,N); WJHL-TV (A,C)	
BRYAN, Tex.—73	42,900
KBTX-TV (A,C)	
BUFFALO, N.Y.—92	571,500
WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	
BURLINGTON, Vt.—88	*191,000
WCAX-TV (C)	
BUTTE, Mont.	•59,800
KXLF-TV (A,C,N)	
CADILLAC, Mich.—85	100,000
WWTV (A,C)	
CAPE GIRARDEAU, Mo.—82	197,800
KFVS-TV (C)	
CARLSBAD, N.M.—86	12,200
KAVE-TV (A,C)	
CARTHAGE-WATERTOWN, N.Y.—82	*67,300
WCNY-TV (A,C)	
(Includes CATV Homes)	
CASPER, Wyo.—59	33,400
KTWO-TV (A,N,C)	
CEDAR RAPIDS-WATERLOO, Iowa—90	303,600
KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	
CHAMPAIGN, Ill.—90	326,600
WCIA (C); WCHU† (N)[1]	
([1] See Springfield listing)	
CHARLESTON, S.C.—76	144,500
WCSC-TV (C), WUSN-TV (A,N)	

• Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
♦ Market being held as it has reached 95% TV penetration.

Market & Stations—% Penetration	TV Homes
CHARLESTON-HUNTINGTON, W. Va.—82 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	440,900
CHARLOTTE, N.C.—84 WBTV (C,A); WSOC-TV (N,A)	656,000
CHATTANOOGA, Tenn.—77 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	201,300
CHEBOYGAN, Mich.—74 WTOM-TV (N,A) (See also Traverse City)	24,300
CHEYENNE, Wyo.—68 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**54,900
CHICAGO, Ill.—93 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,239,400
CHICO, Calif.—83 KHSL-TV (A,C)	113,500
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLW-T (N)	796,000
CLARKSBURG, W. Va.—77 WBOY-TV (A,C,N)	79,800
CLEVELAND, Ohio—93 WEWS (A); KYW-TV (N); WJW-TV (C)	1,308,500
CLOVIS, N.M.—69 KVER-TV (C)	15,500
COLORADO SPRINGS-PUEBLO, Colo.—83 KKTV (C); KRDO-TV (A); KCSJ-TV (N)	97,800
COLUMBIA-JEFFERSON CITY, Mo.—82 KOMU-TV (A,N); KRCG-TV (A,C)	123,200
COLUMBIA, S.C.—79 WIS-TV (N); WNOK-TV† (C)	184,100 †33,400
COLUMBUS, Ga.—80 WVTM (A,N); WRBL-TV (C)	129,400
COLUMBUS, Miss.—60 WCBI-TV (C,N,A)	51,500
COLUMBUS, Ohio—93 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	556,900
COOS BAY, Ore. KCBY-TV (N)	†††
CORPUS CHRISTI, Tex.—80 KRIS-TV (N); KZTV (C,A)	96,100
DALLAS-FT. WORTH, Tex.—86 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	745,700
DANVILLE, Ill.—73 WICD-TV† (N)	†23,600
DAVENPORT, Iowa-ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	328,600
DAYTON, Ohio—94 WHIO-TV (C); WLW-D (A,N)	496,200
DAYTONA BEACH-ORLANDO, Fla.—77 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	270,100
DECATUR, Ala.—40 WMSL-TV† (C,N)	†32,500
DECATUR, Ill.—79 WTVP† (A)	†122,900
DENVER, Colo.—85 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	370,900
DES MOINES, Iowa—90 KRNT-TV (C); WHO-TV (N)	278,300
DETROIT, Mich.—92 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,612,300
DICKINSON, N.D.—62 KDIX-TV (C)	15,400
DOTHAN, Ala.—62 WTVY (A, C)	77,100
DOUGLAS, Ariz. KCDA-TV	†††
DULUTH, Minn.-SUPERIOR, Wis.—85 KDAL-TV (C); WDSM-TV (A,N)	152,900
DURHAM-RALEIGH, N.C.—76 WTVD (A,C); WRAL-TV (N)	302,700
EAU CLAIRE, Wis.—92 WEAU-TV (A,C,N)	111,600
EL DORADO, Ark.-MONROE, La.—74 KTVE (A,N); KNOE-TV (A,C)	177,400
ELKHART-SOUTH BEND, Ind.—69 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†150,700

Market & Stations—% Penetration	TV Homes
EL PASO, Tex.—81 KELP-TV (A); KROD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*106,100
ENID, Okla. (See Oklahoma City)	
ENSIGN, Kan. KTVC (C)	††
EPHRATA, Wash.—28 KBAS-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†5,000
ERIE, Pa.—95 WICU-TV (A,N); WSEE-TV† (A,C) (Includes CATV Homes)	♦173,280 †58,000
EUGENE, Ore.—85 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,300
EUREKA, Calif.—80 KIEM-TV (A,C); KVIQ-TV (A,N)	60,500
EVANSVILLE, Ind.-HENDERSON, Ky.—84 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	224,500 †126,800
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—77 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	142,500
FLINT-BAY CITY-SAGINAW, Mich.—91 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	411,800 †62,700
FLORENCE, Ala.—52 WOWL-TV† (C,N,A)	†15,300
FLORENCE, S.C.—75 WBTW (A,C,N)	164,500
FT. DODGE, Iowa—60 KQTV† (N)	†27,600
FT. MYERS, Fla.—67 WINK-TV (A,C)	13,300
FT. SMITH, Ark.—71 KFSA-TV (C,N,A)	52,000
FT. WAYNE, Ind.—81 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†184,200
FT. WORTH-DALLAS, Tex.—86 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	745,700
FRESNO, Calif.—74 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N)	†193,600
GLENDIVE, Mont.—60 KXGN-TV (C,A)	2,100
GOODLAND, Kan.—61 KWHT-TV (C)	10,800
GRAND FORKS, N.D.—75 KNOX-TV (A,N)	33,200
GRAND JUNCTION, Colo.—65 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,100
GRAND RAPIDS-KALAMAZOO, Mich. WOOD-TV (A,N); WKZO-TV (A,C)	•612,700
GREAT BEND, Kan.—75 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**103,200
GREAT FALLS, Mont.—82 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	52,100
GREEN BAY, Wis.—90 KBAY-TV (C); WFRV (N); WLUK-TV (A)	323,300
GREENSBORO—WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (N)	401,200
GREENVILLE-SPARTANBURG, S.C., ASHEVILLE, N.C.—79 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C, N)	403,100 ††

• Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
♦ Market being held as it has reached 95% TV penetration.

Market & Stations—% Penetration	TV Homes
GREENVILLE-WASHINGTON, N.C.—75 WNCT (A,C); WITN (N)	178,700
GREENWOOD, Miss.—62 WABG-TV (C)	59,700
HANNIBAL, Mo.-QUINCY, Ill.—89 KHQA (C,A); WGEM-TV (A,C)	173,000
HARLINGEN-WESLACO, Tex.—75 KGBT-TV (A,C); KRGV-TV (A,N)	*76,100
HARRISBURG, Ill.—83 WSIL-TV (A)	200,000
HARRISBURG, Pa.—72 WHP-TV† (C); WTPA† (A)	†164,000
HARRISONBURG, Va.—75 WSVA-TV (A,C,N)	45,800
HARTFORD-NEW BRITAIN, Conn.—94 WTIC-TV (C); WNBC† (N); WHCT†	671,900 †301,200
HASTINGS, Neb.—82 KHAS-TV (N)	99,700
HATTIESBURG, Miss.—65 WDAM-TV (A,N)	51,900
HELENA, Mont. KBLL-TV (C)	†††
HENDERSON, Ky.-EVANSVILLE, Ind.—84 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	224,500 †126,800
HENDERSON-LAS VEGAS, Nev.—77 KLBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	49,600
HOLYOKE-SPRINGFIELD, Mass.—87 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**†333,800
HONOLULU, Hawaii KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV. KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV).	**•149,000
HOT SPRINGS, Ark. KFOY-TV	†††
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	500,200
HUNTINGTON-CHARLESTON, W. Va.—82 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	440,900
HUNTSVILLE, Ala. WAFG-TV† (A)	††
HUTCHINSON-WICHITA, Kan.—83 KTVH (C); KAKE-TV (A); KARD-TV (N) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**302,200
IDAHO FALLS, Idaho—74 KID-TV (A,C); KIFI-TV (N);	65,000
INDIANAPOLIS, Ind.—91 WFBM-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.)	736,000
JACKSON, Miss.—68 WJTV (C); WLBT (A,N)	225,800
JACKSON, Tenn.—71 WDXI-TV (A,C)	57,100
JACKSONVILLE, Fla.—82 WJXT (C,A); WFGA-TV (N,A)	295,400
JEFFERSON CITY-COLUMBIA, Mo.—82 KRCG-TV (A,C); KOMU-TV (A,N)	123,200
JOHNSON CITY,-Tenn.-BRISTOL, Va.—71 WJHL-TV (A,C); WCYB-TV (A,N)	173,100
JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N)	558,000 ††
JOPLIN, Mo.-PITTSBURG, Kan.—83 KODE-TV (A,C); KOAM-TV (A,N)	135,000
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO-GRAND RAPIDS, Mich. WKZO-TV (A,C); WOOD-TV (A,N)	•612,700
KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	606,500
KEARNEY, Neb.—77 KHOL-TV (C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**88,500
KLAMATH FALLS, Ore.—70 KOTI-TV (A,C,N)	13,900
KNOXVILLE, Tenn.—71 WATE-TV (N); WBIR-TV (C); WTVK† (A)	213,500 †48,300
LA CROSSE, Wis.—88 WKBT (A,C,N)	121,100

Market & Stations—% Penetration	TV Homes
LAFAYETTE, La.—71 KLFY-TV (C) (Includes CATV Homes)	101,500
LAKE CHARLES, La.—72 KPLC-TV (A,N); KTAG-TV† (C)	77,100 ††
LANCASTER, Pa. WGAL-TV (C,N)	•517,800
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	379,200
LAREDO, Tex.—64 KGNS-TV (A,C,N)	10,700
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	49,600
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—84 WLYH-TV† (A)	†109,800
LEWISTON, Idaho—73 KLEW-TV (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	18,400
LEXINGTON, Ky.—47 WLEX-TV† (N); WKYT† (A,C)	†56,100
LIMA, Ohio—66 WIMA-TV† (A,C,N)	†55,600
LINCOLN, Neb.—85 KOLN-TV (A,C)	176,200
LITTLE ROCK, Ark.—72 KARK-TV (N); KTHV (C); KATV (A)	254,000
LOS ANGELES, Calif.—91 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,871,000
LOUISVILLE, Ky.—81 WAVE-TV (A,N); WHAS-TV (C)	426,000
LUBBOCK, Tex.—80 KCBD-TV (A,N); KDUB-TV (C)	109,700
LUFKIN, Tex.—69 KTRE-TV (N,C,A)	34,200
LYNCHBURG, Va.—82 WLVA-TV (A)	129,500
MACON, Ga.—76 WMAZ-TV (A,C,N)	113,600
MADISON, Wis.—90 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	234,500 †87,600
MANCHESTER, N.H.—90 WMUR-TV (A)	147,800
MANKATO, Minn. KEYC-TV	†††
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85 WLUC-TV (C,N,A)	52,400
MASON CITY, Iowa—87 KGLO-TV (C)	153,000
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—73 KBES-TV (A,C,N)	44,200
MEMPHIS, Tenn.—77 WHBQ-TV (A); WMCT (N); WREC-TV (C)	473,600
MERIDIAN, Miss.—67 WTOK-TV (A,C,N)	94,000
MESA-PHOENIX, Ariz.—85 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	237,500
MIAMI, Fla.—90 WCKT (N); WPST-TV (A); WTVJ (C) (Includes 66,800 tourist-only sets)	569,300
MIDLAND-ODESSA, Tex.—70 KMID-TV (A,N); KOSA-TV (C)	86,300
MILWAUKEE, Wis.—93 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	648,700 †168,000
MINNEAPOLIS-ST. PAUL, Minn.—90 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	748,800
MINOT, N.D.—71 KXMC-TV (A,C); KMOT-TV (A,N)	*33,900

• Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
♦ Market being held as it has reached 95% TV penetration.

Market & Stations—% Penetration	TV Homes
MISSOULA, Mont.—73 KMSO-TV (A,C)	57,300
MOBILE, Ala.—80 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	246,600
MONAHANS, Tex.—71 KVKM-TV (A)	25,900
MONROE, La.-EL DORADO, Ark.—74 KNOE-TV (A,C); KTVE (A,N)	177,400
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—72 WCOV-TV† (C); WSFA-TV (N,A)	155,600 †51,300
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†21,000
NASHVILLE, Tenn.—70 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	379,600
NEW BRITAIN-HARTFORD, Conn.—94 WTIC-TV (C); WNBC† (N); WHCT†	671,900 †301,200
NEW HAVEN, Conn.—92 WNHC-TV (A)	990,100
NEW ORLEANS, La.—84 WDSU-TV (N); WVUE (A); WWL-TV (C)	383,000
NEW YORK, N.Y.—93 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,163,700
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	302,500
NORTH PLATTE, Neb.—69 KNOP-TV (N)	20,300
OAK HILL, W. Va.—78 WOAY-TV (A,C)	90,000
OAKLAND-SAN FRANCISCO, Calif.—90 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,369,200
ODESSA-MIDLAND, Tex.—70 KOSA-TV (C); KMID-TV (A,N)	86,300
OKLAHOMA CITY, Okla.—85 KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)	317,800
OMAHA, Neb.—92 KMTV (N); WOW-TV (C); KETV (A)	319,800
ORLANDO-DAYTONA, Fla.—71 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	270,100
OTTUMWA Iowa—84 KTVO (C,N,A)	86,800
PADUCAH, Ky.—79 WPSD-TV (N)	179,500
PANAMA CITY, Fla.—77 WJHG-TV (A,N)	26,700
PARKERSBURG, W. Va.—44 WTAP† (A,C,N)	†19,300
PASCO, Wash.—52 KEPR-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†32,800
PEMBINA, N. D. KCND-TV (A)	†††
PEORIA, Ill.—78 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	**†178,300
PHILADELPHIA, Pa.—91 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,996,300
PHOENIX-MESA, Ariz.—85 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	237,500
PITTSBURG, Kan.-JOPLIN, Mo.—83 KOAM-TV (A,N); KODE-TV (A,C)	135,000
PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,180,200
PLATTSBURG, N.Y.—84 WPTZ (A,N)	*107,700
POLAND SPRING, Me.—91 WMTW-TV (A,C) (Mt. Washington, N.H.)	333,800
PONCE, P.R. WSUR-TV; WRIK-TV (C,A)	††
PORT ARTHUR-BEAUMONT, Tex.—78 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	150,300
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	236,400
PORTLAND, Ore.—86 KGW-TV (N); KOIN-TV (C); KPTV (A)	476,800
PRESQUE ISLE, Me.—83 WAGM-TV (A,C,N)	21,000
PROVIDENCE, R.I.—93 WJAR-TV (A,N); WPRO-TV (C)	679,400

Market & Stations—% Penetration	TV Homes
PUEBLO-COLORADO SPRINGS, Colo.—83 KCSJ-TV (N); KKTV (C); KRDO-TV (A)	97,800
QUINCY, Ill.-HANNIBAL, Mo.—89 WGEM-TV (A,N); KHQA-TV (C,A)	173,000
RALEIGH-DURHAM, N.C.—76 WRAL-TV (N); WTVD (A,C)	302,700
RAPID CITY, S.D.—58 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	**34,400
REDDING, Calif.—79 KVIP-TV (A,N)	74,300
RENO, Nev.—84 KOLO-TV (A,C,N)	41,300
RICHMOND, Va.—82 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	269,500
RIVERTON, Wyo.—54 KWRB TV (C,N,A)	6,800
ROANOKE, Va.—81 WDBJ-TV (C); WSLS-TV (A,N)	252,500
ROCHESTER, Minn.—87 KROC-TV (N)	78,100
ROCHESTER, N.Y.—92 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	336,900
ROCKFORD, Ill.—91 WREX-TV (A,C); WTVO† (N)	204,100 †108,000
ROCK ISLAND, Ill.-DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	328,600
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M. KSWS-TV (A,C,N)	•49,800
SACRAMENTO-STOCKTON, Calif.—88 KXTV (C); KCRA-TV (N); KOVR (A)	454,100
SAGINAW-BAY CITY-FLINT, Mich.—91 WKNX-TV† (A,C); WNEM-TV (A,N); WJRT (A)	411,800 †62,700
ST. JOSEPH, Mo.—90 KFEQ-TV (C,A)	110,700
ST. LOUIS, Mo.—92 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	860,100
ST. PAUL-MINNEAPOLIS, Minn.—90 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	748,800
ST. PETERSBURG-TAMPA, Fla.—85 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	348,700 †221,600
SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	**224,400
SALISBURY, Md.—68 WBOC-TV† (A,C)	†34,000
SALT LAKE CITY, Utah—88 KSL-TV (C); KCPX (A); KUTV (N); KLOR-TV (Provo, Utah)	261,800
SAN ANGELO, Tex.—82 KCTV (A,C,N)	32,000
SAN ANTONIO, Tex.—83 KUAL-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	323,600 ††
SAN DIEGO, Calif.—93 KFMB-TV (C); KOGO-TV (N)	*303,200
SAN FRANCISCO-OAKLAND, Calif.—90 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,369,200
SAN JOSE, Calif.—84 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	260,000
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82 KEY-T (A,C,N)	63,700

• Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
♦ Market being held as it has reached 95% TV penetration.

Market & Stations—% Penetration	TV Homes
SAVANNAH, Ga.—74 WSAV-TV (N,A); WTOC-TV (C,A)	104,100
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**431,300
SCRANTON—WILKES-BARRE, Pa.—87 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†280,400
SEATTLE-TACOMA, Wash.—90 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	*587,200
SEDALIA, Mo.—88 KMOS-TV (A)	27,300
SELMA, Ala. WSLA-TV	†††
SHREVEPORT, La.—78 KSLA (A,C); KTBS-TV (A,N)	286,300
SIOUX CITY, Iowa—87 KTIV (A,N); KVTV (A,C)	182,400
SIOUX FALLS, S.D.—79 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**230,100
SOUTH BEND-ELKHART, Ind.—69 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†150,700
SPARTANBURG-GREENVILLE, S.C.-	
ASHEVILLE, N.C.—79 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	403,100 ††
SPOKANE, Wash.—80 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	278,700
SPRINGFIELD, Ill.—77 WICS† (N) (Operates satellite WCHU, Champaign, Ill.)	**†141,700
SPRINGFIELD-HOLYOKE, Mass.—87 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	**†333,800
SPRINGFIELD, Mo.—81 KTTS-TV (C); KYTV (A,N)	112,700
STEUBENVILLE, Ohio—88 WSTV-TV (A,C)	341,200
STOCKTON-SACRAMENTO, Calif.—88 KOVR (A); KCRA (N); KXTV (C)	454,100
SUPERIOR, Wis.-DULUTH, Minn.—85 WDSM-TV (N,A); KDAL-TV (C)	152,900
SWEETWATER, Tex.—83 KPAR-TV (C)	48,600
SYRACUSE, N.Y.—92 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**470,000
TACOMA-SEATTLE, Wash.—90 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*587,200
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—65 WCTV (C)	135,100
TAMPA-ST. PETERSBURG, Fla.—85 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	348,700 †221,600
TEMPLE-WACO, Tex.—79 KCEN-TV (N); KWTZ-TV (A,C)	127,400
TERRE HAUTE, Ind.—92 WTHI-TV (A,C)	198,000
TEXARKANA, Tex.—73 KTAL-TV (A,C)	89,000
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93 WSPD-TV (A,N); WTOL-TV (C,N)	424,600
TOPEKA, Kan.—81 WIBW-TV (C,A,N)	118,800
TRAVERSE CITY, Mich.—86 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	***46,200
TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**431,300
TUCSON, Ariz.—86 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	111,400
TULSA, Okla.—82 KOTV (C); KVOO-TV (N); KTUL-TV (A)	327,700
TUPELO, Miss.—61 WTWV (N)	46,900
TWIN FALLS, Idaho—77 KLIX-TV (A,C,N)	26,100
TYLER, Tex.—73 KLTV (A,C,N)	107,400
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	149,900
VALLEY CITY, N.D.—78 KXJB-TV (C) (See also Fargo, N.D.)	136,000
WACO-TEMPLE, Tex.—79 KWTX-TV (A,C); KCEN-TV (N)	127,400
WASHINGTON, D.C.—88 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	871,200
WASHINGTON-GREENVILLE, N.C.—75 WITN (N); WNCT (A,C)	178,700
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—90 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	303,600
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	120,700
WESLACO-HARLINGEN, Tex.—75 KRGV-TV (N,A); KGBT-TV (A,C)	*76,100
WEST PALM BEACH, Fla.—79 WEAT TV (A); WPTV (N)	86,400
WESTON, W. Va. WJPB-TV (A)	†††
WHEELING, W. Va.—86 WTRF-TV (A,N)	241,000
WICHITA-HUTCHINSON, Kan.—83 KAKE-TV (A); KARD-TV (N); KTVH (C) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**302,200
WICHITA FALLS, Tex.—83 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	138,600
WILKES-BARRE—SCRANTON, Pa.—87 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†280,400
WILLISTON, N.D.—56 KUMV-TV (N,A)	18,700
WILMINGTON, N.C.—72 WECT (A,N,C)	98,500
WINSTON-SALEM—GREENSBORO, N.C.—86 WSJS-TV (N); WFMY-TV (A,C)	401,200
WORCESTER, Mass. WWOR† (N)	††
YAKIMA, Wash.—83 KIMA-TV† (A,C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.)	***†45,500
YORK, Pa.—55 WSBA-TV† (A)	†40,100
YOUNGSTOWN, Ohio—74 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†171,900
YUMA, Ariz.—81 KIVA (C,N,A)	28,500
ZANESVILLE, Ohio—77 WHIZ-TV† (A,C,N)	†19,200

● Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does no include circulation of satellite.
♦ Market being held as it has reached 95% TV penetration.

TV MARKETS

1 - channel markets	132
2 - channel markets	69
3 - channel markets	54
4 - (or more) - channel markets	17
Total U.S. Markets	272
Commercial stations U.S. & possessions	540

EDITORIAL

Responsibility belongs at home

LATE this month, at Federal Communications Commission hearings in New York, a number of television advertisers are scheduled to be questioned about their influence over programming. Unless history is to be disbelieved, some of the questions will be loaded and some of the answers will be defensive. No doubt the FCC interrogators can make more of the kind of headlines that have appeared from time to time over the past year or so.

Yet the government cannot be wholly blamed for summoning television's customers to explain television, for television itself has ceded to its customers a degree of authority that the buyers of advertising in no other communications medium now enjoy. By "television" here is meant television broadcasters, the networks and the stations. It is they who are held accountable by the television audience for what goes on the air. That accountability cannot be shared with others—no matter how much some broadcasters might wish it could.

Television's attitudes toward advertisers were inherited from radio. Long before a television system existed radio had installed the advertiser in a position of unique influence and had adopted the term "sponsor" to describe him. No better choice of name could have been made. The dictionary defines a sponsor as one who assumes responsibility over another.

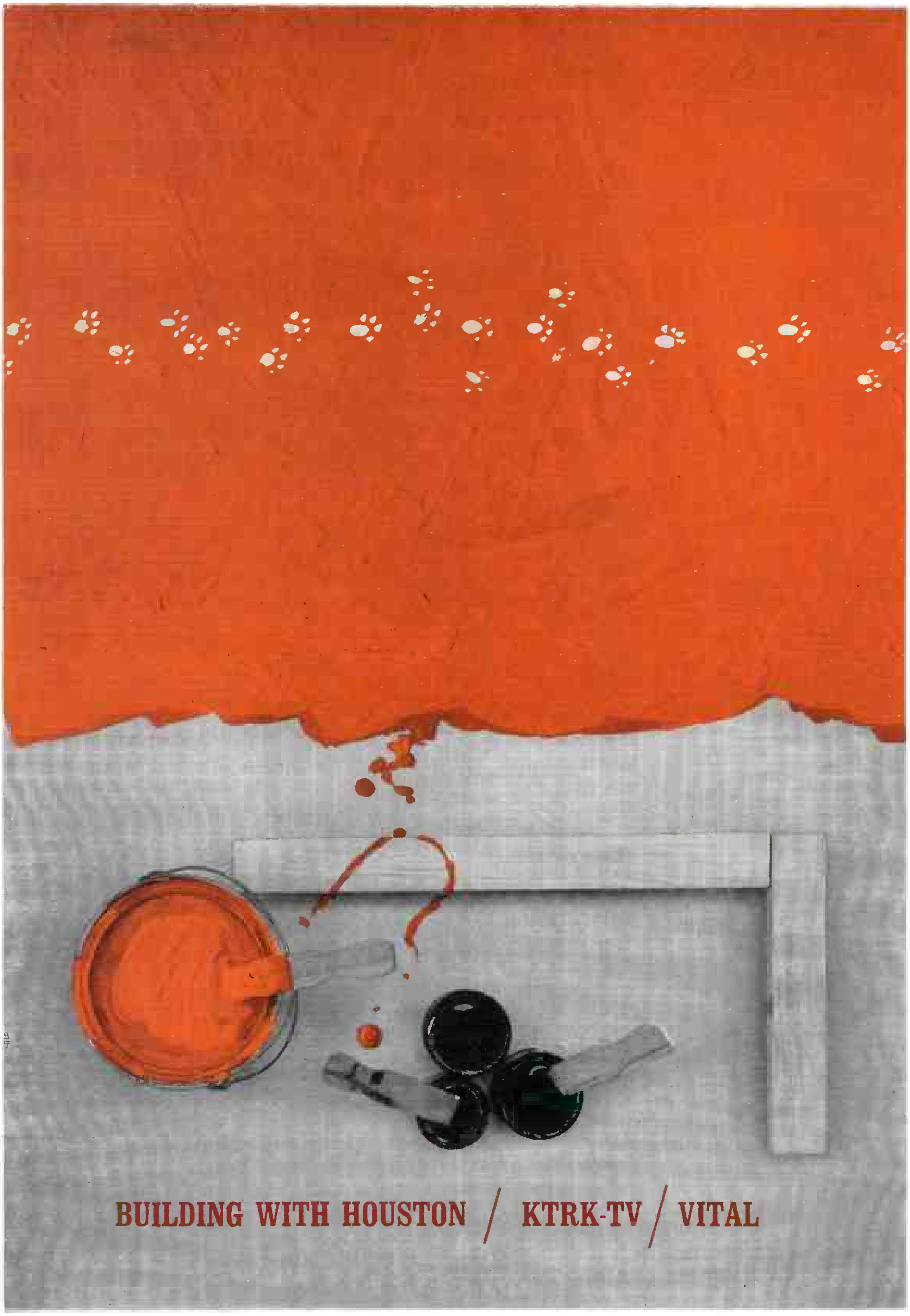
In radio the act of granting sponsorship meant the passing of responsibility from the broadcaster to the advertiser. In its formative years television automatically borrowed the practice, the name and the meaning. The wonder is that more advertisers did not take full advantage of the authority they had been given. The reason they did not was that most of them, like Procter & Gamble, the biggest of them all (whose advertising techniques are described elsewhere in this issue), were too preoccupied with the intricacies of their advertising functions to take on the difficult job of television program supervision as well.

It took the television quiz investigations of 1959 to reveal the basic imperfections in the sponsorship system. The quiz hearings before a House subcommittee dramatically showed that no one had conscientiously assumed the responsibilty of keeping quizzes honest. The stations carrying the programs were in no position to exert personal supervision over them. The networks had ceded their authority to sponsors. The sponsors had delegated to producers the direct supervision of the shows. In this vacuum of responsibility those producers who were both unwatched and unscrupulous rigged the quizzes in pursuit of maximum theatrical effect.

Quiz rigging was a dramatic manifestation of a process of escape from responsibility that, in less dramatic ways, was prevalent in many types of television programming. It is understandable that the condition should exist. The sheer volume of money and manpower involved in the presentation of a network schedule established unprecedented problems of centralized editorial control. It also established an unprecedented need for satisfactory solutions of those problems. A diffusion of responsibility, as exemplified in the "sponsor" system, is no solution at all.

No television advertiser should be asked to do more than manage his advertising, which, as P&G has proved, is a job of infinite complexity. It is not the advertiser's function to create new television forms or improve old ones; that is the unavoidable responsibility of the television broadcaster.

This fact has been more widely recognized since the quiz disclosures. Networks have assumed a larger measure of responsibility over all the components of their schedules and complete responsibility over some. If they and their affiliates cannot find ways to assume complete responsibility over their entire broadcast schedules, they will continue to invite the kind of thing that is apt to happen to them this month at the FCC hearings in New York. If the FCC turns up unattractive situations in television sponsorship, the broadcaster will get the blame. For whatever good or bad happens in television is his responsibility. He is the one who puts it on the air.

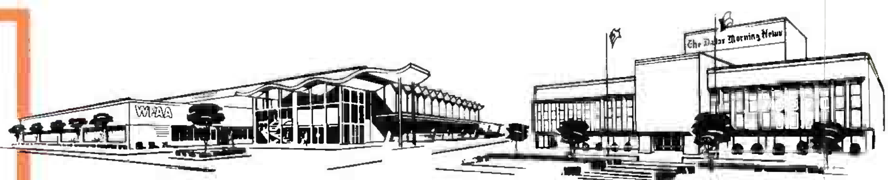

BUILDING WITH HOUSTON / KTRK-TV / VITAL

A quality image is the reflection of many business facets. And, at WFAA-TV there is the constant search for the new, the unusual, the stature-building ingredients which will help to implement that image. An example is the recently initiated and widely acclaimed: "Let Me Speak to the Manager." Answers to viewers' questions are openly and honestly aired during this Sunday evening 30 minute program. And they range all the way from violence on TV to distasteful commercials. Sorry, but it is not available for sponsorship. But WFAA-TV does have many fine avails, and your local PETRYMAN is kept abreast daily. Call him TODAY!

WFAA-TV

channel 8

Represented by Edward Petry & Co., Inc. The Original Station Representative



AT "Communications Center" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS