

January // 1962, Vol. XIX, No. 1, Fifty Cents

TELEVISION

The pros and cons of pre-emptible spot; Espionage in advertising, and how to reckon with it; Jack Paar, TV's troublesome gold mine



62

QUALITY TELEVISION REQUIRES SIX ZOOMAR LENSES TO SERVE THE WTIC-TV AUDIENCE IN RICH, RICH SOUTHERN NEW ENGLAND



Six ZOOMAR LENSES, two SUPER UNIVERSALS and four SUPER STUDIOS, form a vital link in the modern equipment in use daily at Broadcast House, dynamic new home of WTIC-TV.

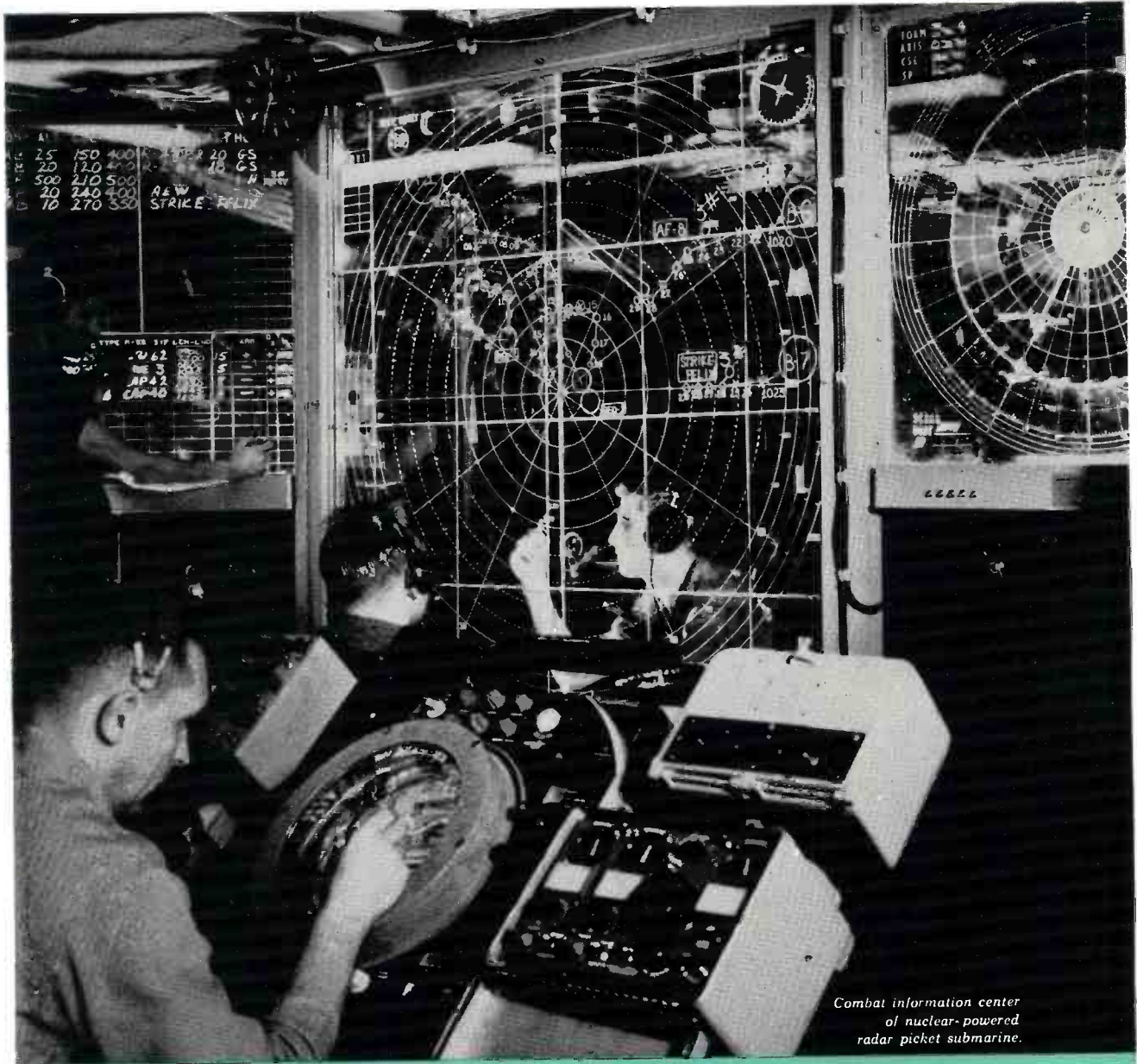
Top rated local shows and programs of significant service are produced at Broadcast House by highly knowledgeable people, employing the best equipment obtainable. WTIC-TV's six ZOOMARS provide flexibility and picture quality which meet the most rigid standards. Such standards are requisite to WTIC-TV which, each week, produces 48 local programs... programs which make WTIC-TV an integral factor in the southern New England community.

The people of southern New England are most discerning and demanding of the best.

Six ZOOMAR LENSES help WTIC-TV to achieve the best.

WTIC TV

Broadcast House, 3 Constitution Plaza, Hartford 15, Connecticut
Represented by Harrington, Righter & Parsons, Inc.



Combat information center of nuclear-powered radar picket submarine.

TV penetrates the unknown

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

WVUE New Orleans
 WNEW-TV New York
 WTAR-TV Norfolk-Newport News
 KWTW Oklahoma City
 KMTV Omaha
 KPTY Portland, Ore.
 WJAR-TV Providence
 WTVD Raleigh-Durham
 WRDC-TV Rochester
 KCRA-TV Sacramento
 WOAI-TV San Antonio
 KFMB-TV San Diego
 WNEP-TV Scranton-Wilkes Barre
 KREM-TV Spokane
 KVOD-TV Tulsa


Go undersea with a nuclear submarine crew . . . see, hear, almost *participate* in the experience! Only TV's sight, sound and motion can put you on the spot—make the unknown suddenly meaningful. These stations are proud to be part of Television's contribution to the amazing age we live in.

Television Division
Edward Petry & Co., Inc.

The Original Station
 Representative

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

PHILHARMONIA HALL



JASCHA
YEHUDI

"Virtuoso Extraordinaire!"

8:30 SATURDAY NIGHT
STANDING ROOM ONLY

Hampton

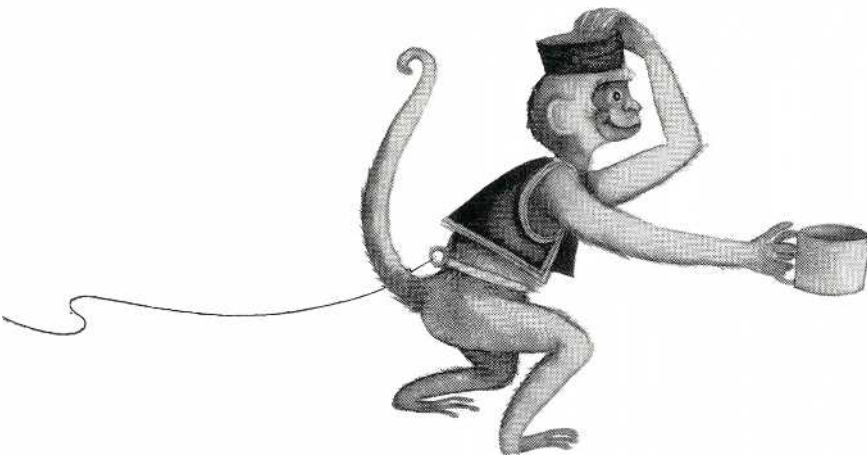


Talent makes the difference! Either you have it or you don't. And the CBS Owned television stations have it! It's an abundance of talent which helps to make each of these five stations outstanding in its market. Each broadcasts a full complement of talent-packed CBS Television Network programs, plus a distinguished array of shows locally-produced by the station's own talented, award-winning performers and technicians. Result? Throughout the broadcast day, you'll find these five stations giving unparalleled performances, winning "bravos" from television audiences and advertisers alike.

Call your CTS National Sales representative. He has the time, experience and talent to help you give a stellar performance in five of the nation's most important markets.

Representing CBS Owned WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia, KMOX-TV St. Louis.

**©CBS
Television
Stations
National
Sales**



TELEVISION

A LOOK BEHIND, A LOOK AHEAD *Television has gone through a critical time in the past months, and faces still more trials in those ahead. But while important campaigns were being waged off the screen, even more important ones were taking place on it. This issue recaps the programming developments of 1961 and assembles the outlook for 1962* **33**

FOCUS ON PROGRAMS *A special feature sets down all the important elements of national network television as they stand at the first of the year and as they'll happen in January. A convenient 6-page gatefold perforated to be removed from the issue for handy reference* **41**

WHERE TWO STAND ON TELEVISION *The CBS and NBC answers to Newton Minow came during December in important addresses by Frank Stanton and Robert Sarnoff. Their texts are condensed in this issue, beginning on* **48**

THE PRE-EMPTIBLE SPOT *A new form of media buying has taken firm root in television over the past months, now holds a place in the rate cards of one-third of the stations on the air. No. 19 in TELEVISION MAGAZINE's Media Strategy Series analyzes the pros and cons of pre-emptible spots, accompanied by critiques from four leading agency media experts* **50**

ALL THE SPIES AREN'T ON THE AIR *Elaborate business espionage has become a hard fact of life in the U.S. industrial complex. A casual, amateur version has come to television—less elaborate but just as hard on its victims. A special report pinpoints the principal areas of security leaks in TV advertising and some simple rules for avoiding them* **52**

CLOSEUP: JACK PAAR *For over four years he's kept a large section of America sleepless, and a large section of NBC-affiliated TV stations rolling in late-night revenue. In the process he's infuriated many, perplexed almost everybody and managed to create a brand of excitement unduplicated in show business. His scheduled departure leaves NBC hard put for an encore. What he's meant to television is explored in a searching business analysis* **56**

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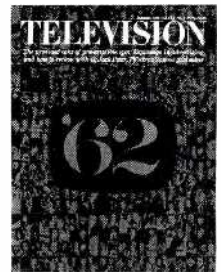
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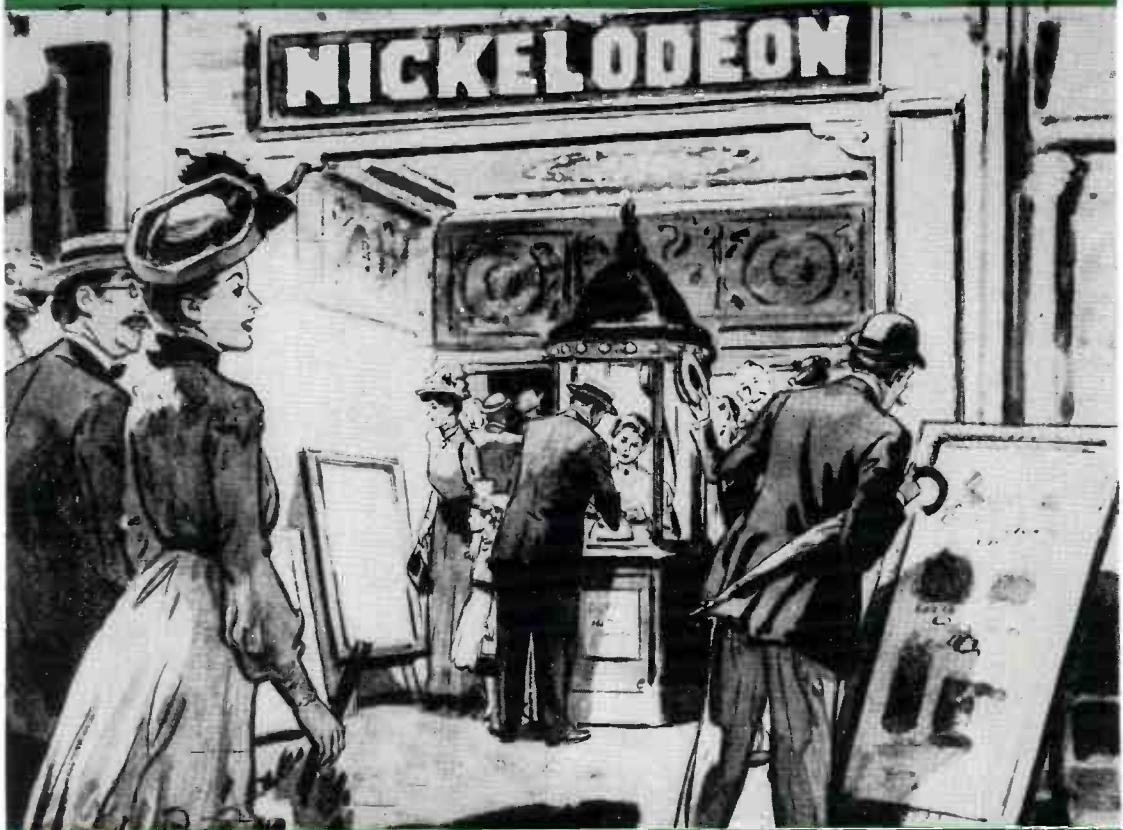
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Cover: The stars of current television programming form the background for this month's cover, with the large '62 in the foreground reminding that 1961 has run its course and another year now gets its chance. A New Year's analysis of what's gone before and what comes next in TV programs begins on page 33.



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REMEMBER WHEN?



Half a century ago, before the advent of television, entertainment and cultural opportunities were limited in scope and available only to a comparative few. Today, in sharp contrast, WGAL-TV regularly presents worthwhile educational, cultural, and religious programs; accurate and informative news and sports coverage; as well as the finest in entertainment, all of which enriches the lives of many thousands of men, women, and children in the WGAL-TV viewing audience.

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

Landed Gentry

Some families are much better sales prospects than others.

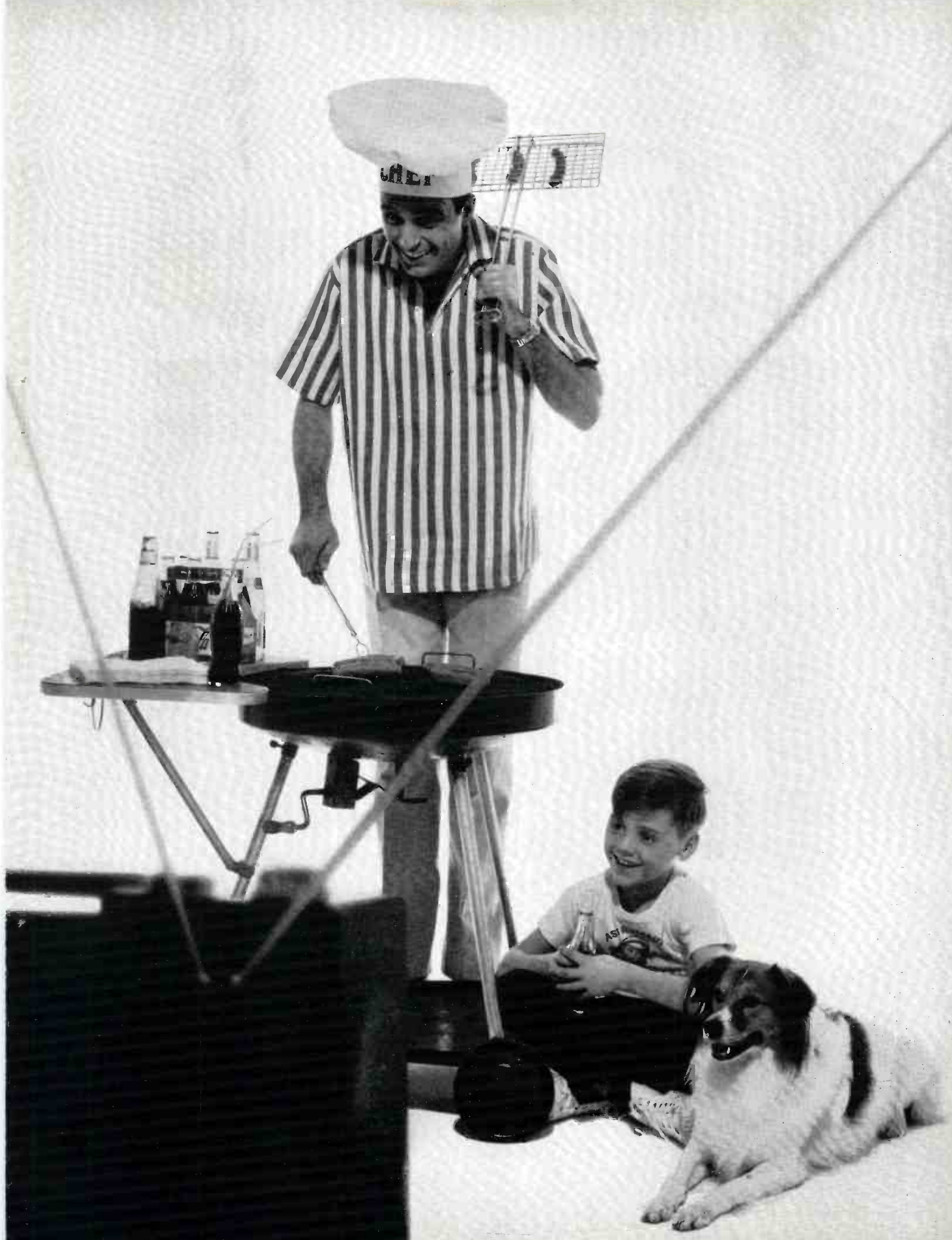
So says ARB in a startling, first-of-its-kind product study conducted in 1000 Los Angeles homes. One-third of the buying public, ARB found, purchases two-thirds or more of most food and drug products (78.0% of all soft drinks and 72.6% of all aluminum foil, to mention just two examples).

Furthermore, ARB reports that KNXT, the Los Angeles station which year after year ranks first in total audiences, ranks first with these free spenders. In a single week (in adult time), KNXT reaches 95% of "heavy purchasers" of soft drinks... 94% of "heavy purchasers" of aluminum foil. The competing stations? Their coverage of these customers ranges down to as low as 25%!

(And audiences trust KNXT. When the Institute for Motivational Research asked Southern Californians to name the station "most likely" to broadcast commercials for an honest, reliable firm, more than half named KNXT!)

KNXT can help you "land" your prime prospects... a market as big as all outdoors! Get the facts from CBS Television Stations National Sales or...

CBS Owned **KNXT**
Television 2, Los Angeles



“Charlotte’s WSOC-TV... outstanding children’s programming and product support” – Gordon Winters



“In consumer preference Jack's Cookies have rocketed from 1.9% to 29.1% since 1959. We think WSOC-TV's outstanding children's programming and product support have been valuable factors in this tremendous growth.”

GORDON J. WINTERS
Jack's Cookie Corp.
Charlotte, N. C.

Jack's is a smart cookie. You, too, can improve your position in this 19th largest tv market of America. Let us tell you about the South's best kid's show—Radio TV Mirror award winner—and other features that give WSOC-TV the biggest, buyingest children's audiences in the Carolinas. To reach folk young or old, your best buy in Charlotte is WSOC-TV—one of the nation's great area stations.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

FOCUS ON BUSINESS

A winner in the 1961 media wars, TV readies for '62

Television in 1961, bombarded by programming criticism from quarters expected and unexpected, still had the sweet smell of financial success. It came out of the 1961 media wars and a somewhat depressed national economy a winner. It goes into 1962 and a rising economy leading from strength. Total gross TV billings for the year past are estimated at \$1,361,166,044, a 5.8% gain on 1960, a clear lead on the advertising competition.

Network TV gross time billings for 1961 are estimated by TvB/LNA-BAR to hit nearly \$745.5 million, up about 9.2% over 1960. (The 1960 vs. 1959 gain was comparable, about 9.4%.)

The billings year hit its soft point in spot television. The spot gross is estimated by TvB-Rorabaugh at \$615,676,000, up only 2.1% over 1960 (vs. a 7.3% rise 1960 over 1959). Clearly, while network advances continue to come in large measure from participation selling, it is at the expense of spot TV, a somber reflection for stations and reps.

But happily for the medium as a whole, its national competition suffered in 1961 on depressed ad volume.

Newspapers and magazines down

Early McCann-Erickson estimates put national newspaper ad volume down 3%, magazines down 2%. The other measured media also reflected losses—while the estimated total investment by national advertisers edged up about 1% over 1960. The extra dollars and more of the old ones were in part going into television. (Increasing expenditures in daytime television as well as higher time charges and more costly productions served to substantiate the increasing volume level.)

Total advertising volume in 1961, when the final figures are in, is expected to hit \$11,950,000,000, up slightly over the \$11,931,700,000 spent in 1960. In

1961, as in previous years, increases in basic advertising costs have contributed to the overall gain.

Speculation over the ad volume for 1962, supported by the second half 1961 recovery and forward movement of business conditions, may well see the national total pass the \$12.5 billion mark.

Increases in the basic cost of advertising (including television advertising) will likely continue, but with the upswing in business, there should be a corresponding expansion in ad budgets.

The signposts in the general business recovery have been clearly lettered. Since mid-1961 manufacturers' shipments have been on the rise trying to catch up with incoming orders. Late in the year new orders for durable goods—both from government and private industry—pushed to a record recovery, the best in the last five years.

Personal income also seems to have regained a vigorous rate of increase. Last October marked the first real increase in retail volume in 1961—the signal for a

THE KIND OF YEAR IT WAS IN BILLINGS

NETWORK:

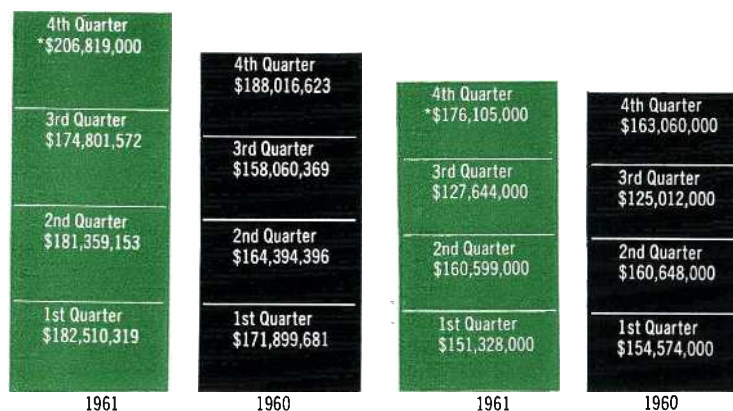
Gross time charges by quarter, 1961 against 1960, UP 9.2%

TOTAL 1961: \$745,490,044*
TOTAL 1960: \$682,371,069

SPOT:

Gross time charges by quarter, 1961 against 1960, UP 2.1%

TOTAL 1961: \$615,676,000*
TOTAL 1960: \$603,294,000



Source: TvB/LNA-BAR TvB/Rorabaugh

* Estimated

BUSINESS *continued*

strong holiday trade and good 1962 retail sales. (Factory pay last November set a weekly average per worker record of \$95.82, largely helped along by the upsurge in the automobile industry.)

Detroit had a poor 1961-model year on the basis of low new-car demand. Its 1961-model sales will hit just under six million units, but 1962-model buying has gotten off to an extremely healthy start, giving the industry the hope of a seven million passenger car year ahead. And production of seven million cars should mean black ink for all the manufacturers.

Steel strike in the picture

Another key economic factor, steel output, has been no more than steady in late 1961. The fast auto selling pace will require more steel production but 1962 may be a strike year, a trouble spot in an otherwise bright-looking picture.

In general, however, 1962 starts off well for business and for advertising, with television sure to lay in its share of the gains.

One thing that made TV men very happy in 1961 was the surge in network daytime billings, always the medium's backward child. Daytime is expected to finish 1961 with gross billings of \$250 million, a hike of about 20% over 1960.

Swelling the daytime coffers of the three networks was the entrance of a number of new accounts and the increased expenditures of some traditional daytime advertisers, among them Alberto-Culver, Nestle, R. T. French, Best Foods and J. B. Williams.

If competition between ABC, CBS and NBC for daytime business was rough in 1961, it promises to be rougher this year, with ABC trailing but determined to get more of the daytime pie, perhaps by opening up its early morning hours.

Backtracking on 1961 billings, the network TV status sheet through the first three quarters of the year showed three-network gross time billings of \$538,671,044, an increase of 9% over the \$494,354,446 reported in 1960, according to TvB.

Individually through the first nine months of 1961: ABC-TV billed \$138,676,320, a rise of 23% over the same period 1960. CBS-TV billed \$198,961,943, a loss of 2.6%. NBC-TV billed \$201,032,781, a gain of 13.4% and a clear lead over rival CBS, the network NBC was trailing at the same period last year by \$27 million.

The consolidated nine-month 1961 net income figures for the three major broadcasting-communications companies — American Broadcasting-Paramount Theatres, Columbia Broadcasting System

and RCA—show a mixed picture. The low earner of the three, AB-PT, continues to post the biggest percentage gains.

For the first nine months of 1961, estimated net operating profits of AB-PT were \$7,580,000 or \$1.78 a share, compared with \$7,522,000 or \$1.76 a share for the like period of 1960. Net profits, including capital gains, rose to \$13,758,000 or \$3.24 a share from \$8,873,000 or \$2.08 a share last year.

CBS's net sales for the first nine months of 1961 totaled \$339,018,246 compared with \$336,582,220 for the corresponding period last year. Consolidated net income for the first nine months was \$12,653,513 compared with \$15,496,313 earned in 1960. (Losses and expenses related to the discontinuance of CBS Electronics Division, estimated at \$5 million, will be charged against retained earnings and not against income.)

CBS earnings for the first nine months were equivalent to \$1.47 per share compared with \$1.80 per share (adjusted for stock dividend) for the same period 1960.

RCA (including NBC activity) had nine-month sales totaling \$1,090,100,000 compared with \$1,061,000,000 for the 1960 period. Net profit after federal income taxes amounted to \$23.8 million compared with \$24.1 million in the first nine months of 1960. Earnings per common share totaled \$1.29 compared with \$1.46 for last year on a smaller number of shares.

AB-PT's third-quarter net operating profits were up slightly over 1960's third quarter. CBS's third-quarter net sales were down but consolidated net income for the quarter was up. RCA posted higher third-quarter sales and profits than in the comparable period last year.

While the end of a year comes in for financial recounting, for television it also means a hard look creatively at what's around for a new programming season, pilot films and show ideas waiting for 1962-63 season takers.

There are clues as to what the new network TV season will be like. (See programming story, page 33.) But for the next several months the search will be on for 1962-63 ideas. If the TV special figures for resurgence in next season's planning, A. C. Nielsen has news for the planners.

A recent A. C. Nielsen analysis of all TV special programs aired during the 1960-61 season disclosed that the specials on the average rated slightly lower than regularly scheduled shows in the same time periods (17.2 for specials, 18.6 for regulars).

The study also found that the performance of the pre-empted regular show

has a marked effect on the performance of the special that replaced it; strong specials pre-empted strong shows, weak specials pre-empted weak shows.

On the commercial front, a Schwerin Research Corp. study hits back-to-back commercial placement. It shows that back-to-back commercials lose ground as compared to the same commercials positioned alone in a control show. Commercials that rate lowest on their own suffer the most when backed up against competition.

The Television Division of Edward Petry & Co. is out with a new study called "The Contagion of Success" which spotlights the successes of food and related product manufacturers launching their new items through spot TV.

The report compares the 1956 and 1960 ad investment of food and grocery product companies in the four leading media. It notes that the industry poured \$265 million into spot TV in 1960 (not including beer and tobacco expenditures), an increase of 71% over the 1956 figure. For the same period network TV gained by 33%, magazines by 11% and newspapers by 5%.

An analysis of four classifications

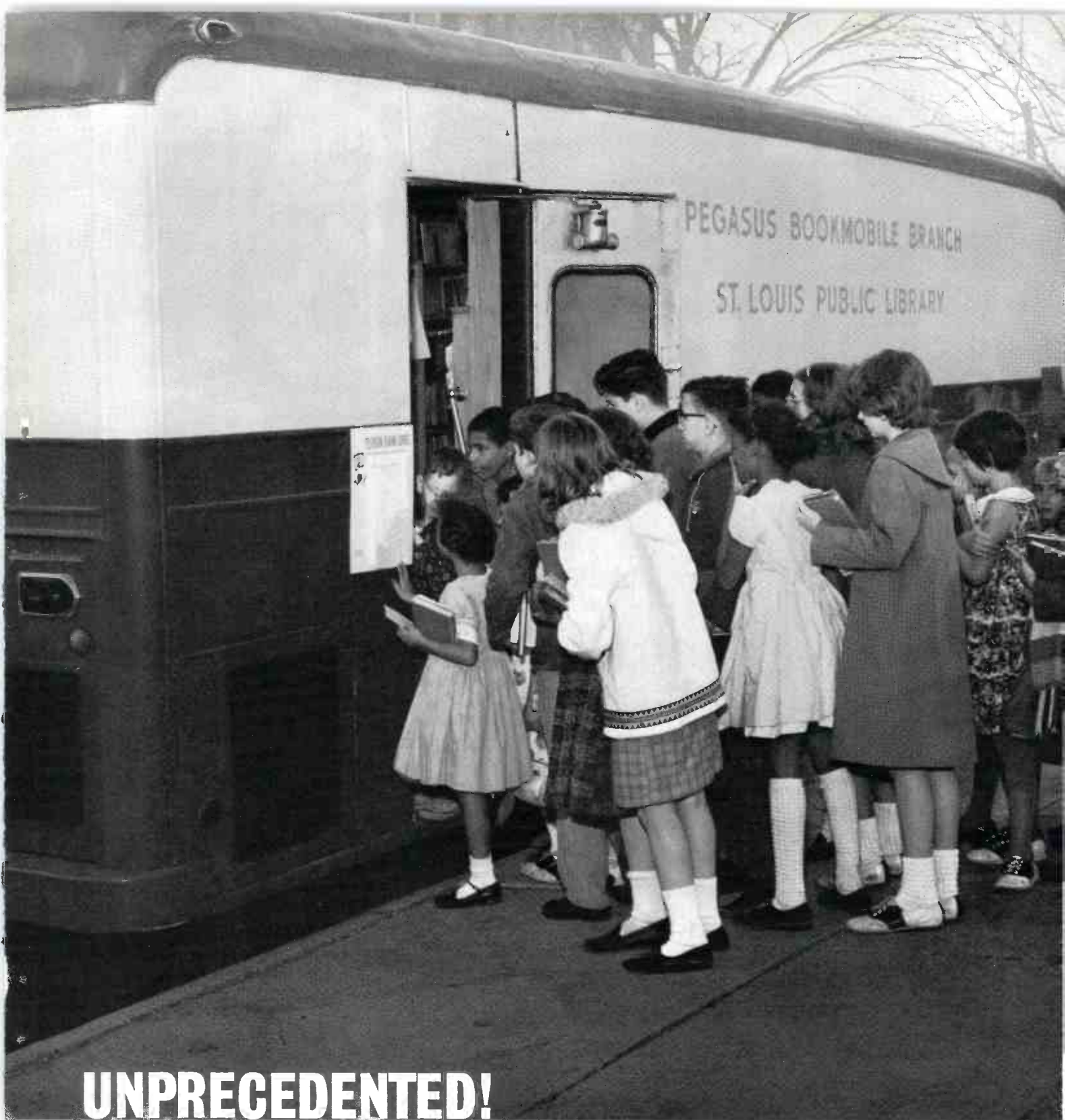
The Petry study also analyzes the total expenditures 1956 vs. 1960 by four classifications—food products, soaps and laundry products, household products, soft drinks and confections—notes that since 1956 spot TV has increased its share of the budgets in all four categories and is now the number one medium in three out of the four product groups.

The spot medium, according to the study, with a boost of nearly \$48 million in four years, scored its greatest advance in the soap-laundry field. In comparison with the other three top media, the spot TV share of soap company budgets rose from 22% in 1956 to 47% in 1960.

Also, according to the report, spot TV increased its lead in the food product group boosting its share of the four media expenditures from 29% in 1956 to 33% in 1960. In the soft drinks-confections group, spot TV expenditures were up 29% and its share increased from 42% to 43% over the same period.

In 1960, household product advertisers spent \$15,859,000 in the spot medium, more than double the 1956 outlay. The spot share of household product advertising rose from 18% to 26%.

On another front, an NAB spokesman recently told broadcasters "that no radio or TV station [operator] need fear excessive government regulation if he is 'an honest man with a plan.'" Industry plans will make more and more of the news in 1962. END

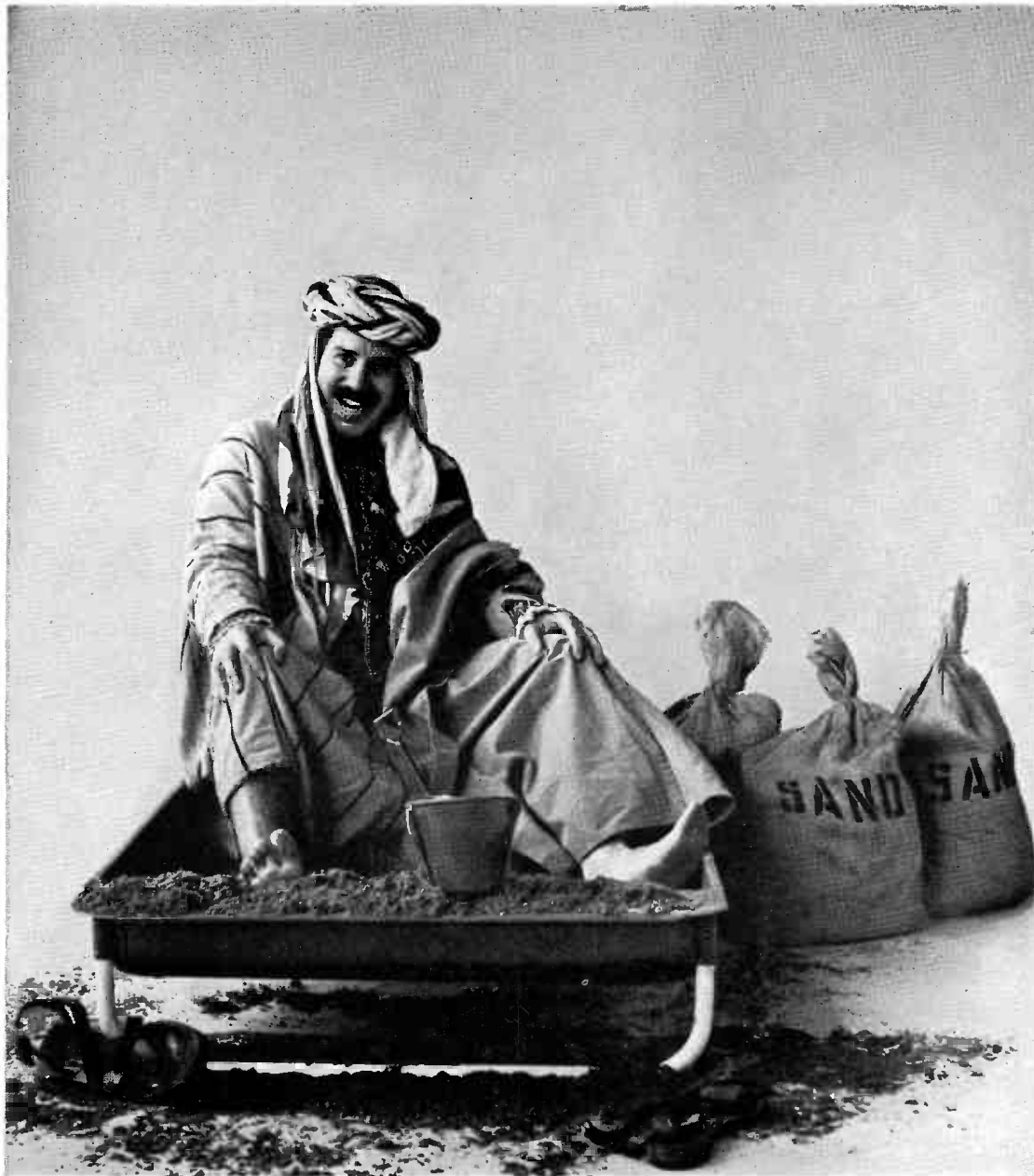


UNPRECEDENTED!

The search for new ways in which to serve the local community more effectively is standard operating procedure at CBS Owned KMOX-TV. Witness Channel 4's television reading service, a remarkable innovation designed to stimulate student reading through television. Working in close cooperation, KMOX-TV, the city and county school systems and the public library system prepare and classify, by age and grade, reading lists based on forthcoming KMOX-TV programs. These lists are distributed to more than 600 schools and libraries throughout the area. Result? A marked upswing in the demand for books in the city's branch libraries and bookmobiles. And enthusiastic comments, such as this one by Philip J. Hickey, superintendent of the St. Louis Public School System: "This pioneering project points the way toward the use of television in a most valuable and educational manner."

Inventive, practical, consistent—this is community service far beyond usual studio limits. But, in truth, the unusual is one of the things St. Louis audiences expect from their favorite station, CBS Owned

KMOX-TV
CHANNEL 4, ST. LOUIS



Groucho sold it to me!

Groucho opens up any market! Take New York—when WPIX scheduled “The Best of Groucho” in a Monday-Friday strip, 11:00-11:30 P.M., advertisers snapped up all available commercial time before the program went on the air! ■ Current advertisers using “The Best of Groucho” to

sell New York are: Bromo Quinine; Parker Pen; Miles One-A-Day; Alka-Seltzer; Coftabs; Duffy-Mott; Helene Curtis; Chesebrough-Ponds. ■ Use Groucho to sell whatever market you have in mind. Call NBC Films at CI 7-8300 in New York City for complete information.

FIND OUT FIRST-HAND WHY . . . **ADVERTISERS GO FOR GROUCHO ON**

NBC
FILMS

FOCUS ON PEOPLE

Surprise of the month was the resignation of RCA president **John L. Burns** and the appointment of his successor, **Dr. Elmer W. Engstrom**. Dr. Engstrom, 60, senior executive vice president at the time of his elevation to the presidency, is widely known for his leadership in the development of black-and-white and color TV. He joined RCA in 1930 as a member of the company's board of directors and the boards of its subsidiaries, NBC and RCA Communications. Subsequently, he served as director of general research, vice president in charge of research of the RCA Labs Division and executive v.p., research and engineering. John Burns left RCA after four years and nine months as president. The announcement of his resignation, attributed to "personal reasons," also stated that he will continue to serve RCA "on special assignments" from Brig. Gen. David Sarnoff, board chairman. Speculation on Wall Street attributed Burns' move to two possible causes: a clash of personalities and Burns' responsibility for RCA's having moved heavily into a computer operation which proved to be a large drain on its finances. During October, Burns sold 17,443 shares of RCA common stock, largely acquired under the corporation's stock-option plan, at a profit estimated at approximately \$310,000. He retains about 4,000 shares, according to SEC records. Burns owned about 400 shares, mostly stock awards, until July 1959, when he exercised special option to buy 20,000 shares at \$33.75 per share. Until October, he did no trading in the stock, although he did acquire further shares from dividends and stock awards. In October, RCA common stock sold at approximately \$52 per share.

A. Louis Read, executive vice president of WDSU Broadcasting Corporation, New Orleans, has been elected chairman of the board of directors of the Television Bureau of Advertising. He succeeds **Glenn Marshall Jr.**, president of wjxt Jacksonville, Fla. Other officers: **S. Payson Hall**, president of Meredith Broadcasting, re-elected secretary, and **Gordon Gray**, president of wkvt Utica, re-elected treasurer. Read, who also was recently re-elected secretary-treasurer of the NBC TV Affiliates Board of Delegates, came to wdsu-TV in 1949. WDSU Broadcasting was organized the following year. Read is the general manager of wdsu-TV and a director and v.p. of wafb-TV Baton Rouge, of which he is a stockholder.

Jack Harris, KPRC-TV Houston, was re-elected chairman of the NBC Television Affiliates Board of Delegates. Harris, who had his first whirl at broadcasting during his college days when he did a radio sportscast for wsm Nashville (he was subsequently offered and accepted a job at the station upon graduation), is vice president and general manager of KPRC-TV.

Thomas Sarnoff, youngest son of RCA chairman David Sarnoff, was promoted to the post of vice president, West Coast, for NBC. Sarnoff, who has been v. p., administration,



BURNS



ENGSTROM



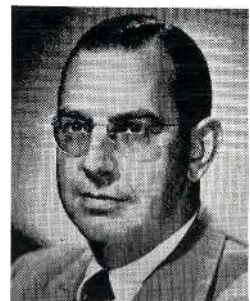
READ



HARRIS

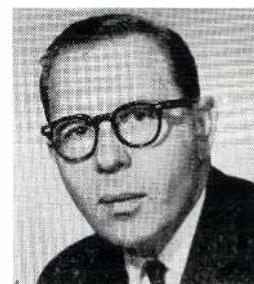


SARNOFF



WEST

SEGELSTEIN



PEOPLE *continued*

West Coast, succeeds John K. West (see below). He entered TV by way of ABC in 1949 where he worked up from floor manager to supervisor of sales operations. After a stint at M-G-M, Sarnoff joined NBC's Pacific Division in 1952 as assistant to the director of finance and operations.

RCA named **John K. West**, formerly v.p., West Coast, NBC, to RCA staff vice president, western distributor and commercial relations, with headquarters in Los Angeles. West, who has been the West Coast representative of NBC management, joined the network in 1950 after a 20-year career with the former RCA Victor Division of RCA. He served that division as district manager in Philadelphia, New York, Pittsburgh, Cleveland and San Francisco. In 1947, West was elected a v.p.; in 1953, a member of NBC's board of directors.

Benton & Bowles announced the appointment of **Irwin Segelstein** to the post of manager of the B&B television and radio programming department. He was also named a vice president of the agency. Segelstein joined the agency in 1945 and has served as head of film operations, associate program director and director of program administration.

Benton & Bowles also named **L. T. Steele** executive vice president of the agency. In addition to his supervisory responsibility for several of B&B's major accounts, Steele is now in charge of the agency's international operations. With B&B since 1937, Steele served successively as research coordinator, account executive and vice president and manager of the radio-television department. In 1947, he was put in charge of West Coast operations in Hollywood. Elected a senior vice president in 1958, he is chairman of Benton & Bowles' management review board and a member of the agency's board of directors.

Nine years after it first applied for the channel, WLBW-TV signed on the air in November as Miami's new channel 10 and as the ABC affiliate in the Miami area. President of the company which owns and operates WLBW-TV, L. B. Wilson Inc., is **Charles Topmiller**, who is now also general manager of the new station. Topmiller has been president of L. B. Wilson since 1954. Prior to that time, he was executive vice president of radio station WCKY Cincinnati, also owned by L. B. Wilson Inc.

Others on the move:

TV Stations Inc. announced the appointment of **Don Menchel** to the post of vice president. Menchel, formerly manager of the company's buying division, came to TV Stations Inc. five years ago from ABC. The company is entering

its eighth year of operation as film program buying consultants for its broadcaster-member stations (located in over 100 markets).

Donald M. Ross has joined McCann-Erickson as vice chairman, plans board. He will be headquartered at the agency's office in Los Angeles with responsibility for western campaign development. Ross formerly headed his own sports company, Donald M. Ross Enterprises.

Tom De Huff was named vice president of Cunningham & Walsh. De Huff, currently director of TV commercial production, has been in the broadcasting department of Cunningham & Walsh for nine years.

CBS News announced the successor to Howard K. Smith. He is **David Schoenbrun**, CBS News Paris bureau chief since 1947, who was named chief correspondent of the CBS News Washington bureau. Schoenbrun, who has reported for many CBS News programs in the past, is the author of the best seller, "As France Goes," and has a book about de Gaulle scheduled for publication in 1962.

Directors of the Maine Broadcasting System stations elected **Jack S. Atwood** as executive vice president. The stations involved are WCH and WCH-TV Portland, WRDO Augusta and WLBZ and WLBZ-TV Bangor, all in Maine.

D. Lennox Murdoch, vice president and general manager of KSL-TV Utah, moved up to the parent company, Radio Service Corporation of Utah, as assistant to the president. The parent company also announced the appointment of **Lloyd E. Cooney** as station manager of KSL-TV.

ABC announced the appointment of **James Conley** to vice president and general sales manager of ABC-TV National Station Sales. He replaces **Edwin T. Jameson**, resigned. Conley comes to ABC from WCAU-TV Philadelphia, where he had been general sales manager since 1958.

Oliver Barbour, in charge of Ogilvy, Benson & Mather's Beverly Hills office since last May, has been elected a vice president. He was formerly v.p. in charge of radio and TV programming for Benton & Bowles, New York.

Mort Heineman was named by North Advertising of Chicago to the post of v.p. in charge of creative services, New York office. Heineman was recently senior vice president of Kastor, Hilton, Chesley, Clifford & Atherton, New York.

William R. McAndrew, executive vice president of NBC News, has been elected to the board of directors of NBC. The network also announced the elections of **Ellis O. Moore**, **Alexander S. Rylander**

and **Grant A. Tinker** as vice presidents. Moore is now v.p., press and publicity; Rylander, v.p., promotional services, and Grant Tinker, v.p., general program executive.

William T. Todd, recently named creative director for the Chicago and Racine offices of Geyer, Morey, Madden & Ballard, Western Division, has been elected a vice president of the agency. Before joining GMM&B earlier this year, Todd had been copy supervisor at the Kudner Agency for over 10 years.

Hershel Harris has been appointed general manager of Independent Television Corporation (ITC) of Canada Ltd. Harris, who joined the company in 1959, moves up to his new position after having served as sales manager for the past six months.

Broadcast Advertisers Reports named **Maurice E. McMurray** vice president for sales. He was formerly vice president for national sales of Storer Broadcasting.

John Hopkins was elected president of KTVT (TV) Fort Worth-Dallas, Texas.

The Television Bureau of Advertising named **Jacob A. Evans** director of the Central Division of TvB. Evans was formerly advertising and promotion director of NBC. He succeeds **George G. Lindsay**, who resigned.

Papert, Koenig, Lois appointed **John B. Collins** media supervisor. Collins was formerly with Benton & Bowles as assistant media director.

Marvin L. Shapiro was named eastern sales manager for Television Advertising Representatives (TvAR). Shapiro, a 14-year broadcasting veteran, came to TvAR in May 1961 from Harrington, Righter & Parsons prior to which he had spent five years with CBS Television Spot Sales.

James C. Cowhey, a vice president of D'Arcy Advertising, has been appointed to direct the new business activities of the agency.

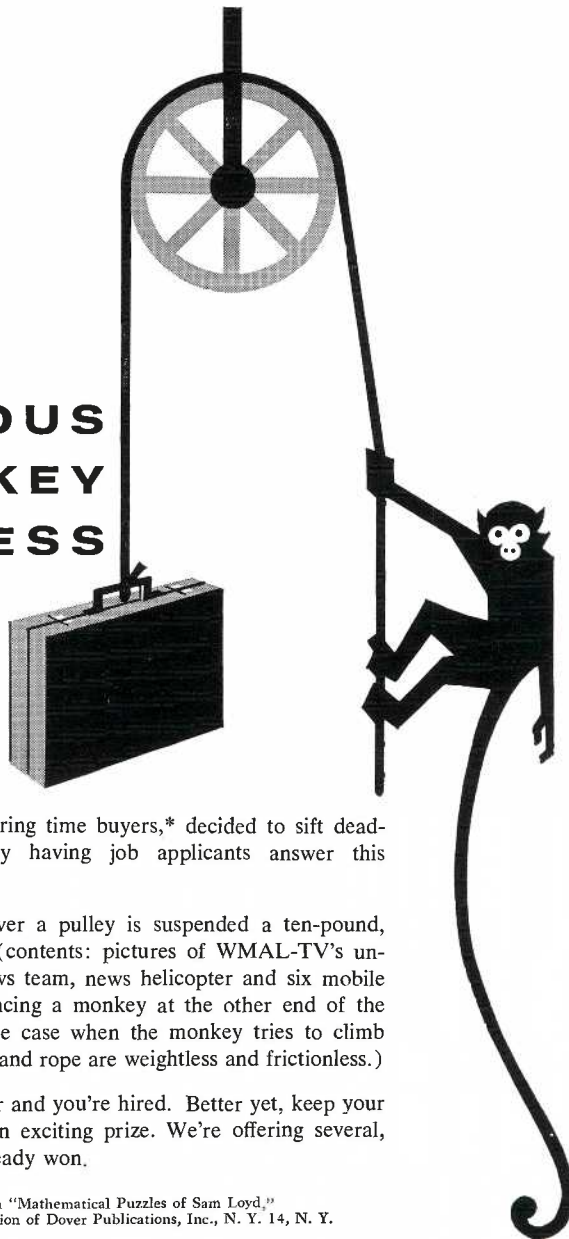
Ron Kreuger was named vice president for radio and television of the Pittsburgh-based W. Craig Chambers Advertising Agency.

DEATHS

Blair-TV vice president **John W. Davis**, 46, died following a brain hemorrhage. He joined the rep firm in 1946, opened the Chicago office of Blair-TV in 1948.

Elmer G. Marshutz, honorary board chairman and former president of Gardner Advertising, St. Louis, died at the age of 66. A native of St. Louis, Mr. Marshutz joined Gardner in 1928, became a v.p. and member of the board in 1934 and was named president in the same year. END

SERIOUS MONKEY BUSINESS



An agency, unlucky in hiring time buyers,* decided to sift dead-heads from eggheads by having job applicants answer this question:

If from a rope passed over a pulley is suspended a ten-pound, basic black attache case (contents: pictures of WMAL-TV's unequaled 16-man local news team, news helicopter and six mobile news units) exactly balancing a monkey at the other end of the rope, what happens to the case when the monkey tries to climb the rope? (Assume wheel and rope are weightless and frictionless.)

Send in the correct answer and you're hired. Better yet, keep your job and we'll send you an exciting prize. We're offering several, so tell us what you've already won.

Puzzle adapted from "Mathematical Puzzles of Sam Loyd,"
Vol. II, reprinted by permission of Dover Publications, Inc., N. Y. 14, N. Y.

*They thought ratings referred to horses, didn't know where to place their money in Washington to win. Our advice: WMAL-TV nighttime newscasts: 6-6:30 p.m. Monday through Friday, 7-7:30 p.m. Monday through Friday, 11-11:30 p.m. Sunday through Friday, 11-11:15 p.m. Saturday.

wmal-tv

Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C., **WSVA-TV** and **WSVA**, Harrisonburg, Va.

a gain again

ABC-TV gains a new affiliate...and again,
the affiliate walks off with the audience.

On Sept. 1st, WBRC-TV in Birmingham, Ala., became the home for ABC programs in this two-channel market. Programmed against it on the other channel is, as previously announced, "the best of Nets Y and Z."

A nice clean case for the inevitable comparison, right?

Right. Here it is, courtesy of Nielsen,* for the four weeks ending Nov. 5th.

WBRC-TV was first 70% of the half-hours. WBRC-TV took 5 out of the 7 nights. WBRC-TV had 13 out of the top 20 shows. WBRC-TV delivered 29% more

total homes, per average quarter-hour.

Actually, it was predictable.

Again and again spectacular gains have followed affiliate switches to ABC-TV. In Portland, Ore. In Seattle-Tacoma. In Boston, Cincinnati, Salt Lake City, Milwaukee. After *their* switches, shares of evening audiences have jumped as much as 52%.

Where will it happen next?

ABC Television

*Source: Nielsen Station Index for the four weeks ending November 5, 1961, 6:30 to 10 PM, Monday thru Sunday.

FOCUS ON NEWS

Minow pronouncements
meet less unanimous
reaction; TV exposé
turns Boston on its
ear; Shell coming back

Newton Minow has taken of late to comparing what he sees on TV with what he reads in the papers. His conclusions cause American newspapers and magazines to crow with the abandon of a Chaucerian chanticleer. The FCC chairman has found—not the classics he feels ought to be there—but plots hardly more ennobling than those one encounters in the public prints.

Minow has found, further, that there are many publications ready, willing and still able to give him a horse, a lance and a handsome shove in a repetitious and purposeful series of articles telling how television is gnawing away at the vitals of the American Way of Life. Mr. Minow's latest indignation appears in the *Saturday Evening Post*, a magazine that before the advent of television was passed hotly from hand to hand around the American hearth.

The foofuraw from Minow and others more closely allied than he to publishing ventures has not completely escaped the notice of television. But the average TV operator has been or thinks he has been so busy defending himself from the FCC's complaints and compliance squad, running his station, transacting new business or just keeping mum about where the money went that he has had little time to swap blows with his worried competitors.

Broadcasters, except for a few militant and outspoken individuals, have held still while newspapers and magazines credited television with debauching the True Values as well as young people and the American Home. They have mutely accepted the extraordinary acrobatics by which a publisher is forced to cover television's programs and stars to retain his readership, yet feels impelled to criticize the medium as a gigantic affront to civilization and the intellect.

But it is beginning to appear that Mr. Minow's matrimony of convenience with magazines and newspapers may be headed for rougher seas. As the year

ended, some of those who have kept their counsel while Mr. Minow gave his frequently and furiously began speaking up.

One voice, heartening because it came from Minow's own stronghold, was that of FCC member Frederick W. Ford, who, along with his six colleagues, is pledged to the objective of promoting the growth of television. Mr. Ford thought broadcasters should strike back, using the powers of communication they possess to defend their medium from other mass media which have berated broadcasting under the guise of "improving" it. The former FCC chairman didn't say what he had in mind, but it is remembered that in the past there have been some half-serious suggestions from others that broadcasters, for one thing, might carry daily critical reviews of newspaper and magazine contents.

Next, a Chicago ad agencyman poked what appear to be some pretty gaping holes in Mr. Minow's claims in the *Saturday Evening Post* article that television broadcasters are crybabies who want to be treated like journalists, but refuse to act like journalists; that TV is overrun by westerns and other programs handicapped by shallowness of plot or violence, while newspapers trim such escapist material to a minimum; that TV

is salted too heavily with commercials and too lightly with public service programs.

Dr. Jaye S. Niefeld, marketing vice president of John W. Shaw Advertising, decided to test Mr. Minow's claims in the FCC chairman's own home town by comparing a Chicago newspaper (Tribune) and a Chicago TV station (WBBM-TV). His finding was a little lesson on the world of distinction between rhetoric and reality: WBBM-TV carried straight news 9% of the time, while only 6% of the newspaper's space was given to this category.

The TV station's schedule was 14% commercial, the newspaper's ad space 72%, including some ads that TV "wouldn't touch with a ten-foot pole." The TV station's time was 2% devoted to programs classified as depicting crime and violence; the newspaper used 1% of its space for stories of "gratuitous violence" (thefts, murders, rapes, muggings) plus more space for other violence, including that featured in the comics. While WBBM-TV was carrying 3% documentary, political and editorial programs, the newspaper gave only 1% to news analysis and editorials.

TV, Dr. Niefeld concluded, may have a long way to go but it would be making a mistake if it followed the primrose path of the press.

Finally, the heads of the two largest networks, Frank Stanton of CBS and Robert Sarnoff of NBC, stood their ground and in separate, major addresses presented the case for the viewpoint that television programming should remain free of government control (see page 48).

Nielsen's patent infringement suit against ARB has been settled with a licensing agreement under certain Nielsen patents on devices used by Arbitron's overnight service. And Arbitron reports to subscribers will be made on a "confidential" basis to keep non-subscribers from benefiting, ARB announces.

Motion picture theatre operators in

Connecticut have asked the courts to block the start of pay TV tests by RKO General on WHCT (TV) Hartford, authorized by the FCC in February 1961. Paramount Pictures' Telemeter pay TV system plans to expand its tests to two more Toronto suburbs and will inaugurate an annual service charge.

CBS-TV's "Biography of a Bookie Joint" on *CBS Reports* has turned Boston, scene of the documentary about illegal gambling, on its ear, and the

Massachusetts governor has ordered the governor-appointed Boston police commissioner to resign. *American Telephone & Telegraph Co.* has offered a reduced cable rate to educational TV broadcasters and some commercial TV broadcasters feel AT&T is discriminating unfairly. The Senate Juvenile Delinquency Subcommittee has heard secret testimony from NBC Board Chairman Robert Sarnoff on allegations that crime and violence on TV programs affect juvenile

behavior. *A federal grand jury in Los Angeles is holding a three-to-four-months' hearing on alleged violations of the anti-trust laws by talent agencies.* President Herman Kenin of the American Federation of Musicians has asked Congress, in testimony before a House subcommittee, to restrict the importation of musical sound tracks, made by foreign musicians, for use in television and movie films. *CBS plans a \$14.5 million radio-TV production center in New York and has scheduled completion for January 1964.* The A.C. Nielsen Co. reports its 1961 coverage studies show that the average home in the average American county can tune in more than four TV stations and almost nine radio stations.

Shell Oil Co., which put most of its advertising budget into newspapers during 1961 to startle its competitors and the rest of the advertising world, returns to television with a spot campaign beginning this month.

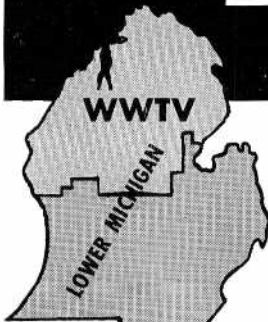
Back in the infant days of television there were about as many ways it might have gone as there were people involved in it. One of the routes not taken was described by William B. Lewis, board chairman of Kenyon & Eckhardt, at the annual meeting of the Television Bureau of Advertising in Detroit. K&E heard CBS-TV was offering a variety TV show for \$6,000—with or without Ed Sullivan, its master of ceremonies.

Lewis, who was looking for a TV vehicle for the nine Lincoln-Mercury dealer associations then within range of television stations, called Jack Van Volkenburg, head of CBS-TV, and managed to get a 24-hour commitment from CBS-TV not to sell it to other interested advertisers while K&E hastily sought to get approvals from the nine committees which ran the dealer associations.

"In those early days after the war, business was . . . so good that the committee members we needed to reach were scattered from Europe to the Caribbean to Miami to Hawaii and to yachts and steamships in between," said Lewis. By 20 minutes before the deadline, Mr. Lewis had located and got okays from six of the nine committees and assured CBS-TV he'd guarantee the remaining cost of the show. Then he and Lincoln-Mercury executives went out to celebrate. Concludes Mr. Lewis:

"Over the first drink, the Lincoln-Mercury advertising manager spoke up: 'Now that we have the show,' he said, 'the first thing we must do is get rid of Ed Sullivan and get a new master of ceremonies.'" END

WWTV-AREA AUTO SALES ARE LARGER THAN DELAWARE-ALASKA COMBINED*!



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

People in the proven WWTW coverage area—Cadillac-Traverse City and Northern Lower Michigan—spend 12% more for automobiles than all the people in Delaware and Alaska combined!

No other television station—no other medium—even approaches WWTW's penetration of this important market. WWTW delivers more homes than Station B in 433 of 450 quarter hours surveyed, 8 a.m.-Midnight, Sunday through Saturday (NSI, Cadillac-Traverse City—June 6-July 3, 1961).

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

**Auto sales in the WWTW-Area are \$151.5 million compared to \$136.3 million for Delaware and Alaska. (Source: SRDS, September 15, 1961.)*

The Felzer Stations

- WKZO-TV—GRAND RAPIDS-KALAMAZOO
- WKEZ RADIO—KALAMAZOO-BATTLE CREEK
- WFEZ RADIO—GRAND RAPIDS
- WFEZ-FM—GRAND RAPIDS-KALAMAZOO
- WWTV—CADILLAC-TRAVERSE CITY
- KOLN-TV—LINCOLN, NEBRASKA
- KGIN-TV—GRAND ISLAND, NEBRASKA



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan
Avery-Knodel, Inc., Exclusive National Representatives

Announcing a

NEW series of

the third man

**THE THIRD MAN
RATES FIRST!**

TOP-RATED ½ HOUR IN AMERICA'S
TOUGHEST MARKET!

28.9

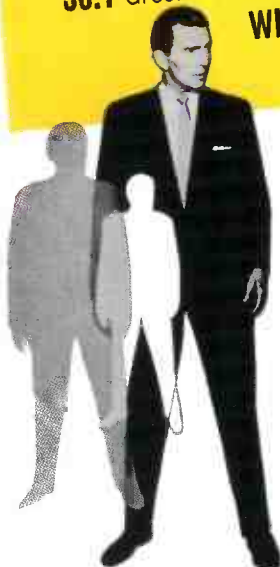
ARBITRON: New York Aug. 6-12

35.5 Schenectady 35.1 Sioux City

54.2 Tallahassee 41.9 Montgomery

36.7 Greenville N. C.

WITH MANY MORE
TOP RATINGS!



**38 ALL NEW
THIRD MAN
PRODUCTIONS**

The new action packed series starts January 1, starring Michael Rennie as the witty, wily Harry Lime, and Jonathan Harris as his comrade-in-adventure, Bradford Webster. The same audience-proved format of mystery and intrigue that has made The Third Man a top-ranking show will continue. But audiences will find the new series even faster moving—more thrilling—than ever before.

Budweiser has renewed its sponsorship of this explosive half-hour of international adventure in 80 markets. All other markets, including the entire West Coast, are still open . . . so act now!

Offices:

New York, New York
10 Columbus Circle
JUdson 2-7300

Chicago, Illinois
612 N. Michigan Ave.
MIchigan 2-5561

Beverly Hills, California
8530 Wilshire Blvd.
OLeander 5-7701

St. Louis, Missouri
915 Olive St.
CEntral 1-6056

call
NTA
for availabilities



BALTIMORE IS YOUR OYSTER...

Visitors and Baltimoreans alike enjoy the luscious oysters for which Baltimore is justly famous. But salesminded advertisers and businessmen enjoy another facet of Baltimore that is near and dear to their hearts. They know that in Baltimore sales R always in season! The problem: how to best reach the television audience in this gigantic market... the nation's 12th largest. This is where WMAR-TV enters the picture.

Ever since WMAR-TV went on the air over 14 years ago—the first in the city—the station has consistently enjoyed a position of leadership... in ratings as well as in programming. For, in addition to CBS network features, WMAR-TV programs for

Baltimoreans... by Baltimoreans! No wonder viewers in the city—and state—look to WMAR-TV as *their* station. You can do the same... when you want the best showcase for your advertising message in this vitally important market.

No Wonder — In Maryland Most People Watch

WMAR-TV 

Channel 2 — Sunpapers Television — Baltimore 3, Md.

Represented Nationally by THE KATZ AGENCY, INC.

LETTERS

November

Bravo! The story on toys and TV is an excellent reportorial job.

Somebody had to set the record straight and to us this close-to-home story re-emphasized your leadership and depth.

For two years we have prompted the toy journals to write it because we felt the true TV story was a service to their readers. Unfortunately, too many big toes and too little concern about their advertising pages kept them editorially quiet while their advertising pages screamed exaggerations.

We are asking each of our sales representatives to carry your story to the toy trade.

Again . . . our congratulations and respect. **RALPH CARSON Carson/Roberts Advertising, Los Angeles.**

I thought that your publication did an outstanding job of covering the hearings ("A Word From The Sponsor," November 1961). Of course, those of us who are doing public service programming would have liked to have seen more information about that aspect of it. However, I think the hearings were very objectively covered by TELEVISION. **R. L. ESKRIDGE Acting Director Advertising & Promotion, Ralston Division, Ralston-Purina Co., St. Louis.**

October

Your October editorial, "The Case Against Minority Rule," should be read and read again, then kept within ready reach of everyone in the television business.

It's the most concise defense I've seen or heard against the critics' contagious comments. It's must material for any of us speaking before an audience. And it'll come in mighty handy next time any of us notices that individual with martini in hand weaving our way at the drop of a mention we're in television.

Next time someone opens up with "Let me tell you what I think about TV . . ." by golly, let's give him something to chew on!

Life, Time, Saturday Evening Post . . . stop scribbling and quibbling for a minute, and take a good hard look. **ROBERT M. FAIRBANKS Account Executive, CBS Television Stations National Sales, San Francisco.**

Congratulations

Having subscribed to your publication on the urging of one of my colleagues here at the phoenix of educational television I must register my satisfaction with the issues I have received so far. I like your clearheaded and well-documented approach and am quite impressed with your attractive design formats. **DON HALLOCK WGBH Cambridge, Mass.**

December

Just a note to tell you that I thought that TELEVISION MAGAZINE hit its stride in the December issue. I think it is wonderful that we in television can have such an outstanding magazine. **WALTER J. BROWN President, WSPA-TV Spartanburg, S. C.**

We are interested in using "Around The World with Television," which appeared in the December 1961 issue of your magazine, in classes in radio-television at the University of Missouri. Would you please quote cost of 35 reprints of this article? **BARRY CRONIN Assistant Instructor, Department of Speech & Dramatic Art, University of Missouri, Columbia, Mo.**

[Editor's note: Reprints are available at 25 cents each.]

I read with interest your story in the December issue of TELEVISION MAGAZINE ("By the Dawn's Early Light"). Many of us in the Philadelphia Board of Education who had a part in this program are extremely proud of the success of "Operation Alphabet." I am somewhat disappointed that the story omits the fact that Dr. Shevlin is an employe of the Board of Education. Also, the workbooks were planned by a committee of educators of the Board of Education with interesting and varied backgrounds. They met for 50 weeks and were paid overtime which amounted to more than \$2,000. Therefore, the sentence: "Expenses to the Board of Education were \$1.00 per segment . . ." is not quite accurate. The Board of Education contributed \$11,000 in salaries in addition to the properties. **MARTHA A. GABLE Director of Radio & TV Education, Board of Public Education, Philadelphia.**

REMEMBER

32
IN
'62

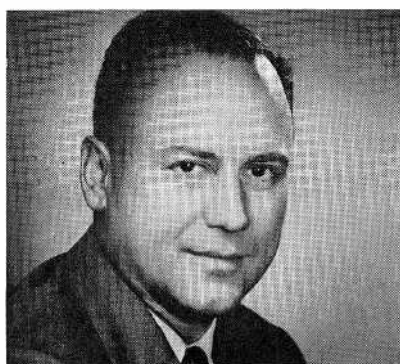
A new year,
a new station,
a new way to
sell in the
Montgomery
market!

WCCB
TELEVISION
Channel 32
Montgomery
Alabama



National Representative:
WEED Television Corp.

A monthly measure of comment and criticism about TV



Bernard Kilgore, president of The Wall Street Journal, at Colby College, Waterville, Me.:

I would like to suggest that we are going to get the issue of freedom of the press obscured dangerously if we try to stretch it to fit the radio and television industries that operate and apparently must operate for some time in the future under government licenses. I concede right at the start that radio and television do transmit news and information about public affairs. This does not seem to me to be their basic or anyway their main function—the time and effort they spend on it is generally small in proportion to their entertainment function. But they do carry news. They carry it fast and in some instances they carry it most effectively.

Yet I do not see the broadcast media on the way to becoming an effective substitute for the printed word. Even this is not the main issue. The main issue is what damage we may do to the basic rights of freedom of the press if we undertake to stretch—or more properly limit—this freedom to a concept that makes it somehow compatible with a

government license. It seems to me that no matter how loose the reins may be, and I am inclined to think in recent years they have been looser than they are going to be in the future, the argument that freedom of the press protects a licensed medium from the authority of the government that issues the license is doubletalk.

The press was once a licensed industry. In some places and under favorable conditions it did pretty well. The first newspaper regularly published in America was published “by authority.” It carried that label in 1704.

But this authority was flouted a couple of decades later by such sturdy printers as James Franklin and his younger half-brother, Benjamin. Licensing just became impossible to enforce in the American colonies. Only after licensing broke down was it possible to settle the other basic issue of press freedom which involved John Peter Zenger and the right to report and comment unfavorably on public affairs without being accused of sedition.

Broadcast media are licensed in the United States for technical reasons and not to limit their freedom. But as things stand now, licensing seems to be unavoidable.

I think that if we try to argue that freedom of the press can somehow exist in a medium licensed by the government we have no argument against a licensed press. That would put us back to the very beginning of the fight for this freedom.

Sure, I suppose there can be freedom of a sort under all these various limitations. But that’s my point. We are not trying to establish freedom of a sort for the press. Freedom of a sort was not enough for Benjamin Franklin. It was not enough for Peter Zenger. And it is

not enough for us today if we want to live in the great tradition of freedom and see it spread further around this troubled world.

In rebuttal

LeRoy Collins, president of the National Association of Broadcasters, commenting on Bernard Kilgore’s speech:

To suggest that broadcasting does not now have the legal right to freedom of expression that is guaranteed to the printed word betrays a lack of knowledge about the whole subject of Constitutional liberties. There is no question about whether broadcasting should or should not be given such freedom, for it already has such freedom—as the United States Supreme Court has already ruled.

To suggest otherwise would be to try to overrule the Supreme Court.

While it is true that broadcasting stations are licensed by the government, due to technological necessity, the Supreme Court has held that the government can no more impinge upon the freedom of the broadcaster’s right of expression in its programming than it can impinge upon the publisher’s right of expression. The free-speech amendment in the Bill of Rights, the Supreme Court has said, applies to broadcasting as well as to printing.

In addition, to suggest that the print medium would somehow lose its freedom if broadcasting were to enjoy the same rights (which it already does anyway) is to view the subject through some kind of Alice-in-Wonderland looking glass.

In a democracy, you do not secure the liberty of one form of expression by strangling it in another. If broadcasting’s freedom of expression were curtailed, the way would be opened to the loss of that freedom by publishers.

All communications media in this

Technology Square, future home of the Boston-Cambridge C-E-I-R Center



Now, a new horizon within reach...

This \$15 million complex is to be the world's largest and most powerful electronic computing center. Equipped with the giant new STRETCH computer system (IBM 7030), the Boston-Cambridge C-E-I-R Center will serve the entire eastern half of the United States. A second STRETCH system is planned for the Los Angeles C-E-I-R Center.

Every client of the American Research Bureau now stands to benefit from these unique facilities. ARB's depth of professional personnel and technical know-how, together with C-E-I-R's matchless data processing capacity, bring to the television industry the most advanced audience measurement capability in the world.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

PLAYBACK *continued*



Reception Room of WDBJ-TV. New building is one of the largest and most modern in the South. Finest technical equipment . . . 316,000 watts e. r. p. — CBS affiliate.

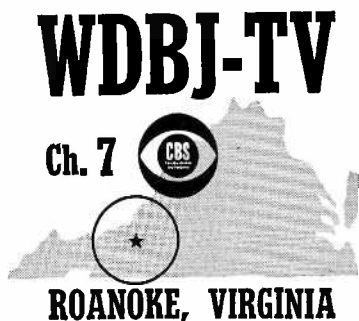
WDBJ-TV Brings You the News About Pithsome Western Virginia!

The robust, fast-growing Western Virginia market keeps making news with its stepped-up industrial expansion. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For thorough coverage, you're right to use Roanoke's WDBJ-TV.



2 New In-Town Motels and 3 big shopping centers are being built in Roanoke this year. Many new industrial plants boost prosperity of WDBJ-TV coverage area. Above: New Holiday Inn.

Ask Your PGW Colonel For Current Availabilities



country are in the same bed so far as freedom of expression is concerned. For one medium to do what Mr. Kilgore suggests and try to pull the cover from another is a good way for all to wind up on the floor.

Broadcasters not only have the right of freedom of expression, but they are exercising it in increasingly responsible ways every day.

John W. Guider, president and general manager of WMTW-TV Portland-Poland Spring, Me., in a special broadcast editorial:

At the best, this [Mr. Kilgore's statement that freedom of the press, guaranteed to newspapers under the First Amendment to the Constitution, should not be extended to radio and TV stations operating under government licenses] is fuzzy thinking. At the worst it is a philosophy that could endanger liberties which the press itself, almost without exception, from the earliest days of our Republic, has fought zealously to preserve. Mr. Kilgore, it seems, feels that censorship of broadcasting by the government would be all right.

If, by any means, broadcasters are denied the right to speak freely to their viewers and listeners in news broadcasts, or in editorial opinions such as this one, a precedent would be established for imposing the same limitations on the printed word.



Thomas B. Adams, president of Campbell-Ewald, at the annual meeting of the TvB:

TV went from nearly nothing to a dominating position in a remarkably short period of time. Critical observers, overlooking this fact, have expected too much, too soon. And in this regard, I believe television has been handicapped as well as helped by the sister industries which made its quick growth possible. TV is still in the very early part of its maturing, more cultural second stage and its critics, misled by TV's rapid tech-

nical and business growth have forgotten the importance of patience.

Television should be criticized specifically and for itself and not used as an indictment for an entire industry.

TV has focused attention on advertising more acutely than ever before and as a result, advertising realizes today that not everybody is wildly in love with it. Since this is the case, it's a good thing to know. Some industries can get along beautifully without being well liked by the general public. But for advertising, this is impossible. And so advertising is doing two things about it. It is first of all improving its work where that is necessary; self-policing the untruthful and the distasteful. Fortunately, such cases are in the extreme minority. But unfortunately, they attract great attention.

The encouraging truth is that the American automobile has been criticized just as severely as television. Too big, too gaudy, too powerful . . . all these phrases have been hurled at American cars. And the phrase "TV and Tailfins" has been used by some critics of our society as a simple summing up of all they dislike. The encouraging thing about all this is this: the automobile industry is still going strong. Therefore, you may expect television to survive despite certain signs in the air today that everything will "go to black."

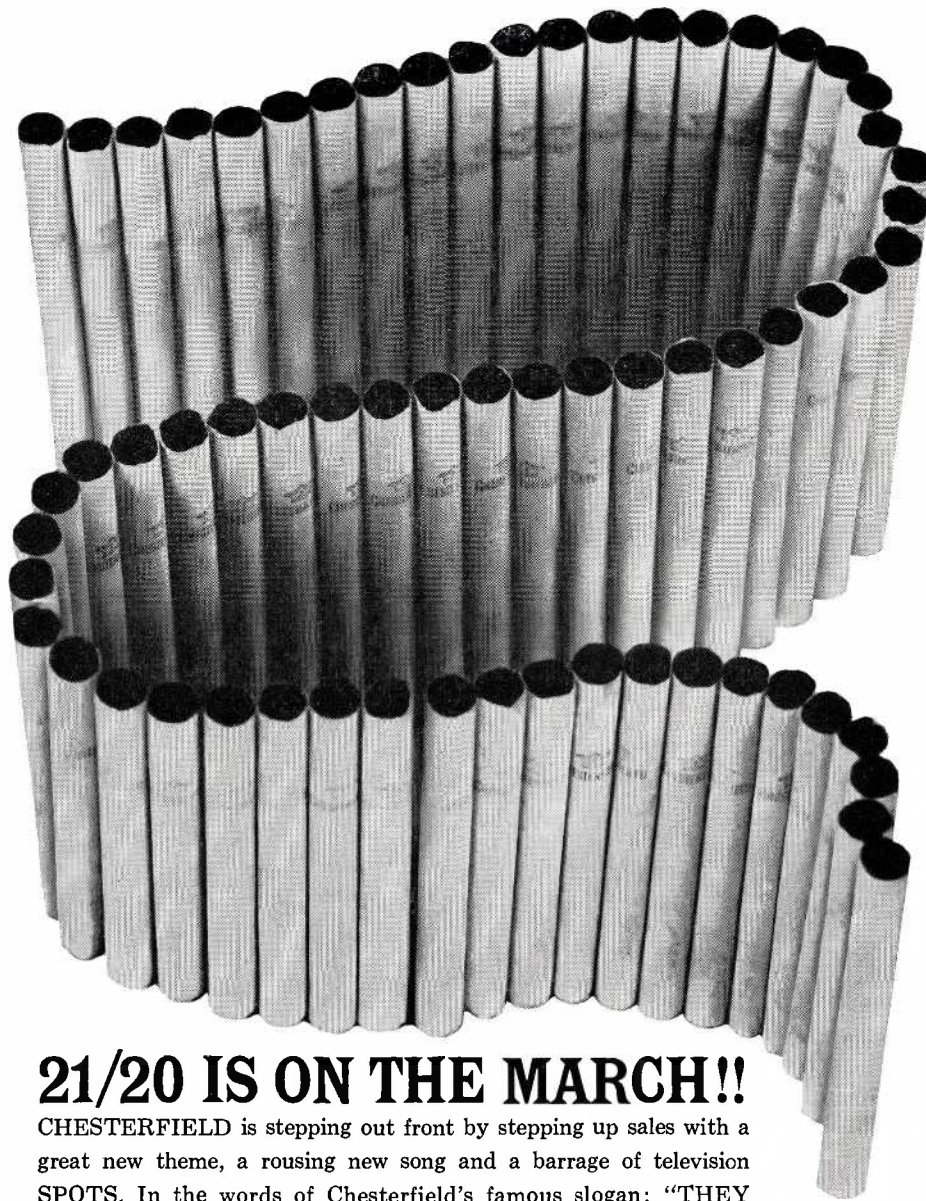
The truth about creativity

William A. Yoell, director of the Behavior Research Institute, to the Copy Research Council:

Creative people have done a good job of covering up the truth, which is that creativity is no substitute for research. The mystery of the day is how the myth was established that the copywriter is some sort of genius, endowed with supreme and god-like intuition as to what stimulates consumers and evokes consumers to respond.

Based on current advertisements, it is quite easy to prove that the creators of advertisements have no knowledge of how responses are caused; no knowledge of consumer experience and behavior; no knowledge of the stimulus-response mechanism and how it works. If they did, most of the ads that appear daily would never have been written.

Less than one in four ads that appear in print or on television has the power to evoke a consumer response. This is because advertisements are created that are based on beliefs and ideas as to what activates consumers; beliefs that have never been subject to empirical, objective proof. They rest on no more solid foundation than tradition and a history



21/20 IS ON THE MARCH!!

CHESTERFIELD is stepping out front by stepping up sales with a great new theme, a rousing new song and a barrage of television SPOTS. In the words of Chesterfield's famous slogan: "THEY SATISFY."

SPOT advertising builds *king-size* sales with *regular-size* media budgets and is the only medium that lets you *match* your advertising effort to your sales potential. SPOT is the only medium that lets you bolster *light* marketing areas without any waste circulation.

Your H-R salesman can help YOU *select the right blend* of stations and markets for your client. Broadcasting is H-R's business.



PLAYBACK *continued*

of use—which hardly qualifies them as immutable laws.

Most advertisements are nothing more than brand identification—they have no more power to move consumers than a fly has to budge a boulder.



Charles F. Rosen, executive vice president of W. B. Doner & Co., Chicago agency, at the annual meeting of the Television Bureau of Advertising:

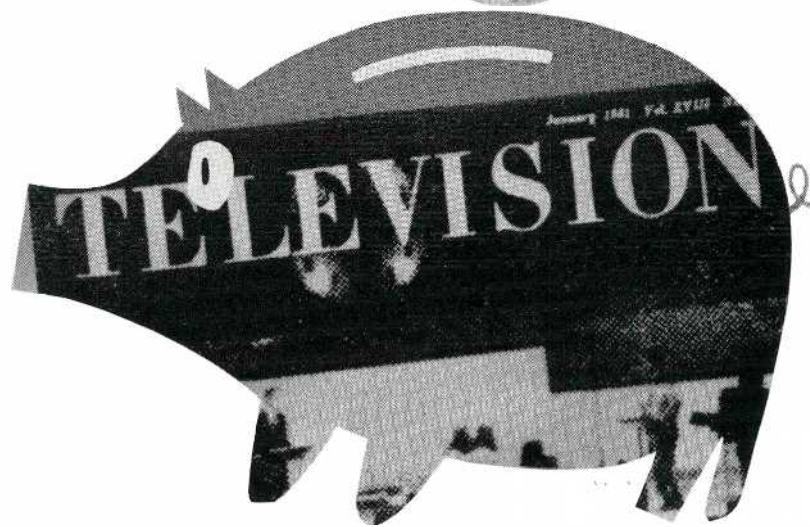
You can bring back print advertising by getting hysterical when critics of television sling their slings and arrows. Instead of wailing and biting your fingernails about Commissioner Minow's "vast wasteland," we should seriously concern ourselves with the audiences' vast waistline, caused by indiscriminate snacks during television programming.

Another way to bring back print is to pay such widely-publicized attention to ratings. I would like to suggest that you, as a group, throw out all of the commercial rating services and start a non-partisan, industry-sponsored scale of measurement—audience measurement—comparable to the Audit Bureau of Circulation. It would certainly be less costly than the tribute we are now all paying to all of the commercial services—it would end a tremendous amount of confusion. Moreover, it would standardize criteria and put ratings in their proper frame of reference. Ultimately it would give the TV industry more stature.

The third way to bring back print is to continue to mount vicious attacks on other media. This "mediacide," as I call it, is not limited to television people alone and it is an unfortunate component of our business at the moment. If TV would constructively build its own case—without slashing all other media to ribbons—the advertiser's agency, the public and the TV industry would all benefit.

Another way to bring back print is to be greedy. There are many opportunities on the local level to render intelligent public service without being forced into it by government regulations. END

25¢ gets you **inside** the industry every month



special:
\$3 for 12 issues of Television... the magazine that probes beneath the surface of topical news



TELEVISION MAGAZINE

444 Madison Ave., New York 22, N.Y.

SUBSCRIPTION ORDER

- Please send me a year of TELEVISION at special introductory rate of \$3.00.
 OR, I'll take advantage of the TWO YEAR money-saving rate of \$5.00.
 I enclose \$_____ Bill me later.

NAME _____ TITLE/POSITION _____

COMPANY NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

PLEASE SEND TO HOME ADDRESS: _____



The best light!

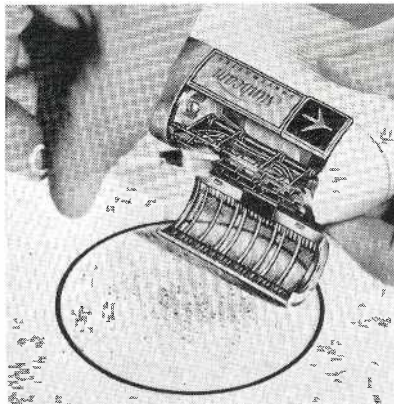
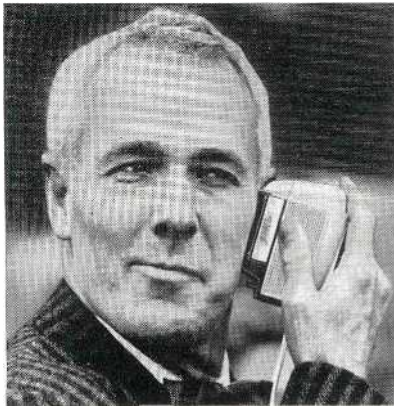
Your commercials are on television to make your product look its very best. If you want to sell the gleam of a shampoo, the sparkle of a watch, the glow of a lovely face, the taste of good food—name it!—this man (formerly a top network lighting director) and the rest of our creative lighting experts at Videotape*Center will add that fresh, new ingredient to your commercial. On television successful lighting is a sensitive combination of human taste and skills, electronics, and on

Videotape alone, the unique advantage of judging a shot exactly as it will appear on home television before you shoot it. One of Videotape Center's lighting directors is also a painter—winner of top awards in major art shows for his oils and charcoals. Another holds patents for his product-shot lighting devices. No one else in the business can hold a candle to the effort and skill and imagination that go into putting your product in the very best light at Videotape Center today.

Videotape Productions of New York Inc. 101 West 67St New York. TR 3-5800

*TM AMPEX CORP.

FOCUS ON COMMERCIALS



The Problem

How to dramatically illustrate an electric shaver's "new and improved" shaving head and encourage consumers to believe its, rather than dozens of competitors', "closer shave" claims.

The Solution

Get the consumer to personally test the product in a real situation.

The scene opens on a long down-shot of Golden Gate Bridge. The camera pans to a panoramic view of San Francisco in the distance. An announcer explains: "Men are rushing to work this morning, here in San Francisco, where you're about to see . . ." The camera cuts to a long down-shot of an interview setup in a San Francisco street ". . . an astonishing test, with a new kind of electric shaver."

It's early morning. A "man-on-the-street" is stopped on his way to work. It's obvious that he must have shaved that morning. He's asked to shave again with a Sunbeam Shavemaster shaver. When he finishes, the interviewer opens the shaver head and brushes out the beard picked up by the shaver. It's brushed onto a sheet of white paper to illustrate how the Sunbeam Shavemaster gets beard that is missed by other shavers.

The men handling the Sunbeam account at Foote, Cone & Belding feel that this real test, conducted by the consumer himself, imparts a convincing selling message to the TV viewer. Altogether they have filmed seven different "after-shave" test commercials (four 60-second and three 20-second), which are being aired on four network shows and on a spot basis in 31 markets across the nation.

In choosing locations to stop the "man-in-the-street," FC&B men pick familiar landmarks with which viewers can quickly identify; i.e., Grand Central Station and the cable car turnabout on Market Street in San Francisco.

These scenes are intended to add realism and atmosphere to the commercial and also to create an interesting video

segment with which to open the selling message.

The scenes always take place at busy locations early in the morning when people are on their way to work. The hour is chosen early enough to insure that the men stopped will have shaved not more than an hour or so before at home.

The subject must be believable. According to FC&B, he must be well-groomed, look like he's on his way to work, and unlike a model.

No rehearsal is involved in any of the scenes. Before the filming, participants are told about the after-shave test and asked if they will take part. It requires about 12 to 14 filmed interviews to get two or three spots that appear right.

The "after-shave" test was conceived by a Sunbeam account supervisor at FC&B. Walking into his office one morning, he picked up the Shavemaster lying on his desk and began shaving. When finished, he took the shaver apart. He noticed that, although he had shaved at home just a short time ago, he could still see some of his beard in the opened shaver head. Thus million dollar advertising campaigns are born.

All the commercials were produced by Filmways Inc., New York.

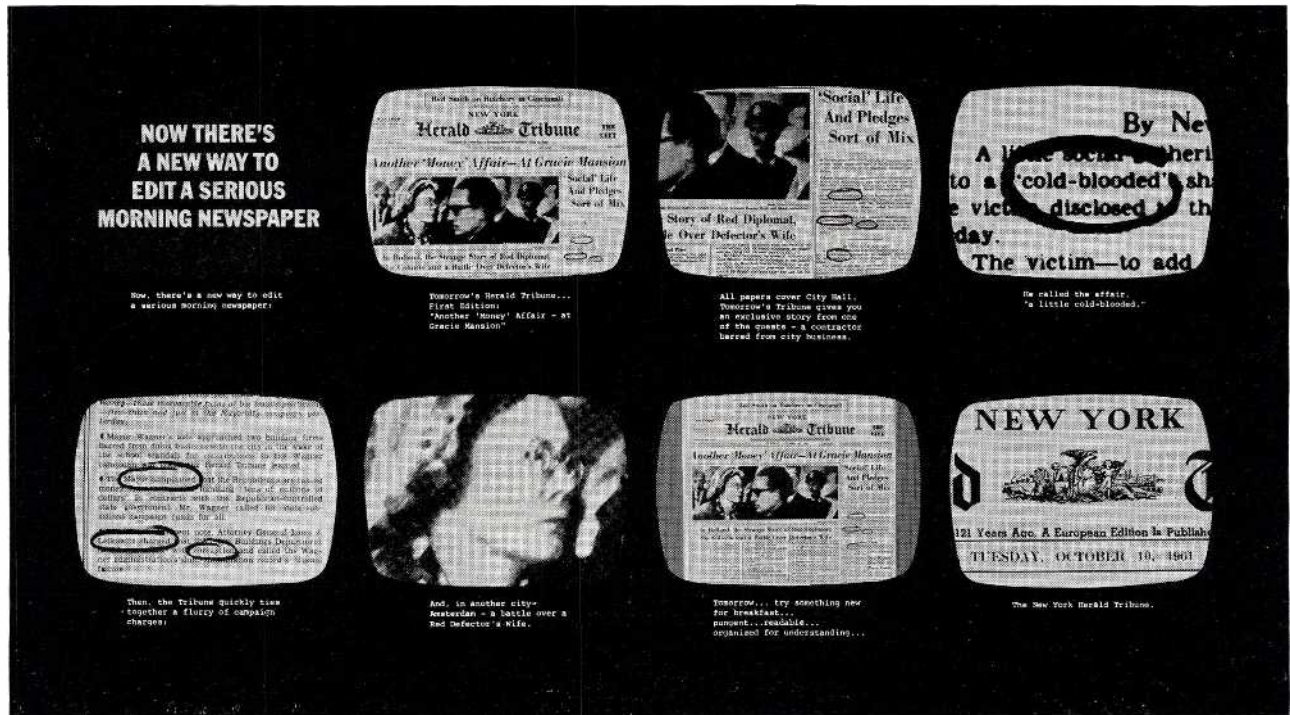
The Problem

How to sell tomorrow's newspaper tonight, and let a wide local audience, interested in the news, know that, "Now, there's a new way to edit a serious morning newspaper."

The Solution

Sponsor a news show on a competing medium.

When John Denson, formerly editor of *Newsweek* magazine, took over as editor of the *New York Herald Tribune* in mid-March of last year, he decided that a newspaper doesn't have to be dull to be serious. He proceeded to rebuild the relatively rigid facade of news coverage the



Tribune had built up during its previous 121 years of existence.

Out went the up-and-down columns of straight news reporting. The emphasis, instead, changed to interpretative reporting, with the correlative aspects of news highlighted. Denson's intent was to give the venerable daily a lively and more readable look.

Once fully developed the *Tribune* sought to sport its new format before as large a potential readership as possible. The newspaper's advertising account had been dormant for a year. Six months ago, a call went out to Papert, Koenig, Lois, currently a "hot" advertising agency.

PKL, believing that there is an inter-relationship rather than a conflict between the two media, sunk \$800,000 of the *Tribune's* total \$1.3 million advertising billings into television. Since October, the newspaper has partially sponsored Douglas Edwards *With The Late News*, a local Monday through Saturday, 10-minute (11-11:10 p.m.) news wrap-up, televised on wCBS-TV New York.

Using tomorrow morning's front page as a base, a five-man PKL team punches out bright, brisk, 60-second commercials which point out how effectively and thoroughly the *Tribune* now edits the news. The commercials, which are on four times a week (the *Tribune* shares sponsorship of the news show, on an alternate

major-minor basis, with Parliament cigarettes and Rheingold beer), are more visual than verbal. They are taped about 45 minutes before air time in a frantic process that could properly be titled "The Perils of Instant News Commercials."

The logistics for each night's commercial production break down like this:

3 p.m.: Editorial conference at the *Tribune's* West 41st Street offices attended by Mr. Denson and his departmental heads. They talk about tomorrow's news.

6 p.m.: Editorial conference ends and two-man PKL team (Ron Holland, writer, and Paul Kiye, account executive, or Carl Alley, account supervisor) arrive.

7:30 p.m.: After studying dummy sheets and getting a glimpse of the "bones" of the paper, a pilot script is written.

8:30 p.m.: The PKL men grab a first handproof of the *Tribune's* front page and also, if they are available, handproofs of the editorial and jump pages.

8:45 p.m.: The PKL team hails a cab (when none is available they ride the subway) for the harrowing six-block ride through New York's frenetic cross-town traffic to wCBS-TV's Grand Central Building news studios.

9:00 p.m.: Bert Harris, who produces the *Tribune* commercials, and art director Sam Scalli join the "team." Scalli

pastes the front page proof and the other proofs up on big grey boards. A corrected script is pounded out.

9:15 p.m.: A camera rehearsal is held.

9:30 p.m.: The first copies of the next morning's *Tribune* hit the streets.

9:45 p.m.: Taping of the commercial commences.

10:15 p.m.: The taping is completed and the PKL men head for home.

11 p.m.: The taped commercial goes on the air. The camera scans, as would a reader's eye, the front page pasteup of the paper. The lean copy, written in staccato rhythm, in essence, exclaims: "Look, see here, how we cover this story and how it ties in with this other story."

Three cameras are used for the commercials. Many tricky sensitive closeups and scanning techniques are required. It's because of this, with the great margin of error involved, that the commercials are taped rather than produced live.

If the *Tribune* delays locking up its front page and consequently no proofs are available, the PKL team switches to a standby commercial which emphasizes the paper's features or current major promotions.

Sales, it's said, were up this past November over the previous November, which was a general election year. This year the *Tribune* plans to reinforce its campaign with flights of IDs spread throughout the New York market. END

THE DAY a man came home

If this man looks familiar, it's because he is.

Steve Allen is looking at a scene from his boyhood. Soon Chicago will look at Steve and with Steve when he comes "Home Again." That's the name of the new series WBKB will initiate this winter.

Another home town boy who will attempt to recapture his past is Archibald MacLeish, prize-winning poet, public servant and well-known educator. From time to time we hope other famous Chicagoans will come "Home Again."

"Home Again" is warm, full of heart. It's humorous, sprinkled with chuckles. It's thoughtful, laced with nostalgia.

It's typical of WBKB's over-all programming in that it is different.

That's the sort of television station we run here in Chicago. It comes naturally to us because of the "Climate of Creativity" that pervades the studios and offices of Channel 7.

Are **your** clients taking advantage of WBKB's "Climate of Creativity"?



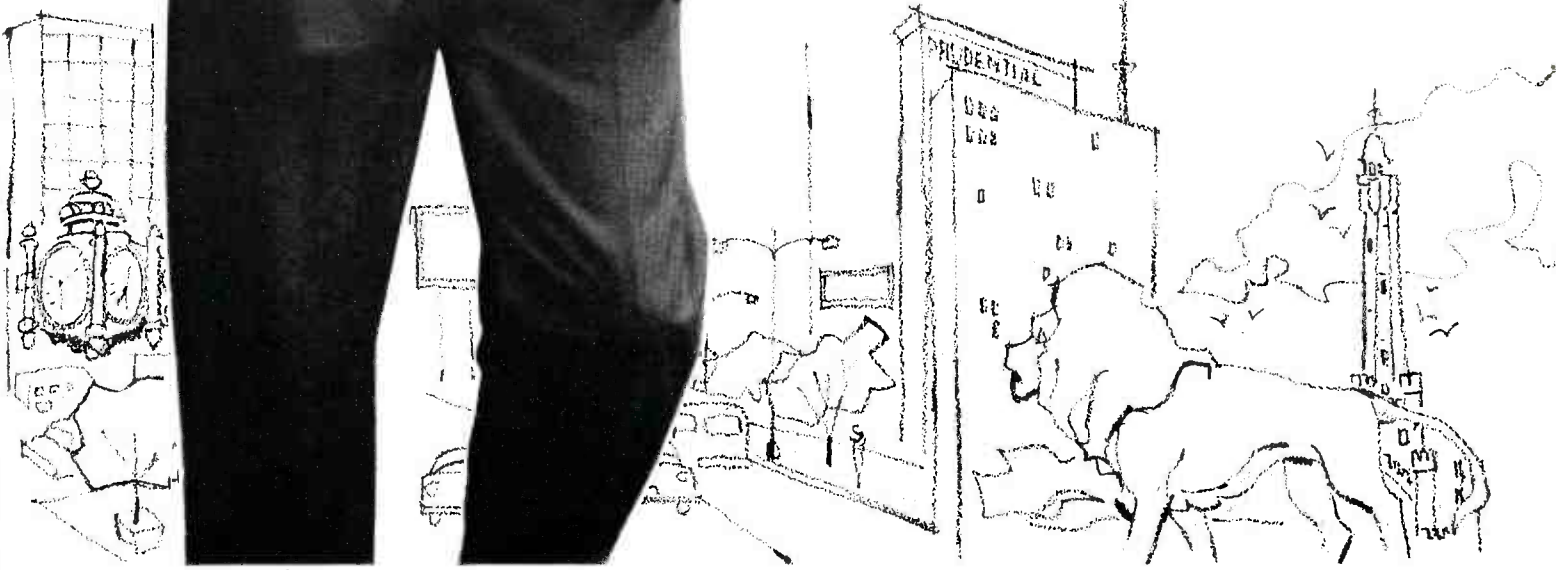
A GOOD
CHICAGO HABIT

WBKB
CHICAGO'S
CHANNEL

7
abc

America's most exciting network!

An Owned-and-Operated Station of the American Broadcasting Company - A Division of American Broadcasting-Paramount Theaters, Inc.



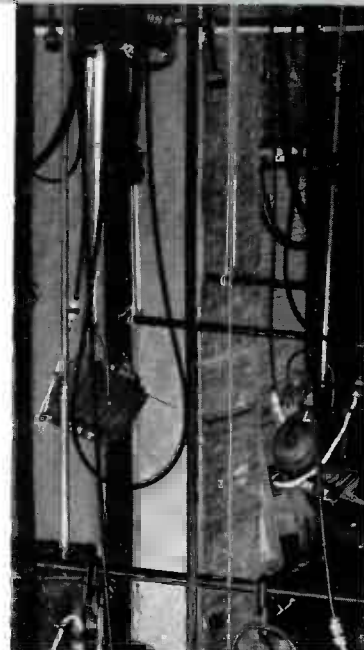
TELEVISION

'62

For television, 1961 is a year to be put behind with mixed emotion. Like all years, it was marked by both the good and the not-so-good—if not by the downright awful. It was a year of intense criticism from without and equally intense soul-searching from within. It was a prosperous year. It was a year that saw progress—deliberate if not overnight—on many fronts. It was above all a year of trial. But whatever 1961 was, it's done with. The industry may be forgiven a sense of relief as it turns to 1962, a year that gives promise of being more upbeat than down. The pages that follow, focused on programming, measure the year that's been and the year yet to be.

'61

A YEAR TELEVISION TOOK IT ON THE CHIN



FOR network television in 1961 it was a year of re-examination. If measured by advertising volume—up from \$682 million in 1960 gross time billings to an estimated high of \$745 million in 1961—the network medium showed continued economic health. But not since the TV quiz scandals of 1957-58 had the industry come in for such scathing criticism.

The accused was network programming. The accusers were the nation's TV critics and a new FCC chairman, Newton N. Minow, a name by now as familiar to the American public as any of the more violent TV heroes he condemns.

Network television in 1961 was a strange panorama of faults and virtues. It inherited from the 1960-61 season programs of a proven, audience-gathering stripe. And, in the "why defy success" pattern of things, it largely emulated them in planning the 1961-62 season. It also added much heavier doses of the critically applauded news and documentary program. But, in 1961, the basic pattern stood challenged.

The past year has seen television at its finest—with the May 5th three-network coverage of Navy Commander Alan Shepard's historic space shot, viewed by a spellbound 30 million Americans. And, if television's critics are right, 1961 also saw the medium at its worst in a 1960-61, 1961-62 deluge of "violent" action-adventure programming viewed by many millions more than will hold still for the surge in television journalism, acclaimed yet largely unwatched.

It can easily be said that television is a medium that can teach and upgrade. But it is still a commercial business dependent upon advertisers, and advertisers dependent upon audience. The mass audience, however, has not taken well to so-called "quality" programming. How do the networks get out of the bind? The question is not easily answered.

In 1961 it was put squarely up to television broadcasters: Upgrade programming or face the threat of government regulation. The networks were committed to their 1961-62 season at the time of the Minow programming attack. They could not undo what had been done. The new season was in effect "written off" by many in the industry as something they were "stuck with," something an early selling season and early "lock-in" made unpalatable but nonetheless unavoidable. It falls on the upcoming 1962-63 season to be "different." (See page 40.)

From a pure programming point of view—dollars spent and show longevity—1961 was a typical year of hits and

misses. Programs cost more in 1961 than in 1960. And it cost more to advertise on them. To maintain the same network schedule in 1961 that he had in 1957, an advertiser needed to add about \$25,000 to the \$100,000 he allocated five years ago.

The Nielsen mortality reveals that since 1953 about half of the new network shows, born in the previous fall, fail to make a second season, ending up in some celluloid cemetery or daytime burial ground. The story was no different in 1961.

The 1960-61 season started out with 110 prime-time network programs, 42 of them new entries. In the space of the year between network seasons, the ax fell 47 times, the number of shows starting off 1960-61 that failed to turn up in the 1961-62 prime-time schedule. Of the 42 new programs starting 1960-61, 26 did not make it into 1961-62, a casualty rate of 61%.

So far on the 102-show 1961-62 schedule there were, as of mid-December, four announced casualties—*Roaring '20s*, *Frank McGee's Here & Now*, *The Investigators* and *Steve Allen*—three of them programs that numbered in 39 new entries this season. And there are bound to be more drop-outs up through March.

Taken together, the program fatality rate and climbing costs have firmly set what is by now the well-established pattern of network roulette—the spreading of advertising bets in participating programming, the abundance of hour-long shows suited for scatter buying.

There were 37 hour shows starting the 1960-61 season. There were 45 hour shows starting in the 1961-62 schedule. These hours are sold largely in minutes and on the now-standard 13-week play-safe commitment. Sponsors want audience fast and with flexible participation buys they can program hop if their initial bets fail.

Some programming trends were clear in 1961. Westerns have headed that-a-way. Out of network prime time have gone *Wyatt Earp*, *Bat Masterson*, *Rebel*, *Wanted Dead or Alive*, *Stagecoach West*, *Zane Grey Theater*, *The Deputy* and *Gunslinger*. *Gunsmoke* and *Wells Fargo*, successes, were expanded to an hour. Only one new western showed up, *Frontier Circus*.

The animated cartoon show, predicated on the success of ABC-TV's *Flintstones* in 1960-61, saw a surge. Four animated copies were rushed into the 1961-62 schedule.

Westerns for the most part were exchanged for more hour-



long action-adventure series, a catch-all for private-eyes, mysteries, police cases and what-have-you, some 18 hours worth of assorted action per week. Anthology also made a quiet rise with the *Dick Powell Show*, *Alcoa Premiere* and *Bus Stop* joining the long-running *G.E. Theater*. The doctor also caught new attention with *Ben Casey* and *Dr. Kildare*, as did the lawyer with *The Defenders*, a companion for *Perry Mason*.

The comic in 1961 returned but in no great force. Steve Allen and Bob Newhart displayed their wares straight for the new season; Joey Bishop and Dick Van Dyke wrapped them in situation comedy. *Sing Along With Mitch* moved in to keep *Lawrence Welk* company.

While the critics moaned about all the action programming (and the new 1961-62 season in general), they practically stamped and whistled at the upswing in public affairs programming. Five public affairs shows found their way into the new network evening schedule on a weekly basis with news specials coming in on a sporadic basis. And daily news shows peppered the broadcasting day. ABC-TV even opened up its 11 to 11:10 p.m. period for a five-night-a-week network news show, a first in network news programming.

In entertainment, ABC, CBS and NBC have become buyers rather than creators. Only in news have they a real chance to show competitive and creative superiority—and in 1961 a network news battle took shape.

The rise of the network news organizations is seen as a quest for status and prestige that is being won. In the broad area of entertainment, however, the battle for critical acclaim is much harder come by. The call from broadcasting's high command is a clear, "do something about programming."

When LeRoy Collins last January succeeded to the presidency of the National Association of Broadcasters, he immediately shook the association's membership with a stern speech calling for programming improvement. He spanked broadcasters again at the NAB convention in May—joined this time, in stronger language, by Newton Minow.

Minow, a 36-year-old Chicago attorney, rode into the FCC chairmanship last January on presidential appointment. His mandate from President Kennedy: do something to improve TV quality. At the NAB convention Minow seized television broadcasters by the scruff of their collective necks, shook them vigorously and, in essence, characterized much of TV as a "vast wasteland." He, as Collins, thought improvement

ought to come from voluntary action of broadcasters and not from government. But his demand for better programming carried the direct threat of "or else."

The "wasteland" speech has reverberated in every corner of the industry, has had "bravos" from TV critics, wails from the networks and such assorted comments as "what's one man's wasteland is another man's delight." But Minow has not backed down and he is being listened to. The public may, in part, be reflecting some of the "down with violence" drift in their TV tuning this season. Some of the big action shows have not fared well in ratings. It may be Minow or it may be just too many of these shows around—saturation.

The question of who controls programming: writers, producers, packagers, talent agents, networks, sponsors or advertising agencies?, a probe begun back in May 1959 by the FCC, comes to a climax this month when the three networks testify in Washington.

There were two FCC hearings in New York in the programming inquiry last year. One involved the so-called cultural or "quality" writers and producers. They roundly blasted TV for poor programs. Last October the major network advertisers had their say. On the whole they were found to abhor controversy and like large audiences. They found betting millions on TV shows risky but worthwhile, came out generally for a stronger say in programming.

From the rather complicated world of network-client relations, the FCC will now hear from network executives. After that the long, tangled proceedings will be studied and the FCC will hand down recommendations on the policies and practices of the network TV programming process—perhaps ask Congress for a law giving it the power to regulate the networks.

There were other highlights in 1961. Italian-Americans were disturbed at too many Italian gangsters in *The Untouchables*. ABC-TV was picketed and the program's sponsors were threatened with boycott of their products. One sponsor, Liggett & Myers, failed to renew but said boycott was not the reason.

There was talk of the "magazine concept" becoming the "coming" thing. By rotating through a network schedule, advertisers would presumably have the gamble taken out of "picking" shows. The concept still has few takers.

The year 1961, with small exception, could be called a repeat of 1960, but it will have to stand as a turning point. The cry for programming change grew too loud to ignore.



'61



COMEDY

Comedy had a better-than-usual year in 1961—not necessarily in the number of new series on the air, but in the number which gave signs of lasting. CBS's *Dick Van Dyke Show* was holding well, as were NBC's *Car 54, Where Are You?* and *Hazel*, actress Shirley Booth's version of the *Satevepost* cartoon character. Most surprising of all was Bob Newhart's performance in what many considered an impossible assignment: one-man comedy without support of a situation format.



DRAMATIC SERIES

Proponents of the more ambitious TV dramas were heartened by the success that two new series won in 1961: NBC's *Dick Powell Show* and CBS's *The Defenders*. Both gave new impetus to a TV form which had fallen into sponsor disrepute of late, the dramatic anthology. Their rating performances bode well for more programming of the same genre.





SPECIALS

It was an up-and-down year for specials. Much of the stardust seemed to have been rubbed off by a rash of specials in earlier seasons which hadn't been so special at all. The emphasis now is on fewer but more imposing ones. Biggest of the year—and likely for some time—was CBS's "Power and the Glory," notable more for its record-breaking \$750,000 price tag than for the quality of its reviews. Hallmark continued its award-winning *Hall of Fame* series, with 1961's "Victoria Regina" likely to repeat the honors which came to "Macbeth" the year before. Westinghouse inaugurated another important series of specials (here: CBS's "Come Again to Carthage"), 18 scheduled on all three networks. And in the field of music, CBS's Leonard Bernstein-New York Philharmonic concerts remained unsurpassed. Danny Kaye repeated his annual one-night-stand on CBS, Yves Montand graced ABC, and Purex continued to brighten occasional daytime hours with specials for women.



'61



NEWS DOCUMENTARY

Television's year in the area of news, public affairs and documentary programs was a worthy sequel to the journalism explosion that occurred the year before. Notable new note: the inclusion of major public affairs programs into regular scheduling in prime time, as CBS's weekly *CBS Reports*, NBC's *Brinkley's Journal* and *Here and Now*, ABC's *Close-Up*. The year's highlights included the series of conversations with former President Eisenhower on CBS, the "Yanqui No" documentary on ABC, NBC's *White Paper* series (here: status report on railroads), and all-network telecasts which brought to the viewers such history as the first U.S. manned rocket flight, the Kennedy inaugural and the first live presidential news conference. CBS made headlines near the close of the year when it broadcast "Biography of a Bookie Joint," an exposé of gambling in Boston which threatened the police commissioner's job, is causing political repercussions.



MEDICINE

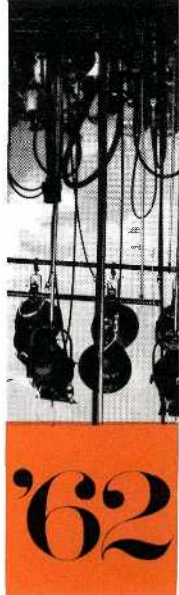
A new kind of hero came to the nation's TV screens during 1961: the doctor. ABC's *Ben Casey* series and NBC's *Dr. Kildare* found immediate audience popularity, and opened possibilities for yet another series form to stand alongside the cowboy, the lawyer, the detective and the roving adventurer as staples of TV.





FOOTNOTES

As if to reinforce the unpredictability of television show business, a number of programs came along to enjoy unexpected success or suffer surprising disappointment during 1961. Hero-of-the-year honors might well go to NBC's *Sing Along With Mitch*, a sleeper which went up against the previously-untouchable *Untouchables* on ABC and threatened to walk off with audience honors. On the other side of the coin was ABC's *The New Steve Allen Show*, a rare "live" variety format for that network which not only couldn't stop NBC's *Wagon Train* but failed even to inspire old fans among the sophisticated set. Television in 1961 also was treated to another demonstration of the Disney magic when the *Wonderful World of Color* came in on NBC (largely to sell color TV sets) and stayed around in tandem with *Car 54* to threaten CBS's *Ed Sullivan Show* dominance on Sunday night. The difficulties of "quality" programming were amply demonstrated by NBC's *DuPont Show of the Week* (here: Groucho Marx narrating the history of the automobile), which came in to prove a point against some hardy but hardly sensational competitors (CBS's *Candid Camera* and *What's My Line?*) and merited neither audience nor consistent critical acclaim. Another NBC venture against an audience giant—on Saturday night with name movies against CBS's *Gunsmoke* and *Have Gun, Will Travel* duo—was something less than a howling success, although it did fare better than its predecessors. *Gunsmoke* itself, with its face lifted to a full hour, came out of the contest no longer unchallenged but still the champ.



A YEAR FOR TELEVISION TO GET BACK IN THE BALL GAME

WHAT KIND of a television year will 1962 be? It promises to be an up year. Not the wild, exciting, high-as-the-imagination-will-go kind of up, but rather the measured, sober, hands-about-six-inches-apart, up.

The preponderance of sameness, which has embarrassed the medium in recent seasons, should be somewhat overcome. The '62-'63 TV programming season will be slightly more varied and consequently more balanced. Original drama and musical variety should make comebacks. Some attempts also will be made to reclaim some of the departed but-not-forgotten-faces like Sid Caesar, Jackie Gleason and Milton Berle.

Animated cartoon shows, westerns and crime shows will be down. Action-adventure series will reach a saturation point. Mysteries, situation comedies, specials, anthologies, quality children's programs, game and quiz shows, cultural and news programs and live productions will be up.

Violence will be curbed, if not completely housebroken. The networks will renew their efforts to bring cultural programming and mass audience closer together. The 60-minute program format will falter in its takeover of the medium; half-hours are on their way back.

But these changes, most of which will come in just marginal proportions, do not in any way indicate that the networks will significantly alter the course of previous programming patterns. A program will still be judged, for the most part, by the size of the audience it attracts, rather than by the decibel count of reaction from Washington. The great new audience-pleasers from the '61-'62 season—*Dr. Kildare*, *Ben Casey*, *The Defenders*, *Sing Along With Mitch* and *Dick Powell Show*—will not only be back, but, as is inevitable, will be emulated.

Expect to see one or two more noble-doctor-faces-life series, maybe several new dramatic anthologies, and certainly one more community sing. In television, where programming concepts that work are at a premium, imitation is not necessarily a way to suicide. Instead, it's mostly considered the simple, realistic way of giving viewers, in bigger doses, just what they seem to want.

In previous years, the trap for networks and independent producers has been in not knowing when to stop. Imitations weren't hand-tooled, they were mass produced. Television channels were glutted with sameness. It's in this area that television '62 offers hope for meaningful difference.

The carbon copy production of successful programming

formats will be kept in bounds. Variety, the wonderful word that conjures up thoughts of vitality, excitement, creativity, will begin to seep into programming schedules. TV viewers with a penchant for dial twisting will again be able to claim some reason for their madness.

Undoubtedly government criticism of network programming practices will have a formative effect on the '62-'63 program lineup. When the school teacher persistently and loudly tells the naughty school boy that his fingernails are dirty, the errant lad will eventually take some sort of mollifying action. But it will not be by threat alone that network programming will begin to diversify in 1962.

"A natural undulation of trends," is the way one network programming executive explains the promise of variety that next season offers. Types of shows reach "a mean high-level" and then begin to slack off, he feels. After almost disappearing altogether, they begin the undulation back to the high level again. The original drama, he says, is a good example of a programming type beginning a new undulation.

Actually there is little tangible evidence that original drama will again find a place on TV in the coming season. Several months ago it was reported that CBS-TV was interested in developing a new live and original drama series. The report went no further and the network has been content to let this particular tantalizing carrot dangle. Nevertheless the feeling is strong that not only at CBS-TV, but at the other two networks as well, the problems and possibilities of doing original drama series are being weighed in earnest.

Evidence for the return in full force of the musical variety type show is much more substantial. Talent Associates-Para-

continued

TELEVISION MAGAZINE'S **Telecast**[®]

All the news about television programming, designed for use by the executive who wants to know at a glance what's on the air, when, sponsored by whom and handled by which agency. It's perforated, can be removed easily for quick, handy reference. On the reverse: the new FOCUS ON PROGRAMS, carrying the important programming news of the month and listing telecasts of special interest. Also, the complete national TV network daytime, early evening and late night schedule.

Telecast[®] January '62

This is the face television turns to its public at night, seven days a week, 52 weeks a year. TELECAST is designed to show at a glance what's in the competition, when, and who's aboard for sponsorship. The diagonal blocks indicate shows sharing an alternate week time period. Agencies of record, indicated by abbreviations in TELECAST, are listed below. For information on the special programs which preempt regular programming in January, and on the rest of the national TV schedule, turn overleaf to "Focus on Programs."


AGENCY KEY

- AYER N. W. Ayer
- BATES Ted Bates
- BBDO Batten, Barton, Durstine & Osborn
- B&B Benton & Bowles
- B&J Bozell & Jacobs
- C-E Campbell-Ewald
- C&W Cole & Weber
- COMP. Compton Advertising
- D-F-S Dancer-Fitzgerald-Sample
- DDB Doyle, Dane, Bernbach
- DPB D. P. Brother
- EWRR Erwin Wasey, Ruthrauff & Ryan
- ESTY William Esty
- FCB Foote, Cone & Belding
- FSR Fuller & Smith & Ross
- GARD. Gardner Advertising
- GREY Grey Advertising
- GBB Guild, Bascom & Bonfigli
- JWT J. Walter Thompson
- K&E Kenyon & Eckhardt
- LCG Lawrence C. Gumbinner
- L&N Lennen & Newell
- LB Leo Burnett
- M-E McCann-Erickson
- MAX. Maxon Inc.
- NLB Needham, Louis & Brorby
- NC&K Norman, Craig & Kummel
- NOR North Advertising
- OBM Ogilvy, Benson & Mather
- PARK. Parkson Advertising
- SSCB Sullivan, Stauffer, Colwell & Bayles
- WADE Wade Advertising
- W&C Walker & Crenshaw
- Y&R Young & Rubicam


FRIDAY




RAWHIDE
Participating



INTERNATIONAL SHOWTIME
7-Up (JWT)
Derby Foods (M-E)
(and participations)



ROUTE 66
Chevrolet (C-E)
Philip Morris (LB)
Sterling Drug (D-F-S)



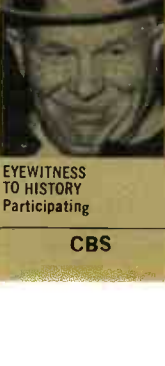
ROBERT TAYLOR'S DETECTIVES
Participating



FATHER OF THE BRIDE
Campbell Soup (BBDO)
General Mills (BBDO)




BELL TELEPHONE HOUR
AT&T (Ayer)



TWILIGHT ZONE
Liggett & Myers (M-E)
(and participations)



DINAH SHORE SHOW
Amer. Dairy Assn. (Bates)
S&H Stamps (SSCB)



EYEWITNESS TO HISTORY
Participating



CHET HUNTLEY REPORTING
Mutual of Omaha (B&J)

CBS NBC

SATURDAY



CALVIN & THE COLONEL
Lever Bros. (JWT)



PERRY MASON
Participating



TALES OF WELLS FARGO
Participating



ROOM FOR ONE MORE
Armour (FCB)



LEAVE IT TO BEAVER
Ralston-Purina (Gard. Grey)(and participations)



THE DEFENDERS
Brown & Williamson (Bates)
Kimberly-Clark (FCB)
Lever Bros. (OBM)



TALL MAN
R.J. Reynolds (EWRR)
(½ available)



LAWRENCE WELK SHOW
J.B. Williams (Park.)
(and participations)



HAVE GUN, WILL TRAVEL
Lever Bros. (JWT)
Whitehall (Bates)



FIGHT OF THE WEEK
Gillette (Max.)



GUNSMOKE
General Foods (B&B)
Liggett & Myers (D-F-S)
Remington-Rand (Y&R)
S.C. Johnson (B&B)



SATURDAY NIGHT AT THE MOVIES
Participating



MAKE THAT SPARE
Brown & Williamson (Bates)

ABC CBS NBC

TELEVISION MARKETBOOK '62

U.S. Television Homes by Counties

Directory of 3070 United States Counties reflecting the newest U. S. Census Bureau Information.

	TV Homes Feb. '61	Total Households Feb. '61		TV Homes Feb. '61	Total Households Feb. '61	
McDuffie	2,500	3,100	Wilkes	2,100	2,800	
McIntosh	1,100	1,600	Wilkinson	3,300	2,100	
Macon	2,200	3,000	Wash.	2,500	4,100	
Madison	2,000	2,500	Total	828,400	1,037,400	
Marian	1,000	1,400	IDAHO			
Meriwether	4,000	5,500	Adir.	23,300	27,300	
Milledge	1,100	1,800	Adams	600	900	
Mitchell	2,900	5,500	Bannock	10,500	13,600	
Monroe	2,100	2,600	Bear Lake	1,200	1,800	
Montgomery	900	1,600	Benewah	1,200	1,400	
Morgan	1,900	2,500	Bingham	5,800	7,600	
Murray	2,100	2,600	Blaine	1,000	1,400	
Muscogee	40,600	44,300	Boise	400	400	
Newton	4,400	4,600	Bonneer	3,700	4,500	
Oconee	1,300	1,500	Bonneville	9,700	12,200	
Oglethorpe	1,400	1,900	Boudry	1,400	1,500	
Paulding	2,500	2,900	Butte	600	800	
Peach	2,100	3,100	Camas	200	200	
Pickens	2,000	2,200	Canyon	14,300	18,300	
Pierce	1,500	2,400	Caribou	1,500	1,900	
Pike	1,300	1,500	Cassia	2,800	4,000	
Polk	7,600	8,400	Clark	200	200	
Pulaski	1,400	2,100	Clearwater	1,700	2,100	
Pulham	1,000	1,700	Custer	500	900	
Quitman	400	400	Elmore	2,700	3,300	
Rabun	1,300	1,700	Franklin	1,700	2,300	

Television Markets vs. Standard Metropolitan Markets

An effective concept showing Television coverage to define the unique development in sales & advertising buying techniques.

The Television Markets show dramatic differences when compared to standard Metropolitan Areas.

EXCLUSIVE IN TELEVISION!

	TV HOMES Feb. '61		TOTAL HOUSEHOLDS Feb. '61	
	Television Market (Thous.)	Metro Area (Thous.)	Television Market (Thous.)	Metro Area (Thous.)
Spartanburg-Greenville, S.C.-				
Asheville, N.C.	389.9 ²	111.7	500.2	107.5
Spokane, Wash.	262.1	87.7	340.2	97.4
Springfield, Ill.	135.4	42.5	179.1	47.1
Springfield-Holyoke, Mass.	314.9	128.7	365.3	136.5
Springfield, Mo.	111.0	38.5	138.3	42.8
Steubenville, Ohio	332.9 ²	42.9	381.5	47.5
Stockton-Sacramento, Cal.	426.7 ²	200.1	493.6	230.9
Superior, Wis.-Duluth, Minn.	147.8	79.2	174.7	84.1
Sweetwater, Tex.	46.7 ²	—	58.6	—
Syracuse, N.Y.	455.6	151.9	502.2	163.9
Tacoma-Seattle, Wash.				
Tallahassee, Fla.-Thomasville, Ga.	556.3 ²	413.5	636.6	467.8
Tampa-St. Petersburg, Fla.	123.0 ¹	9.7	202.4	20.4
Temple-Waco, Tex.	307.9	206.0	403.6	252.2
Tempe, Ariz.	122.3 ²	108.4	160.8	120.9
Terre Haute, Ind.	192.3	32.5	212.3	34.6
Texarkana, Tex.	78.5	26.8	105.5	29.9
Thomasville, Ga.-Tallahassee, Fla.				
Toledo, Ohio	123.0 ¹	9.7	202.4	20.4
Toledo, Ohio	414.2	136.2	450.3	146.8
Topeka, Kan.	114.7	41.0	143.7	45.4
Travis City, Mich.	44.6	—	53.4	—
Troy-Albany-Schenectady, N.Y.	418.8	198.6	482.8	210.8
Tucson, Ariz.	100.9	69.5	126.4	86.2
Tulsa, Okla.	322.3	110.6	393.6	123.7
Tupelo, Miss.	44.3	—	74.7	—
Twin Falls, Ida.	24.1	—	32.4	—
Tyler, Tex.	103.2	19.2	143.9	24.7
Utica-Rome, N.Y.				
Valley City, N.D.	145.8	87.3	156.9	92.5
Valley City, N.D.	132.3 ¹	—	170.5	—
Waco-Temple, Tex.	122.3 ²	108.4	160.8	120.9

PUBLISHED IN THE FEBRUARY ISSUE OF TELEVISION

the most important reference publication for agency and advertising buying executives, featuring exclusive new Television market figures.

The Television Markets

TELEVISION MAGAZINE'S exclusive County-by-county data correlated the coverage area of every television market in the United States. Each market will reflect the total number of television homes by county, of February, 1962.

Reserve Space Now Opposite Your Own Market Listings

This unique data will serve as primary working tool for the buyers of more than 85% of all national spot, network and regional television time. It is of primary importance for you to describe your coverage facilities and the economic complexion of your market in this publication.

	VHF Homes (Thousands)	Total Homes (Thousands)	VHF Homes (Thousands)	Total Homes (Thousands)
BEAUMONT-PORT ARTHUR, TEXAS				
Louisiana:				
Allen	3.9	6.0		
Beasregard	4.1	6.3		
Calcasieu	30.1	41.4		
Cameron	.9	1.6		
Vernon	4.0	6.7		
Texas:				
Chambers	2.0	2.4		
Hardin	4.0	6.8		
Jasper	3.6	5.4		
Jefferson	61.7	75.3		
Liberty	7.0	8.1		
Newton	1.6	2.6		
Orange	14.3	18.3		
Sabine	1.2	1.7		
San Augustine	1.1	1.7		
San Jacinto	1.2	1.7		
Tyler	2.1	2.8		
Total	142.8	188.8		
BELLINGHAM, WASHINGTON				
Washington:				
Clallam	8.2	9.0		
Island	4.0	6.1		
Skagit	13.3	16.5		
Whatcom	20.6	25.0		
Total	47.1	57.8		
BIG SPRING, TEXAS				
Texas:				
Glosscock	.2	.2		
Howard	7.6	10.3		
Mitchell	3.3	3.9		
Scotty	7.2	9.6		
Sterling	.2	.2		
Total	18.5	24.7		
BILLINGS, MONTANA				
Montana:				
Big Horn	1.3	2.8		
Blaine	1.4	2.6		
Carbon	1.9	2.4		
Caribou	.3	.8		
Chouteau	1.7	2.4		
Custer	2.0	4.0		
Fergus	2.7	4.4		
Garfield	.3	.6		
Golden Valley	.2	.4		

Deadline:
 Space Reservations..... January 15, 1962.
 Plates..... January 20, 1962.

Mechanical Requirements:
 Same as every regular issue of TELEVISION.

PLATE SIZE
 Full page..... 8 1/4 x 11
 Will accept plates from 7x10 up to 8 1/4 x 11 1/2
 3/4 page..... 5 3/16 x 11
 1/2 page horizontal..... 8 1/8 Wide x 5 3/8 Deep
 1/2 page island..... 5 3/16 Wide x 8 3/8 Deep
 1/3 page..... 2 5/16 x 11
 1/3 page horizontal..... 8 1/8 x 3 1/2
 1/3 page island..... 5 3/16 x 5 1/4
 1/6 page..... 2 7/16 x 5 1/4
 Trim Size..... 10 x 13
 Bleed Page..... 10 1/8 x 13 3/8 size of plate

Circulation:
 Minimum guaranteed: 12,500.
 This is an increase of 2,500 above the regular circulation guaranteed, due to the outstanding number of additional orders already received.

Send your order to: Television, 444 Madison Ave. N.Y. 22 or call PL 3-9944

Figures appearing above are from 1960 Marketbook

SDAY



LLON
participations

LARAMIE
Participating



(LB)
(K)

HITCHCOCK PRESENTS
Lincoln-Mercury (K&E)



N SHOW
(FCB)
(L&N)

DICK POWELL SHOW
Reynolds Metals (L&N)
(and participations)



ID ME



RE SHOW
(DPB)
(Esty)
(NLB)

CAIN'S 100
Participating

S NBC

WEDNESDAY



THE ALVIN SHOW
General Foods (B&B)



FATHER KNOWS BEST
Participating

TO BE ANNOUNCED

WAGON TRAIN
Ford (JWT)
National Biscuit (M-E)
R.J. Reynolds (Esty)



TOP CAT
Bristol-Myers (OBM)
Kellogg (LB)



JOEY BISHOP
American Tobacco (SSCB)
Procter & Gamble (B&B)



CHECKMATE
Colgate (NC&K)
Liggett & Myers (D-F-S)
Polaroid (DDB)
(and participations)



HAWAIIAN EYE
Participating



DICK VAN DYKE SHOW
Procter & Gamble (B&B)



PERRY COMO'S
MUSIC HALL
Kraft (JWT)



NAKED CITY
Participating

CIRCLE THEATER
Armstrong Cork
(BBDO)

U.S. STEEL HOUR
U.S. Steel (BBDO)

BOB NEWHART SHOW
Sealtest (Ayer)
Beech-Nut (Y & R)

BRINKLEY'S JOURNAL
Douglas Fir Plywood (C&W)
Mead-Johnson (K&E)

ABC CBS NBC

THURSDAY



OZZIE & HARRIET
Participating



FRONTIER CIRCUS
Participating

THE OUTLAWS
Participating

DONNA REED SHOW
Campbell Soup (BBDO)
Johnson & Johnson (Y&R)



THE REAL McCOYS
Procter & Gamble (Comp.)

BOB CUMMINGS SHOW
Brown & Williamson (Bates)
Nutri-Bio Corp. (W&C)



MY THREE SONS
Chevrolet (C-E)

TELL IT TO GROUCHO
Participating

DR. KILDARE
Participating



MARGIE
Procter & Gamble (Comp.)

GERTRUDE BERG SHOW
General Foods (Y&R)

HAZEL
Ford (JWT)



THE UNTOUCHABLES
Participating

CBS REPORTS
Participating

SING ALONG
WITH MITCH
Ballantine (Esty)
Buick (LB)
R.J. Reynolds (Esty)

ABC CBS NBC



STRAIGHTA
Autolite (B)
(and partic)



THE HATHA
Halston-Pu
(and partic)



THE FLINTS
Miles Labs
R.J. Reynol



77 SUNSET
Whitehall (I
(and partic)



TARGET:
THE CORR
Participati

AE

SUNDAY

MONDAY

TUESDAY

7:30-8:00



DENNIS THE MENACE
Best Foods (GBB)
Kellogg (LB)



TO TELL THE TRUTH
R.J. Reynolds (Esty)
Whitehall (Bates)

NO NETWORK SERVICE



BUGS BUNNY
General Foods (B&B)
(and participations)



MARSHAL D.
Local Parti

8:00-8:30

FOLLOW THE SUN
Liggett & Myers (M-E)
Kaiser (Y&R)
(and participations)



WONDERFUL
WORLD OF COLOR
Kodak (JWT)
RCA (JWT)

CHEYENNE
Participating



PETE & GLADYS
Carnation (EWRR)
(and participations)



NATIONAL VELVET
General Mills (BBDO)
Beech Nut (Y&R)



BACHELOR FATHER
American Tobacco (LCG)
Armour (FCB)



PASSWORD
Participating

8:30-9:00



LAWMAN
R.J. Reynolds (Esty)
Whitehall (Bates)

ED SULLIVAN SHOW
Colgate (Bates)
P. Lorillard (L&N)
Revlon (Grey)



CAR 54,
WHERE ARE YOU?
Procter & Gamble (B&B)



RIFLEMAN
Procter & Gamble (B&B)



WINDOW ON MAIN ST.
Scott (JWT)
Toni (North)



PRICE IS RIGHT
Amer. Home Prod. (Bates)
P. Lorillard (L&N)



THE NEW BREED
Participating



DOBIE GILL
Philip Morris
Colgate (NC)

9:00-9:30



BUS STOP
Participating



G.E. THEATER
General Electric (BBDO)



BONANZA
Chevrolet (C-E)



SURFSIDE SIX
Participating



DANNY THOMAS SHOW
General Foods (B&B)



87th PRECINCT
Participating



THE NEW BREED
Participating



RED SKELTON
S.C. Johnson
Best Foods

9:30-10:00

JACK BENNY SHOW
Lever Bros. (SSCB)
State Farm Mutual (NLB)



ANDY GRIFFITH SHOW
General Foods (B&B)

OURS FOR A SONG
Liberto-Culver (Comp.)
Lever Bros. (JWT)

ICHABOD AB
Participating

10:00-10:30



ADVENTURES IN
PARADISE
Participating



CANDID CAMERA
Bristol-Myers (Y&R)
Lever Bros. (JWT)



DUPONT
SHOW OF THE WEEK
DuPont (BBDO)



BEN CASEY
Participating



HENNESEY
General Foods (Y&R)
P. Lorillard (L&N)



THRILLER
Participating



CLOSE-UP!
Bell & Howell (M-E)



GARRY MOORE
Oldsmobile
R.J. Reynolds
S.C. Johnson

10:30-11:00



'WHAT'S MY LINE?
Allstate (LB)
Kellogg (LB)



I'VE GOT A SECRET
Participating

ABC

CBS

NBC

ABC

CBS

NBC

ABC

CB

Focus on Programs

While some network men expect a 35% casualty rate on the 1961-62 season prime-time program lineup, the conclusion of network TV's first 13-week cycle finds only four announced failures: *Roaring '20s* and the *Steve Allen Show* on ABC-TV, *Frank McGee's Here & Now* on NBC-TV and *The Investigators* on CBS-TV.

The initial network juggling act involves 15 programs but the season is not in the shape many pessimists foresaw.

ABC-TV was the first to act. Last November it yanked *Calvin* from its 8:30-9 Tuesday time slot to move *The New Breed* down a half hour. It plugged 9:30-10 with *Yours For a Song*. It drops *Roaring '20s* on Saturday this month, replaces it with *Calvin*, returning at 7:30, *Room For One More* at 8.

Steve Allen has folded in the Wednesday 7:30-8:30 period. Two half-hour shows (unannounced) replace it.

CBS has moved *Password* into the Dick Van Dyke 8-8:30 Tuesday spot, put Van Dyke into *The Gertrude Berg Show* spot 9:30-10 Wednesday. Berg in turn moves to Thursday as fill for the failure of *The Investigators*. *Tell It To GroUCHO* goes in at 9-9:30 Thursday followed by Berg in the second half-hour of the action show's old slot.

The lone announced NBC change comes with the replacement of *Frank McGee's Here & Now*, 10:30-11 Friday, with another public affairs show, *Chet Huntley Reporting*, this moving into prime-time from 5:30-6 p.m. Sunday.

Going into January there are six new

(or shifted-from-daytime) programs replacing the four failures. They are all half-hours—flexible fill. This month may see new shifts as positioning "errors" are corrected.

Of Special Interest

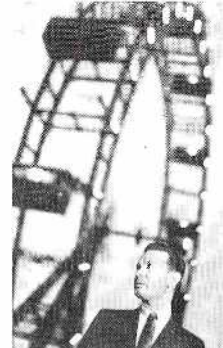
- 1 MONDAY
 ABC *Orange Bowl Regatta*, 11:30-12:45; NBC *Tournament of Roses*, 11:30-1:45; CBS *Tournament of Roses*, 11:45-1:45; ABC *Orange Bowl*, 12:45-concl.; NBC *Sugar Bowl*, 1:45-concl.; CBS *Cotton Bowl*, 2:15-5; NBC *Rose Bowl*, 4:45-concl.
- 4 THURSDAY
 NBC *Purex Special for Women*, 3-4.
- 5 FRIDAY
 NBC *At the Threshold*, 9-10; NBC *Projection '62*, 10-11.
- 6 SATURDAY
 CBS *NFL Playoff Bowl*, 3:15-concl.; NBC *Senior Bowl Game*, 3:15-concl.
- 12 FRIDAY
 CBS *Westinghouse Presents-The Good Years*, 8:30-10; NBC *JFK Report*, 9:30-10:30.
- 13 SATURDAY
 CBS *Breck Golden Showcase-The Fourposter*, 8:30-9:30.
- 14 SUNDAY
 CBS *John Brown's Body*, 1:30-2:30; NBC *Pro Bowl Game*, 4-concl.
- 18 THURSDAY
 CBS *Young People's Concert*, 7:30-8:30; NBC *The World of Jimmy Doolittle*, 8:30-9:30.
- 23 TUESDAY
 ABC *Ernie Kovacs Special*, 10-10:30.
- 24 WEDNESDAY
 NBC *Bob Hope Show*, 9-10; NBC *Our Man in Vienna*, 10-11.
- 28 SUNDAY
 NBC *Don Giovanni*, 2:30-5.
- 31 WEDNESDAY
 CBS *CBS News Special*, 10-11.



CBS: THE GOOD YEARS



CBS: FOURPOSTER



NBC: MAN IN VIENNA



NBC: WORLD OF JIMMY DOOLITTLE



ABC: KOVACS

NBC: DON GIOVANNI

Elsewhere

MONDAY-FRIDAY MORNING

6-7 NBC *Continental Classroom*; 7-9 NBC *Today*; 8-10 CBS *Captain Kangaroo*; 10-10:30 CBS *Calendar*, NBC *Say When*; 10:30-11 CBS *I Love Lucy*, NBC *Play Your Hunch*; 11-11:30 ABC *The Texan*, CBS *Video Village*, NBC *The Price Is Right*; 11:30-12 ABC *Yours for a Song*, CBS *Your Surprise Package* (25 min.) and news (5 min.), NBC *Concentration*.

MONDAY-FRIDAY AFTERNOON

12-12:30 ABC *Camouflage*, CBS *Love of Life*, NBC *Your First Impression*; 12:30-1 ABC *Make a Face*, CBS *Search for Tomorrow* (15 min.) and *Guiding Light* (15 min.), NBC *Truth or Consequences* (25 min.) and NBC *News Day Report* (5 min.); 1-1:30 ABC *Day in Court* (25 min.) and *Middy Report* (5 min.), CBS *College of the Air*; 1:30-2 CBS *As the World Turns*; 2-2:30 ABC *Number Please*, CBS *Password*, NBC *Jan Murray Show* (25 min.) and news (5 min.); 2:30-3 ABC *Seven Keys*,

CBS *Art Linkletter's House Party*, NBC *Loretta Young Theatre*; 3-3:30 ABC *Queen for a Day*, CBS *The Millionaire*, NBC *Young Dr. Malone*; 3:30-4 ABC *Who Do You Trust?*, CBS *The Verdict Is Yours* (25 min.) and news (5 min.), NBC *Our Five Daughters*; 4-4:30 ABC *American Bandstand*, CBS *Brighter Day* (15 min.) and *Secret Storm* (15 min.), NBC *Make Room for Daddy*; 4:30-5 ABC *American Bandstand* continued (20 min.) and *American Newsstand* (10 min.), CBS *Edge of Night*, NBC *Here's Hollywood* (25 min.) and *Afternoon Report* (5 min.); 5-5:05 NBC *Kukla & Ollie*.

SUNDAY MORNING

10-10:30 CBS *Lamp Unto My Feet*; 10:30-11 CBS *Look Up and Live*; 11-11:30 CBS *Camera 3*.

SUNDAY AFTERNOON

12:30-1 CBS *Washington Conversation* (25 min.) and news (5 min.); 1:30-2 NBC *Frontiers of Faith*; 2:30-3 ABC *Meet the Professor*, CBS *Sunday Sports Spectacular*; 3-3:30 ABC *Directions '62*, CBS *Sports Spectacular* continued;

3:30-4 ABC *Adlai Stevenson Reports* alternating with *Editor's Choice*, CBS *Sports Spectacular* continued; 4-4:30 ABC *Issues and Answers*, CBS *This Wonderful World of Golf*; 4:30-5 CBS *Golf* continued.

SUNDAY EARLY EVENING

5-5:30 ABC *ABC's Wide World of Sports*, CBS *Original Amateur Hour*, NBC **Wisdom* (4 of 5 wks.); 5:30-6 ABC *Sports* continued, CBS *GE College Bowl*, NBC **Chet Huntley Reporting* (4 of 5 wks.); 6-6:30 ABC *Sports* continued, CBS *20th Century*, NBC *Meet the Press*; 6:30-7 ABC *Maverick*, CBS *Mr. Ed*, NBC 1, 2, 3 *Go!*; 7-7:30 ABC *Maverick* continued, CBS *Lassie*, NBC *The Bullwinkle Show*.

SATURDAY MORNING

8-10 CBS *Captain Kangaroo*; 10-10:30 CBS *Video Village Junior Edition*, NBC *Shari Lewis Show*; 10:30-11 CBS *Mighty Mouse*, NBC *King Leonardo*;

**The Nation's Future* replaces *Wisdom* and *Chet Huntley Reporting* every fifth week.

11-11:30 ABC *On Your Mark*, CBS *The Magic Land of Allakazar*, NBC *Fury*; 11:30-12 CBS *Roy Rogers Show*, NBC *Make Room for Daddy*.

SATURDAY AFTERNOON

12-12:30 ABC *The Texan*, CBS *Ky King*, NBC *Update*; 12:30-1 CBS *My Friend Flicka*, NBC *Watch Mr. Wizard*; 1-1:30 CBS *Saturday News*; 1:30-2 CBS *Accent*; 2:30-4:30 NBC *NBA Basketball*; 4:30-5 ABC *Professional Bowlers Tour*, NBC *Ask Washington* (when basketball permits); 5-6 ABC *Professional Bowlers Tour* continued, NBC *All-Star Golf*; 6-6:15 NBC *Saturday Night Report*; 7-7:30 ABC *Matty's Funnies*.

MONDAY-FRIDAY EARLY EVENING AND LATE NIGHT

Evening news programs: ABC *ABC Evening Report* (15 min.) with feeds at 6 and 7:30, CBS *Doug Edwards & the News* (15 min.) with feeds at 6:45 and 7:15, NBC *Huntley-Brinkley Report* (15 min.) with feeds at 6:45 and 7:15; 11-11:15 ABC *ABC News Final*; 11:15-1 a.m. NBC *Jack Paar*.

mount Ltd., for one, is planning a half-hour musical show based on Academy Award-winning songs. Bob Banner is producing *TV Tonight*, a live one-hour musical variety show for CBS-TV. The same network recently signed Max Liebman to produce a 60-minute comedy-variety series for next season.

By coincidence, Liebman's former working partner, Sid Caesar, is once again a strong possibility for re-entry into television's charmed circle of regularly working comedians. Conjecture has it that if Caesar conquers Broadway—he's to star in a legitimate production next season—his path will be strewn with network offers.

On-again, off-again Milton Berle and rollicking Jackie Gleason are other talents whose returns on a regular basis to the medium that spawned them are distinct possibilities. For the networks seem to be on a personality kick and what better place to mine than the top.

So far, however, the personality spotlight has centered only on TV newcomers. The successes of network promotional pitches for such new stars as Vince Edwards, alias Dr. Ben Casey, and Dick Chamberlain, alias Dr. Kildare, foretell the development of an even more extensive personality cult in '62.

Arguments against the return in numbers of animated cartoon shows, westerns and crime series apparently is fairly conclusive. The animated shows were the biggest programming disappointments of the '61-'62 season. Apparently they are exceptions to the "natural undulation of trends" mentioned above. "There will be a very early limit to animated cartoon shows," predicted a network executive at the start of this season. By the start of next season his prediction should look good indeed. It's doubtful that more than two or three of the five animated shows now on the networks will still be around in October. ABC-TV, originator network of the prime-time, half-hour, animated concept, has only one such new show, *Cecil and Beanie*, tentatively slated for the new season.

Crime shows are boxed in a corner. There are now probably too many of them on the networks, all offering the same basic product. Or as one network observer put it: "The only thing different you can offer the public is a novel way to kill, and with the present anti-violence climate only gentle killing is approved. Now you tell me how many gentle ways there are to kill a guy."

The downward trend of westerns is quite apparent in the current season. The '62 horizon shows very few new ones on the way, and chances are that several of this season's entries might not still be galloping come the '62-'63 roundup.

Most programming people think that action-adventure series still have some more life. But, they emphasize, next season should be their high point. "They'll clutter up the schedule," glumly pronounced one advertising agency man, and then added, "but in succeeding seasons they'll begin to thin out."

The networks' flirtation with cultural and news and public affairs programs should develop into a full-blooded courtship during the new year. Nothing makes television shine like a pooled telecast of a space shot. There will be many of these in '62, with manned-flights adding excruciating suspense to what is already the most breathtaking show any medium can offer.

With ABC-TV's highly-acclaimed Winston Churchill—*The Valiant Years* series and the *CBS Reports* equally well-received interviews with former President Eisenhower providing impetus, the networks will focus even more attention

on world figures in the coming season. As starters ABC-TV has announced a Churchillian-type series on Franklin Delano Roosevelt, and Herbert Hoover will narrate a 60-minute NBC-TV special on Woodrow Wilson.

The problem with cultural and public affairs programming, as one of the three network programming heads sees it, is that "their appeal has to be broadened. Advertisers want to use TV as a profitable advertising medium, distinct from being an institutional medium." It's this man's opinion that 1962 will see a substantial broadening of informational and cultural programming's appeal to the general public.

There is a small, but volatile, band of TV writers, producers and directors who believe that filmed TV series may soon diminish as an important TV programming force. The group feels that beginning in '62-'63 live TV will have a renaissance that will bring back memories of the early '50s. According to one Hollywood TV producer, "Economics are now favoring live television again." He contends that 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," he says. He also believes that the chances of long re-runs, a basic economic reason for producing series, become less likely as the number of available series increases. He feels that this is another minus factor that will work against the continued network and producer dependence on filmed series.

Economics, too, is one of the reasons why the number of hour-long shows will drop next season. One-hour shows are just too expensive and few sponsors can afford them. Sharing sponsorship of the show with another advertiser limits the amount of program control an advertiser can exert. Many advertisers also are reluctant to buy on a shared-sponsorship basis because it precludes their being solely identified with the program if it's a much-talked-about success. A look at the list of pilot shows being prepared for the coming season shows that an overwhelming majority are half-hour productions.

One programming expert, however, cautions not to expect to see certain program types change from 60 minutes to half that time.

"Action-adventure programs are always better told in an hour and they'll stay that way," he said. "Situation comedies come off best in a half-hour," he continued, "and music comedies are traditionally hour-long. That setup won't change either. But since there will be more situation comedies than ever before, it follows that there also will be more half-hour shows."

Undoubtedly the three networks already have their '62-'63 program schedules on their drawing boards. "All networks worked ahead of last year's timetables in programming," a network official said the other week, "but they are keeping their plans closer to the vests than ever before. They have to," he explained, "because programming is the key to the success of the new season."

It's been estimated that with the new season still some 10 months away, there are about 280 TV shows (in pilot, script or working idea form) already on hand. The shows comprise countless dollars, man-hours, ideas and hopes. Few will attain regular TV exposure. The ones that do will face a mighty challenge.

When the Dodger's baseball club was still in Brooklyn, its perennial plea was, "We know we're bad but wait till next year." The television industry in past years has copped this same plea. The Dodgers finally became world's champs. Now television has another turn at bat.

END



ROBERT SARNOFF, CHAIRMAN, NBC

TWO ADVOCATES BREAK THE SILENCE

For seven months after Newton Minow's indictment of television, the networks kept their counsel—in public, at least—about what they thought of his remarks and the direction he sought to lead the FCC in regard to TV programming. Then, on December 7, the heads of the senior networks laid down their program philosophies in obvious answer to Minow's charges. Although the speeches were a continent apart in their giving, they were remarkably aligned in their principal message: That a mass medium cannot be forced into minority molds, that television cannot leave its audience far behind in a sudden burst of "Quality" programming, and that control by the government—however beneficent in intent—must be avoided at all costs. The speeches produced no slogans as dramatic as Minow's "vast wasteland," but they stand as reasoned statements of an important industry viewpoint. Robert W. Sarnoff, chairman of NBC, addressed that network's affiliates in Beverly Hills. Dr. Frank Stanton, president of CBS, had for a forum the Benjamin Franklin Lecture at the University of Pennsylvania. The core of their remarks follows.

DESPITE the advances we [in television] have scored, nothing has thrived more vigorously within broadcasting than the criticism on the outside. It can be wrong-headed and carried to excess, just as—let's face it—television itself can sometimes be. Yet much of it plays a useful and legitimate role in the free marketplace of opinion. Depending on how well justified it may be, it can and should make itself felt in the continuing interplay between television and all those who watch it.

But when criticism comes—pointedly and suggestively—from the voice of governmental authority, speaking softly but carrying a big hint, at what point does criticism become coercion—where does freedom leave off and interference begin? One answer was suggested by the French dramatist Corneille when he wrote: "For someone who can do as he pleases, to entreat is to command."

Some would interfere with no more than a lifted eyebrow, using it as a kind of semaphore to wag this program type off the air and signal more time for that one. I believe this is a dangerous, mistaken and illiberal doctrine.

It is illiberal because it is based on the belief that the end justifies the means—that goals prescribed by those in authority are more valuable and important than freedom itself.

It is mistaken because it assumes that viewing can take place without the consent of the viewers—that a mass audience will just sit there and watch regardless of what is on the screen.

It is mistaken also because it presumes to set up standards as to what is worthy and what is not. This is a mistake that Justice William O. Douglas has described in these words: "Under our system of government there is an accommodation for the widest varieties of tastes and ideas. What is good literature, what has educational value, what is refined public information, what is good art, varies with individuals as it does from one generation to another. . . . From the multitude of competing offerings the public will pick and choose. What seems to one to be trash may have for others fleeting or even enduring values."

Finally, any doctrine of coercion is dangerous because even if it could be administered with impeccable intentions

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DR. FRANK STANTON, PRESIDENT, CBS INC.

A DECADE from now, if the public verdict prevails, television will be unrecognizable from what we have today. The medium will change because there is a constant, slow but inevitable upward movement in the standards and interests and capacities of a free people. If this were not so, the American experience would be meaningless, for life consists in growth. If we say that it is not so, if we start making exceptions, we are losing faith in the democratic dynamic. If we liken the mass of people and their ability to make their own decisions to unsupervised children and their desire for a constant diet of sweets, we are striking at the heart of what a democracy is all about—that the people, whatever their temporary errors or inadequacies, are, in the long run, the best judges of their own interests, and that they will make themselves heard.

In a pluralistic society like ours there are a great many additional built-in safeguards against persistent excesses. These are far more effective over the long haul than paternal authority. The variety of pressures that make themselves felt in such a society—civic organizations, academic groups, churches, the newspapers, articulate and forceful individuals—are the indirect influences that set the pace for the evolution of culture in a democracy. The important thing is that essential freedom remains—there is freedom to yield to pressures or to resist them, to respect those that seem enlightened and to ignore those that seem self-serving, to make mistakes, to take risks. All this takes time, and all this involves the chance of error. But there is no finality about it. And *that* is the rub with any pressure stemming from authority. The pressures normal in a democracy say, “You should.” The pressure of authority says, “You shall.”

We have also on the side of the public verdict the continued rise in the educational level of the people: they are better qualified each year to make the verdict. Isn't this—and not salvation by authority—our real, in fact our only, hope? Let me be precise. I don't think that you could get many more people to look at a discussion program on political theory by arranging it so that there was nothing else to look

at during the program except other discussions. This kind of forced feeding not only smacks of the dictatorial but probably wouldn't work. People would simply not look at television just as they do not, in great numbers, read learned quarterlies. They would find their diversion elsewhere. It is our job as a mass medium to build a following and move ahead generally at its pace, while at the same time attempting an acceleration through new directions in programming.

Is it possible for television, because it is more ubiquitous and more immediate and more vivid than other mass media, to have a wholly different content? I don't believe that it is. I think that it must make available to its audience what the latter has shown that it expects of the media serving the millions. If it doesn't, it will just no longer be serving them.

The material available on the television networks pretty much parallels, in kind, the material that characterizes such other mass media as the paperback book—the rise of which chronologically has matched that of television and which now sells 294 million copies annually. Reassuring as it is to know that you can get Plato's dialogues or Trevelyan's histories in inexpensive editions at Liggett's, it is still not surprising that Mickey Spillane remains the all-time best seller. Or that, of the 248 new titles in paperback fiction in the present fall season, 92, or 37 per cent, are westerns, adventures and mysteries. Or even that the majority of the other titles are obviously light romances and other escape fiction.

But I would think that a literary critic would be something less than perceptive if he picked up the first fifty titles and used them as a base for a report on the achievement of the American novel. I would question also the judgment of an historian who concluded that a sound basis for appraising the role of the magazine in American life was to read indiscriminately every magazine that he found on the first shelf of his neighborhood newsstand. Such a method would be considered an aberration in critical methodology and its results could not be taken seriously.

But isn't this exactly what has happened in the case of television? The process by which it was concluded that

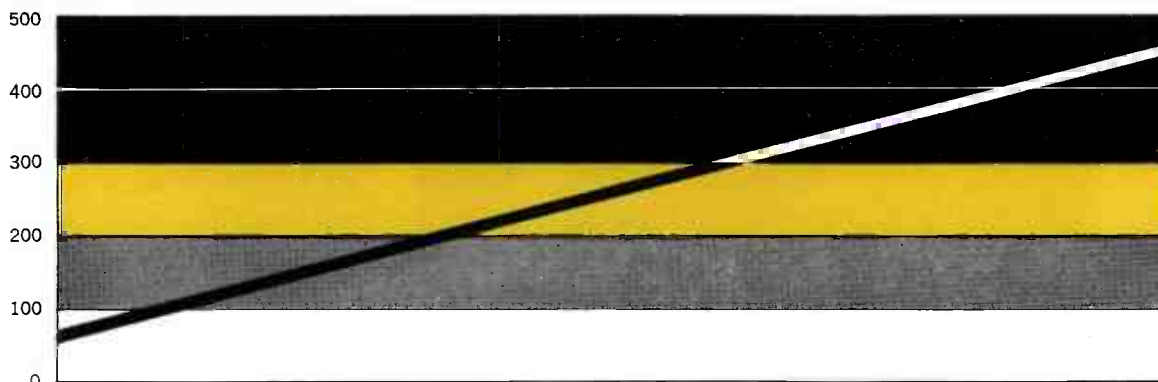
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THE REASON BEHIND PRE-EMPTIBLE SPOTS

These two charts indicate the basic reason TV stations have gone to rate cards that allow pre-emptible spots—because all availabilities do not carry with them the same audience and, therefore, the same demand factor. The top chart shows the range in TV homes attracted to various time periods within the 8-11 p.m. segment on an actual station. The bot-

tom chart plots those same time periods through the week's schedule, indicating (by colors and numbers) the lean points and the strong points. A standard rate card would charge the same for any spot anywhere in this schedule. Pre-emptible rates give the advertiser a chance to pay less for lower-rated positions.

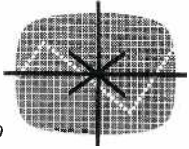
Chart information courtesy The Katz Agency.



TV HOMES IN THOUSANDS

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00	214	238	155	92	190	236	224
8:30	168	219	111	113	115	193	234
9:00	259	169	64	65	113	193	175
9:30	293	225	140	65	92	291	294
10:00	226	248	135	97	187	442	311
10:30	160	279	131	104	149	231	249

0-99
 100-199
 200-299
 OVER 300



PRE-EMPTIBLE SPOT

BY MORRIS J. GELMAN

Pre-emptible spot: a spot announcement offered to an advertiser at a reduced rate, subject, however, to pre-emption by the station if the same announcement is subsequently desired by another advertiser willing to buy it at a higher rate for the time period.

Love at First Sight • "We've had pre-emptible rates for a couple of years," says the sales manager of a large eastern TV station, "and we've been delighted with them. In our tough competitive market (his station has two competitors), offering advertisers pre-emptible spots is the only realistic approach. Without them we'd be hurting."

A Marriage of Convenience • "Utopia for me," the graying and weary-looking timebuyer said, "would be if every station had a simple rate card listing fixed rates for different program and announcement time classifications, with maybe one or two equally simple frequency discount plans thrown in. But Utopia isn't feasible, so I've learned to live with pre-emptible spots."

End of a Honeymoon • "In theory, you can do some rationale in favor of pre-emptible rates," the veteran research director of a station representative firm said, "but in practice they are abused. Theoretically they can be good, because they give a station an opportunity to dispose of unsold availabilities by putting a lower rate on them. But too often the pre-emptible rate becomes the going rate."

These divergent statements represent three of the many faces of the pre-emptible spot, a fairly recent form of television advertising strategy which has been growing in popularity as bargaining in the TV marketplace has become more pronounced. And as the statements indicate, pre-emptible spots mean different things to different people in different situations.

To the timebuyer looking for an efficient buy, the pre-emptible spot is a "contradiction—economical, but requiring a great deal of control and paper work." To the TV station salesman, hard-pressed by rival stations in a bear market, it's an effective sales tool that allows him to get more advertising revenue for a time period. To the station rep. firm in the belief that television is being undersold, the pre-

emptible spot often is a form of rate cutting, invariably "debasement rate levels in a market."

Yet since it was introduced nearly six years ago, the pre-emptible spot has become a hard fact of commercial TV life. Like it, damn it, accept it or shun it, the one thing television stations, advertising agencies and station reps have not been able to do is ignore it. A recent TELEVISION MAGAZINE survey shows that as of November 15, 1961, some 190—or a little more than one-third—of the nation's 548 total commercial TV stations are offering their advertisers some form or another of pre-emptible rates.

The plans have different names and slightly different concepts, but all have the same basic motivation: to make hard-to-sell availabilities more efficient buys for advertisers.

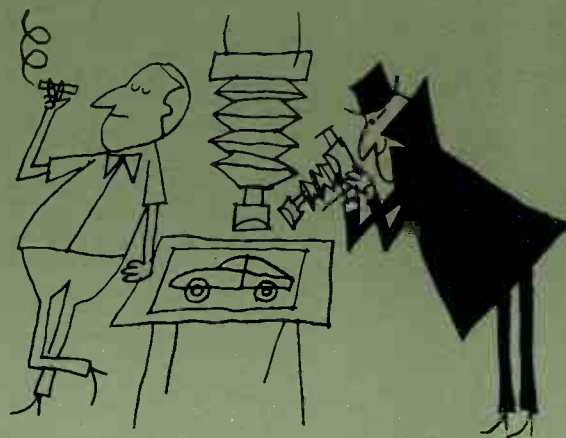
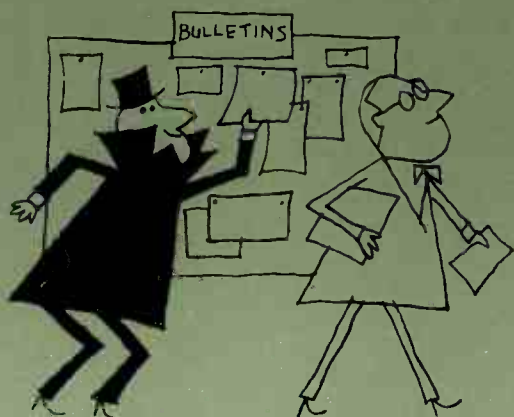
Most of the Blair-TV represented stations, for example, have adopted a two-plan rate card, with Section I of the card offering fixed spots sold at a fixed rate, and Section II selling spots movable on two weeks' notice at 20 to 50% discounts.

Many of the Young Television Corp. represented stations, for another example, offer their advertisers a three-plan rate card. Section I spots have fixed positions that cannot be pre-empted, and which sell at the highest rates. Section II spots cost less, but are movable on two weeks' notice if the position is desired by another advertiser willing to pay Section I rates. Section III rates are the cheapest, but they are pre-emptible without notice by the station for advertisers buying at Section I or Section II rates. In addition to the Blair and Young Television plans, there are numerous other plans, which, in one form or another, offer some sort of pre-emptive discounts.

The charts on the facing page show the primary reason why pre-emptible rates are considered not only necessary but almost inevitable in today's hot and bewildering scramble for the TV advertising dollar. Within a wide time period on the top chart, many peaks and valleys are seen which reflect a typical station's constantly shifting audience. It would be total chaos for any station to adopt a rate card that attempts to establish different prices, dependent on rating, for every availability during a broadcast day. Neither would lowering the rate structure of an entire time bracket solve the problem. This would, in effect, reduce the price of top-rated availabilities in order to make their lower-rated availabilities more saleable. Instead, more and more stations

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ALL THE SPIES AREN'T ON THE AIR



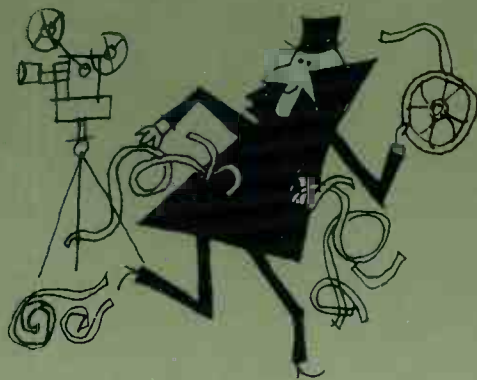
AN ADVERTISER—call it the XYZ Company for anonymity's sake—developed a household product which it planned introducing in one test market via spot television. The company and its advertising agency had taken what seemed like adequate precautions to keep the entire project top secret. Strange, then, that just when XYZ entered the market a competitor with a similar product announced a dramatic price-off deal. Strange, too, that just before XYZ entered the market its competitor had snatched up all availabilities and was able to launch an advertising campaign so substantial that XYZ's own commercials were literally lost in the morass.

XYZ's product, of course, did not get a true test. It was withdrawn for further study while a hefty amount of money and human energy went sliding down the drain. The accuracy of the timing and the fact that it was only in this one market that XYZ's competitor cut prices and increased its advertising made coincidence highly unlikely. That a leak had sprung somewhere in the security system was obvious; exactly where was a big mystery. The knowledge that num-

erous other companies have suffered similar marketing fiascos was small comfort indeed.

Was the XYZ Company itself to blame? Or did the leak occur somewhere in the marketing process? Spying—or business espionage, to be a shade more delicate—is almost universally recognized as one of modern industry's more sticky developments. Most of the publicity has focused on espionage in companies at the sales and production levels, where there have been more than a few revelations of spy networks well-oiled and elaborate enough to have left the OSS green with envy. Perhaps because by comparison it is amateurish, informal and thus difficult to finger, espionage at the marketing level among advertising agencies, suppliers and media has pretty much escaped a share of the limelight.

But it's no secret that marketing espionage is a very real thing. The fact that it is far from a universal practice doesn't obviate the danger, for even a minimal amount of security leakage is costly enough for people in advertising and television to take concrete steps to protect themselves.



Espionage, of course, has existed within print media marketing and advertising, and it remains no less a problem there. But as television has emerged as a center of marketing activity it is not surprising that television has become a center of marketing espionage as well. TV simply abounds with competitive information, and the fact that commercials must go through myriad processes at numerous locations outside the confines of both client and agency makes spying both easier to accomplish and more difficult to trace.

As expected, spying is a touchy subject. Those who practice it aren't going to confess. Nor are the victims usually anxious to admit they've been duped. To most executives espionage, like personal tragedy, is something that can happen only to the other guy. Until it hits. The "luckier" victims at least have some inkling that it was a security leak and not the phase of the moon that was responsible for a particular situation. Then comes the agonizing reappraisal, which generally turns up nothing very tangible because at the marketing level the dissemination and collection of com-

petitive information is a haphazard and unsystematic sport.

It is this very informality that makes marketing espionage so difficult to spot. One agency was caught when it sent an actor disguised as a messenger to snoop out a competitive shop. Rarely, though, is anything quite so dramatic tried. Rare, too, are tangible clues.

Wire tapping and hidden microphones, *de rigueur* in many big business espionage operations, are almost unheard of at agencies, production studios and media offices. Advertising and TV people know little and care less about such modern wonders as an electronic listening device that can pick up a conversation in an office and transmit it to a car parked across the street, or cameras that take telephoto movies of business discussions which can be "translated" by a lip-reading technique.

Corporate executives, on the other hand, have reason to lie awake nights worrying about these and other systems; too many for comfort have been discovered beneath their very noses. At agencies, studios and other sites of marketing

Some agency men find it profitable to pursue the face on the cutting room floor

intelligence, formal espionage systems are virtually nil. At companies, most internal spy networks exist not in the executive echelon, but down at the plant level where lower salaries make employees more vulnerable to a little financial arrangement with a competitor. Because there is some truth to the old joke that in advertising and TV "everyone is a vice president" or at worst a plain executive, marketing at least is spared the indignity of internal disloyalty.

Quite to the contrary, in fact, people in advertising and television tend to regard the collection of competitive information as a duty they owe their employers and clients, and always their *own* employers and clients. One more cynical observer sees them as "a group of boy scouts convinced they're doing their good deed for the day."

More often than not, the advertising or television man stumbles into espionage work accidentally, frequently through someone else's carelessness. "The information usually just falls in our lap," says an agency vice president, "and we piece it together. After a while you just can't help noticing which are the most consistent sources of leaks."

The inadvertent sources

And these sources, or at least potential ones, are anything but scarce. An advertising campaign, especially if it includes TV commercials, is a product of many hands. The majority of people involved do not deliberately spill information; many go to considerable lengths to assure security. But still the leaks occur, with the risk increasing in direct proportion to the number of people and elements involved.

An advertising campaign, for example, may require the services of an art studio, a marketing consultant or a research firm. Nobody means to let the secrets out. But the artist at the studio, in one particular case, should have known better than to leave work he was doing for a certain agency lying around. If he thought about it enough he'd recall there was a lot of traffic in his studio one rainy afternoon.

In many instances, package designers are asked to submit designs. One large food company asked two. The loser happened to think his package was a beauty—one of the most creative he had ever done. So he displayed it prominently in his office. He meant no harm. But the agency men who came to see him on their own business have eagle eyes. One look at the package and it wasn't long before the industry knew that a certain food company had a new product up its sleeve.

Similarly, most agencies invite several TV production studios to submit bids. Naturally, only one is chosen. The rejectees have been briefed on the product and its aims; they are potential hotbeds of information. Some agencies make it a practice of not using the product's real name during the bidding process, but many more don't bother with the disguise. Let's assume that even the most dejected rejectee is not vindictive enough to wilfully spill the facts. But as one agency executive relates the peril, "I was having lunch with a producer who had recently been turned down for a soap commercial. I commiserated with him and he seemed anxious to unburden himself. I encouraged him and he told me a few interesting things about what that soap company was planning on doing. Since I work for an indus-

trial agency I guess he felt that he wasn't hurting anyone. What he didn't know is that I have a friend who handles a competitive soap account, and what I was able to tell him cheered him up for the whole afternoon."

Commercial production is a long process involving film, tape and sound studios, editors and labs. Many studios and labs are almost compulsive about maintaining security, but even under the most rigidly careful conditions reels of film have occasionally been stolen. Film and tape studio security may be as extreme as actually hiring an armed guard to keep unauthorized persons off the set (the cost of this is included in the total production figure) to something as simple as keeping storyboards in a locked file and numbering each board when duplicates are sent to make certain that one or two haven't been left lying around.

Almost all producers will provide closed sets and take any other security measures that a client requests. What surprises some of them is that not very many clients request these measures. Often the producer will watch security anyway. When he doesn't anything can happen, and sometimes does.

Agency men have been seen copying down a competitor's storyboard, which shouldn't have been left tacked to the bulletin board in the first place. If rejected footage from a commercial is left lying on the floor chances are that someone who shouldn't see it may. In fact, some agency men rate the pursuit of the face on the cutting room floor an unusu-

NINE EASY WAYS TO PLAY IT CLOSE TO THE VEST

- 1 If secrecy is all-important, eliminate competitive bidding.
- 2 Keep storyboards under wraps.
- 3 Keep unauthorized persons off shooting sets. Hire guards, or ask the production house to supply security personnel.
- 4 Have copying done in the shop, holding outside copying to minimum.
- 5 Use code names, especially during competitive bidding and when requesting availabilities.
- 6 Ask the production house for a list of its security measures. Insist loopholes be plugged.
- 7 Internally, restrict campaign information to as few people as possible.
- 8 Keep important papers out of sight. The competition can read upside down.
- 9 Keep it to yourself. What you don't say won't come back to haunt you.

ally productive pastime. Says one agency TV producer, "I always take along an empty briefcase when I go over to a studio. I just pick up whatever footage I happen to see lying around on the floor and stuff it in. So many other people do it too that we're beginning to have a traffic problem down there. The studio executives are too busy with their own problems to notice; anyway, they'd probably think I was tying my shoelace. If the day's pickings don't happen to pertain to anything at my agency I usually know someone else who can use it."

The list of advertising's avenues for espionage could go on and on. Confidential material is sent out to be photostated. Agencies maintain contacts with firms that manufacture machinery for producing new products and new packages—their own and their competitors'. Station reps probably know more about what's going on in advertising than most people, and agency executives aren't shy about asking.

Free-lancers such as the actors who perform in commercials and the technicians who make them have access to studios and agencies that are working on competitive accounts. The American Federation of Television & Radio Actors contract forbids performers to make commercials for competitors until a stated time period has elapsed, but neither they nor the contracts of the International Alliance of Theatrical Stage Employees, whose free-lancers handle electrical work, props and grips for most production studios, tries in any way to prevent members from talking. And according to spokesmen for both unions, no one in advertising or TV has even suggested it.

Agency and TV executives job hunt; agencies and TV studios executive hunt. Many companies require their executives to sign a contract stating that if they resign they will not work for a competitive firm until a set period has elapsed. Other company contracts don't require time limits but still pledge the signer not to divulge any information whatsoever to his new employer. A few years back, in an effort to plug the flow of confidential information, Procter & Gamble, Lever and Colgate made a gentlemen's agreement (occasionally but not often breached) not to raid each other's stock of executive personnel.

Job switching a cause of dissemination

Most agencies, of course, have no such qualms, and the high incidence of job switching in advertising is cited by many as a big reason why so much competitive information gets around. Sometimes the job hunting executive is to blame; in his eagerness to impress he tells too much about the work he's been doing. Agencies have their lapses too. One was perplexed when word that it was working on a particular new product got around. Only later did it recall telling an employment agency to keep its eye open for a man with hair dye experience. The employment agency quite naturally contacted several such men who didn't need much time to figure out that the ad agency's cosmetics client was getting ready to break into the hair dye business.

Obvious as the danger may seem, idle conversation remains one of the major sources of competitive leaks. One agency used to send its young assistants, who weren't well-known enough to be recognized, over to haunt bars frequented by executives from other shops. But according to several people in the business, such elaborate subterfuge is rarely necessary—because advertising and TV people, being an ebullient lot, tend to talk too much and too loudly almost anywhere—on trains, in restaurants, in elevators, at conventions. Many have discovered too late that it's not safe to talk

in front of an outside party just because he doesn't happen to handle competitive business—he may very well have a friend who does.

As one agency man describes what too frequently happens: "One day I heard two guys discussing the development of a highly intriguing new product. They talked about how it was made, what it could do, where it would be introduced and through which media, and they kept referring to the product by its right name. Where did I hear all this? Standing on a slow line in a bank—and right in the heart of Madison Avenue."

Keeping one's mouth shut should be basic. Numerous elaborate precautions can also be taken. If an agency is developing a new campaign, especially when something as top secret as a new product is involved, it can dispense with the system of competitive bidding by choosing one producer outright. All creative work can be kept within one tightknit group so information does not spread at random throughout the agency. Storyboards do not have to be let out of the agency; people from the production studio can come to look at them there. A fairly common habit—carelessly leaving important documents lying around on desks—can be stopped; people from the outside frequently wander in, and many more than one might expect have mastered the fine art of reading upside down.

Almost all tape, film and sound studios and labs will take as many precautions as requested. Closed sets can be easily arranged, and while hiring armed guards may not be necessary, studios will post one of their own men to keep unauthorized persons away from the scene. Production crews can be kept to a minimum, and each crew kept apart from others.

Codes are a convenient way to disguise who's doing what. When competitive bidding is invited, it is easy to designate the product and the firm as Brand X or Company Z. Most of the companies who have had the least amount of problems with marketing espionage have long insisted that their agencies request availabilities either for a phony product name or under the name of another client.

Security leaks frequently aren't easy to blame on any one group. Most agency men, for instance, say that reps are one of the most lucrative sources of competitive information. Few reps deny this. As an executive of one of the largest rep firms puts it, "For years it has been part of the game. The rep's contact at an agency would ask point blank what the competition was doing and the rep would tell him. It was happening everywhere and it got to the point where it was ridiculous and in danger of becoming a legal problem."

So two years ago a project was launched to stop the talk. The Station Representatives Association wrote letters to about 250 top advertisers asking (a) Do we have your permission to disseminate information about your advertising? (b) Do you want the practice stopped? Almost all the advertisers answered no to the first question and a resounding yes to the second, and SRA immediately issued a ruling that member rep firms were no longer to give out any competitive data.

According to one rep, "Right after this there was some improvement, but it hasn't been permanent. Most of the agencies were delighted by the SRA ruling. Gathering information from reps is a time-consuming process, and now they could tell their clients that it just could not be done. The problem was, however, that not all reps are members of SRA, and even some who are didn't adhere to the rule. This put the rest in a squeeze. An agency would tell a client

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THERE'S MONEY IN HIS MADNESS

By ALBERT R. KROEGER

JACK PAAR, emotional missionary to late-night television, is now on the last leg of one of the medium's great success stories. In March he will leave his nightly 105-minute NBC-TV marathon. Behind him will be nearly five years of entertainment, controversy, personal success, network billings totaling something like \$55 million and some six million sleepy-eyed viewers who wonder, "What happens next?" NBC can wonder along with them. At this point, anything replacing *The Jack Paar Show* and its mercurial host is apt to be anticlimactic.

If Paar at times has been a problem for NBC, he has also been one of its biggest assets, the man who rescued a shaky time period and who went on to capture a network. Along with the coup have come equal measures of praise, criticism and wonder.

At the start of 1962, Paar is being carried five nights a week on 168 stations. This contrasts to a frayed string of 62 affiliates when the then in-and-out "comedian" was pulled in to replace the floundering *America After Dark* idea in July 1957.

Going into this new year with Paar are some 30 network advertisers, hundreds of locals on a station-to-station basis. The program is SRO on network, the same on over one hundred stations. In gross billings, the *Paar Show*, budgeted at less than \$3 million a year, meant about \$15 million to NBC in 1961. If the time period (11:15 to 1 a.m. EST) drew \$6 million in 1957, that was a lot.

On April 2nd, after a Paar farewell on March 30th, the NBC-TV Class "C" time period will revert to the *Tonight* show and a new host. Officially, NBC is optimistic. The new show will lead off from strength—a fat station lineup, a band of happy advertisers. The question is: Will they stay

happy and committed? Will the new personality flower or will he wilt?

In talking to various of Paar's current network advertisers, *TELEVISION MAGAZINE* finds two schools of opinion, one united wish.

The wish is that Paar stay on. Admittedly, it is an empty wish. Some advertisers, going into the first quarter with Paar, admit that they will hold back after his departure waiting to see the drift of the program. Others will continue to ride the show with "faith" in a network that rocketed the time period with the introduction of Steve Allen and later Jack Paar. They see no reason why NBC can't pick another winner, and they'll stay around until proved wrong.

William Storke, NBC-TV's director of participating program sales (handling the *Today* and *Tonight* duo), feels that the late-night period is in no trouble as it does lead off from strength, whereas the Paar start, building from almost nothing, was rough.

For Jack Paar himself, who once won his high school wrestling championship only to lose it in a return match, quitting while you're ahead, a lesson he has not always followed, is an event coming to pass. NBC, its affiliates and advertisers, are understandably sad. It may well be that the oft-described yet still-indescribable "something" that Paar has brought to late-night programming cannot be recaptured.

Many NBC executives frankly admit that the network has bent over backwards to keep Paar "happy." He has had NBC backing on many of his highly-publicized stands. His initial grueling nine-hour-a-week telecasting pace has been "liberalized" over the years to include a repeat show on Friday, scattered Mondays off, a two-or three-week vacation



every 13-weeks, earlier taping and periodic salary boosts.

But even if the Paar schedule has been slowed, it still stands as one of the most demanding efforts in television. Paar, as anyone who knows him will admit, is a hard worker. At 44, plagued by nerves, tension and strain, he is tired.

Paar, who expresses high regard for NBC, Robert Sarnoff and Bob Kintner—and the network's "understanding" in general—recently confided that NBC had offered him nearly double his present salary (estimated at anywhere from \$250,000 to \$350,000 under a deferred income clause) on a new five-year contract and ownership of the show if he stays on. But Paar, "the victim of my own rumor"—his repeated vow to terminate his program—has had it.

The contract he did sign with NBC calls for a new weekly prime-time series starting next fall. Paar says the contract runs for three years, calls for 35 weeks of work a year at five times the money he now makes. And, seemingly, the extra important point with him, he will suffer "show-day tension" once a week instead of four daily hells.

The new program is in Paar's hands. He indicates it will be comparable to the present late-night stanza with big-name guest attractions (getting considerably more than \$320 union scale he now pays), talk, music (presumably via friend Jose Melis), and Paar on the move with home movie camera about the world. In short, a recognizable product,

an hour or hour-and-a-half distillation of what Paar has done best over the last four-and-a-half years without the "padding."

Can Paar make a success of it in Class "A" time? Can a new "white knight" ride away with Paar's old spot (which incidentally goes back to a five-nights-a-week live grind)? The answers can take on almost as much speculation as the seemingly interminable dilemma of "What's Jack Paar really like?"

As for the upcoming version of *Tonight* and the NBC-TV 11:15 to 1 a.m. time period itself, the road ahead looks rougher than it has in years. Competition in the time period is increasing quite aside from the yet-to-be-gauged drawing power of the new *Tonight* star.

Jack Paar proved that a provocative "live" program could generally (but not always) outdraw old movies—film stations have often clobbered Paar with choice movies, usually thrown on during ratings week. And with more post-'48 movies coming into post-11 p.m. airing, the strength of good recent-dated film is not to be discounted.

ABC-TV in 1961 has been vocal about getting affiliates behind its new post-11 p.m. programming. It has established a network news show from 11 to 11:10, cleared it on some 70 stations, will undoubtedly be picking up more. Beyond this it has the difficult job of picking up more sta-

THE UPS AND DOWNS OF LATE NIGHT TV

NBC-TV for over a decade has led the way in late-night live programming, treading sometimes successfully, sometimes not, in that somnolent post-11 p.m. period others felt better left to old feature film.

The history of NBC-TV's late-night time period starts in 1950 with *Broadway Open House*, a wild, rambling hour that was noted more for mayhem than format. It starred Jerry Lester, featured the ample assets of Dagmar, contained music, comedy and was carried five-times-a-week on a small Eastern station lineup starting at 11:15.

While *Broadway Open House* was keeping the insomniacs happy, NBC-TV president Sylvester "Pat" Weaver was hatching new programming ideas that would eventually affect the late-night period. The first of them, in January 1952, was *Today*. When it clicked, NBC-TV in March 1954 started *Home*, "a woman's service and information" show Monday to Friday, 11 a.m. to noon, featuring Arlene Francis. On September 27, 1954, it completed the trio by introducing *Tonight* from 11:15 to 1 a.m. with Steve Allen, who moved into the job from a local *WNBT* late-night program.

(NBC-TV programming vice president Mort Werner, executive producer on *Broadway Open House* in the early '50s, was the man who picked Allen for the late-night chores, is today one of the chief noddors on Paar's successor.)

With the *Today-Home-Tonight* trio complete, Richard Pinkham, executive producer on *Today* and *Home* (and

now programming head at Ted Bates), was made director of NBC-TV's Participating Programs Department, set up to sell the three shows under the Weaver-formulated "magazine concept."

Allen made a national hit, got the publicity treatment that was to repeat with Jack Paar some three years later. Participation advertisers started flooding in as the Allen ratings began to climb.

By September 1955, after a year on the air, *Tonight* was reaching 27.7 million homes on a 47-station lineup and Steve Allen was signed to a long-term NBC contract.

By early 1956 Allen was so hot NBC decided he would be fitting prime-time Sunday competition for Ed Sullivan, slotted him against the CBS star that June (keeping Allen on the *Tonight* show but easing his burden by giving Monday and Tuesday to guest stars, among them Ernie Kovacs, Henry Morgan, Bill Cullen and Jack Paar).

When *Tonight* celebrated its third anniversary it had an estimated three million viewers and 59 stations, but things weren't all rosy. Kovacs was made permanent emcee on *Tonight's* Monday and Tuesday shows with Allen tiredly bringing up the rest of the week. Late in October 1956 the show was "tightened" to a full national hour, 11:30 to 12:30 p.m. And in December came what was eventually to be bad news for NBC.

At the NBC Miami Beach affiliates convention, NBC president Bob Sarnoff announced plans for a "new *Tonight* show" effective January 28, 1957, a change in for-

tion time (fighting local movies) to implement a plan for re-runs of network hour shows.

It is almost a certainty that ABC will utilize its recently purchased *Wagon Train* re-runs (189 episodes bought from MCA for about \$10 million for three plays each over a two-year period) on perhaps an 11:30 to 12:30 network lineup. Old *Maverick* and *Roaring '20s* episodes also could run, with the network using these vehicles for network spot carrying and local announcements. Provided ABC gets its stations to go along, NBC will be facing this new competition next fall.

CBS-TV will apparently stay with post-11 p.m. time in the hands of its stations. If ABC affiliates swing to re-runs and the network, this presumably will give CBS stations a big edge on movies and the movie-favoring viewers in competitive markets.

NBC executives profess not to be worried about losing stations over the Paar exit. For the stations themselves, it would be a costly affair to stock up on film packages and staff for nighttime instead of simply plugging into the network. Said one NBC-TV executive last month: "Sure the affiliates have been breathing down our back about a replacement for Paar. And some may disagree on our choice of a new personality, but they also say 'Thank God Paar's staying until March 30th.' They know we have had the time to choose a good successor. If ratings are close to Paar on the new show we'll have no trouble."

The history of NBC-TV's late-night time period is a long

and complicated one starting in 1950 with *Broadway Open House*, giving way to *Tonight* (under the participation program or "magazine concept" developed by NBC) with Steve Allen in 1954, various guest hosts including Ernie Kovacs (and a fellow named Jack Paar) in 1956—spelling Allen who had also gone prime-time—and fizzling out in a flop called *America After Dark* in 1957. *Tonight* was reborn in July 1957 and re-named *The Jack Paar Show* seven months later in honor of the man NBC hung SRO signs on. (For the full history of the time period, see box below.)

The man is complicated. In the past couple of years nearly as much has been written about him as about the Civil War—and he has had almost as many battles. He has been analyzed a few hundred times over with the relish of a class of high school juniors dissecting a frog. He's unburdened himself in two books, countless interviews and nightly on the home screen for four-and-a-half-years. If America hasn't formed an opinion of him yet it isn't his fault, nor the fault of his chroniclers, pro and anti.

It must stand that Paar has a lot of friends, or at least nonpartisan allies—if people can be nonpartisan about a man who can charm and anger within the span of a few sentences. And he has as many critics as well-wishers. It often appears that Paar recognizes only two kinds of people, those he admires and stands in awe of and those he seemingly passes off as lesser contributors to the passing parade. His hallmark is honesty; his frankness overwhelming.

Paar himself says, "I am what I am," a take-me-or-leave-me



1950-1961: *Broadway Open House*; *Tonight with Steve Allen*; *America After Dark*; *Jack Paar Show*

mat to feature five syndicated columnists covering "top news and activities in the entertainment world where they happen."

America After Dark, the name finally decided on for the new show, was described as a "combination of *Wide Wide World* and *Today*" focusing on what America was doing after dark. The host was Jack Lescoulie, brought in from the *Today* show. It went on from 11:15 to 1 a. m., and sponsors went out as fast as the show's viewers. America, it appeared, didn't give a damn what went on after dark.

A dismal failure, *America After Dark* lasted only six months. The *Home* show, too, faded in July 1957 leaving *Today* and a sagging late-night period to go it alone. Then NBC called in Jack Paar, a man who until then could hardly be termed "Mr. Fix It." But Paar did fix it, riding the *Tonight* show from July 29, 1957, into 1958 with increasing popularity.

On February 3, 1958, NBC changed the name of the

Tonight show to *The Jack Paar Show*. And NBC more and more began to fit the show to its hero. From five-nights-a-week live, NBC in January 1959 began videotaping the Monday through Wednesday shows, added Thursday to tape the following April.

In July 1959 NBC opened up Friday for repeats of previous Paar shows (with commercials pre-taped by Paar and Hugh Downs) and slotted "The Best of Paar" into the schedule. The show went to color telecasting in September 1960, has originated from London, Hollywood, Havana, Hawaii and various other points in Paar's travels.

Last October NBC announced Paar's leaving of his show on March 30th and a new prime-time color show for him in the fall. A new *Tonight* show will try to pick up where Paar leaves off on April 2nd—five nights a week live from New York.

One item of speculation, however, is what NBC may do with the old Paar shows it owns. They presumably can be re-run when and where NBC sees an opening.

Paar: "If my replacement attempts to do what I've done, I think it will be a mistake"

statement. Last summer he said in self-analysis: "I do not consider myself a pundit, an intellectual, a liberal, a conservative, or a person with special information, beliefs or talents. I do, however, think I am different and, sometimes, when the moon is right, entertaining."

Earlier, in his first autobiography, "I Kid You Not" (a second, entitled "My Saber Is Bent," appeared last month), Paar said of his character: "I'm complicated, sentimental, lovable, honest, loyal, decent, generous, likable and lonely. My personality is not split; it's shredded."

Liberal doses of controversy

Whatever he is, Jack Paar cannot be shrugged off, nor can his contribution to television be. His program has infused liberal doses of life and controversy into a medium often lacking in both. It perhaps comes closest to establishing the kind of rapport for which television is uniquely suited. But Paar can also be cited, as he often has, for using the medium for the personal vilification of everyone who disagrees with him. Right or wrong, many viewers have loved it. His attorneys have worked overtime.

Interviewed one pre-show afternoon last month in his NBC office around-the-corner from where the Paar show originates at studio 6B in New York's RCA building, Paar, building up his famous case of before-program nerves, talked about his program, its late-night future, television, sponsors and where he goes from here.

"I have no feelings about leaving the *Jack Paar Show*," says Paar. "I'm just finishing a job. I started a rumor in the South Pacific once and when it was played back to me on Okinawa I hardly recognized it as my own. You might say my rumor to terminate my show has caught up with me and is coming to pass.

"My only hope is that my people get work in New York. Too much of television has moved to Hollywood creating an unemployment problem in the East. I hope the new *Tonight* show originates here. [NBC says it will.] Anyone who's available and who I want to take I hope can come over to my new show."

Paar, a neat, precise dresser who moves with the advance fashion modes, looks younger than his 44 years, and who speaks quietly and rapidly, often pausing to rephrase or re-emphasize words and thoughts, lit a cigar, took a yellow rag from a drawer, stood and dusted his desk, moving quickly around memoos and the pre-show writing he had left off. He continued:

"Call my show what you want. It has reflected my own personal tastes. I have a selfish interest in what I've accomplished and if my replacement attempts to do what I've done, I think this will be a mistake."

Paar feels that NBC's new late-night entry should be built around the ideas and personality of its star. He says, "I've been honest and unafraid. My successor would be wrong to hoke it up or be controversial just for the sake of being controversial. He should bring something new."

Jack Paar says he has never preached about the industry, but asked if television in general can learn any lessons from his show, he says that "absolute honesty is important. Someone who is unreal, phony, shows through. You might fool the viewers once or twice but you can't fool them for long."

His own contribution to the medium? He thinks awhile and gives an answer few could disagree with: "Excitement."

Paar, whose own viewing tastes run to "as much news and documentary shows as I get time for . . . talk programs . . . shows along my own type" (and his own pre-taped program, "during which I sometimes fall asleep"), does not agree with the "vast wasteland" criticisms leveled at the medium.

"There's a lot of junk on television," he says, "but the majority of people seem to like a certain amount of junk. The mass taste of the audience is not high. You cannot blame this on the industry. I think television has cleaned its house admirably. There is a lot of news and public affairs coverage but not enough audience watching. It's hard for the medium to be a teacher when people don't watch more of the better offerings."

On occasion Paar has remarked, "Those fairies with the balloons are ruining television." He means by this slap that "over-production is wrong." He feels that the problem is lessening, starting to reverse itself. "The small screen," he says, "is intimate. Sixteen chorus girls ruin the effect . . . keep the medium from getting as close to people as it should."

On sponsors, Paar, who has had scrapes in the commercial area, is frank. "If I make light of a product it is not on purpose. I may capitalize on situations purely as a showman. I have little contact with sponsors and they have had no control whatsoever of the program—you could probably say there is safety in the number of companies advertising on the show.

"I know we must sell and we do. I know of a number of companies who were near bankruptcy when they came on the show. Their sales went up and we saved them."

Paar's plans for the future

On the future, Paar wants several months of travel, rest and a fall prime-time program "that will bring the audience the best of what we have done on the *Tonight* show. I love to travel and make the world entertaining. My trips for the *Tonight* show have brought the most comments from viewers. I don't want a variety format."

Jack Paar returned to his writing. Over his desk on the office wall hung a framed photograph of himself and his wife Miriam beside their swimming pool. On the other end of the wall hung three smaller photographs: Paar interviewing John F. Kennedy, Billy Graham and Richard M. Nixon. Between the grouping was a scroll, an aphorism which began: "God grant me serenity . . ."

For Jack Paar, the showman who does his best to stay clear of showbusiness, the tense, tired performer who speeds nightly up to Bronxville, home and safety, serenity is hard fought for.

Jack Harold Paar was born in Canton, Ohio, on May 1, 1917. His father, Howard Paar (who died in 1956), was a division superintendent with the New York Central Railroad. The senior Paar's job made the family—Jack, his mother Lillian, two brothers and a sister—sort of migrant midwesterners. They moved to Detroit and then to Jackson, Mich., where Jack did most of his growing up.

His childhood was somber. One of his brothers was killed



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The late Fred Allen called Paar "the young man who made the meteoric disappearance"

by a car when Jack was five. At ten his best friend died. He stuttered badly (but cured himself by cramming buttons in his mouth and reading aloud). At 14 he spent six months in bed recovering from tuberculosis. He quit high school at 16 after discovering broadcasting, and things began taking happier turns.

His first job was as an office boy (\$3-a-week) and after a few months, announcer-sweeper-you-name-it (\$12-a-week) with station WIBM in Jackson. Then began Paar's roaming—WIRF Indianapolis, back to WIBM, WKBM Youngstown, WCAE Pittsburgh, WGAR Cleveland.

Paar was brash, biting and often fired. But he was taking on polish and wit. At WGAR Paar met and married a girl auditioning at the station. They were divorced, remarried and divorced again. ("We were both too young for marriage, and it didn't work out.")

Paar was fired from WGAR "for poking fun at the way the executives' wives jockeyed for position at the annual station picnic." He moved on to WBEN Buffalo and ran into the draft. It was 1942 and the 25-year-old announcer was eligible for World War II.

The Army sent Paar to Indiantown Gap, Pa., and duty with the 28th Special Service Company, then staging for overseas. Paar's radio experience put him in what could be termed the Army's internal U.S.O.

At Hershey, Pa., near Indiantown Gap, Paar went to a dinner dance thrown by the Hershey Co. There he met, and within three months married, Miriam Wagner, grandniece of Milton Hershey, the founder of the Hershey Chocolate Co. (Mrs. Paar is no heiress, as Milton left his \$84 million estate to charity, "rather thoughtlessly," jokes Paar.)

Not long after his marriage in October 1943, Paar's unit shipped out for the South Pacific. The 44-day trip gave Paar enough time to cut his teeth on the brand of humor G.I.s loved, and on which Paar built his reputation as the Army's top comedian—humor based on gripes and on poking fun at the brass.

A reputation made in the Army

For two years Paar island-hopped, angered officers and amused the troops. Arriving back in the U.S. in February 1946, he found that a glowing *Esquire* magazine article on him had assorted movie studios and radio networks panting to sign him up. He signed a \$350-a-week contract with RKO and headed for Hollywood, but things never really worked out. 20th Century-Fox eventually put him under contract but rarely got around to putting him in front of a camera. He did get into about three pictures, one called *Love Nest* opposite an "unknown" starlet named Marilyn Monroe.

Paar's "break" came in 1947 when he was hired as the summer replacement on NBC Radio's *Jack Benny Show* at \$750-a-week. The show was well received and Paar was hailed as the "outstanding star of tomorrow." Tomorrow, as it turned out, was a long time in coming. Instead of going up, Paar went sideways.

His hit on the Benny show led the sponsoring American Tobacco Co. to slot him in the fall on ABC. The *Jack Paar Show* got good Hooper ratings but Paar claims an analysis run on him by a "comedy analyst" named Ernest Walker turned up the point that he had no set comedy character-

istics, no gimmick. The network and American Tobacco apparently bought the theory and Paar was canceled on Christmas Eve.

Paar squabbled with columnists, took on an unwanted feud with Fred Allen (who took umbrage to Paar remarks on vaudeville comedy and what "fresh" comedy should be like, called Paar "the young man who made the meteoric disappearance") and became a "perennial summer replacement"—for such as Eddie Cantor on *Take It or Leave It* and Don McNeill on the *Breakfast Club*.

In 1951 Paar sold NBC Hollywood a short-lived TV quiz show which he hosted called *Up to Paar*. It was his first venture into television. For the next two years, except for an occasional guest shot, he was out of work—and on the unemployment line for \$25-a-week. In the spring of 1953 he came East.

As the result of a guest spot on CBS-TV's *This Is Show Business*, Paar got a CBS contract and a movie quiz show on TV called *Bank on the Stars*. The show folded but Paar stayed around to fill in a summer for Arthur Godfrey on radio and TV. CBS and the TV columnists took a liking to Paar and he began moving up. He signed a contract for \$200,000 a year and took over CBS-TV's important 7 to 9 a.m. *Morning Show* from Walter Cronkite in August 1954. (A month later over at NBC-TV, on the opposite end of the day, a program called *Tonight* was starting with Steve Allen.)

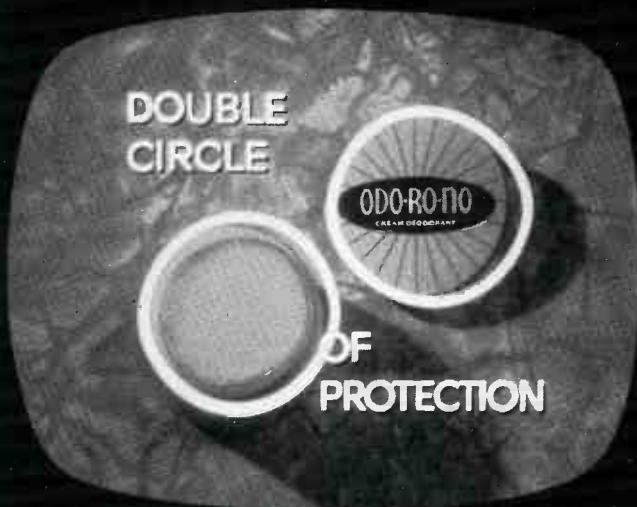
The *Morning Show* was a rough grind but it gave Paar the chance to do the kind of show he'd always wanted to do—informal, relaxed, with no rigid format, not unlike his present show. The Paar early-morning audience was up to four million viewers, an increase of 140% over the show's previous format. But sponsors were elusive—Paar was said to be "uncooperative with agency and sponsor people." He got into a hassle with Revlon over a lipstick commercial which Paar says "wasn't believable" and Revlon quit the show (and, according to Paar, dropped him from consideration as master of ceremonies of a new show then being planned—\$64,000 *Question*).

Not long after the lipstick incident, CBS "emancipated" Paar from the *Morning Show*, gave him a daily half-hour at 1 p.m., another loose, informal affair. At this point Paar got into a running feud with Steve Allen. Paar "implied" that Allen's writers were lifting routines from the Paar stanza for the *Tonight* show. In the midst of the brickbats, CBS, in April 1956, took a look at Paar's anemic rating and canceled the show. Paar asked for a release on his network contract and got it.

A few weeks later Paar was back in radio with a 15-minute daily disk jockey show on ABC performing from his Bronxville basement rumpus room. He was assisted by ex-Army buddy Jose Melis, wife Miriam, daughter Randy (born in 1949) and his dog Schnapps.

There was an occasional guest appearance with Ed Sullivan, a two-night fill-in for Steve Allen on *Tonight* in July 1956, "banquets and miscellaneous affairs." In the spring of 1957 Paar's radio show was canceled. It looked as if he had run out of media.

Meanwhile, NBC was in deep trouble with its *America After Dark* program, the city-roving entertainment show



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The Paar show picked up 27 stations in 1960, more viewers and numerous battle scars

that had replaced *Tonight* in January 1957. The show was folding and NBC was toying with the idea of going with late-night movies, but it could still fall back on the *Tonight* idea if it had the personality to take over.

Names were suggested. One of them, reportedly plugged by columnist Earl Wilson (one of the host columnists on *America After Dark*), was Jack Paar. Dick Linkroum, executive producer of the show, took the name to NBC's top brass. NBC called Paar. Plans were discussed—with Paar holding out for his kind of informal talk-entertainment format, musician Jose Melis and writer Jack Douglas—and Paar was signed.

On June 7, 1957, the late Manie Sacks, NBC vice president in charge of network TV programs, announced that "Comedian Jack Paar will star in a new late-night variety show on NBC-TV Monday through Friday 11:30 to 1 a.m. [11:15 local]. The format of the show will be hinged on comedy, music, guests and audience participation. It will be a free-wheeling live variety show which will give Paar an opportunity to express a full range of his talents." The official reason for signing Paar: "... the excellent job he performed last summer when he substituted for Steve Allen."

Paar opened his *Tonight* show on July 29th to poor reviews (one reviewer, however, prophesied "Paar ought to feel assured that his premise is right for late-night entertainment"), two groggy sponsors (Polaroid Corp. and RCA) and 62 dubious stations. From there things just took off.

Seventy-nine stations and an extended contract

Advertisers began flooding in—Hanes Knitting, White Motor, Mystik Adhesive, General Tire, Seven-Up, Evinrude, National Carbon, and bigger accounts like Philip Morris, Block Drug, Bristol-Myers, North American Philips. By November 1957, the show was four-fifths sold and carried by 79 stations, the largest lineup since *Tonight* was introduced in 1954. Paar's short-term contract was extended.

Paar was bringing in the advertisers, stations and viewers. He was the subject of glowing magazine stories. The vehicle that catapulted Steve Allen was rocketing Paar. And Paar was taking names like Jonathan Winters, Dody Goodman, Genevieve, Cliff Arquette, Peggy Cass and later Joey Bishop, Bob Newhart, Shelley Berman, Pat Harrington Jr., Alexander King and Selma Diamond to public recognition along with him.

Early in 1958 Paar got on an elevator in a Miami hotel with a lady who pointed to the bags under her eyes and said, "Thanks a lot." Such viewer "appreciation" has never ceased to amaze Paar, who by the first anniversary of his show had logged 453 air hours, 737 guests, listened to 1,330 songs and 421 piano selections by Jose Melis. His show was also SRO with advertisers ranging from Dixie Cups to Jockey Shorts. By the end of 1958 he was being carried on 115 stations.

Paar was keeping his advertisers happy—most of them. Bristol-Myers took it well after Paar finished a Bufferin commercial, complained of a terrible headache, said "Boy, I bet I've taken nine aspirin . . ." screamed, "I mean *Bufferin*," tried to pull the cotton out of the Bufferin bottle, failed, filled the bottle with water, drank some, capped the bottle, put it aside and had it explode some 20 minutes later.

Norelco was rocked when Paar went into a demonstration of the shaver to have guest Zsa Zsa Gabor shriek, "Be careful, darling, you'll cut yourself!" A confused Paar blurted, "It won't cut *anything*."

Coopers Inc., manufacturer of Jockey Brand underwear, still winces over what it calls "Paar's botch" of its first commercial on the show, a straight sell that picked up some choice double-entendres and just went haywire. Says a Coopers' executive: "Before we canceled or sued, NBC interceded and gave us make-up time. We went to film commercials but Paar still chose to make fun out of it."

Paar every so often still gets off a pun at the expense of Jockey Shorts. It could be considered "free advertising," but the Coopers' man says, "We view it with mixed emotion."

NBC sells six network commercial positions a night on the Paar show. The *Today* show and the Paar show are sold in combination or separately under NBC's participating program rate. On the fall-winter 1961-62 rate card a Paar show participation on the required basic lineup of 66 stations costs \$9,613.77. Gross charges for a full 167-station lineup are \$12,310.19. Dividend participation plans are in effect for frequency.

The Paar show has been called "Russian roulette with commercials," and the commercial schedule, with its mass of local cut-ins, has often been criticized. (A TELEVISION MAGAZINE commercial count on one recent Paar show over WNBC-TV New York showed 24 commercials and six NBC-TV promos good for nearly 21 minutes of air time on the 105-minute telecast. There were 19 one-minute commercials—including six network, one public service—and several IDs. At the midnight station break there were four commercials, one ID and two promos all back-to-back. In addition, Paar got in three spontaneous mentions of network client Mogen David Wine at various points in the program—a feature not calculated to annoy the wine company nor other sponsors who benefit from similar free rides.)

Up through the years the *Jack Paar Show* and its impetuous host, while picking up stations (137 by the end of 1959, 164 by the end of 1960) and viewers (from 1,030,000 homes-per-minute in 1957 to 2,938,000 in 1960, an increase of 185%) were also picking up battle scars, which no doubt aided the success of both.

Feuds for thought

Paar feuded with *TV Guide* in 1958 over a story on him. Elsa Maxwell, via various Paar-hosted diatribes against Walter Winchell, moneyman J. Paul Getty and others, involved him in law suits. He traded barbs with assorted senators and states. Press criticism sent him off on harangues against newspapers, magazines and columnists. At one point it was being said, "Jack Paar has given the United States two weeks to get out of town."

The three top sideliights of the Paar show could probably stand as the night he "fired" his network, the Ed Sullivan talent debate and the more recent "crisis" on Berlin.

Paar, on his show of February 10, 1960, related an anecdote based on a misunderstanding over a water closet and a wayside chapel. NBC (who has a continuity acceptance official monitor every Paar show) deleted the segment, with-

out advising Paar. Paar asked NBC to show the censored story the next night to let the viewers decide if it was in bad taste. NBC refused. On February 11th Paar staged his famous walk-off—tearfully and to the largest audience the show had ever attracted until then, 6,825,000 TV homes.

Paar skipped to his Florida vacation retreat, mulled it over, and apologized to NBC with the offer to discuss “our problems.” NBC was more than willing. Messrs. Sarnoff and Kintner, attending an NBC affiliates meeting in Boca Raton at the time, motored over to see Paar. It was kiss and make up. The statement of Sarnoff and Kintner: “On behalf of his large and loyal audience, we asked Jack to return . . .” Jack did, after a trip to Hong Kong. His March 7th walk-back garnered his peak audience, 8,633,000 television homes.

The Sullivan affair, in mid-March 1961, hurt Paar where it hurts him the most. Says an ex-staffer of the Paar show: “Above all else, Jack is proudest of doing a show on a small budget, getting the cream of showbusiness to appear for \$320 scale. And he’s done a great job.”

Sullivan angrily brought up the point of the high talent costs for his show while some of the same people were appearing with Paar for thousands of dollars less. Sullivan felt that this was unfair, more or less asked performers to make a choice, decide on loyalties. Paar took up the battle and it was press conference and on-the-air attack and counter-attack. Paar asked Sullivan to come on his show to debate. Sullivan didn’t and Paar took almost all of his March 13th show to air the squabble.

NBC backed Paar to the hilt, blasted Sullivan for trying to “intimidate” performers out of Paar appearances “by economic threat,” a “repressive action repugnant to the spirit of fair play.” Paar is still getting his top names for scale and came off well in this match.

The third incident involved Paar the “newsman.” Off and on Paar has taken movie camera to film parts of the world he has vacationed in, given his viewers historic and contemporary sidelights of the trips. He has sometimes interviewed newsmakers, among them the early revolutionary Fidel Castro, the racket-probing Bobby Kennedy, the principals in the 1960 presidential election. Early last September he took camera and mike to the troubled East-West border of Berlin—with almost disastrous consequences.

The border footage, shown as a 52-minute segment of Paar’s September 12th program, was shot at the Friedrichstrasse crossing point, involved Paar, Peggy Cass and U.S. military personnel stationed in the area. Before the show was seen many TV critics condemned it. Congressmen added their voices. Ten senators took the floor to admonish Paar and the Defense Department felt constrained to discipline two of the officers involved. (The admonition was later withdrawn.)

It was generally commented that Paar had overstepped his job, involved the U.S. Army in what could have snowballed into a border “incident.” Paar silently went off to Moscow for more filming but returned to his show to blast his critics, including the U.S. Senate. He had no apologies. He said the program was “the best show I ever saw out of Berlin.” NBC, by letting the show go on, and later keeping quiet about it, has backed Paar.

Before Paar leaves his show next March the late-night NBC audience (now ranging 2,700,000 to 3,100,000 homes per show) may be treated to more fireworks. No one can tell how or when they may develop for Paar, as his last four-and-a-half years prove, is unpredictable. Lately, however, he

seems like a man counting the days to closing. He hangs his head politely as guest after guest tells him he is making a mistake. Often he remarks, “I’m not with the show tonight.”

With it or not, Paar has given NBC and the *Tonight* show an entree into an estimated 21 million different homes per month. His carrying stations reach 97.7% of all U.S. TV set coverage. His program brought about \$15 million in gross ad billings to NBC in 1961 (before station compensation, production and administration costs—although NBC gets a return “co-op fee” from stations for some commercial positions and for the 11:15 to 11:30 segment of the program, carried on a small Eastern lineup).

The Paar show, initially produced for \$40,000 per week, is now being brought in for from \$53,000 to \$54,000, an exceptionally low budget for its high commercial value. Its program and production staff numbers about 41 people—16 on the program end, including secretaries, 25 on production.

A breakdown of costs

Last March, during the Ed Sullivan hassle, Paar telecast his side of the talent debate and, as frank as any TV star has ever gotten, he broke down the major costs of his program which was then, as Paar announced, being brought in for \$52,000—nine hours a week including the Friday repeat.

Paar read the features: “\$13,000 for all guests, you [Hugh Downs] and me. \$1,300 for AFGA, pension and welfare. Writers, \$2,375. Producers and directors, \$1,350. Orchestra, \$7,040. Conductor [Jose Melis], \$1,400. TelePrompTer, \$500. Traveling and entertainment, \$325. Film rental, \$150. Miscellaneous, \$500. All the newspapers, the mimeographing, the secretaries, the pencil sharpener . . . that comes to \$2,000.” In all on the incomplete breakdown—\$29,940.

(On the same show, Paar, who has often squabbled with his agents, blasted MCA—the same agency handling Sullivan—for advising Sullivan instead of him because of Sullivan’s bigger commission. Paar asked for his MCA release but did not receive it. He evidently will now that MCA must divest itself.)

Jack Paar once said, perhaps a little in jest, “I am a simple, ordinary Joe with a Mercedes Benz, but I think I am about as normal a person as is around in showbusiness.” Many in showbusiness would debate the point as would millions in the privacy of their living room, bedroom or wherever they watch the *Jack Paar Show*. Paar is a man who brings out strong feelings.

As his late-night flirtation with America draws to a close, NBC may groan but it may also mingle in a sigh of relief at Paar’s departure from Class “C” time. He’s not likely to be quite so controversial earlier in the evening.

NBC, whose 11:15 to 1 a.m. programming period goes under the vague listing of “Interviews” in one sector of the U.S. press, “Commercials” in a bitter one or two other newspapers, has come in for some suffering at the hands of Paar-irritated publishers. Subtle “Let’s-Ignore-Paar-and-NBC” policies can be damaging to a publicity-conscious and publicity-requiring organization.

But NBC, frankly and openly, will miss Paar on the late-night end of its ledger. His replacement—strongly rumored as of two weeks ago to be Steve Allen or Johnny Carson—will have a big hole to fill. Paar, in his own bedroom next fall, will probably dial the *Tonight* show, watch the antics for a while, turn over and go to sleep muttering something like, “Goodnight, pal. It’s your turn to suffer.” END

TWO ADVOCATES BREAK THE SILENCE *continued*

SARNOFF from page 48

and flawless wisdom, it creates a precedent that could be disastrous in the hands of some future authority who might be unwise, ill-intentioned or both.

It is not enough to be well-meaning. In fact, good intentions on the part of an encroaching authority may well be more dangerous than bad ones. Justice Brandeis—and this is my last quotation of the day—put it this way: “Experience should teach us to be most on our guard to protect liberty when the government’s purposes are beneficent.”

I cannot quarrel with the objectives underlying the pointed proposals that have been issuing steadily from Washington. Certainly for the most part, they are objectives that every responsible broadcaster will embrace and, indeed, has long tried to serve. They are such goals as more and better programs in the fields of news, information and culture for the general audience and improved programming designed for children.

We agree on these goals. Where we differ is in the method with which it is proper and possible to achieve them. In my view, to win them securely while meeting the obligations of a mass medium takes time, patience and enormous creative resourcefulness in the art of wooing an audience. In the last analysis, it takes the response of the audience itself.

Even if the government could force programs to its prescription, it could not force the public to watch the prescribed programs. Neither can the networks, the stations, the sponsors, the advertising agencies, the packagers. The ultimate decisions on what the public sees can come only from the public itself, as long as it is free to watch or not to watch as it pleases. In the end it is always the public that sets a trend, not the broadcaster.

The interaction between the offerings of the broadcaster and the decisions of the audience is not a precise scientific mechanism. Sometimes competing broadcasters may oversupply a type of program that has won public favor. Inevitably this leads to a reaction in terms of criticism, protest and popular disenchantment. Just as inevitably, that leads in turn to fewer such programs. Thus the last few years have seen a trend to westerns and action-adventure shows, followed by a glut of such programs in the output of television as a whole. The natural result has been a trend away from these programs—a trend that still prevails.

The pendulum swings back and forth. To some of us, it may seem to lag at times; and sometimes it results in excess.

Admittedly, this is an imperfect system, just as imperfect as any institution designed to reflect the changing will of the public in a free society. It might be simpler to make programming follow a line laid down by government officials. But isn’t it better to suffer the lags and the excesses, just as we suffer the imperfections of all our free institutions, than to place such power in a few official hands?

We do aspire to more and better programs in the cultural and informational fields and we recognized long ago that we could find a place for them, and make them stick, only through the gradual, evolutionary process of whetting the taste of the audience. We are often accused of underestimating the taste of the public for programming of this kind. This would be a valid criticism if we gave the public no opportunity to satisfy such tastes. But over the years we have presented a constantly increasing volume of serious programming, and we have succeeded gradually in enlarging the audiences for such programming. We will continue deliberately to offer more of it than the actual audience demand justifies at any time. The clear gains we have made in this field in the last few years do not represent sudden reflexes to a lifted eyebrow; they have deep roots in our own past and our own long-term philosophy of leading the audience in addition to giving it what it wants.

Freedom is not a rallying cry to be raised as a smokescreen for opportunistic self-seeking. Broadcasters who use it that way pervert the meaning of freedom; all they really want is freedom from their obligations to the public. Such broadcasters do damage to the industry and are likely to wind up being freed of their licenses. But there is a real issue of freedom in broadcasting and it has been raised by conscientious broadcasters who recognize that the price of all freedom is responsibility. Far from wishing to be free to evade responsibility, we recognize that only by conducting ourselves responsibly can we maintain freedom at all.

Against the present challenge, it is vitally important for every broadcaster to operate with the highest sense of responsibility—to respond to audience interests and enlarge those interests; to set and meet ever-higher goals of service; to uphold the integrity of broadcasting. Through its codes, the industry is seeking with growing effectiveness to regulate itself. But a sense of responsibility cannot be legislated, either by the government or by the industry. It must spring from the will and dedication of each broadcaster, generated by the built-in incentive

for service that is the hallmark of the profession of broadcasting. Those who fail to measure up endanger not only their own freedom, but the freedom of all of broadcasting.

Encouraged by the response we have developed by leading the audience to more programming of cultural substance, we intend to keep leading the audience. But we have no intention of getting so far out ahead that we leave it behind.

We intend to push ahead with the remarkable expansion we have already achieved in news and informational programming. But only the public will determine the rate at which we can advance.

We plan to present more children’s programming of the highest possible standard. But only children themselves, and their parents, will decide by their response how successful we can be.

As in the past, we intend to hew to the ideal of a balanced program schedule; and as always, our efforts will be shaped not only by our own sense of responsibility but by constant interaction with the public and its changing tastes and interests.

After 35 years of serving the public, we do not intend to be panicked now. END

STANTON from page 49

television programming was “a vast wasteland” was described in these words: “. . . sit down in front of your television set when your station goes on the air . . . and keep your eyes glued to that set until the station signs off.” A writer in a series for a magazine with a long history of westerns and mysteries, began with the same specious approach: “. . . arose at five-thirty . . . turned the family television set to Channel 5, sat down in front of it and stayed there until Channel 5 went off the air twenty hours later.”

The danger of this kind of sensationalized and oversimplified approach, with its broad brush conclusions, is not only that it grotesquely distorts the situation as it is, a clear perception of which is necessary to improvement, but also that it invites impulsive measures directed at making fundamental changes on the ground that any change is a change for the better. Actually, the only change that I have seen suggested is that the government supervise programming by use of its licensing power and by regulating a major program source, the networks.

How much improvement can either of these really bring about? If government authority sets standards, qualitative or quantitative, for television programming, whose standards are they going

to be? The chairman of a commission? A majority of a commission? A Congressional committee?

You would have authoritative standards that would stifle creativity. You would have a rigidity that would discourage experimentation. You would have the subjective judgment of a small group imposed on the many. And you would have the constant danger of the misuse of the medium for political purposes.

"Experience should teach us," Justice Brandeis warned, "to be most on our guard to protect liberty when the government's purposes are beneficent. Men born to freedom are naturally alert to repel invasion of their liberty by evil-minded rulers. The greatest dangers to liberty lurk in insidious encroachment by men of zeal . . ."

Television does need improving. So do private colleges and charitable organizations. So do motion pictures and magazines. So do typewriters and cameras. All these have improved immeasurably over the years, and they will improve further. But they did not improve because some central authority said they must. They improved because they had elbow room to move forward in response to the demands put upon them and the new opportunities that new conditions brought them.

A process of "unthinking"

It has been suggested that, because we are in a deadly serious conflict with the forces of communism all over the world, there is no time for the slow evolutionary processes of democracy, and that the government ought, therefore, to "do something" about our television programming. This seems to me an illogical and dangerous example of what George Orwell called "unthinking." Even the most violent critics of television have commended the job that it has done on national and international affairs. All this would go down the drain if there were a widespread conviction among Americans that such programs were conditioned by government directives.

Overseas, the effect would be equally damaging. The control of the substance of the communications media—always in its early stages under the mask of "guidance"—has long been the first step in totalitarianism. The world has been too painfully aware of this not to be suspicious, justly or not, of such a move here. We ought rather to be facing this world conflict by strengthening our freedoms. The only way to do that is to reaffirm our faith in the judgment of the people, not to abandon it.

If we do not have free television here, how can we possibly advance any advocacy of freedom of international television before the world? We certainly cannot believe that international tele-

vision can effectively contribute towards the establishment of world order if it is not free—if it is to be merely a crushing maelstrom of rival governmental propaganda, seeking to drown each other out. If we are to go before the world with an influential voice in the solution of problems inevitable with the coming of international television, we must have the clear conviction that so far as we are concerned we are willing to abide by the verdict of the people and refuse to look for salvation to any authority.

I am not in sympathy with the soft inclination to turn the content of any medium over to government control on the grounds that to insist on the rights of a new medium will obscure the rights of the older. Whether it is apparent on the surface or not, the freedoms of all media are interlocked. If our culture, with all its imperfections, is to remain free of state determinism, our communications media must remain free. If our thought, our speech and press are to remain free, television, with all the other media, must remain free. Basic freedoms are not divisible, to be rationed out discriminately. No one who has read Franklin can possibly imagine that the author of "An Apology for Printers" would agree that if an utterance were reproduced on paper it should be free, but if it were reproduced on tape, or film, or the face of a tube, it should not.

It is no less delusive to suggest that there are limitations on freedom stemming from the purpose of the content of a medium. Does anyone believe that because a book or a magazine or certain pages of a newspaper entertain rather than inform, they should be less free? I do not think it would be of any use in the development of our free society if all our news and informational media were wholly free and all other expression

were subject to government regulation, for the character of any people is formed by powers rooted deep in all areas of expression.

In the report of the Commission on Freedom of the Press, Professor William Ernest Hocking said:

"Neither the value nor the duty of expression is limited to its more purposeful aspects. Speech and press may be trivial, casual, emotional, amusing, imaginative, speculative, whimsical, foolish; all utterance serves a social end—to report to fellow-beings mutual presence and interest, the play of mood, the vagaries of taste, the gropings for principle, the barometric flux of belief and disbelief, hope and fear, love and hate, and thus to shape attitudes . . . there is a common duty to protect the whole range of this freedom, as a right of social existence."

The vital question

Are we so bereft of that trust in the people so magnificently exemplified by Franklin's age that we must now turn over the substance of the most promising medium we have to the control of government because the people do not know what is good for them? Are we going to be incapable of extending freedom of communications abroad in the interests of world order, because we can find no alternative to diminishing it at home?

I think not. As we look to this challenge, peculiarly of our time, the hopeful spirit of Franklin beckons from history. The printer of Philadelphia would contemplate the future of this great new medium with optimism, not despair; with confidence, not fear; with patience, not anxiety. We cannot do less if we are to realize opportunities as boundless in our age as the stubborn quest for freedom was in Franklin's. END

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1 YEAR \$5.00 2 YEARS \$9.00 3 YEARS \$12.00

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 Bill Me

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are attempting to equalize values by offering these poorly-rated, high cost-per-thousand spots on a pre-emptible basis.

Proponents of pre-emptible plans cite many advantages of the new rate card format.

"It establishes a relationship between spot prices, spot value and demand," stresses one station rep executive. "If ratings are good and demand is high the stations receive top dollar. If demand is low and/or ratings are down, the sta-

tions always have a price advantage and the possibility of obtaining a large share of the available money."

Another virtue of the new rate card format, as compared to the standard format, according to this rep, is that it permits the immediate adjustment of the rates (either up or down) for all advertisers when a significant change in popularity occurs rather than having to wait six months before the new rates take effect.

A third practical advantage of the new format, the rep says, is its elimination of frequency discounts, which on no account benefit stations. "If today's advertiser," the rep explains, "is sold on a schedule when he starts off, he will remain sold on the schedule at his initial cost as long as the schedule's value is maintained. If the value is not maintained, he will cancel regardless of the frequency he's at or the discounts he received."

Edward P. Shurick, executive vice president of Blair-TV, one of the representative's originators, in 1957, of the Blair movable rate card plan, feels that "flexibility" and "simplicity" are key advantages of pre-emptible spots. He points out that the introduction this fall of the extended 42-second station break, by creating more availabilities, highlighted the flexibility of pre-emptible spots and thus "accelerated" the trend toward Section I and Section II rate cards. With two 20s now available in the extended break, Mr. Shurick says, advertisers can, for example, if they wish, buy the spots under each of the two sections.

Pre-emptible rate cards are simple to work with, the Blair executive adds, because, among other things, they eliminate the need for summer discounts and frequent modification of rate cards. He also feels that pre-emptible spots are of a distinct advantage to the small-term, low-budget advertiser who is looking for bulk time, which formerly might have been out of his reach.

Big-advertiser advantage cited

One advertising agency media man agreed that the small advertiser can use pre-emptible spots to great advantage, but also cited an example of how a big advertiser can take equally good advantage of the spots.

"One of our clients is an electric razor company," the media executive explained. "Their big season is in November and December. During the rest of the year the company buys network shows and fixed position announcements. But in the last two months of the year they buy a saturated spot campaign mostly on a pre-emptible basis. It gives them the exposure they want and stays within the bounds of their budget."

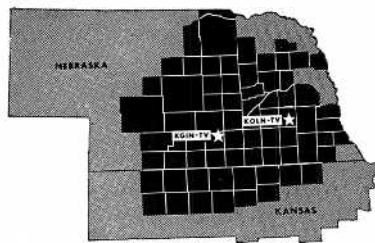
An admitted non-admirer of the pre-emptible policy mentions another of its virtues, although not entirely an untainted one:

"It sometimes improves client relations between a station and its station rep," this industry observer states flatly. "Some stations are stubborn," he points out. "Their rates are too high, but because of pride, blindness, or loss of face,



YOU'RE ONLY HALF-COVERED IN NEBRASKA

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



... covering a bigger, better Lincoln-Land

VITAL STATISTICS OF THE NEW LINCOLN-LAND
(Sales Management, May 10, 1961)

Population	888,200
Total Homes	275,800
Effective Buying Income	\$1,519,268,000
TV Homes	237,900
Retail Sales	\$1,124,130,000

In Nebraska's other big market there's no need to split your dollars three ways (as you must in the extreme East) to reach the viewers.

Here, two stations (KOLN-TV and satellite KGIN-TV) combine to deliver Lincoln-Land, the greatly expanded other big market in Nebraska. The map indicates the boundaries; the figures at left give you an idea what the area contains.

Avery-Knodel can give you the whole story on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

The Felger Stations

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

The Felger Stations

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

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

they won't lower rates no matter how much a rep pleads. Pre-emptible rates give them an out. It gives them a chance to offer lower rates and still save face."

The above critic, who is opposed to pre-emptible rates because they clash with all his basic selling concepts, apparently is not alone in his feelings. It would seem to the nonpartisan researcher that a large majority of stations, advertising agency workers and station rep people, even those selling or buying pre-emptible spots and profiting by them, are, for the most part, mere apologists for the policy. They appear to find it difficult to whip up any real enthusiasm when discussing the subject.

"You got to join the parade"

Many of the station and station rep people insist that they only employ or recommend use of pre-emptible spot when the competitive situation demands it. Or, as one station executive said: "When you're in a three-station market and the other two guys are selling pre-emptible spots, you just got to join the parade. The only guy who can afford to be superior is the one who is operating in a one-station market."

Most advertising agency media men and timebuyers steer a middle course in discussing pre-emptible rates. To a man they claim that their only concern is to obtain the most efficient buy possible for their clients, and that they are for any policy that helps them reach that end. But a number of the advertising agency people, as with the station and station rep workers, express varying degrees of distaste for use of pre-emptible rates.

One agency executive said the situation could be compared to Saks Fifth Avenue becoming a discount store in order to meet competition. "The store owners, buyers, salesmen, wholesalers and advertising people representing the store would feel angry and sad that their business had been downgraded and undersold, even though realizing that ultimately it might mean more money for them all," he contends.

A lady timebuyer at one of the top 30 advertising agencies calls pre-emptible plans "operational monsters," because of the amount of paper work that is required when pre-emptions take place.

Other critical comments gathered from both station reps and advertising agency media people include the oft-heard complaints: "Bad rates drive out good rates," and that pre-emptible rates "are a form of selling distressed merchandise at a discount."

Advocates and opponents alike agree that in order to work properly, pre-emptible plans have to be tightly controlled.

"You've got to ride herd on it," an advertising agency TV spot co-ordinator

remarks. "You've got to keep a tight hold."

According to a senior vice president in charge of media at a top agency, pre-emptible plans "compound" his problems. "I have to administer the buys more," he says, and adds, "there is more paper work involved because of the lack of actually locking up schedules." But he also points out that pre-emptible rates have several strong plus factors. "They allow the use of TV for small budget products, and they make the vehicle that much more flexible." It's his opinion that "pre-emptible rates are tailored to the time and the market."

One station rep, who says he refrains from recommending pre-emptible plans to his stations unless there are strong "overriding" reasons for it, thinks the interpretation of the plans are all-important.

"Sometimes the conditions for reducing rates are often waived," he says, "which makes a farce out of the whole thing, and which is also slightly unethical." It's this rep's contention that some stations, in order to make a sale, assure an advertiser that if he buys on the pre-emptible rate, he need not worry about being pre-empted. "With this kind of wheeling-and-dealing," the rep comments, "an advertiser doesn't ever have to buy at the fixed rate."

Control on pre-emption notice

The rep also feels that the length of notice given an advertiser before he's pre-empted should be a matter of strict control. Most stations using Section I and Section II rate cards give an advertiser two weeks' or two telecasts' notice before he's pre-empted. This means that the advertiser has that much time to adjust his schedule, but it doesn't mean that he can recapture the spot within that time.

Advertisers buying on Section III cards or run-of-station clauses (availabilities bought on the latter basis give stations the right to place the announcements wherever they please in a given broadcast day) are not allowed any prior notice before their spots are pre-empted. Some stations—WCBS-TV New York for one—give an advertiser as much as 28 days' notice before they are pre-empted. This last-mentioned policy is heavily favored by timebuyers who feel that the advertiser purchasing a pre-emptible spot should have ample time to adjust his schedule before being forced to move.

"The vital thing," a salesman for a station rep firm declares, "is that the station make it absolutely impossible for the pre-emptible spot advertiser to retain his spot simply by switching to a higher rate when he gets notice of pre-emption. I'm afraid, however," the salesman says with a note of resignation,

"that some stations' sales people allow advertisers to take that kind of free ride."

Marvin Roslin, Young Television's director of research, says stations using pre-emptible rates "must establish firm ground rules" in order to make the policy effective. At 18 of 26 Young Television represented stations, which are now using Section I, II and III rate cards, he says, it's made clear to advertisers that "they can't recapture a spot once its pre-empted; and they must adhere to the clauses of each section."

Most people concerned say the station salesman is the key figure in controlling pre-emptible spots and making them workable.

"A salesman selling an availability with a 40 rating on a pre-emptible basis to a naive timebuyer is either a fancy dealer or naive himself," says the general sales manager of a station representative firm. "A slick salesman working with a young and inexperienced timebuyer can pull off some deals which should never have been made," he asserts. "That's where the paper work comes in. A good, ethical salesman should know what spots are likely to be pre-empted and he should spell this out. The timebuyer should know just the gamble he's taking."

The station rep sales manager can



Balboa Found the Hidden Market

Z. N. (Ziggy) Balboa, A/E on the Greasy Kid Stuff hair tonic account, found the hidden market. In fact, he lost his head over Tri-Cities, 19th ranked market in the booming Southeast, where 277,000 dry, itching scalps cried out for G.K.S. Meeker's got the full dope (in the Southeast, James S. Ayres). WCYB-TV • Bristol, Tenn.-Va.

also visualize a situation where the time-buyer puts undue influence on a weak salesman.

"There are cases," he explains, "where a timebuyer representing a big advertiser can almost force a salesman into selling him pre-emptible spots on an under-the-table non-pre-emptible basis. If a smaller advertiser comes along and wants to buy the big-advertiser spots at

a higher rate for a short term, the salesman is in a pickle. He can't take a chance on losing the big advertiser, so the short-termer goes a-whistling."

For the most part big-advertiser reactions to pre-emptible plans are negative. Many of them resent being pre-empted by lower-budgeted and less frequent advertisers from spots they have claimed as their own.

It's generally acknowledged that pre-emptible spots were born on February 1, 1956, when WABC-TV New York adopted what was probably one of the first pre-emptible rate cards. It was devised by Joseph Stamler, then general sales manager of the station and now its vice president and general manager. According to James E. Szabo, the current general sales manager of the ABC-TV flagship station,

FOUR EXPERT OPINIONS ON PRE-EMPTIBLE SPOT



WILLIAM A. MURPHY
Vice President-
Media & Research Director
Papert, Koenig, Lois

Despite their complicated nature, despite abuses, despite protestations of distaste from buyer and seller, pre-emptible rates are an important part of the TV spot buying picture. Until better tools are devised to facilitate the functioning of the law of supply and demand, pre-emptible rates will surely remain.

They allow TV stations to be fleet-footed—and relatively surefooted—in adjusting to changing market conditions. Lord knows pre-emptible rates are a more desirable adjustment than out-and-out price wars in slack periods.

From the agency's point of view, they allow us to buy at lower rates when and where there's less audience, and/or less demand for time—and they require us to pay higher rates for premium spots, or in more competitive seasons. This makes sense. It's much like buying an automobile or common stock—although it requires far more adroitness.

The astute buyer recognizes when and where it's advisable to be protective (Section I) or to be adventurous (Section II).

Summer buying is almost automatically Section II buying. Short-term campaigns on the other hand have two faces: If good pre-emptible spots can be found, it's obviously worthwhile to buy on Section II—even the spots you'd protect on Section I for a longer schedule. (After all, with two weeks' notice, how many can you lose in a three-week campaign?)

But, in a tight market, when you've got to have the spots, the means (Section I) are there to get them.

There are abuses, of course. There's no need to detail them. An alert buyer

won't be abused—at least, not more than once.

The factor that's made these cards more necessary than ever has been the 40-second break which, in addition to increasing the total supply of time slots, has made virtually all IDs pre-emptible for 20s. In fact, our only serious objection to pre-emptible rate cards is to those in which Section II spots are immediately pre-emptible. These are entirely unworkable except in a really slack season. With these cards, you can buy and re-buy a schedule four times before it goes on the air—and still end up with nothing.

Pre-emptible rates mean hard work for the stations, the reps and the agencies—but I guess we're all used to the fact that the post-war easy business years are over. A dollar saved is 48¢ earned (minus state and local taxes).

Some stations seem to feel put-upon by the development of this "extra discount." The agency man's sympathy has to be minimal, inasmuch as the announcement of pre-emptible rates is usually simultaneous with a new (and higher) basic rate card. The net effect is often not so much a reduction for pre-emptible spots, but a premium on fixed spots.

But, terminology aside—all objections aside—pre-emptible rates are here, and proliferating, for one reason: They work for both buyer and seller.



PAUL ROTH
Asst. Media Director
Benton & Bowles

During the short history of television we have been constantly faced with buying and selling innovations. These innovations invariably are met with comments from salesmen such as, "Now we have the flexibility necessary to meet the

advertiser's demands," and comments from buyers such as, "Now we can make the purchase best suited to our client's needs." Both of these groups are conscientious people trying to do the best job possible for their respective interests. Also there are always a group of buyers and sellers who greet these regular innovations with comments bemoaning both the increase in paper work and the complexities involved. However, we justify our fees by dealing with the complexities.

This latest innovation, the pre-emptible reduced rate spot currently coming into broad use, meets a definite need in spot advertising today. Our own experience is that almost none of the spots we are currently carrying on a pre-emptible basis would be on our schedule today had it not been for the pre-emptible rate. Therefore, this rate card has opened up a whole new area of availabilities. It has also increased the requirements of judgment in spot buying. Buyers must now make decisions regarding the circumstances which require a spot purchase on a pre-emptible basis, the circumstances that indicate the full rate should be paid, and further, the circumstances which require that a spot be moved from one rate to the other.

Invariably, new systems bring new problems. One example is the assurances buyers are requesting regarding their spots that are purchased on a pre-emptible basis. Guarantees are sought that they will not be pre-empted. Consider the case of the 52-week spot advertiser. Although his schedule may vary from season to season, he is with the station on a constant basis. Along comes a full rate six-week Christmas advertiser desirous of pre-empting this schedule for his own uses. The station involved is not particularly anxious to see this hard-won account (invariably stations in multiple channel areas will pitch long and hard to get a share of this regular business) pushed out of its positions to probably re-locate on another station. The temporary profit gained from six weeks of

the move was motivated by a need for "a rate card that makes sense to both the station and advertiser. The old rate card lacked flexibility to accommodate all advertising."

Using summer time as an example, Mr. Szabo says that summer discount plans are not flexible enough to reflect the decline in audience that usually occurs.

"Suppose sets-in-use goes down 30% in the summer," he suggests. "You can't cut your rates 30%. Our 7/14 Plan,

however, allows rates to find their own water mark."

The "7/14 Plan"

WABC-TV's "7/14 Plan" is—except, of course, for a higher rate structure—a replica of the station's original pre-emptible rate card. Advertisers buying 7 to 13 announcements per week under Section I provisions are offered 30% discounts off their end rate. Purchase of 14 to 20 announcements per week calls for 40% reductions and 21 or more an-

nouncements per week rate a 50% discount. The same ratio of rate discount for frequency applies to Section II advertisers who, however, pay approximately 10% less for their announcements than their Section I colleagues. With few exceptions, the advertisers qualifying under Section I receive fixed position schedules. Section II announcements are non-fixed and are pre-emptible without notice.

Mr. Szabo says that only a small percentage—about 5 to 7% of the station's

business at a higher rate will not offset the possible extended loss of the annual advertiser's regular business. So, in fact, a permanent position with a pre-empted rate can be justified by the buyer and the seller under certain conditions. Another problem arises where a real inequity exists. Some facilities provide that they can pre-empt spots on a moment's notice without providing for subsequent telecasts. It is their prerogative to make this requirement. However, from the advertiser's point of view it would be fair and consistent for the station to accept the advertiser's cancellation on the same basis—immediate notice rather than the standard two weeks' notice.

In the main, the pre-emptible card fills an important need since all spots are not equal in similar time classifications. It follows that all prices should not be equal. Whether the pre-emptible card is the best way of achieving these objectives is not known. Up to this point no one has offered a markedly different system. So, for now, it serves as the best means of meeting the current needs of selling and buying spot television.



GRAHAM HAY
Broadcast Media Supervisor
Compton Advertising

Pre-emptibility is, today, a fact of life in our industry. The advertiser and his agency are forced to an acceptance of it from a purely competitive standpoint—stations are inclined to it as it provides a legal laxity in rate cards to meet every season, reason or budget. The economic advantage in the long run to any of these groups, however, is questionable, and in those cases where a saving is effected by the advertiser or a profit by the station, it is possibly so minimal as not to be worth jeopardizing the continuity of advertising weight, the fostering of poor

working relationships which a no-recourse system of this type must develop, or the increased bookkeeping overhead that all parties must feel.

It is highly doubtful that a clear-cut case can be made for a pre-emptible card making more money for a station—if this were the case, the last six years would have seen more than 35% of stations adopting the feature. It is possible, and even probable, that a pre-emptible card sells more spots, but that at the reduced rates possible—for both high and low-caliber spots—produces less net profit. For the advertiser seeking effective, continuing impact—as opposed to those buying bargain basement values at bargain basement (or lower) prices—the overall annual savings possible are marginal at best and it is indeed questionable that such savings warrant the always-present fear of losing immediately irreplaceable advertising weight, possibly at critical points in a campaign.

Two features of pre-emptibility today are most questionable:

a. *Priority of Pre-emption:* The going procedure seems to be, where two spots are up for pre-emption, that the most recently purchased pre-emptible spot is first off the air. I submit that seniority, when used in this fashion, is not actually fair, that the advertiser who has enjoyed the pre-emptible rate the longest should be first out. This system insures that no one advertiser remains at the pre-emptible rate on a continuing basis. Under the existing system, it is possible for one advertiser, year in and year out, to maintain the pre-emptible rate.

b. *No-Notice Cancellation:* I have the impression that only at the appearance of the monthly bill does the buyer discover he's lost a Section III spot, that if he finds out before it's either accident, luck, or a special service on the part of the salesman. We don't buy these type spots, for several reasons: 1) they severely endanger our clients' advertising, 2) they are "fair game" for too many other advertisers (not only full rate buyers), 3) usually only a station's poorest spots are sold on this basis and 4) such type spots

virtually guarantee bookkeeping chaos per incident.

There is no question but that pre-emptibility in a rate card necessitates a significant increase in bookkeeping and encumbers even further spot rate cards which yearly become more complicated. In these days of heightened flexibility in network participation sales, these features of and by themselves should give stations pause as to either initiation or continuance of the pre-emptible feature in their rate cards.



PHILIP C. KENNEY
Vice President
Media Director
Reach, McClintock & Co.

Any plan, by any name, that offers more value for fewer dollars strikes a pleasing chord with me.

Television spots are an advertising commodity. If a station has an oversupply of certain ones, that are in less demand than others, then it should act like any experienced marketing man does and offer its goods at a more marketable value.

By doing so, it has much to gain profit-wise and its customers have much to gain value-wise. I am not of the school that feels a station loses face by making such offerings or that it is a rate-cutting device. On the contrary, it is good business judgment. What business survives that doesn't offer prices that are attractive in relation to value?

The responsibility of evaluation is up to the buyer. He must decide whether such spots will meet the objectives of his plan.

And I am sure that most agency buyers are astute enough not to buy an ill-fitting suit just because it is a bargain.

Added note: The pre-emptible spot may be a nuisance and add a mountain of paper work, but take heart, electronic computers are on their way!

clients—are pure Section II buyers, but that better than 90% of all WABC-TV advertisers employ some form or shape of pre-emptibility.

Other stations across the nation which also offer pre-emptible plans report similar examples of acceptance by advertisers. But whether this means that pre-emptible spots are bringing in more advertising revenue to stations and are encouraging advertisers to expand their budgets is again a subject of controversy.

Still testing

“Stations must be doing better business or they wouldn’t continue using pre-emptible plans,” says Francis P. Barron, sales manager of Storer Television Sales Inc. “At the Storer stations (most of which adopted pre-emptible plans in July) advance indications are that they will work out fine, but a complete fall, winter, summer cycle will be necessary for an exact evaluation.”

“It attracts advertising dollars, but it brings in less total revenue per spot,” comments another station rep.

“A station may have more business and make less money. Pre-emptible plans lower the potential of an availability,” declares a third rep.

The facts of competitive life

And so it goes, with more and more station reps and station owners, faced with the facts of competitive life and despite their possible misgivings about the move, forced to follow the realistic path which almost unavoidably leads to pre-emptibility.

But some people in the industry can see a way out.

“If stations priced their spots realistically in the first place there wouldn’t be any need for pre-emptible spots,” a timebuyer points out peevishly.

“By maintaining top merchandise you can compete successfully against pre-emptible rates,” Lloyd Griffin, president-TV, Peters, Griffin, Woodward, says confidently.

“If a seller’s market ever comes back pre-emptible spots may go,” a media director predicts, gloomily adds, “That, however, is quite unlikely.” **END**

that he couldn’t get information from a certain market. And the client would say something like, “How come I was able to get it from someplace else?” Often he was one of the same clients whose letter to the SRA asked that dissemination of competitive information be stopped.

“This puts pressure on the agency man who in turn must pressure the rep, whose job it is to service his clients. The problem is more acute now, with the trend to buying short flights. With 52 weeks you have time to use the so-called more ‘legal’ methods to find out what the competition is doing. With flights,” this rep points out, “advertisers are in and out before you know it.”

Solutions to this espionage problem are hard to come by. The rep says he solves the pressure for information by asking himself: “Would I be divulging anything that can’t be found out in any other way? If the answer is yes. I keep my mouth shut.”

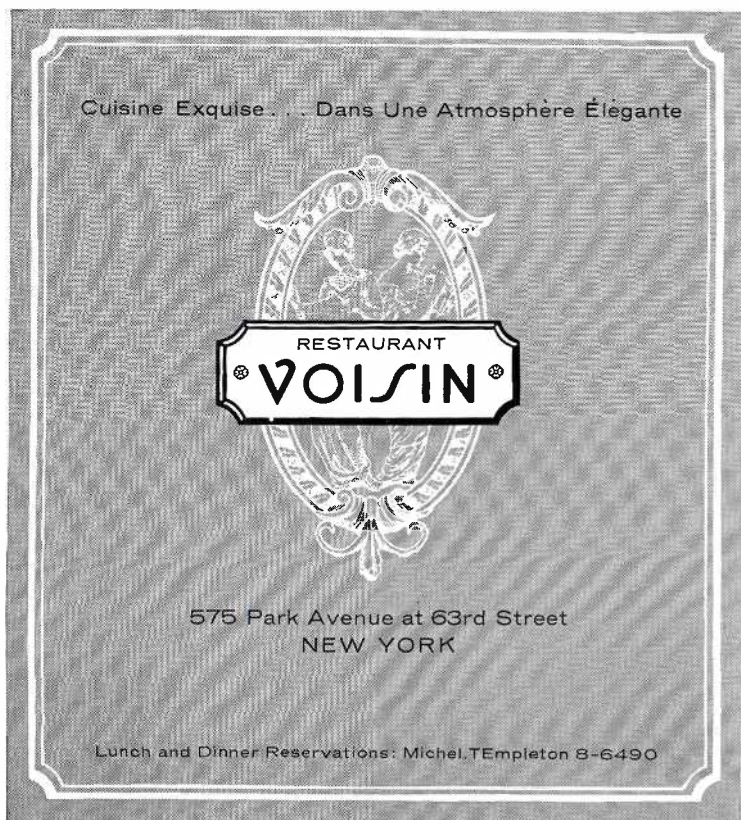
Producers complain of a slightly different kind of pressure. As one explains it, “People from agencies are always asking for a look at, for example, everything that I’ve done on coffee, or everything I’ve done with stop motion. I often don’t know whether they have a legitimate job for me in mind and want to see what I can do, or whether they are snooping around and trying to use me as a monitor service.” In his opinion, there would be far less espionage around production studios if professional monitoring companies did a faster and more complete job, and he suggests that someone start a system whereby all commercials in all product categories would be collected, catalogued and made available to anyone in the industry.

A blunt anti-espionage directive, such as SRA’s, is difficult to enforce. Carelessness can be controlled and precautions taken. There will undoubtedly always be security leaks, but many can be eliminated.

A drastic solution

One agency executive theorizes that “espionage would be reduced if the lunch hour was eliminated; it’s during 12 and 2, when most of us are off someplace, that an awful lot of aimless wandering around agencies and studios takes place.” It’s between 12 and 2 that an awful lot of talking takes place, too.

Ideally, espionage should disappear because it is basically unethical. Some marketing men agree with the old saw that experience is the best teacher. As one puts it: “Any man in this business who has had his plans messed up by a leak would be an awful dog to inflict the same torment on his fellow human. It hurts that much.” **END**





TELESTATUS

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

JANUARY 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.

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JANUARY, 1962

TOTAL U.S. TV HOMES.....48,200,000
TOTAL U.S. HOUSEHOLDS.....54,000,000
U.S. TV PENETRATION.....89%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—70 KXAB-TV (N,C,A)	22,500
ABILENE, Tex.—80 KBBC-TV (N)	72,800
ADA, Okla.—80 KTEN (A,C,N)	83,900
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV† (A)	†72,600
ALBANY, Ga.—64 WALB-TV (A,N)	143,800
ALBANY-SCHENECTADY-TROY, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**434,700
ALBUQUERQUE, N.M.—72 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	139,100
ALEXANDRIA, La.—71 KAIB-TV (A,C,N)	90,300
ALEXANDRIA, Minn.—75 KCMT (N,A)	97,700
ALPINE, Tex. KVIF-TV (A)	†††
ALTOONA, Pa.—88 WFBG-TV (A,C)	279,200
AMARILLO, Tex.—79 KFA-TV (C); KGNC-TV (N); KVII-TV (A)	113,300



Capt. Cook Found the Hidden Market

Capt. S. R. (Salty) Cook (USN Ret.), media director for BYD&Q, found it sandwiched between the pages of Sales Management Survey. He got the point! Here in Tri-Cities Market (19th in the Southeast), 277,000 restless natives howl for packaged foods, home furnishings and drug products. Get the point? Get with Meeker (or, in the Southeast, James S. Ayres). WCYB-TV • Bristol, Tenn.-Va.

Market & Stations—% Penetration	TV Homes
AMES, Iowa—89 WOI-TV (A)	295,900
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	††
ANDERSON, S.C. WAIM-TV (A,C)	††
ARDMORE, Okla.—76 KXII (N)	28,600
ASHEVILLE, N.C.— GREENVILLE-SPARTANBURG, S.C.—79 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	406,000 ††
ATLANTA, Ga.—84 WAGA-TV (C); WLWA (A); WSB-TV (N)	564,200
AUGUSTA, Ga.—75 WJBF-TV (A,N); WRDW-TV (C)	187,900
AUSTIN, Minn.—86 KMMT (A)	149,500
AUSTIN, Tex.—78 KTBC-TV (A,C,N)	139,400
BAKERSFIELD, Calif.—93 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	192,500 †66,500
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	732,100
BANGOR, Me.—92 WABI-TV (A,C); WLBS-TV (N,A) (Includes CATV Homes)	102,900
BATON ROUGE, La.—74 WAFB-TV (C,A); WBRZ (N,A)	247,900
BAY CITY-SAGINAW-FLINT, Mich.—91 WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	413,500 †62,800
BEAUMONT-PORT ARTHUR, Tex.—78 KFDL-TV (C); KPAC-TV (N); KBMT-TV (A)	152,300
BELLINGHAM, Wash.—84 KVOS-TV (C)	*50,100
BIG SPRING, Tex.—77 KEDY-TV (C,A)	19,300
BILLINGS, Mont.—69 KOOK-TV (A,C); KGHL-TV (N)	58,400
BINGHAMTON, N.Y.—92 WNBF-TV (A,C); WINR-TV† (A,N,C)	347,600 †44,600
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	441,500
BISMARCK, N.D.—73 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,800
BLOOMINGTON, Ind.—91 WTTV (See also Indianapolis, Ind.)	628,000
BLUEFIELD, W. Va.—81 WHIS-TV (N,A)	119,400
BOISE, Idaho—82 KBOI-TV (C); KTVB (A,N)	66,900
BOSTON, Mass.—93 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,735,300
BRISTOL, Va.—JOHNSON CITY, Tenn.—71 WCYB-TV (A,N); WJHL-TV (A,C)	174,300
BRYAN, Tex.—73 KBTX-TV (A,C)	43,300
BUFFALO, N.Y.—92 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	577,600
BURLINGTON, Vt.—88 WCAX-TV (C)	*193,900
BUTTE, Mont. KXIF-TV (A,C,N)	*59,800
CADILLAC, Mich.—85 WWTV (A,C)	100,500
CAPE GIRARDEAU, Mo.—82 KFVS-TV (C)	198,700
CARLSBAD, N.M.—86 KAVE-TV (A,C)	12,300
CARTHAGE-WATERTOWN, N.Y.—82 WCNY-TV (A,C) (Includes CATV Homes)	*68,100
CASPER, Wyo.—59 KTWO-TV (A,N,C)	33,700
CEDAR RAPIDS-WATERLOO, Iowa—90 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	304,900
CHAMPAIGN, Ill.—90 WCIA (C); WCHU† (N)† († See Springfield listing)	328,800
CHARLESTON, S.C.—76 WCSC-TV (C); WUSN-TV (A,N)	145,200

Market & Stations—% Penetration	TV Homes
CHARLESTON-HUNTINGTON, W. Va.—82 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	442,900
CHARLOTTE, N.C.—84 WBTV (C,A); WSOC-TV (N,A)	661,400
CHATTANOOGA, Tenn.—77 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	203,900
CHEBOYGAN, Mich.—74 WTOM-TV (N,A) (See also Traverse City)	24,400
CHEYENNE, Wyo.—68 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**55,300
CHICAGO, Ill.—93 WBMM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,253,200
CHICO, Calif.—83 KHSI-TV (A,C)	115,400
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	801,000
CLARKSBURG, W. Va.—77 WBOY-TV (A,C,N)	80,100
CLEVELAND, Ohio—93 WEWS (A); KYW-TV (N); WJW-TV (C)	1,314,800
CLOVIS, N.M.—69 KVER-TV (C,A)	15,600
COLORADO SPRINGS-PUEBLO, Colo.—83 KKTV (C); KRDO-TV (A); KCSJ-TV (N)	98,700
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,A)	184,700 †33,400
COLUMBUS, Ga.—80 WVTM (A,N); WRBL-TV (C)	131,300
COLUMBUS, Miss.—60 WCBI-TV (C,N,A)	52,300
COLUMBUS, Ohio—93 WBNS-TV (C); WLWC (N); WTVN-TV (A)	562,100
COOS BAY, Ore. KCBY-TV (N)	†††
CORPUS CHRISTI, Tex.—80 KRIS-TV (N); KZTV (C,A)	96,800
DALLAS-FT. WORTH, Tex.—86 KRID-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	750,600
DANVILLE, Ill.—73 WICD-TV† (N)	†23,700
DAVENPORT, Iowa-ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	330,700
DAYTON, Ohio—94 WHIO-TV (C); WLWD (A,N)	501,800
DAYTONA BEACH-ORLANDO, Fla.—77 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	274,100
DECATUR, Ala.—40 WMSL-TV† (C,N)	†32,800
DECATUR, Ill.—79 WTVP† (A)	†123,700
DENVER, Colo.—85 KBTV (A); KJZZ-TV (C); KOA-TV (N); KTRV	373,400
DES MOINES, Iowa—90 KRNT-TV (C); WHO-TV (N)	280,300
DETROIT, Mich.—92 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,617,200
DICKINSON, N.D.—62 KDIX-TV (C)	15,400
DOTHAN, Ala.—62 WTVY (A,C)	77,900
DOUGLAS, Ariz. KCDL-TV	†††
DULUTH, Minn.-SUPERIOR, Wis.—85 KDAL-TV (C); WDMS-TV (A,N)	154,300
DURHAM-RALEIGH, N.C.—76 WTVD (A,C); WRAL-TV (N)	305,400
EAU CLAIRE, Wis.—92 WEAU-TV (A,C,N)	112,500

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

Market & Stations—% Penetration TV Homes

EL DORADO, Ark.-MONROE, La.—74 KTVE (A,N); KNOE-TV (A,C)	180,000
ELKHART-SOUTH BEND, Ind.—69 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†151,600
EL PASO, Tex.—81 KEIP-TV (A); KRDD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*106,900
ENID, Okla. (See Oklahoma City)	
ENSIGN, Kan. KTVC (C)	††
EPHRATA, Wash.—28 KBAS-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†5,100
ERIE, Pa.—95 WICU-TV (A,N); WSEE-TV† (A,C) (Includes CATV Homes)	†173,280 †58,000
EUGENE, Ore.—85 KYAL-TV (N); KEZI-TV (A) IKVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,600
EUREKA, Calif.—80 KEM-TV (A,C); KVIQ-TV (A,N)	61,700
EVANSVILLE, Ind.-HENDERSON, Ky.—84 WRE-TV† (N); WTVW (A); WEHT-TV† (C)	225,900 †127,500
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—77 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	143,400
FLINT-BAY CITY-SAGINAW, Mich.—91 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	413,500 †62,800
FLORENCE, Ala.—52 WOWL-TV† (C,N,A)	†15,500
FLORENCE, S.C.—75 WBTW (A,C,N)	165,300
FT. DODGE, Iowa—60 KQTV† (N)	†27,700
FT. MYERS, Fla.—67 WINK-TV (A,C)	13,400
FT. SMITH, Ark.—71 KFSA-TV (C,N,A)	52,000
FT. WAYNE, Ind.—81 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†185,700
FT. WORTH-DALLAS, Tex.—86 KTVT; WBAF-TV (N); KRLD-TV (C); WFAA-TV (A)	750,600
FRESNO, Calif.—74 KRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N)	†197,800
GLENDIVE, Mont.—60 KXGN-TV (C,A)	2,100
GOODLAND, Kan.—61 KWHT-TV (C)	10,900
GRAND FORKS, N.D.—75 KNOX-TV (A,N)	33,400
GRAND JUNCTION, Colo.—65 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,500
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.)	**104,000
GREAT FALLS, Mont.—82 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	52,500
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUX-TV (A)	325,700
GREENSBORO-WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (N)	405,200
GREENVILLE-SPARTANBURG, S.C.-ASHEVILLE, N.C.—79 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	406,000 ††
GREENVILLE-WASHINGTON, N.C.—75 WNCT (A,C); WITN (N)	180,500
GREENWOOD, Miss.—62 WABG-TV (C)	60,400
HANNIBAL, Mo.-QUINCY, Ill.—89 KHQA (C,A); WGEM-TV (A,C)	173,800
HARLINGEN-WESLACO, Tex.—75 KGBT-TV (A,C); KRGV-TV (A,N)	*76,500

Market & Stations—% Penetration TV Homes

HARRISBURG, Ill.—83 WSIL-TV (A)	201,000
HARRISBURG, Pa.—72 WHP-TV† (C); WTPA† (A)	†165,700
HARRISONBURG, Va.—75 WSVA-TV (A,C,N)	46,100
HARTFORD-NEW BRITAIN, Conn.—94 WTIC-TV (C); WNBC† (N); WHCT†	682,500 †305,400
HASTINGS, Neb.—82 KHAS-TV (N)	100,000
HATTIESBURG, Miss.—65 WDAM-TV (A,N)	52,500
HELENA, Mont. KBIL-TV (C,N)	†††
HENDERSON, Ky.-EVANSVILLE, Ind.—84 WEHT-TV† (C); WRE-TV† (N); WTVW (A)	225,900 †127,500
HENDERSON-LAS VEGAS, Nev.—77 KIBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	49,700
HOLYOKE-SPRINGFIELD, Mass.—87 WWLP† (N); WHYI-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**†337,500
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)	503,800
HUNTINGTON-CHARLESTON, W.Va.—82 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	442,900
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)	**304,500
IDAHO FALLS, Idaho—74 KID-TV (A,C); KIFI-TV (N)	66,000
INDIANAPOLIS, Ind.—91 WFBI-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	742,500
JACKSON, Miss.—68 WJTV (C); WJBT (A,N)	229,300
JACKSON, Tenn.—71 WDXL-TV (A,C)	57,200
JACKSONVILLE, Fla.—82 WJXT (C,A); WFGA-TV (N,A)	297,200
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)	174,300
JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N,A)	561,100 ††
JOPLIN, Mo.-PITTSBURG, Kan.—83 KODE-TV (A,C); KOAM-TV (A,N)	135,500
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO-GRAND RAPIDS, Mich. WKZO-TV (A,C); WOOD-TV (A,N)	*612,700
KANSAS CITY, Mo.—90 KMCO-TV (C); KMBC-TV (A); WDAF-TV (N)	608,500
KEARNEY, Neb.—77 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**88,600
KLAMATH FALLS, Ore.—70 KOTI-TV (A,C,N)	13,900
KNOXVILLE, Tenn.—71 WATE-TV (N); WBIR-TV (C); WTVK† (A)	214,600 †48,500
LA CROSSE, Wis.—88 WKBT (A,C,N)	121,900
LAFAYETTE, La.—71 KIFY-TV (C) (Includes CATV Homes)	103,700

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

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Market & Stations—% Penetration	TV Homes
LAKE CHARLES, La.—72 KPLC-TV (A,N)	79,000
LANCASTER, Pa.—4 WGAL-TV (C,N)	*517,800
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	380,800
LAREDO, Tex.—64 KGNS-TV (A,C,N)	10,800
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	49,700
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—84 WLYH-TV† (A)	†110,600
LEWISTON, Idaho—73 KLEW-TV (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	18,500
LEXINGTON, Ky.—47 WLEX-TV† (N); WKYT† (A,C)	†56,300
LIMA, Ohio—66 WIMA-TV† (A,C,N)	†55,700
LINCOLN, Neb.—85 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**176,300
LITTLE ROCK, Ark.—72 KARK-TV (N); KTHV (C); KATV (A)	254,200
LOS ANGELES, Calif.—91 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,908,000
LOUISVILLE, Ky.—81 WAVE-TV (A,N); WHAS-TV (C)	428,200
LUBBOCK, Tex.—80 KCBQ-TV (A,N); KDOB-TV (C)	110,400
LUFKIN, Tex.—69 KTRE-TV (N,C,A)	34,400
LYNCHBURG, Va.—82 WIVA-TV (A)	129,900
MACON, Ga.—76 WMAZ-TV (A,C,N)	115,300
MADISON, Wis.—90 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	236,400 †88,300

Market & Stations—% Penetration	TV Homes
MANCHESTER, N.H.—90 WMUR-TV (A)	150,800
MANKATO, Minn. KEYC-TV (C)	†††
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85 WLUC-TV (C,N,A)	52,500
MASON CITY, Iowa—87 KGLO-TV (C)	153,900
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—73 KBES-TV (A,C); KMED-TV (N)	44,400
MEMPHIS, Tenn.—77 WHBQ-TV (A); WMCT (N); WREC-TV (C)	477,300
MERIDIAN, Miss.—67 WTOK-TV (A,C,N)	95,200
MESA-PHOENIX, Ariz.—85 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	240,500
MIAMI, Fla.—90 WCKT (N); WLBW-TV (A); WTVJ (C) (Includes 66,800 tourist-only sets)	569,300
MIDLAND-ODESSA, Tex.—70 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	87,200 ††
MILWAUKEE, Wis.—93 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	655,200 †169,600
MINNEAPOLIS-ST. PAUL, Minn.—90 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	755,800
MINOT, N.D.—71 KXMC-TV (A,C); KMOT-TV (A,N)	*34,000
MISSOULA, Mont.—73 KMSO-TV (A,C)	57,500
MOBILE, Ala.—80 WALA-TV (N); WKRQ-TV (C); WEAR-TV (A) (Pensacola)	249,900
MONAHANS, Tex.—71 KVXM-TV (A)	26,000
MONROE, La.—EL DORADO, Ark.—74 KNOE-TV (A,C); KTVE (A,N)	180,000
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—72 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV (A)	157,800 †51,800
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†21,100
NASHVILLE, Tenn.—70 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	382,300
NEW BRITAIN-HARTFORD, Conn.—94 WVIC-TV (C); WNBC† (N); WHCT†	682,500 †305,400
NEW HAVEN, Conn.—92 WNHC-TV (A)	996,800
NEW ORLEANS, La.—84 WDSU-TV (N); WVUE (A); WWL-TV (C)	386,900
NEW YORK, N.Y.—93 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,200,800
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	303,600
NORTH PLATTE, Neb.—69 KNOP-TV (N)	20,300
OAK HILL, W. Va.—78 WOAY-TV (A,C)	90,200
OAKLAND-SAN FRANCISCO, Calif.—90 KTUV; KRON-TV (N); KPX (C); KGO-TV (A)	1,382,400
ODESSA-MIDLAND, Tex.—70 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	87,200 ††
OKLAHOMA CITY, Okla.—85 KWTV (C); WKY-TV (N); KOCD-TV (A) (Enid)	320,200
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)	274,100
OTTUMWA, Iowa—84 KTVO (C,N,A)	87,000
PADUCAH, Ky.—79 WPSD-TV (N)	180,100
PANAMA CITY, Fla.—77 WJHG-TV (A,N)	27,000
PARKERSBURG, W. Va.—44 WTAP† (A,C,N)	†19,500
PASCO, Wash.—52 KEPR-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†33,000
PEMBINA, N.D. KCND-TV (A)	†††
PEORIA, Ill.—78 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, LaSalle, Ill.)	**†179,300

Market & Stations—% Penetration	TV Homes
PHILADELPHIA, Pa.—91 WCAU-TV (C); WFIL-TV (A); WRCY-TV (N)	2,014,600
PHOENIX-MESA, Ariz.—85 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	240,500
PITTSBURG, Kan.—JOPLIN, Mo.—83 KOAM-TV (A,N); KODE-TV (A,C)	135,500
PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,183,000
PLATTSBURG, N.Y.—84 WPTZ (A,N)	*109,000
POLAND SPRING, Me.—91 WMTW-TV (A,C) (Mt. Washington, N.H.)	336,500
PONCE, P.R. WSUR-TV; WRK-TV	††
PORT ARTHUR-BEAUMONT, Tex.—78 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	152,300
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	239,600
PORTLAND, Ore.—86 KGW-TV (N); KOIN-TV (C); KPTV (A)	479,600
PRESQUE ISLE, Me.—83 WAGM-TV (A,C,N)	21,400
PROVIDENCE, R.I.—93 WJAR-TV (A,N); WPRO-TV (C)	683,500
PUEBLO-COLORADO SPRINGS, Colo.—83 KCSI-TV (N); KKTV (C); KRDO-TV (A)	98,700
QUINCY, Ill.—HANNIBAL, Mo.—89 WGEM-TV (A,N); KHQA-TV (C,A)	173,800
RALEIGH-DURHAM, N.C.—76 WRAL-TV (N); WTVF (A,C)	305,400
RAPID CITY, S.D.—58 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUI-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Deadwood, S.D.)	**34,600
REDDING, Calif.—79 KVIP-TV (A,N)	75,500
RENO, Nev.—84 KOLO-TV (A,C,N)	41,300
RICHLAND, WASH. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††
RICHMOND, Va.—82 WRYA-TV (A); WTVR (C); WLEX-TV (N) (Petersburg, Va.)	270,400
RIVERTON, Wyo.—54 KWRB-TV (C,N,A)	6,900
ROANOKE, Va.—81 WDBJ-TV (C); WSLS-TV (A,N)	253,400
ROCHESTER, Minn.—87 KROC-TV (N)	78,900
ROCHESTER, N.Y.—92 WROC-TV (A,N); WHEC-TV (A,C); WYET-TV (A,C)	338,300
ROCKFORD, Ill.—91 WREX-TV (A,C); WTVQ† (N)	205,400 †108,700
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	330,700
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)	459,900
SAGINAW-BAY CITY-FLINT, Mich.—91 WKNX-TV† (A,C); WNNM-TV (A,N); WJRT (A)	413,500 †62,800
ST. JOSEPH, Mo.—90 KFEG-TV (C,A)	111,100
ST. LOUIS, Mo.—92 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	862,300
ST. PAUL-MINNEAPOLIS, Minn.—90 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	755,800
ST. PETERSBURG-TAMPA, Fla.—85 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	352,700 †223,600
ST. THOMAS, V.I. WBNB-TV (C,N,A)	††
SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	**228,200

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

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Market & Stations—% Penetration	TV Homes
SALISBURY, Md.—68 WBOC-TV† (A,C)	†34,100
SALT LAKE CITY, Utah—88 KSL-TV (C); KCPX (A); KUTV (N); KLOR-TV (Provo, Utah)	265,000
SAN ANGELO, Tex.—82 KCTV (A,C,N)	32,100
SAN ANTONIO, Tex.—83 KUAL-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	†326,000
SAN DIEGO, Calif.—93 KFMB-TV (C); KOGO-TV (N)	*309,400
SAN FRANCISCO-OAKLAND, Calif.—90 KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,382,400
SAN JOSE, Calif.—84 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	264,600
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82 KEYT (A,C,N)	64,800
SAVANNAH, Ga.—74 WSAV-TV (N,A); WTOG-TV (C,A)	105,800
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	*434,700
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)	*592,200
SEDALIA, Mo.—88 KMOS-TV (A)	27,300
SELMA, Ala. WSIA-TV	†††
SHREVEPORT, La.—78 KSLA (C); KTBS-TV (A); KRAL-TV (N) (Texarkana, Tex.)	289,600
SIoux CITY, Iowa—87 KTIV (A,N); KVTY (A,C)	183,000
SIoux FALLS, S.D.—79 KELO-TV (C,A); KSOO-TV (N,A) IKELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	*231,300
SOUTH BEND-ELKHART, Ind.—69 WNDU-TV† (N); WSBT-TV† (C); WSVJ-TV† (A)	†151,600
SPARTANBURG-GREENVILLE, S.C.—	
ASHEVILLE, N.C.—79 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	406,000
SPOKANE, Wash.—80 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	281,800
SPRINGFIELD, Ill.—77 WICS† (N) (Operates satellite WCHU, Champaign, Ill.)	**†142,600
SPRINGFIELD-HOYOKE, Mass.—87 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRIP† Greenfield, Mass.)	**†337,500
SPRINGFIELD, Mo.—81 KTTS-TV (C); KYTT (A,N)	112,700
STUEBENVILLE, Ohio—88 WSTV-TV (A,C)	342,800
STOCKTON-SACRAMENTO, Calif.—88 KQVR (A); KCRA (N); KXIV (C)	459,900
SUPERIOR, Wis.-DULUTH, Minn.—85 WDSM-TV (N,A); KDAL-TV (C)	154,300
SWEETWATER, Tex.—83 KPAR-TV (A,C)	49,000
SYRACUSE, N.Y.—92 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	*473,500
TACOMA-SEATTLE, Wash.—90 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*592,200
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—65 WCTV (C)	136,900
TAMPA-ST. PETERSBURG, Fla.—85 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	352,700 †223,600
TEMPLE-WACO, Tex.—79 KCEN-TV (N); KWTZ-TV (A,C)	128,200
TERRE HAUTE, Ind.—92 WTHI-TV (A,C)	199,600
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93 WSPD-TV (A,N); WTOL-TV (C,N)	428,300
TOPEKA, Kan.—81 WIBW-TV (A,C,N)	119,700

Market & Stations—% Penetration	TV Homes
TRAVERSE CITY, Mich.—86 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	**46,500
TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	*434,700
TUCSON, Ariz.—86 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	112,500
TULSA, Okla.—82 KOTV (C); KVOO-TV (N); KTUL-TV (A)	329,300
TUPELO, Miss.—61 WTWV (N)	47,300
TWIN FALLS, Idaho—77 KLIJ-TV (A,C,N)	26,400
TYLER, Tex.—73 KLTV (A,C,N)	108,100
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	150,600
VALLEY CITY, N.D.—78 KXJB-TV (C) (See also Fargo, N.D.)	136,800
WACO-TEMPLE, Tex.—79 KWTX-TV (A,C); KCEN-TV (N)	128,200
WASHINGTON, D.C.—88 WMAL-TV (A); WRG-TV (N); WTOP-TV (C); WTTG	871,200
WASHINGTON-GREENVILLE, N.C.—75 WITN (N); WNCN (A,C)	180,500
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—90 KWVL-TV (N); KCRG-TV (A); WMT-TV (C)	304,900
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	121,800
WESLACO-HARLINGEN, Tex.—75 KRGV-TV (N,A); KGBT-TV (A,C)	*76,500
WEST PALM BEACH, Fla.—79 WEAT-TV (A); WPTV (N)	87,500
WESTON, W. Va. WJPB-TV (A)	†††
WHEELING, W. Va.—86 WTRF-TV (A,N)	242,100
WICHITA-HUTCHINSON, Kan.—83 KAKE-TV (A); KARD-TV (N); KTVH (C) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	*304,500
WICHITA FALLS, Tex.—83 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	139,400
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)	99,300
WINSTON-SALEM—GREENSBORO, N.C.—86 WSJS-TV (N); WPMY-TV (A,C)	405,200
WORCESTER, Mass. WWOR† (N)	††
YAKIMA, Wash.—83 KIMA-TV† (C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash., KNDO-TV† operates satellite KNDO-TV†, Richland, Wash.)	**†46,000
YORK, Pa.—55 WSBA-TV† (A)	†40,500
YOUNGSTOWN, Ohio—74 WFMI-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†172,700
YUMA, Ariz.—81 KIVA (C,N,A)	28,700
ZANESVILLE, Ohio—77 WHIZ-TV† (A,C,N)	†19,500

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.....	53

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

For the MOST IMPACT in North Carolina



North Carolina's Grade A World

Only one station provides strong Grade A Coverage of this 33 county audience—the big heartland of the state's rich industrialized Piedmont market.

North Carolina's Grade A World

Largest N. C. Metropolitan Area:
Winston-Salem, Greensboro, High Point
14 cities ranging from 11,000 to over 120,000 population
Total Population — 1,409,700
Total Households — 369,940

North Carolina's Grade A World

Billion Dollar Market:
Consumer Income — \$1 1/2 Billion
— plus
Total Retail Sales — \$1 Billion—
plus

WSJS
TELEVISION
WINSTON-SALEM / GREENSBORO / HIGH POINT



Peters, Griffin, Woodward, Reps.

EDITORIAL

WHAT NOT TO SAY ON THE WITNESS STAND

LATE this month the three television networks are scheduled to go before the Federal Communications Commission in an attempt to head off the threat of direct regulation by the government. It will be surprising if their presentations do not include economic analyses intended to show that networking is a very risky business that could easily be thrown into the red if the delicate balance of profit and loss were disturbed by outside influences.

Indeed, there is some merit in that argument.

But we would hope the argument would not be made if it is accompanied by a companion analysis designed to show that the networks are taking all the risks at a dangerously low margin of profit while their affiliates are getting rich. That kind of argument may turn out to be a key point in the networks' case. It has been foreshadowed by maneuvers in which all three networks have already engaged during dealings with their affiliated stations.

Last month NBC-TV Chairman Robert Sarnoff, in an address to a convention of affiliates, made a pointed reference to the "imbalance" between the profits of the networks and the profits of their affiliates. NBC-TV affiliates fully expect the network to ask them to take a reduction in payments.

Earlier ABC-TV President Oliver Treyz dwelt at length on the same subject during a meeting with the Board of Governors of the ABC-TV Affiliates Association. ABC-TV stations feel it is only a matter of time until their network makes a formal proposal for lower compensation.

Last spring CBS-TV became the first of the three networks to make a change in the system of station payment. It proposed, and got acceptances from some 40 stations, a new incentive compensation plan that in effect rewards stations in ratio to the number of network programs they accept. The FCC has attacked the plan on the grounds it penalizes stations for rejecting network programs and violates the FCC's rules.

In one way or another, all three of the network-affiliate compensation discussions arise from network worry over diminishing profits and from the network

conviction that their affiliates are making money at the networks' expense. There is some truth in this conviction, but there is more truth in the observation that all elements in television—stations and networks alike—are operating at a lower margin of profit than most of television's critics commonly suppose.

Television's financial records are compiled each year by the FCC. It is on the strength of those records that television's critics, including FCC Chairman Newton Minow, have concluded that television is making more money than it deserves. According to FCC calculations, profits do indeed seem healthy. For 1960 the calculations show that the three networks and their 15 owned and operated stations earned a profit of \$95.2 million or 14.8% of total revenues and that the 515 other stations that reported in 1960 earned a total profit of \$148.9 million or 23.7% of total revenues.

As a practical matter these figures are misleading, for the profits are reported before the payment of federal income tax.

If the 52% federal tax is subtracted from the FCC's profit figures, the profit of the networks and their owned stations is reduced to \$45.7 million or 7.1% of total revenues and the profit of the 515 other stations comes down to \$71.5 million or 11.3% of revenues. For a business as speculative as television, depending wholly upon the public acceptance or rejection of programs, that range of profit does not seem exorbitant.

As we say, the networks may have a point in saying that there appears to be some imbalance between their yield and that of their affiliates. Certainly the networks take the principal risk in program development. But it seems to us that if there is a problem there, it is one to be resolved internally between each network and its outlets.

It will do no one any good if the imbalance is exaggerated as a tactical device in the network effort to remain free of direct government control. There are other arguments, and good ones, that the networks can use. And, indeed, we hope those latter arguments will prevail.

BOTH OF THESE GREAT SHOWS...



**JEFF'S COLLIE and BRAVE STALLION
now available Monday thru Friday
on KSTP-TV'S T.N. Tatters SHOW!**

From 4:35 to 5:15 pm, Monday thru Friday, KSTP-TV's lovable clown, T. N. Tatters, entertains a live audience and thousands of viewers with his antics.

Now, to add to his great appeal, he offers two of the most popular films ever made for youngsters, every day within his forty-minute show.

On Tuesdays and Thursdays, it's JEFF'S COLLIE, and on Mondays, Wednesdays and Fridays the exciting BRAVE STALLION takes over the kid market.

With contests, give-aways and prizes to add to the excitement, T. N. Tatters is a show that can sell for you.

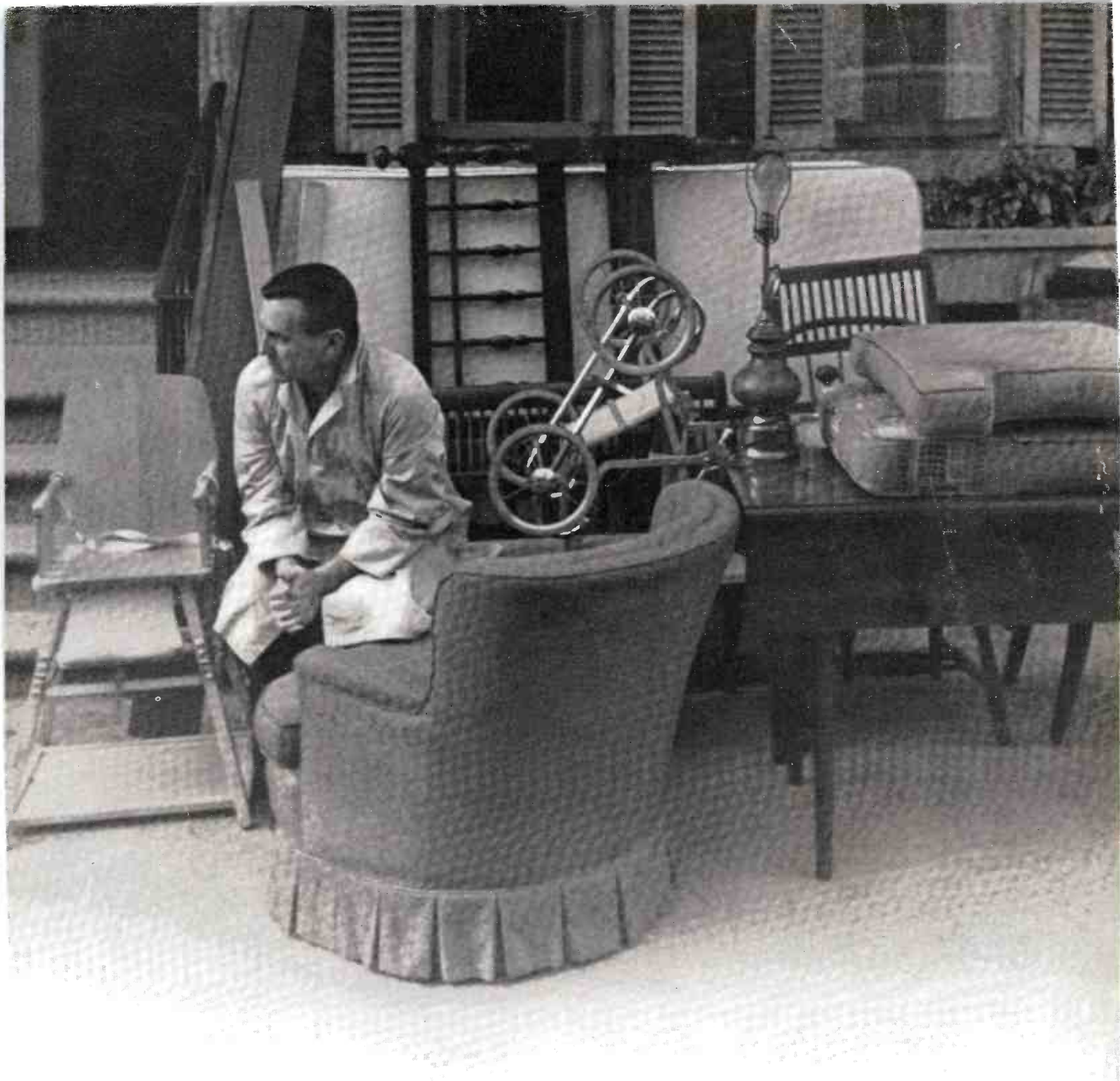
There are a few choice availabilities left. For quick action, call your nearest Petry office or a KSTP-TV representative.

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SCHOOL OF HARD KNOCKS? The school must be built. To accommodate the new (and much needed) campus of the University of Illinois, some fifty acres of dwellings marked for clearance in downtown Chicago must be razed. For many households, the cost in human hardship will be great. Particularly in the case of families being evicted from homes recently renovated, at considerable expense, on specific instructions from the city. WBBM-TV believes that greater coordination in city planning could have spared sacrifice and heartbreak for many people, and said so in a prime-time documentary-editorial, "The Price of Progress"... one more example of crusading, no-holds-barred local television fare that has become a WBBM-TV trademark.

People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Television 2, Chicago's top-rated station for 78 straight Nielsens. TELEVISION 2, CHICAGO · CBS OWNED **WBBM-TV**