

May 1962 Vol. XIX No. 5 Fifty-cents

TELEVISION

That new ultra-honesty in TV commercials; The amazing success of a daring young tea; Closeup on Lee Rich of Benton & Bowles



The booming market in leisure

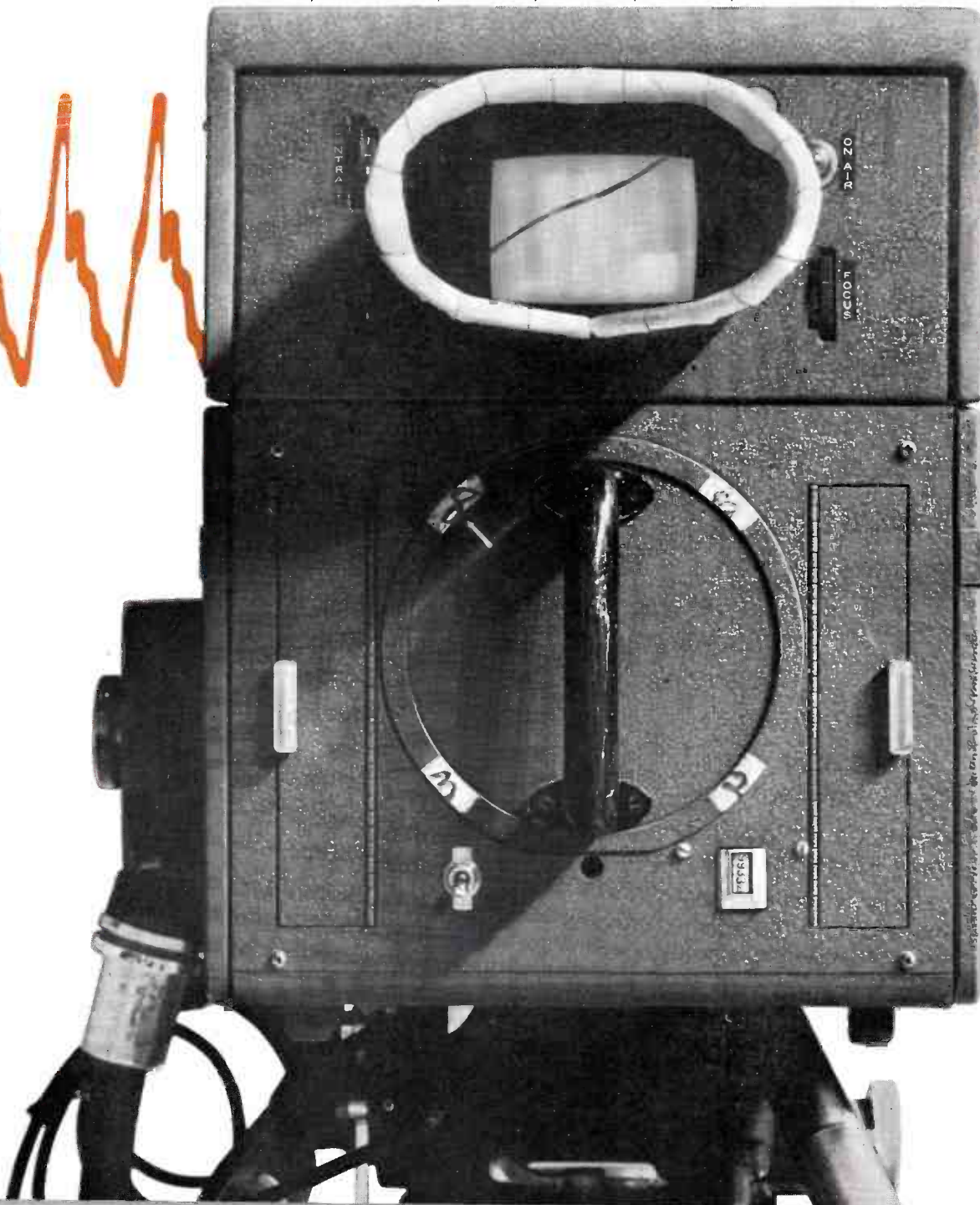
AS OF MAY 1, METRO BROADCAST SALES WILL REPRESENT WTTG, WASHINGTON, D.C. AND KMBC-TV, KANSAS CITY, MO.

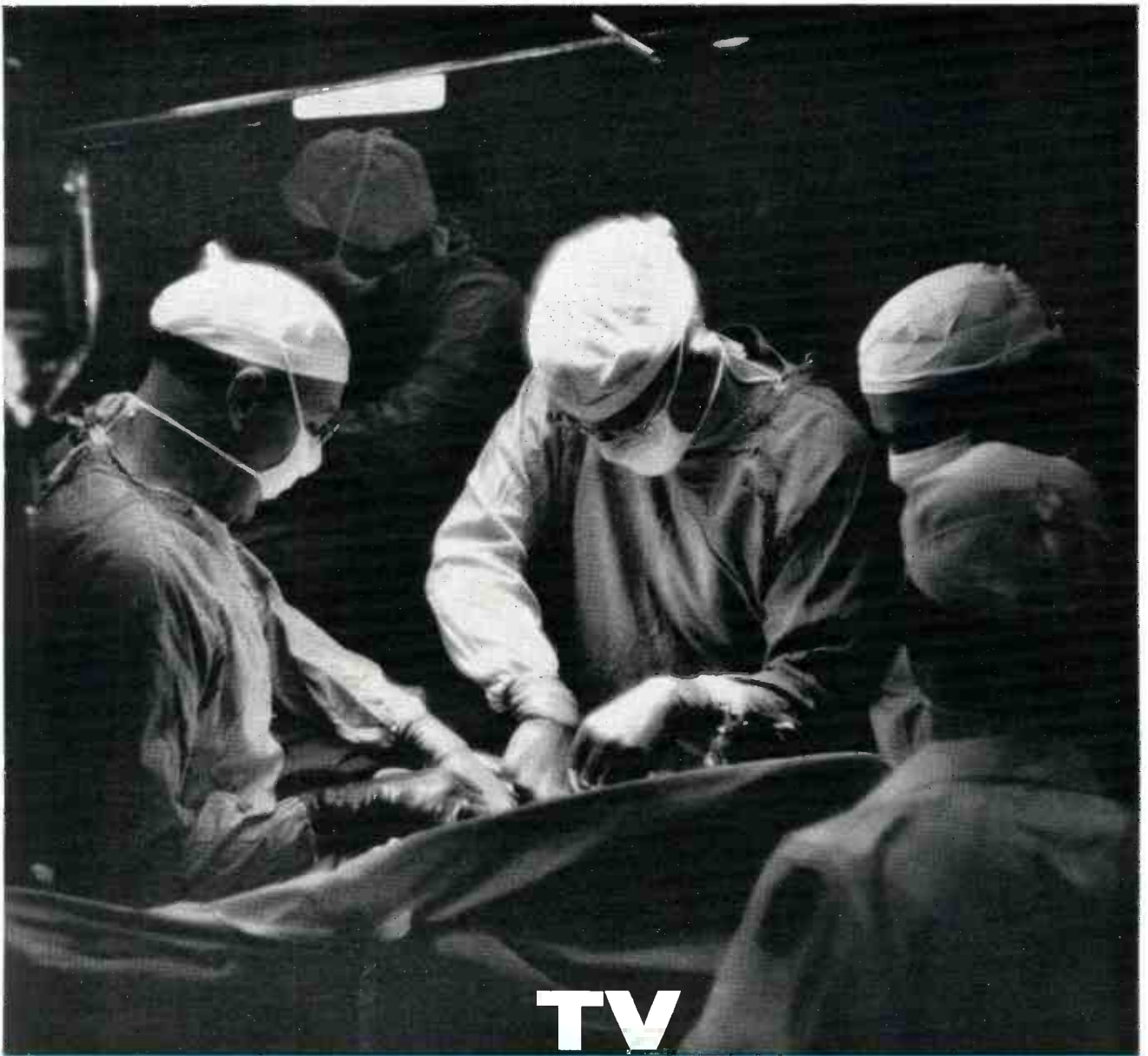
SPECIAL EFFECTS. To take the best of broadcasting and turn it into a climbing sales chart, that's the operating philosophy behind METRO BROADCAST SALES, the nation's new, quality Station Representative. To produce these striking effects, METRO BROADCAST SALES: represents a limited number of selected stations in major markets... offers you complete, in-depth coverage... and employs experienced salesmen to meet your every need.

Metro Broadcast Sales

A SERVICE OF METROPOLITAN BROADCASTING

NEW YORK: PL 2-8228; PHILADELPHIA: LO 9-2900; CHICAGO: 467-6340; ST. LOUIS: MA 1-4900; DETROIT: 873-8600; LOS ANGELES: 383-1424; SAN FRANCISCO: DD 2-1845





TV

honors the dedicated

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

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

Watch new miracles of medicine take place. Gain the knowledge and reassurance we all need on its progress. Programs on medicine and health are only one way TV accepts its responsibilities. These stations are proud to be part of Television's contribution to the understanding of medical science.

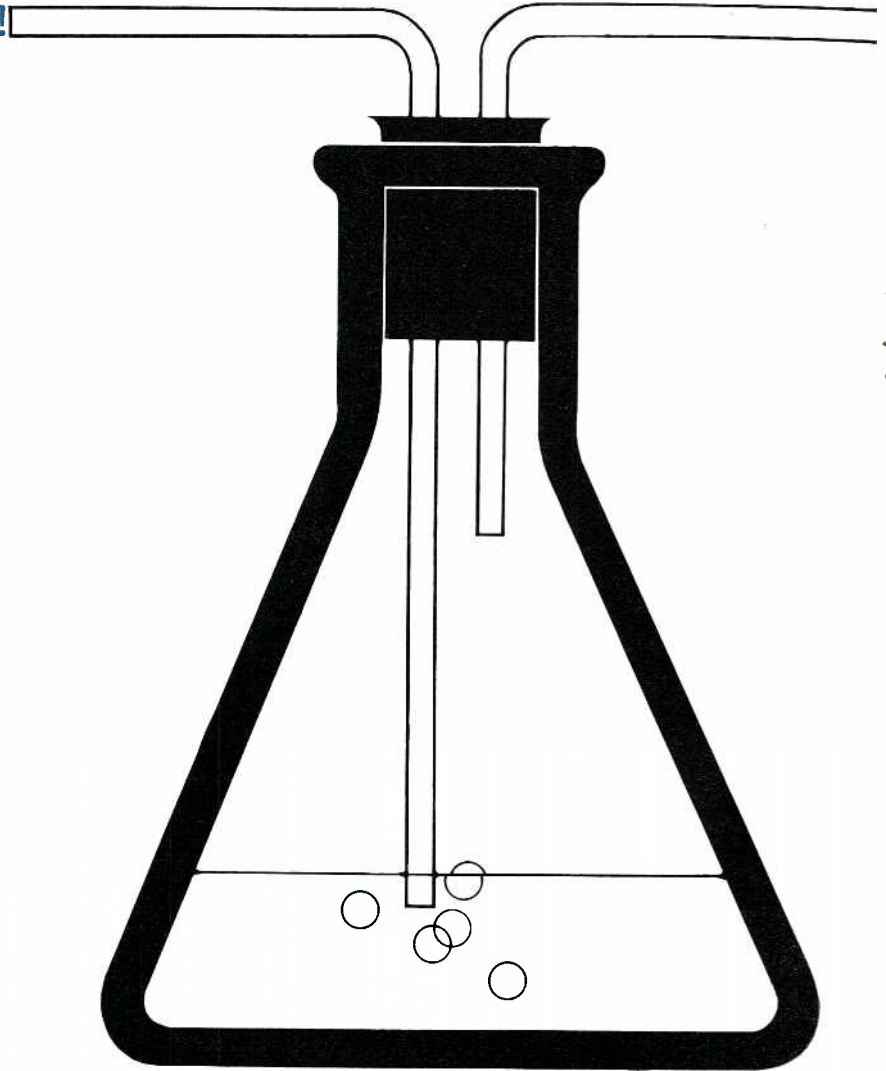
Edward Petry & Co., Inc.

Television Division

The Original Station Representative

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

A FROZEN FORMULA? NO!



Because people are different . . . markets are different. They require tailored programming to meet the difference. That's why Storer Broadcasting Company's formula is to have no single formula for its 9 key markets.

NEW YORK WHN	LOS ANGELES KGBS	PHILADELPHIA WIBG	DETROIT WJBK	DETROIT WJBK-TV	MILWAUKEE WITI-TV	CLEVELAND WJW
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INDIVIDUAL FORMULAS? YES!

Instead, an individual format is created for each station to meet the needs and desires of that community. Small wonder a Storer Station gives you so much for your advertising dollar. *Important Stations in Important Markets.*

CLEVELAND
WJW-TV

ATLANTA
WAGA-TV

MIAMI
WGBS

TOLEDO
WSPD

TOLEDO
WSPD-TV

STORER
BROADCASTING COMPANY

TELEVISION

THE NEW BUSINESS OF LEISURE *America's post-war economy has ripened into an industrial and sociological revolution that is putting more leisure time into the lives, and more discretionary dollars into the pockets, of most citizens. By conservative measure leisure is now a \$47 billion business, and growing by leaps and bounds. By contrast, television's share of the advertising market growing with leisure has progressed only at a snail's pace. Here's why.....* **45**

THE NEW GAME OF PLAYING IT SAFE *Recent actions of the Federal Trade Commission in regard to television commercials have brought on a new era of super-honesty among the people making them. Not sure that the technique that's acceptable today won't be suspect tomorrow, many of them are bending over backwards to stay out of the grey areas—and are paying production penalties in the process. Status report on the current climate in commercials.....* **50**

BASIC TRAINING FOR TV EXECUTIVES *NBC's page system has produced a number of important broadcasting executives and performers in the 35 years it's been in business. Here's how—and who.....* **54**

FROM OUT OF THE NORTH *Once upon a time, somewhere north of the border, a new idea sprung up about how to market a brand of tea. The experts from south of the border advised them it couldn't be done. So they did it anyway. This is the account, both meaningful and amusing, of how the tea that dared to be known by good taste alone dared to do business under that name. A television success story.....* **60**

CLOSEUP: LEE RICH *The big question about Lee Rich is whether he's the last of an old breed or the first of a new one. In either case, the man who directs both media and programming millions for the clients of Benton & Bowles is a man who has much to say about the running of TV, and doesn't hesitate to say it. A penetrating TELEVISION CLOSEUP.....* **62**

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TELEVISION MAGAZINE CORPORATION

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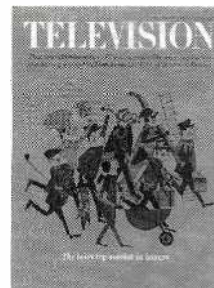
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Cover: The rush toward leisure living—and spending—is on, not only on this month's cover but across the length and breadth of the land. The statisticians tell us leisure is the fastest growing commodity around, in all respects but in the amount of leisure advertising on television. A depth article beginning on page 45 describes this booming market.



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1900

Audience

Limited

The beauty and talent of this great actress and comedienne were known everywhere. Despite her fame in the early 1900s, comparatively few people were privileged to see her perform. Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.



Anna Held

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

Courtesy of The Bettmann Archive



It's PENNSYLVANIA Avenue in Washington, D.C. . . .

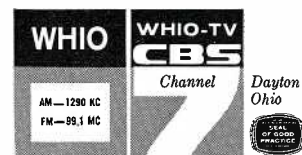


It's MAIN STREET in Ohio's Third Market

The President may travel Pennsylvania Avenue during his inaugural drive, but if he is feted in Dayton he'll ride down Main Street. And nowhere in Ohio's Third Market do we make any bones about the fact that so many of our main streets are called just that. ■ This doesn't suggest, we trust, that we are altogether provincial, but it does point up the fact that people are a little different here. Not better. Just different. And it explains why we take such pains to program precisely to those differences with a varied fare of facts and entertainment. With the result—and we have piles of statistics to prove it—that people on our Main Streets, and our side streets, and down our country lanes, consistently prefer our signals—on TV, on AM, on FM. ■ And, by and large, they have more spending money in their pockets (sometimes nicknamed “discretionary income”) than people in any other Ohio market. Ask George P. Hollingbery.

DAYTON, OHIO WHIO-AM-FM-TV

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



FOCUS ON BUSINESS

Color television gets a push; fall selling blooms

What a colorful spring. ABC-TV has announced its entry into color television next fall, *McCall's* magazine will cut its color ad rate (to a chorus of boos from fellow publishers), and RCA, countering an antitrust suit brought against it by Philco Corp., charges that Philco has unlawfully sought to keep color TV from the American public.

It's a big colorful ball of wax, and however it melts, the big color push seems to be on—in all media.

NBC-RCA come fall will no longer be doing a color solo. The ABC color move (three hours a week on the tinting of *Hollywood Special*, *Flintstones* and *Matty's Funnies* in an uncertain color station lineup) admittedly is not much. But it is a start and it may be all that is needed to nudge a silent CBS over the black-and-white border to really send television color into the big time.

The present TV color statistics are not nonexistent: about 375 network color-equipped stations, some 900,000 color homes. NBC currently programs 44 hours of color a week. Next fall 65% of its nighttime program hours will be in color, an increase of 19% over 1961-62, 71% over 1960-61. ABC's increase, of course, will be 100%.

But color homes are still only about one half of one percent of total TV homes (49 million). This certainly has to rise. After years of red ink on its color efforts, RCA last year announced that it was starting to turn a profit. And RCA presumably will benefit as ABC-TV and its affiliates purchase color equipment, much of it bearing the RCA label.

The RCA action against Philco (asking \$174 million in damages) comes as a court motion tied to a five-year-old antitrust suit by Philco against RCA, General Electric, the American Telephone & Telegraph Co. and two of its subsidiaries, charging a monopoly in electronics.

The new RCA action contends Philco

had violated the Sherman Antitrust Act in allegedly conspiring to deprive the public of the full benefits of color television. According to RCA, after the FCC in 1953 adopted compatible color TV standards that "were to a substantial degree based upon the product of RCA's research and engineering developments," RCA disclosed to the TV industry the significant features of its system.

But, contends RCA, from 1953 on

Philco had "unlawfully combined, conspired and attempted to monopolize trade and commerce in color TV apparatus." The alleged motive: to set back the introduction of color TV until profits from black-and-white sets had been exploited and to buy time, at the cost of denying the public full color TV, to develop Philco's own color process.

According to the complaint, Philco's agents also spread "false information as

TV BOX SCORE			
	1961	1960	% Change
Television Homes & Penetration			
Homes	49,000,000	46,900,000	+ 4.5
Percent Penetration	90	88	+ 2.3
Multi-Set Homes	6,400,000	5,800,000	+10.3
Television Usage			
Avg. Minute Audience (Homes)			
Total Day	13,179,000	12,656,000	+ 4.1
Morning	6,144,000	5,786,000	+ 6.2
Afternoon	11,209,000	10,532,000	+ 6.4
Evening	19,933,000	19,346,000	+ 3.0
Avg. Hours per Home	5 hr. 7 min.	5 hr. 6 min.	
Avg. Audience—Network Show (Homes)			
Nighttime	7,645,000	7,368,000	+ 3.8
Weekday Daytime	2,820,000	2,776,000	+ 1.6
Weekend Daytime	3,149,000	3,093,000	+ 1.8
Total Hours of Usage per Day	240,100,000	230,500,000	+ 4.2
Television Expenditures			
Network	\$ 748,873,000	\$ 682,371,000	+ 9.7
Spot	617,398,000	603,294,000	+ 2.3
Total	1,366,271,000	1,285,665,000	+ 6.3
Cost-Per-Thousand (Network)			
All Programs	\$2.72	\$2.73	- 0.4
Evening Programs	4.00	4.04	- 1.0
Daytime Programs	1.94	1.96	- 1.0
Source: TvB			

BUSINESS *continued*

to the status of the development of color TV apparatus."

While it all comes late to the new bloom on color, and a large number of manufacturers have begun making color TV sets, RCA says it all would have started six or seven years ago if Philco had not waged its "unlawful" battle, a battle, RCA adds, in which it incurred "extraordinary expenses" in order to prevent destruction of its color business.

While it does not directly affect the television business, *McCall's* recent announcement that in July it would eliminate its premium charge for color advertising—making color as cheap as black-and-white in the magazine—may emphasize the direction in which TV must go.

The *McCall's* move presses its print competitors to make some sort of a decision on color rates. If they drop, and it is a good bet that they will, magazines will pile on the color linage. (Newspapers, with about 84% of their circulation available with run-of-paper color, have been making steady color gains.) Widespread TV color could be an impressive counter to the noise now being made by the print people.

(NBC-TV has no premium rate on color advertising, although color production charges are higher than black-and-white charges. ABC has not yet said if color will cost advertisers extra.)

With all of the figures and calculations finally in (see page 7), 1961 shaped up as a healthy year for television. Gains were made down the line in audience and advertising, according to the Television Bureau of Advertising.

Television homes last year increased 4.5%, from 46.9 million in 1960 to 49 million. Nine out of ten homes are now TV-equipped.

The audience per average minute went up 4.1% to 13,179,000 while network cost-per-thousand homes declined. All program c-p-m was \$2.72 in 1961 vs. \$2.73 in 1960.

The number of commercial stations went up to 541 from 527 in 1960. Total hours of television usage during an average day was computed at 240 million, an increase of almost 10 million hours per day from 1960's 230.5 million.

Network and national spot gross time billings rose 6.3% to \$1,366,271,000. Food and food products and toiletries, as usual, were the leading product classi-

fications on network TV in 1961, accounting for more than \$265 million in gross time billings.

On the programming front, the current network season has settled down into a kind of "it's all over but the summer re-runs" atmosphere. The big activity, of course, is in new fall schedules and program selling. Both have gotten off to the fastest pace ever.

NBC-TV early last month announced that its 1962-63 nighttime program schedule was firmly set—17 of the network's current programs will return, 11 new ones will debut. CBS-TV is near its program lockup, ABC-TV probably would have closed already if a new regime, on the ouster of network president Oliver Treyz, had not decided to rearrange the ABC fall lineup. (ABC figured to do some heavy program thinking anyway in the light of its poor 1961-62 ratings showing.)

Whatever the shape of their fall schedules, the networks have been selling prime time commercial availabilities at a fast clip. By mid-April, CBS reported itself "over 90%" sold out. NBC similarly was "85% SRO." ABC was at the "80% point."

Selling this early is far from the "desperation" stage and the bankrollers are apparently not waiting around for those late-blooming discounts—or chancing a miss on favored positions.

BBDO COMMERCIAL TEST

It may never be decided to everyone's satisfaction what kind of commercial is most effective or why some commercials are more effective than others. But in a unique test, BBDO is trying to find out.

For the last few months BBDO has been the sponsor of *The Beachcombers*, a syndicated series, running weekly in prime time over WKTU Utica, N. Y. Inserted in the program are commercials for various products, an ever-changing list. Some commercials are long, some short, some bunched, some spread out.

WKTU's viewers are said not to be aware that the program is any different in intent from regular shows. But after each program, a random sample of viewers is contacted to obtain reaction to the commercials.

BBDO calls its experiment "the first continuous, realistic, television commercial laboratory." According to Dr. Clark Wilson, director of research for BBDO, the experiment has turned up some valuable findings. One finding: 30-second commercials were 60 to 65% as effective as 60-second commercials. The suggestion is that two 30-second spots may, in some cases, be of greater value to a sponsor than a single one-minute commercial.

END

Cuisine Exquise . . . Dans Une Atmosphère Élegante

RESTAURANT
VOISIN

575 Park Avenue at 63rd Street
NEW YORK

Lunch and Dinner Reservations: Michel TEMPLON 8-6490



YOU CAN QUOTE ME...

"WLW TV and Radio land is a big part of America—reaching 20 million people in 9 states, which include a wealth of rich farm acres and prosperous homes. That's why we use the Crosley group for the Agricor Fertilizer products of The American Agricultural Chemical Company. The big WLW Stations' scope is a ripe field of rural and urban markets."

Al H. Wegener, Account Executive
Marsteller Inc., New York



I'LL SAY THIS...

"The Crosley Stations take a lot of the guesswork out of media buying because the WLW TV and Radio facts and figures are sharp and clear, based on Crosley's 40 years of leadership and experience in the broadcasting business. If you want action in your media transactions, tune your time to the dynamic WLW Stations . . . and watch 'em go!"

Helen M. Seele, Associate Media Director
Marsteller Inc., New York



Call your WLW Stations' representative . . . you'll be glad you did!



Crosley Broadcasting Corporation

TENNIS ANYONE?

TENNIS EVERYONE!

now for the first time . . . **TV** *sports series*

CHAMPIONSHIP

another smash hit by the
producers of **CHAMPIONSHIP BOWLING**
and **CHAMPIONSHIP BRIDGE**

Audition Film available: *Barry McKay vs Neale Fraser with Don Budge, commentator*

write, phone or wire:



TENNIS



your pick of upper-income viewers . . . a ready-made market for the **BLUE CHIP ADVERTISER**

Format: half or full hours featuring the champion tennis players of the United States, Australia, England, South America, Europe and other parts of the world, on film in a new TV production that will show you the game as you've never seen it before!

Did you know that there are more tennis players than golfers in our country today?

Herewith a unique opportunity to reap the benefits of this exclusive sport sponsorship.

Take advantage of this rich and growing market of players and spectators with a TV show that's tops in prestige and sponsor identification. Available for national or regional sponsorship . . . 26 weeks or 13 weeks. Contact us today for details.

Walter Schwimmer **INC.**

75 East Wacker Drive, Chicago • Phone: FRanklin 2-4392
N. Y. Office: 527 Madison Ave. • ELdorado 5-4616



Full cooperation from
the USLTA



HANGOVER

A few media buyers still suffer from a hangover of misinformation. They'll tell you Rochester is much larger than Nashville...and so are Louisville, Birmingham, and Tampa-St. Petersburg. It depends...on whether you count noses or TV homes. Nashville, 38th in America with 435,700 TV homes, beats them all...and quite a few more. Sobering, isn't it?

WLAC-TV
CBS-TV Channel 5

WSM-TV
NBC-TV Channel 4

WSIX-TV
ABC-TV Channel 8

N A S H V I L L E , T E N N E S S E E

FOCUS ON PEOPLE



TREYZ

A sequel to the executive shakeup at ABC was the announcement of **Oliver Treyz'** appointment as vice president and world-wide sales manager of Warner Brothers television division. The former president of ABC-TV, who now reports directly to Jack L. Warner, heads a new sales division intended to expand the film company's TV division. Warners is currently turning out eight weekly television series.

On the heels of the CBS-TV realignment in programming echelons, which saw **Hub Robinson** installed as senior v.p.-programs, the network announced the appointment of **Robert F. Lewine** as vice president-programs, Hollywood. He succeeds **Guy della Cioppa**, who resigned. Lewine, who is national president of the Academy of Television Arts & Sciences, has served as vice president-programs for CBS Films since October 1959. He was previously NBC vice president of TV network programs and ABC v.p. in charge of television programming and talent.

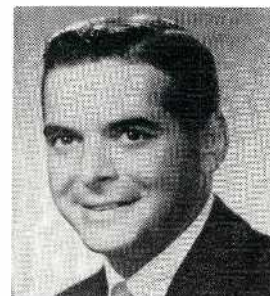
Back at ABC, **Theodore F. Shaker** was elected president of the ABC owned and operated television stations, succeeding **Julius Barnathan**, who had been appointed vice president and general manager of ABC-TV. Shaker, formerly president of ABC-TV National Station Sales, joined the network in June 1961, when the station sales arm was formed, as its v.p. and general manager. He previously was director of network program sales at CBS-TV. Replacing Shaker is **James Conley**, former vice president and general sales manager, now executive v.p. and general manager. Conley came to ABC from WCAU Philadelphia last November. He previously was associated with CBS TV Spot Sales and WISH-TV Indianapolis.

Elected chairman of the important Broadcast Advertising Committee of the Association of National Advertisers: **Harry F. Schroeter**, director, general advertising department, National Biscuit Company. He succeeds **Howard Eaton Jr.** Eaton, former media director at Lever Brothers, made his own news by moving to Grey Advertising, New York, as vice president for programming in the broadcast department. Before joining Lever, Eaton had been with Young & Rubicam. Succeeding him at Lever Brothers is **Richard C. Butler**, former media manager. Butler joined Lever in 1959 after 12 years with A. C. Nielsen Co. He will be responsible for purchase of all radio and TV time, talent and programs and all print advertising.

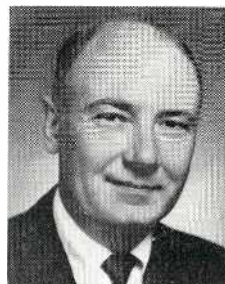
Bennet H. Korn, executive vice president in charge of television, was named president of Metropolitan Broadcasting Television, a division of Metromedia. He will be responsible for the division which covers six owned and operated TV stations: WNEW-TV New York, WTTG Washington, KMBC-TV Kansas City, KOVR Sacramento-Stockton, WTVH Peoria and WTVF Decatur, Ill. Korn began his broadcasting



LEWINE

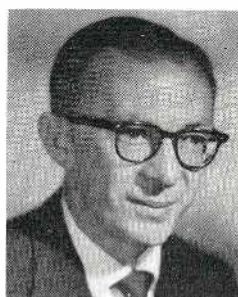
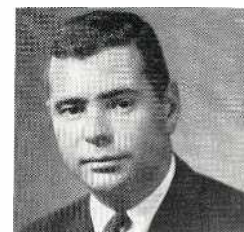


SHAKER

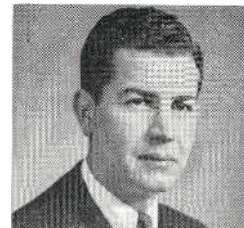


SCHROETER

EATON



KORN



BUTLER

HYAMS



SAVALLI



PEOPLE *continued*

career in 1936 as an account executive with WQXR New York. He was named vice president in charge of TV operations for Metropolitan in 1958, executive v.p. in November 1959.

Screen Gems' board of directors elected **Jerome Hyams**, former vice president and general manager, to the post of executive vice president. He continues as general manager. Hyams, who began his film career in 1934, was associated with Hygo Television Films until it was sold to Screen Gems. He became director of syndication sales in 1956 and vice president and general manager in 1959. Other new officers are **Leo Jaffe**, formerly first vice president and treasurer, now first vice president and chairman of the financial committee, and **Bert Schneider**, former director of business affairs, now treasurer.

The New York representative firm of John E. Pearson elected **Joseph Savalli**, former managing director, to its presidency. He succeeds **Ralph N. Weil**, now board chairman. Savalli, sales manager of WOV (later WADO) New York, from 1947-1961, is a member of a group which bought a controlling interest in the rep firm in September 1961.

Also on the move:

David G. Watrous, vice president and chairman of the executive committee, has been elected president of Earle Ludgin & Co., Chicago-based advertising agency. **George A. Rink**, v.p. and general manager, and **V. Hugh Wells**, v.p. and creative director, were elected executive v.p. and vice president in charge of all creative operations, respectively. The agency also named **James L. Lurie** a vice president.

Two new posts of senior media director have been created at Young & Rubicam. Named to fill the positions were **Warren Bahr** and **Joseph St. Georges**, both vice presidents.

Farish A. Jenkins, senior vice president in charge of Canadian operations, McCann-Erickson, has been elected executive vice president. Jenkins is also a member of the board of directors of Interpublic, parent company of McCann-Erickson.

Carol Kazin, director of consumer research at another subsidiary of Interpublic, Marplan Division of Communications Affiliates, has been elected a vice president and director of research at McCann-Marschalk.

Jack W. Smock, vice president in charge of Young & Rubicam's Los Angeles office, resigned to head the newly-formed Los Angeles agency of Smock, Debnam & Waddell. With him went the Union Oil account, forced to move be-

cause of a conflict of interest with Y&R's Gulf Oil account, planning a West Coast expansion. Other former Y&R staffers **Robert C. Debnam** and **Paul R. Waddell** are now v.p.s and principals of the new agency.

Sid Marshall has been appointed director of Young & Rubicam's Hollywood commercial production center, succeeding **John Freese**, who will retire after 14 years with Y&R.

Philip R. Warner, who recently joined BBDO as management supervisor, has been elected a vice president.

Chirurg & Cairns named **Channing M. Hadlock** vice president and director of radio and TV.

Richard V. Lombardi, radio-TV director at Hoag & Provandie, has been elected a vice president.

Ves R. Box, assistant general manager of KRLD-TV Dallas, has been elected a vice president.

Bernard Tabakin, former executive vice president, has been elected president of National Telefilm Associates.

Bern Kanner, a vice president and associate media director of Benton & Bowles, has been promoted to manager of the media department.

Henry Muller, previously vice president at Benton & Bowles, has joined Ted Bates as a vice president. Bates also announced the election of five vice presidents: **William K. Foster** and **John S. Howard**, account supervisors, and **Paul Reardon**, **Conant Sawyer** and **Frank Thompson**, media supervisors.

Thomas A. Welstead, vice president and national sales manager of WLWV-TV Miami, Fla., has been appointed general manager of the station.

Henry C. L. Johnson, v.p., general manager and chairman of the plans board of Lippincott & Margulies, industrial designers, has been elected president and member of the board of directors of Birmingham, Castleman & Pierce, New York advertising agency.

Howard M. Wilson, senior vice president, creative services and member of the board of directors of Kenyon & Eckhardt, has joined Geyer, Morey, Madden & Ballard as general corporate executive in charge of creative services.

Foote, Cone & Belding named three of its office managers to the agency's board of directors: **William E. Chambers Jr.**, New York, **Louis E. Scott**, Los Angeles, and **William C. Matthews**, San Francisco.

David Milam has been named head of Edward Petry's Dallas office, television division. He moves to Petry TV from Petry Radio Sales in Dallas.

Walter Schwimmer, TV production-

syndication company, named **Michael M. Sillerman** as sales manager. He formerly was partner and executive v.p. in charge of sales for both Programs for Television Inc. and Television Programs of America.

Ralph Nimmons, general sales manager of WFGA-TV Jacksonville, Fla., has been named station manager.

Charles Cernera, **William Moseley** and **William Brennan** have been elected vice presidents of Norman, Craig & Kummel. Cernera is in charge of production and art, Moseley of TV production, and Brennan is an account supervisor.

MGM Television appointed **Herman Keld** to the newly created post of sales coordinator. Keld will be responsible for coordinating, planning and marketing strategy on all feature film, syndicated and network program sales for MGM-TV.

Fred L. Vance, station manager of KVOA-TV Tucson, Ariz., has been appointed general manager of Alvarado Television Co. (KVOA-TV and KOAT-TV Albuquerque, N.M.).

Needham, Louis & Brorby conferred vice presidencies on three members of its creative departments: **John J. Callan**, manager, **Harold Kaufman**, senior writer, both of the TV/radio creative department in Chicago, and **Joseph A. La Rosa**, director of the art department, New York.

Carson/Roberts appointed **Magdalene Diamantis**, formerly senior research supervisor at Benton & Bowles and account research executive at J. Walter Thompson, as research director.

20th Century-Fox Television, Los Angeles, named **Howard B. Anderson** manager of its syndication department, which plans to place at least two off-network programs in syndication soon. Anderson is former v.p. and sales manager of ABC Films.

Victor G. Bloede, a senior vice president and member of the board of directors of Benton & Bowles, has been appointed director of creative services for the agency.

John R. Bassett and **D. Reynolds Moore**, account supervisors, have been elected vice presidents of Sullivan, Stauffer, Colwell & Bayles.

Mitchell M. Benson, formerly of Talent Associates, has joined Westinghouse Broadcasting as TV program manager.

N. W. Ayer has appointed **Louis T. Hagopian**, supervisor on the Plymouth-Valiant account, a vice president.

Phil Cowan, director of publicity and special events, has been named vice president, public relations, for Metropolitan Broadcasting. END

“Hello, Dr. Casey? This is Dr. Max . . .

. . . M-A-X. I'm staff pediatrician at WMT-TV . . . no, that's M-T, not M-D. A tv station, not a hospital. . . Sure we do, in Eastern Iowa. I run a clinic for kids. Four to five p.m., weekdays. Got it all over a residency. Regular hours. Sleep nights. . . . Look, Ben baby, I called for a consultation. About this epidemic. . . . Well, it's bigger that both of us, to say nothing of my staff. . . . I guess you could say five. Popeye. Deputy Dog. The Three Stooges. On peak days we have about 128 thousand kids. . . . No, the other way around. *They see us.* Catching? Well, Doc Nielsen says 58,400 homes out of 91,700. Doc Seiler says 60,100 out of 74,000. . . . Yes, an interesting difference of professional opinion, yet there's significant basic agreement . . . well, I'll be glad to consider it, Ben. If anything happens to one of my staffers . . . but Ben, baby, you'll have to button up your shirt.”

This antiseptic look behind the scenes is brought to you by the group therapy CBS television station for Eastern Iowa.

WMT-TV
Cedar Rapids—Waterloo
National Representatives: The Katz Agency
Affiliated with WMT Radio;
K-WMT, Fort Dodge; WEBC, Duluth





New shows, new stars, opening on ABC-TV this Fall.

On stage, from left to right, top row: man name of Fess Parker plays man name of Smith in the further adventures of **Mr. Smith Goes to Washington**; Jack Lord in **Stony Burke**, the spills and thrills of life on the rodeo circuit; Gene Kelly, a dancer, plays Father O'Malley, a role created by a singer, in **Going My Way**; Robert McQueeney and William Reynolds in **The Gallant Men**, dramatized World War II saga of the 36th Infantry's march from Salerno to Rome; Stanley Holloway as **Our Man Higgins**, a Scotch import in an American Family. Bottom row: Marty Ingles, Emmaline Henry, and John Astin in **Men at Work**, the roof-raising antics of 2 carpenters disguised as comedians; Rick Jason, Vic Morrow and Shecky Greene take the lead in **Combat**, the Robert-Pirosh-produced World War II series; John McIntyre rides again in **Wagon Train**; Fred (of course) Astaire hosts and plays in the new "**Alcoa Premiere**" and "**Premiere**" presented by Fred Astaire. Should be a very entertaining season. For viewers. And viewer-minded sponsors.

FOCUS ON NEWS

Antitrust suit hits
CBS; BAR's new report
card for stations;
Collins, Minow split;
UHF bill progresses

That dread word, antitrust, was pinned to CBS last month by the Department of Justice, which charged the network's TV compensation system—which graduates payment to affiliates depending on the number of CBS programs cleared—violates the law. CBS, which emphasized the plan had been cleared by counsel (and is in force with only 31 of 188 affiliates), felt it could shake loose the label when the case comes to court.

While one segment of television was finding a new accuser, the industry as a whole felt it had found a champion. Gov. LeRoy Collins, president of the National Association of Broadcasters, after a year of relative accommodation with the New Frontier's Newton Minow, took leave of him at the NAB's Chicago convention by criticizing the FCC's hearings into program performance of the Chicago television stations. "... an experiment noble in purpose and intent, but illogical in merit and effect," Gov. Collins called the procedure, saying "I feel that it was neither well-advised, nor that it has served a good purpose, nor that it should be repeated elsewhere." Responding, Chairman Minow gave no indication that it would not be (also see "Playback," pages 23 and 25).

The threat of government regulation of the TV networks has been tied to the networks' refusal to subscribe to the NAB TV Code. Sen. John O. Pastore (D-R.I.), chairman of the Senate Communications Subcommittee, says that's the only way networks can avoid legislation to place them under FCC regulation. Other congressmen have criticized the code as not being effective where individual licensees are concerned, especially non-subscribers.

NAB's troubles in getting networks and other non-subscribers to make their programming conform to the TV Code Standards are only part of its code problems. Broadcast Advertisers Reports Inc. (BAR), which for years has monitored TV stations to report to NAB on compliance with the commercial aspects of

the TV Code, has come to a parting with NAB. BAR charges NAB is not really interested in enforcing the code. NAB says it dropped the BAR service because of proposed increases in the cost and reductions in the service.

BAR, which furnishes services to 35 agencies, thereupon announced that it will monitor 240 TV stations in 77 top markets, grade them on their compliance with the commercial requirements of the code and on other commercial practices in which agencies are interested, and furnish the information to agency clients. BAR, which also sells reports to individual stations, proposed to provide the reporting service to NAB by furnishing the station services through NAB, which could in turn make a profit from charges to stations. NAB has taken no action on the proposal. But Robert D. Swezey, director of the NAB Code authority, has said the association is better off without the BAR service.

NAB also is considering the possible establishment of a "clearing house" to pass on the acceptability of TV commercials, but there are legal and other questions to be considered before such a project is instituted.

The high costs of TV programs and the ever-smaller profits from networking, a sore subject with the three TV networks, were explained by CBS-TV in a

letter to its affiliates which said that some solution must be found. CBS-TV said the three-network program expenses rose from \$217 million in 1956 to \$377 million in 1960, but losses practically doubled, jumping from \$60 million in 1957 to \$119 million in 1960. CBS-TV said the situation must improve for the networks or programming will suffer.

The House Commerce Committee has reported favorably on a bill to require that TV sets be manufactured that will receive both VHF and UHF channels. President Kennedy favors the bill and its chances for enactment are considered good. The FCC earlier had said it would be agreeable to a moratorium on its plan to shift single VHF channels from eight markets. The moratorium period would run five to seven years, possibly more, to allow time to determine whether the all-channel set legislation will be adequate to insure the success of UHF, without deintermixture.

The Senate Space Committee approved a bill to set up a corporation to administer the space satellite communications program, under 50-50 ownership by both the public and common carriers. The Senate Communications and Antitrust subcommittees also held hearings on the proposals for a satellite corporation, including one providing for government ownership. The bill approved by the Space Committee is a compromise between a White House proposal providing for the half-and-half ownership and another which would have turned over ownership entirely to common carriers. The White House has expressed satisfaction with the compromise bill and the FCC, which had proposed complete common carrier ownership, is agreeable to it. The advocates of public and government ownership have expressed the fear of control by AT&T and of other possibilities.

The FCC has put into effect a rule requiring that under most conditions a TV or radio station cannot be sold without a hearing unless it has been held by the seller for three years.

NAB's President Collins proposed that

THE MIRACLE OF EASTER/THE MENACE OF COMMUNISM/A PROGRAM OF NEWS EDITED FOR



THIS IS NBC 

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

YOUNG PEOPLE / DEBUTANTES AND A DIVA / A PRECINCT HOUSE AND A TRIP DOWN U.S. 1



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

The **THIRD MAN** is back!



In a **NEW** series



More **EXCITING** than ever



**THE
THIRD
MAN**

starring
MICHAEL RENNIE

*Proved with top ratings**

Montgomery	42.3
Rochester	31.0
Cleveland	27.7
Birmingham	27.1
Albany, Ga.	48.8
Omaha	27.0
Boston	21.6
Tallahassee	41.6
Des Moines	26.6
Albany, Troy, Schnectady	27.7

*ARB-Nielsen

call **NTA**
for availabilities
of these 38
new productions

OFFICES:

- New York, New York
10 Columbus Circle JU 2-7300
- Chicago, Illinois
612 N. Michigan Ave. MI 2-5561
- Beverly Hills, California
8530 Wilshire Blvd. OL 5-7701
- St. Louis, Missouri
915 Olive St. CE 1-6056

NEWS *continued*

the U.S. Supreme Court permit radio-TV test coverage of that body's proceedings. An American Bar Association committee studying the possible revision of ABA's Canon 35 prohibiting courtroom coverage by radio-TV has asked Radio-TV News Directors Association for details of the latter's proposal for a series of courtroom coverage tests throughout the country. But the Judicial Conference of the U.S. announced it opposes courtroom coverage and would draw restrictions even tighter in federal courts.

Television broadcasters have turned down a proposal that they dispose of their interests in BMI in return for a 17% reduction in ASCAP fees, leaving the stations' suit for reduced fees once more before the court of Chief Judge Sylvester J. Ryan of the U.S. Southern District of New York.

ABC-TV, in a series of moves which followed its change in management from Oliver Treyz to Thomas Moore, has announced that for next season it has bought a package of 30 post-1955 feature films to use in its Sunday, 8-10 p.m. period; that *The Voice of Firestone* will return to the network on Sunday evenings; that ABC-TV is returning the Friday 10:30-11 p.m. period to affiliates for local programming, and that the network will feed some color programs to its owned stations and those affiliates equipped for colorcasts.

The Canadian Association of Broadcasters opposes a plan by the Board of Broadcast Governors to require Canadian TV stations to obtain 55% of their program content from Canadian sources.

Goodyear Tire & Rubber Co., Akron, has decided to retain Young & Rubicam as agency for its \$11 million auto tire advertising billings. A group of 15 Young & Rubicam staff people have left the agency's Los Angeles office, taking with them the \$4 million Union Oil Co. of California account, reportedly forfeited by Y&R in favor of a West Coast subsidiary of Gulf Oil, which has \$10 million in ad billings with Y&R in other areas.

1961 NETWORK INCOME

CBS Inc. reports its net sales for 1961 were \$473.8 million (\$464.59 million in 1960) and its 1961 net income \$22 million (\$2.55 a share), down from \$23.2 million (\$2.69 a share) in 1960. AB-PT reports a 1961 gross income of \$363.1 million, an all-time high, and nearly \$30 million more than in 1960. Its net operating profit for 1961 was \$9.9 million (\$2.31 a share), down from \$10.4 million (\$2.46 a share) in 1960.

President John F. Kennedy has won the Radio-TV News Directors Assn.'s

Paul White award for his part in the presidential campaign debates of 1960. President Kennedy has said he's willing to debate his opponent again in 1964, and Pierre Salinger, the White House news secretary, says his boss still likes those off-the-cuff news conferences carried on TV and radio.

MORE ON PAY TV

A new pay TV threat emerged last month in Denver. The Teleglobe-Denver Corp. (two-thirds owned by Macfadden-Bartell, one-third owned by Teleglobe Pay TV System, in conjunction with KTVR (TV) of the Gotham Broadcasting Co. of Denver, filed a petition with the FCC for a three-year pay TV test in Denver.

Teleglobe proposes to transmit its signal over the air via KTVR, and its sound by special telephone company cable, so that subscribers would be paying on the basis of sound. The experiment will require not only FCC approval but probably approval of the City of Denver and the Colorado Public Service Commission as well for the cable portion.

Fighting the test are Denver members of Theatre Owners of America (TOA). Exhibitors have set up the Colorado Committee Against Pay TV. Membership includes Fox Intermountain, RKO and most of the independent circuits and exhibitors in the state. The group has retained the services of Washington attorney Marcus Cohn (also attorney for the Joint Committee Against Pay TV) to file a protest and hearing request with the FCC.

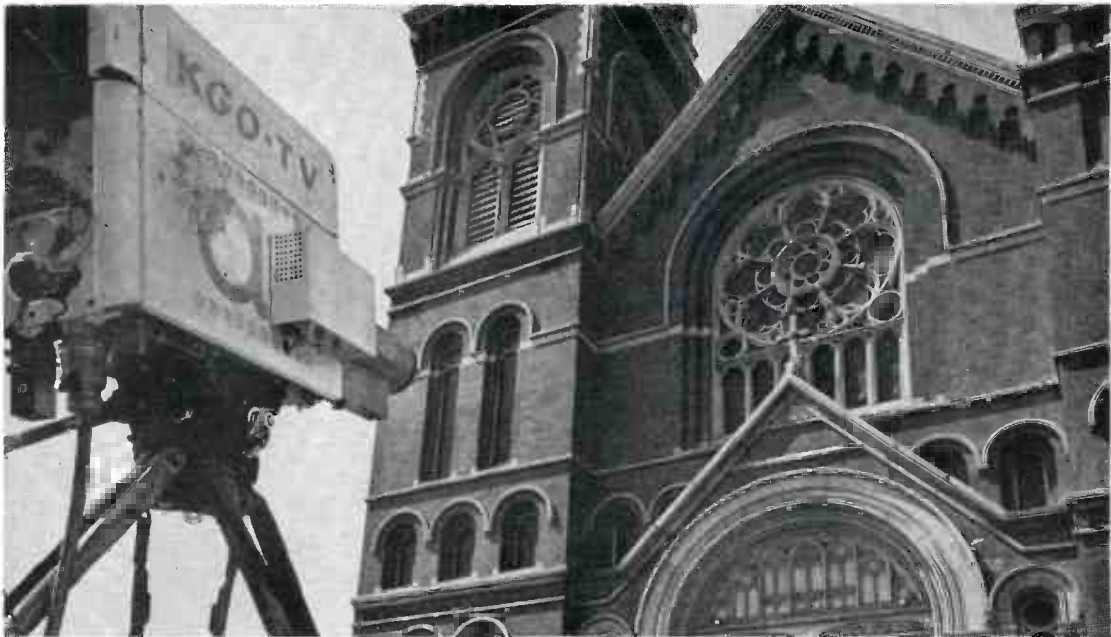
TOA says the case will be unique in that it will combine arguments TOA has used both in Hartford against the broadcast pay TV of Phonevision, and in Little Rock against the cable pay TV of Telemeter. TOA is in the process of appealing both cases in court.

The typical TV station manager earns \$20,000 a year, reports NAB from a survey based on questionnaires covering 2,345 broadcasting industry executives and employees. The typical TV employee earned \$8,700. Radio station managers made \$12,500, employees \$6,500. Most executives and employees in both media are happy they're in the business. According to the survey, they also have a high education level.

The Associated Press annual report said that while some of its Washington reporters are present at President Kennedy's televised news conferences, others are watching the TV set to write bulletins and leads. The AP also disclosed that 141 TV and radio stations joined the service in 1961, while the AP lost three newspaper members. END



From All Angles...

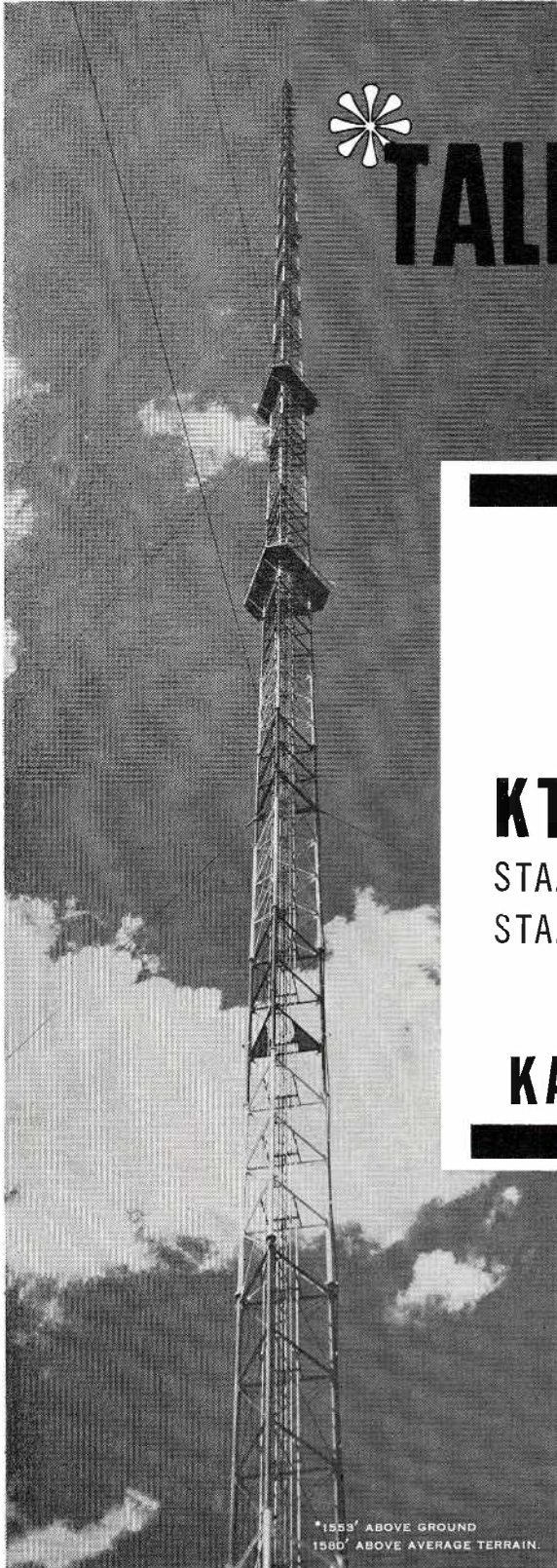


KGO-TV Covers San Francisco's Top News Events to take viewers on the scene when local history is made. In April the station telecast EXCLUSIVELY a two and one-half hour cathedral ceremony at which Archbishop Joseph T. McGucken was installed as spiritual leader of the Roman Catholic Archdiocese of San Francisco . . . the first time such an event was telecast in the Bay Area, and the second time it was done anywhere in U. S. television. Programming such as this is now a staple part of KGO-TV's public affairs endeavors. For more facts on the new KGO-TV, call UN 3-0077 in San Francisco, or contact ABC-TV National Station Sales.

OWNED AND OPERATED BY AMERICAN BROADCASTING/PARAMOUNT THEATRES, INC.

KGO-TV





TALLEST TOWER

PROVES SURVEY POWER

LATEST ARB FOR SHREVEPORT

(March 1962)

Average Homes Reached
Mon. thru Sun. 6:30-10 P.M.

KTAL	49,200
STA. B	42,300
STA. C	46,100

— AFTER ONLY 6 MONTHS OF
TALL TOWER OPERATION —
KAY-TALL IS FIRST!

ktal tv

Channel 6 for SHREVEPORT-TEXARKANA

Walter M. Windsor
Gen. Mgr.



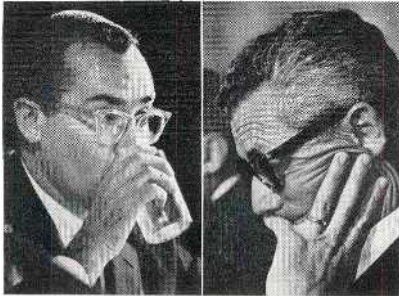
James S. Dugan
Sales Dir.



BLAIR TELEVISION ASSOCIATES
National Representatives

*1553' ABOVE GROUND
1580' ABOVE AVERAGE TERRAIN.

A monthly measure of comment and criticism about TV



MINOW (page 25) COLLINS (below)

LeRoy Collins, president of the National Association of Broadcasters, before the 40th Annual NAB Convention in Chicago on April 2:

We all want broadcasting to be free, but freedom means different things to different people. There are those who think that one is free if he is left to do as he pleases without check or hindrance. But this is not freedom.

In fact, it is a sure way to make the loss of freedom inevitable. For the core of any truly free status is discipline. One is free when he has an opportunity to discipline himself. One loses freedom when he fails in self-discipline. He thereby not only encourages but even at times makes it necessary for the government to provide discipline for him.

Our first line of defense against undesirable government interference, therefore, is the individual broadcaster's own self-discipline. Beyond this we have the further protection of voluntary collective action to encourage and make more certain individual self-discipline. And this we provide with our [radio and TV] codes.

In my judgment, any broadcaster who refuses to support his medium's code intentionally or not is actually working against broadcast freedom, no matter how long or how loudly he may profess his devotion to it.

Now, I know there are those who say, "I have my own code, and its standards are even higher than the NAB Code. My membership, therefore, would be meaningless." I know also that there are those who say, "I won't subscribe until there is greater assurance of stronger enforcement." And so on.

I say to all these that we are in this business together. There is no immunity from injury no matter where a default may occur or who the offender may be. Further, unless we can have substantially full industry-wide subscription our whole code program will not be accorded full weight.

I was told by a traveler once that over in Switzerland, high in the Alps, there is a little church in a very small village. To the casual visitor there appears nothing unusual about this church, but the close observer can note that there are no lights of any kind in it. When the evening services are held, tourists behold a strange sight. Each villager, as he leaves home, carries his own lamp, and, finally, coming from all directions, they all converge at the church. The church then becomes brilliantly lighted with the combined force of the lights brought by all.

In our program of self-discipline, each broadcaster is responsible for his own light. To the extent that anyone fails, the whole effort and effect are reduced. . .

Let us carry forward as never before an all-out effort to obtain freedom of information.

For many years now, we have been seeking to eliminate Canon 35 of the Judicial Ethics. We thought we were making progress, especially since our Freedom of Information Committee, with the able leadership of Frank Fogarty [of wow-tv Omaha], made its recent presentation here in Chicago before the Special Committee of the American Bar Association charged with a study of the matter. In the past few days, however, we

have been confronted with a rather severe setback from an unexpected quarter. I refer to the unfortunate resolution of the Judicial Conference of the United States, condemning the broadcast coverage of all judicial proceedings.

At the present time, the broadcasting of criminal proceedings from a federal courtroom is prohibited by Rule 53 of the Federal Rules of Criminal Procedure. The action of the Judicial Conference recommends the extension of the rule to all judicial proceedings and even to the corridors leading to the courtroom itself.

This is an action which we simply cannot allow to go unchallenged.

We make no mere plea for equality of status for the broadcast reporter with the competitor newspaper reporter, although that alone is a just cause.

But something far more important is at stake; it is the right of the people in a free society to be informed.

Our stand should be very simple: Wherever the public has a right to go and hear and see, so does the broadcaster. For, in a very real sense, it is only through the broadcaster's microphone and camera that the overwhelming numbers of citizens can find fulfillment of their right to know—and to understand how the government, which is their business, is being conducted.

The only reservation we should make is that we will not insist upon the right to cover any event which is not of a proper public nature or where broadcast equipment would be disruptive of the official proceedings. But we have demonstrated time and time again that with proper equipment and preparation only in the rarest of circumstances is there any justifiable objection to broadcast coverage on the ground of interference.

One of the fundamentals of our American democracy is the public trial. It came about as a reaction from European pre-colonial star-chamber proceedings, where the accused not only was at

PLAYBACK *continued*

the mercy of his accusers but did not even have the benefit of public scrutiny of what was happening to him.

While the public trial was instituted as a part of the rightful protection of the individual on trial, there was another great right at stake—the right of the public generally to witness how the trial was conducted.

This was no mere sop for the satisfaction of the curious. It was done with the knowledge that the surest way of safeguarding the trial process itself from abuse and corruption was to keep it exposed to the view of the people, in whose hands the ultimate authority rested.

It is argued by some that to broadcast court proceedings would debase the dignity of the courts. That is absurd. To the contrary, if the courts are properly functioning there is nothing which will generate more public confidence in them than the ears and eyes of broadcast journalism. . . .

Seeing and hearing bring knowledge, and from knowledge grow wisdom, trust and respect.

The other side of the coin is that secrecy and darkness exclude knowledge and breed suspicion, distrust and disrespect.

So let us open our courts with reason. I propose that we start at the top and

ask the Supreme Court of the United States on a trial basis to select some cases involving issues of great interest and importance to the American public, as for example the recent one dealing with legislative apportionment, and allow the broadcasting profession to show the people what this court, which is of such great importance in our democratic system, is really like. Let the people hear the brilliant arguments of the advocates, see the judges at work. What an exciting experience for the people—what a meaningful aid this would prove in developing understanding of our government here and all over the world. . . .

The business of broadcasting has never been tranquil and serene and never will be. If we should ever have a cease-fire on the broadcast front we would know that broadcasting had ceased growing.

We are subjected to harsh criticism—some good, some bad, some motivated for constructive purposes, some for evil. Let us react with maturity and sound appraisal, benefiting from the good, casting aside that which is not. Let us realize that broadcasting is criticized because of its strength in performance and potential and because, therefore, the people along with our competitors have a deep interest and concern for what broadcasting does.

Criticism and goading are the tools of freedom—stimulators of progress. Let us make them helpful and not dissipate our energies or distort our course by wringing our hands or trying to wring the necks of our detractors.

Speaking of criticism, several have asked my views about the hearing now being conducted by the FCC here in Chicago, inquiring into efforts of all television stations here to determine local needs and to program in response thereto.

Now, I have been advised that this hearing thus far has developed as much praise of television stations as it has blame. At the same time, I feel that it was neither well-advised, nor that it has served a good purpose, nor that it should be repeated elsewhere.

In my opinion, a hearing on such questions is justified only if there appears substantial cause for the Commission to consider revoking or refusing to renew a license. And in such a case the inquiry should be limited to the individual licensee involved, and encompass all of the rights of due process that go along with a quasi-judicial proceeding.

It is unfair and unwarranted to bring under question all licensees in a market—some with renewal applications pending, and others not—and subject them to the cost and distraction involved to

Direct line to Pittsburgh women:



KAY CALLS

(124,270 mail pull—first 8 months on the air!)

WIIIC
CHANNEL ELEVEN
The eyes of Pittsburgh

"Kay Calls" is Pittsburgh's women's magazine of the air. Kay Neumann, long-time cooking authority and TV personality, presents cooking hints, the day's "best buys" and the quiz game, "Twin Ones"—with cash prizes to viewers. Kay also presents filmed segments of Art Linkletter & The Kids.

Alice Weston, another popular WIIC personality, gives news and views of the greater Pittsburgh area. Eleanor Schano, top Pittsburgh model, offers beauty and charm tips. John Hills, famed physical culturist, shows the ladies how to reduce and stay in trim.

TYPICAL SPONSOR COMMENTS:
"Kay Neumann—greatest TV saleswoman in the East."
"We've been trying TV in various cities, with varying results. But for the first time I think we are using TV advertising properly, thanks to the help we have received from Kay Neumann and the WIIC staff."

You, too, can get on the direct line to Pittsburgh's buying women. Join the party line when KAY CALLS—week days at 9 a.m.—on WIIC, Channel 11 in Pittsburgh.

Represented nationally by Blair TV

provide information for the Commission to use for some undetermined or undisclosed purpose.

The Commission should recognize that the broadcaster to do his job must not fear to become controversial or to make some people angry. The broadcaster who strives to please all the people all the time is one who abandons his obligations to be creative and consigns his conscience to a deep freeze.

If a broadcaster is to live under the threat of public thrashings, under legal auspices, by anyone with a grievance, then he is encouraged not to be good, but to be acceptable; not to do his best, but to get by with the least possible dissension.

I hope the Commission regards the Chicago hearing as an experiment noble in purpose and intent, but illogical in merit and effect.

OBLIGATIONS OF THE FCC

FCC Chairman Newton N. Minow, addressing the NAB convention in Chicago April 3 (and responding to NAB President Collins' remarks about the Chicago program hearings):

It would be inappropriate and unfair for me to comment specifically on the testimony offered in the Chicago hearings because they are not yet completed: the Chicago broadcasters have not yet had their say.

But I must comment generally on public hearings and their function.

Some of you apparently would like us to ignore our responsibilities to the public interest. Some of you would like us to file complaints about the use of the public airwaves in the wastebasket.

Regarding Chicago, we received substantial complaints from the three major religious faiths and other citizens requesting a chance to comment on local service. I say to you frankly and positively: we will not ignore such complaints—and neither should you.

The FCC has obligations to you—an obligation to be reasonable and to be just. But our primary responsibility is to the public. You are entitled to due process—and so is your public. You will not be censored—and neither will the public. When we receive substantial complaints from responsible leaders of your community, we have an obligation to find ways to encourage effective and fruitful expression of their views to you and to us, and your views to them and to us.

This is what the Chicago hearings are basically about. We are exploring the facts in an informal and responsible way—to provide a forum for the public to speak out and a forum for all of you to answer. And I'm confident this will lead to mutual understanding.

The renewal or revocation hearing is simply not the instrument to achieve

this purpose. Legislative inquiries—such as this one and the network investigation that we have been conducting—are the sort of function for which Congress created an administrative agency, instead of a communications court.

No responsible broadcaster should fear the public he is licensed to serve. No responsible broadcaster should tremble and wilt under criticism instead of listening to the good and rejecting the bad . . .

We have much to learn from the great American audience. Television spends a great deal of time and effort measuring that audience. While this has been going on, the audience has been taking the measure of television—and I think the audience is ahead of you. You're moving in the right direction, but you have a long way to go to catch up.

Let us get this in perspective. The healthy, national appraisal of television now going forward is part of a larger appraisal that we as a people are making of our total means of communication. Everything you do well—and everything at which you fail—is the object of enormous attention. The larger issue is the use—or misuse—of man's power to merge sight and sound . . .

You broadcasters are at the center of the national debate—you are in the eye of the hurricane.

Your public trust is the obligation to move forward—here, now, today—to perfect this magnificent instrument of broadcasting. The public must have its say in your planning and your building. It must, because you are much more than an industry.

For the nation, you are our theatre, our concert hall, our newsroom, our stadium, our picture window to the world. You shape the national conscience, you guide our children, and you have it in your hands and hearts to shape history. Am I guilty of asking too much of broadcasting? Or are you guilty of asking too little?

AN EDITORIAL OPINION

An editorial in the New York Herald Tribune on April 4:

LeRoy Collins, ex-governor of Florida and now president of the National Association of Broadcasters, had some sharp words at the NAB convention for those who think more government is the way to get better television. At the same time, he reminded his listeners that "our first line of defense against undesirable government interference. . . is the individual broadcaster's own self-discipline."

It was at the same convention a year ago that FCC chairman Newton Minow called television a "vast wasteland." He still, whatever his denials, seems itching to get his official fingers into the programming pie. And a lot of viewers (and non-viewers, who frequently are

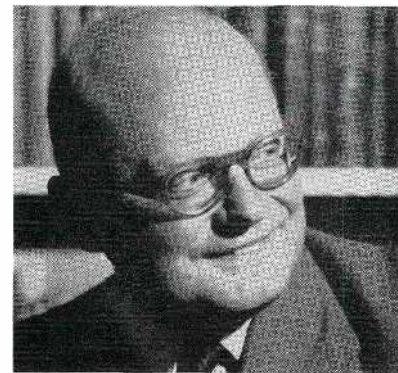
TV's most caustic critics) have been cheering him on.

Whatever television's faults, the remedy is not more federal control of program content—whether exercised positively, or only negatively through subtle or not-so-subtle threats to withdraw licenses.

The way to get better fare is for viewers to demand it. The point is not whether Mr. Minow's ideas of what programming ought to be are sound; it is what ought to be the limits of his or any government official's authority to determine or influence program content.

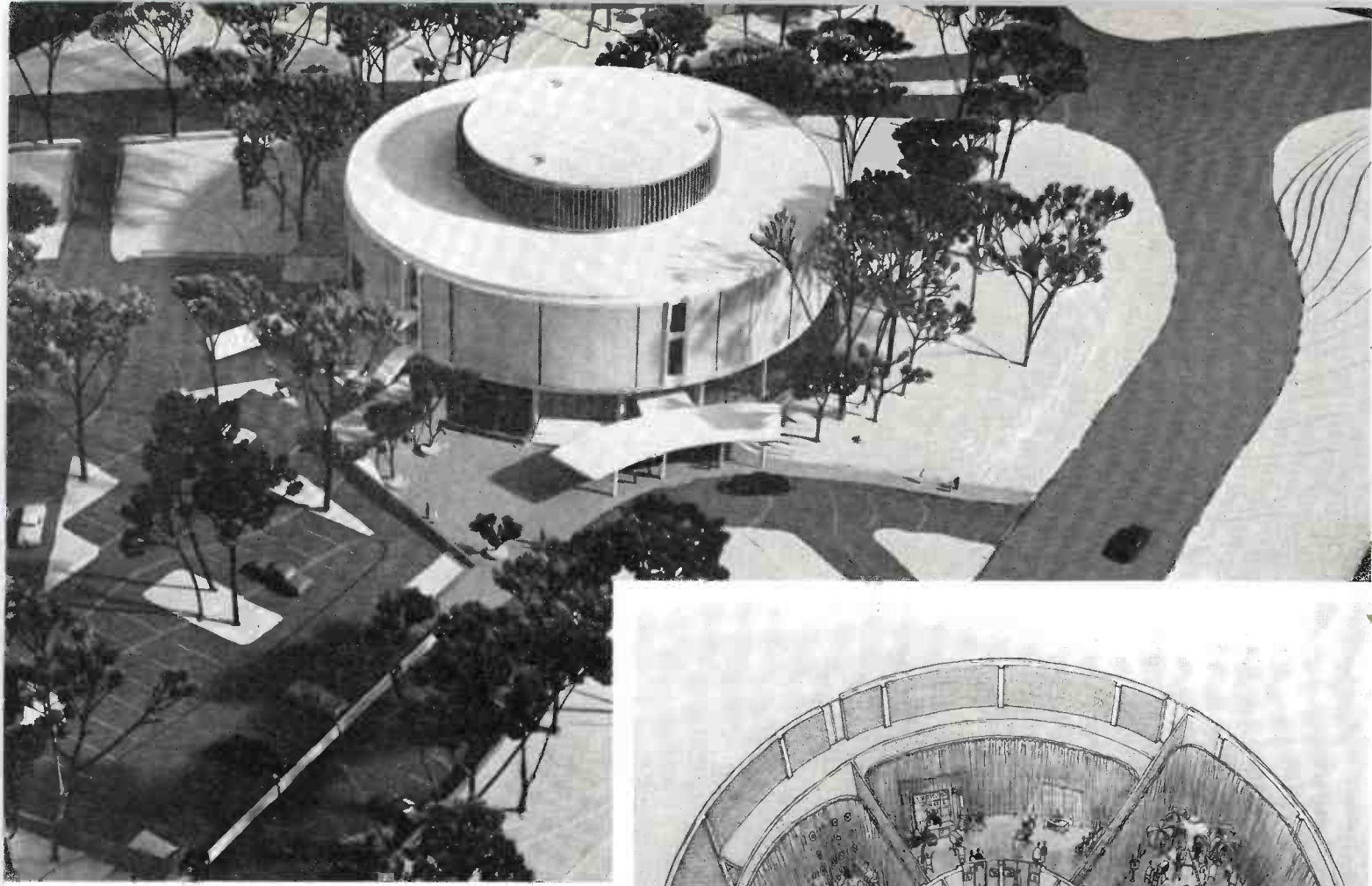
Freedom from regulation can readily be abused by private broadcasters, and has been. But freedom to regulate is subject to far more dangerous abuse.

There are three television networks and hundreds of stations, but only one federal government. And it's a lot easier for a viewer to switch channels than it is for him to switch FCC chairmen.

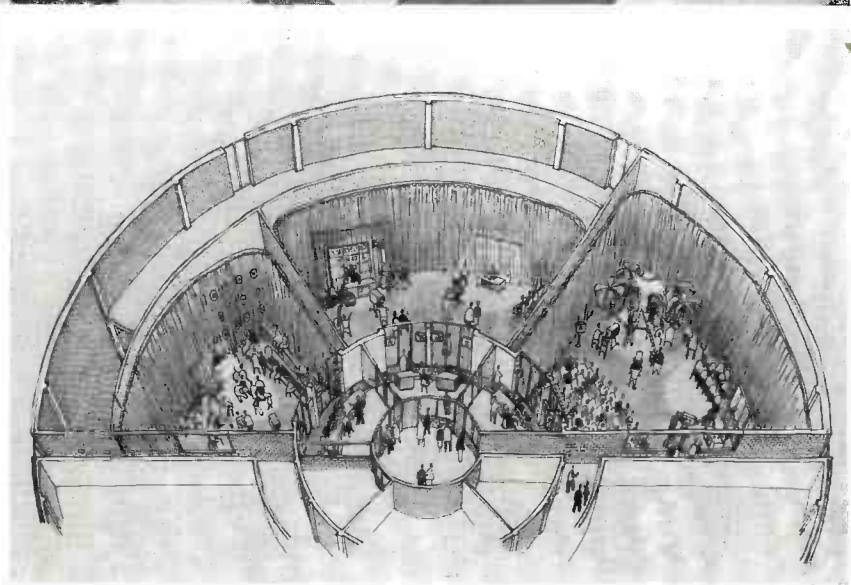


H. Carleton Greene, director-general of the BBC, at the Alfred I. duPont Awards Foundation dinner in Washington:

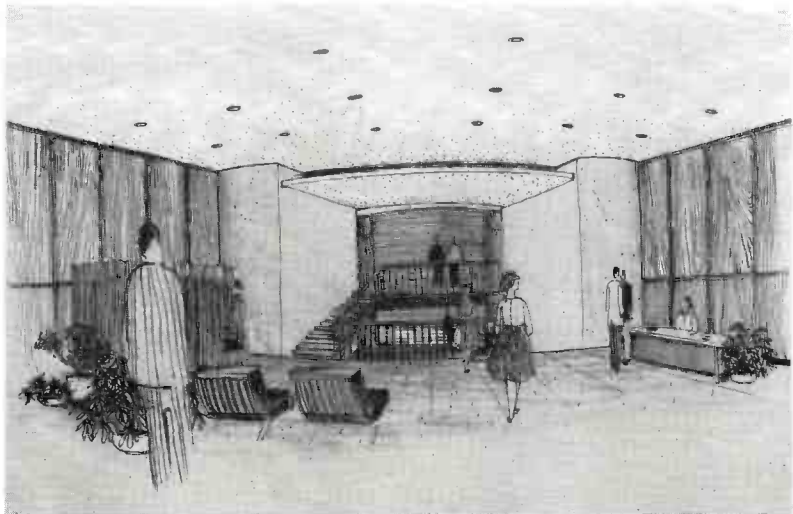
I think it is worth while taking a good hard look at some of these loaded words, "freedom," "democracy," "competition," as they apply in broadcasting. What do people who speak about "freedom" in broadcasting really mean? So far as I can make out they usually mean freedom from government control. We are, of course, all against government control—as we are all, no doubt, against sin. We are all willing to go on the barricades to defend broadcasting against that iniquity. But who are these rather curious allies who stand with us on the barricades beating off the government forces in the name of freedom? I am rather afraid that they are preparing to stab us in the back. What is, in fact, their interest in freedom? Don't they want to control broadcasting for economic ends—for selfish ends—just as intensely as any government? And why should broadcasters regard bondage to economic interests as "freedom" and bondage to state interests as "slavery?" Both conditions are bondage. And, if we are to serve the public which I would declare



The circular concept of the new headquarters for the Triangle Stations and the offices and studios of the WFIL Stations is graphically illustrated in this architect's model of the building. Scheduled for completion in the summer of 1963, all power sources originate from a unique Penthouse Powercon atop the center of the structure.



The concentric radial efficiency of the central core is emphasized in the artist's conception of the studio floor and its control operating center. The sloping site selected for the new building permits direct floor-level access for the delivery of scenery and related property material.



The four-level building will be completely modern in interior furnishings and visitors will enter through a spacious lobby leading to administrative offices of the Triangle Stations headquarters and of the WFIL Stations.

PERTINENT ARCHITECT'S STATISTICS

Architect: Vincent G. Kling, FAIA

Total Building Area	80,000 sq. ft.
TV Studio "A"	3,090 sq. ft.
TV Studio "B"	2,452 sq. ft.
TV Studio "C"	1,744 sq. ft.
Interview TV Studio	347 sq. ft.
AM-FM Broadcasting Department	2,827 sq. ft.
Radio Studio "A"	683 sq. ft.
Radio Studio "B"	165 sq. ft.

TRIANGLE STATIONS ANNOUNCE BUILDING PLANS FOR NEW HEADQUARTERS AND WFIL STATIONS

DYNAMIC new concepts in the construction of the new multi-million dollar radio and television center for the headquarters of the Radio & Television Division of Triangle Publications, and for WFIL AM-FM & TV were announced this week by Roger W. Clipp, vice president of the Triangle Stations.

The new radio and television center in Philadelphia will be uniquely circular in form, with all operating and administrative functions emanating from a central core.

Never before in the history of broadcasting has this concept been carried to its ultimate—and the results are startling advances in the efficiency of television and radio operation, administrative and office procedures and technical and building services. Upon completion in the summer of 1963, the four-level building will be the most modern and efficient broadcasting facility in the nation.

Functionally, everything in the building radiates from a central core. All phases of technical and administrative operations utilize to the maximum the amazing advantages of the complete circular design.

The central core . . . like a giant coaxial cable . . . compartmentally houses the distribution of power supply for studios and offices and all other building services, transmission facilities for heat, light, and air conditioning. For even these basic functions, the complete circularity provides astounding economies by the elimination of thousands of feet of duct work and complex wiring.

The advantages of perfect-circle design become most dramatic when applied to the two upper levels which house all of the broadcasting facilities for the WFIL Stations.

Half of the production section of the building is occupied by three, interconnected, two-story high, fan shaped studios. The studios, which are segments of a circle in plan, have a curved exterior wall for a background that provides a permanent cyclorama.

The technical operating center is located in the center core on the studio floor with all of the major operating elements flowing from it. This is the hub of the entire production process and the concentric spatial relationship produces the shortest distance for visual and electronic control between the technical staff and the performing artists.

This operations center contains areas for film and slide projection, video-tape equipment, video control and switch-

ing distribution. The central core concept enables complete technical control of all operations in the studios and lends itself to use of remote control cameras and related automatic equipment. Automated equipment installed there will permit the complete pre-setting, and pre-lighting of a complete day's programs with the net saving in manpower and studio efficiency.

Another unique feature of this television operations area will be a custom designed complex electronic computer built to specifications set by the Triangle Stations' engineering staff. With this computer, switching operations for the entire day can be pre-set on either absolute or elapsed time sequences. Broadcasting equipment in all phases of the radio and television operations will be transistorized to the maximum extent possible, and the television operation will be equipped for all phases of color-casting.

Separate TV control rooms for each studio are located in the center core area on the mezzanine floor overlooking the studio floor. All control rooms are equipped with sliding partitions permitting them to function as one unit.

AM and FM Radio studios and control rooms are located on the remaining half of this mezzanine floor together with the news department and the record and film libraries. They are so situated as to permit AM and FM personnel access from their particular areas with the result that either staff can use all facilities without interrupting the other.

Of particular note in the new building is the fact that all mechanical equipment including gas-fired heating boilers, air conditioning, refrigeration and cooling equipment, and related air handling equipment is centrally located in a set-back circular Penthouse Powercon at the top of the building. The location on the roof permits all distribution piping and duct work to run down through shafts in the central core from which short runs feed the various spaces on each floor. This revolutionary centralized distribution, made possible by the circular form of the building, greatly reduced the total amount of mechanical distribution pipes and ducts over what might be required in a rectangular building.

The first two floors of the building will be glass enclosed offices for the Triangle Stations headquarters and the WFIL Stations and administrative spaces. They are set-back from the overhanging two-story pre-formed stone enclosed circular form of the studios. The lower level offices will face into a circular plaza which will be retained by a hemispherical stone wall. The granite chips on the precast stone facing of the upper floors will be off-white in color and rich in texture, contrasting with the glassy base of the offices below. The quiet of the masonry enclosed super-structure will produce a rich contrast with the heavy stand of trees surrounding the design.

The site selected for the new building is a four-acre, triangular plot located at the intersection of City Line Avenue and Monument Road on high ground overlooking the Schuylkill River and downtown Philadelphia. The site slopes rapidly up from the street intersection and is heavily wooded with an excellent stand of mature trees. The new structure, driveways, and related parking areas have all been located to preserve the maximum number of trees and retain the suburban nature of the setting.

Since the automobile will be the main mode of transportation, the entrance sequence and parking facilities have been designed to relate to the main lobby to permit all visitors and employees to enjoy a pleasant and short walk from the parking areas to the main portal. The parking areas, for 125 automobiles, are provided on multiple levels, dispersed among the trees which have been saved as a screen and foil.

PLAYBACK *continued*

to be our main responsibility, we cannot be both bond and free.

Whether he likes it or not, the broadcaster under any system is always a public servant. In the last resort he operates by permission of the public, and there is no country in which the state does not retain certain sanctions. If the public feels itself abused by its servants in the end the public may remove them and replace them by others. Where the broadcaster is part of a totalitarian system it may require a revolution to eject broadcaster and government together. In a democracy there are more peaceful but equally effective means of bringing about change.

Then we come on another of those loaded phrases: "giving the public what it wants." And this phrase is linked with "democracy" and with "trusting the people"—the simple faith preached by many men who are not at all simple—that what most people want all people should have.

To use the word "freedom" in this connection is an abuse of language. What we are in fact concerned with at this point is tyranny—the tyranny of the ratings. There is, to my mind, mortal danger for the broadcaster in erecting the ratings chart into a kind of totem, contradicted only at great risk. I have already said that we broadcasters are public servants. Yes. But what is the public? How little in fact the ratings tell us. They tell us simply how many people watch a particular program. They tell us nothing about the people themselves: who they are, why they watch or how much they enjoyed what they watched. Yet I should have thought that "why they watched" and "how much they enjoyed what they watched" were vital pieces of information in the planning of a responsible broadcasting service.

The ratings therefore tell us hardly anything about the things which, as responsible broadcasters, we ought to know. Yet this imperfect system is often hailed as a triumph for democracy, of the people voting, not like the Czarist army with their feet but with their fingers on the knob. But does democracy really triumph if we merely give some mild pleasure or a soporific to people too indifferent to switch the program off?

The very simplicity of the concept of "giving the public what it wants"—and its too frequent use by those whose professional skill is cajolery of the simple-minded—should make us suspicious. To be sure, a statement is not necessarily invalid because it is simple and evocative but neither is it necessarily true because it has these qualities. The phrase implies the existence of a collectivity called "the

public" which has a common will. "It" can want this and not want that. "We" can speak in its name; "we" claim to know what "it" wants. But the truth is that the "public" is an abstraction. In reality it is people. And, in our less pretentious moments, we all know that people have widely differing tastes, interests and satisfactions. If you substitute for "giving the public what it wants" the phrase "giving everyone what they want" you expose its essential falsity. You cannot give everyone what they want all the time. But you can, under what I should call a free broadcasting system, do your best to think sometimes in terms of the few, sometimes in terms of the many; and even if, as must inevitably be the case, there are many interests which you cannot satisfy, you can at least not kid yourself into thinking that the studied neglect of minorities is justified on democratic grounds. . . .

The leadership of the western world is today in American hands. History has known few nobler or more selfless actions than the generosity which America has shown to other nations during the last 20 years. One cannot help wondering whether the good that has been done by program after program of foreign aid is in danger of being undone by the image of America as it appears in [TV] program after program [around the world].

The BBC has been fortunate enough to screen some of the best American television documentaries. They are often the best in the world—models of fairness, honest outspokenness and, when called for, self-criticism. These documentaries present so much better an image of America. I do not only mean better in the sense of more favorable, but better in the sense of being more accurate and closer to the real nature of the country.

It is not, to my mind, enough to reply that it is action shows and westerns which most overseas countries want, rather than documentaries. Most of these countries buy such programs because they are cheaper and there is an inexhaustible supply. What the remedy is I do not know, but that a remedy should be found before it is too late I am sure. In the countries of Asia, Africa and Latin America there are thousands of young idealistic people who want more from television than the ideals of Tombstone and Dead Man's Gulch.

It is my deep conviction that if the broadcaster is content merely to tag along, pandering to what he believes on the evidence of the ratings to be the public's taste, and thereby confirming and hardening that taste, he must in the end betray the trust the public has placed in him and fail in his responsibility.



C. Wrede Petersmeyer, president of Corinthian Broadcasting Corp., at the Indiana Broadcasters Association meeting in Indianapolis:

It seems to me that a substantial part of the quarrel about broadcasting comes from those who accept the fruits of free enterprise, but basically distrust both the public itself and the business community—are not really convinced that the free play of supply and demand or profit performs a useful service.

For example, ratings, which are only a tool for determining public likes and dislikes, come in for more than their share of abuse. The role of the advertiser in programming decisions is popularly decried as though the pursuit of the advertiser's interest is separate from the interest of the viewer.

There are two points worth noting here. Is it not the function, indeed the obligation, of a popular communications medium to provide what most of the people want most of the time? Should there not be a means of determining the size and makeup of audiences being reached?

Once understood, few will quarrel with the fact of ratings. There will be disagreement over their accuracy and use. The accuracy of ratings is most strongly questioned by those who refuse to believe that the public by overwhelming choice will pick Eliot Ness over Dwight Eisenhower. They believe that ratings understate the level of popular taste. There is no evidence to support this belief. Whatever may be the technical shortcomings of ratings, and undoubtedly there are some, there is no reason to doubt the overall validity of the viewing profile which they present.

So viewed, ratings, rather than suggesting irresponsibility as is often charged, constitute a responsible effort to find out what the people want. They identify majority and minority preferences, thus providing one element of a factual base for making program decisions. Ratings are no more responsible for the health of programming than a thermometer is responsible for the health of a patient.

If our critics truly trust the people and have regard for other's likes and dis-



First, Latest... and All Ways

WDAF News Director Bill Leeds, left, was the first winner of the Earl Godwin Memorial Award, NBC's recognition of its top news correspondent of the year. • WDAF Newsman John Herrington, right, is the most recent winner • Two winners, a tie for first, and a second place in five years... and it's our goal that WDAF newsman will **always** be in contention. There are 14 more real professionals of the Leeds-Herrington calibre in the Signal Hill newsroom.


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PLAYBACK *continued*

likes, whether they agree with them or not, ratings are a force for good, not evil. If they do not have regard for the dignity and good sense of the individual we will have to change many of our institutions, including democratic government itself.

Secondly, much is made by our critics of the difference between the private interest of the broadcaster and advertiser and the public interest of the viewer, as though the broadcaster's and advertiser's aims in programming are vastly different from the interests of the viewers. Can anyone really believe that broadcasters and advertisers are at loggerheads with their viewers and potential customers? Can anyone really believe advertisers are *not* trying to please the type of audience that constitutes their best market? Is the fact that the broadcaster is trying to meet the needs of his audience and that the advertiser is trying to sell his product and both hope to profit therefrom inconsistent with the public interest? This does not mean to say that the advertiser will necessarily try to reach the maximum number of viewers. As a matter of fact, an increasing number of advertisers are content to reach a smaller number of viewers, provided they are the type of viewer they are most interested in reaching. And an increasing number of programs of limited appeal are presented because the broadcaster knows that the public includes many publics.

OVERSEAS PRODUCT

Edward R. Murrow, director of the U. S. Information Agency, addressing the NAB convention April 2:

A communication system is totally neutral. It has no conscience, no principle, no morality. It has only a history. It will broadcast filth or inspiration with equal facility. It will speak the truth as loudly as it will speak the falsehood. It is, in sum, no more or no less than the men who use it.

And it is here that I suggest the future should give us cause for pause.

You gentlemen will share the burden of what this new communication system [of TV satellites] will have to say. Around this globe there are many people who seek only to lift their lives from a crushing way of existence. There will be many with starving bellies, diseased children, and squalid hovels who will turn but with marginal interest to your new television. And what will you have to say to them?

I am told that last year the export of television product ran to \$40-45 million. That portion of your product which goes abroad is, as it should be, a matter for your own judgment. No

government agency should have authority to control, or even influence, your product for export.

But I suggest you would do well to acknowledge that in the volatile world in which we live celluloid or magnetic tape is a strategic commodity. Those who do export it must show concern and consideration for its use.

What I am then suggesting is that when you put your tapes and your kines in your salesman's bags you should have regard for what goes into it, as well as for what you hope it brings back. Not everything done abroad is necessarily perpetrated in the national interest. Those who export for profit should, I think, on behalf of all of us, have as much regard for impact as they have for income.

Yours is the option of the free. The power of the instruments you control to influence opinion and attitude abroad is, I suggest, greater than you realize. I repeat that no government agency should be empowered to control what you produce for export and no government agency has the appetite so to do. Both the opportunity and the responsibility are yours.

AN ADMIRING CRITIC

Philip Clark in the Asheville Citizen:

A lot of TV entertainment takes an undeserved beating for not being something it doesn't even try to be—high-brow drama. A lot of people insist on rating television's perfectly legitimate casual entertainment on the same scale they'd rate Shakespeare or Shaw or Ibsen. This isn't cricket, chaps, really.

I don't know any way to get the television people out of this critical cross-fire except to advise them to be patient and to keep on trying to get in a little more "quality" stuff—but not to be ashamed of the regular entertainment either.

Another way of putting it is this—if literary criticism operated on the same basis as TV criticism, every piece of casual fiction in the *Saturday Evening Post* or *Good Housekeeping* would be reviewed by top-flight egghead critics with the same deadly seriousness as a new play by Thornton Wilder or Lillian Hellman.

Of course, literary criticism doesn't do anything so asinine. The magazine stories aren't reviewed at all. Everyone recognizes them for what they're intended to be—light entertainment with no pretensions to immortality. But the same grade of TV product gets the full critical 21-gun salute.

It's not hard to figure how TV got into such a jam. It's because the whole TV offering comes pouring out of that single one-eyed magic box with no change of address. In the older forms, the serious drama was in one clearly marked theatre and the vaudeville was in another; the serious novels came out as bound books and the popular magazine fiction in a plainly different format. You didn't buy one hunk of printed matter that had William Faulkner and *Lawman* bound up and fired together at the same audience.

I understand they manage to avoid this problem in England, where the BBC has separate lowbrow, middlebrow and

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PLAYBACK *continued*

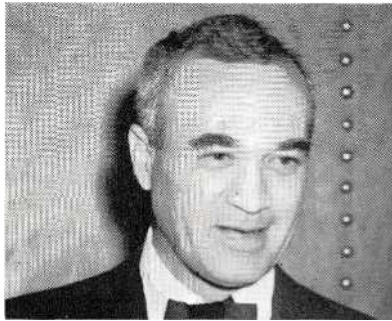
highbrow radio services, with programs graded to the tastes of each group.

I doubt mightily that the U.S. government is going into the TV business, and I'm not advocating that solution. But there's an angle there for U.S. commercial TV to ponder as it rakes in the dollars and the brickbats. How somehow to get the programs sifted out so the "quality" programs don't get smothered by the frankly mass entertainment?

I've seen some awfully good stuff on TV, including as good a "Macbeth" as any I ever saw on the stage, stunning public events coverage like the Glenn orbit and science programs that even I could understand. And the sports events are a constant pleasure.

The driving insistence of the advertising commercials is a nuisance, but if a large part of the public starts feeling that way the networks will probably respond. I'm not snob enough to think that everything I don't happen to like is "third rate." I'm sure some of the things I enjoy are classed as very third rate by some people.

So I think that a large part of television's current public relations problem is not so much that TV doesn't do anything good, as that the good stuff doesn't get set off enough to get fair credit.



Martin Agronsky, NBC news correspondent in Washington, accepting the Alfred I. duPont Commentator Award for 1961 at a dinner at the Mayflower Hotel in Washington:

The whole truth is difficult to attain, not only because of the pressures of time and space on the reporter. Those are just the mechanical problems. There is the other—in a way the greater—problem of ascertaining what is the "whole truth." No reporter can cover every story at first hand. He has to rely on the wire services and the newspapers for those facts he can't observe himself. And then he has to determine—even when thus forced to work at secondhand—what in the facts is meaningful. All of this he must do while trying—especially in the heat of a political campaign or an international crisis—to divorce himself, as much as humanly possible, from the prevalent emotions. The ideal goal is to exclude rigorously, not only emotions but all bias, all prejudice—as the lawyers put it—to let the facts control.

Yet, as anyone who understands human nature knows, if telling the whole truth depends upon reaching that kind of emotional sterility and intellectual neutrality, it's impossible to get there. And, as a reporter with a professional understanding of and dedication to objectivity, I incline to wonder if there is not a very real danger of falling into a semantical trap in our concern with the business of being objective.

Objectivity can become a fetish—an intellectually debilitating fetish. It can be carried to a point where it can serve to exclude judgment, or even to exclude opinion, to give judgment the other name it often has in our business.

I raise this because of another dimension in which every reporter who is trying to tell the whole truth must automatically be involved. It's the one provided by his employers.

Very recently this became a matter of overriding significance for a very distinguished colleague of mine who once was most deservedly honored by this very foundation before which I am now privileged to appear [an obvious refer-

ence to Howard K. Smith, ex-CBS, now ABC]. He was faced by his employers with the contention that he was too given to having and expressing opinions. It was not held that he did not have the background and the qualifications to hold an opinion, or even that those editorial opinions he expressed were irresponsible or inaccurate. At the same time, in referring to my colleague, his employers described him as a commentator and news analyst. He is both. He performs both functions with responsibility and distinction. But, somehow, it seems to have escaped the attention of his employers that it is the function of a commentator to comment; that it is the job of a news analyst to analyze the news. And how it also escaped their attention that any analysis or comment on news is also an expression of opinion is a semantical mystery that really seems to defy either analysis or comment.

My colleague has gone elsewhere where an opinion is not held to be a naughty word.

However, I think that this state of mind, this fear of expressing opinions, needs noting and noting well in these days when the media of communications are continually contracting, and when more and more, through the myriad miracles of electronics, more and more people depend on fewer sources of news and comment.

It makes the responsibility of the communicators an awesome one in a free society like ours. It cannot be met by avoiding the expression of opinions. It is an incredible fact today that there are only 60 cities in the United States where there are competing newspapers. That makes even greater the burden on the shoulders of the other communicators; that is, on those of our own industry. It is a burden that I feel is best met by encouraging freedom of opinion—not by discouraging it—certainly not by throttling it.

I think it is as true today as it was when Justice Holmes first said it—that opinion is best tested "in the marketplace."

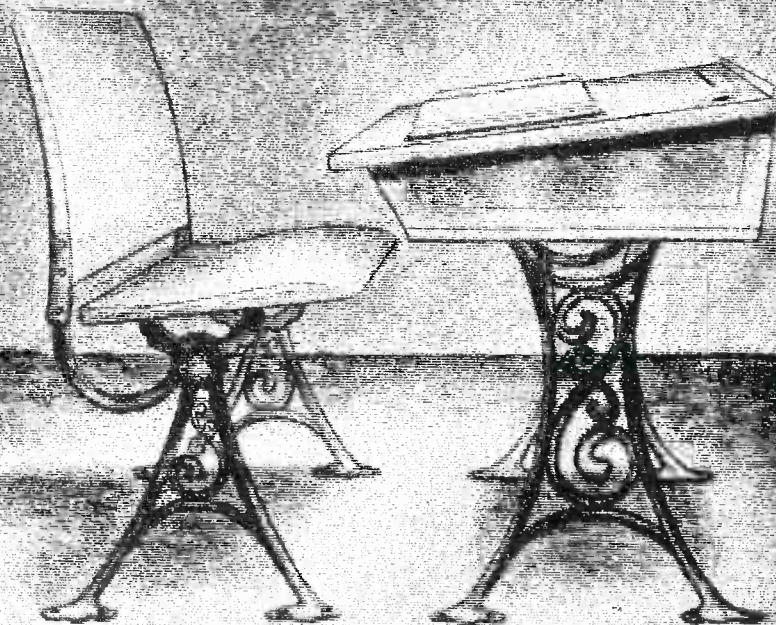
Some 1,800 years ago, the historian Tacitus wrote: "Rare is the felicity of the times when you can think what you like and say what you think." That is something that matters to reporters or to anyone who cares about free speech and cares about its expression through a deliberate encouragement of a climate of free opinion. And it matters more, much more, to those whom our media serve. In the end, that is the overriding responsibility we must meet—our responsibility to those who listen or look. It can never be adequately discharged by those who fear to hold an opinion. END



Lewis & Clark Find the Hidden Market

Lewis & Clark, an alert agency out of the Northwest, wanted to break their Tired Suds campaign in a hot Southeastern market. They discovered that Tri-Cities was really 19th largest in the Southeast, with 71,000 households crying for a new washing powder. Call Meeker (in the Southeast, James S. Ayres) for information on WCYB-TV • Bristol, Tenn.-Va.

DROP OUT



School Drop Out, a grave threat to our nation's future. What can be done about it? ■ The ABC television station in Los Angeles has determined that much can be done about it. In cooperation with the City and County Schools, Channel 7 is spearheading a campaign to combat this serious loss to society. ■ Specially created films for high school use, prepared material for high school newspapers, recorded spots for radio, theatre trailers, and round the clock on-the-air TV promotion are but a few examples of public appeals being made to teenagers and their parents... another community service by KABC-TV.



*Owned and operated by American Broadcasting-Paramount Theatres, Incorporated
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MORE HOMES* 7-7:30 P.M.

THAN ANY OTHER NEWS PROGRAMS IN MARYLAND

*ARB March, 1962

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8pp from April 1962 25¢ each
 This is a dollars-and-cents story which shows what it takes to stay on the air and up-to-date in TV.

THE TOP 100
4pp from April 1962 15¢ each
 Exclusive ranking of the 101 markets that make up the first hundred television markets, complete with pinpointed map.

TELEVISION'S NEGLECTED PERSUADER
8pp from March 1962 25¢ each
 Introducing an important ally, the food broker, who steers \$15 billion in food and related products each year and is a good man to have in your corner when ad budgets are decided.

SPECIAL REPORT: NETWORKS UNDER THE GUN
32pp from March 1962 40¢ each
 The complete story of the significant FCC hearings into network practices, with condensed testimony of all network witnesses.

AROUND THE WORLD WITH TELEVISION
12pp from December 1961 25¢ each
 From Albania to Yugoslavia—a complete up-to-date listing of 995 TV facilities in 82 nations outside the United States.

COLOR: MISSING LINK IN REALITY
8pp from June 1961 25¢ each
 Describing the role color plays both in man's environment and his reaction to it, and spelling out how television can take advantage of its abilities to achieve unmatched effectiveness.

THE MANY WORLDS OF LOCAL TV
42pp from August 1961 40¢ each
 A cross-country report of local television, a complex personality of many parts, many worlds. It shows the forces working to make local programing meaningful to all.

THE RESTLESS VIEWER
12pp from May 1961 25¢ each
 A depth investigation of what the viewer thinks and does about TV, with important and provocative meaning for anyone concerned with television programming and/or commercials.

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LETTERS

CONCURRING OPINION

Several of our competitors are dirty dogs who should be shot down in the street, or at least drummed out of the corps. Of course, it's a bald lie, but these same fellows might say the same about us.

In other words, your editorial in the April issue makes nothing but sense. **ROBERT B. JONES JR.** *Vice President and General Manager, WFBR Baltimore.*

NEGLECTED NO LONGER (cont'd)

I am interested in receiving reprints of the article "Television's Neglected Persuader," which appeared in the March 1962 issue of your magazine. We plan on sending a copy of the article to each of the food brokers in our station's coverage area. **WAYNE J. PAINTER** *Merchandising Director, WISN-TV Milwaukee.*

The article "Television's Neglected Persuader" is an excellent one. Because of the remote nature of our market, we have preached many of the same points to our brokers to enlist their help in securing greater mainland awareness of the 50th state.

May I have 25 reprints for circulation among brokers here? **JIM SPENCER** *National Sales Manager, KONA-TV Honolulu.*

... 15 reprints of "Television's Neglected Persuader." **DONNA TROLINGER** *Young Television Corp., New York.*

... 20 reprints. **FRANK C. MARTIN JR.** *Merchandising and Sales Promotion Manager, WDBJ-TV Roanoke, Va.*

MORE ON MARCH

I would appreciate 50 reprint copies of your March special report of the FCC network hearings. It occurred to me that this reprint might be worthwhile to send to our KVTV Community Council membership. **DONALD D. SULLIVAN** *Vice President and General Manager, KVTV Sioux City, Iowa.*



Magellan Found the Hidden Market

Magellan Macomber, marketing director, suddenly interrupted his globe-girdling quest for Tiny Little Tea Leaves. Dropped his bags in the 19th ranked market in the Southeast and found 277,000 eager tea sippers ready for that far-off taste. Called Meeker (James S. Ayres in the Southeast) who agreed it was straight of Magellan to pick: **WCYB-TV • Bristol, Tenn.-Va.**

avoid the hazards of selling on your own

Why take the risks involved in negotiating without our knowledge of markets, of actual sales, of responsible contacts? In speaking to any buyer, Blackburn's experience and reputation for reliability naturally lend greater weight to our opinion than any seller can reasonably expect to be given to his own.

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ATLANTA: Healey Building, JA 5-1576

BEVERLY HILLS: Calif. Bank Bldg., CR 4-2770





What happens when Marketing & Advertising don't pull together?

Sophisticated marketing & advertising men know what these crazy mixed-up horses mean.

Marketing has taken a new direction; and advertising must head the same way, *if they are both to pull in the same direction.*

What direction? Today's most basic trend in marketing can be summed up in nine words: "The United States is becoming a nation of cities." Certainly, our big cities are spreading; are becoming, *more and more*, everyone's best markets. That's why well over half your sales come, or should come, from *the top 20 TV markets alone* (where 58% of the nation's income, and 55% of all TV homes, are now concentrated).

Money can be made only where the money is!

Tilt!

Are you getting as *much* as 50% of your advertising impact where you want *more* than 50% of your sales? That's worth checking because "national advertising" almost always tilts the wrong way; tilts away from your best markets, not toward them; reducing selling pressure where you want it most.

You never see this negative tilt in your "national figures." Yet look behind them, at the audiences you're *actually* getting in the concentrated "big half" of your selling areas. When you check the *individual market audiences* for your TV Network shows, in the top 20 selling areas, you'll see how much the distribution of your national advertising-impact can "fall short" in your best (and toughest) markets.*

That's why "national coverage" is no longer the adequate answer in itself, if you want your marketing and advertising really to pull together.

What's the answer?

Do you want to speed turnover? Challenge competition? Counteract competitive moves? Equalize marketing valleys? Bolster thin national advertising, where sales potentials are highest?

The most versatile answer to *all* these questions is already being used by 92 of the top 100 advertisers (and hundreds of others) exclusively, or to correct the "wrong-way-tilt" of their national coverage.

It's Spot TV – *Individual Market Television* – the most controllable, most flexible, most powerful, individual market selling-force in America today.

You'll find Spot TV offers a remarkable range of solutions to tough problems. Its versatilities adapt to virtually every budget-size, campaign length, message-length, as well as to choice of markets, seasons, and *all forms* of program sponsorship.

If you've a marketing problem, large or small, let us show you how Spot TV can be tailored to your needs.

*If you would like to see a new detailed exclusive analysis of the marketing "tilt" of 65 different Network TV programs, entitled "TILT—The After-Math of Network TV", write us at 666 Fifth Avenue, New York (19) or call JUDson 2-3456.



TELEVISION ADVERTISING REPRESENTATIVES, INC.

Representing: WBTV Charlotte (Jefferson Standard Broadcasting Co.)
□ WTOP-TV Washington and WJXT Jacksonville (Post-Newsweek Stations)
□ WBZ-TV Boston, WJZ-TV Baltimore, KDKA-TV Pittsburgh, KYW-TV Cleveland and KPIX San Francisco (Westinghouse Broadcasting Company)

TvAR Offices in

New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta.

FOCUS ON COMMERCIALS

Advertisers have long been intrigued by the scientific claim, that sometimes mystical, generally complicated but highly promotable bit of evidence that makes one product stand out from its competitors. There is impact in demonstration. And the bigger and better the scientific "stunt," hopefully, the bigger the message impact on the consumer. Put it all in front of TV cameras and you have the "wow" commercial, costly but worth it in the mind of the advertiser.

Among many such commercials now being televised are the two described herein, one for an improved new Eveready radio battery, the other for U.S. Royal Tires with CVC, a high-strength vulcanizing compound. But before these commercials are explored, a word from the world of scientific stunt via one of its top proponents, Dr. Jonathan Karas, president of The Science Organization, Manchester, Mass.

Karas, once an assistant professor of physics at the University of New Hampshire, has spent the last five years dreaming up attention-catching "scientific proof" product demonstrations for such advertisers as Ford, P&G, DuPont, General Electric, Goodyear, U.S. Time Corp. and Xerox Corp.

He is on call by such ad agencies as J. Walter Thompson, Young & Rubicam, BBDO, Benton & Bowles and Ogilvy, Benson & Mather to translate a copywriter's (or his own) idea into scientifically sound, dramatic proof of product capability.

In the pursuit of TV viewer "wow," Karas has battered an auto chassis with a building wrecking ball, run over auto mufflers with a truck, flattened an auto with a 35-ton bulldozer, struck a watch with a five million volt lightning bolt, charged a girl with 500,000 volts of electricity to stand her hair on end, "punched" a hole through a glass plate with a high-powered jet of water, etc.

Every time Karas hears of a new scientific demonstration via TV com-

mmercial—even if it isn't his—he has a kind of "score one for our side" reaction. But he stresses that "fakery" is out. "You have to have an advantage before you can dramatize it."

Karas says that "scientists are not magicians. If your product is a poor one or is undistinguished in product superiorities, no amount of scientific genius will help you prove its worth."

On the scientific demonstration commercial itself, Karas says, "I have never believed that the American public has a 12-year-old mentality. People are interested in why things happen or why a product is good. You needn't talk like a mental midget just because the piece of film is called a 'commercial.'"

"I have used concepts like momentum, brake efficiency, electrostatics, high-pressure research and other advanced ideas without losing viewers. The important thing is to give the viewer something with visual impact to carry your message."

Karas has coined a new word for the modern approach of science in advertising—*Scimantics*, formed from the words *science* and *semantics*. He defines it as "The concept of applying creative science and engineering to mass communications, marketing and advertising."

Eveready and U.S. Rubber do not call their new demonstration commercials (non-Karas creations) *Scimantic* offerings, but they are in keeping with "wow," the bigger and better scientific stunt test.

THE PROBLEM

One of the big auto tire road wear troubles is separation between plies—rubber pulling away from the tire cords. How do you introduce a new line of tires showing that "it can't happen" to us?

THE SOLUTION

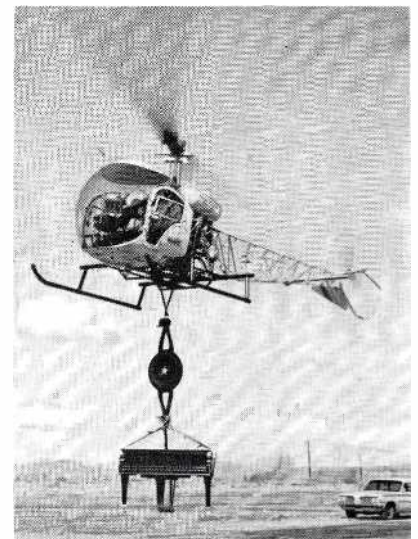
Sight in on a key product feature. Give the product a "torture test." Make the

test big and spectacular and put it on videotape for heightened realism.

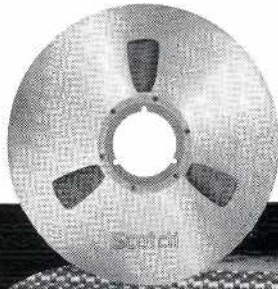
Last month the U.S. Rubber Co. launched a major advertising and merchandising campaign for its new line of U.S. Royal Tires with CVC (catalytic vulcanizing compound), stressing the rubber's new, powerful adhesive strength.

The television end of the campaign started in production last February. Working on location at the U.S. Rubber Co. proving grounds in Lancaster, Calif., representatives of MGM Telestudios, U.S. Rubber and its ad agency, Fletcher Richards, Calkins & Holden Inc., videotaped a series of demonstrations for the new catalytic vulcanizing compound which bonds the rubber to the tire cords that now reinforce all U.S. Rubber tire products.

A series of experiments was devised



Torture test: A helicopter lifts a grand piano, via cable strain on a U.S. Royal tire with CVC, part of a new commercial demonstration series for U.S. Rubber.



Any way you look at it...



Seeing is believing where the housewife's concerned. She responds warmly to the glow of stainless steel in this video taped "U.S. Steel" commercial.

Make-believe gains conviction and added enchantment from the video taped picture that brings the "Shari Lewis Show" to life for millions on NBC.

Picture stories come to life on SCOTCH® BRAND Live-Action Video Tape!

The same vivid sense of "it's happening now" that makes a video taped drama grip the viewer's attention, works for added believability in commercials carried on "SCOTCH" BRAND Video Tape! The reason for this exceptional sense of "presence": *compatibility* of picture source and the picture itself. Both are electronic and give the viewer an image that involves no compromise.

For black and white tv, "SCOTCH" Video Tape provides a wide, expanded gray scale for gradual transitions from absolute black to absolute white. For color, the superior picture quality of video tape is even greater. Highest fidelity sound adds to the true-to-life impression. And the sharp video tape original can be duplicated with excellent copies or with kines made from the master tape.

Tape has many favorable facets for the producer of network shows, for the advertiser and agency making commercials, for local programming and closed circuit applications. Immediate playback means mistakes can be spotted and corrected at once. An almost limitless number of special effects can be achieved instantly by push-button; others are done relatively easily, and never involve lab work and the long wait.

"Techniques of Editing Video Tape" is the name of a booklet that offers a sampling of ideas used by video tape editors to build shows from tapes, create special effects . . . tells of techniques that make editing easier. It's free . . . just write, Magnetic Products Division, 3M Company, Dept. MCS-52, St. Paul 1, Minn.

"SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 1, MINNESOTA. EXPORT: 99 PARK AVENUE, NEW YORK, N. Y. IN CANADA: LONDON, ONTARIO. © 1962, 3M CO.

Magnetic Products Division **3M**
COMPANY

COMMERCIALS *continued*

to show that the tread of the tire could not be pulled away from the cord, even under tremendous stress.

The experiments involved situations in which extremely heavy objects—a piano, four half-ton safes—were lifted off the ground by helicopter or crane. Another test was a tug of war between two tractors—with a U.S. Royal trying to be pulled apart in the middle.

Placed on the supporting cables for all the “pull” tests were tires, attached in such a way that the adhesive quality between the carcass and the tire tread rubber would have to support all the weight of the objects being raised off the ground or pulled. (The treads on the tires were cut back and clamped, leaving only seven inches of tread intact. With stress put on them, the treads stretch to twice their length—but fail to separate from the tire carcass.)

From the taped footage shot at Lancaster (much of which was shown last month to U.S. Rubber dealers on a 25-city closed-circuit telecast to begin the campaign), FRC&H has put together three 60-second “torture test” commercials.

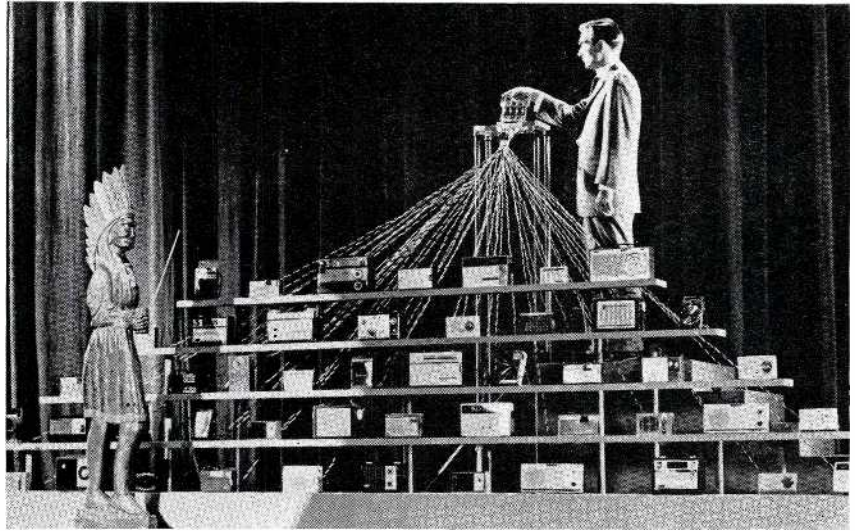
One commercial shows a crane lifting a tire-mounted frame with four 600-pound safes supplying the stress. A second commercial centers on a helicopter lifting a grand piano via tread-strength, and the third is the tractor tug of war putting 1,300 pounds of pull on a U.S. Royal with “CVC.”

Except for describing the particular demonstration being shown, the three commercials keep to a similar vein: Video starts off with cars coming down a track. Speed and miles are the implication. Voice-over on audio gets right to the job, introduces new “U.S. Royal Tires with patented CVC. . .,” they “retain their strength to give you thousands of extra miles.”

“In ordinary tires,” say the commercials, “heat and pressure can weaken the adhesive that bonds the cords to the rubber . . . causing tire failures.” (The comparison tactic is supported by “wipes” to cross sections of “ordinary tire,” which show tread separation—wipes to cross sections of “strong” U.S. Royal with CVC.)

Each commercial, after the demonstration runs its course, closes with a dissolve to a product shot and U.S. Rubber logo, with audio intoning “The new U.S. Royal Safety 800 with CVC—now on the finest 1962 cars—is available wherever you see this sign.”

Except for the 15-second wipes to animation for tire cross section comparison, the commercials concentrate on the torture tests, show their preparation and



Only four Eveready batteries are needed to power 50 portable radios, this 30-second filmed commercial proves. Cigar store fugitive indicates that all is “honest Injun.”

completion. Sound comes in on the noise of the equipment, the crane and the helicopter engine.

The commercials were shot in three days under adverse weather conditions but the videotape process worked well with minimal lighting and in the rain. It was possible to start tape editing within a half-hour after the daily shooting was completed.

Steve Roppolo, FRC&H writer-producer on the series, says the torture test idea was conceived last fall between the U.S. Rubber account group and company research men in Detroit. The commercials are running as participations on NBC-TV and ABC-TV and on a local spot basis nationally via U.S. Royal dealers.

THE PROBLEM

How to dramatically introduce a new radio battery product, authentically demonstrate its improved power capacity, and make it appear as an attractive buy at double the usual battery cost.

THE SOLUTION

Use a theatrical setting, invite a group of press people and show the battery handling 50 times its normal work load while performing as a vital part of an increasingly popular consumer product.

The research and development men at Union Carbide Consumer Products Co., a division of Union Carbide Corp., recently came up with a new type of primary battery. Called the Alkaline Energizer, because it contains a highly alkaline electrolyte, the new product is

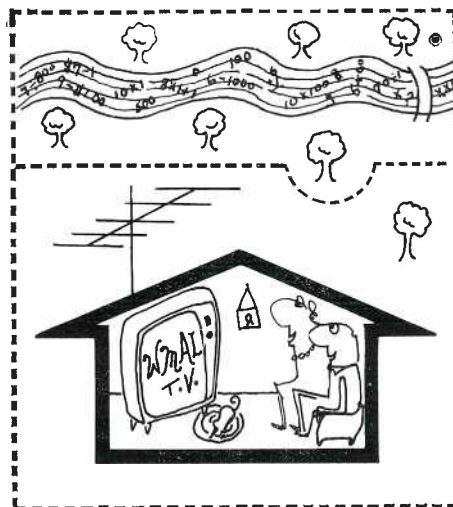
marketed under the Eveready label. (Eveready is also the registered trademark used for Carbide's conventional carbon-zinc batteries.)

Weighing in at less than an ounce, and standing just over an inch in height, the 1.5 volt battery is said to yield exceptional service under conditions of heavy current drains, continuous usage and extremes of temperatures. Convinced that it had an improved product to sell, Carbide decided to introduce it to the public this spring by way of a full-scale network TV ad campaign.

Allotting a record budget of \$500,000, the most money it has ever spent on a single advertising push, the consumer products division asked its agency, William Esty Co., New York, to work out a campaign based on the extra power promise.

Actually, the “power to spare” theme isn't new. Last summer Carbide and Esty combined to produce three TV commercials demonstrating the electrical energy qualities of standard Eveready flashlight batteries. (In one commercial, a Piper Cub airplane was lifted off the ground utilizing flashlight battery power.)

With the alkaline campaign, however, the nature of the commercial slogan is of secondary importance. The chief problem was how to persuade consumers that the product is worth its extra cost (50 cents vs. 25 cents for its carbon-zinc penlite type counterpart). Most people, it was believed, would not pay the inflated price for a cell that would just be another flashlight battery substitute. The



MATHEMATICS FOR THE MILIEU

Joe and Gladys Smith, hitherto city-bound apartment dwellers, decided to move their TV set to a pad of their own in distant exurbia. Assured by their real estate dealer that they would receive WMAL-TV loud and clear even in their remote "new frontier," they began to work out the mathematics of the real estate deal.*

Said Joe to Gladys, "If you'll give me three-quarters of your money, I'll add it to mine and have just enough to buy this \$5000 house. You'll have just enough left to buy the lot next door with the shady grove and the running stream."

"No, no," cried Gladys, quick to rise to the defense of the bank account marked HERS. "You give me two-thirds of your money and, by combining it with mine, I'll have enough to buy the house and you'll have just enough left to pay for the grove with the babbling brook."

What was the value of the shady grove with its never-failing stream? In return for the solution to the problem, we'll send you a new volume of puzzles to while away the hours between coffee breaks. Address requests for \$5000 houses to your local real estate agent. He needs a laugh occasionally, too.

**The mathematics of the TV situation is simple: minute participations in one of WMAL-TV's 4 daily half-hour news reports (1:30 p.m.; 6:00 p.m.; 7:00 p.m.; 11:00 p.m.) build loyal audiences and are the best buy in the D. C. area.*

Puzzle adaptation courtesy of Dover Publications, N.Y. 14, N.Y.

wmal-tv
abc
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

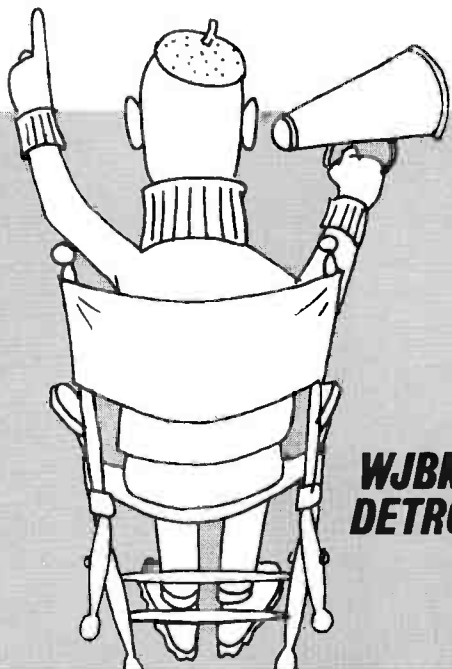
New... on Detroit's WJBK-TV

**PREMIUM MOVIES
IN PRIME
EVENING TIME**
Thursdays, 7 to 9 P.M.



60-Second Announcements Now Available in the Pick of the Pictures*

Looking for prime 60's with a selling punch? Here they are, in an all-star lineup on Detroit's Channel 2. Call your Storer rep now for first choice of the avail.



**WJBK-TV
DETROIT**

2

*TITLES AND STARS LIKE THESE, CHOSEN AND TIMED FOR FAMILY VIEWING

- STRANGERS ON A TRAIN, 1951
Farley Granger, Ruth Roman
- THE SEARCHERS, 1956
John Wayne, Natalie Wood
- CALL NORTHSIDE 777, 1948
James Stewart, Lee J. Cobb
- PRINCE OF FOXES, 1949
Tyrone Power, Orson Welles
- THE WHIRLPOOL, 1949
Gene Tierney, Jose Ferrer
- PINKY, 1949
Jeanne Crain, William Lundigan
- ALL ABOUT EVE, 1950
Bette Davis, Marilyn Monroe
- THE BLUE DAHLIA, 1946
Alan Ladd, Veronica Lake
- VIVA ZAPATA, 1952
Marlon Brando, Jean Peters
- THE CRIMSON PIRATE, 1952
Burt Lancaster
- A STAR IS BORN, 1955
Judy Garland, James Mason
- COME FILL THE CUP, 1951
James Cagney, Phyllis Thaxter
- TEA FOR TWO, 1950
Doris Day, Gordon MacRae
- THE DAMNED DON'T CRY, 1950
Joan Crawford, Steve Cochran
- THE BIG LIFT, 1950
Montgomery Clift, Paul Douglas
- HOUSE OF STRANGERS, 1949
Susan Hayward, Edward G. Robinson

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

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

1962 TELEVISION Marketbook

Exclusive compilation of the vital statistics which delineate all U.S. television markets, the counties that comprise them and the TV homes they reach.

Only the 1962 TELEVISION Marketbook gives you fingertip reference and other exclusive market facts:

- U.S. TV Homes by Counties, p. 58
- TV Markets vs. Standard Metropolitan Markets, p. 77
- The Television Markets, p. 83

The TELEVISION Marketbook is the only current and independent source for television homes and households data correlated with the coverage area of every TV market and reported on a county-by-county basis.

TELEVISION Marketbook

Order now!
\$2 ea.

TELEVISION MAGAZINE

444 MADISON AVE., NEW YORK 22, N. Y.

- Send 1962 Marketbook to:

Name

Company

Address

City

Zone State

Payment Enclosed

Bill me

COMMERCIALS *continued*

trick was to link the new battery up with a frequently used consumer product that requires a higher rate source of electrical energy.

Carbide and Esty bet all their chips on portable radios. They believe that the "AA" size alkaline cell is ideally suited for use in this increasingly popular entertainment instrument.

Realizing that portables are mostly outdoor radios, used with growing frequency as the weather gets warmer, Esty geared its Carbide campaign for a concentrated spring push.

WITNESSES FOR FTC'S SAKE

During the filming of the commercial, reporters from trade and consumer publications were invited to witness the activity. Authenticity during the production of the alkaline battery demonstration was a key factor. With the Federal Trade Commission probing many product claims (see story, page 50), the agency wanted plenty of witnesses for the defense as an antidote for possible skepticism.

A movie house, the Mineola Theatre in Mineola, Long Island, was rented for three days for the commercial filming. The news corps was transported to the site by chartered bus and for the shooting itself, Carbide rounded up 50 different makes of portable radio sets—at a total cost of \$1,800.

The sets were placed ten to a shelf on a five-shelf platform built on the stage of the theatre. The wiring section of each radio was wired to one central section located on a pedestal above the platform. None of the radios contained batteries. They were each set for maximum power without distortion and tuned to the same frequency. Four Eveready alkaline cells, the number that it normally takes to energize one portable radio, were then connected to the central wiring system. All 50 radios were simultaneously energized.

The sets were tuned to WNBC-AM New York. (Agreement was reached with the station beforehand to broadcast a special music program which was used as part of the sound track of the commercial.) The audio sales pitch, stressing the extra power yielded by the new cell, was pre-recorded and delivered by newscaster Ken Banghart.

The commercial was filmed by WCD Inc. after three days of preparation and retakes. The final result is a 30-second message costing more than \$10,000 to produce. It will be piggybacked with other 30-second commercials for a variety of Union Carbide products, and will be seen on nine network TV shows.

The campaign was scheduled to run April 23 through July 30. END



New WDBJ-TV Studios, among the largest and most modern in the entire South. Finest technical equipment — 316,000 watts e. r. p. — CBS affiliate.

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

The prosperous Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes in Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For an ideal test market, you're right to use Roanoke and WDBJ-TV.



New Building for fast-growing Poly-Scientific Corp. at Blacksburg, Va. Many new industrial plants boost prosperity of WDBJ-TV coverage area.

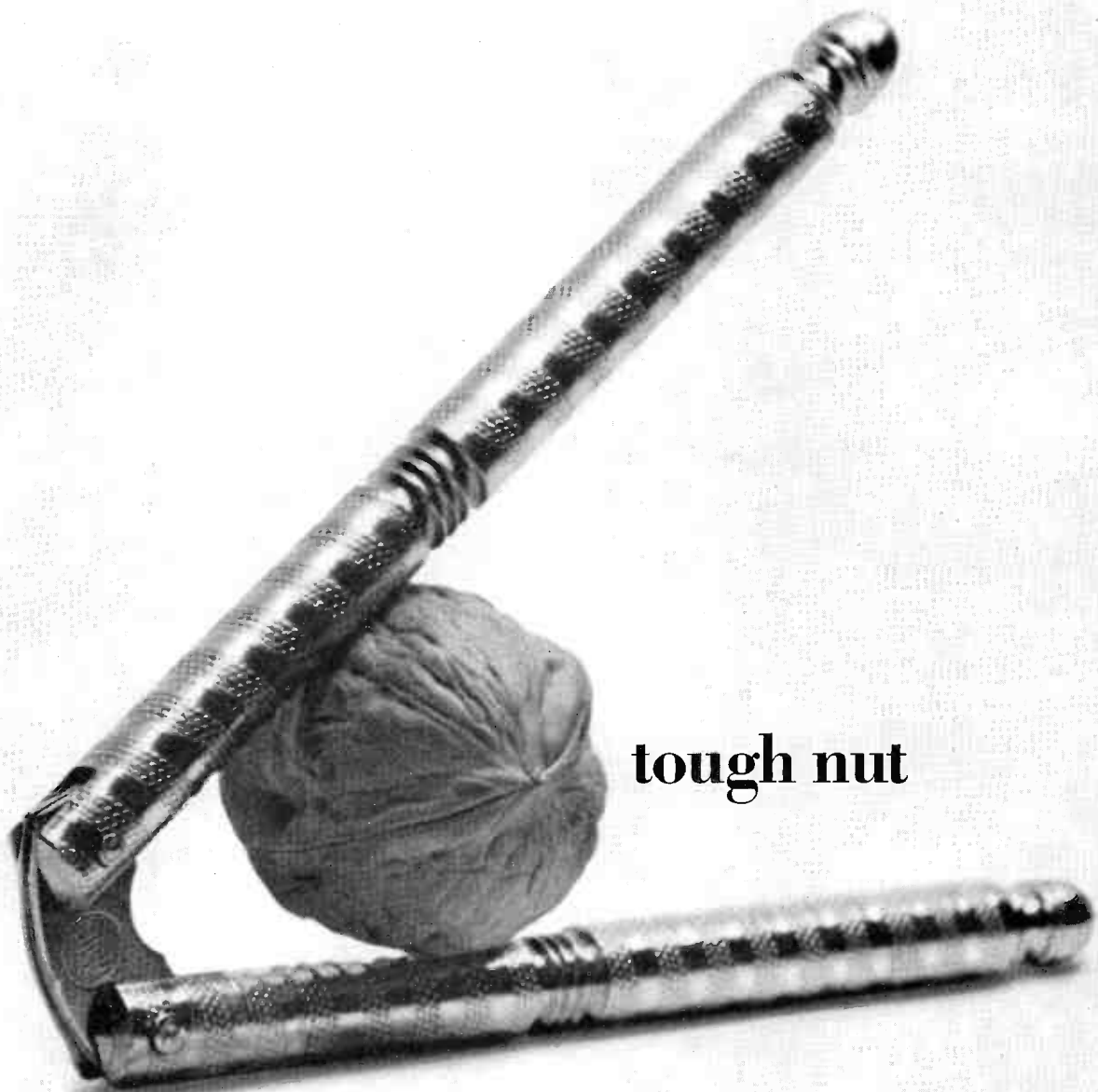
Ask Your PGW Colonel For Current Availabilities

WDBJ-TV

Ch. 7



ROANOKE, VIRGINIA



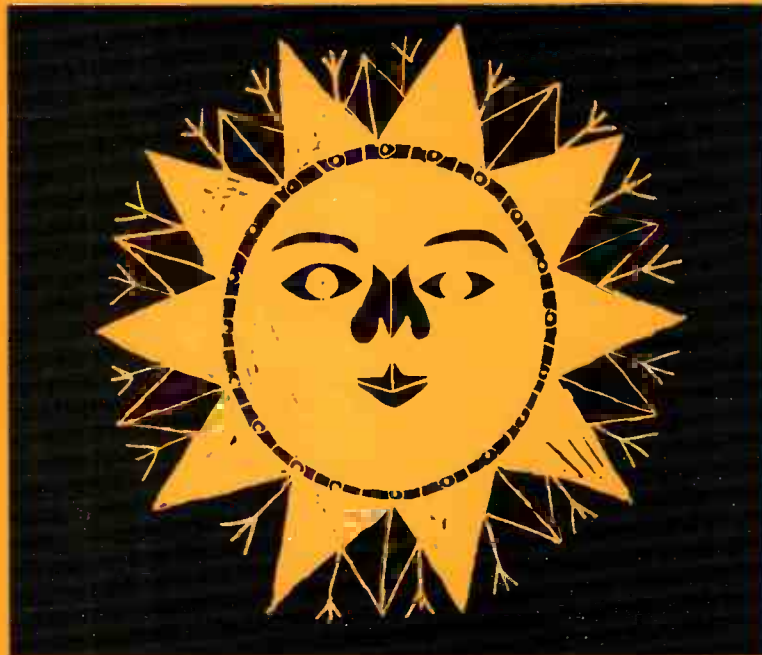
tough nut

New York, the biggest, most competitive and most lucrative market in the nation, is not so easy to crack. Advertisers *must* have the indispensable impact of local spot television. WPIX-11, New York's prestige independent, delivers the most effective combination of market-cracking opportunities...Minute Commercials in Prime Evening time in a "network atmosphere" of network caliber programming and national advertisers. Only WPIX-11 can deliver *all* of these premium opportunities.

where are your 60-second commercials tonight?



TELEVISION



A new economic force has burst upon the United States. It's the business of leisure—having money to spend and the time to spend it. Legions of products have grown up to supply the nation's new need for the non-essential. They're advertisers. Not many are on TV. Here's why.



SHORT END OF THE BOOM

BY MORRIS J. GELMAN

THE leisure and recreational market, already measuring some \$46.8 billion, is zooming to new heights. Knowledgeable sources predict that by 1970 it will be soaring with the eagles of the U.S. economy. But the nation's third largest and fastest growing advertising medium, it appears, is not going along on the ride. When last sighted, television was lost in leisure's vapor trail, consoling itself with molecular leavings.

In 1961, according to TvB/LNA-BAR figures, \$32.1 million was spent in network and spot television to advertise leisure-associated products and services. This was only 12.8% of the estimated \$250 million the leisure market sank into all measured advertising media for the last year. By comparison, \$41.8 billion passed over the country's food and grocery counters last year. Food and grocery advertisers turned over about \$850 million of that amount to a variety of Madison Avenue retainers. Television cut itself in for an estimated \$302 million chunk of this advertising prize.

If television is being deprived of a rightful share of leisure's advertising nourishment, as seems evident by any available set of pertinent statistics, the medium must share the blame. For when it comes to the leisure market, television is guilty of advertising's most unthinkable crime: lack of aggressive, in some cases lack of any, salesmanship.

Take, for example, the case of Caprico International Inc., New York, a sporting goods importer and national distributor specializing in golf equipment. The company was started in 1957 by a couple of golf enthusiasts who were tired of spending \$1.25 each for their golf balls. Believing they could cash in on the tremendously growing golf market and its mass audience appeal potential, they discovered a Japanese manufacturer who could produce a low-cost but good quality product. Marketing their first ones for 50 cents each, the company now makes and sells four differently priced golf balls. It also imports and sells domestically tennis racquets and baseball gloves among other sporting equipment. Over the last three years it has become one of the leading golf ball importers, bringing about 240,000 dozen into the country each year. The company's annual

volume is well over a million dollars. As sporting goods concerns go, Caprico is considered upper middle income.

The firm's annual advertising budget is about \$40,000. Traditionally, as is the case throughout the sporting goods field, Caprico has relied on trade advertising, direct mail to jobbers and catalogue promotions to build its business. Carl Birnbach, president, and Sandy Millman, advertising manager, the two golfing zealots who founded the company, have always felt they had insufficient funds for a full-scale consumer campaign. But their company is on the move now and they are open-minded men.

"I'm convinced," says Millman, "that even if it's used only on a local level, sporting goods products could be promoted on television to a terrific advantage. There's no question that TV could do a better job than consumer magazines. It's a surefire method with sporting goods, just like it is with toys and kids. But," Millman adds ruefully, "it takes money. I feel it's too expensive, and nobody comes around to tell me differently. I've got an idea, for instance, that \$1,000 will get me nothing on television. I might be willing to take a chance, if somebody would show me I'm wrong. I'd like to make a TV tape using name players and offer them to our dealers along with a TV co-op deal. If TV has bargains, and can prove they are bargains, it can convert dozens of companies like ours. But even though we are known as an aggressive and promotional outfit, and have been approached by all the consumer newspapers and magazines, nobody from television has ever been around to sell us."

Sandy Millman's story is the story of dozens of other leisure market companies: neglected, even scorned by television's salesmen, many so busy fighting for a share of the advertising leviathans that they don't bother about the smaller accounts which abound in such profusion.

A recent TELEVISION MAGAZINE canvass of the field turned up approximately 450 sporting goods companies which market nationally. Of this total, roughly 50 companies divert some portion of their advertising budget to television. Most are barely marginal users of the medium on strictly

local levels. In 1961, sporting goods firms gave network and spot TV about \$1.5 million of their advertising dollars. Special interest magazines, the survey shows, got a 75% share of sporting goods' overall advertising business. The direct mail people and trade papers both also garnered more of this specific advertising bankroll than did television. With little exception, throughout the leisure market, in most goods and services categories, television takes a financial back seat to these same three advertising media.

But before television's leisure market indictment goes further, an examination of some other facts is in order.

The leisure market is an enigma to television because it is perhaps the most complex in the country's economy. It has puzzled the most perceptive researchers for years, and there is still no economic cartographer who can pinpoint the market's boundaries with any certainty. It is made up of a potpourri of other markets, some completely interdependent, others with second cousin relationships but autonomous, and still others totally unaffiliated. The precise line between leisure market spending and necessary or utilitarian spending must be drawn arbitrarily.

Questions, for example, have often been raised as to whether tobacco is a willful pursuit or a compulsion; as to when automobile motoring stops being a necessity and starts becoming a pleasure, and as to what proportion of the clothing market is essential wear, especially in light of social customs in California and Florida where men go to work in short-sleeved, open-necked sports shirts, and what proportion is casual.

For purposes of this analysis, TELEVISION MAGAZINE has not attempted to draw such fine lines. It defines the leisure market as those goods and services which are paid for with the completely discretionary dollar, or that money which is not needed for the essentials of everyday life. The analysis has excluded from the leisure market all those goods and services which, while not absolutely essential to ordinary well-being, have become so much a part of normal living that they are in the nature of habitual or compulsory or expected pleasures. Automobile motoring, use of tobacco products, television viewing, radio and phonograph record listening, movie and theatre-going and use of home appliances like hair dryers all fall outside these, admittedly, rather arbitrary guide lines.

SUN LOTIONS IN, COSMETICS OUT

Wherever possible this analysis has sought to cover only those goods and services which are interdependent within the easily definable leisure framework or whose expenditures within a closely related market can reasonably be measured. Thus sun tan lotions are covered in this study, while cosmetics and toiletries, the larger market of which sun lotions are actually an important part, are not included, the explanation being that cosmetics and toiletries have been too long and widely used to be labeled non-essential commodities, while sun lotions, which can be measured separately, are used solely in connection with leisure living.

Along the same lines of reasoning, toys, which justifiably could be called discretionary income products, are not part of TELEVISION's leisure market survey. For richer or poorer, for better or worse, the American home has not for a long time and will not in the future be without its overflowing nursery toy chest. Let only those fathers who can decisively and consistently say no to a child's request for a toy, challenge this survey's exclusion of the product as a leisure entry.

Because of its hybrid nature, it is virtually impossible to



THE BILLIONS IN LEISURE MARKET SALES

Gross national sales for 1960

Do-it-yourself equipment, supplies	\$12,000,000,000
Domestic travel	11,000,000,000
General recreation	5,800,000,000
Gardening equipment (including power mowers, seeds, plants and fertilizers)	3,500,000,000
Motel rentals	3,000,000,000
Foreign travel	2,600,000,000
Boating and marine equipment	2,500,000,000
Photographic services and accessories	2,300,000,000
Total sporting goods	2,300,000,000
In-the-ground swimming pools	750,000,000
Musical instruments	600,000,000
Hi-fidelity and stereo systems components	300,000,000
Bicycles	187,000,000
Sun glasses	30,000,000
TOTAL	\$46,867,000,000

Post-war economy, creating more dollars from less work, opened new vistas in leisure

accurately measure the total annual sales performances of all leisure products and services. TELEVISION's estimate of a \$46.8 billion total leisure market relates only to those product and service categories that fall within the afore-explained boundary lines of this survey. If the leisure octopus is granted all its plausible and possible industrial tentacles the total annual ante could easily rise above the \$75 billion mark. But \$46.8 billion or \$75 billion, there's no question that for American business leisure pays astonishingly well, and that it constitutes the fastest growing market in the nation.

Leisure's birth as a potent consumer expenditure force began after the end of World War II. It was sparked by the changing economic structure of the country: more national productivity, increased consumer buying power, the shortening work week, greater personal longevity and earlier work retirement.

The war was the great catalyst of modern American economic life. During its course, with factories going full blast, industry became accustomed to producing at saturation levels. Labor, operating in a desperate demand market, was wooed with record high wages, overtime and unheard of frills called fringe benefits. The guaranteed two-week vacation, the eight-hour week and retirement-pension plans became worker realities rather than union oratory. The average work week, which had been shrinking steadily from 72 hours in 1850, to 67 hours in 1900, to 54 hours up through the '20s to 50 hours through the '30s, began stabilizing at 40 hours during the war. By the early '50s it had become an actuality for almost all workers, both nonagricultural and agricultural.

THE WAR STARTED IT ALL

The war's productivity demands also boomed personal income. The mass leisure expenditures of today are possible only because of the increment and redistribution of purchasing power that began during and just after the war. According to U.S. Dept. of Commerce figures, prior to the war only about 50% of American families had total incomes over \$4,000. By 1945 almost another 10% of families had been added to this total, and by 1955 more than 70% of all families in the country had aggregate incomes of \$4,000 a year or more.

Economist Fabian Linden, in the March 1962 issue of "The Conference Board Business Record" published by the National Industrial Conference Board, reports that in 1950 about 17% of American families had surpassed a pretax total earning figure of \$7,000 a year. This is the minimum income deemed necessary by the U.S. Bureau of Labor Statistics for a family of four living in the city to maintain an "adequate but modest" living standard.

Tacked on to these revolutionary economic developments was the growth and introduction of automation, perhaps the most significant evolution of our times. Automatic devices, with their ability to run themselves and correct their own mistakes, have further increased productivity and cut working hours to such an extent that the good life is now comfortably within the obtainment bounds of the overwhelming majority of Americans.

With the end of World War II, the American people were pleasure bent. Their increased earning powers had

become a source of extreme frustration. With wartime shortages acting the part of kill-joy, Americans were in the perplexing position of being all dressed-up with no place to go. Personal savings mushroomed to record highs and the theme of the day was wait till the war is over and we can buy that new car, or new set of golf clubs, or take that long-overdue vacation or do whatever people do with excess money.

JOHNNY CAME MARCHING HOME—TO BUY

And when the boys came back from their overseas battlefronts, the country flocked to the marketplace to engage in an unprecedented leisure-living buying binge. They bought all the things that were formerly only within the province of the wealthy few. They bought fishing gear, motor boats and even cabin cruisers. They moved to the suburbs, bought homes and discovered they were possessors of gardens. They decided that dig they must and dig they did until gardening became one of the leading leisure-time pastimes in the country. (In 1960 some \$3.5 billion was spent by the American consumer on gardening equipment.)

American consumers changed from passive spenders of leisure hours to peripatetic doers. They became less the spectators and more the participants. Movie, theatre and baseball attendance figures dropped, but there were more amateur thespians and sandlot ball players in the country than ever before. And businessmen discovered that hobbyists and weekend sportsmen had to buy equipment and pay for services in order to do properly whatever it was that struck their leisure-time fancy.

In 1954, *Fortune* magazine editorially proclaimed that Americans spend "\$30 billion for fun." By 1959, the publication had upped its estimate another \$11 billion.

And Fabian Linden thinks that leisure spending has nowhere to go but still higher. In his "Conference Board Business Record" article he states that currently over a third of all U.S. households earn more than \$7,000 a year and that they control discretionary resources equal to about 30% of total family income. He also reports that "half of the entire increase in family income over the last decade was discretionary." By the '70s, he predicts, "three-fifths of the nation's families will have broken through the \$7,000 adequacy barrier," and that "45% of total family earnings will be discretionary."

Other Linden predictions for the '70s: 31 million families with total discretionary income of \$240 billion at their disposal, and with their average per household income exceeding \$10,000 a year.

The Research Institute of America also foresees a "consumer utopia" for Americans by the next decade. The Institute prophesizes that by 1975, Americans will be working 15% fewer work-hours and have 50% more holidays. Just this year, New York's Electrical Workers' Union made the Institute's 1975 prophesy seem overly cautious when it won a contract for a 5-hour day, 25-hour work week, with a guaranteed extra hour of work at overtime pay scale daily. The package amounts to a 30-hour week worked for premium wages. And still other statistics indicate that the road to worker utopia is shorter than most people think.

According to various trade and economic sources, there were 40 million campers sleeping in the great outdoors in

1960, compared with 10 million in 1950. It's also estimated that about 13 million U.S. families will sizzle their steaks and hot dogs on outdoor barbecues and grills this year and that some 8 million personal pleasure boats, twice the number in use 10 years ago, will ply American waterways.

Some other startling figures:

- Employees will take a total of 50 million vacation weeks over the summer months and another 32 million weeks during the rest of the year in addition to some 467 million holidays.

- There are 26 million fishermen, 18 million hunters, 22 million bowlers, 16 million baseball players, 11 million basketball players, 16.5 million tennis players, 5.5 million golfers, more than 3 million skiers and 5 million archers in this country.

- There are also 60,000 motels, more than 50 million amateur photographers, some 6,300 golf courses, more than 5,500 marinas, yacht clubs and boatyards, about 250,000 in-the-ground swimming pools and some 110,000 bowling lanes.

- The do-it-yourself market, growing faster than any single segment of the overall leisure category, now includes some 13 million U.S. households having home workshops, nearly 12 million of them equipped with power tools, and accounting for an estimated seven of every ten gallons of paint sold.

The implications to the American economy and advertising media, in particular, in these hard facts and prognosticative estimates are enormous. Leisure and recreation has become a staggeringly big business because almost everybody has the resources and the inclination to contribute to it. The leisure consumer, who has developed into an awesome buying force, fits no stereotyped patterns. American business, looking to expand and conquer verdant fields, created new techniques to mass-produce technical and mechanical sports and hobby equipment. This opened new opportunities to millions of leisure enthusiasts.

NEW MARKET, NEW HABITS

Advertising, in trying to reach members of this new market, found that it was faced with a unique breed. Leisure doers, it seemed, want to know more about the products they buy than most other consumers. Advertising media, also, soon discovered that their leisure-recreational clients had disconcertingly small budgets to spend on promotion. Leisure, for the most part, is not a high-markup market. The profit margin for many companies is small. The market's multi-billion dollars in annual sales are swallowed up by the myriad of modestly capitalized companies that abound in each product classification.

Thus only two companies, A. G. Spalding & Bros. and Wilson Sporting Goods Co., dominate the 450-company sporting goods field. Three others, Evinrude Motors and Johnson Motors (both divisions of Outboard Marine Co.) and Kickhaefer Corp., out of almost 1,000 competitors, overpower the watercraft industry. Most leisure market companies do less than a million dollars a year in volume of business and appropriate advertising budgets of considerably less than \$100,000 annually. An advertising budget of a quarter of a million dollars is the absolute highest level most companies will go.

Faced with the problems of creating longer and more detailed ad messages, many times for exposure in only limited markets on minimal budgets, advertising agencies running leisure market campaigns shied from use of mass

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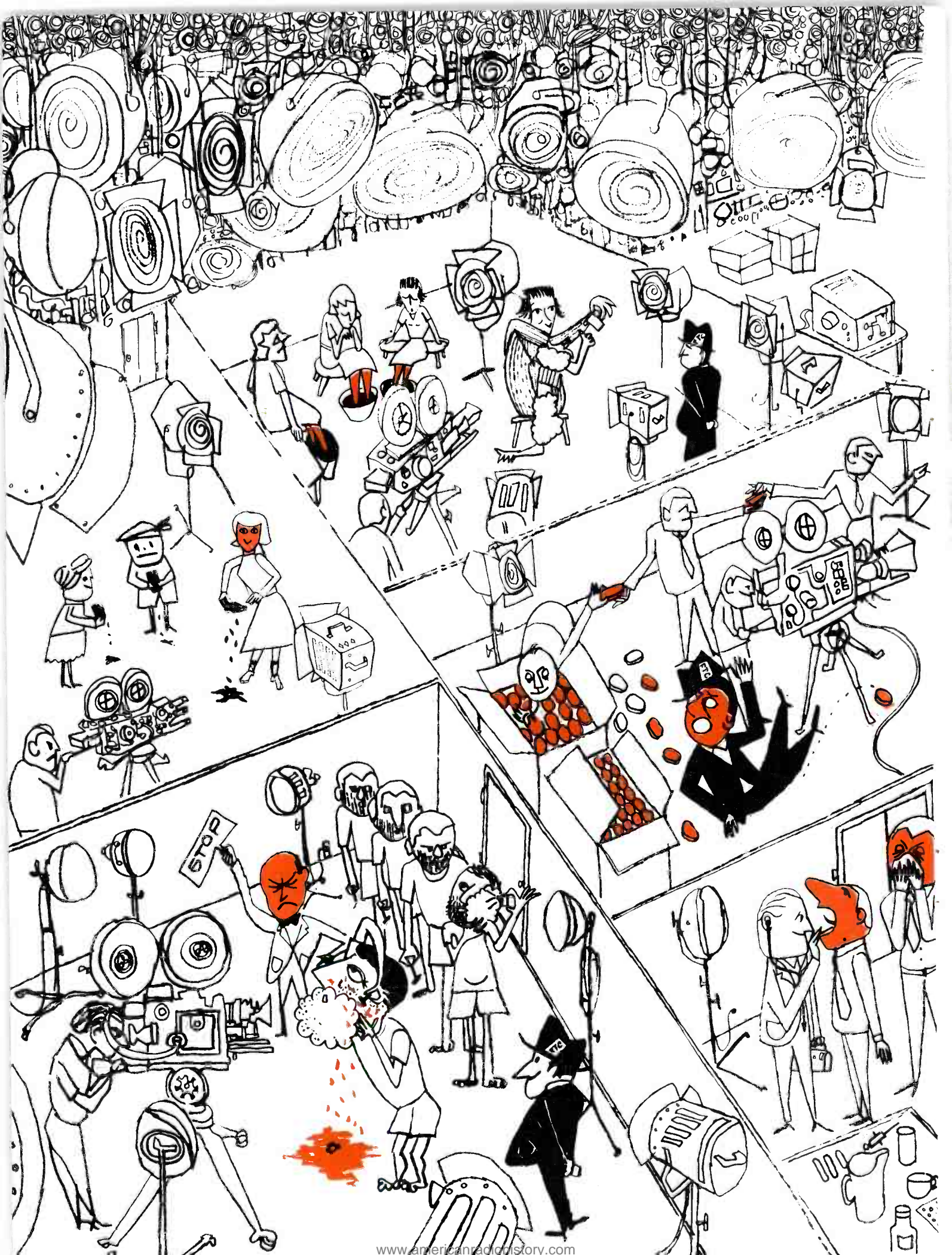


TELEVISION'S CUT OF THE LEISURE MARKET

Gross time billings in 1961

CATEGORY	NETWORK	SPOT	TOTAL
Cameras, accessories, supplies	\$10,000,000	\$1,000,000	\$11,000,000
Transportation and travel	500,000	6,000,000	6,500,000
Paints, power tools and shell homes	3,100,000	1,600,000	4,700,000
Sun tan lotions	1,900,000	200,000	2,100,000
Outdoor insecticides	1,500,000	500,000	2,000,000
Miscellaneous sporting goods	1,000,000	500,000	1,500,000
Gardening supplies	300,000	800,000	1,100,000
Hotels, resorts and restaurants	—	500,000	500,000
Entertainment	—	350,000	350,000
Miscellaneous musical instruments, supplies	190,000	10,000	200,000
Bicycles and supplies	130,000	20,000	150,000
Miscellaneous (gym memberships, sun glasses, etc.)	100,000	1,900,000	2,000,000
TOTAL	\$18,720,000	\$13,380,000	\$32,100,000

Source: TvB/LNA-BAR





HOW HONEST CAN YOU GET?

The TV commercials industry, in violent reaction to policing actions of the FTC, has assumed a new posture toward honesty: the bent-over-backwards look

By ALBERT R. KROEGER

EARLY last month a New York artists management agent—who often contracts with ad agencies to supply talent for TV commercials—had a call from an agency asking for a girl suffering from a cold. She would star in a soon-to-be-shot cold remedy commercial.

If it was a strange request it was still business. The agent lined up two models who had colds. A little bewildered, they asked if they should stay home and doctor them or go out on dates they had scheduled. "Date," said the agent. "Keep those colds going." A doctor would be on the set to "document" the girl selected as an authentic cold sufferer—the advertiser's orders.

The agent mentioned his assignment to a friend and eventually the story wound up as an item in a syndicated newspaper column. The contracting agency, unidentified, saw the item. Perhaps fearing a "trace" and some laughing publicity, panic set in. "And before I know it," says the troubled agent, "I'm told I'm no longer on the assignment."

The story may stretch the point but it does tell one glaring thing about television commercial production today: The heat is on—and it's not from Klieg lights.

An inquiring Federal Trade Commission, trading in its Gatling gun for a fully automatic weapon, is spraying questions and decisions on "misleading" advertising to all quarters. If television broadcasters were "tanned" last year by the FCC's "vast wasteland" charge, television advertisers are being "scorched" this year by the intensity of the FTC's scrutiny.

The present TV commercial production climate is decidedly troubled. Some agency men admit it, some do not. Executives at TV commercial production houses generally feel a new "bend-over-backwards-to-be-honest" policy is in effect on the part of a number of their agency accounts.

Says an executive at one major production organization,

"There is what you might call a total awareness of the FTC looking over your shoulder . . . a self-policing attitude. The majority of production companies—and agencies—want basically honest presentations; honesty kept within an acceptable tolerance. But you would be sick at some of the nonsense for the sake of honesty that is going on today.

"Look," says the production man, "there is no great *desire* to be honest. But there *is* a desire not to get into trouble."

In order "not to get into trouble," these are some random samplings of recent television commercial filming activity as reported by various production people:

- One major shaving cream account now runs through five or six tough-bearded male models at a shooting. They

- The wooden cigarette, prop for numerous cigarette commercials, is now being replaced by the actual, tobacco-filled product. Again, a truly photographable cigarette is hard to find. One agency picks them off its client's factory assembly line, specially packs and ships them for its commercial closeups at the production studio.

- One candy, which used a plastic mockup for the product, now uses the real thing. It softens and melts under hot lights, necessitates many film takes and a stream of child models, some of whom eat so much on the lengthened shooting that they get sick.

- A depilatory, which once used sour cream to represent the product as applied to a model's legs, is now said to be running through a string of models. Repeated application

PROPS, PROPS, AWAY WITH PROPS

With the Federal Trade Commission frowning on the use of mockups and props in television commercials, suspicion is cast on the following artifices, devices, gimmicks, techniques or what have you. All, at one time or another, have been employed to enhance the product being advertised. While not "outlawed" in the pure sense of the word, their use, coupled with how they relate visually to the commercial copy or claim, can put the advertiser in a perilous position. Use at your own risk:

- Wooden or plastic replica, common as a stand-in for soap, candy, cigarettes, etc.
- Plaster-filled toothpaste tube or similarly filled-out packaging.

- Mashed potatoes or cream cheese substituting for ice cream.

- Cigarette smoke or vaporizer used to create a steaming food effect.

- Water-filled false bottom on casserole dish on hot plate for steaming food.

- Sand-blasted or glycerine-coated beverage bottles or glasses used to give frosting effect, water bead retention.

- Salt or other additives for frothing up beer heads.

- Toothpaste or similar substance mixed with shaving cream.

- Shaving cream for whipped cream.

- Tinted or colored textiles substituting for "white" laundry.

- Blue-for-white substitute in soap and detergent; product color "correction" in general.

- Double strength gelatin.

- Open window for glass.

- Non-competitive product or other substance used in competitive product demonstration.

- Bladeless razor.

- Wine or other beverage for darker coffee or tea.

- Air-fluffed cakes and biscuits.

- Identical garments or objects for before-and-after demonstration.

- Meat mixed in meal type animal food to get pets to really gobble on camera.

- Paid but "false" testimonials: "actors" instead of claimed, actual product users.

shave into the camera, without mirror, and try to look happy. Four may cut themselves before the fifth comes through. It was much easier when one model could put lather on a clean-shaven face and get to work with a bladeless razor.

- A variation on this is a razor commercial. After testimonials this spring at the baseball exhibition camps in Florida, a makeup man was reported "on his way to Fort Lauderdale to re-do a commercial with Mickey Mantle, this time with a blade in the razor." The makeup man was reported to have said, "Did it with Art Devlin, the skier. He started shaving, cut himself, and there was blood all over the place."

- A beauty soap account, which once used a molded plastic replica of the soap bar for product shots, now plows through cartons of the product looking for a "photographable" real thing—without nicks or blemishes, deeply etched logo, etc.

of the real thing causes burns and new legs are needed over the repeated takes.

- A frozen orange juice, shown being prepared, once used an artificial coloring to aid photography. The coloring out, it now comes across looking great in the studio (as it always did even without "doctoring") but cloudy translated to film.

And on it goes, not only in the discontinued use of artifice in production, but in some desperate soul-searching on the part of agency executives. Will the claim stand up under examination? Is the backing research adequate? Should we even chance a demonstration commercial?

It is estimated that there are some 40,000 TV commercials produced yearly in the U.S. An average American family is exposed to about 500 TV commercials a week. Some of these commercials are good by the standards of creativity and selling effectiveness. Some are poor. Some skirt the bounds of good taste or fall into the gray area of

exaggerated product capability, false comparison, misleading or weasel-worded claim. Some, but in the aggregate, not many.

There is industry self-regulation: The Television Code of the National Association of Broadcasters, the commercial acceptance departments of the three television networks and of some 540 individual television stations. Through all these commercial "clearing houses" flow the costly 40,000-minute, 30s, 20s, 15s. It's an impressive filter, but to some it lacks teeth. The real bite comes from the FTC—and it hurts.

In the last two-and-a-half years the FTC has figured in 10 major television advertising cases, gotten consent settlements on five of them, the advertiser admitting, in effect, "Okay, you win. We pull the campaign."

FTC complaints, starting in November 1959 (with the FTC moving against "rigged" commercials on the heels of congressional investigators pursuing rigged TV quiz shows) have called down Colgate Dental Cream with Gardol's "protective shield"; Brown & Williamson and Ted Bates on ads for Life cigarettes; Standard Brands and the Bates agency for Blue Bonnet margarine "flavor gems"; Carter Products and Sullivan, Stauffer, Colwell & Bayles for Rise commercials; Mennen Co. for Sof Stroke shave cream; Eversharp and Compton Advertising for "boxing glove" TV ads for Schick razor blades; Libbey-Owens-Ford and General Motors for "open window" commercials for safety plate glass; Lever Bros. and Foote, Cone & Belding for a Pepsodent toothpaste "stain removal" demonstration, and Alcoa and Ketchum, MacLeod & Grove for deceptive comparatives in commercials for Alcoa Wrap.

THE FATEFUL DECISION

The tenth complaint was the bomb whose blast has rocked many TV commercial men and advertisers into their present state of confused shock and overt carefulness: last January's decision on the Colgate-Palmolive Rapid Shave "sandpaper" commercial via Ted Bates.

Late in 1959 Colgate began its shaving of "sandpaper." In the commercials, Rapid Shave was applied to what purported to be sandpaper and shaved it off in a single stroke. But the FTC, examining the commercials, found a Plexiglas mockup had been substituted for sandpaper. It issued a complaint in January 1960. The commercials went off the air but Colgate and Bates contended that Rapid Shave could actually shave sandpaper. The networks and even the FTC had seen the pre-commercial test demonstrations. Plexiglas was substituted because sandpaper photographs badly.

An FTC examiner's decision in May 1961 vindicated the alleged offenders. He called the sandpaper demonstration not deceptive but merely "harmless exaggeration or puffing." And he stated that "In view of the technical problems peculiar to television, reasonable latitude in the use of the mockups or props should be permitted, provided such use is not misleading in a material respect as to the actual properties or qualities of the product advertised.

"Fundamentally," the examiner added, "the question presented here, as in any case charging false advertising, is: Has there been any material misrepresentation of the product? In the present case it seems clear that there has not."

The order against Colgate was dismissed. But it was not a final FTC decision. It could be appealed, stayed or docketed for review. And reviewed it was. Last January 4th a final FTC decision on the case was rendered. The

Commission reversed the hearing examiner's earlier ruling—to the extent of holding the commercial going beyond puffery and into the area of unfair and deceptive advertising. The FTC said it was clear from the record that Rapid Shave will not shave sandpaper in the manner depicted on the air.

Colgate has appealed the ruling but there is no appeal for members of the television advertising community in general. The Colgate decision was not laid down specifically to Colgate. It was so broad in nature, obviously intended to be a landmark decision on the "New Frontier," that it hit out at TV devices and methods common to many TV advertisers, to any product. Advertising legal men, as well as TV men, see the ruling as spelling trouble.

BROAD SCOPE OF DECISION

Along with the Colgate decision there was opinion—an extensive exposition by the Commission on the kinds of TV practices it regards as deceptive. One of the big points mentioned was the scope of FTC orders. The Commission evidently will not be satisfied merely to ban a specific act. Orders from now on will be broad enough to hit the use of "methods" and "practices" found to be deceptive.

The decision went further to mention props and mock-ups: they must not be used if they purport to illustrate a material characteristic of the product. And ad agencies (who have often backed away from FTC complaints in which they were charged along with advertisers on the grounds of being just "agents") were said to be within the FTC's jurisdiction when they propose a campaign.

FTC Commissioner Philip Elman went to great lengths to spell out the Commission's views in detail. To the Colgate and Bates contention that Plexiglas was substituted because sandpaper photographs badly, Elman said this defense raises the broad question as to whether mockups and props may be used to demonstrate qualities claimed for products, "where the audience is being told it is seeing one thing being demonstrated, while actually it is seeing something different."

Elman said the FTC is skeptical about television's alleged limitations. If there are limitations, he said, they may constitute a challenge to the ingenuity of copywriters "but surely they could not constitute lawful justification for resort to falsehoods and deception of the public.

"The argument to the contrary," he continued, "would seem to be based on the wholly untenable assumption that the primary or dominant function of television is to sell goods, and that the Commission should not make any ruling which would impair the ability of sponsors and agencies to use television with maximum effectiveness as a sales or advertising medium."

Elman contended that the argument boils down to this: "Where truth and television salesmanship collide, the former must give way to the latter. This is obviously an indefensible proposition. The notion that a sponsor may take liberties with the truth in its television advertising, while advertisers using other media must be truthful, is patent nonsense."

The FTC was not demanding a complete end to props on television commercials. "No one," wrote Elman, "objects to the use of papier-mâché sets to represent western saloons or an actor's drinking iced tea instead of the alcoholic beverage called for by the script. The distinction between these situations and the one before us is obvious. The set designer is not attempting, through his depiction of a saloon, to sell

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FARM SYSTEM TO TV'S FUTURE

*NBC's unique page division, which has
produced many of today's broadcasting
executives, is now producing tomorrow's*

By DEBORAH HABER

GO OUT into the cruel world, get some experience and then come back and see me in a year," said the network president to the newly-graduated college boy one fall day in 1960. And so David Sims, college boy, put away his letter of introduction to Oliver Treyz, then president of ABC-TV, and took the first steps from innocence to experience. He became a page for the National Broadcasting Company.

"Being a page at NBC," says David, "is something special." The industry abounds with top broadcasting executives and personalities who feel the same way. They are graduates of the NBC page system, or, as it's called by some, "the West Point of the airwaves."

To the best of anyone's recollection, pages first appeared at NBC in 1927. Peter M. Tintle, manager of guest relations, estimates that 9,000 young men have made their broadcasting novitiates as pages since then.

One of them, Tom Velotta, now vice president in charge of special programs at ABC, remembers being one of that first 1927 page staff on night duty at NBC's first headquarters at 195 Broadway. "Our job," Velotta reminisces, "consisted mainly of answering telephones outside the radio studios and carrying messages back and forth to the people inside. Every once in awhile, we'd get to escort an important person around the building. I remember once the King of Siam came on a visit and at the time the page staff consisted of only six boys. I licked the problem by putting His Majesty on a slow elevator and putting the pages on a fast elevator. That way every time the king got off his elevator there was the staff of pages at attention and waiting to show him around. It made it look like there were more of us that way.

"It was a lot of fun," he continues. "Besides delivering messages and escorting people, we got a chance to do some unusual chores. I remember that on a radio program called 'Venetian Knights' I got to play a waterfall—the sound effect, that is, by standing next to the mike and shredding a piece of paper."

Things have changed pagewise since Tom Velotta played a waterfall. Among other things, the competition for the job is far more frenetic. There are about 2,000 applications a year for the 21 full-time and 24 part-time page slots. Considering that NBC does not advertise for its pages, the number of applicants is especially meaningful. Almost all

applicants are "refros"—boys who hear of the job through friends or relatives at NBC. Because of the wealth of prospects NBC can be and is highly selective of the people it picks.

First the prospective page is screened at the main personnel office. If he passes this initial test, and if there's an opening, he's referred to Noel Cunniffe, supervisor of reception in guest relations, for a personal interview.

Cunniffe says that because of the competition, NBC seeks a high educational background. The current crop of pages are all college graduates, some of them working part-time toward masters degrees. But "scholastics," Cunniffe goes on, "are not our sole consideration. We're primarily interested in the well-rounded boy. A heavy background in campus broadcasting activities or at a local station counts considerably in favor of even an average student."

Unofficially the page is also picked for his good looks. Ted Bergmann, now a vice president with Revlon cosmetics, recalls that during the 1941-42 season, when he was a page, World War II imposed an additional burden on the page staff. "Because of the manpower shortage, the pages were placed on the New York debutante society party lists. Whenever a supply of eligible young men was needed, we donned our civvies and reported for action at the deb parties." The "prom trotting" of the 40s caused Walter Winchell to call the NBC page group "the Junior League for Men." Before Bergmann could fully enjoy the benefits of the social side of being a page he had to turn in his guest relations uniform for the less glamorous khakis of the United States Army.

Cunniffe emphatically denies any pretty boy requirements for pages. "While a page should be personable," he explains, "NBC is certainly not looking for Adonises." Scholastic ability, extra-curricular activities, personal appearance are all factors in the final selection of a page, but weighing almost as heavily as all of these factors combined is what Cunniffe calls "natural courtesy" and "promotability." "We have never hired a boy," he says, "who we felt couldn't be promoted, whether it be to the executive or the creative area."

Why all of this selectivity at the beginners' level in the organization? "The page," Cunniffe explains, "is the first impression most people get of NBC. He's the first person most visitors to the studio meet. He must deal with their

David Sims, a "white key" page at NBC, assigns duties before a Perry Como Show is taped at the Ziegfeld Theatre.



With Bill Cullen performing on The Price Is Right in the background, David Sims is silhouetted keeping a watchful eye on the studio audience. Duty at live broadcasts is the page's favorite job, giving him the opportunity to study TV techniques.

The page has 18 months to prove he can make the grade for advancement. Only 20% do



David and other pages, NBC's "first line of defense," assist a handicapped woman in audience.



A visitor to the Como show seeks direction from David. No matter what the question, pages learn to answer with a smile.

Behind brass bars of an NBC information cage he performs the sometimes bewildering task of checking reserved seats.



These fifteen began broadcast careers as NBC pages. Their successes, as executives and performers, testify to the system's values.

THOMAS B. McFADDEN, '34

Advanced through news department until joining Air Corps in WWII, becoming a captain. Returned to NBC News, then moved to WRCA New York as director of news-special events, eventually became general manager of WRCA and WRCA-TV in 1948. In 1950 was named general manager of KRCA Los Angeles, then came back to New York in 1952 to head NBC Spot Sales. Was vice president in charge of owned stations and Spot Sales by 1956. Now vice president, national sales for NBC-TV.



NORMAN E. CASH, '39

Worked in various NBC departments until WWII, then served in Corps of Engineers for four years. Returned to NBC in 1945 as account executive, switched to station relations and became director in 1950. Joined WLW Cincinnati, became general sales manager in 1951. Joined ABC Radio as eastern sales manager in 1953. In 1955 joined Television Bureau of Advertising as station relations director, became president in 1956.



THOMAS VELOTTA, '27

After advancing through guest relations, Velotta had become assistant to the director of news and special events of the Blue network in 1942 when it split from the Red to become ABC. He was elected an ABC vice president in 1948, became administrative officer of the news, special events and public affairs department in 1954. Since 1960 he has served as vice president for special projects in the news-public affairs division.



TED BERGMANN, '41

Left to join U.S. Army in 1942, became captain in radio division of public relations bureau. Back to NBC as producer in 1946, then to Dumont TV Network as account executive in 1947. Became director of sales in 1951, general manager in 1953 and managing director in 1954. Was v.p.-associate TV director for McCann-Erickson in 1956-57, then became president of Parkson Advertising Agency. Has been vice president of Revlon since 1960.



JOHN T. MURPHY, '30

Served at NBC for 18 years after being promoted from the page ranks, including periods in stenographic department, commercial traffic division and station relations. He joined Crosley Broadcasting Corporation in 1949 as manager of WLWD (TV) Dayton, transferred to Cincinnati in 1950 to become vice president in charge of television for all Crosley stations, the position he now holds.



STOCKTON HELFFRICH, '33

Followed page service with brief period in NBC's general service department, then transferred to script division, becoming assistant manager in 1935. He was made manager of continuity acceptance in 1942, then left for three years Navy service in WWII. He returned to that post after the war, became director in 1955, then joined NAB in 1960 as manager of the New York Code Office for the TV Code Authority.



GENE RAYBURN, '39

Another product of NBC's page announcing class, Rayburn went on to jobs with WGNW Newburgh, N.Y., WJLB Baltimore, WFIL Philadelphia and WNEW New York. Served in Air Corps, then returned to WNEW to start morning radio show "Jack & Gene" with Jack Lescoulie. Later teamed with Dee Finch for "Rayburn & Finch" show. Went to network in 1952 on Steve Allen's "Tonight" show. Now appears in summer stock and on NBC Radio's "Monitor" in addition to TV appearances.

FARM SYSTEM TO TV'S FUTURE *continued*

merit belt is the result of a test given at the end of training week. In this exam the page is tested for knowledge retained during that week. He can be asked, among other things, any one of the phone numbers at NBC.

There's a hierarchy of responsibility within the page system itself. According to merit a page may be promoted to a "gold key" (so-called for the gold key emblem sewn on his sleeve) or a "white key." The "gold keys" are in charge of pages under them and report on their conduct to the superior "white keys." They, in turn, make monthly reports to page supervisors.

David Sims is now a "white key." He enjoys being a "braid" but still muses a bit about the old days when he had less "braid" and less responsibility.

NBC's pages are so proficient in handling guests that they can guide an audience of 221 people from main hall to studio seats in seven minutes. The page learns to smile and bear it sitting at the NBC information desk answering

the thousands of questions fired at him from tourists standing in front of his "cage." He becomes something of a college-educated maintenance man, reporting squeaky doors, jammed locks or other mishaps spotted on his daily rounds. He can run errands ranging from getting a doctor for a heart attack victim to getting a cup of coffee for Perry Como.

Even among the page's routine assignments there are areas the boys refer to as "hot jobs." They're anxious to work live shows so they can be near the production end of television and see the talent. To be "studio seater" working inside the studio is "really a hot ticket." Less desirable is ticket collector and still less desirable is the "greeter" who stands at the elevator directing traffic.

For these efforts on behalf of the company the page receives a weekly salary of \$60 to start, an increase to \$65 after six months and an increase to \$70 six months later. Compared to the \$65 a month salary NBC station relations man Paul Rittenhouse remembers as a page in 1933, current salaries seem almost Rockefellerian. Realistically, in terms of the cost of 1962 living in Manhattan, most of the pages,



David makes a final check to see that the studio audience is comfortably seated. Pages can seat an audience of 221 in 7 minutes.

The quickest way to travel from one NBC studio to another is the subway. Economy-minded pages find it's also the cheapest transportation.



DENT SUBWAY S
TO WASHINGTON HEI
BRONX AND QUEENS
TO BROADWAY - NAS



David helps out by mailing and addressing tickets in answer to the thousands of requests from viewers to see NBC shows.

FARM SYSTEM TO TV'S FUTURE *continued*

misconceptions, their frustrations, and, in some cases, their loneliness. He must be able to deal with human beings—a kind of expert in human relations. For him every question must be answerable. The page is our first line of defense."

Once chosen, the page is ready to begin his training period. This consists of a one-week basic education course on NBC itself, this under the watchful eye of page supervisor Bill Vreeland. At the end of what might be called "pledge week" he dons his navy blue uniform (provided by NBC), a white shirt, black shoes and socks (provided by himself), and sets sail upon a network's seemingly endless sea of troubles. Whatever his success he must return his uniform at the end of 18 months.

Every page signs an agreement at the beginning of his employment which states that if he is not promoted within the company within 18 months he must resign. There have been occasions when this period has been extended by NBC to enable a boy to complete his college semester, but never beyond an additional three months.

Because job openings are largely a matter of economics and the supply of job openings within the company is always shorter than the demand, only about 20% of the pages go on through the company. Many pages that don't make it are snapped up by advertising agencies and large business firms.

The 20% who make it are assimilated into almost every phase of the network. "It seems," Noel Cunniffe says, "that the greatest number of pages go into the sales area. Perhaps their experience at dealing with all kinds of people helps them to cultivate their sales ability."

From the beginning the page must prove himself. The guest relations department has adopted a "merit system" in order to judge how he's working out. The first notch in the

DAVE GARROWAY, '37

Went from network's page announcing class to KDKA Pittsburgh, then, in 1939, to WMAQ Chicago. Served as ensign in WWII, then returned to Chicago where, in 1949, he helped create and starred in NBC-TV's "Garroway at Large." In 1952 became "communicator" of NBC-TV's "Today" program, ran that show until temporary show business retirement last year.

**ADAM YOUNG, '30**

Became captain of page staff, then joined program department, then rejoined guest relations to supervise all pages, guides and hostesses. After that was in artists service bureau and research department before leaving network in 1937 to become director of Kiesewetter Advertising Agency. Joined Joseph Hershey McGillvra rep firm in 1939, opened his own company in 1944. Today heads Adam Young Inc., Young Television Corp. and Young Canadian Ltd.

**STEPHEN RIDDLEBERGER, '41**

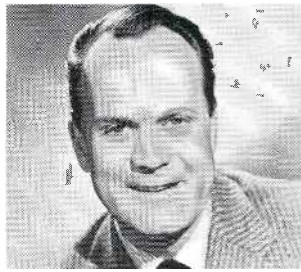
Advanced to NBC's traffic-communications department, then joined Army (field artillery) from 1943-46. Returned to NBC Radio's recording division, transferred to budget office, became director. Joined ABC Radio as budget officer in 1952, was promoted steadily until becoming business manager for network in 1955, administrative vice president in 1957. Then became v.p. and comptroller of ABC, assistant treasurer of AB-PT. This year was named president of ABC's owned-and-operated radio stations.

**OTTO BRANDT, '33**

Became assistant reception supervisor, then transferred to NBC station relations where he became a regional manager. Left in 1943 to serve as Air Corps pilot. Joined ABC in station relations in 1945, becoming director in 1949 and vice president for station relations, spot sales and owned-and-operated stations in 1950. In 1951 joined KING stations in Seattle, is now vice president for all Crown Broadcasting Company stations in Seattle, Portland and Spokane.

**SLOCUM CHAPIN, '33**

Chapin graduated to guest relations, stayed there until 1935, then struck out into sales. He held various sales posts with World Broadcasting Company, WOC Davenport, Iowa, WKBN Youngstown, Ohio, and WSTC Stamford, Conn. before joining WABC New York in 1942. He transferred to ABC Radio Network sales in 1944, became eastern sales manager for ABC-TV in 1948. In 1958 became vice president for the western division of ABC-TV sales.

**CARL M. WATSON, '38**

Joined music department of NBC's international division after page tour, then went to War Information Board in Canada in 1943. Returned to NBC in station relations in 1944, became assistant manager of continuity acceptance in 1948, is now director of broadcast standards.

**ROBERT EASTMAN, '37**

Recalls that after three months as a page network made him "assistant eastern local program manager" at \$25 a week. Became salesman for NBC Spot Sales in 1940, for WEAJ and WJZ New York in 1941 then went to ABC Spot Sales in 1942 and to John Blair & Co. in 1943. He became executive vice president in charge of radio before going over to ABC Radio as president in 1957. Resigned in 1958 to start the station representation firm that bears his name.

**BILL DANA, '50**

Wrote first comedy skit while on page staff with Gene Woods, presented it on "Date in Manhattan" show. Worked Kate Smith and Milton Berle shows, then went into nightclubs, later was booked on Imogene Coca and Martha Raye shows. Became comedy writer for Don Adams, Steve Allen, Steve Lawrence-Eydie Gorme and Spike Jones. Created and became famous for Jose Jimenez characterization introduced on Allen show.

including David, are forced to take other jobs to supplement their incomes.

David earns extra money with a jazz combo he's formed to meet the high cost of living. They play weddings, bar mitzvahs and parties. But the band is merely to pay the rent. What David is aiming for now is to become a television director. He feels his job at NBC is the first important step in that direction.

"When you're a page," David explains, "you get to meet everybody. Everyone from General Sarnoff to the cleaning lady talks to the pages. You get a chance to observe real production and to learn the business from every possible angle." This is an opinion shared by page alumni.

Ted Bergmann calls the NBC page system "an apprenticeship in the communications business. It's the place to learn the overall picture of how a network operates, to learn the relationships between agency and advertiser—in short, what makes this business tick. I tell youngsters interested in having a career in radio or television that starting as a page at NBC is the best way to do it."

Bill Dana, a successful comedy writer and known to TV audiences as the Jose Jimenez character he created, remembers his 1950 tour of duty. He left a \$125-a-week job at Douglas Aircraft in California to join his college roommate Gene Woods (now writer for the *Captain Kangaroo Show* on CBS) as a page in New York for \$35 a week.

"We wrote our first comedy skit during our first week at NBC," Dana says, "and even got to perform briefly on a TV show called *Date in Manhattan*." The team of Dana and Woods was off to a fine show business start and the prospect of a series of night club engagements persuaded them to leave the page staff and work as full-time entertainers. Unfortunately, things didn't work out as anticipated and after their grand leave-taking of the network, Dana and Woods were forced to return after several months as guides. "We ate a lot of humble pie," Dana recalls, "and initiated the slogan 'Old pages never die, they come back as guides.'"

Things have since picked up for Bill Dana. He likes to relate the following success story: "When I was a page one of my assignments was being stationed at the Milton Berle

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The product pictured here carries what must be the longest name ever. Yet the weight of its label has proved no burden, as witness this account of how a daring young tea is forging a still larger name for itself. A Canadian television success.

DON'T LOOK NOW but there's an invasion on. It's coming down from Canada by way of northern New York state. Supermarkets are participants in the encroachment. Spot television is aiding and abetting. In a few years a significant chunk of America may have capitulated. It's that kind of thing.

In Canada they have a word for it—several words in fact: *The Tea That Dares To Be Known By Good Taste Alone*. Madison Avenue said it couldn't be done. J. P. Gledhill, president of J. Lyons & Co. (Canada) Ltd., thought it could.

If all this is a little confusing, it has every right to be. It defies marketing research, conventional packaging technique, test marketing, the media mix formula, even product naming. Who would have the audacity, let alone the mis-knowledge of marketing ground rules, to call a product *The Tea That Dares To Be Known By Good Taste Alone* and set it loose on an unsuspecting nation? The only thing "right" about this success story (pause for TV men to applaud) is that television advertising has been the exclusive selling vehicle.

It all started four years ago. Lyons of Canada (marketer of about 20 different brands of tea and an affiliate of J. Lyons & Co. Ltd., London, giant British food company) hit on the idea of launching a new brand of tea in off-beat packaging—a box that would be purely decorative, carry no brand name or advertising.

Says Gledhill of the move, "For no good reason at all we decided that I would have it researched by genius. Genius is not any more developed in the United States than it is in Canada but it costs more down there—and they have learned to sell the never land of marketing rather more efficiently than they have in Canada.

"So I hiked me off to Madison Avenue into a building containing 2,400 people and the ashes of Bruce Barton." [BBDO, Toronto, was one of the Lyons' agencies at the time.] "There," continues Gledhill, "I told the story of *The Tea That Dares* to the president of the 2,400 geni and an assortment of vice presidents. Boy, did they know I was crackers! They did their best to talk me out of it and then they agreed to expose the idea to their 2,400 average geni citizens.

"Of course, this was all wrong. How can you be an average citizen and live in Manhattan? You have got to be half-way up the wall to be able to put up with it, and I should know because I lived there. But we exposed our product to these people and I think at that time the jargon was that they would run it up the flagpole and see if it unfurled. A little later they put it on the New Haven to see if it got off at Westport. I think now they put it on the pad to see if it orbits.

"My idea didn't go into orbit, it didn't arrive at Westport and it didn't unfurl, so they came back to me and said 'You are wasting your time with these fancy ideas. There's no sense in going off half-cocked and spending a lot of money on off-beat promotions that can't possibly appeal to the mass market. What you need, my friend, is a good stud horse advertising campaign with money-off and gimmicks in the package and the world will be your oyster.'

"So we designed our hard-hitting 'stud horse' ad campaign and we gimmicked up a package of one of our standard items, and \$100,000 later we had one more money-off product with a gimmicked-up package and no more volume than we had in the first place." [At this point in 1959, *The Tea That Dares* name hadn't been created. A standard television and newspaper advertising campaign ran in major

Canadian markets for the promotion Gledhill describes.]

In summing up the campaign, Gledhill says nobody criticized it, nobody found any fault with it "and nobody noticed it." He also notes that there are supposed to be 5,000 or 10,000 grocery products on the average supermarket shelf, 75% of them with money-off deals, another 25% with gimmicks, and 60% of the packages overall combining both avenues of consumer attack. "Why," asks Gledhill, "should anybody notice me?"

The subject of brand loyalty interests and annoys Lyons' Canadian president. "There has been a great deal of talk," says Gledhill, "about the fickle attitude of the consuming public and their complete lack of brand loyalty. I believe that if the consuming public is given nothing to be loyal about but space ships in their cornflakes, simulated pearls in their detergents and free vacations in queer places in their beverages, they have every right to play fast and loose with their brand loyalty. The advertiser has no right to say the public has no brand loyalty. Advertisers should begin to look to their own houses and wonder if they have any product integrity."

Having acquired the best advice he could and having been told "the idea wasn't worth the proverbial powder," Gledhill persisted with his notion, decided to take it to the marketplace anyway, if not to the mass market, "to the individual discerning people who make up the mythical undiscerning mass market.

"We started to put the idea on the road," says Gledhill, "and because we had nothing except product to market, we were able to start our program with *our* method of marketing and work back to the package and then to the . . . product.

"We decided that practically nobody was using television with material created especially for television." (Too many commercials, Gledhill feels, are extensions of newspaper ads or radio commercials with pictures added. Yet he feels that the greatest value of TV is in its visual presentation and the exclusivity of the screen while the presentation is being made.)

"We wanted to put together a package for our product that came through well in black and white, was devoid of the type of circles that become so distorted on television and that would generally have appeal when presented as a pic-

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"*The Tea*" idea man, J. P. Gledhill, thinks President Kennedy won't tamper with a deal that got George III into trouble.

HOW TO WIN THOUGH LOSING

By JUDITH B. DOLGINS

AT this moment there are 99 program series in prime time on the three television networks. Eighty-five of them are controlled by the networks on which they appear. Fourteen are controlled by the advertisers which sponsor them. That's a ratio of 6-to-1 in favor of the networks.

Lee Rich, the man in charge of four of those 14, thinks that ratio is roughly upside down. As senior vice president in charge of media and radio/TV programming at Benton & Bowles, Rich is the leader of that vanishing breed who hold that programming is better off in agency than in network hands. If he does not succeed in reversing the trend toward complete network control (and it's highly unlikely that he can) it won't be for want of trying.

Swimming upstream is nothing new for Lee Rich. The son and grandson of bankers, he was expected to become another chip off the old block. But the financial world left him cold. As far back as he can remember he wanted to go into advertising, "like most kids want to be doctors." Rich's decision to major in marketing rather than finance at Ohio University so displeased his father that he refused to pay his tuition for two years. As it turned out, the course he dropped was one he didn't need.

Rich today is regarded as something of a genius at maneuvering financial deals and holding down the costs of television for B&B clients. (The agency "almost has a rule never to pay what's being asked," he says.) Rich's fierce and often bitter battle to keep control of TV shows in the hands of the agency is motivated to a large extent by his belief that network-packaged shows are prohibitively priced. One network official says that "Rich must have been born with a cash register in his head." So perhaps the acorn doesn't fall very far from the tree after all.

Keeping TV costs at rock bottom is by no means the only Rich occupation. He is one of a very few agency executives with dual responsibility for media and programming (he took over the latter in April 1960 after Tom McDermott went over to Four Star Television). His job, he says, cramming a lot of meat into the nutshell, is to decide where Benton & Bowles' billings will land, then to get the best

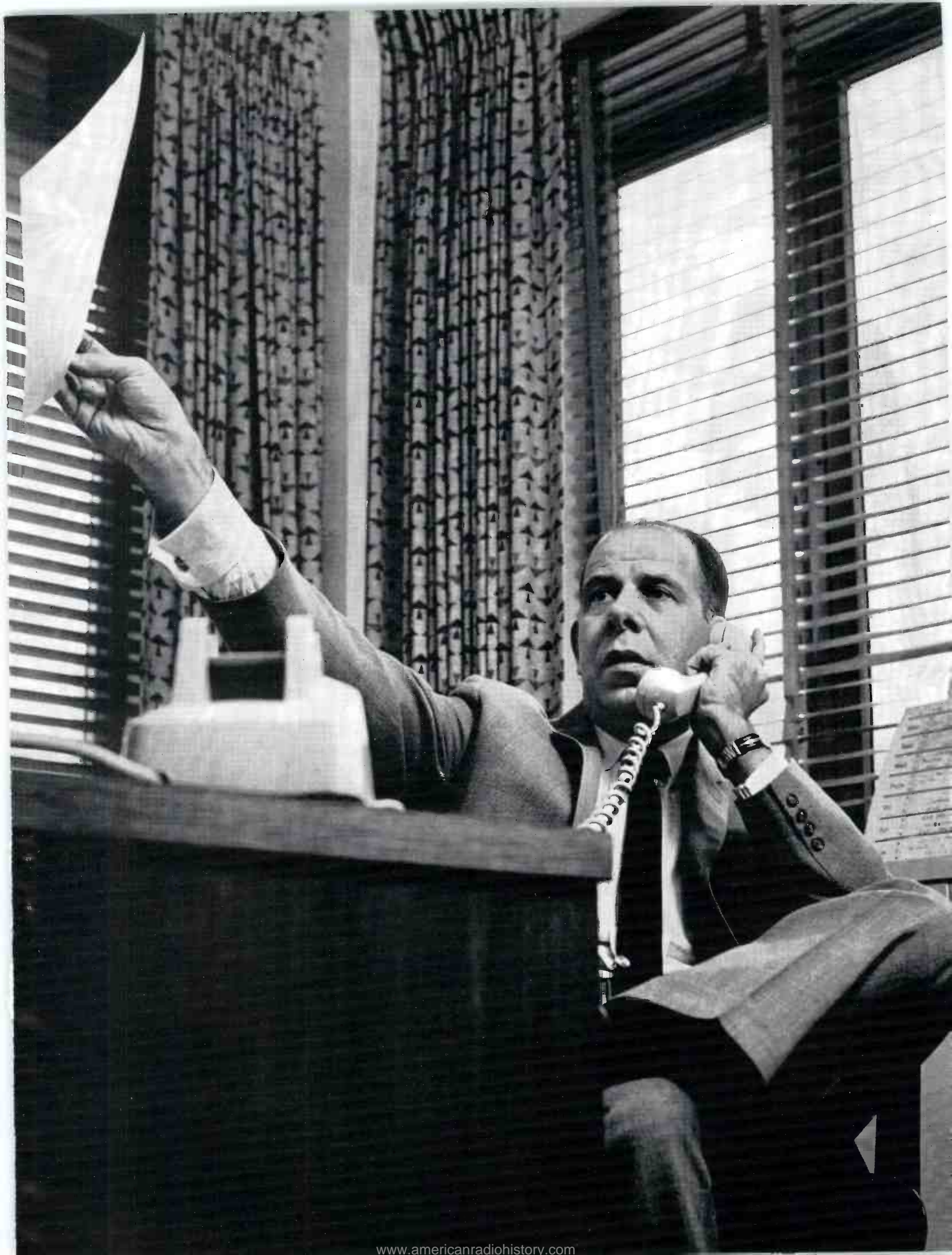
possible shows at the best price for the portion that's earmarked for television. This season 74% of the agency's \$116,000,000 billings is in TV and 60% of that is in network. Rich reads and evaluates every script of every show that Benton & Bowles' clients sponsor.

Benton & Bowles is an old hand at fighting for the right to package its own shows. This season it has aired two agency-produced specials ("Henry Fonda and Family" and "Hollywood: The Golden Years") and controls four regular shows aired in prime time: *Rifleman*, *Dick Van Dyke* (both Procter & Gamble-sponsored), *Andy Griffith* and *Danny Thomas* (both General Foods). BBDO is runner-up with three: *GE Theatre*, *Father of the Bride* (Campbell Soup and General Mills), *Armstrong Circle Theatre* and *U.S. Steel Hour* (considered one show because they alternate in the time period). The handful of other agency-controlled shows are scattered among various shops.

The networks naturally are not big fans of agency-packaged and controlled shows. They make more money when they own at least a piece of a program, feel that the quiz scandals and FCC hearings gave them a mandate to tighten control more than ever, and take a dim view of the fact that agency-controlled shows can (and often do) bounce from network to network.

The networks think that in agitating for agency program control Rich "is waging a losing battle." Rich sees it more as an uphill fight. One network official says, "Lee is like Horatio at the bridge—he's going down, but he's going down swinging the sword."

Rich feels that, for the time being at least, sword swinging is worth the blood it draws. Because Benton & Bowles is the agency of record for such impressive TV spenders as P&G, General Foods, S.C. Johnson and Philip Morris, Rich leads from strength, and he is known as a man who doesn't hesitate to throw his weight around if necessary. True, the main reasons why he fights for control are (a) "We know what's good for our clients better than the networks do," (b) "network-packaged programs are expensive; we can do them for less," (c) "networks don't do a good enough job in



"I think we are the best wheelers and dealers in the business," says Rich about B&B

maintaining script standards for their own shows." But he admits that agency ownership of shows has another advantage. "It gives us something valuable—maneuverability. Because we can pull our shows from a network, we can get our clients into the well-established network-owned shows, and also can get better time periods for the shows our clients sponsor."

Rich's early-blooming love for the advertising business is more ardent than ever, and the only change is the addition of an equally passionate love for Benton & Bowles. At 42, a big man and slightly balding, he is dynamic, ambitious, restless, a realist and a perfectionist. He is aggressive to the point that some people call it his "stock in trade." He himself says, "I am the most competitive guy in the world because I work for the best agency in the world." Full of zest, he is an "up-fellow," says Irwin Segelstein, vice president and manager of Benton & Bowles' programming department. He has little patience for "down-fellows" who don't possess his amazing energy. Mincing words is not his meat, and he can be brutally frank.

A FALSE START IN LADIES' HANDBAGS

In advertising all his working life except for a false start as a salesman of ladies' handbags, Rich rose to the top straight through media. When he asked to take on Tom McDermott's programming responsibilities there was some doubt among people both inside and outside Benton & Bowles that he, with no experience in that area, could do the job.

But the doubts have long been swept away by success. One of Rich's associates says, "He really didn't know much more about programming than the average viewer does, but he's smart and a quick study and educated himself well." According to Ted Steele, executive vice president of Benton & Bowles (and the man who headed programming before McDermott), "Lee's secret is that he is refreshingly willing to learn and have things explained to him. He has an encyclopaedic knowledge of talent and remembers who played what role when, no matter how obscure or how long ago. I watched him develop remarkably astute instincts for what is good television." Rich says of his overall success, "I want it so badly; that's what makes me different. I make mistakes but I never make the same mistakes twice."

There are some people in the industry who think Tom McDermott was a shade more creative a programming man than Rich. But, as one network executive qualifies it, "Networking today is a matter of combinations: acquiring good time periods as well as picking good shows. You can't any longer divorce one from the other, and with his media background Rich brings to programming a knowledge of the business that a guy out of the creative end couldn't do."

Grant Tinker, who was vice president of programming at Benton & Bowles (now a vice president and general programming executive at NBC), says Rich's combined media/programming function "makes him hip enough to talk to the networks' program and sales departments and get them working together to come up with a better combination arrangement." Rich himself puts it, "How I love all the maneuvering and finagling!"

The fact that he is responsible for *all* media as well as

TV programming makes Rich take an objective view of the medium. He agrees that TV can be extremely effective but thinks it is on the way to "pricing itself out of business. Ten years ago the cost of the half-hour *Red Skelton Show* was between \$20,000 and \$30,000. It was one of the most expensive shows those days and it was ridiculously high then, we thought.

"But today a half-hour show costs about \$60,000, and an hour show is \$120,000. This is really killing the goose that laid the golden egg. What we want is simply the most efficient media we can find. If painting on rocks or writing on bathroom walls turns out to be more efficient, then we'll switch to that."

Of Benton & Bowles Rich says, "I think we are the best wheelers and dealers in the business." Few disagree that he's no slouch himself, and one observer likens his talent for TV maneuvering to "the skill that industrialist Louis Wolfson brings to the buying and selling of corporations." Recently, for instance, as Rich relates it, "one of our clients gave us \$1 million in extra funds for television. I went to one network—call it Network X—and asked what it would give us for the money. Then I had an assistant call up Network Y and say, 'Let me tip you off to what we can get from one of your competitors.' They bit, and we got a very good deal for our \$1 million."

Rich disputes Ted Bates' claim that it pioneered buying minutes on nighttime network shows, saying "We were first. We wanted to put Crest toothpaste (P&G) on as many shows as possible and we wanted minutes in prime time. So we went to ABC and said we wanted a 'garbage package.' We got lots of stuff that was around but not rating very high, and it worked out very well."

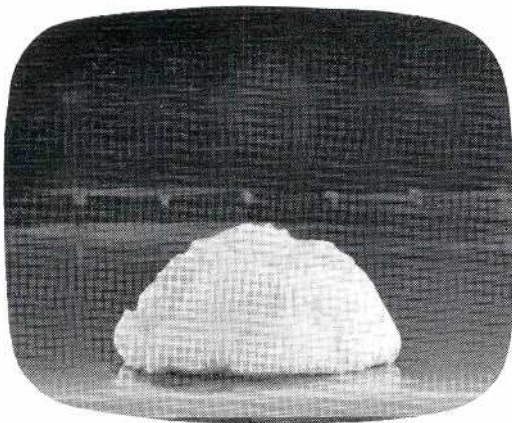
A \$5 MILLION MANEUVER

Describing the results of another maneuver, Rich says, "In 1955 we had \$5 million to spend for a client and we wanted spread. We went to all the networks and finally came to terms with NBC. Daytime then was selling quarter-hours. We bought minutes, and this was the first major purchase of daytime as we know it today—as a spot carrier."

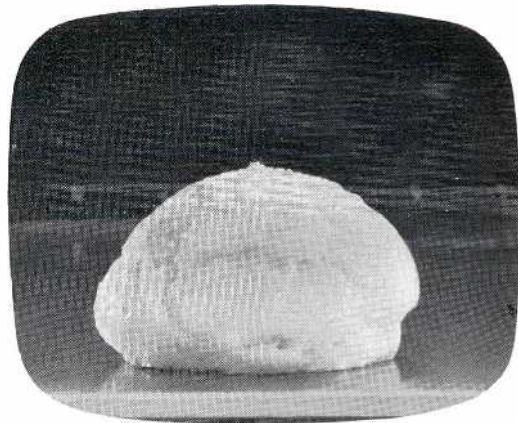
One of Rich's associates says of him, "In the classic mold of the executive he makes decisions quickly—maybe too quickly sometimes." This, however, is about the only part of the mold into which he fits.

That is, if such a mold exists in the first place. In a business fabled for job-hopping Rich has been with Benton & Bowles ten years. One man who knows him well says, "I howl every time I see Lee and think of the stereotype of the agency man as a too-smooth, phonily-charming, client-worshipping, ivy-leagued, time-wasting goof-off. In this fictitious world of smoothness he is something of a bull in a china shop, but one who always knows when to knock the cups off the shelf and when to keep them anchored. He almost never romances clients, but they have great respect for him and his ability."

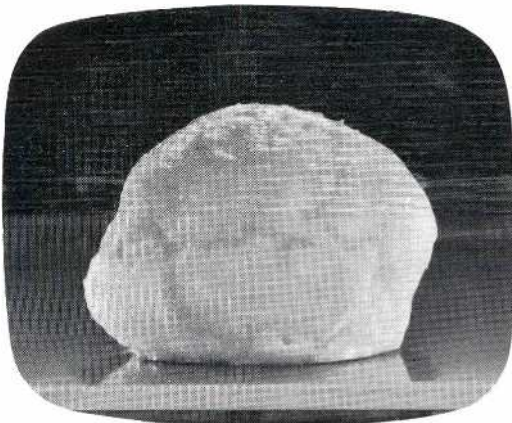
A "time-wasting goof-off" is about the last thing Rich is. Benton & Bowles president William Hesse calls him "the most energetic and hardest working man I know." Rich's devotion to the advertising business is total and irrevocable. He is at work by 8:30 a.m., tries to leave by 6:45 but usually



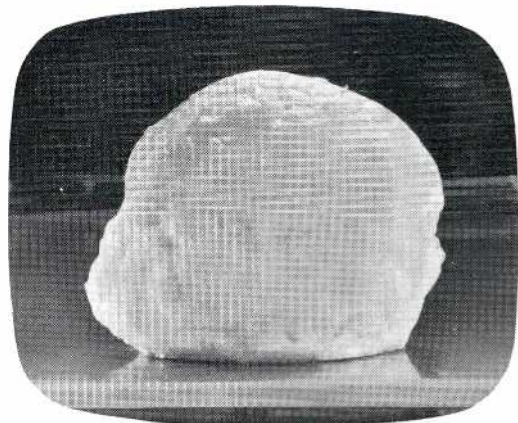
Right before your eyes . . .



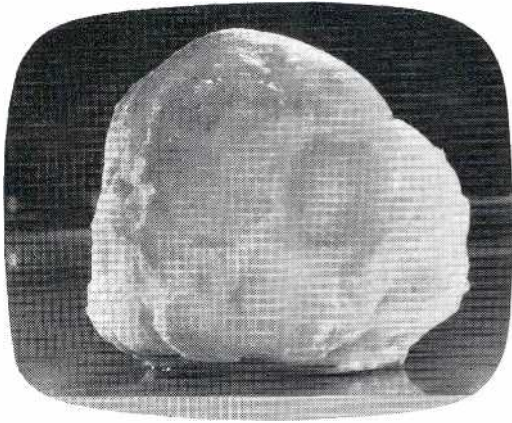
UP . . .



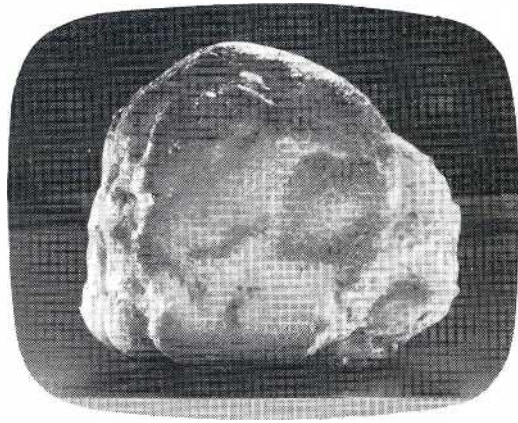
UP . . .



UP . . .



UP . . .



UP . . .

Film does the unusual . . .

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

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

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

you want them—and when!

What's more, film assures you the convenience, coverage and penetration that today's total marketing requires. For more information, write Motion Picture Film Department.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, N. Y.

Midwest Division, 130 East Randolph Drive, Chicago 1, Ill.

West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

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

finds himself driving home when most people are settling in with *The Late Show*.

Rich considers time "the most valuable thing I have," and he never has enough of it. He totes two well-stocked briefcases home on weekends, spends a good part of his Saturdays and Sundays conferring with clients and agency colleagues on the phone, a gadget usually found glued to his ear at the office as well ("I'd be dead without the phone, and I hate it when other people's lines are busy. It wastes so much time," he says).

Rich hasn't taken a real vacation in the 10 years he's been with Benton & Bowles ("I've tried, but after three days I've had it. Most people take vacations for therapy. My therapy is right here. I'm too nosy to be away"). Aside from reading every script of every show sponsored by Benton & Bowles' clients, Rich reads every communicate issued by the 158 people in his departments (93 in media, 65 in programming), and also manages to read seven or eight books at one time ("I'm a scan reader—I read everything I can get my hands on").

He travels constantly to see clients and makes about 25 trips just to Hollywood each year. He cheerfully allows business to cut into one of his few big non-advertising interests, golf. He is not a joiner ("I'd rather spend my time on advertising problems"), belongs only to the Mt. Kisco Country Club and the Metropolitan Advertising Golfers' Association. ("I haven't gone to any of their things in years.") He even married within the business. His wife is the former Viola Nolan, a timebuyer whom he met over ten years ago when they were both working for the William Weintraub agency (now Norman, Craig & Kummel). "At first," Rich reports, "she took a pretty dim view of my hours, but she's adjusted." Mrs. Rich, who says she wouldn't care to count the half-cooked roasts that she's removed from the oven at a call from her husband, adds stoically, "If you can't beat them you have to join them."

Living through a routine that might transport a teen-ager to a rest home merely inspires Rich to move even faster. He gets by easily on five or six hours of sleep ("I work like a dog all week, then sleep till noon on Saturdays to recharge the batteries"). Grant Tinker says, "The external pressures of the business don't seem to get to him at all. In fact, he thrives on the challenges and emergencies that cause anxiety in most people in the business." Rich himself says, "I look for trouble and I find it. My personal problem is that I conquer something and then get tired of it."

He would like nothing better, however, than to conquer the problem of getting the networks to accept more agency-controlled shows. "Basically we want this because we know better than the networks what our clients need. We also are infinitely more careful about the quality of scripts, we make more of an effort to find new and better talent and we can keep costs down.

"We know, for instance, that General Foods never buys violence. We know that some of our other clients shouldn't either; we were offered *The Untouchables* once, but, despite the wonderful ratings, we said that Benton & Bowles' clients shouldn't buy a show that's fraught with problems.

"We assign an agency producer to every single show our clients sponsor," Rich goes on. "He follows every aspect of it whether we own it or the network does. This season we killed a script that had Danny Thomas (a B&B-owned show)

giving blood. It was a good script but we didn't think it was proper to put blood in the same context as food."

Rich says that getting script changes when the network owns the show is far more difficult, "but we fight and get it done. For instance," he says, waving a long TWX, "this concerned a recent *Gunsmoke* script (network-owned and sponsored by Benton & Bowles clients). CBS had already approved the script. We thought it was slightly obscene. Freddie Bartholomew, our supervisor in New York, sent a TWX to Hollywood listing all our objections and he got everything changed. We went over the script line by line, so you can imagine the pains we take with the shows we own."

Rich discusses another reason why Benton & Bowles is fighting for program control. "I think we are more concerned with quality than the networks are. We look for new talent and guys who are pros, not the grind houses that are just interested in getting as many shows on the air as they can." Rich feels that the networks don't assign enough people to their shows. "They put a program on the air and then forget it. If it's going great, OK; if not—well, it depends on how much the agency screams."

A CONTROL ON COSTS

Rich cites high costs as another argument for agency control of shows. "Let's say a producer charges a network \$52,500 for the show and \$20,000 for reruns. When the network sells it to the advertiser it asks \$54,000 for the show and \$21,000 for reruns."

Explaining the situation, he says, "Say a half-hour pilot costs between \$75,000 and \$90,000. The network goes to the producer and says, 'What will you give me in the way of (1) distribution rights, (2) merchandising rights, (3) percentage of ownership, which varies from 15% to 50%?'

"An agency goes to the same producer and says, 'I am not in the television business; I represent advertisers who use television, so I am not going to take distribution or merchandising rights or a percentage of the show. I just want a good show.' You'd think the producer would be overjoyed. But he doesn't always want to do business with me because I can't guarantee getting the show on the air. And there is nothing agencies can do about it except try to get the networks to see it our way."

This, Rich admits, is usually a big chore. "The networks keep saying 'We'll take any good program no matter where it comes from.' But the turning down of shows is a highly subjective process and I am positive that they require much higher standards on agency-controlled shows than on the programs they own." Frustrating as this may be, Rich says he can see the networks' logic. "If I were in their position I'd probably feel the same way. Let's say I'm a network and I put up X number of dollars for a pilot. You come along and say you've done the same thing. We look at both shows. Yours is as good as mine. Only I own a hunk of mine. Which would I logically put on the air?"

A vocal man, Rich admits he likes to talk and make speeches, and he frequently manages to get into print. He has been accused of being a publicity-seeker. This he denies, then says, "I am an egotist—I can't deny that. But I am only as good as the people who work for me and I think I get the best out of them."

And, as usual, his self-analysis is accurate. He is known for his knack for hiring very capable executives. He lets them express themselves, listens to them, respects their opinions and fights hard to see that management gives them

what they want. As summed up by Lee Currin, who was manager of media until he recently moved into programming: "He is a fair boss and a very good delegator who still manages to stay at the top of things."

Lee Morse (a family name) Rich was born on December 10, 1919, in Cleveland. He got his first taste of high finance at age 11. Cleveland drug stores didn't sell newspapers so for a fee of about \$2 they would let a neighborhood boy peddle papers on the corner near the store. Rich sold his paper route, bought a corner and still had a profit. "That night I stopped at a bakery on my way home and bought some old cake. It was stale, but I bought it with my own money and felt great."

Rich cannot explain his early yen for an advertising career. "I really knew nothing about advertising nor anyone who was in it." When his disappointed banker father refused to pay his first two years' tuition at Ohio University in Athens, he footed the bill himself "by waiting on tables, doing reports for other students, all sorts of odd jobs, plus a little money my mother slipped me every once in a while." Bowing a bit to parental ambition, Rich spent three summers during his college years working for \$15 a week as a runner in the syndicate department of Hemphill Noyes, New York brokerage firm.

But banking bored him, and after his graduation in 1940 he came to New York to set the advertising world aflame. "No one in the world knew more about advertising than I did. I saw myself as the messiah of the business." He began his messianic mission by extracting the names of advertising agencies from the phone book, then walking from office to office where always he was asked that inevitable question, "But where have you worked before?"

Discouraged, broke and "unable to kick the habit of eating," Rich accepted an offer, tendered at a cocktail party, to sell ladies' handbags for the Silroy Co. "They gave me a big sample case and an order book. My mother sent me \$300 and I bought a car. I had the entire eastern division except New York. The company paid its salesmen on the basis of how much merchandise it shipped, so on Saturdays I would come to the office and ship out the stuff I'd sold. But I was selling more than they could deliver and I walked out after three or four months."

ENTREE INTO ADVERTISING

The big break in advertising came soon after. "I was hired by Lord & Thomas. As an office boy. I got \$75 per month and was always broke, so after a while I went over to Biow as an assistant timebuyer. I was there five months when the war broke out and I went into the navy."

Rich served four years on a destroyer escort in the Pacific. "When I got out in November 1945 I knew I didn't want to be an office boy or an assistant timebuyer. I had been a wild kid before but the war settled me down." Rich answered a newspaper ad, which turned out to be for an opening at the American Association of Advertising Agencies. "I had picked up a few good advertising terms at Lord & Thomas and Biow and bluffed a little. I was hired as a staff assistant on media, which meant that I sat in on media meetings and coordinated the media committees. I didn't have the background and was over my head. I wanted to learn as much as I could in the shortest time, so when everyone else went home I'd stay and read the files. After about 11 months they caught on to me and I left."

Rich spotted another newspaper ad, this one placed by an employment agency looking for an advertising agency media



Don't let the easy chair fool you: whether sitting or standing, eating or watching TV, Lee Rich is working out the solution to an advertising or television problem. Of this intense devotion to duty his wife says: "I think he probably even dreams about the business." He says: "Advertising and TV are my whole life."

Rich's stint as assistant media director, P&G, "was the toughest six months of my life"

director. "I knew if I went up to the employment agency with my background they'd toss me right out. So I called them, pretending that I had already been up there and approved. I told them I had lost the name and address of the ad agency where I supposedly had an interview.

"A secretary gave me the information. The job was with Albert Frank-Guenther Law, and I was interviewed by the late Harold Maples, the general manager. I used the 4A's job as a foothold, bluffing a little, and he hired me as media director at \$100 a week. I had a tiny office right behind the switchboard. No one worked under me, and I was time-buyer and space salesman as well as media director. The title was more than the job, but I was able to use it to get a better one. By the time I'd been there a year I knew I was beyond the agency and accepted a job with Weintraub as media director."

TRIAL BY FIRE

Rich stayed three years. Another former Weintraub employe of the same period says, "He was ambitious and supremely confident. And very restless." Rich agrees. "I wanted to get into a big-time agency. In 1952 Benton & Bowles hired me as a media supervisor, but they didn't tell me what I'd be working on. I'd been there three months when they told me I was being made assistant media director in charge of P&G. I was not really ready for P&G and I knew that by the end of six months I would either get fired or conquer it. It was the toughest six months of my life."

Rich survived the ordeal, of course, and shortly was appointed head of media for the P&G account. He got his vice president's stripes in 1955, was made director of media for the entire agency two years later, and vice president in charge of media in 1958. Three years ago he was elected to the board of directors and added senior to his vice presidential title in 1961.

A big step in Rich's career came in April 1960, when he took over programming. He, as head of media, and Tom McDermott, as head of programming, had comparable status. Naturally each had to get somewhat involved in the other's area. An associate recalls that "sparks flew between Lee and Tom, but they were worthy opponents and learned to live with each other."

Discussing McDermott's eventual departure for Four Star, Rich says, "I wanted the programming job very badly. I didn't know whether I could do it—Tommy McDermott had mighty big shoes to fill—but I wanted to try." One fellow executive says that "Rich went to the Benton & Bowles brass and was told, in effect, 'Get out of here; you don't know anything about programming.' But through his media function Lee had created such strong client relationships that Benton & Bowles couldn't refuse."

Rich says now, "What I didn't know about programming then! Or show business. But now I think I can read a script and tell what's wrong or right. I guess it's because I listened as well as contributed; some people just contribute." Says one of his agency colleagues, "Lee has a mind like a sponge. It absorbs and retains everything."

Rich occupies a large corner office on the 13th floor of Manhattan's Tishman Building at 666 Fifth Avenue. His office, mostly beige, is fairly nondescript ("When I was

elected to the board they told me I could decorate it any way I wanted but I didn't have time and let someone else do it"). The walls, the one thing Rich plotted himself, display eight drawings, three color photos and three black-and-whites of the same subject, San Francisco. ("I don't know why, but I'm a devotee of that city, possibly because in the navy I left for the Pacific from San Francisco and landed there when I came home. If all other things were equal I would live there.") Also on view is a framed original of a naval induction order signed by Theodore Roosevelt (it was a Christmas gift from producer David Wolper), and a *New Yorker* cartoon showing a man telling a phone surveyor, "I'm watching *Meet the Press*," while the TV screen in the foreground is showing a western—which pretty much expresses Rich's feelings on the ratings race.

Rich, his wife and his 19-year-old stepdaughter Karen, a nursing student at Lenox Hill Hospital, live in Chappaqua, a Westchester suburb of Manhattan. They bought their house, a five-level colonial split set atop a 90-foot hill, two years ago, before that were apartment dwellers in nearby White Plains. They have a color TV set in the den, a black-and-white in the family room. "We have to have two so he won't miss a thing," reports his wife. "He watches while he eats, reads, works, even when he's half snoozing." Rich says, "I enjoy television. I really do."

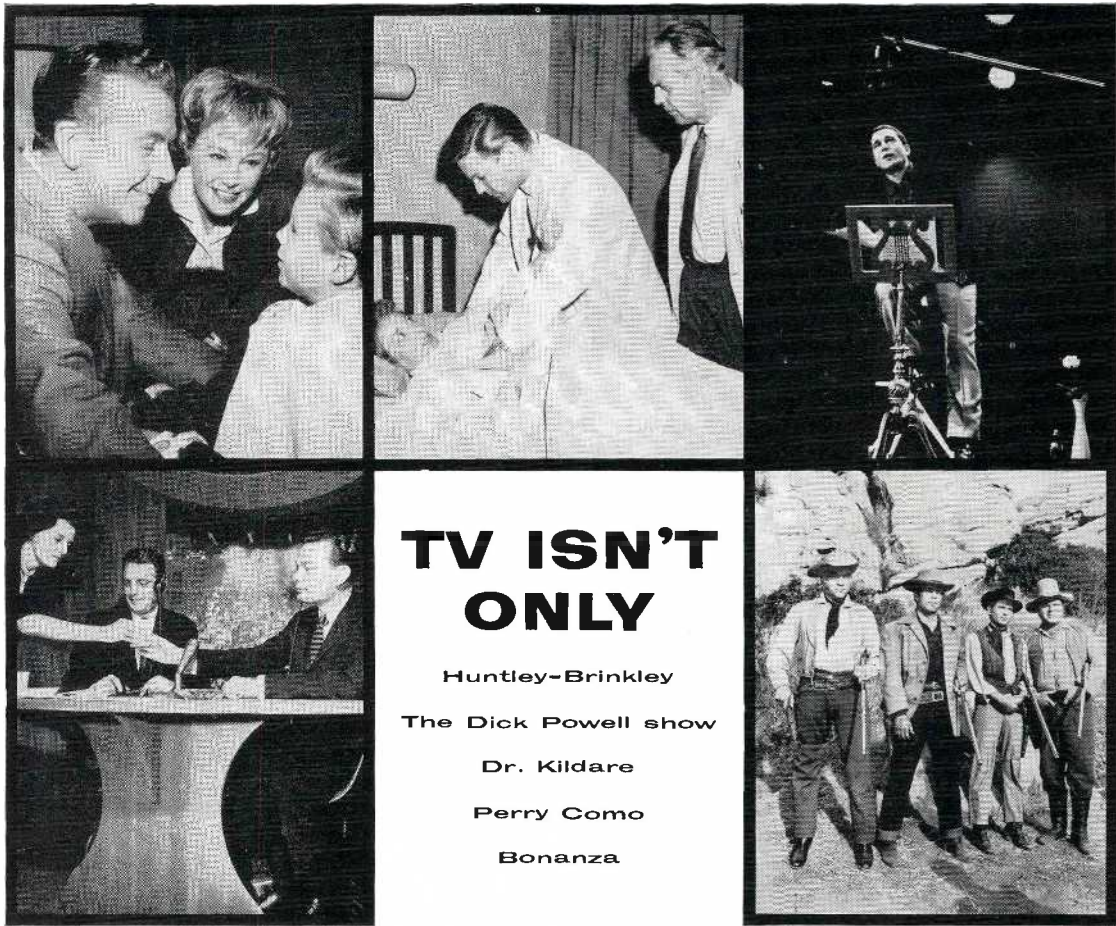
Rich, according to his wife, "has a fabulous sense of humor and a heart as big as the world." He's a "big tease who insists on calling me Herman or Sam and I don't think I look like a boy," and "in nine years of marriage has never put the top back on the toothpaste." He's a good gin player, a trophy-winning bowler (who's given it up because he doesn't have time) and a golfer who, his wife says, "hits an iron as long as anyone I have seen."

A COLLECTOR OF PAPERBACKS

Rich always drives (50 minutes each way) to and from the office (he hates commuter trains because they tie him to a schedule, hates trains for long trips even more "because in the time it takes me to get there I can be doing something important"). He is an article clipper and a magazine saver. It kills him to part with a book, and his habit of reading seven or eight at a time creates quite an accumulation. Mrs. Rich says, "Sometimes I feel like I'm living in the Collier mansion. Not long ago we gave away over 1,000 paper pocket books, and we seem to have almost as many again."

Rich says, "When my wife asks me why I am saving all the articles and old magazines I tell her that I'll read them when I retire." He says it as a joke, but actually he doesn't think it's very funny. "Retirement is the most frightening thing I can think of. I cannot imagine not being in advertising, not running around and doing things."

At 42 Rich can defer his retirement planning for a while; he probably wouldn't have time to think about it if he wanted to. His immediate goals are simple. "I want to continue enjoying what I'm doing. I'm not interested in changing the world; that's for other people. I'm interested in getting the best television programming for our clients. That's my job. I have never stopped being hungry. Give me hungry people who know what they want, and if they want it badly enough they'll get it. That's my philosophy." END



TV ISN'T ONLY

Huntley-Brinkley

The Dick Powell show

Dr. Kildare

Perry Como

Bonanza

Good TV also calls for the right Perspective.

WCSH-TV's "Perspective" series publicly probes and analyzes life in its coverage area. This series, produced by the Channel 6 News Staff, delves into such timely topics as correctional institutions, educational TV, the vacation industry, the fluoridation of water, medical research and hospitals. In fact, anything that is of interest to the State of Maine is apt to be on "Perspective."

Films from the "Perspective" series have been used for classroom work at Columbia University, The University of Maine, Maine nursing schools, and numerous private showings. The American Heart Association's 1960 Howard W. Blakeslee award was won by the "Perspective" documentary film on open heart surgery.

"Perspective" is a new dimension in public service
to the people of Maine by

WCSH-TV CHANNEL **6** NBC for PORTLAND

MAINE BROADCASTING SYSTEM

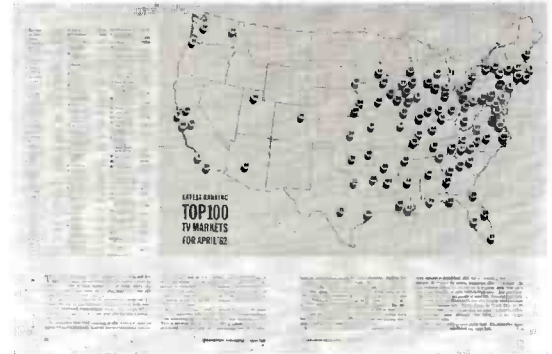
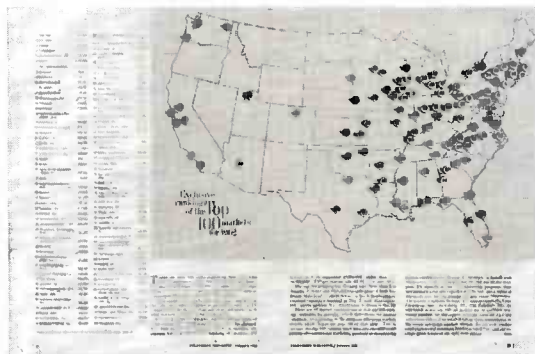
K THE KATZ AGENCY, INC.
National Representatives

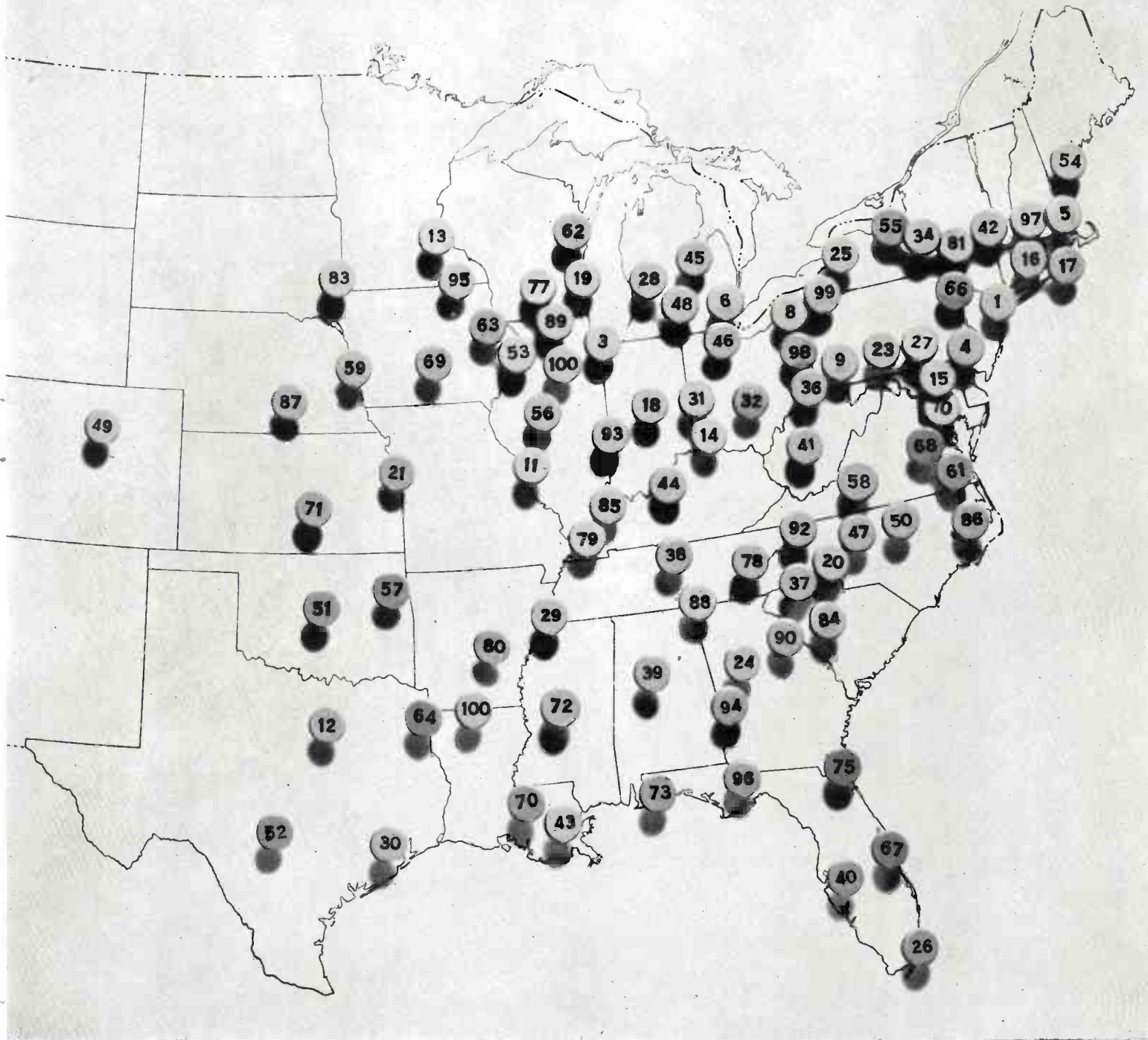
1 New York	5,341,400	38 Nashville	435,700	70 Baton Rouge, La.	282,600
2 Los Angeles	2,870,000	39 Birmingham	432,200	71 Wichita, Kan.	277,500
3 Chicago	2,236,700	40 Tampa		Hutchinson, Kan.	271,600
4 Philadelphia	2,026,000	41 St. Petersburg ..	425,100	72 Jackson, Miss.	271,600
*5 Boston		42 Charleston	424,200	73 Mobile, Ala.	
Manchester, N.H.	1,777,800	43 Huntington		Pensacola, Fla. ...	267,500
6 Detroit	1,547,200	44 Albany		74 Spokane, Wash.....	258,200
7 San Francisco		Schenectady	420,600	75 Jacksonville, Fla.	257,700
Oakland	1,341,400	45 Troy		76 Salt Lake City	
8 Cleveland	1,266,500	46 New Orleans	420,000	Ogden	
9 Pittsburgh	1,233,700	47 Louisville, Ky.	410,900	Provo	252,600
10 Washington, D.C.	853,300	48 Flint		77 Madison, Wis.	244,800
11 St. Louis	800,100	49 Saginaw		78 Knoxville, Tenn...	243,600
12 Dallas		Bay City	385,800	*79 Cape Girardeau, Mo.	
13 Fort Worth	739,900	50 Toledo, Ohio	385,100	Paducah, Ky.	
14 Minneapolis		51 Greensboro		Harrisburg, Ill.....	237,700
St. Paul	735,000	52 Winston-Salem ..	383,500	80 Little Rock, Ark.	235,700
15 Cincinnati	734,000	53 Lansing, Mich.	359,300	81 Binghamton, N.Y.	232,900
16 Baltimore	727,900	54 Onondaga, Mich...	351,300	82 Phoenix, Ariz.	
*16 Hartford		55 Denver, Colo.	351,300	Mesa, Ariz.	230,600
New Haven		56 Durham, N.C.		83 Sioux Falls, S.D.	223,100
New Britain	705,200	57 Raleigh, N.C.	344,700	84 Columbia, S.C.	222,900
17 Providence, R.I.	696,500	58 Oklahoma City ..	342,700	85 Evansville, Ind.	
*18 Indianapolis		Enid, Okla.	342,700	Henderson, Ky. ...	216,000
Bloomington	677,500	59 San Antonio	333,800	86 Greenville	
19 Milwaukee	628,800	60 Davenport, Iowa ..	328,000	Washington, N.C.	213,000
20 Charlotte, N.C. ..	597,000	61 Rock Island, Ill. ...	328,000	*87 Lincoln	
21 Kansas City	595,700	62 Moine, Ill.	328,000	Kearney	
22 Seattle		*54 Poland Spring, Me.		Hastings	
Tacoma	579,500	63 Portland, Me.	326,200	Hayes Center	
*23 Johnstown, Pa.		55 Rochester, N.Y....	323,500	North Platte	205,800
Altoona, Pa.	573,300	*56 Champaign		88 Chattanooga	205,700
24 Atlanta	572,200	Springfield	322,800	89 Rockford, Ill.	204,300
25 Buffalo	570,100	64 Decatur		90 Augusta, Ga.	198,000
26 Miami	566,300	65 Tulsa, Okla.	320,800	91 Fresno, Calif.	189,500
*27 Lancaster		*58 Roanoke, Va.		92 Bristol, Tenn.	
Harrisburg		Lynchburg, Va....	318,600	Johnson City, Tenn.	
York		59 Omaha, Neb.	318,000	Kingsport, Tenn. ...	187,500
Lebanon	559,100	60 San Diego	311,300	93 Terre Haute, Ind.	183,100
28 Grand Rapids		61 Norfolk, Va.	309,500	94 Columbus, Ga.	182,500
Kalamazoo	544,400	62 Green Bay, Wis. ...	307,700	*95 Austin, Minn.	
29 Memphis	491,800	63 Cedar Rapids	303,000	Rochester, Minn. ...	
30 Houston	491,700	64 Waterloo		Mason City, Iowa ...	179,900
31 Dayton, Ohio	489,100	65 Shreveport		96 Tallahassee, Fla.	
32 Columbus, Ohio..	472,900	66 Texarkana	293,600	Thomasville, Ga. ...	178,700
33 Portland, Ore.....	467,500	*65 San Jose		97 Springfield, Mass.	
34 Syracuse, N.Y.		Salinas	293,500	Holyoke, Mass. ...	176,200
Elmira, N.Y.	459,700	66 Monterey		98 Youngstown, Ohio	171,700
35 Sacramento		67 Scranton	292,300	99 Erie, Pa.	170,300
Stockton	450,700	68 Wilkes-Barre		100 Monroe, La.	
*36 Steubenville, Ohio		69 Orlando	292,100	El Dorado, Ark.	167,600
Wheeling, W.Va....	445,700	70 Daytona Beach ..	284,600	100 Peoria, Ill.	
37 Asheville, N.C.		68 Richmond, Va.	284,600	La Salle, Ill.	167,600
Greenville, S.C.		*69 Ames, Iowa			
Spartanburg, S.C.	438,600	Des Moines, Iowa	283,000		

*Market combination differs from that in television markets listing, Teletatus, page 85.



Readers are advised to avoid the two Top 100 rankings pictured at right. The REAL Top 100 appears above. Of the others, the first was updated, the second fell victim to the wrong map.





TELEVISION's readers will note something familiar about these two pages. And well they should. For as the two small replicas of earlier Top 100 spreads (at left) testify, we've been here before.

The first Top 100 appeared in February, in conjunction with the 1962 edition of the TELEVISION MARKETBOOK. A revised and updated version appeared last month. To the surprise of many, that ranking showed the Lancaster-Harrisburg-York-Lebanon market where Miami used to be, put Norfolk in Wisconsin and moved San Antonio to Iowa. The map above restores these markets, and others similarly transplanted, to their rightful places. The editors hope it will also restore a semblance of sanity to those readers hope-

lessly disoriented by that issue's mass market migration.

As in the earlier rankings, the markets are ranked in progressive order of TV homes covered by the dominant station in each, with some markets combined from nearby areas. There are actually 101 markets in the ranking, the extra market appearing by virtue of a tie for position No. 100. Fourteen market combinations (indicated by asterisks) differ from the market combinations appearing in the complete television markets section (page 85). In all such market combinations the market of the dominant station is listed first, and the set count given is of that station. "Dominant" in this context refers to an entire television area, not to a particular market or city within that area. END



**Channel 5 MARKET BULLETIN!
SAGINAW**

Choice industrial and commercial sites—skilled labor force—favorable economic climate and community attitude—all yours in the most highly diversified industrial city in Eastern Michigan. Private capital will build to suit.

Robert Albert, Mgr.
Greater Saginaw
Chamber of Commerce

BAY CITY

Opportunities unlimited — that's Bay City! Profit-assuring resources: ready pool of diversified labor skills, seaway, expressways, airways, railways, nationally-famous schools, recreation, good living. We welcome you.

Ambrose J. Maxwell, Mgr.
Greater Bay City
Chamber of Commerce

FLINT

Five million people and 10,000 manufacturing plants within 75 miles—that is Flint's market area. A skilled, productive labor force, a community spirit that "gets things done," outstanding educational facilities and excellent transportation, all serve to make Flint an ideal location for industry.

Edward J. Penny, Mgr.
Greater Flint
Chamber of Commerce

If you are seeking a midwestern plant site contact any one of the above business-minded C of C executives. Plenty of power . . . plenty of water . . . plenty of help . . . plenty of space for expansion . . . in the Golden Saginaw Valley of Eastern Michigan.

WNEM-TV



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



WNEM-TV

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



show, running the standard telephone messages and coffee and sandwich errands for Berle. Years later, at the 1960 Inauguration Show for President Kennedy, I had the privilege of doing my 'astronaut' routine. Berle (late of the sandwiches and coffee) played my straight man." Along with other success symbols Dana now has two comedy writers of his own. One of them, Sam Dinoff, also served in the NBC page uniform.

Stockton Helffrich, currently manager of the New York Television Code Office of the National Association of Broadcasters, feels that the assignment of writing the first guide manual for page behavior in 1933 was a key step in the editing and censorship career which he later followed.

Slocum Chapin, vice president for western division ABC-TV network sales, still laughs about his first page assignment. On the night of the dedication ceremonies for NBC's new facilities (November 1933) he was to escort a group of VIPs around the building. The group consisted of Mr. and Mrs. Merlin Aylesworth (then president of NBC), Mr. and Mrs. William Paley (of CBS) and a senator from New York and his wife. With 24 hours of experience behind him, "I couldn't even find the locker room," he says. Plunging ahead, nevertheless, he directed the group into what he thought was a new third-floor sound studio. With great flourish, he ushered them right into a broom closet. Mr. Aylesworth, mustering his sense of humor, told him, "Congratulations, sonny, you know more about this place than I do."

During the years from 1935 to the end of World War II, the network set up an announcing school for its pages under the direction of Pat Kelly. Gene Rayburn is a product of

that school. The pages were given lessons in elocution and standard radio procedure. "We learned," Rayburn says, "to pronounce perfectly different foreign names. In my 30 years in broadcasting I have never had occasion to say any of them." More beneficial to Rayburn was an audition before station managers that he shared with other members of the page announcing class. The manager for WGNV Newburgh, N.Y.—looking, Rayburn says, for an announcer with some training and little experience who'd work for about \$8 a week—chose him for his first announcing job. Among other graduates of the page announcing classes are Dave Garroway, Hugh James and Tex Antoine.

When asked what he thinks is the reason for the success of the page system, Norman "Pete" Cash, president of the Television Bureau of Advertising, answers "hunger." He goes on to explain that "No one is hired just to be a page or guide. The long-range plan is for them to do something else—to work their way into another job. NBC has set up a competitive system within a system. The salary we were paid was \$16 a week. At those wages, we had to get ahead or we'd go broke." Cash is in favor of setting up similar systems elsewhere within the television industry, with the emphasis not on dollars but more importantly on the opportunity to learn.

All of the boys in the page class of 1962 want to get ahead. "Anybody," David says, "who comes here only for a job won't last." The roll call of broadcasting's bright lights who started as NBC pages is fuel for the ambitions of David Sims and his co-workers. They realize they're getting what is perhaps the best minimum essentials education the communications industry has to offer. END

SHORT END OF THE BOOM *from page 49*

media like a child from castor oil. Instead they turned to special interest magazines, publications edited by semi-experts for semi-addicted hobbyists and sports enthusiasts. Specialized magazines have more than doubled in numbers since the war in a medium where the trend is most definitely the other way.

Mostly because they are economical and offer a certain degree of efficiency, direct mail, catalogues and trade media were and are still being used heavily by a great many agencies with leisure market clients. Some of these leisure companies, especially the pre-war-founded ones, are extremely conservative in their marketing approach. They are seemingly content to use the same methods that helped build their businesses originally without questioning whether they are getting a proper share of a vastly expanded market.

But by the mid-'50s, leisure, to a modest extent, had discovered television. The glories of the good life, through the use of leisure products, were finally being extolled via the video tube. Spurring leisure's straggling migration to TV

were company desires to widen their advertising coverage and heighten their product prestige and quality image. Also, as some company officials are frank to admit, they wanted to use television as a device to impress their reputations on dealers and reinforce existing relationships.

TV's advertising revenue cut of the leisure market has been building slowly but steadily over the last seven years. Last year marked the most dramatic increase in leisure expenditures on TV. TELEVISION, working from TvB/LNABAR sources, estimates that total gross leisure time expenditures on television in 1960 amounted to \$27.7 million. In 1961, by the same sources, total gross leisure time expenditures had jumped by \$4.4 million, to a new high of \$32.1 million (see page 49 for breakdown).

Big reason for the \$4.4 million rise in leisure advertising expenditures was the \$2.8 million boost evidenced in the paints, power tools and shell homes products category. In 1960, \$1.9 million, \$1.3 million of which was for paints alone, in gross time money was spent by

advertisers to promote paints, power tools and shell homes to do-it-yourself viewers in the TV audience. Last year, gross time expenditures in this product category jumped to \$4.7 million, with \$3.7 million of that total spent just for paint advertising.

Some \$18.7 million of the 1961 \$32.1 million total gross leisure time expenditures was sunk into network, with spot TV grabbing off the remaining \$12.7 million. By far the biggest network users among leisure advertisers were camera companies, spending about \$10 million. Transportation and travel advertisers were the heaviest buyers of spot, with some \$6 million in expenditures.

While it must be admitted that all total figures for leisure market products are rough estimates and that by wielding a more probing brush, perhaps, a brighter picture could be painted, the evidence remains that television and leisure are still not making beautiful billings together.

"The problem is," explains one television industry spokesman, "that most leisure company budgets are too small,



**(Broadcast Sunday, April 29
on WCAU-TV Philadelphia.)
See television listings for
local time in each city.*



Overture!

On Thursday evening, May 3, viewers of WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago and KMOX-TV St. Louis* will witness a gala premiere... when "The International Hour" presents Eugene Ormandy and the world-renowned Philadelphia Orchestra in a program devoted to the music of MacDowell, Copland, Sousa, Bernstein and other major American composers. Produced on tape by CBS Owned WCAU-TV in Philadelphia, this hour-long concert will also feature two distinguished American soloists: pianist John Browning and baritone William Warfield, performing at Philadelphia's Academy of Music.

It is only the beginning! In subsequent weeks, "The International Hour" will bring local audiences fine music and dance programs produced by broadcasters in Argentina, Mexico, Canada, Australia, Italy, Japan, Great Britain, Yugoslavia and Ireland—forming the second International Program Exchange, the series inaugurated by the five CBS Owned television stations last summer. (In the Exchange, participating foreign broadcasters will receive "Eugene Ormandy's Sound of America.")

This cultural interchange, a friendly overture designed to strike a note of international understanding resounding far beyond time of broadcast, is symptomatic of the dedication and showmanship which have made the five CBS Owned television stations leaders in their local communities.

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc.

The leisure item success stories in TV are exceptions, the neglect stories the rule

their methods too specialized and their markets too regional." He believes, however, that leisure firms can, and will on a gradual basis, be sold on the advantages of TV advertising.

Leisure advertisers and their agencies, so far, seem to favor specialized feature and magazine type programs. On a local level, sports and public affairs shows have managed to snare the largest percentage of the leisure ad dollar, most of it coming through manufacturer-retailer co-op deals.

It's on the network level, however, that television has done its best job to date for leisure advertisers. *Today* and *The Jack Paar Show* (now once again called the *Tonight* show), the two star entries in NBC-TV's participating programs stable, have been particularly successful in wooing reluctant leisure advertisers onto television. During the last several years, the *Today* and the *Paar* shows have commercially displayed such diverse leisure market products as bowling balls, fishing tackle, lawn mowers and sprinklers, retirement-land parcels, pleasure craft, outdoor insecticides, pianos and electric organs.

ATTRACTIVE ECONOMICS

The big attraction of the NBC-TV participating programs apparently is their promise of a fairly large adult audience delivered at daytime rates. Leisure advertisers, who are not truly national in scope, can buy NBC's basic cleared station lineup of 62 stations, with about 87% nationwide coverage, and at reduced rates, instead of the network's full lineup of 167 stations. NBC's policy of having the program stars, like Hugh Downs and Jose Melis, personally sell products, affords leisure companies considerable promotional material for image and product building. The cost of the one-minute participations—about \$6,600 for the required station coverage and approximately \$12,300 for the full lineup—seems to be within the reach of many leisure-recreational firms.

Almost without exception, companies which produce the products of fun and good living, advertise on a seasonal basis. Thus firms that manufacture or distribute garden equipment must get their promotional pitches in by early summer and no later, and sporting goods businesses must advertise their wares parallel to the time they are being most widely used.

Melnor Industries Inc., Moonachie, N. J., a leading manufacturer of lawn and garden sprinkling equipment and watering accessories, is a good example of a leisure market company which has

used television advertising on a seasonal basis with some outstanding results.

The company, which was founded in 1946, the start of leisure's growing-up era, has a selling season which begins in January and ends in July. In the past Melnor used mostly trade journals, full color catalogues and some consumer magazines to advertise and merchandise its products. In 1960, after first conducting careful brand awareness and sales effects surveys through the research facilities of Seymour Smith Assoc., Melnor had its advertising agency, Smith/Greenland Co., run a 40-station TV spot campaign in major markets throughout the spring and early summer months. Last year the sprinkler manufacturer was one of the multitude of participating advertisers on the *Jack Paar Show*.

"Clear-cut results," says Melnor advertising manager Irwin Perton, "are difficult to measure. We've been running trade and consumer promotions simultaneously with our TV campaigns. But there is no doubt that we are pleased with our use of television."

While it would be presumptuous to give television all the credit, a study of Melnor's sales figures does give some indication of the powerful selling job the visual medium can do for leisure market companies.

In 1959, the year before the manufacturer switched some of its advertising budget to TV, Melnor had net sales of approximately \$5.6 million. Two years later, after its spot TV and *Paar* exposure, the firm's net sales rocketed to \$7.4 million, an increase of almost \$2 million.

WILL RIDE THE RACES

Perton willingly concedes that television has made an important contribution to this impressive sales advance. This year Melnor has bought a piece of the Triple Crown horse racing telecasts on CBS-TV. The leisure products manufacturer didn't buy back on the *Tonight* show because of the unknown quality and uncertain future of the program now that *Paar* has left it. The Triple Crown telecasts (Kentucky Derby, Preakness and Belmont Stakes), which will be shown on May 5, May 19 and June 9, afford Melnor peak national exposure to the kind of high income, recreation-loving audience it considers ideal. What's more it will reach them during the most concentrated lawn and garden equipment selling period of the year.

Melnor's involvement in television has been accomplished without the aid of an astronomical advertising budget. The firm's overall budget this year is about

\$250,000, with television, via \$125,000 for the Triple Crown telecasts and \$5,000 for a spot campaign in Canada, getting the major portion of it. In terms of most network TV advertisers, Melnor assuredly is one of the small users, but the company has convincingly demonstrated that on television a little can sometimes go a long way.

ANOTHER TV SUCCESS STORY

Happily for television, Melnor is not its only leisure advertiser success story. There's also Airequipt Manufacturing Co., New Rochelle, N.Y., which in two years has made a major dent in the slide projector market through its commercial exposure on the *Paar* show. And television can further point proudly to the great success the Gulf Guaranty Land and Title Co., Cape Coral, Fla., has had in selling \$1,600 ocean-front or near ocean-front plots in Florida by way of video promotions on the *Today* show.

But the success stories are the exceptions, the neglect stories the rule.

William F. J. Storke, who as NBC-TV's director of participating programs has been a sort of sales pied piper responsible for converting many leisure advertisers into network users, openly acknowledges that "generally television has made no conscious effort to grab the leisure market." There are certain problems inherent in leisure advertisers, he feels, that are extremely difficult to overcome.

He cites the greeting card business, where Hallmark Cards "practically sells the whole industry." According to Storke there are only two or three other card companies advertising on television, with the rest content to reap whatever institutional windfalls they can through Hallmark's promotions. These are somewhat the same promotional fringe benefits that are enjoyed by the boating industry. Aluminum and plywood companies periodically run promotions for pleasure crafts (the boating industry uses huge amounts of both materials), thus taking away some of the incentive for television exposure from individual boat producers.

Yet Storke is still optimistic. He thinks that changes are in progress and credits (not surprisingly) the publicity and success surrounding both the *Paar-Tonight* and *Garroway-Today* projects for bringing much of it about.

"Agencies are now becoming more aware that all their clients are fair game for TV," he explains. "Leisure advertisers have learned that what's good for mass products is also good for small products. They also know that their

retailers only want to handle products that are pre-sold. Television, on a network basis, gives them considerable prestige. It offers tremendous sales effectiveness."

Storke feels that the problem is mainly an educational one. "There should be more emphasis," he says, "on direct client calls. We have to educate the uninitiated."

Local leisure product dealers, Storke believes, also have to be educated. "They have to learn to cash in on the terrific traffic television creates."

To implement Storke's educational program, the networks and stations would have to maintain larger sales staffs or make better use of the ones they now employ. Hard-nosed hawkers will have to beat the grass roots (leisure market companies have an uncanny tendency to locate in places like Grabill, Ind.) and show people like Caprico's Sandy Millman that his \$1,000 can buy 5 one-minute participations on a local sports program in Indianapolis or full sponsorship of a half-hour class A program over a 13-week span on a station in Carlsbad, N.M.

It won't be an easy sell. Some of the fears leisure has concerning television are justified. It's not a question, though, of television dominating leisure's advertising budget. In many, many instances, the special interest publications are far and away the leisure market's best advertising buy. Rather it's a question of whether television will get a share of leisure's ad money appropriate to its effectiveness as a sales force.

WURLITZER SUCCESS STORY

The case of the Wurlitzer Co., Chicago, Ill., maker of pianos, electronic organs and other musical instruments, is indicative of how even a timid advertiser can become a regular TV user with proper handling. Wurlitzer, which now has an annual total advertising budget of about \$500,000, entered television for the first time three years ago with some misgivings.

The company, while attracted to television, knew that it could probably get better efficiency through its usual buys in some selective magazines and newspapers. Also, it was not easy to break with precedent. The musical instrument industry, with relatively high-priced products to sell, just didn't think of itself as having a very broad consumer appeal.

But Wurlitzer was bringing out new products like the Sideman, a different kind of percussion instrument, and it wanted great numbers of people to see them in use. Television's reach and live-action qualities outweighed other considerations, Clinton E. Frank Inc., Wurlitzer's agency, decided. Some 60 network participations were bought, split evenly

between the fall and spring seasons, on the *Today* and *Paar* shows. Last season, Wurlitzer ran a TV campaign showing a housewife and child, both of whom were picked at random, learning to play a chord organ, commercial by commercial, over a nine-week period. The campaign created a great deal of excitement among Wurlitzer's sales force and dealers. The latter group tied in with the network promotions locally with slide insertions giving specific dealer locations. This year Wurlitzer intends to spend more than half of its total advertising budget on television.

But for every Wurlitzer there are dozens of leisure advertisers who suffer from what economists call the "habit lag." Their philosophy is to adjust advertising media and expenditures only according to last year's sales performance. They fail to realize that their modest advertising aims really tend to reduce their coverage of the existing market. And while their sales volume may maintain a consistently stable and satisfactory level from year to year, it also may successively represent less of a percentage of the total market volume.

Leisure companies can't survive these days by just doing a little better than last year. They have to do substantially better.

And that's where television can help. It has a track record of not only building overnight sales successes, but also of consistently increasing advertisers' market scope and potential.

There are some six million readers of outdoor magazines in this country. But, as previously illustrated, 40 million Americans camp out each year, 26 million fish and 19 million hunt. Allowing for duplication, these figures still indicate a great majority of sportsmen who do not get their information out of publications that cater to their special interests.

WHAT ABOUT NOUVEAU?

Hobbyists and sportsmen are said to be extremely selective. Unquestionably this description is true of the regular, at least once-a-week leisure activity participant. But what about the nouveau, the only-during-vacation-time fisherman and the when-I-get-some-spare-time gardener and do-it-yourselfer? They, as well as their inveterate fellows, need and purchase fishing tackle, fertilizer and power tools. They constitute a mass audience that can best be reached by the mass media.

Television's current relationship to the leisure market is a little like the story of the hare and the tortoise. Other advertising media, at this point, are far outstepping television. But the tortoise, known for its quality of persistence and its sense of never-failing inevitability, is bound to make a race of it. END

HOW HONEST? from page 53

us a saloon, nor is the actor, sipping at his drink, peddling bourbon."

But, continued Commissioner Elman, "There is a world of difference between a casual display of steaming 'coffee' that is really heated red wine (again because of television's technical difficulties), and a commercial showing a closeup of what is actually red wine, to the accompaniment of a claim that the high quality of the sponsor's coffee is proved by its rich, dark appearance—which the viewer can verify for himself simply by looking at the 'coffee' on the screen.

"Similarly," he said, "an announcer may wear a blue shirt that photographs white, but he may not advertise a soap or detergent's 'whitening' qualities by pointing to the 'whiteness' of his blue shirt."

EVALUATION AWAITS APPEAL

The final evaluation of the FTC order must wait until after Colgate's appeal. If not a binding order at present, it is a precedent, far reaching beyond Colgate and Bates to any violators. But the guidelines are far from clear. Agencies just don't know what construction the FTC will put on its order in relation to their commercials. They almost have to put their product props away—misrepresentative or not—in order to play it safe.

While the order hits Bates and Colgate on future fault found with "any product" advertised by the two organizations, it more broadly prohibits misrepresentation of the quality or merits of shaving cream "directly or by implication" and "in any manner"—a full and specific "watch out" for the entire shaving cream industry. Beyond this, the inference is that any television advertiser or ad agency involved in an adverse complaint decision is in for similar treatment.

If the order stands, the next case against either Colgate or Bates that involves any claim of false advertising for shaving cream, or mockups for any product whatever, presumably will not be another FTC complaint, but a compliance proceeding brought in federal court by the Department of Justice. (An FTC complaint at worst leads to a cease-and-desist order. In a compliance proceeding the court can assess penalties up to \$5,000 a day for each violation.)

Many ad men see the entire technique of FTC enforcement in the false advertising field changing. It is moving from time-and-manpower-consuming slaps at individual products to broad, many-faceted decisions in order to cover the entire advertising waterfront and not just one pier at a time.

The big network ad classification of drugs and remedies (network billings

Do you need to have a bona-fide cancer sufferer to talk about the subject on TV?

last year: \$95 million) may be coming in for the next broad FTC crackdown. Three months ago the FTC sent questionnaires to 24 major manufacturers of cold preparations asking information on product qualities and ad claims. Such products may be "falsely advertised and misrepresented" as to their efficacy, an FTC announcement declared. The cold remedy companies and their agencies are biting their nails on this one.

But where do the ad agencies and TV commercial men stand today on the essence of the Colgate decision—that substitutions and props are all right on TV dramatic programs but in commercials the product has got to be the product? Depending on who you talk to the range of feeling runs from "Oh, boy. Do we have problems?" to "No comment" to "We have always played it straight." Everyone, however, says they are conscious of the FTC ruling.

Says a spokesman at the much-troubled Bates agency, "Everything we do now is A Number One for real, authorized, authenticated. Sure there are problems. A big one is that many things just don't translate to film."

In the television commercial, says the Bates man, "we are many generations removed from reality. The product may not photograph as it actually looks 'in the flesh.' The film master goes into prints, a further lessening of quality. It goes into broadcast transmission. Finally it comes over the home screen. Without color correction, 'doctoring,' if you will, it just doesn't look like the product you buy and use. Maybe you can call this 'deception in reverse,' deception that can hurt sales."

The point of product color correction was brought up again and again by agency and production men. How permissible is it today in the eyes of the FTC? If you correct a product's package color are you justified in using cosmetic correction?

Some agency men say they are clear on what the FTC wants. To Philip H. Cohen, TV head at Sullivan, Stauffer, Colwell & Bayles, "The intent and meaning of the FTC ruling is clear. There is no question about it. Demonstrations must be accurate reproductions of the fact."

At BBDO, TV commercial production supervisor Bernie Haber says, "Everyone in this business today is being doubly cautious. Color correction, tone or tint for black and white photography, has to be done on occasion. But it depends on what you're saying in the copy. If there are questions of doubt on anything you

get the right advice and play it straight."

Says a TV commercial man at Kenyon & Eckhardt, "There's no different policy position on commercials than prior to the FTC crackdown. You don't kid around with demonstration commercials. We've been in a client's laboratory for two-and-a-half months checking out a scientific demonstration we might use."

Tom DeHuff, vice president in charge of commercial production at Cunningham & Walsh, says "Most of the products we use need no so-called 'alterations.' But there is such a thing as 'over-correction' around today, going to extremes to be honest. If you need a bona-fide cold-sufferer for a cold remedy do you need to have cancer to talk about that subject?"

"WE HAVE BENT OVER BACKWARDS"

At Benton & Bowles, Gordon Webber, vice president and director of broadcast commercial production, sums up a lot of today's agency feeling on FTC pressure. Says Webber: "I don't think there has been a change in commercial practices at our agency. But we are aware that commercial scrutiny has grown more intense. We, and most agencies, have bent over backwards not to use devices open to question. But there is confusion as to what is permissible and what is not. The FTC Colgate ruling undoubtedly needs further clarification."

Webber feels that the industry is perhaps trying to "proscribe its commercial activity too much."

Whatever the feeling is at the ad agencies, it is not a very happy one. The TV commercial production director at one of the top agencies is frank on the subject. "We listen and are aware of the FTC and what it is talking about. We do go to extremes to get into our commercials what they have in mind. And we are suffering because a few agencies, who account for maybe 85% of the problems, skirt around the truth."

"We resigned an account almost immediately after we got it because the advertiser wanted to advertise in an almost fraudulent way. If you keep this kind of account its morals come home to roost with you."

"Our problems today? Well, we once had over-sized bars of soap made to frame up right on the 21-inch tube. No more. Now we go through cases of the stuff looking for the best ones. Cigarettes too. And all this can be costly. Say such a 'hunt' costs you a day's shooting time and say you film 50 commercials on the account a year. Over the course of a year 50 days shooting time—and maybe \$250,000 down the drain. Because of dis-

continued props your production costs in some instances are going to be up."

On demonstration commercials this agency production man is disturbed. "We've always had proper documentation behind our demonstrations. But the pendulum is swinging way over. We have a detergent commercial that makes a comparison test with 'another leading detergent.' Without advising us the FTC investigated. It went to three different production houses that worked on the commercial. It even talked to cameramen who did the shooting. It found the test legitimate in every way."

In the mind of this agency executive it will be a big blow to advertising if the demonstration commercial suffers at the hands of FTC probers or because advertisers fear to risk their airing. "Demonstration has impact," he says. "It can point up competitive advantage. It is often the poor product which just talks itself up in the commercial without demonstrating."

His parting shot: "Companies are now having their attorneys take a hard look at things, going so far as to review their commercials over the last year. And I've seen some commercials lately that sound like they were written by attorneys."

"Look, we're all in this industry to sell products, to do a job. If we can't do it legitimately—resign the damn account."

At the TV commercial film houses most production executives note a new desire for authenticity on the part of their clients. It may not have struck their shop specifically, but the feeling, if not the word, is around.

"I don't see why agencies should run scared," says one TV film man. "They just have to take the time to work out honest demonstrations, and most have been doing that right along."

"Some demonstrations and commercial tests may seem fluky," says another production executive, "but, boy, you never saw so many outside authorities on shooting sets today to check and validate that they aren't."

The TV division head at another commercial studio says, "Since January I've seen a very rigid approach toward commercial production developing, an almost mechanical approach to enforcement. Agencies are insisting on real camera demonstrations, no trick stuff, even when the particular footage being shot has nothing to do with product claim."

The executive continues, "Most people have put away their wooden bars of soap or prop cigarettes for the real things,

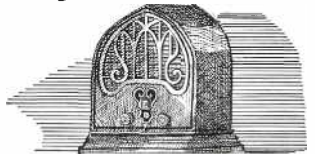
Remember when print was king?

In those days agencies were chiefly concerned with art, layout and copy. By 1906 print advertising had already done some amazing things. The slogan "You press the button, we do the rest," had turned "Kodak" into a synonym for camera; and a puzzled puppy listening to "His Master's Voice" had turned "Victrola" into a synonym for phonograph. There was no other way to advertise.



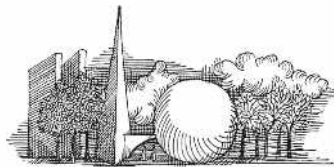
Then came a print ad that opened up a new world of advertising. A one-inch, one-column ad in the January 13th, 1906 edition of *The Scientific American* offered for sale to the public for the first time—"Wireless Telegraph" sets. Radio was born. Fourteen years later commercial broadcasting started in Detroit.

A few people at some agencies began to realize the importance of broadcast advertising and started thinking about radio commercials.



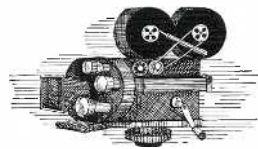
Agencies and clients that came to understand this new medium and used it creatively, prospered. Those that didn't, stagnated or died.

Television, a staple of science fiction from Jules Verne to Buck Rogers, first blinked open its commercial eye at the 1939 New York World's Fair. Visitors gawked at the postcard-size screen. A few saw into the future, saw television as potentially the greatest means of mass communication and setting ever devised.



Agencies and clients that came to understand this new medium and used it creatively, grew and prospered. Those that didn't, stagnated or died.

Early commercials were crude: slides with a voice-over, or a badly lit radio announcer giving a pitch. For many years the only alternatives in commercial production were *live* (which was risky, had to be kept simple, and couldn't be re-used), or *film*, which had acquired an impressive bag of visual tricks since the days when kids in knickerbockers ogled the nick-elodeons.



But film couldn't deliver as good a picture on the TV tube as the live camera. It never can. Film's gamma scale is shorter—it cuts off high whites and deep blacks, and its gray scale suffers distortion when translated into the electronic system. Film provides only 24 still pictures or 'frames' a second; television uses 30 continuous scanned pictures. Besides, film looks 'canned.'

Then at the NAB Convention in 1956 Ampex unveiled the first Videotape* recorder. Now, at last, there was a way to record for re-play the best picture possible in television—a system tailored for television.

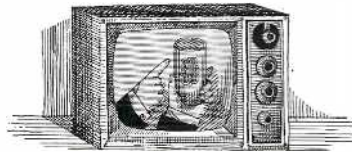
Although it took time for this new medium to develop electronic equiva-

lents of film's special effects arsenal and its editing flexibility, it didn't take long. Today there is virtually no result possible in film which cannot be delivered in Videotape. And tape has its own exclusive capabilities. Besides, tape can do what film can never do—it can give the perfect picture in television, where picture quality is the payoff.

We at Videotape Center are proud of our pioneering in this new medium. We have produced more than 2,500 commercials and many shows. We have made important innovations toward developing tape into a creative tool and an effective advertising medium.

There is still room for print—otherwise we wouldn't be running this ad. There is room for radio, and there is room for film. But there is much *more* room for Videotape in commercial production today.

Agencies and clients that are coming to understand this new medium and use it creatively, are growing and prospering, because tape's better picture has demonstrably more selling power.



But there are still some people who haven't caught up with tape. Are you sure you personally know what Videotape Center can do for you? We'd like to hear from you for our own sake, of course, *and for yours!*

Videotape Center
Videotape Productions of New York
Incorporated
101 West 67th St. New York
TRafalgar 3-5800

TM AMPEX CORP.

FTC draws the line "right through TV advertising with print safely over the border"

but this doesn't make ad claims any more valid. The whole thing is so rigid, common sense has ceased to exist in many cases. The new tactics have not materially added to cost, but I feel they are detracting from the excitement of story lines, making commercials more boring.

"Most companies will not make wild claims but no one wants to be open for attack on any point. The agencies are policing themselves and they will not allow even the suggestion of a 'rig.'"

Says another TV commercial man, "A good many of the things the FTC talks about show its lack of knowledge of our industry and pictorial limitation." And another: "We shoot a scene 10 times now for the right effect. I guess eventually we're going to have to shoot it just once in keeping with pure honesty. And what about stop-motion photography? You know how rigged that is."

The sad mixes with the funny, it seems, in equal proportions. But more than one production man makes this point: The days of *real* product artifice and trick photography have long passed.

"We used to shoot auto commercials," says one producer, "taking shots of the car through tents and screens in order to keep body and chrome glare from the studio lights down. But all of a sudden the advertisers and agencies see great realism in the lights bouncing off the car. The body finish is highlighted, looks sunlight-natural. Now they want those kick lights on."

One kitchen cleanser product once had a chemist come on the commercial set to grind rough spots into porcelain sinks. He would then, it is reported, mix up a special chemical for the stain. In the removal test the product was great in getting this particular stain off in three or four rubs.

Today the stain tests are tougher—and more time-consuming (but perhaps less costly as a lot of sinks were damaged beyond photographing in the old days). To get a good photographable stain on a porcelain sink it is necessary to leave debris like peach skins and pits, vegetable parings, tea and coffee grounds for a couple of days. Quicker results are often achieved with cold bacon grease colored with soy sauce or brown gravy. (And on repeated takes it is necessary to have a lot of dirty sinks rolled out before the cameras achieve the desired effect.)

This latter point is vastly important in TV commercial preparation, and has been for a long time. It takes a lot of hard work, and most of the time with the actual product, to achieve "perfection." On a cake mix perhaps a hundred

layers will have to be baked for the uniform, right-height, right-textured dozen that go on the commercial set for shooting. A case of tuna fish, dozens of cans, have to be opened before the right, firm, fully-packed, breaks-cleanly-to-the-fork model is found.

Increasingly, the TV commercial men point out, the actual product is being used—even before the FTC pressure began. As photographic techniques improve it is possible to give the product its natural properties—real and photographic. On ice cream, for instance, mashed potatoes have long been the product stand-in. Freezers moved onto the shooting sets to get last-minute icing for the product, but still the hot lights melted the fresh-from-the-freezer item. "But now," says a producer, "the melting is often looked on as beneficial to the product shot. A nice, soft, melting rim on a mound of ice cream gives off beautiful highlights that can enrich product as well as photographic quality."

The move to "realism" in commercials clearly is not all bad. When a prop is discarded things may even work out for the better. If cigarette smoke once made a great steam effect for a dish of spaghetti or other hot food, super-heating can also give the desired effect in many instances.

PRODUCTION CHANGES

Film men say many changes have come about on production since the FTC began probing the use of camera trickery and other devices a few years ago. The blue-for-white substitute in soap and detergent commercials, they say, went out long ago. More recent precautions see cakes no longer made artificially fluffier. Before-and-after demonstrations for detergents take an extra day's filming so the clothes may be sent out to the laundry. There once was a one-day shooting schedule using two identical garments for the demonstration.

These restrictions are costing ad men more without giving the viewer anything extra—except complete honesty. Nobody wants to become the second advertiser ordered not to use "spurious mockups and demonstrations for any product."

But with all the new curbs, many television commercial people feel that they really do nothing to restrict the most flagrant advertising violations, the dubious claims made in some hard sell copy common in all kinds of media. And agency TV men cannot help feeling that their side of the industry is being singled out unfairly by the FTC as to the use of props when almost every magazine

and newspaper ad photograph has come in for extensive product retouching, photographic gymnastics of all kinds. "Where do you draw the line on this kind of thing?" asks one agency man. He answers himself. "Apparently right through television advertising with print safely over the border."

How have the network commercial acceptance departments reacted under the FTC crackdown? Most agency men say they see no change in continuity acceptance. "It has been stiff since the quiz scandals of 1959," says one agency TV man. Another says, "They've become much harder on research backing up claims. Often they want to go through it themselves."

Herbert Carlborg, director of program practices at CBS-TV; Percy Smith, advertising standards supervisor in NBC-TV's broadcast standards and practices department, and Grace Johnsen, head of continuity acceptance at ABC-TV, all maintain that their departments have not hardened the line on commercial review since the FTC Colgate ruling. They say they have always been hard and careful.

Grace Johnsen says, "Perhaps we are asking more questions today but we have to on every new demonstration, every new advertiser." And Carlborg says CBS, in light of the new FTC ruling, "is examining many things that we understood were not deceptive before."

For about two years all three networks have required letters from agencies placing commercials on their facilities verifying the authenticity of visual demonstrations and product claims. Often, when doubtful, they have the agency perform a demonstration in question. They test products themselves or ferry them to outside authorities for a check. CBS even has a medical consultant on its staff to run down medical claims.

Percy Smith says NBC was doubtful about a claim for a muffler company that it could actually replace a muffler on a car in 15 minutes. "While a day was spent shooting this particular commercial," says Smith, "we went out to a garage and witnessed the fact. It was 15 minutes."

Smith also makes the point, as do all the network clearance executives, that network commercial screening today does not start with the finished film. "In the past two years," says Smith, "we have more and more come in on the early stages of commercial planning, right back to the script and the storyboard and sometimes even the idea.

"An agency cannot risk spending thou-

sands of dollars on a commercial to finally have it rejected when it is in the can. If something isn't acceptable we can suggest a revision in the paper stages. We feel we can be of the most help this way and the agencies are apparently coming around to this point of view too."

Smith cites one example of early review and concrete suggestion. One agency brought in a rough storyboard to NBC for review. It was a medical product but NBC's suggestion was to an aspect not connected with the product. The opening of the commercial was to show three small children in space helmets. NBC noted the helmets were drawn as completely enclosing the children's heads. The accepted NBC suggestion, with a mind to the subject of smothering and children's impressions: have an open face plate.

The networks keep no exacting records on the number of commercials they reject. By coming in early on commercial planning they make countless suggestions on change and revision, reject few finished commercials that have been up for previous review.

Grace Johnsen, who notes her department cleared 27,426 new commercials last year, says the most trouble comes on brand new TV accounts unwise in the ways of what is and isn't acceptable, and also from companies or agencies in isolated areas of the country where no test substantiation facilities are available to back claims.

Mrs. Johnsen feels that advertisers have been trying to be truthful and today are "probably going to extremes" to be honest. "I've seen test copy for cold tablets," she says, "in which people actually had colds in the testing of the product. And there were doctors present to determine if they were colds or allergy."

The network censor's job has become big and complicated. At ABC, if a commercial claims so many people were tested, ABC wants to see the research behind it. Here a letter of verification will not do. Similarly, if it is a testimonial commercial or a product that carries "The Good Housekeeping Seal of Approval," ABC wants a letter from the personality or *Good Housekeeping* saying it's so. And the network says it is now putting representatives on commercial sets during shooting to question demonstrations, if questions arise.

Herbert Carlborg of CBS puts it this way. "Our job was comparatively easy in the old days but as more advertisers have come into television with more and more new products, tough, competitive situations have developed. And this has led to more claims, claims which have to be checked out, demonstrations which have to measure up.

"The medium is being super careful

today," continues Carlborg. "We would even question the U.S. Government if we felt something they say about U.S. Savings Bonds is untrue. But TV advertisers are being careful of what they do in the medium today. A complaint is bad enough but a lot of the advertisers are immensely concerned about even being questioned. The publicity from an FTC question is almost as bad in their eyes as a complaint."

One point that Carlborg makes is being echoed throughout the TV industry—"Print gets by with murder." Says the CBS executive: "I know a print man who recently came into our medium. He was immediately assailed for his technique, which would have been ques-

tioned by any broadcast standards examiner. And he had been getting away with it for 30 years in the print medium."

Continuing on the subject, Carlborg expresses anger over "a certain commercial we had questioned." CBS required copy changes be made on the commercial but it later noted the original copy appearing in an ad in a leading newspaper. "I questioned the newspaper," says Carlborg. "They told me 'we didn't question the copy because the advertiser is a good one. We relied on his integrity.' Well, we do not. Everyone is treated alike."

The network censors, as Smith of NBC puts it, have to watch over three areas: deception, comparison and good taste. "At NBC we ask ourselves: 'Will this

COMING UP SOON!- WWUP-TV

Sault Ste. Marie, Michigan and Ontario


A WWTV SATELLITE

which will help bring you
this BILLION DOLLAR
RETAIL MARKET!

WWUP-TV (Channel 10, Sault Ste. Marie) will go on the air this summer, as a complete satellite of WWTV in the Upper Peninsula of Michigan.

With 101,000 watts video, 50,500 watts audio, and antenna 1,214 feet above average terrain, WWUP-TV will add 55,900 households (\$235,382,000 in retail sales) to WWTV's present 188,100 households and \$761,129,000 in retail sales.

Thus again, WWTV greatly increases its leadership as one of the top television values in America. Ask Avery-Knodel!





The Feltzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC-TRAVERSE CITY

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KBIN-TV GRAND ISLAND, IEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 13 / CHANNEL 10
ANTENNA 1440' A. A. T. / ANTENNA 1214' A. A. T.
CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

A muffin commercial might take 15 minutes, if FTC rules were strictly followed

demonstration or claim deceive a *reasonable* person? If the answer is yes, it won't go on the air." The product categories which sometimes require more intensive network scrutiny: proprietary drugs, toys, real estate and investment companies.

While the networks each control their own commercial acceptance policies, and while the advertising that goes on the air is in the end the responsibility of the individual broadcaster, the Television Code of the NAB is a generally accepted guide to the do's and don'ts of television advertising. Through the code offices pass the troublesome questions on weight reducers, beer quaffing, laxatives, nudity—questions seeking answers from advertisers, agencies and code-subscribing stations. Business is booming.

Stockton Helffrich, manager of the New York code office, notes that a change has been taking place in code enforcement accent. It was initially concerned with taste. It still is but substantiation of claims has come more on the firing line. The white-coated commercial "doctor" may have passed from the scene but his product testimony (the claim) is still around. Is it true or is it misleading?

On the FTC and the current commercial atmosphere, Helffrich feels the federal agency still maintains its traditional position "that no company get unfair advantage of another" through whatever form of competition it may be using. "It is still in business," says Helffrich, "to regulate the advantage system."

Helffrich also feels that advertisers and agencies "may be reading more into the FTC Colgate action than is actually there." To Helffrich "reasonable artifice [in TV commercials] is still acceptable if the product is not misrepresented." He says, "No one cares if mashed potatoes serenade as ice cream so long as it does not mislead the viewer or misrepresent."

Reasonable artifice or questionable, the proof of the claim, says Helffrich, must be the burden of the advertiser. Helffrich agrees that print media get away with a lot more than television does, but for a reason. "Television," he says, "feels discriminated against. It is true our advertising problems are greater. But it is a compliment in a way because TV's impact is greater and is bound to draw more fire. It is a peculiar problem—the fortune to reach a greater number of people, but also the unfortunate possibility of misleading a greater number."

At the FTC itself, Charles Sweeny, chief of the food and drug advertising division, says the Colgate ruling "can-

not be a guideline for all questions on television advertising and the use of artifice." But, he continues, "it is an important guide, a landmark decision." To Sweeny the ruling does affect all TV in one respect. "Pictorial presentation," he says, "is affected by the decision. Other decisions will be coming to be more of a guide." They might be lengthy or summary; he doesn't know.

As Sweeny explains it, he does not see the Colgate ruling as a "crackdown" on television advertising *per se*. "We are looking into advertising matters more intensely than we have in the past. We are cracking down on all types of advertising and not just singling out TV."

On the use of TV artifice, Sweeny does not rule it out altogether. "It depends on how a commercial is done, the circumstances under which a prop is used. If mashed potatoes are used to depict ice cream, in some circumstances it might be all right, so long as the substitution is not material to the context of the commercial message."

Asked if in a cold remedy commercial the model has to be a cold-sufferer, again Sweeny says, "It depends." To Sweeny, in this situation, "If a flat representation is made that the person depicted is suffering from a cold, is given a pill, and his head clears up in 60 seconds—wow!" Meaning: Mr. Cold Remedy advertiser, watch out.

Sweeny admits that FTC men, while not previously a general practice, have recently been on commercial shooting sets, "not," he says, "while a commercial is being shot, but afterwards to interview people who have participated in it." Sweeny also says there is a close liaison between the FTC and the FCC, "a daily contact."

INDICATIONS OF MORE TO COME

While the FTC may not be cracking down on television advertising "*per se*," it has given every indication of its "interest," and the postscript, "more to come." The individual commercial is still being judged in relation to visual and copy "circumstance." If one does not jibe with the other, there can be trouble. Semantics is a difficult subject. How will the FTC judge your commercial? How do you judge the wording—and implication—of the wide-reaching Colgate ruling?

Louis Mucciolo, vice president in charge of production at Gerald Productions Inc., New York, like most TV commercial production people, sees the current commercial atmosphere as not all bad, but not all good either.

"The biggest problem in the television commercial," says Mucciolo, "is time. If you concentrated for 60 seconds on a product claim you would be deadly dull, lose viewer interest. Most commercials try to be entertaining, attention-getting—and the hard core message becomes compressed in time. A couple of rubs with the cleanser and the dirt is off. This may take from five to ten seconds in the commercial. In actuality the job may take a dozen wipes. In strict interpretation of the FTC what are we to do? Show 50 seconds of wiping movement?"

"There is no intention here to cheat," says Mucciolo. "We want to show that the item advertised will work. In compressed time we do it the best we can. The final proof is with the consumer. If the product does not work she will not buy it again."

To Mucciolo's way of thinking, the blending of photography and limited time is essential. He feels that many common TV artifices should be retained and in no way are misleading. "To follow the rules exactly," he says, "we will have 15-minute commercials, the time it takes for a muffin to bake and rise. It may take eight seconds on film now."

Mucciolo has noted a new bent on the part of TV advertisers for complete honesty, more time and thought for demonstrations. On a recent starch commercial an iron was to flow down a piece of laundry on an ironing board. It stopped at midpoint. Was a rig in order? "Absolutely not," says Mucciolo. "A client representative on the set asked if the iron was hot. It wasn't. We heated it and the demonstration worked perfectly. The client knew it could be done. She also objected to dacron curtains for the backdrop. She wanted starchable material. So we found suitable cotton curtains."

It depends on the product, says Mucciolo, but in the majority of cases, with techniques improving all the time, you can get completely honest visual demonstrations. When the time allocated for the commercial is not enough, then you may need artifice.

The television commercial world is troubled. Is it allowed to duplicate a set from a Waldorf-Astoria dining room or does it have to set up cameras at the Waldorf itself? Does it have to wipe that dirty wall 12 times or in one swipe? Does it have to have four models cut themselves shaving before the fifth comes through? Is the public being misled? In short: How honest can you get? Right now, waiting for more FTC thunderbolts—or some clear guidelines—it's best to be damn honest. END

Despite a dismal test market failure, "The Tea" hit the jackpot four months later

ture with the voice-over becoming, more correctly, voice-under."

The package design idea was sent out to two American and one Canadian package designer. Some 40 packages later Lyons settled on a design (by Toronto's Burke Hathaway) and almost concurrently with the development of the package and an idea of how to sell it, had its first commercial made with nothing but the pulled printing proofs of its packaging.

(The package, in brown, gold, white and red, carries stylized drawings of tea pots, is identified—as *The Tea That Dares To Be Known By Good Taste Alone*—by a slip-off cellophane wrapper which also contains basic product information. Free of the printed cellophane, it stands as an attractive, unmarked box.)

The initial commercial was put together by Lyons' present ad agency, J. H. Burley Ltd., Toronto. Jack Burley, agency president, acted as copywriter and producer, originated the brand name. ("The Tea," while a product of Lyons, is marketed by its own company, The Tea That Dares To Be Known By Good Taste Alone Ltd.)

The initial commercial was produced by Robert Lawrence Productions, Toronto. Canadian TV actress Doreen Hunt was used as a model while CBC announcer Bruce Marsh was the "voice-under" product spokesman. (Cracks Gledhill: "I have paid Bruce Marsh so much in residuals he is now sending me CARE parcels.")

The only "foreign" contribution to the commercial was a Mantovanni music track. "This was necessary," says Gledhill, "because Mantovanni has an orchestra with more violins than there are in the world. That he does it all with mirrors and echo boxes and really only has one violin and a Jap fiddle is his secret."

When the commercial was completed early in 1960 (brought in at \$3,500, a frighteningly low price by U.S. film minute comparison) "someone," says Gledhill, "thought it was pretty good and Jack Burley sent it down to New York to enter it in the first American TV Commercials Festival. This was a little presumptuous of him; first of all because he was competing with 2,800 other commercials entered in the contest, and secondly because if he won it he didn't have a dinner jacket to go down and receive the prize."

No one knows if Burley bought a dinner jacket or rented one but "The Tea" commercial won a special citation as best commercial in the Canadian market and one of the top three in the over-

all judging. ("The Tea's" packaging has also won top prizes in the Canadian Packaging Award contests.)

Well, Lyons had its new product, new packaging and new commercial. All it needed was a test market. In February 1960, "The Tea" moved into Regina, a Saskatchewan prairie town of about 100,000 people. The product went into stores and its commercial moved into spot positions on the Regina TV station. Sales? Pretty dismal.

Says Gledhill philosophically, "All you learn in a test market is what happened in the test market."

Undaunted, Gledhill moved "The Tea" into Vancouver and Victoria, British Columbia four months later. Spot TV was the sales support on stations in both cities—60 spots a week spread over the day but heavily in prime time. Sales? The jackpot.

"In 16 weeks," says Gledhill, "we went from nothing to leading seller, competing successfully with two brands that have dominated the market for 30 years." (Jack Burley says "The Tea" now has about 26% of the British Columbia market and first place in tea sales.)

ONWARD TO ONTARIO

Last year "The Tea" began marketing in populous Ontario behind heavy spot TV. "We won about 17% of the total market in the area we hit in 12 weeks," says Gledhill. (Burley today puts "The Tea" in first or second place in Ontario with about 21% of the market. Last month "The Tea" moved into Montreal with commercials—80 a week—and packaging re-developed for the French market. There "The Tea" is called *Le Thé Sans Nom son Gout Dit Tout* and, according to Gledhill, initial acceptance of the product "has been greater than it was in Ontario or British Columbia.")

"The Tea's" U.S. invasion? Gledhill describes it this way: "In order to penetrate the Ontario market, it is necessary to buy advertising over TV stations in the country to the south of us whose name I forget.

"Four or five months after we started cramming TV messages into Canada from Buffalo, the A&P and Loblaw organizations in Buffalo came to us and said, 'We want to buy your product.' We pointed out that the product was the wrong shape, the wrong size, the wrong tea, the wrong weight and the wrong price [about 85 or 89 cents retail for a box of 60 two-cup tea bags in Canada] for the American market.

"Furthermore, we did not have tags on our bags. That's more important in the U.S. than putting tea in them. Alan

Martin, our sales vice president, was told by these two customers that they were not particularly interested in what the product did not have but they wanted to sell it over their counters.

"We not only obtained a placing in Buffalo and the surrounding market, but A&P decided to move the product into Rochester and here we had to run after our product with advertising rather than use our advertising to introduce it. We now have moved successfully into most of the northern New York market—and I believe at last count we are the second leading seller."

Last March, in telling *The Tea That Dares To Be Known By Good Taste Alone* story to the National Packaging Convention in Toronto, Gledhill summed up the experience this way:

"If there is anything to be learned from the launching of an off-beat product, it is this. No one knows for sure what the public will accept and take to its heart. Quite frankly, I don't believe that there is any method of research, including that conducted by Dr. Dichter, that can give a man launching a new product any adequate yardstick for the performance of that product. And most essentially, research cannot provide any yardstick for the success of the product.

"No matter what you sell, be it a service or a product, you must have confidence in your consuming public, the consuming public made up of your wife and my wife and the wife down the street who coagulate into this mysticism called the consumer market. It is still a pretty discerning audience, and this despite our best efforts to turn them into gimmick-loving, deal-crazy morons.

"Give them sound value, tell your story simply, clearly and interestingly and, providing there is the need for your product, you will win your fair share of market."

"The Tea" approach has been a market-by-market attack with spot TV creating the demand. It has been a success in Canada. It is nibbling down into the U.S. against the strong tide of U.S. products that go north. And it is Gledhill's intention "to move farther afield into the United States." How far he doesn't say, but one thing is in his favor: history.

"Ever since George III lost the United States over something called the Boston Tea Party," says Gledhill. "... there has been no duty on tea imported into the U.S., and a very small duty on packaging. We rather think the situation will stay that way because Mr. Kennedy doesn't think that he should tamper with a deal that got George III into so much trouble." END

**1ST
AGAIN
NUMBER ONE**

KTBS-TV
CHANNEL 3
HAS MORE VIEWERS
THAN ANY OTHER
ARK-LA-TEX STATION

LOOK AT THE
LATEST
ARB* STATION
CIRCULATION TOTALS
↓ ↓ ↓

NO MATTER HOW YOU
SLICE IT
KTBS-TV CHANNEL 3
IS NUMBER ONE AGAIN

	KTBS-TV CHANNEL 3	STATION Y	STATION Z
TV Home Potential	248,200	231,200	226,100
Net Weekly Daytime	163,300	142,200	144,100
Net Weekly Nighttime	214,400	200,600	197,900
Net Weekly Total	227,500	215,600	211,700
Average Daily Total	153,200	144,800	152,400

*ARB STATION CIRCULATION TOTALS, NOVEMBER, 1961.

KTBS-TV

SHREVEPORT, LOUISIANA

K THE KATZ AGENCY, INC.
National Representatives

E. Newton Wray, President & Gen. Mgr. ■ Ark-La-Tex—64th Ranking Market—TELEVISION 1962



TELESTATUS

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

MAY TELEVISION HOMES

TV HOMES in each market are derived in part from TELEVISION MAGAZINE's county-by-county projections of the household and TV penetration count made by the Bureau of the Census in 1960, plus various industry interim reports.

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

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and in the March 1961 Nielsen TV Coverage Study in those markets where this data has been made available by NCS subscribers.

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 the dominant station in the market at least one night a week.

Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The television penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas—sections of the South, for example—have reached a rather lower plateau.

Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

In a number of markets, therefore, the TV homes count is at a temporary plateau. These markets will be held for an indefinite period of time. The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

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

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

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

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'TIS THE TILL THAT TELLS THE TALE

OF ADVERTISING EFFECTIVENESS

The moment of truth comes to all advertisers at the cash register. Make no mistake about it, whether you bought time for this market from your office in New York, Chicago, St. Louis, Minneapolis, or where are you, you bought it to make sales for your client's product here in central Iowa.

In selling anything, who says what to whom is a prime factor in getting results. Do you know that this station telecasts around 80% of all the local business placed in this market? Do you know this has been true since the inception of the station?

Such acceptance must be deserved.

When all the tumult and the shouting is over . . .

'Tis the till that tells the tale . . . and as far as you are concerned it's your till and it tells your tale.

Ask your local representative or broker or jobber or relative or ask Katz about this nationally known, most effective television station.

KRNT-TV

DES MOINES

MAY, 1962
 TOTAL U.S. TV HOMES.....48,900,000
 TOTAL U.S. HOUSEHOLDS.....52,200,000
 U.S. TV PENETRATION.....90%

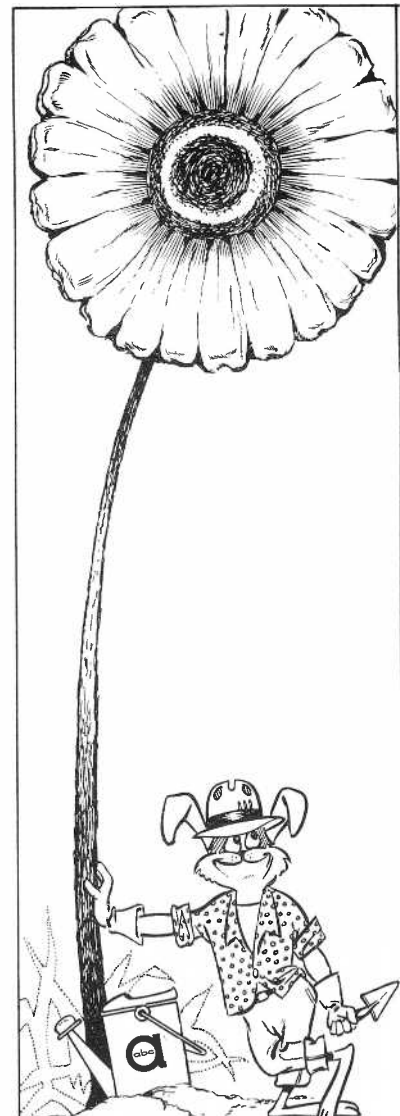
Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air.

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—82 KXAB-TV (N,C,A)	25,400
ABILENE, Tex.—85 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***79,700
ADA, Okla.—82 KTEN (A,C,N)	83,000
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV† (A)	†69,600
ALBANY, Ga.—80 WALB-TV (A,N)	160,200
ALBANY-SCHENECTADY-TROY, N.Y.—92 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**420,900
ALBUQUERQUE, N.M.—82 KCGM-TV (C); KOAT-TV (A); KOB-TV (N)	154,400
ALEXANDRIA, La.—79 KALB-TV (A,C,N)	105,800
ALEXANDRIA, Minn.—81 KCMT (N,A)	103,200
ALPINE, Tex. KVLF-TV (A)	†††
ALTOONA, Pa.—88 WFBC-TV (A,C)	305,800
AMARILLO, Tex.—86 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	117,900
AMES, Iowa—90 WOI-TV (A)	283,200
ANCHORAGE, Alaska—91 KENI-TV (A,N); KTVA (C)	21,100
ANDERSON, S.C. WAIM-TV (A,C)	††
ARDMORE, Okla.—80 KXII (N)	35,100
ASHEVILLE, N.C., GREENVILLE- SPARTANBURG, S.C.—84 WSE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	439,100 ††
ATLANTA, Ga.—87 WAGA-TV (C); WLWA (A); WSB-TV (N)	573,300
AUGUSTA, Ga.—81 WJBF-TV (A,N); WRDW-TV (C)	198,200
AUSTIN, Minn.—89 KMMT (A)	180,100
AUSTIN, Tex.—83 KTBC-TV (A,C,N)	142,000
BAKERSFIELD, Calif.—92 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	138,900 †66,200
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	730,600
BANGOR, Me.—88 WABI-TV (A,C); WLWZ-TV (N,A) (Includes CATV Homes)	101,100
BATON ROUGE, La.—84 WAFB-TV (C, A); WBRZ (N,A)	283,000
BAY CITY-SAGINAW-FLINT, Mich.—92 WNEM-TV (A,N); WKNC-TV† (A,C); WRT (A)	386,400 †60,000
BEAUMONT-PORT ARTHUR, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	161,300
BELLINGHAM, Wash.—89 KVOS-TV (C)	*48,200
BIG SPRING, Tex.—87 KEDY-TV (C,A)	20,100
BILLINGS, Mont.—82 KOOK-TV (A,C); KGHV-TV (N)	59,000
BINGHAMTON, N.Y.—90 WNBF-TV (A,C); WINR-TV† (A,N,C)	233,000 †48,400
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRG-TV (A,C)	432,700
BISMARCK, N.D.—83 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**46,200

Market & Stations—% Penetration TV Homes

BLOOMINGTON, Ind.—90 WTTV (See also Indianapolis, Ind.)	656,000
BLUEFIELD, W. Va.—82 WHIS-TV (N,A)	138,700
BOISE, Idaho—87 KBOI-TV (C); KTVB (A,N)	79,900
BOSTON, Mass. WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,779,700
BRISTOL, Va.—JOHNSON CITY- KINGSPORT, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	187,700
BRYAN, Tex.—80 KBTX-TV (A,C)	44,900
BUFFALO, N.Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	570,800
BURLINGTON, Vt.—88 WCAX-TV (C)	*160,400
BUTTE, Mont.—81 KXLF-TV (A,C,N)	54,700
CADILLAC, Mich.—88 WWTV (A,C)	113,800
CAGUAS, P.R. WKBM-TV	††
CAPE GIRARDEAU, Mo.—80 KFVS-TV (C)	237,800
CARLSBAD, N.M.—87 KAVE-TV (A,C)	12,500
CARTHAGE-WATERTOWN, N.Y.—91 WCNY-TV (A,C) (Includes CATV Homes)	*91,200
CASPER, Wyo.—82 KTWO-TV (A,N,C)	42,600
CEDAR RAPIDS-WATERLOO, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	303,200
CHAMPAIGN, Ill.—88 WCIA (C); WCHU† (N); (†See Springfield listing)	323,000
CHARLESTON, S.C.—82 WCSC-TV (C); WUSN-TV (A,N)	140,400
CHARLESTON-HUNTINGTON, W. Va.—83 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	424,400
CHARLOTTE, N.C.—85 WBTV (C,A); WSOC-TV (N,A)	597,800
CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	205,900
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	35,900
CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**88,300
CHICAGO, Ill.—94 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,240,300 (N)
CHICO, Calif.—86 KHSL-TV (A,C)	124,000
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	735,100
CLARKSBURG, W. Va.—85 WBOY-TV (A,C,N)	95,000
CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,268,500
CLOVIS, N.M.—83 KVER-TV (C,A)	19,200
COLORADO SPRINGS-PUEBLO, Colo.—86 KKTU (C); KRDO-TV (A); KCSJ-TV (N)	94,100
COLUMBIA-JEFFERSON CITY, Mo.—84 KOMU-TV (A,N); KRCC-TV (A,C)	124,800
COLUMBIA, S.C.—82 WIS-TV (N); WNGK-TV† (C); WCCA-TV† (A)	223,200 ■†37,500

■ Major facility change in market subsequent to latest county survey measurement date.
 • Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. Coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.



Sales Are
 Blooming
 Down South!

WCCA-TV
 Columbia, S. C.
 WCCB-TV
 Montgomery, Ala.

NATIONAL REPRESENTATIVE
 WEED TELEVISION CORP.

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
COLUMBUS, Ga.—80 WVTM (A,N); WRBL-TV (C)	182,700	EPHRATA, Wash.—38 KBAS-TV† (C,N) (Satellite of KIMA-TV† Yakima, Wash.)	15,100	GREAT BEND, Kan.—84 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**137,600
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	75,600	ERIE, Pa.—91 WICU-TV (A); WSEE-TV† (C,N) (Includes CATV Homes)	170,400 †60,200	GREAT FALLS, Mont.—84 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	56,000
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	473,600	EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,500	GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUC-TV (A)	307,900
COOS BAY, Ore.—78 KCBY-TV (N)	13,200	EUREKA, Calif.—85 KJEM-TV (A,C); KVIQ-TV (A,N)	52,000	GREENSBORO-WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (N)	384,100
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	107,800	EVANSVILLE, Ind.—HENDERSON, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	216,100 †115,500	GREENVILLE-SPARTANBURG, S.C.—ASHEVILLE, N.C.—84 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); †† WISE-TV† (C,N)	439,100
DALLAS-FT. WORTH, Tex.—89 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	741,400	FAIRBANKS, Alaska—83 KFAR-TV (A,N); KTVF (C)	9,700	GREENVILLE-WASHINGTON, N.C.—83 WNCT (A,C); WITN (N)	213,200
DAVENPORT, Iowa—ROCK ISLAND, Ill.—91 WOC-TV (N); WHBF-TV (A,C)	328,300	FARGO, N.D.—83 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	150,200	GREENWOOD, Miss.—78 WABG-TV (C)	77,300
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	490,000	FLINT-BAY CITY-SAGINAW, Mich.—92 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	386,400 †60,000	HANNIBAL, Mo.—QUINCY, Ill.—87 KHQA (C,A); WGEM-TV (A,C)	159,700
DAYTONA BEACH-ORLANDO, Fla.—90 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	294,200	FLORENCE, Ala.—70 WOWL-TV† (C,N,A)	†21,100	HARLINGEN-WESLACO, Tex.—80 KGBT-TV (A,C); KRCV-TV (A,N)	*69,400
DECATUR, Ala.—48 WMSL-TV† (C,N)	†39,900	FLORENCE, S.C.—80 WBTW (A,C,N)	155,100	HARRISBURG, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	***191,600
DECATUR, Ill.—83 WTVF† (A)	†125,400	FT. DODGE, Iowa—64 KQTV† (N)	†29,300	HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A)	†126,500
DENVER, Colo.—89 KBTW (A); KLZ-TV (C); KOA-TV (N); KTVR	352,600	FT. MYERS, Fla.—88 WINK-TV (A,C)	30,000	HARRISONBURG, Va.—78 WSVA-TV (A,C,N)	67,600
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	264,700	FT. SMITH, Ark.—76 KFSA-TV (C,N,A)	67,700	HARTFORD-NEW BRITAIN, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	706,400 1324,400
DETROIT, Mich.—95 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,550,100	FT. WAYNE, Ind.—79 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†166,900 †16,000	HASTINGS, Neb.—86 KHAS-TV (N)	103,000
DICKINSON, N.D.—81 KDIX-TV (C)	18,300	FT. WORTH-DALLAS, Tex.—89 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	741,400	HATTIESBURG, Miss.—86 WDAM-TV (A,N)	56,300
DOTHAN, Ala.—77 WTVY (A,C)	112,200	FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	†189,700	HELENA, Mont.—83 KBLT-TV (C,N)	7,500
DULUTH, Minn.—SUPERIOR, Wis.—87 KDAL-TV (C); WDSM-TV (A,N)	159,700	GLENDIVE, Mont.—83 KXGN-TV (C,A)	3,800	HENDERSON, Ky.—EVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	216,100 †115,500
DURHAM-RALEIGH, N.C.—84 WTVD (A,C); WRAL-TV (N)	345,200	GOODLAND, Kan.—79 KWHT-TV (C)	16,500	HENDERSON-LAS VEGAS, Nev.—89 KLBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	45,700
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,100	GRAND FORKS, N.D.—88 KNOX-TV (A,N)	37,800	HOLYOKE-SPRINGFIELD, Mass.—90 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**†176,400
EL DORADO, Ark.—MONROE, La.—80 KTVE (A,N); KNDE-TV (A,C)	167,600	GRAND JUNCTION, Colo.—81 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,600	HONOLULU, Hawaii—87 KCMB-TV (C); KONA-TV (N); KHVH-TV (A) (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KCMB-TV, KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**137,300
ELKHART-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†140,800	GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (A,N); WKZO-TV (A,C)	†545,100	HOT SPRINGS Ark.—82 KFOY-TV	13,500
EL PASO, Tex.—87 KELP-TV (A); KRDD-TV (C); KTSM-TV (N)	*102,000			HOUSTON, Tex.—88 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	493,000
ENID, Okla. (See Oklahoma City)				HUNTINGTON-CHARLESTON, W.Va.—83 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	424,400
ENSIGN, Kan.—82 KTVC (C)	36,900			HUNTSVILLE, Ala.—42 WAFG-TV† (A)	†117,700

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HUTCHINSON-WICHITA, Kan.—87 **277,900
KTVH (C); KAKE-TV (A); KARD-TV (N)
(KAYS-TV, Hays, Kan., satellite of KAKE-TV)

IDAHO FALLS, Idaho—87 63,600
KID-TV (A,C); KIFI-TV (N)

INDIANAPOLIS, Ind.—90 678,400
WFBM-TV (N); WISH-TV (C); WLWI (A)
(See also Bloomington, Ind.)

JACKSON, Miss.—84 271,700
WJTV (C); WLBT (A,N)

■ Major facility change in market subsequent to latest county survey measurement date.
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† 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 & Stations—% Penetration	TV Homes
JACKSON, Tenn.—76 WDXI-TV (A,C)	64,000
JACKSONVILLE, Fla.—86 WJXT (C, A); WFGA-TV (N,A)	258,300
JEFFERSON CITY-COLUMBIA, Mo.—84 KRCC-TV (A,C); KOMU-TV (A,N)	124,800
JOHNSON CITY-KINGSPORT, Tenn.— BRISTOL, Va.—78 WJHL-TV (A,C); WCYB-TV (A,N)	187,700
JOHNSTOWN, Pa.—90 WARD-TV† (A,C); WJAC-TV (N,A)	573,600 ††
JOPLIN, Mo.—PITTSBURG, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,300
JUNEAU, Alaska—65 KINY-TV (C)	2,100
KALAMAZOO-GRAND RAPIDS, Mich.—92 WKZO-TV (A,C); WOOD-TV (A,N)	545,100
KANSAS CITY, Mo.—89 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	596,600
KEARNEY, Neb.—91 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**100,600
KLAMATH FALLS, Ore.—87 KOTI-TV (A,C,N)	26,500
KNOXVILLE, Tenn.—76 WATE-TV (N); WBIR-TV (C); WTVK† (A)	243,700 †42,800
LA CROSSE, Wis.—86 WKBT (A,C,N)	110,000
LAFAYETTE, La.—83 KLPY-TV (C) (Includes CATV Homes)	117,700
LAKE CHARLES, La.—83 KPLC-TV (A,N)	101,700
LANCASTER, Pa.—89 WGAL-TV (C,N)	559,700
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	359,800
LAREDO, Tex.—79 KGNS-TV (A,C,N)	14,200
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—89 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	45,700
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—86 WLYH-TV† (A)	†114,300
LEWISTON, Idaho—86 KLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	20,200
LEXINGTON, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	†70,100
LIMA, Ohio—68 WIMA-TV† (A,C,N)	†45,000
LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**205,900
LITTLE ROCK, Ark.—79 KARK-TV (N); KTHV (C); KATV (A)	235,800
LOS ANGELES, Calif.—96 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,880,600
LOUISVILLE, Ky.—83 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	411,500 †††
LUBBOCK, Tex.—87 KCBD-TV (N); KDUB-TV (C,A)	112,800

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†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
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Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,600	OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	318,400	SACRAMENTO-STOCKTON, Calif.—92 KXTV (C); KCRA-TV (N); KOVR (A)	452,100
LYNCHBURG, Va.—85 WLVA-TV (A)	170,000	ORLANDO-DAYTONA BEACH, Fla.—90 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	294,200	SAGINAW-BAY CITY-FLINT, Mich.—92 WKXN-TV† (A,C); WJRT-TV (A); WJRT (A)	386,400 160,000
MACON, Ga.—83 WMAZ-TV (A,C,N)	117,200	OTTUMWA, Iowa—87 KTVO (C,N,A)	103,000	ST. JOSEPH, Mo.—85 KFEQ-TV (C,A)	142,800
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	245,000 1108,800	PADUCAH, Ky.—80 WPSD-TV (N)	192,000	ST. LOUIS, Mo.—90 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	802,400
MANCHESTER, N.H.—90 WMUR-TV (A)	149,100	PANAMA CITY, Fla.—81 WJHC-TV (A,N)	28,200	ST. PAUL-MINNEAPOLIS, Minn.—91 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	736,000
MANKATO, Minn.—85 KEYC-TV (C)	109,500	PARKERSBURG, W.Va.—54 WTAP† (A,C,N)	122,100	ST. PETERSBURG-TAMPA, Fla.—90 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	427,800 1264,900
MARINETTE, Wis. (See Green Bay)		PASCO, Wash.—57 KEPR-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	130,700	ST. THOMAS, V.I. WBNB-TV (C,N,A)	††
MARQUETTE, Mich.—88 WLUC-TV (C,N,A)	59,900	PEMBINA, N.D.—82 KCND-TV (A)	14,700	SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, San Luis Obispo)	**220,200
MASON CITY, Iowa—89 KCLO-TV (C)	164,900	PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	167,800	SALISBURY, Md.—67 WBOR-TV (A,C)	133,600
MAYAGUEZ, P.R. WORA-TV	††	PHILADELPHIA, Pa.—94 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,029,400	SALT LAKE CITY, Utah—90 KSL-TV (C); KCPX (A); KUTV (N); KFOR-TV (Provo, Utah)	253,100
MEDFORD, Ore.—88 KBES-TV (A,C); KMED-TV (N)	42,800	PHOENIX-MESA, Ariz.—87 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	231,800	SAN ANGELO, Tex.—83 KCTV (A,C,N)	29,100
MEMPHIS, Tenn.—80 WHBQ-TV (A); WMCT (N); WREC-TV (C)	492,100	PITTSBURG, Kan.—JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,300	SAN ANTONIO, Tex.—85 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	334,500 ††
MERIDIAN, Miss.—82 WTOK-TV (A,C,N)	130,100	PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,234,500	SAN DIEGO, Calif.—96 KFMB-TV (C); KOGO-TV (N)	*312,700
MESA-PHOENIX, Ariz.—87 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	231,800	PLATTSBURG, N.Y.—89 WPTZ (A,N)	123,200	SAN FRANCISCO-OAKLAND, Calif.—92 KCO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,345,000
MIAMI, Fla.—93 WCKT (N); WLBW-TV (A); WTVJ (C)	571,100	POLAND SPRING, Mo.—90 WMTW-TV (A,C) (Mt. Washington, N.H.)	326,400		
MIDLAND-ODESSA, Tex.—89 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	98,500 ††	PONCE, P.R. WSUR-TV; WRIC-TV	††		
MILWAUKEE, Wis.—94 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	629,800 1167,300	PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	161,300		
MINNEAPOLIS-ST. PAUL, Minn.—91 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	736,000	PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	228,000		
MINOT, N.D.—82 KXMC-TV (A,C); KMOT-TV (A,N)	*37,900	PORTLAND, Ore.—91 KCW-TV (N); KOIN-TV (C); KPVT (A); KATU-TV	468,000		
MISSOULA, Mont.—84 KMSO-TV (A,C)	57,000	PRESQUE ISLE, Me.—87 WACM-TV (A,C,N)	22,500		
MITCHELL, S.D.—84 KORN-TV (A,N)	31,400	PROVIDENCE, R.I.—95 WJAR-TV (A,N); WPRO-TV (C)	697,200		
MOBILE, Ala.—83 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	268,200	PUEBLO-COLORADO SPRINGS, Colo.—86 KCSJ-TV (N); KKTV (C); KRSD-TV (A)	94,100		
MONAHANS, Tex.—87 KVKM-TV (A)	31,500	QUINCY, Ill.—HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	159,700		
MONROE, La.—EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	167,600	RALEIGH-DURHAM, N.C.—84 WRAL-TV (N); WTDV (A,C)	345,200		
MONTEREY-SALINAS, Calif. (See Salinas)		RAPID CITY, S.D.—85 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Deadwood, S.D.)	*55,600		
MONTGOMERY, Ala.—74 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	163,800 145,500	REDDING, Calif.—86 KVIP-TV (A,N)	80,500		
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	122,500	RENO, Nev.—88 KOLO-TV (A,C,N)	46,600		
NASHVILLE, Tenn.—79 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	436,200	RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††		
NEW BRITAIN-HARTFORD, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	706,400 1324,400	RICHMOND, Va.—85 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	285,500		
NEW HAVEN, Conn.—95 WNHC-TV (A)	691,200	RIVERTON, Wyo.—81 KWRB-TV (C,N,A)	12,300		
NEW ORLEANS, La.—88 WDSU-TV (N); WVUE (A); WWL-TV (C)	420,900	ROANOKE, Va.—84 WDBJ-TV (C); WSLI-TV (A,N)	319,000		
NEW YORK, N.Y.—94 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,350,900	ROCHESTER, Minn.—89 KROC-TV (N)	144,100		
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	309,700	ROCHESTER, N.Y.—94 WROC-TV (A,N); WHEC-TV (A,C)	323,800		
NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,000	ROCKFORD, Ill.—92 WREX-TV (A,C); WTVQ† (N)	204,600 1103,000		
OAK HILL, W.Va.—81 WOAY-TV (A,C)	89,400	ROCK ISLAND, Ill.—DAVENPORT, Iowa—91 WHBF-TV (A,C); WOC-TV (N)	328,300		
OAKLAND-SAN FRANCISCO, Calif.—92 KTVU; KRON-TV (N); KPIX (C); KCO-TV (A)	1,345,000	ROME-UTICA, N.Y. (See Utica)			
ODESSA-MIDLAND, Tex.—89 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	98,500 ††	ROSWELL, N.M.—88 KSWI-TV (A,C,N)	14,700		
OKLAHOMA CITY, Okla.—88 KWTU (C); WKY-TV (N); KOCO-TV (A) (Enid)	343,100				

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Market & Stations—% Penetration	TV Homes
SAN JOSE, Calif.—93 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	295,000
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—89 KEYT (A,C,N)	71,800
SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	115,500
SCHENECTADY-ALBANY-TROY, N.Y.—92 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**420,900
SCRANTON-WILKES-BARRE, Pa.—81 WDAU-TV (C); WBRE-TV (N); WNEP-TV† (A) (Includes CATV Homes)	†292,300
SEATTLE-TACOMA, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTUV; KIRO-TV (C)	*580,400
SEDALIA, Mo.—86 KMOS-TV (A)	29,600
SELMA, Ala.—74 WSLA-TV	13,700
SHREVEPORT, La.—83 KSLA (C); KATL-TV (A); KTAL-TV (N) (Texarkana, Tex.)	†293,800
SIoux CITY, Iowa—89 KTIV (A,N); KVTI (A,C)	164,800
SIoux FALLS, S.D.—86 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**223,200
SOUTH BEND-ELKHART, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†140,800
SPARTANBURG-GREENVILLE, S.C.- ASHEVILLE, N.C.—84 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	439,100 ††
SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	258,600
SPRINGFIELD, Ill.—75 WISN† (N) (Operates satellites WCHU†, Champaign, and WICD-TV† Danville, Ill.)	**†165,400
SPRINGFIELD-HOLYOKE, Mass.—90 WHYN-TV† (A,C); WMLP† (N) (WMLP† operates satellite WRLP† Greenfield, Mass.)	**†176,400
SPRINGFIELD, Mo.—78 KTTS-TV (C); KYTV (A,N)	127,200
STEBENVILLE, Ohio—90 WSTV-TV (A,C)	446,000
STOCKTON-SACRAMENTO, Calif.—92 KQVR (A); KCRA (N); KXTV (C)	452,100
SUPERIOR, Wis.-DULUTH, Minn.—87 WDSM-TV (N,A); KDAL-TV (C)	159,700
SWEETWATER, Tex.—88 KPAR-TV (C,A)	55,500
SYRACUSE, N.Y.—93 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**460,100
TACOMA-SEATTLE, Wash.—93 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*580,400
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—81 WCTV (C)	179,000
TAMPA-ST. PETERSBURG, Fla.—90 WFLA-TV (N); WTUV (C); WSUN-TV† (A)	427,800 1264,900
TEMPLE-WACO, Tex.—85 KCEN-TV (N); KWTZ-TV (A,C) (KWTZ-TV operates satellite KBTZ-TV, Bryan, Tex.)	**†137,700
TERRE HAUTE, Ind.—87 WTHI-TV (A,C)	183,200
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—92 WSPD-TV (A,N); WTOL-TV (C,N)	385,500
TOPEKA, Kan.—86 WIBW-TV (C,A,N)	127,200
TRAVERSE CITY, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	**440,800
TROY-ALBANY-SCHENECTADY, N.Y.—92 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**420,900

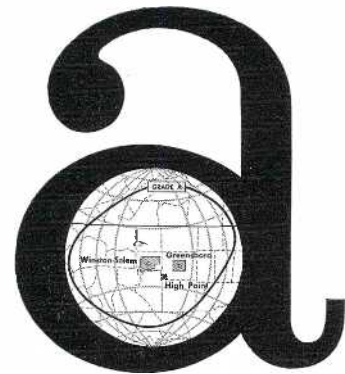
Market & Stations—% Penetration	TV Homes
TUCSON, Ariz.—86 KGUN-TV (C); KVOA-TV (N)	102,200
TULSA, Okla.—85 KOTV (C); KVOO-TV (N); KTUL-TV (A)	321,100
TUPELO, Miss.—80 WTWV (N)	62,400
TWIN FALLS, Idaho—87 KLIX-TV (A,C,N)	29,700
TYLER, Tex.—82 KLTV (A,C,N)	135,400
UTICA-ROME, N.Y.—94 WKTU (A,C,N)	160,300
VALLEY CITY, N.D.—84 KX/B-TV (C) (See also Fargo, N.D.)	151,000
WACO-TEMPLE, Tex.—85 KWTZ-TV (A,C); KCEN-TV (N) (KWTZ-TV operates satellite KBTZ-TV, Bryan, Tex.)	**†137,700
WASHINGTON, D.C.—90 WMAL-TV (A); WRC-TV (N); WTOG-TV (C); WTTG	856,100
WASHINGTON-GREENVILLE, N.C.—83 WITN (N); WNCN (A,C)	213,200
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91 KWXL-TV (N); KCRG-TV (A); WMT-TV (C)	303,200
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—86 WSAU-TV (A,C,N)	131,900
WESLACO-HARLINGEN, Tex.—80 KRGV-TV (N,A); KCBT-TV (A,C)	*69,400
WEST PALM BEACH, Fla.—89 WEAT-TV (A); WPTV (N)	102,100
WESTON, W.Va.—84 WJPB-TV (A)	98,800
WHEELING, W.Va.—89 WTRF-TV (A,N)	310,600
WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**277,900
WICHITA FALLS, Tex.—86 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	140,800
WILKES-BARRE-SCRANTON, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†292,300
WILLISTON, N.D.—81 KUMV-TV (N,A)	29,800
WILMINGTON, N.C.—82 WECT (A,N,C)	123,900
WINSTON-SALEM-GREENSBORO, N.C.—86 WSJS-TV (N); WFMY-TV (A,C)	384,100
WORCESTER, Mass. WWOR-TV (N)	††
YAKIMA, Wash.—78 KIMA-TV† (C,N); KNDD-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash. KNDD-TV† operates satellite KNDD-TV†, Richland, Wash.)	**†38,900
YORK, Pa.—57 WSBA-TV† (A)	†42,900
YOUNGSTOWN, Ohio—67 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†172,000
YUMA, Ariz.—82 KIVA (C,N,A)	26,100
ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N)	†19,200

■ Major facility change in market subsequent to latest county survey measurement date.
• Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

TV MARKETS

1—channel markets	131
2—channel markets	64
3—channel markets	61
4—(or more)—channel markets	15
Total U.S. Markets	271
Commercial stations U.S. & possessions	547

WORLD OF A BUY!



North Carolina's Grade A World

provides Grade A Coverage strength for:

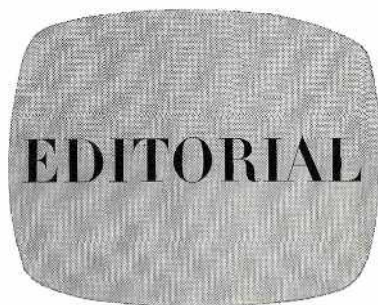
1. Winston-Salem, Greensboro, High Point—North Carolina's largest metropolitan area!
2. More than 400,000 TV homes!
3. Thirty-three rich industrialized counties in North Carolina's populous Piedmont market.
4. More than a billion dollars in total retail sales and in consumer spendable income.

WSJS TELEVISION

WINSTON-SALEM / GREENSBORO / HIGH POINT



Peters, Griffin, Woodward, Reps.



HOW TO TURN BLACK AND WHITE INTO RED

FOR the first time in the more than eight years since color television standards were approved by the Federal Communications Commission broadcasters now have a compelling reason to burst out of the confinement of black-and-white. The reason can be stated simply. It is self-preservation.

The longer broadcasters postpone the massive development project that will be required to equip the television audience with color sets, the more they disadvantage themselves in competition with rival advertising media. It is not at all improbable that, on the present course of technological advances, magazines and newspapers will soon gain a dominance in color advertising that TV cannot overcome for years.

A glance at the nearest newsstand is all that is needed to measure the progress that color has already made throughout the print media. This progress is especially evident in national magazines. Mass circulation magazines have been radically restyled in recent years, and in every case the restyling has introduced an expanded use of editorial color. The same mechanical improvements that have permitted editors to use more color have encouraged advertisers to use more color too. Today's mass magazine is a profusion of color from front to back cover.

Yet today's magazine may look drab when matched against the magazine of tomorrow. Among publishers the drive is on for an increase in color advertising.

In recent weeks *McCall's* gave strong momentum to that drive by eliminating premium rates for color ads. Other publishers will have to meet that competition. It will not be long before advertisers can convert much of their magazine advertising from black-and-white to color at no additional expense except for color engravings, a minor outlay in a national magazine campaign. Some advertisers, if *McCall's* claims can be believed, have already begun talking of shifting their emphasis from black-and-white television to take advantage of the new economies in magazine color. For any advertiser whose product looks its best in color, the inducement to move to magazines will be strong.

In quality of reproduction newspaper color is still inferior to that of slick-paper magazines, but even so the volume of newspaper color advertising increased

8% in 1961 over 1960, according to *Editor & Publisher*. A total of 1,089 newspapers are now equipped to produce at least one color in addition to black; they represent 84% of total daily newspaper circulation. There are 584 papers that can print in full color. Anyone who doubts that these figures have meaning for television may refer to another *Editor & Publisher* report that advertisers who are heavy users of television are now considered the best prospects for conversion to newspaper color advertising.

In the race for color dominance the print media have one strong advantage over television. The magazine and newspaper audience is already fully equipped to receive all the color that magazines and newspapers print. Of the 49 million homes now equipped to receive television, fewer than a million can receive color. No matter how much effort is put behind color television development, it will take time to put color sets in the more than 48 million television homes that now lack them. The more time it takes, the more progress magazines and newspapers can make in the technology of color printing and the more firmly they can establish themselves as the primary media of color advertisers. Give the print media another few years as the unchallenged purveyors of color advertising, and television is bound to lose some of the advertising revenue it now gets.

The creation of a color audience is more the broadcaster's problem than the set manufacturer's, for it is the broadcaster whose revenue is threatened by a diversion of advertising funds to newspapers and magazines. Advertising is the broadcaster's only source of revenue; receiver manufacturers can build other products for other markets if television broadcasting turns soft.

It is up to broadcasters to create public demand for color television. That demand can be created only if color fills the air. In the long run it may prove that some television programs and some commercials are less suited to color presentation than to black-and-white, but right now broadcasters ought to start building run-of-schedule color broadcasts. The longer they are content to stick with black-and-white in their transmissions the sooner they will see red in their P&L statements.



The Sign of a Matched TV System



Designed to work together electrically and mechanically, RCA Matched TV Systems assure maximum picture quality and equipment stability. RCA is the only manufacturer that designs and builds complete matched TV Systems.



The Most Trusted Name in Television



Everybody leans towards Groucho

In Baltimore and Boston and Detroit and Minneapolis-St. Paul and New Orleans and Seattle and Washington, D.C., and all around the country—bigger and bigger audiences are leaning towards “The Best of Groucho.”

■ Take Seattle—from December to January in ARB, Groucho’s rating upped 11 points, from 16 to 27! He tightened his first-place hold on Boston when he rose to 22. He’s the new leader in New Orleans with a three-point gain. And in Washington, D.C., he added 66% to his rating. ■ “The Best of Groucho” gives you 250 of the very best from Groucho’s 11-year network comedy hit. And by what’s happened to date, it makes a powerhouse series for daytime stripping! Give the people in your area a chance, and they’ll tilt Groucho’s way too. In big numbers! Get the details from ...

NBC FILMS