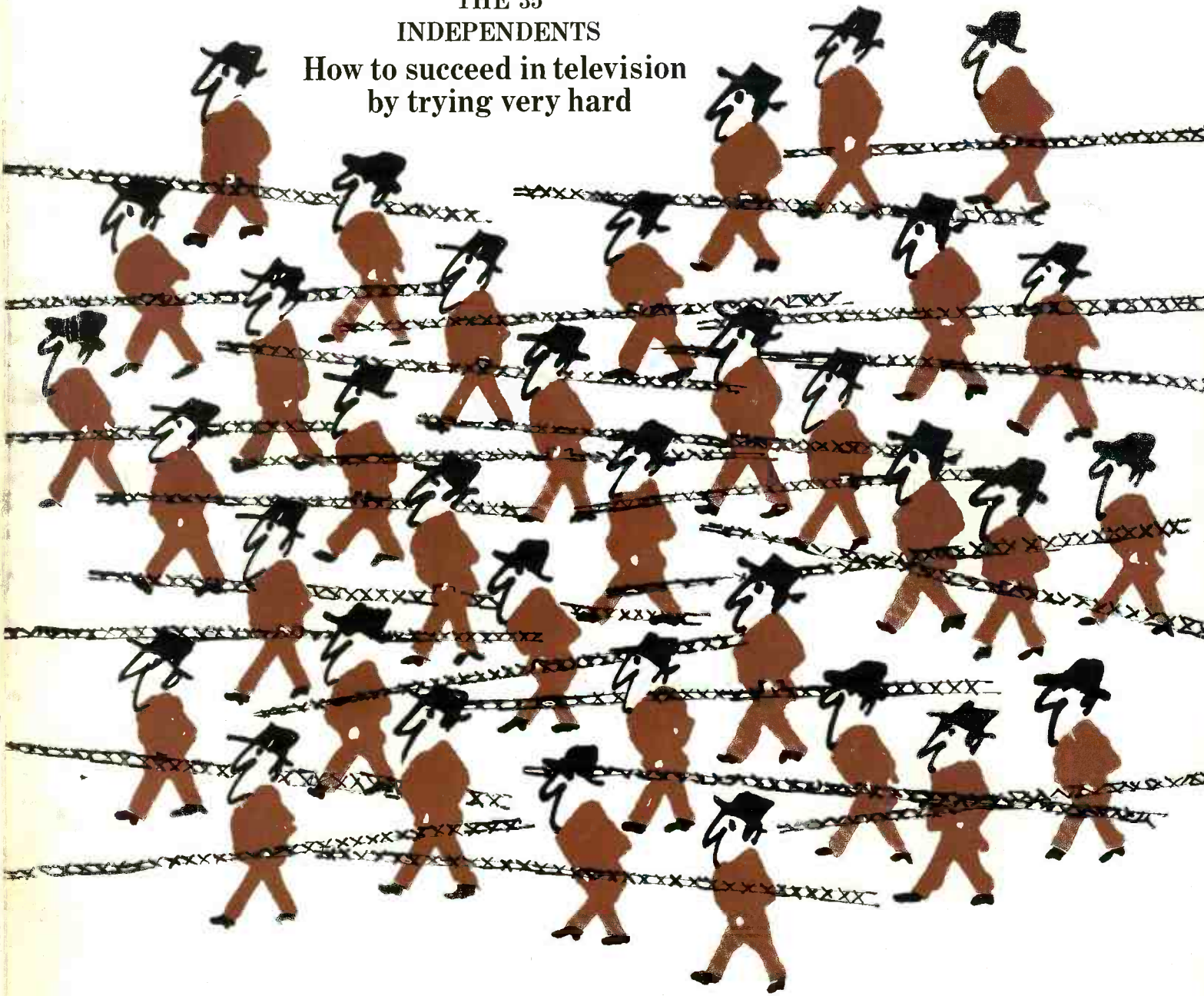


TELEVISION

THE 35 INDEPENDENTS

How to succeed in television
by trying very hard



Computers in advertising:
What it all adds up to
in TV's business future

The fall season: or,
How to put \$8 million
on the line every week

TV's stock in the market:
It's riding high
after last year's lows

What's going on here?

"The show... over Bennet Korn's lively and very much commercial Channel 5, certainly marked a breakthrough in the use of sauce and sass as instruments of comment on the passing scene."

JACK GOULD, THE N.Y. TIMES

What's going on here?

"A test run was made last weekend for a wildly impudent look at the news and the results are better than even producers could have hoped."

L. LAURENT, THE WASHINGTON POST

What's going on here?

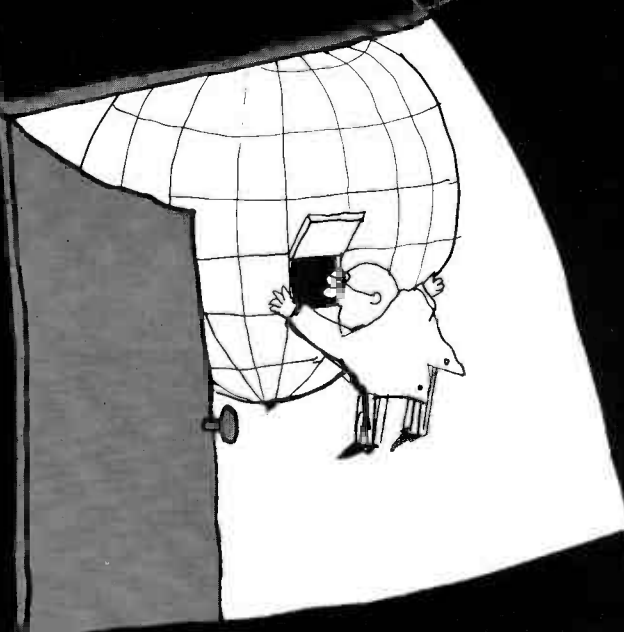
Here on Channel 5 in New York and here on Channel 5 in Washington, viewers—and advertisers—find excitement, experiment, exuberance, all typical of original, provocative, pattern-breaking programming.

Here in this "super-capital" of the world, cities of influence and affluence: viewers and advertisers make conversation and sales.

Are you here?



METROPOLITAN BROADCASTING TELEVISION,
A DIVISION OF METROMEDIA, INC.
REPRESENTED NATIONALLY BY METRO TV SALES

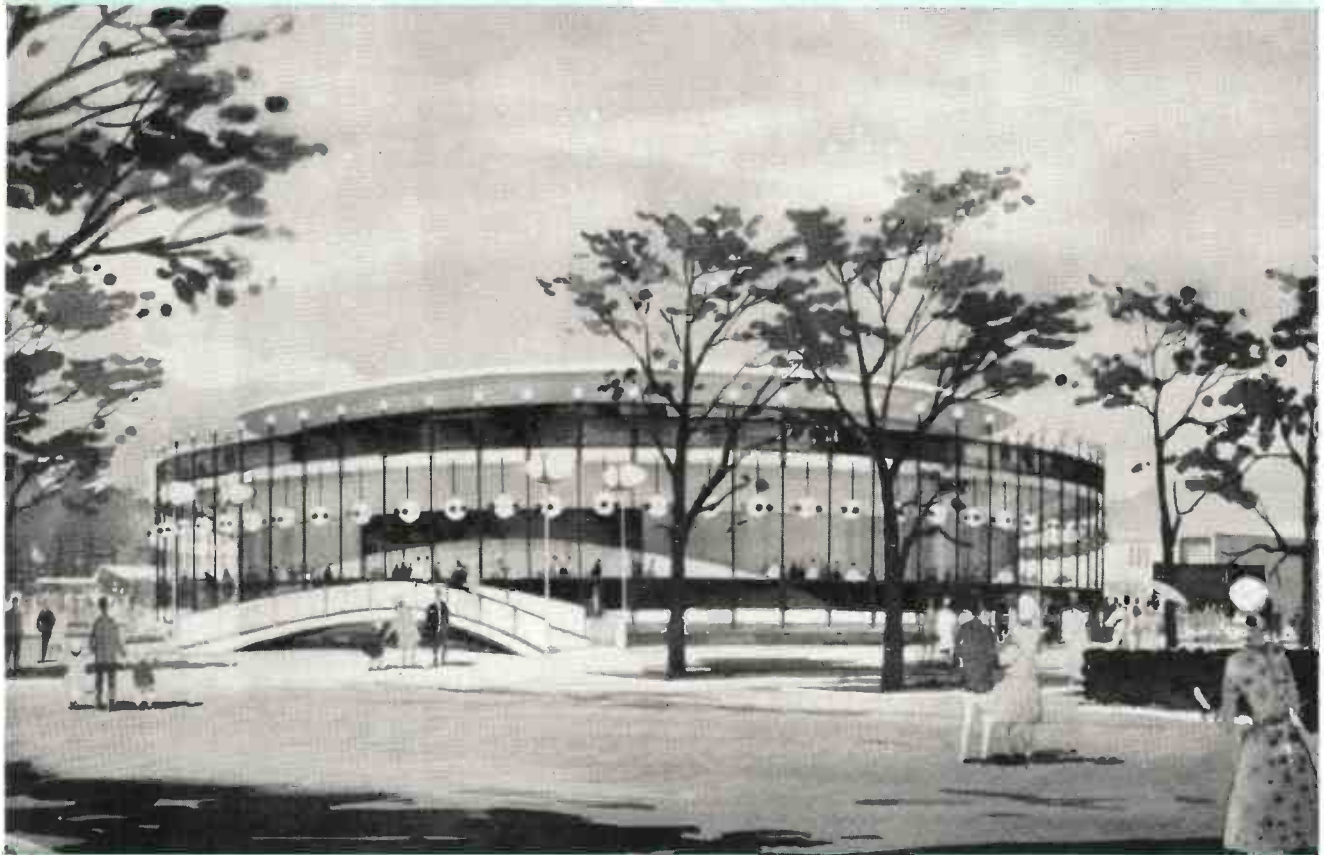


SPOT TV

**MODERN SELLING
IN MODERN AMERICA**

Spot Television is the Number One Medium for an ever-increasing number of national advertisers. It wins out because it's the best way to achieve fast, efficient market penetration for new, as well as established products. These quality stations offer the best of Spot Television in their markets.

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



TELEVISION DIVISION



THE ORIGINAL STATION REPRESENTATIVE

RENDERING OF THE DUPONT PAVILION
FOR THE 1964-1965 NEW YORK WORLD'S FAIR

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

DOMIN

...IN ONLY

WNYS-TV SYRACUSE,
New York, now dominates the
most important, heavy view-
ing early evening station
hours in the market. This was
promised; THIS HAS BEEN
ACCOMPLISHED.

WNYS-TV
SYRACUSE, NEW YORK



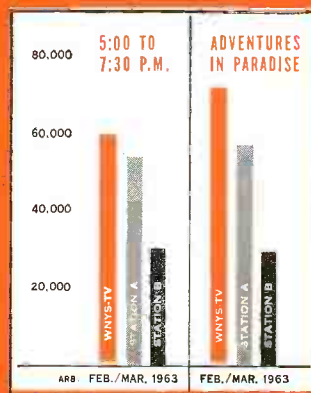
NOW-SELLING THE HEART OF

W ONDERFUL **N** EW **Y** ORK **S** TATE

ATTENTION

SEVEN MONTHS!

**THE RESULTS ARE IN.
NOW, WNYS-TV
DOMINATES THE VIEW WITH ...
MORE MEN
MORE WOMEN
MORE TEENS
MORE CHILDREN**



Monday through Friday, 5:00-7:30 P.M., WNYS-TV programming now delivers more of anybody—more of everybody—early every weeknight evening.

Similar increases have been achieved in Daytime, Prime Time and Late Night hours, too. Check your February/March ARB thoroughly. Or, get the complete story on WNYS-TV's fantastic growth from any PGW Colonel. Before you buy Syracuse, get the facts on the station that has lived up to its promise—and then some!

WNYS-TV

SYRACUSE, NEW YORK



**William H. Grumbles, President & General Manager
Jeff Davidson, National Sales Manager**

TELEVISION

COMPUTERS IN ADVERTISING *A growing part of media planning is being trafficked through electronic data processing systems; the day may not be far off when all of it will be programed that way. Not everyone is happy about it. Men have always been suspicious of machines, especially when they may be taking (1) their jobs or (2) their business away. For good or ill, however, computers are here to stay. This article analyzes what their role is now, what it's going to be in television's—and advertising's—future.* **41**

WHAT'S ABOARD FOR FALL *The three networks' prime time schedules—over \$8 million worth of programs each week—are all but final. Here's the full rundown on programs, sponsors, agencies and production costs, plus a night-by-night analysis of who's up against what. Including TELECAST, a three-page schedule, in words and pictures, which can be removed from the issue for reference or display* **46**

HOW YOU COULD HAVE GOTTEN RICH QUICK *If you were smart enough to know when a stock was at its low point last year, and if you bought 100 shares each of the 50 stocks TELEVISION reports on in this issue, and if you'd sold them all on May 15 . . . well, read the story and find out what would have happened. A mid-year appraisal of how television-associated stock issues are doing in the marketplace* **56**

THE INDEPENDENT TV STATION *After more than 15 years of television broadcasting there are only 35 stations on the air which do business without the assistance of a network affiliation. They've been the step-children of the industry — unwanted, unloved and, for the most part, unrich. But things are looking up. Although you're not likely to see the day that a station turns in its affiliation to go independent, many independents now not only hold their heads high but keep their books above the red ink, too. A depth report on a lively part of the industry* **60**

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LETTERS	22	PLAYBACK	34	EDITORIAL	104

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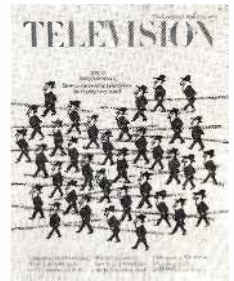
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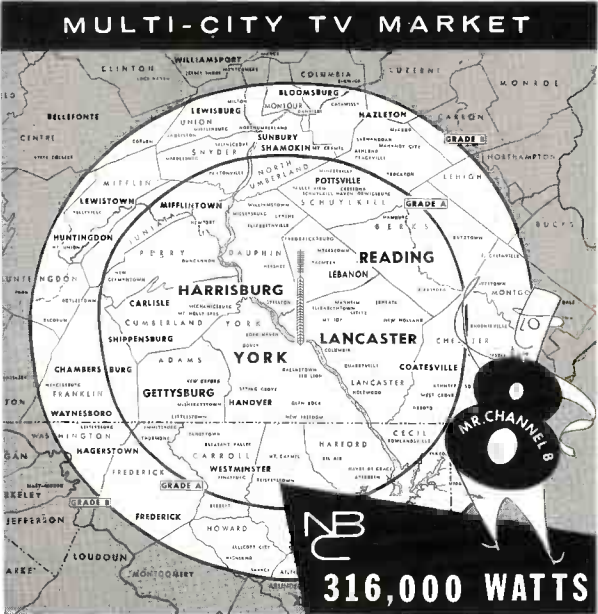
Cover • Each of the 35 men marching with their antennas across the cover of this month's issue is going his own way. They're independent broadcasters all, on the air without the aid and comfort of a national network affiliation. The independents' life isn't easy, but it's an interesting one. So is the story about them, which begins on page 60.



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you always WIN when you use **WGAL-TV**



Only single medium assuring full sales power in the entire region . . . a multi-city market including the metropolitan areas of Lancaster, Harrisburg, York, and many other communities. And, area-wide, the Channel 8 viewing audience is unequalled by all other stations combined. This is full sales power. Use it to build sales and increase profits.

WGAL-TV
Channel 8
Lancaster, Pa.
 STEINMAN STATION • Clair McCollough, Pres.

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



How to Better A Pair of Aces

It isn't easy. Not when the aces are a couple of nonpareils like Chet Huntley and David Brinkley. And not when the program you're dealing with—"The Huntley-Brinkley Report"—is television's outstanding news program, devouring trophies as if they were jelly-beans.

But in line with our whole, extra-diversified '63-'64 schedule, we've found a way to give added dimension even to this pacemaker of TV journalism.

We are doubling the show's air-time. Starting September 9, the Monday-through-Friday program featuring the medium's two best-known newsmen will be expanded to a half-hour.

It's a change that means greater variety and depth of news coverage, more background features and analysis, more human-interest items—all tied together by the unique style of David, Chet and NBC's correspondents all over the world.

As before, "The Huntley-Brinkley Report" will be backed up by the world's largest and best news-



gathering organization. But now, the show's own production staff will be greatly expanded.

This extra breadth will continue "The Huntley-Brinkley Report's" pre-eminence in television news, not only in the eyes of awards committees and critics, but also in the homes of the American public. For the show's viewers have consistently made it the most popular news program in all of television, regardless of the competition.

The expanded "Huntley-Brinkley Report" is one of many big reasons NBC-TV's variegated fall

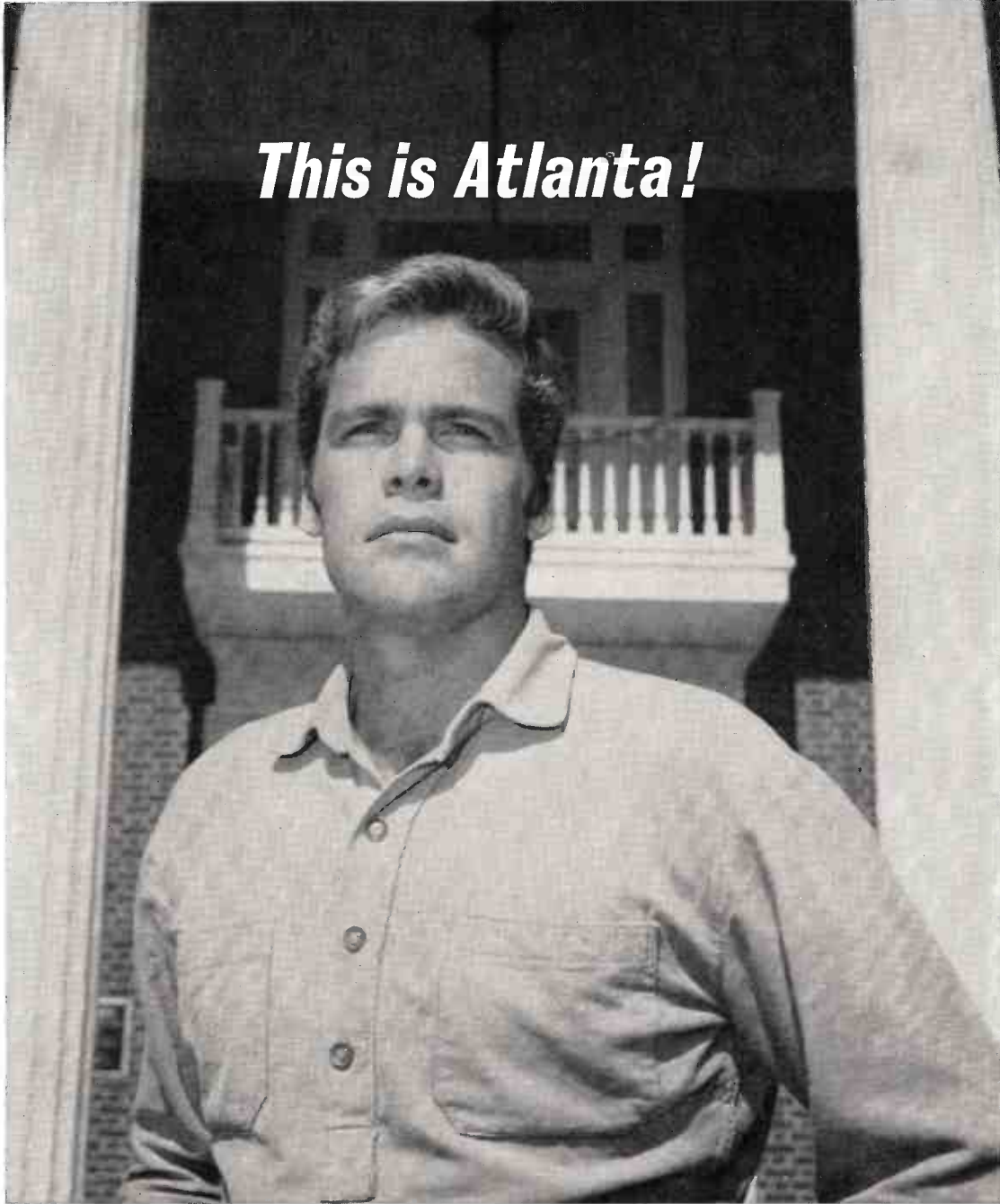
schedule looms as the greatest in its history.

It's a roster that includes not only the broadest range of information programs, but also established entertainment favorites like "The Virginian," and "The Eleventh Hour." In addition there'll be such promising new weekly series as Richard Boone's drama-in-repertory and MGM's "Mr. Novak," starring Jim Franciscus and Dean Jagger against the background of a modern high school. From any angle at all, a grand gamut.



Look to NBC for the best combination of news, information and entertainment.

This is Atlanta!



YOU MAKE ME FEEL SO YOUNG! Doug McClure, star of "The Virginian", lends his boyish good looks to WSB-TV's White Columns . . . an Atlanta landmark. WSB-TV is the most **experienced** station in the South . . . a pioneer broadcaster who reflects a growing Atlanta's **youthful** ideas.

WSB-TV
Channel 2 Atlanta



NBC affiliate. Associated with WSOC-AM-FM-TV, Charlotte, WHIO-AM-FM-TV, Dayton; WIOD-AM-FM, Miami.

Signposts of TV economic activity point upward

The First National City Bank, in its monthly economic letter last month, noted general U.S. business conditions as "breaking away from the plateau in production and trade which stretched from mid-1962 through the early months of this year." FNC reported estimates of the gross national product as \$572 billion in the first quarter, up \$8.5 billion over the fourth quarter of 1962. It saw the widespread worry over a 1963 recession vanishing with signposts of economic activity once more pointing upward, confidence rallying, sights being raised. It sounded almost like the annual stockholders meeting of RCA.

Into studio 8-H and various lounges in New York's Rockefeller Center one morning last month trooped some 2,000 stockholders eager to hear the good word from RCA board chairman David Sarnoff. He didn't disappoint them.

Sales and earnings for the first four months of 1963, reported Sarnoff, were at a record high for any similar period in RCA's history. And he expected them to continue so through the entire year.

Robert Sarnoff, NBC's board chairman and a member of RCA's board, had a report as rosy as the closed circuit hues the meeting was colorcast in. The network's 1962 sales were 12% above 1961, its earnings 35% higher. NBC's first quarter profits were said to be well above 1961's record first quarter and that the "favorable trend" is continuing into the second quarter.

General Sarnoff said he believed RCA stood on "a firmer footing than at any time in its history," and that the first quarter was the eighth straight period

in which sales and earnings topped the comparable quarter of the previous year.

RCA increased its quarterly cash dividend on common stock from 25¢ to 35¢, a 40% increase. Other highlights of the meeting:

- RCA color TV set sales to dealers are running more than 40% ahead of last year's record, and total industry color receiver sales "could run between 750,000 and 1 million units" this year "if picture tubes are available." RCA also stressed that color is now a major profit contributor and that "NBC's pre-eminence in this field has prompted the other two TV networks to begin edging into it."

- On RCA's data processing and computer equipment front, domestic volume about doubled last year over 1961 and

a healthy foreign order backlog is building up.

- The outlook for RCA broadcast equipment was also bright. Sales of color TV film cameras were said to have tripled last year, and since RCA introduced transistorized TV tape recorders last fall, it has sold 150 of them. RCA also saw major growth ahead for UHF broadcast equipment, predicted five times as many U.S. TV stations—of all types—coming on the scene by 1970.

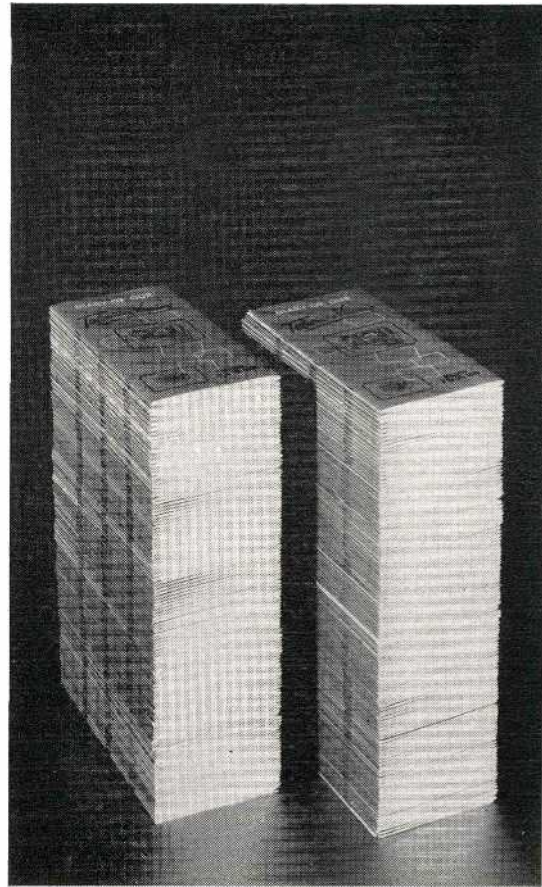
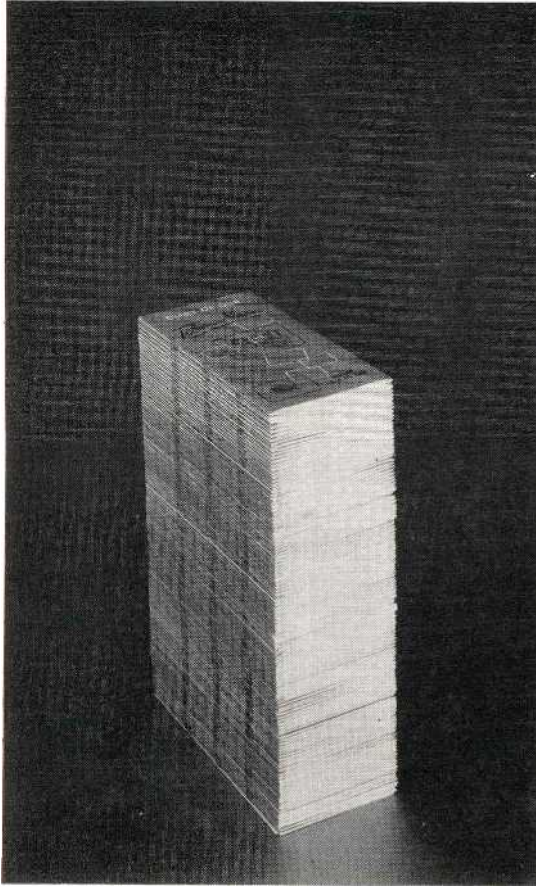
■ On the same day as the RCA meeting, CBS announced its first quarter income. Columbia Broadcasting might not have color, but it doesn't do bad in a black-and-white earnings statement.

CBS's consolidated net income for the first three months: the highest of any

WHAT NEWSPAPERS' TOP 10 SPENT IN TV (see page 12)

COMPANY	NEWSPAPERS 1962 INVESTMENT	TELEVISION 1962 INVESTMENT (GROSS TIME)
1. General Motors Corp.	\$ 33,014,060	\$ 25,562,461
2. Ford Motor Co.	22,325,496	15,452,833
3. Chrysler Corp.	19,795,969	5,823,824
4. General Foods Corp.	11,658,358	41,357,044
5. Distillers Corp.—Seagram's Ltd.	10,286,912	3,245,836
6. American Motors Corp.	10,071,156	1,330,331
7. Reynolds Tobacco Co.	7,448,513	27,522,719
8. Schenley Industries Inc.	7,005,214	374,210
9. American Tobacco Co.	6,613,396	14,199,473
10. National Distillers & Chemical Corp.	6,469,848	184,800
	<u>\$134,688,922</u>	<u>\$135,053,531</u>

What can one company do to improve audience measurement?



DOUBLE THE SAMPLE!

Recognizing the needs of the industry we serve has been a long and well-established policy of the American Research Bureau. Never in recent television history has there been such a concerted desire from both inside and outside the industry for additional and substantial improvements to television audience measurement techniques.

In response to this demand, ARB will increase its sample placement to effect a doubling of returned and tabulated diaries for every ARB local market and TV National Report effective September 1963. This is an area in which we can act now in an effort to provide a genuine increase in accuracy and stability. Plans are now underway to increase and train the required staff to handle these additional 160,000 diaries each year . . . and handle them with the same high professional standards that have exemplified ARB research.

This is by no means a climax. Rather, it is another item for the long list of other crucial improvements in audience measurement which ARB has made over the years. There will be more.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

JACKSON, MISSISSIPPI
WJTV CH. 12

OVER
 350,000
 TV HOMES

OVER 1³/₄
 BILLION
 DOLLAR
 CONSUMER
 INCOME

1615 Ft.

JACKSON, MISSISSIPPI

we give
 the facts a
 thorough airing

Media transactions present a risk as well as an opportunity to both buyer and seller. But the risks are considerably narrowed when all of the facts are available through our penetrating knowledge of the ever-changing market.

**BLACKBURN
 & COMPANY, INC.**

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270

CHICAGO: 333 N. Michigan Avenue, FI 6-6460

ATLANTA: Healey Building, JA 5-1576

BEVERLY HILLS: Bank of America Bldg., CR 4-8151

BUSINESS *continued*

first quarter in company history at \$10,175,001, up 26% over \$8,073,780 for the corresponding period of 1962. Current earnings are equivalent to \$1.11 per share, compared with 88¢ per share (adjusted for stock dividend) earned for the first quarter of 1962.

Net sales in the quarter for CBS totaled \$141,213,861, a \$9.2 million increase over the first quarter last year. (CBS financial statements this year include the results of operations of foreign subsidiaries—with 1962 figures “restated” to include overseas earnings also.)

CBS has also declared a cash dividend of 35¢ per share on its common stock, the same dividend figure declared by RCA.

■ The Television Bureau of Advertising, which believes that turnabout is fair play, put in a little overtime while it was compiling its top 100 TV advertisers list last month and also came out with 1962's top 100 newspaper advertisers listing—breaking out the newsprint advertisers' television investment as well.

The findings: television expenditures of newspapers' top 100 last year exceeded their newspaper expenditures by \$446,127,183. Their TV spending was 133% more than for newspapers.

The newspaper Bureau of Advertising, which posted its top 100 in April, showed their combined spending in newspapers in 1962 as \$335,386,109, up 2.9% over the 1961 total of \$325,776,715. TvB says this group of newspaper advertisers spent \$781,513,292 in TV last year, a 12.2% increase over their 1961 TV total of \$696,616,963. And, TvB noted, 13 out of the first 25 newspaper advertisers invested more heavily in television.

Even on a top ten basis (see chart, page 9) newspapers' elite ranked better on TV. They invested \$134,688,922 in newspapers, put \$364,609 more (\$135,053,531) in TV.

On TvB's own top 100 advertiser list (the top 10 for 1962 appeared in “Focus on Business,” May 1963), Bristol-Myers led all TV advertisers in expenditure increases over 1961. Its total TV billings rose from \$24,719,622 to \$39,511,443. Colgate-Palmolive scored the next highest gain, from \$36,503,110 in 1961 to \$47,316,619 in 1962 (see TELEVISION MAGAZINE, February 1963).

■ The network TV gross time billings picture entering 1963, shows sales up, but not significantly so. For January, TvB reported the three networks' combined billings at \$68,247,205, up 3.7% over the same period in 1961. Nighttime billings were down 0.4% but daytime continues its advance, up 12.3%.

■ Metromedia Inc., which grossed \$44,946,000 last year vs. \$34,592,000 in 1961, has taken on empire building as a way of life. Last month it plunked down a reported \$5 million for all the stock of Ice Capades Inc. and its related enterprises, International Ice Attractions Inc. and Lone Palm Realty Corp.

Billed as the largest ice show in the world, Ice Capades plays every major city in the U.S. and Canada on a tour basis, grosses an estimated \$5 million on its annual extravaganzas.

Metromedia, in addition to owning a major outdoor ad company, six TV and four radio outlets, has agreements to acquire Los Angeles TV station KTTV and radio station KLAC pending before the FCC, has announced plans to buy a radio station in Baltimore.

■ Columbia Pictures-Screen Gems also has buying fever. Last month it announced completion of a “multi-million dollar deal” with Al Nevins and Don Kirshner for the acquisition of the assets of Aldon Music-Dimension Records, a rising popular music publishing and record combine. The move puts Columbia big in the music-record business.

■ The American Research Bureau, motivated in part by the recent ratings ruckus in Washington, and in some measure by the demands of computer-using advertising agencies who hunger after more audience data for their machines (see story, page 41), is proceeding with plans to double sample size in local markets.

In making its decision, ARB has turned down a TvB request for a “moratorium” on all changes proposed or planned by the rating services until they can be “properly evaluated” by a yet-to-be-organized industry “standards” group.

ARB, in a letter to TvB, said in effect that its “improvement” plan was started well before the moratorium was asked for, can't wait for a study group that “may never be” formed, goes into effect September 1.

■ If RCA's prediction of “five times as many TV stations” by 1970 is to come true, UHF channel holders will have to start building and stop nesting on their allocations. The FCC last month began leaning harder on the point.

Commissioner Robert E. Lee, the FCC's strongest UHF proponent and gadfly, threatened New York State with the loss of the 10 UHF channels allotted to it for ETV in 1955, and never used.

The FCC, said Lee, “always leans over backwards” to provide frequencies for educational TV, but “there is a limit” to how long they can be reserved. END

93% SHARE IN A 4 STATION MARKET

On Sunday, May 12, the San Francisco Giants-Los Angeles Dodgers baseball game on KTVU reached a 93% share of audience! This amazing audience domination was reported by ARB who conducted a 2½-hour coincidental survey during the afternoon game on the 12th and the evening games on May 10 and 11. The average ratings listed below reveal that KTVU had an audience as large, or larger than, all the competition combined for the three telecasts.



PHOTO BY MODERNAGE

Average ratings and share... ARB coincidental surveys

Friday, May 10 • 8:00-10:30 P.M.			Saturday, May 11 • 8:00-10:30 P.M.			Sunday, May 12 • 1:00-3:30 P.M.		
KTVU BASEBALL	28 rating	52% share	KTVU BASEBALL	28 rating	50% share	KTVU BASEBALL	27 rating	93% share
Station X	8 rating	15% share	Station X	10 rating	18% share	Station X	0.1 rating	0% share
Station Y	11 rating	20% share	Station Y	11 rating	19% share	Station Y	1 rating	3% share
Station Z	7 rating	13% share	Station Z	6 rating	11% share	Station Z	1 rating	3% share
			Other	1 rating	2% share			

All ratings based on 2-1/2 hour coincidental surveys.

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



SAN FRANCISCO • OAKLAND

Represented nationally by H-R Television, Inc.



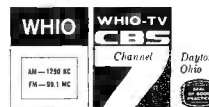
The fact that some 30% of the housewives here in Ohio's Third Market double as wage earners helps to swell discretionary income to a healthy 27% above the national mean.

As for this market, no medium—but none—covers it as thoroughly as WHIO-TV, AM, FM. Ask George P. Hollingbery.

Additional morsel for thought:

Dayton has been Ohio's fastest growing major metropolitan area during the past 20 years. Source: U.S. Census of Population 1960.

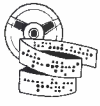
Associated with WSB, WSB-TV, Atlanta, Georgia and WSOC, WSOC-TV, Charlotte North Carolina



DAYTON, OHIO • WHIO • AM • FM • TV

new need...new breed

The future agency use of computers demands a NEW BREED of salesman. At RKO General, the future is already here.



DATA PROCESSING: Your RKO General sales executives have been using electronic data processing techniques for some time. Their familiarity with the capabilities and limitations of these machines allows them to allocate time with greater efficiency...to concentrate on new ideas and new approaches to benefit their advertisers.



EXPERIENCE: The men who make up RKO General's NEW BREED are sales executives who have worked at the local level and have personally witnessed the power of radio and television to move merchandise off the shelves and into the shopping carts.

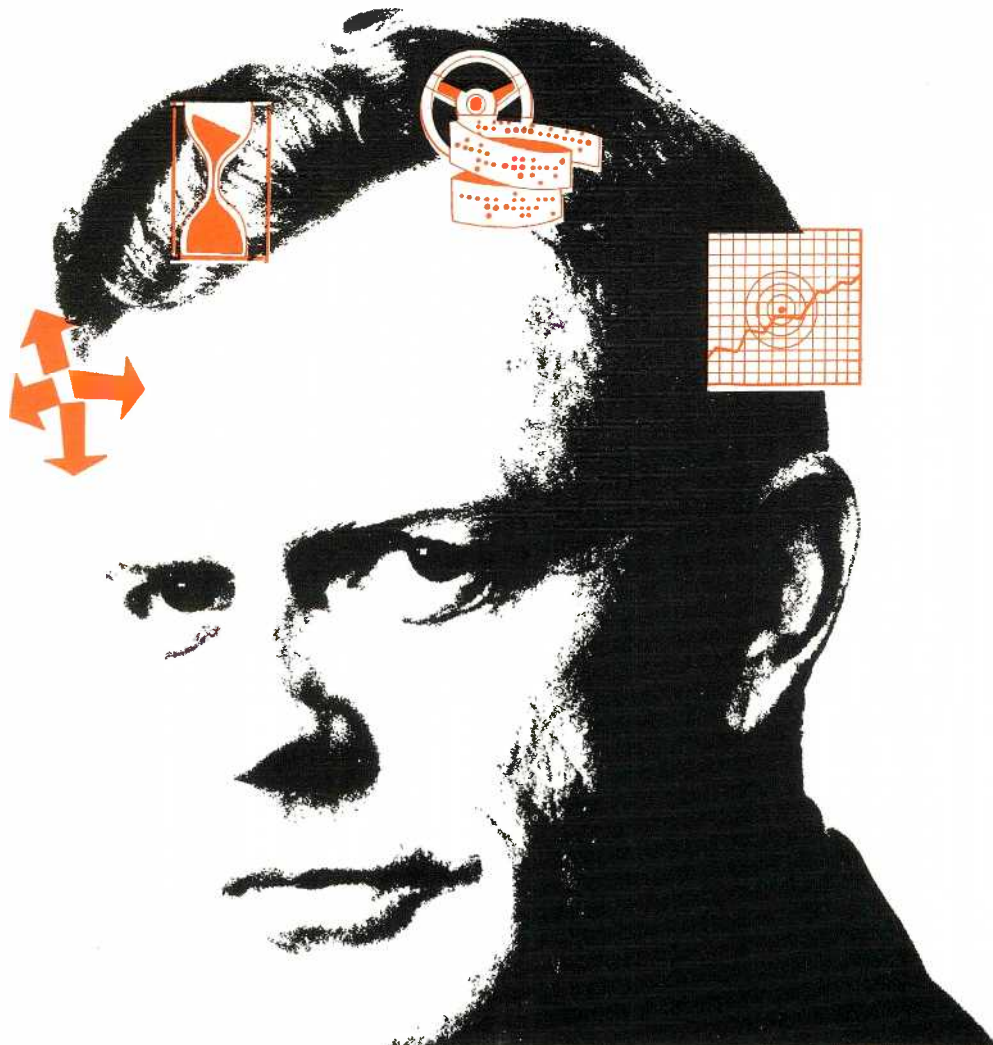


CREATIVITY: The RKO General sales executive is constantly striving for better ways of selling merchandise and services via broadcasting. Many of his stations' innovations, such as weekly movie spectaculars, feature films in prime time or, talk-radio have "set the standards."



RESEARCH: The RKO General sales executives' knowledge of media and marketing, supported by sales-oriented researchers, enables them to suggest how advertisers can best use available data or collect new customer-oriented research.

RKO General Broadcasting/National Sales: NEW YORK LO 4-8000
CHICAGO 644-2470 • LOS ANGELES HO 2-2133 • SAN FRANCISCO YU 2-9200
WOR AM/FM/TV New York • KHJ AM/FM/TV Los Angeles • WNAC AM/TV and WRKO
FM Boston • CKLW AM/FM/TV Detroit-Windsor • KFRC AM/FM San Francisco •
WGMS AM/FM Washington, D.C. • WHBQ AM/TV Memphis • and The Yankee Network



FOCUS ON NEWS

A month to remember:
Telstar into space,
so also Major Cooper;
Minow out, Henry in;
FCC's still tough

It was a big, exciting, headline-making month of news in the television industry. May came in like an end-of-March lamb, but quickly turned into a beginning-of-the-month lion.

It was a news month dominated by two federal agencies, one ethereal—the National Aeronautics & Space Administration, the other more earth-bound—the Federal Communications Commission. It was a month when one of the great television headline-grabbers of all time quietly bowed off stage. It was a month when more people in more countries united to watch a single event on television for a longer period of time than ever before.

It was a month that began with a continuing controversy in the spotlight, with another round in the Philco Corporation's battle with NBC for channel 3 (WRCV-TV) Philadelphia unfolding (see "Focus on News," TELEVISION MAGAZINE, May 1963). The network's big two, Robert Sarnoff, board chairman, and Robert E. Kintner, president, testified in support of NBC's application for renewal of the Philadelphia TV outlet. Network ownership, the NBC executives told an FCC hearing in Washington, D. C., gives the station strength. It also, they indicated, affords the station a considerable degree of autonomy.

Not so, said Henry Weaver, counsel for Philco in its application for a new station on the channel that WRCV-TV now occupies. The station's earnings report is of more interest to NBC than its programming schedule, he charged. In addition, the network was remiss during the time of the quiz-show scandals. According to Weaver, NBC should have been better informed as to the possibility that such skulduggery could take place.

Messrs. Sarnoff and Kintner disagreed. They didn't know of any program riggings, both testified, until the New York grand jury began its 1958 investigations.

■ And as the Philco-NBC hearing droned on, an event of far greater import was lighting up the skies. On

May 7, some 300 days after the first such launch, a second Telstar communications satellite was sent off into orbit. Launched by NASA from Cape Canaveral aboard a Thor Delta rocket, the 175-pound satellite, built by the American Telephone & Telegraph Company, went into a high elliptical orbit around the earth, with a path ranging from 604 miles to 6,713 miles above the earth. The orbit is considerably greater than the one achieved by Telstar I, launched last July 10 as the first private probe into space.

The higher apogee of Telstar II was designed to permit an average of about 40 minutes transmission between the U.S. and Europe on each favorable pass, compared with the 20 minutes available with Telstar I. The new satellite's greater orbit was also geared to limit its time spent in the regions of high radiation intensity that Telstar I passed through, thus reducing the chance of radiation damage. From experiments with Telstar I, it was learned that radiation can significantly shorten the life of communications satellites (Telstar I was disabled by radiation last November and finally silenced by the same difficulty in February). Besides its high orbit, Telstar II contained specially designed transistors as a means of overcoming radiation

damage. Put to its first test some 14 hours after launching, the satellite proved half a success. As planned, it transmitted a six-minute video tape program from the AT&T ground station at Andover, Me., to group stations at Goonhilly Downs, England, and Pleumeur-Bodou, France, but attempts to send the tape to an Italian station failed.

Marginal conditions were blamed for the failure, however, and Alton C. Dickieson, the Bell Labs chief of transmission, was quick to reassure that Telstar II was "working perfectly" and was operating "well within the limits of error."

As the days went on it appeared likely that the new AT&T satellite was on its way to providing answers to space communications' most perplexing problem: how to extend the useful life of communications satellites in space, particularly as they are affected by radiation.


■ Some eight days and two hours after Telstar II took off on its flight into space, Major L. Gordon Cooper also went up into the wild black yonder. As they had done with the three previous manned orbital space flights, the nation's television networks went all out to cover the event. NBC-TV, for example, stayed with the 22-orbit, 34-hour flight on an around-the-clock basis. Combined costs to the TV networks for the coverage and pre-emption expenses are reliably estimated at more than \$2 million. The cost breakdown: NBC-TV, approximately \$750,000 for coverage, but it made about \$70,000 on pre-emptions thanks to Gulf Oil's \$250,000 sponsorship of the space package; CBS-TV, coverage costs also about \$750,000, with pre-emption losses slightly exceeding revenue obtained from Metropolitan Life Insurance's sponsorship; ABC-TV, responsible for the combined pool feed from Cape Canaveral for all networks, reportedly absorbed losses amounting to almost \$650,000.

Europeans saw the network coverage of the flight via five trans-Atlantic transmissions, four by the Relay satellite and one by Telstar II. Reception was re-

yawn

Yawns usually follow dawns. But too often in broadcasting yawns come with dragging programs, lagging interests, nagging commercials, and sagging ideas. Our stations retain the conviction (bred of success) that good broadcasting is not spawned on yawns but carefully nurtured with programming that is sound, exciting, responsible. People watch. People listen. People know.

POST • NEWSWEEK STATIONS
A DIVISION OF THE WASHINGTON POST COMPANY

WTOP-TV, WASHINGTON, D.C. 
WJXT, JACKSONVILLE, FLORIDA
WTOP RADIO, WASHINGTON, D.C.





KDAL

**spans the second
largest market
in Minnesota
and Wisconsin!**

As this new 25-million-dollar bridge spans Duluth-Superior, so KDAL-Television spans three states and Canada through its 100,000 watts on Channel 3 plus 18 licensed translator stations.

Take a second look at the Duluth-Superior-Plus market—it's bigger than you think! And it's getting bigger by the minute!

In 1962, building permits requested showed a 70.2 per cent increase in value of construction over 1961.

Vigorous new industries are moving into the Duluth-Superior area, bringing with them new jobs. In Duluth alone—plans call for the entire redevelopment of a major part of the downtown area—and the construction of a multi-million-dollar municipal center and convention hall!

This is the new, dynamic Duluth-Superior market! And KDAL—serving over 250,000 television homes—delivers it all!



*Duluth-Superior-Plus
Take a second look*

KDAL—CBS Radio—Television 3. Represented by Edw. Petry & Co., Inc. and in Minneapolis/St. Paul by Harry S. Hyett Co.

Photo by Gene Basgen

ported as "highly successful and remarkably clear."

An NBC-TV attempt to provide even more comprehensive and vital coverage of the orbital flight was vetoed by the Department of Defense. The network planned to show viewers official data on Major Cooper's flight as recorded by the Space Detection & Tracking System of the North American Defense Command at Colorado Springs, Colo. With a full TV reportorial unit at the ready and on location, the network hoped to provide its audience with more complete and faster information than had been made available on previous space flights, but the Department of Defense objected, saying that such data must come from NASA at Cape Canaveral.

A second proposed treat for viewers also fizzled out. For the first time set owners were to see an astronaut televised while in orbit. The TV transmissions (which were sent to earth from a 10-pound camera) were made, but because of limited light inside the space capsule, the pictures received (of Major Cooper at his controls) were none too clear. They amounted to a series of fuzzy stills. The astronaut, however, also used the portable TV camera to take pictures of Earth from the porthole in his capsule and reception of these pictures was much better.

■ And as Major Cooper arrived into historic focus, the television industry was still buzzing about a not-quite-historic but still newsworthy departure. After 27 months in office, Newton N. Minow resigned (effective June 1) as chairman of the FCC. Replacing him as chairman is a 34-year-old Memphis attorney already a commissioner, E. William Henry. And filling the membership vacancy created by the resignation is Assistant Attorney General Lee Loevinger, appointed to serve the remaining five years of Minow's term (see "Focus on People," page 30).

For Minow, who was leaving for the greener-buck pastures of Chicago, where he's to be executive vice president and general counsel of Encyclopaedia Britannica Inc. (at a reported annual salary of \$75,000 plus), it was farewell but not necessarily all hail. His opponents accused him of leading a government invasion of private enterprise; many of his backers were disappointed that the "vast wasteland" they saw in television had not flowered to their satisfaction under his guidance. Yet friend and foe alike will likely concede that he made good copy. Whatever his faults or virtues, Minow unquestionably was a colorful, highly articulate and exciting FCC chairman.

His successor, E. William Henry,

quickly made it known that for broadcasters, life without Minow was not going to be a life without government pressures.

■ "There's too much conformity . . . There is not absolute freedom for broadcasters to conform to majority tastes alone," Mr. Henry told a May 15 news conference. It's the legal duty of those with broadcast licenses, he said, to serve all segments of the community, including minority tastes. In all, Henry's first public performance after being named chairman gave strong indication that he was off and running on a policy line that seems to say, "Anything you can do, Newton, I can do tougher."

Less than a week after the FCC changes were made, the tough policy reared its controversial head. With three dissents, the commission voted to put tight time limits on TV and radio commercials by including the National Association of Broadcasters' time standards in its own rules. The commission majority in adopting the proposal invited public and industry comments by July 1, before taking more formal action.

Those voting for the proposal were Commissioners Minow, Henry, Kenneth A. Cox and Robert E. Lee. Dissenters included Frederick W. Ford, Robert T. Bartley and Rosel H. Hyde. In a dissenting statement Bartley wrote that the action was "an irritating act of futility," and said that time was not the only factor to be considered in commercials.

" . . . some stations with a greater number of commercials are more listenable than others," Bartley said, "because of their attention to the quality of production and presentation . . . where, on the other hand, some other stations allow screaming, irritating and obnoxious commercials, which result in headaches that the advertised product is supposed to cure, but, because the commercials are fewer in number, would meet the code requirement any quarter-hour of the day or night or season."

In a separate dissenting statement, Hyde said that he thought the action was "likely to place an enormous policing duty" on the commission.

NAB code limitations for television are: no more than four minutes of commercials, plus station-break time totaling 70 seconds, within any half-hour period during prime time; no more than six minutes, plus station-break time, within any half-hour outside prime time.

■ No sooner was the proposal passed than NAB president LeRoy Collins took up the cudgels of battle.

"The government," he said in a speech

before the South Dakota Broadcasters' Association in Sioux Falls, "has no proper place in this field, and we demand in no uncertain terms that it stay out." The surest way to protect against government controls, Collins indicated, "is along the twin highways of self-improvement and self-regulation."

■ And while Collins was defending the industry and suggesting remedial action, indefatigable Representative Oren Harris was back pressing the attack. In a speech before the Station Representatives Association in New York, Harris completely discounted arguments that ratings provided a fair means of determining programing by allowing the public to choose its favorite shows. "This is a complete misconception of the obligation imposed upon radio and television licensees by law to perform in the public interest," the Arkansas congressman charged.

"The public interest," he added, "is made up of a diversity of interests and broadcasters are expected to serve this diversity. Ratings have not been employed in the furtherance of this objective. Rather, the opposite has been true.

"I think," he concluded, "broadcast licensees and persons serving them should come to realize that a radical change in approach is needed."

■ With all this criticism and implied action floating around, CBS-TV decided to play it safe last month. The network's standards and practices department told folksinger Bob Dylan that he couldn't sing "The Talking John Birch Society Blues" during his scheduled appearance on the *Ed Sullivan Show*. The song humorizes about a Bircher who looks everywhere for Communists, including in refrigerators, and finally catches the mailman. The CBS explanation for the ban: the right-wing organization already has received too much television exposure. Dylan bowed out and was replaced by low-exposure Kennedy family satirizer Vaughn Meader.

■ Speaking from bitter experience, NBC's Bob Sarnoff, whose correspondence with New York's ETV station WNDT got him embroiled in an FCC inquiry, last month told the National Congress of Parents and Teachers that there was "semantic futility" in attempts to describe ETV's role, suggested that ETV should find its support from "viewers" and "educational institutions." Sarnoff, in a letter accompanying an NBC \$100,000 gift to WNDT, had said that he was "impressed" by reported plans to convert the bulk of WNDT programing to instructional effort. END

WILL SUCCESS SPOIL ROCK HUNTER?



TONY RANDALL, JAYNE MANSFIELD

VOL. 7—"FILMS OF THE 50'S"—NOW FOR TV

FIFTY OF THE FINEST FEATURE
MOTION PICTURES FROM SEVEN ARTS

Seven Arts "Films of the 50's"—Money makers of the 60's

VOLUME

SEVEN ARTS

SEVEN



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ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
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CHICAGO: 4630 Estes, Lincolnwood, Ill. Orchard 4-5105
DALLAS: 5641 Charleston Drive Adams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. State 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West Empire 4-7193

For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



LETTERS

SATISFIED CUSTOMERS

The article "Rising Tide: Soft Drinks and TV" in your TELEVISION MAGAZINE [May 1963] is one of the most comprehensive and factual articles we have had the pleasure of reading. It will be of great help to us in our use of television. **W. G. WESTERMAN** *General Sales Manager, A. J. Canfield Beverages Company, Chicago.*

We have studied with interest the very fine reporting represented by your article on the soft drink industry and appreciate the position accorded Coca-Cola in that article. **E. D. SLEDGE** *Vice President-Advertising, The Coca-Cola Co., Atlanta, Ga.*

The story relating to soft drinks was timely, informative, helpful and very

well-written. What more could anybody ask? **H. T. RILEY** *Advertising Manager, Country Club Soda Co., Springfield.*

I have read the article with great interest and find it a well-written and accurate presentation of the industry. **JOHN C. SIMMONS** *Vice President-Advertising, Dr Pepper Co., Dallas.*

MAY MISCELLANY

Thank you for the very thorough coverage of my "life story" in your May issue. I was amazed at the material that Judith Dolgins unearthed, some of which even I had forgotten.

However, I'm afraid you have made me more than life size. The article states that I am in charge of television art and production at Young & Rubicam. Just to set the record straight, I am executive art director of the agency and Jack Sidebotham is vice president in charge of television art and production. **STEPHEN O. FRANKFURT** *Young & Rubicam, New York.*

[Editor's Note: That's what we thought we said, but in case it didn't get across the first time we're happy to have it said again.]

This will confirm our receipt of the six copies of the May issue of TELEVISION which you so kindly rushed to us last Friday. . . . Thanks for your prompt handling. **JANICE M. KIDWELL** *J. Walter Thompson Company, Chicago.*

I suppose you have received a number of notes such as this regarding your "collector's item" issue of the May TELEVISION. On the binding it reads "TELEVISION MAGAZINE • May 1963." However, it's a class issue no matter when it was

printed. Continued success. **BERNE FULLMER** *ABC Television Center, Hollywood*

PAY TV: PRO AND CON

Thank you for the comprehensive article "Pay TV: So Near and Yet So Far Away." This reporting is a credit to TELEVISION MAGAZINE and its ability to keep readers abreast of the times. **THOMAS T. JOHNSON** *First Lieutenant, 95th Civil Affairs Group, Fort Gordon, Ga.*

In reference to the second article on pay TV [TELEVISION, May 1963], I have never ironed a bug in my life. Some of Mr. [Morris] Gelman's other quotations as attributed to me are also quite inaccurate. I am neither so ungrammatical as some of the phrases attributed to me indicate, nor "defensive" in any way concerning pay TV. Generally his out-of-context revisions of my remarks present an incomplete and distorted version of my stated opinions.

In addition the writer is wrong in reporting that our three months, new subscriber rental bonus and the discount plan were added later as circulation boosters. From the day we first announced our rates, and before we had solicited any subscribers, we publicly introduced both of those incentives. **JOHN H. PINTO** *Vice President, RKO General Inc., New York.*

[Editor's Note: Mr. Pinto's concern is for that portion of the pay TV article which described the Hartford on-air pay TV experiment. After rechecking the sections he finds inaccurate and rechecking the author's notes, we feel (1) there could be a possibility that the story might be read out of context as he charges, although (2) we really don't think so. As for his "ironing a bug" and being "defensive," this letter will set the record straight.]

I would like very much to obtain copies of your reprints on this complete pay TV report for my personal file. **H. F. CHEVRIER** *Supervisor, Sales Promotion, Canadian Broadcasting Corporation, Toronto.*

[Editor's Note: A reprint combining both articles of the pay TV series is available at 50 cents a copy. A coupon for ordering reprints is on page 38.]

BEST SELLER

We urgently require one copy of an article which appeared in your November issue of TELEVISION, entitled "The Freedom of Taste," by Victor N. Ratner. **WILLARD W. WOHLFORD** *President, Ansett Trading Company of Australia, Los Angeles.*

[Editor's Note: Mr. Ratner's article was first printed in November 1959, was reprinted in November 1962, is still in demand. Reprints are available.]

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Now in its third year of color telecasting, WOR-TV is the only New York independent station programming in color.

WATCH COLORFUL WOR-TV 9

Channel 9 now presents an average of 32 hours of color per week, just one percent less than the network color leader and more than the other two network stations combined.

What's more, color is available to Channel 9 advertisers at no additional charge.

WOR-TV 



Acquisitives*...buy more food in Cleveland

7th TV market... 2nd in food purchases (per household).

WJW-TV's programming is for acquisitives—people with food money to spend.

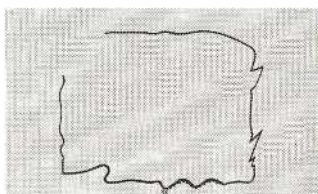
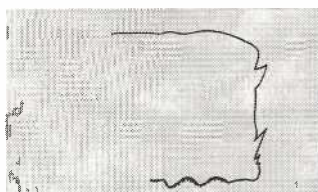
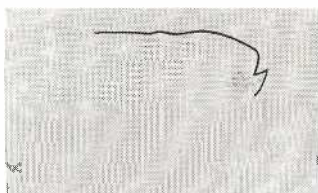
*Ac-quis'-i-tive—given to desire, to buy and own.

LOS ANGELES KCBS	PHILADELPHIA WIGB	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

ACQUISITIVES WATCH

WJW-TV

FOCUS ON COMMERCIALS



Germ Warfare •
It's a germ's life as told by J. Walter Thompson's TV spot for Listerine Antiseptic. The germ (illustrated by a black line) tells how he can cause bad breath. Yet he has his troubles—being jabbed by tooth brushes and wading through mouthwashes. The only thing that stops him is Listerine Antiseptic that "kills germs on contact by millions."

GERMS can be funny. Witness the one being featured in the current 60-second Listerine TV commercial.

The original idea for the animated Listerine spot—known in inner circles as "Portrait of a Germ"—began with Lambert & Feasley, the now-no-more house agency for Warner-Lambert, Listerine's parent company. L&F had experimented with the idea of a humorous talking germ that leaves tracks and had even produced a test commercial. The idea was universally approved—everyone who saw the test TV spot liked it. There was only one small flaw. Schwerin research of test subjects indicated that while the people who watched the commercial thought it was great, they forgot the name of the product.

When J. Walter Thompson took over the Listerine portion of the Warner-Lambert account, the "I'm a germ" idea was resurrected. Put to work on the case under account executive Gerald Blake were TV producer Bruce Allen and copywriter Mary Jo Littlefield. They developed the idea, put more gags into it and used an animation technique from animator Al Stahl at Animated Productions Inc.

The Thompson group cleared up the test commercial's big weakness—the forgotten product—by adding screen time to the commercial's finale, lingering on the bottle of Listerine and emphasizing at the very end that Listerine Antiseptic "kills germs on contact by millions."

The JWT pitch aims to make sales with a smile by directing attention to the germ and what the product, Listerine, does to germs. The opening shot is an arresting blank screen. There's the voice of Allan Swift playing the germ: "Hi . . . Oh don't worry about your TV set. It's OK. I'm a germ and you can't see me. I'll leave a few tracks to show you I'm here." Now the screen shows the beginning of a black line. This is the germ's track line. "You know," con-

tinues the germ, "germs and people are almost inseparable." As the track line continues moving and getting longer on screen, the voice-over explains that "Lots of my relatives are in your mouth and throat right now! That's where we do our best dirty work—like causing bad breath." Synchronized with the bad breath line, the viewer sees a grayish puff of smoke come out and fade, to the accompaniment of the germ's evil laughter.

"But," the germ goes on, "we do have our troubles. We get jabbed with toothbrushes (here a sharp jab line jogs out of the regular straight line)." And the germ mentions he has to "wade through those sweet, fancy-colored mouthwashes." At this point there's the sound effect of slogging through mud. Yet the track line continues and the germ explains, "But we survive—cause we're tough! But there is one thing us germs are deathly afraid of."

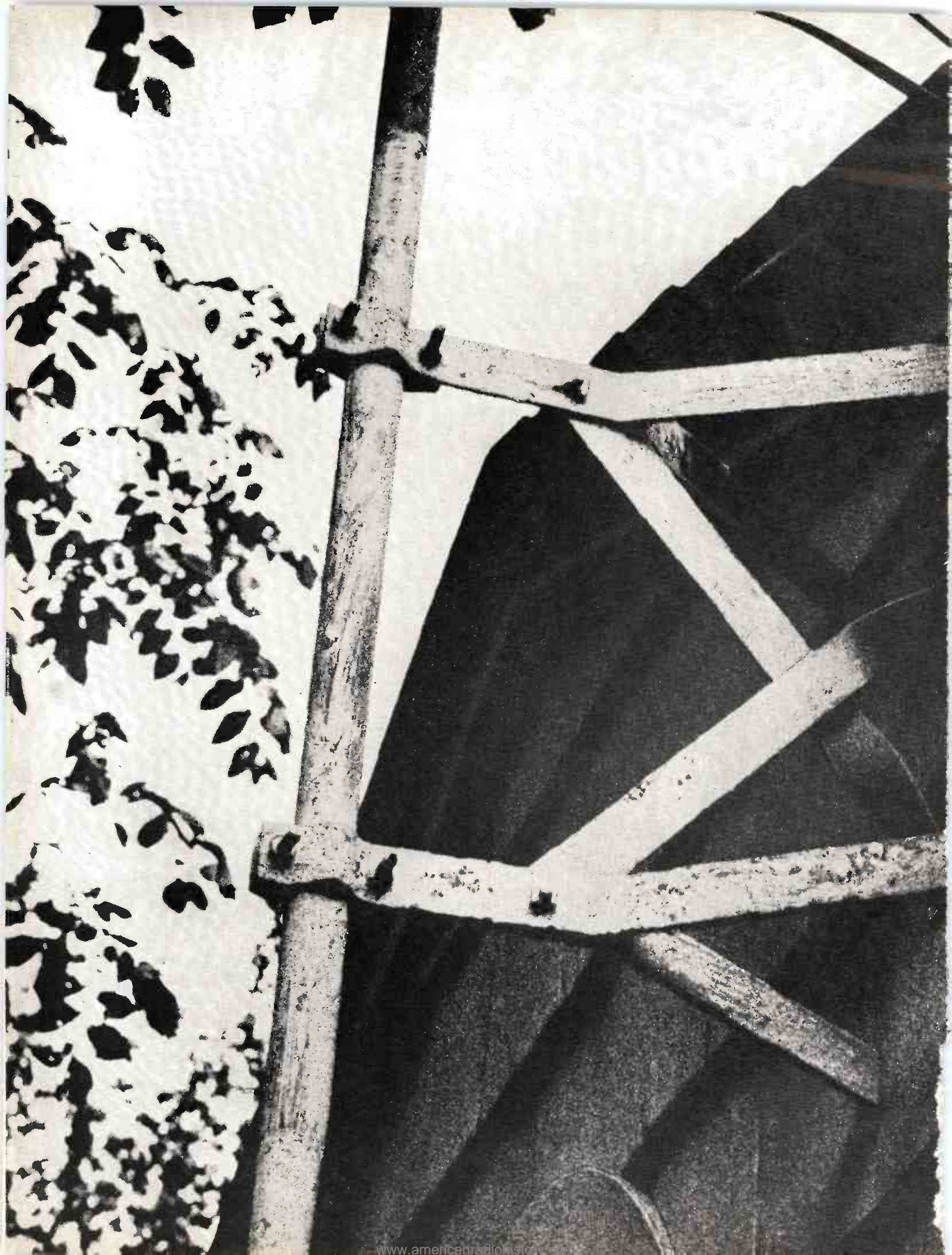
At this point the line stops dead, then quivers. A faraway sounding voice calls "Lis . . . ter . . . reneenenne." The germ says, "Stops me dead in my tracks. It's the truly antiseptic mouthwash that kills germs—on contact by millions."

Now the screen shows a high angle shot of the Listerine bottle in limbo. The bottle tilts, there's the sound of rushing water and the voice of the germ screaming "Haaaaaalp" and fading away.

The last frames cut to a bottle of Listerine, the Listerine package and a glass. The announcer in voice-over says, "Listerine Antiseptic's got what it takes, all right—more active ingredients to kill germs than any other leading mouthwash."

The camera dollies in to the words on the Listerine label that read "Listerine Antiseptic—Kills Germs On Contact By Millions."

The germ commercial is strictly a one-shot. Listerine has no further humor campaign planned beyond this one. But



State of the union

The important union between television stations and their communities will be documented for all to see in a massive portfolio, "The Many Worlds of Local TV," to be published in the August TELEVISION.

On display: a cross-country panorama of what the television broadcaster does to provide his community with impressive hours of local programming. This issue will tell the story of how he does it, what he's up against and how well he's met the many challenges of hometown television.

Personal copies of TELEVISION will be received by every member of the U.S. Senate, House of Representatives, the FCC, state governors and communications officials.

Here's the opportunity to tell your story.

Reserve space now! **TELEVISION**

444 Madison Avenue, New York, N.Y.

COMMERCIALS *continued*

"Portrait of a Germ" has been used heavily in the regular TV mix of Listerine exposures on the networks' *The*

Eleventh Hour, Naked City and *Dr. Kildare* since February 7.

Word of mouth praise for the com-

mmercial has been most favorable. Now, it seems, viewers remember both the germ and Listerine.

CERTAIN THINGS ARE UNIQUELY BRAZILIAN . . .



5. like Brasilia, the new capital of Brazil.



7. In Brazil coffee is not a product . . .



8. it's a national objective.



10. One result, they cultivated the mundo novo tree, the perfect coffee tree . . .



13. But even the best coffee must be made properly.



14. For a free booklet, "How To Make Better Coffee" write . . .

These storyboard excerpts show the essentials of Doner-Harrison's current television campaign for the Brazilian Coffee Institute.

THEY'VE got an awful lot of coffee in Brazil, as most everyone knows. Now the Brazilian Coffee Institute would have Americans know that there's plenty of Brazilian coffee here in the States too.

An intensive advertising campaign has been launched through the Doner-Harrison agency in New York to promote Brazilian coffee and Brazil. Phase 1 of the campaign began in September 1962. In a series of two 1-minute spots and two 20-second spots, the agency introduced the "coffee man." He's a cartoon figure with jaunty straw hat, boots and a torso made of a sack marked "coffee of Brazil." In the early commercials the "coffee man" was strongly tied to the commercials that pitched the importance of making coffee the proper way.

Doner-Harrison's campaign is now in Phase 2 and has been running on TV since April. There are three commercials which put a heavy emphasis on what account executive Phil Sklar calls "the modern."

In the current two 1-minute spots and a single 20-second spot, the idea being hammered ever so gently home to viewers is the modern, scientific way coffee is made in Brazil, from its seedling stage to processing. It also attempts to indicate how modern, progressive and

growing the country of Brazil itself is.

A typical spot shows scenes from Sao Paulo and Brasilia, the new capital of Brazil. The key copy line is "In Brazil coffee is not a product . . . it's a national objective." The "national objective" phrase is in voice-over with the shot of the logo of the Instituto Brasileiro do Cafe (that's Portuguese for the Brazilian Coffee Institute). Next there's discussion on how "Brazilian scientists have developed the most modern research techniques to grow and process the world's best coffee." The result, the voice-over details, is that these scientists "cultivated the mundo novo tree, the perfect coffee tree . . . for Brazil's climate and soil." Another result listed in voice-over is that "in America nearly every brand including yours probably blends Brazilian beans for quality and flavor." But the announcer admonishes "even the best coffee must be made properly. For a free booklet, 'How to Make Better Coffee,' write the Coffee Man, Post Office Box 633, New York 5. You'll be delighted with the results."

All of the commercials were shot in Brazil so that Sklar and copy writer Edward Handman could see the "modern methods first hand." In addition the agency planners thought it would be of

general interest to the American public to see shots of Brazil. Free lance photographer George Ancona shot hundreds of still pictures. On the return to New York, three weeks later, the photos were laid out and the exact copy written.

Production was turned over to Mougub Limited. The commercial technique uses the still photographs with the film camera mixing and dissolving the shots to give the finished segments a feeling of motion.

The music by Eric Siday is a toe-tapping combination of the Bossa Nova and authentic sounds of machinery.

The current campaign is spot saturation in New York, Philadelphia, Chicago, Boston and Washington. Plans are now in motion for moving into more markets across the country.

The agency insists that the Brazilian campaign was not designed to respond to any other coffee competition. That may be so but as one watches the slick modern effect of those slick commercials, in that slick modern country where those modern methods dispatch that coffee to the intoxicating beat of the Bossa Nova, one can't help turning one's thoughts to poor Juan Valdez "pick, pick, picking" away by hand in the back country of Colombia. END

GROUP



A new name in broadcasting? Almost.

It is and it isn't. It's more suitable. The meaning is clearer. Westinghouse Broadcasting Company is a good name, but sometimes confusing. Some people think we're a network. A few even think we're the Electric Corporation. (We're actually a wholly-owned subsidiary.) We're a Group of six radio and five television stations in eight major U.S. cities.

Neither a network, nor an aggregation of individual stations, the Group is a new and significant development in the broadcasting industry. We are eleven local stations united by a common phi-

losophy about broadcasting. We have financial, creative manpower and management resources greater than the individual station. We have the local operating flexibility no network can match. These resources represent an opportunity as well as a responsibility to serve our communities in ways neither individual stations nor networks are capable of doing.

If you've seen "The Steve Allen Show," or "The Children's Specials" on television, or heard "America Sings," or "Africa: Peace Corps Plus One" on radio, or listened to reports from our Washing-

ton and European News Bureaus, you have an idea of how Group projects augment local and network schedules and represent a new source of programming for the industry.

It was to emphasize the uniqueness of the broadcasting Group, as well as to clear up any existing confusion about who and what we are, that we decided to be known as Group W. So please call us Group W from now on. It stands for the same dynamic broadcasting that's always been associated with the Westinghouse Broadcasting Company.



WESTINGHOUSE BROADCASTING COMPANY

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

FOCUS ON PEOPLE

NEWTON MINOW
Ex-Chairman
 Federal
 Communications Commission



"... I invite you to sit down in front of your television set when your station goes on the air and stay there... until the station signs off. I can assure you that you will observe a vast wasteland..."

On May 9, 1961, after a luncheon during a National Association of Broadcasters convention in Washington, D. C., Newton Minow made his maiden speech as chairman of the Federal Communications Commission. He made history at the same time. Two words in that speech, "vast" and "wasteland," have since been welded together with one meaning: television. Minow need not have done anything else on the FCC to assure that he'd be remembered. Nothing he's said since has carried the weight of those two words, and nothing the industry has done since has been able to erase them.

But if the phrase remains, the man won't. He leaves June 1 to assume a \$75,000-a-year general counselship at Encyclopaedia Britannica Inc. in Chicago.

The Minow administration at the FCC was easily the most bitter in the history of that body and its relationship to the broadcasting industry. It introduced, beyond the "vast wasteland" label, such innovations as the Chicago and Omaha hearings, in which local TV stations were called up for examination by local spokesmen. It sought to impose direct regulation on the television networks. It criticized broadcasters' performance in speech after speech from one end of the country to the other. On the more constructive side, it is credited with formation of the Communications Satellite Corporation and for pushing through Congress the all-channel set legislation and the aid to education TV bill.

Depending on your point of view, Newton Minow was either the best thing that ever happened to broadcasting, or the worst.

E. WILLIAM HENRY
Chairman
 FCC



Faced with the question of "What can we do for an encore?" to Minow, the Kennedy administration found its answer in E. William Henry, the Commission's newest member (he joined last October) and youngest one (he was 34 on March 4). Henry let it be known from the outset that he'd be no pushover as FCC chairman, said that he might indeed be tougher on broadcasters than Minow was. The industry got its first glimpse of Henry in action at the Omaha hearings, when he remarked that the public was not necessarily the best judge of broadcast standards. He has suggested that broadcasters might be required to devote a certain amount of time to sustaining (non-sponsored) programs, and to repeatedly broadcast invitations to the public to submit programing views. His pre-chairmanship TV view: "Some green shoots" in a wasteland. Henry came to the FCC from a prosperous law practice in Memphis, Tenn., worked vigorously for the Democrats in the 1960 campaign, is a friend of Attorney General Robert Kennedy. His oldest daughter, Lizbeth, is in Caroline Kennedy's White House kindergarten class.

LEE LOEVINGER
Commissioner-Designate
 FCC



Broadcasters found little encouragement that the pressure on them might be easing when they learned who would fill the Minow-created vacancy on the FCC. The man: Lee Loevinger, for the past two years head of the Justice Department's Antitrust Division, before that a justice of the Minnesota Supreme Court. Loevinger, 50, brings his antitrust background with him to the FCC, has been quoted as saying he agrees with the Justice Department opinion that network option time is a violation of the law. Asked to relate his antitrust attitudes to broadcasting, he replied that "Power corrupts and absolute power corrupts absolutely." Loevinger had a hand in drafting the bill which created the Communications Satellite Corp., is expected to keep an antitrust eye on that body during his FCC tenure. His only private practice contract with the FCC: a client who applied for a radio license.



Courtesy of The Detroit Institute of Arts

**"A WOMAN
WEEPING"**

by Rembrandt measures only 8½ x 6¼ inches, yet is considered one of the Dutch master's finest works. It captures a poignant moment of life expressed with delicate yet powerful harmony of tone.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

FOCUS ON PEOPLE *continued*



WILLIAM H. HYLAN
VP, Director of Radio-TV
J. Walter Thompson

After 26 years at CBS, **William H. Hylan** joins J. Walter Thompson this month as vice president-director of radio-TV. Hylan leaves a spot—senior vice president in charge of sales—where he directed all phases of CBS-TV's sales and services. His replacement at the network is **Thomas H. Dawson** (see below).

Hylan joined CBS radio sales in 1937 as an account executive. After Army service from 1941 to 1945 he moved upward at CBS: assistant to the director of station administration (1945), account executive CBS-TV network sales (1948), assistant sales manager (1951), eastern sales manager (1952).

In December 1952 Hylan was named vice president in charge of network sales. In 1957 he was named vice president of sales administration and became a senior vice president in 1962.



THOMAS H. DAWSON
Vice President-Sales
CBS-TV



CARL TILLMANN'S
VP-General Sales Manager
CBS-TV

Thomas H. Dawson, new CBS-TV vice president-sales, has taken over Bill Hylan's post in a move up from vice president-network sales, a job he's filled since 1957.

Dawson joined CBS in 1938 as a salesman with WCCO Minneapolis, moved to CBS Radio Spot Sales in New York as account executive in 1948, spent 1950 with Edward Petry & Co. as director of TV. He joined CBS the following year in TV sales, was named sales manager for CBS-TV in 1952.

Also moving up a notch on the CBS success belt: **Carl Tillmanns**, up from vice president eastern sales to vice president-general sales manager for CBS-TV. He joined CBS in 1959 after five years with NBC-TV sales.



HERMAN RUSH
President, TV Division
General Artists Corp.

General Artists Corp. last month installed a new president to head its TV division. In, replacing the resigned **Don Sharpe**: GAC-TV's No. 2 man **Herman Rush**, senior vice president with the TV packager since 1960.

Rush had been an executive with Official Films from 1949 to 1957 and with Flamingo Telefilm Sales Inc. from 1957 to 1960. In the top spot at GAC-TV he will supervise development of new programs, network sales and TV talent activities. GAC has eight shows currently represented on network TV, claims 11 for 1963-64.



FELIX JACKSON
Vice President
NBC Productions



GRANT TINKER
VP-Programs
NBC West Coast

NBC-TV appears to be plunging deeper into developing its own program product. Happy with the success of its own series creation *Bonanza*, NBC last month gave its West Coast creative heads **Felix Jackson** and **Grant Tinker** new responsibility for "the creation and development of additional NBC-produced series."

Jackson, vice president programs, West Coast, was made vice president, NBC Productions. Tinker, vice president, program operations, West Coast, moved into Jackson's old job. The NBC decision to move heavier into program development comes as a blow to outside program suppliers. NBC, however, says it will "continue its close relationship" with them.



MARGARET MARY KEARNEY
President
American Women in Radio & TV

The 1,600 members of the American Women in Radio & Television elected **Margaret Mary Kearney** president. Miss Kearney, educational director of WCAU-AM-FM-TV Philadelphia, took over the office from **Martha Crane**, director of women's programs for WLS Chicago. CBS-TV's assistant director of program services, **Elizabeth Bain**, was named president-elect to assume the presidency at the 1964 national AWRT convention.

Miss Kearney joined WCAU 10 years ago. She's received, among other accolades, two Freedom Foundation awards, was voted "Woman of Achievement" by the Business and Professional Women's Clubs, "Woman of the Year" award from Immaculata College and was the first woman in Villanova's 117-year history to receive an honorary degree of Doctor of Humane Letters.



How to Stretch Man's Mind

The world was still big in 1931 when Broadcasting Publications Inc. was founded. To talk around it was a novelty. To see around it was a distant dream. Since then man has learned to use the air to shrink the earth. He talks with ease between the hemispheres. His sight is global. He rides with astronauts beyond the atmosphere and soon will journey with them to the moon. In the astonishing development of radio and television, this company has provided communication among the communicators as they moved across frontiers, and it is continuing that service as the space age comes to broadcasting.

One of a series "Great Moments in Broadcasting" created by **BROADCASTING PUBLICATIONS, INC.**, publishers of Broadcasting Magazine, Television Magazine and Broadcasting Yearbook.



A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

Harper holds out against group research

DePauw volunteers TV testimonial

Cone wants no part of TV programing

Collins: Government will move where industry doesn't tread

Petersmayer calls for cool approach on ratings



Marion Harper Jr., ex-board chairman of the American Association of Advertising Agencies and board chairman and president of Interpublic Inc., before the AAAA annual meeting, White Sulphur Springs, W. Va.:

THE creative advances in research practice, to my mind, will be achieved by individual practitioners. They will contribute most when they're free to develop their own techniques and to succeed or fail in the business market place. The market should decide what services are appropriate to uncover specific information. The present stage of research progress can be credited to individual research leaders—Poffenberger, Hooper, Starch, Gallup, Nielsen and others—each of whom has developed and refined techniques of measurement.

This is the way of "free" research—the kind that encourages creative initiative. Any shackling of research entrepreneurs will turn back the clock.

It's in part for this reason that I'm opposed to joint research activities involving, for example, advertisers, agencies and media. In my opinion they're doomed to failure. They produce techniques that are compromises. They are focused far more on the participating interests than on the knowledge that is to be uncovered. They freeze old methods. Perhaps the most notable research disaster, in my recollection, was the Cooperative Analysis of Broadcasting. One of its consequences was that we retained the recall method when the coincidental telephone survey had long since established itself as superior, and in turn it

delayed the adoption of a further improvement—the audimeter.

One of the most dangerous developments would be the organization of a government research system. Even if initially suited to particular purposes, such a system could be used to support a policy after it was no longer a reflection of people's preferences. Change and innovation would be resisted as stubbornly as in electoral situations that call for re-apportionment. Such official research would carry another danger: A comprehensive bureau of statistics could be the ultimate dictator to control what people see and hear and buy.

My hope is that the industry will not be thrown by adverse publicity of research, but that it will continue to move toward the goal of finding out more and more about what we do and what advertising accomplishes. . . .

Currently, a prerequisite to accountability—research—has been thrown on the defensive because of poor understanding of its correct practice, and because of publicized blunders and shortcomings. This circumstance should have no influence on the determination of the business to make the best possible use of the one tool that historically has taken so much guesswork out of the business. In using research we should be very clear as to what we want to find out and how precise our answers must be.

Someday advertising may be known as a business of measured inventiveness. The sooner it comes, the sooner we'll have solved many of the industry's problems and earned the respect its accomplishments deserve. ■

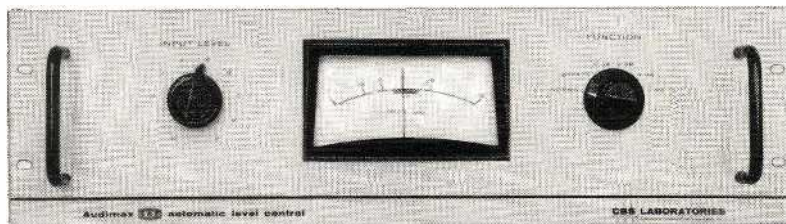
Robert L. De Pauw, comptroller of Alberto-Culver Co., addressing the Stock Brokers' Association, Midwest Stock Exchange, Chicago:

EVERY commercial we run represents hundreds of good commercial ideas, many made into actual films and tested. Unless one commercial tests substantially higher in audience tests—higher than others we produce, and higher than those of the competition—it will never be seen by the television viewer. Given a good commercial, we back it with a maximum number of dollars. And we put them all into television—a medium we have labeled a conservative investment. This is not a gamble. When you know you

Well behaved transmitters

DON'T SHOUT

DON'T WHISPER!



Stay listenable with Audimax!

Undulating audio is not listenable! When it shouts—unpleasantness! When it whispers—strain! Every time your listener touches his volume control, you stand a chance of losing him! Audimax—the monitor with a memory—rides your output gain control with super-human speed. When levels are correct, gain remains constant—this

is the Audimax Gain Platform. Audio output remains on a natural listening keel at maximum modulation. There's no distortion, compression, thumping or pumping. No audio "holes." Audimax is not a Compressor, Limiter or AGC. Audimax is a control computer, complete with memory and judgement. You merely set the Gated Gain Stabi-

lizer to recognize noise and background effects, and electronics takes over. Proper levels are maintained; gain is held constant during pauses or returned to normal at standby—automatically. To get listener loyalty—and keep it—you need Audimax! It pays!

CBS LABORATORIES
High Ridge Road, Stamford, Connecticut
A Division of Columbia Broadcasting System, Inc.

PLAYBACK *continued*

have a conservative investment, you are less reluctant to use it. So you use it on a grand scale, as we have. Our experience has taught us that with a top product and a top commercial, the more we advertise it on television, the more we sell it in the market place. ■



Fairfax Cone, chairman of the executive committee of Foote, Cone & Belding, as quoted by the Christian Science Monitor:

A very bad thing happened to the advertising business 30 years ago, and that was the invention of radio—I say bad because the advertising people, both in companies and in agencies, then got into show business. They loved it. This was just what they had been waiting for.

These were people who had wanted to be writers, even actors. And here was their chance, and they took it with glee.

Then along came television and this made it worse. We have no client who would think of trying to tell you how to write a story, but they thought nothing of telling a network what they wanted in a television program.

Now they are no longer able to do much about it because the networks are getting closer to saying: "Get off, boys, we'll sell you some minutes, but we won't let you tamper with our programs."

But during the first 10 years of television this is what happened. Advertising people got into show business. . . .

Then what happened—your critics of television became critics of advertising, and for years it has been almost impossible to unscramble their criticism, to pinpoint what applies to advertising and what applies to television.

By and large, I don't think the advertising agency should have anything to say about television. I don't think the

advertiser should have anything to say at all. I think he simply buys the facility the same way we buy space in the newspapers or magazines. And I think we're fast reaching that point. As we do, we are helped away from the Madison Avenue-huckster image. . . .

Now, what I keep hoping—and I believe this will happen too—is that the networks will program the same way you program your newspapers, the same way a magazine is programed. And that the advertisers will simply buy so many minutes and will be revolved through the totality of a week's programs in the same way that all advertisers are rotated through the pages of national magazines. ■

LeRoy Collins, president of the National Association of Broadcasters, before the convention of the 4th district, Advertising Federation of America, Orlando, Florida:

As our society and economy have grown more complex, there has been an undeniable increase in the necessity for private group responsibility outside of government. It is the importance of this that I would most like to underscore.

We want our society, to the greatest extent possible, to be infused with individual and private enterprise. But we cannot and should not hold back newly-developing, essential public needs, and if private enterprise does not respond in meeting such, heavy public pressures are exerted for the government to do so.

And if there is a responsible democratic government, in time help is almost sure to come, bringing on government controls and services which private individuals or groups had failed voluntarily to provide. And the tragedy is that this usually results in a loss of freedom which well could have been preserved through competent private effort. Screaming and fulminating in general invectives about government usurpation of private freedoms . . . may be warmly satisfying to the spirit, but in truth they are little more availing in making meaningful progress than a child's tantrums. They make big headlines, but little headway.

I tell our broadcasters that of course we should not sit back mute and insensitive to unwanted and unwarranted government incursions into private rights. On the contrary, we should resist such forcefully and effectively.

It is not very effective, however, to protest the taking of some action by the government when the right of complaint has been forfeited by the protester through his own failure to discharge the same responsibility which had long sat heavy and unheeded at his own door. ■



C. Wrede Petersmeyer, president, Corinthian Broadcasting Corp., addressing the AAAA annual meeting, White Sulphur Springs, W. Va.:

MUD splattered, fairly or not, on any part of advertising, sooner or later gets on everybody's face. Whether the rating services are guilty as charged or are being unfairly persecuted, all of us here cannot escape involvement. After all, the rating services are providing a service for you and for us, and obtain their financial support from us. If their methodology has been incorrect your and our research staffs are not blameless. . . . I shall just hit the high points.

1. The concept and purpose of audience measurement, and thus program ratings, in broadcasting, reflect a responsible effort to find out what the customer, that is the viewer, wants. Ratings are here to stay. Where the customer does not buy the product directly, there is no other way to find out his choice.

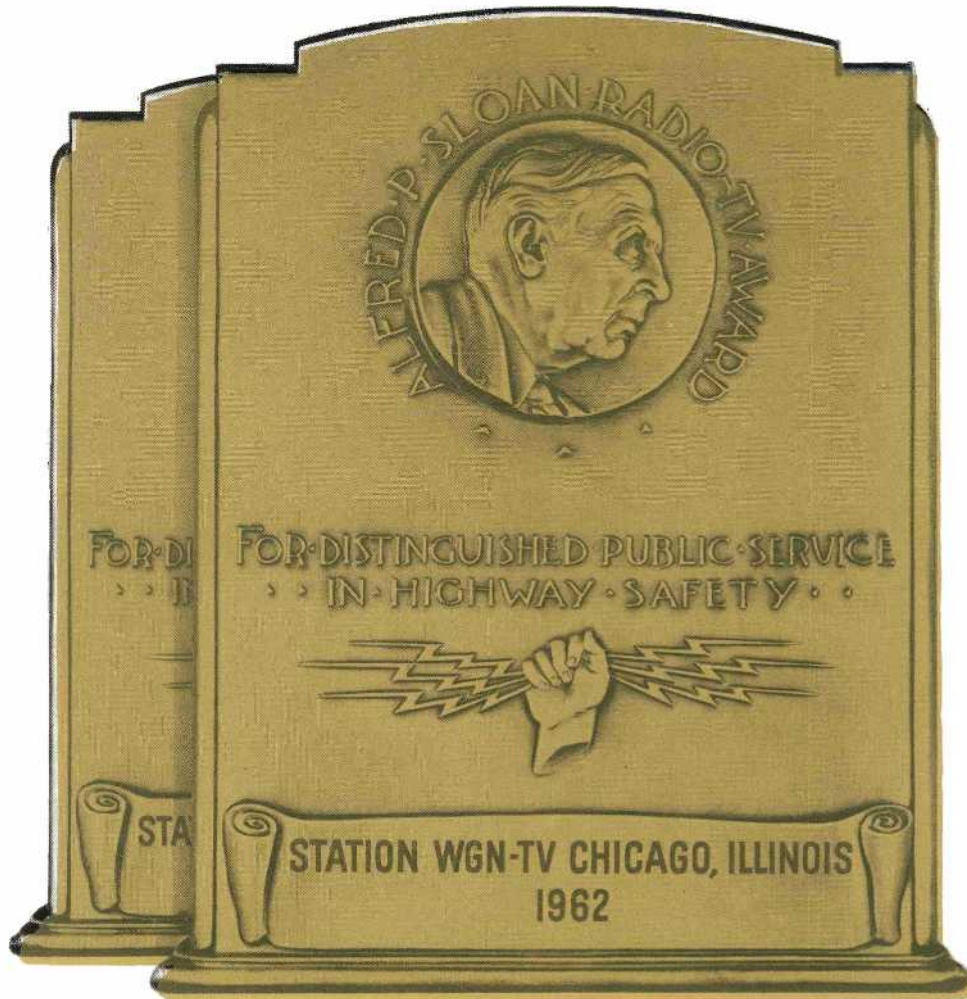
2. Those organizations I know, and on which Corinthian relies in the audience measurement business, are led by competent, conscientious people. They may have made some mistakes but my guess is the percentage of villains in the audience measurement field is not much different than in most areas of life.

3. The mathematics of sampling and the technology of sampling methods are complicated, specialized areas which require a great deal of background to accurately appraise and criticize.

4. If there be deficiencies let them be exposed so that corrective steps can be taken, but equally important, let the method of exposure be discriminating and protective of the essential rights of those whose reputations are at stake.

5. Whatever the final verdict may be, I believe that all of us working together can clear up the broken china. Let us not be too hasty in tossing another regulatory "hot potato" into the lap of the government. ■

**We were grateful and delighted last year—
Thank you, again* . . .**



**We are especially gratified to receive this coveted recognition for two consecutive years.*

To WGN-TV, Chicago, for continuous, year-around safety education programming with special reference to the series "The Other Guy," the "Morality in Driving" campaign and the series "Your Right to Say It."

WGN TELEVISION
—better programming through dedicated,
effective community service



Reprint Checklist

These Reprints Still Available!

PAY TV: SO NEAR AND YET SO FAR AWAY

28pp from April-May 1963 50¢ each

A definitive treatment on one of television's most important subjects: will there be pay TV? when? how? This major article, which appeared in a two-part series, traces the subject from its beginning over 30 years ago right up to now, and does its best to turn some light on the future.

THE MEDIA COMPETITION: RADIO

16pp from January 1963 35¢ each

This study is focused on the elder statesman of broadcast media, radio. It's a medium that has lagged far behind in the national competition since its kid brother, television, came along to entice away its primary audience and its principal customers. Change was called for in radio, and change there's been. This special report recounts these changes in full.

TELEVISION'S FASTEST FIFTIES

8pp from November 1962 25¢ each

The boom days aren't all behind in television. As the nation grows, and populations shift, so do TV's audience patterns change. Here's a report on those markets where things are changing both fastest and mostest. Complete with two charts: Fastest 50 in Numbers Gain and Fastest 50 in Percentage Gain.

THE FREEDOM OF TASTE

4pp from November 1962 15¢ each

Victor M. Ratner's essay on the historic conflict between media and critics stands as the definitive statement on the side of allowing the people's taste to prevail. It deserves a place in the files of all persons seriously concerned about television and its future.

THE MANY WORLDS OF LOCAL TV

44pp from August 1962 40¢ each

A cross-country report of local television, a complex personality of many parts, many worlds. It shows the forces working to make local programming meaningful to all.

THE CIGARETTE STORY: WHERE THERE'S SMOKE and CLOSEUP OF LEROY COLLINS

20pp combined reprint from June 1962 and May 1961 25¢ each

The complete story on the ominous rumbling over cigarettes and what it means to television. And an insight into the man who has created some of the rumbling.

TELEVISION MAGAZINE

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

• Send quantities checked above to:

Name

Company

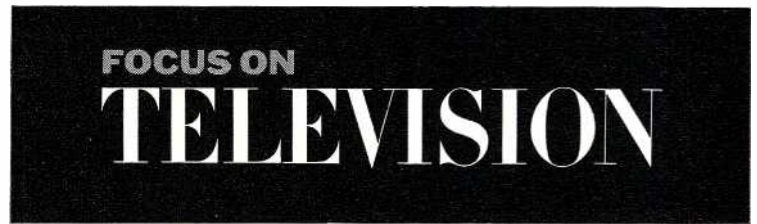
Address

City Zone..... State.....

Payment Enclosed (Note: New York City addresses please add 4% sales tax for orders of \$1 or more.)

Bill me

Minimum Order: One Dollar—Postage Additional



IN TELEVISION's editorial offices, the "marked copy" is an issue of the magazine the editors have dissected, after publication, in a search for errors—theirs or the printer's. By definition, there's no such thing as a "perfect" marked copy; if an issue were perfect there'd be no marks on it. The May issue didn't even come close (see cut).

As noted by reader Berne Fullmer ("Letters," page 22) and surely by others among our subscribers, the date printed on the binding of that issue (it's called the "spine") was set May 1963 instead of the more conventional 1963—and escaped the notice of all who laid eyes upon it until the issue was long since off the presses and into the mails. Until reader Fullmer sent in his note we had thought that perhaps nobody knew but us. Now we might as well let everybody know; if there's any "collector's item" value in that issue—aside from TELEVISION's usual high yield of information, of course—all our readers deserve a crack at it. Oh. While you're collecting, take a look at the spine of the December 1962 issue.

THE subject of collector's items brings to mind this issue's 1963-64 edition of TELECAST, the copyrighted network schedule we publish twice each year. Many readers who find it useful to keep on hand a fast reference to past TV seasons tell us they save these TELECASTS for that purpose. But even if you use yours only until next February, when the mid-season TELECAST will appear, we think you'll find it valuable to detach the schedule from the issue for reference or display. It's perforated at the binding for that purpose.

TELEVISION values all its readers equally, of course, but we may be forgiven for having an extra soft spot for a subscriber in Beirut, Lebanon, who pays \$47.50 to get two years worth delivered to him by air mail. He and other readers with an international bent will be interested to know that next month's issue will carry a special report on the international TV market, plus a revised and updated listing of every TV facility outside the United States—including the six stations in Lebanon (three in Beirut, two in Tripoli, one in Baalbek).



This won't get you far on a San Francisco cable car

Markets overlap, but not that much! An advertising campaign which fits one market may need major alterations in another. Advertising, to be effective, must be tailor made—market by market—as it is with Spot TV.

We have more than token claims for Spot TV. It's the fastest growing advertising medium. Spot TV's rate of growth from 1961 to 1962 was two to five times

greater than any other advertising medium. And Spot TV gives you a good ride for your money. It serves your specific needs. Such as bolstering slipping sales... meeting the challenge of new competition. Or testing a product, an idea... expanding into new markets... using seasonal control or timing.

TvAR, representing a select list of major market TV stations, can show you

how to get more for your advertising dollars by buying on a spot-your-market basis. TvAR's "Television Spot Test" enables you to document the effectiveness of Spot TV. TvAR's "Brand Comparisons," give the status of over 500 brands in our eight represented markets.

Spot TV is the flexible advertising medium. TvAR is the personalized service. Why not take advantage of both?

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

THE BUYER



WHO GOOFED

(A MODERN PARABLE WITH A HAPPY ENDING)

ONCE UPON A TIME there was a little television station in the big, booming Indianapolis-Bloomington market that had a great, tall tower and a wide-awake, program-conscious, community-minded staff. But, alas, the little TV station had **NO network . . .** and practically **NO friends.**

TIMEBUYERS EVERYWHERE said the little independent in the big market just wasn't a good buy, because it didn't have a big, powerful network, and, without a big, powerful network, how could it ever expect to reach lots and lots of **people?**

THEN ONE DAY a brand new (and somewhat confused) timebuyer at a big New York agency made a **HORRIBLE** mistake! He actually placed a schedule on the Indianapolis-Bloomington independent, **WTTV!**

ALL OF A SUDDEN people began asking for his client's product like crazy. And the client called the president of the agency to say, "Your new timebuyer, Joe Wrattefink, is really a genius. That television schedule he bought for us in Indianapolis really has things jumping!"

NATURALLY, the president of the agency was so pleased with Joe that he immediately promoted him to media supervisor. Wrattefink was pleased, but still confused, so he called his friend at Adam Young, Inc. and asked, "How come?"

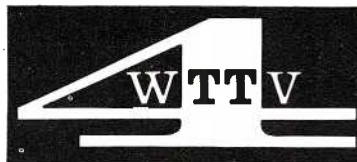
THE YOUNG man explained to Joe that he had bought **MINUTES** instead of 20's or 10's, that they were scheduled in **PRIME TIME** when most folks are watching TV, and that the spots all ran **INSIDE** the programs where they would get lots more viewer attention than adjacencies. And, because **WTTV's** rates were **LOWER,** Joe got **MORE** spots in **MORE DIFFERENT** shows—no gambling that his entire schedule might bomb out if the ratings dropped on just one or two high priced network adjacencies he might have bought.

JOE, of course, told the other buyers all these things, and the other buyers, who also wanted to become media supervisors some day, started placing some of their schedules on **WTTV.** And, sure enough, they got results for their clients too!

NOW the little independent is a **BIG** independent and has lots and lots of very good friends. Buyers everywhere have recognized the wisdom of spreading their budgets over the broader base of **WTTV's** independent programming. And today there are more than 140 national products advertised regularly on **WTTV.**

Wouldn't **YOU** like to be our friend, too . . . and get results for **YOUR** clients . . . and get promoted to media supervisor?

Just call your **ADAM YOUNG, INC.** rep salesman or call **BILL THOMAS,** National Sales Manager, at Area Code 317, **S**Tate 7-2211, for details and availabilities.



TELEVISION



Once upon a time one might have had to explain
the meaning of a pattern such as this one.
But no longer. Punched cards, and the machines
which use them and other data storage devices,
have become a part of the American way.
They're also fast becoming a part of American
advertising—not without misgivings, however, on the part
of those whose business may hang on their answers.
This article tells how things stand.



THE COMPUTERS MOVE IN ON ADVERTISING

BY ALBERT R. KROEGER

IT was a two-hour, three-martini lunch. Conversation was spiced with such words as "input," "random access," "multiple regression" and "demography." At the conclusion the station salesman slipped the agency media buyer a reel of magnetic tape and said, "This will bring your computer up to date on us." And the media buying process, circa 1970, rolled on.

Will it actually be like this? No one really knows. Space and time salesmen jamming the media waiting rooms of newly "computerized" agencies today wear the anxious look they've always worn. But behind the nervous smiles is often a bewilderment that stretches back through the advertising emissaries to broadcasters and publishers around the U.S.

"What's the computer going to do to me?" they ask. "Am I in for a new share of the media dollar? How do I beat an electronic brain?" The chorus isn't exactly Greek tragedy, but it's not from "How to Succeed in Business" either.

The computer revolution has come to the advertising agency—slowly, largely experimentally, but it's in with all lights winking, all electronic innards clinking. Some media buying today is being done with computer assistance. By 1973, according to the prospect held out by John Crichton, president of the influential American Association of Advertising Agencies, every major media recommendation from an agency will be supported by computer analysis.

With the computer comes a small army of mathematicians and scientists, new terminology, new media outlooks and attitudes. As with anything new and unknown, there also comes fear. Some of the fear is legitimate, some is due to a lack of understanding of the computer and its purpose.

The computer, say the agencies using it, is a tool, a high speed electronic extension of the slide rule, the desk calculator, the pencil, the accountant. It is only as good as the men using it. Its output is only as good as its input—the quality of the data the machine stores and uses (hence the expression "GIGO"—"Garbage In, Garbage Out").

The computer agencies maintain that it is not the machinery involved that is important—it's how and for what purpose the machinery is used. For years such routine jobs as accounting and billing have gone through electronic data processing. Now, carefully and with elaborate preparation and explanation, computers are being turned on media and market selection—and are turning loose a lot to ponder.

In the house that advertising built there is over \$12 billion worth of furniture—millions of individual ad messages distributed annually among the various media. Is the media arrangement effective? Are station X and newspapers Y and Z better than station Q and newspapers A, B and C? Or will the regional edition of a national magazine do the job? The computer, examining many more media combinations and alternative selections than a battery of media buyers would be able to, is said to be ideal for the job.

And it can examine media in relation to the characteristics of the audiences they reach, pinpointing an advertiser's best prospects. If he wants to reach part-time working housewives, age 35-49, in the \$5,000-8,000 bracket living in multiple dwelling units in market No. 6—and data is available relating this group to media covering market No. 6—the computer will be able to recommend the "right" media approach, taking into consideration such additional criteria as the advertiser's allotted budget and campaign objectives, ad exposure and ad impact, brand share in market, etc.

It is coming down to a highly specialized form of media buying where the rule is cost-per-thousand "prospects," not, as in the past, cost-per-thousand people, many of whom had

no more interest in the advertiser's product than an Eskimo in a deep freeze.

The great need, and one of the biggest computer problems, is more and better audience research profiling the audience composition of individual media units. Only with this data can the computer do an exact job of matching campaigns with maximum impact media.

All of this, say the computer agencies, gives the advertiser maximum efficiency for his ad dollar, enables media buyers to cover a lot more ground. It also tends to promote a better "media mix" by spreading ad messages around in a broad combination of vehicles where previously, without fine audience breakdowns and in the crush of time (now saved by computer), relatively few media avenues could be explored. Consequently, the media approach was often concentrated in fewer media units.

Seen benefiting in the age of computer analysis: local and specialized media whose audiences are more easily charted than outlets catering to the mass.

How much widespread computer-based buying will change the media spending proportionment is a moot question. No one really knows. As the big package goods advertisers, heaviest contributors to ad spending, will always be out after the food and soap-buying mass, they will always be buying numbers, and the future's media power picture probably will resemble today's quite a bit.

Indeed, what the agencies seem to be saying is that nothing has really changed. Media buying goes in the same direction, taking on polish as research and knowledge improve. Man can do everything the computer can, only the computer enables man to move faster.

With or without the computer, a spot schedule or a magazine list or a market is still bought because it is thought best for the client's purposes. The computer just helps in the thinking process, speeds it up, makes for greater efficiency, depending on how sure the hand of man guiding it.

Man, the human element, is stressed over and over again by the computer agencies. Without man the machine is nothing. Man gathers the statistics. Man evaluates them. Man feeds screened data to the machine. Man evaluates what the machine has to say—and makes his *own* decisions. Man is not going to be replaced! To some, it seems, agencies "doth protest too much" the invincibility of man.

When automation began its big surge on U.S. industry in the 1950s, managements and equipment publicists stressed over and over again that unemployment would not result. The fact is that it has. Not a wild, rampaging sort of unemployment, but a slow phase out of some manpower. Federal labor experts expect some 200,000 workers a year will lose jobs to automation. Hit hardest have been the unskilled and semi-skilled. But, on the other hand, automation has also created jobs for highly skilled machine managers.

An ad agency, of course, is not a factory. Its labor force for the most part is highly skilled to begin with. But, it may be argued, taking on a computer is taking on staggering costs, tough in an industry operating on a profit margin of 2%. Where can overhead be cut? Lower echelon media buyers, freed from many mechanical labors by the computer, loom to many as expendable. Machines *have* replaced some people in some agencies.

When BBDO announced its computer installation for "scientific media selection" in November 1961, it noted the problem. Said the agency of its concern-building new con-

In agency computer systems, what goes in is the key to what comes out

DATA INPUT

CONSUMER-PRODUCT BEHAVIOR
 a. brand share
 b. demographic description of prospects
 c. brand switching probabilities
 d. purchase rates

CONSUMER-MEDIA BEHAVIOR
 a. audience size
 b. audience composition
 c. duplication
 d. accumulation
 e. rate structures

CONSUMER-ADVERTISING BEHAVIOR
PERFORMANCE COEFFICIENTS:
 a. effect on holding/switching
 b. effect of added exposures by time period
 c. relative effect of advertising units, e.g. alternative media space/time units mechanical variables

GENERAL DECISION SYSTEM

a. Find and buy lowest cost medium per prospect obtained.
 1. Determine number of prospects reached by each medium.
 2. Modify for advertising performance coefficients and other factors.
 3. Divide into cost of each medium.

b. Adjust for effect of purchase.
 1. Determine duplication with all other media under consideration.
 2. Update discount availability.

c. Determine whether optimum prospect exposure has been reached.
 If no, recycle in same time period.
 If yes, recycle in next time period.

COMPUTER

[A central box representing the computer processing stage, with arrows indicating the flow of data from the input and decision system stages into it, and from it to the output stage.]

OUTPUT

Media schedule with optimum reach, frequency and periodicity

This is how Young & Rubicam's "High Assay" computer system is programmed. A fairly sophisticated computer model, it typifies how agency computer operations may be run at some future time. It already is being used to "assist" in formulating advertising decisions but is considered to be "not yet operational."

cept: "Many are afraid that automation is fully taking over and that . . . machines will eventually replace the media planner or media buyer. We are not so concerned. Our research and media analysis departments have worked long and hard to make linear programming [BBDO's system] an effective tool for the intelligent, creative media man, not his replacement. . . ."

Last month, Mike Donovan, vice president and media department manager at BBDO, said that the fear of automation taking over jobs still worries people. "It's a matter of attitude," says Donovan, "but a wrong one." Donovan feels that the new media direction is making better qualified buyers and not doomsday-waiting journeymen.

"Despite our involvement with computers," says Donovan, "we're not saving any time. There's four or five times as much analysis and alternate planning being done for clients as before. We seem to be working twice as hard."

At Young & Rubicam, ranking in the forefront of the computer movement with BBDO, Joseph St. Georges, vice president, media department manager and director of media computer application, also feels that automation and unemployment is something of a beat-a-dead-horse issue, although he admits there is a greater and greater demand for skilled people, less need for the unskilled.

St. Georges says, "The computer will not take over the function of spot buying, it just enables us to analyze our buying more thoroughly. And in the area of network buying and negotiation, well, you just can't put Bud Barry, Bob Kintner, Ed Fbel and a Hollywood program supplier into the computer."

Into station representative ranks also has crept the fear of automation, although, as with agencies, the fear is put down as ill-founded. The premise is that with computers taking in survey data, storing station profiles in their vast memory

banks, and being unable to attend lunches and presentations, representative staffs will have a dwindling work load. Not so, say the agencies, and not so, say informed broadcast representatives.

Station representative John Blair feels that "the computer will not eliminate anyone—timebuyers or salesmen." He notes that judgment is a continuing factor in advertising and the human role will always be one of judging media. Blair feels that the computer will give the timebuyer and the representative more information to use their judgment more effectively, rather than be replaced by a machine.

Daniel Denenholz, vice president and director of research and promotion at The Katz Agency, is another disbeliever in trouble ahead for representatives. And he sees a parallel in the current computer bewilderment going back to the early days of radio.

"Hooper was the radio research king then," says Denenholz. "He started out by selling local market reports to stations, and if an agency or advertiser wanted the reports, they could get them only through the station or its representative. But Hooper, after a while, also started to sell its reports to agencies. And a feeling of panic began among station representatives. 'Agencies are going to buy by the book,' they cried, 'they won't need us.'"

"Well, agencies have the books now, a lot of them. But it hasn't hurt salesmen. If anything, there's more need for representatives. You can't use the books blindly. They represent only past performance and you need salesmen to call attention to futures: changes in rates and markets and programming. All of this is constantly changing and without human intervention, no computer will keep it up to date. We're going to have to supply more information and I think we're going to be busier than ever before."

As long as man faces machine and fears it, the question

of which one is more efficient will come up. Are agencies going to cut manpower? They claim not. And putting the shoe on the other foot, one agency man asks, "Are automated TV stations putting staff personnel out of work? No one admits these things, but I think it's a case of honestly not knowing right now."

Ad agencies really aren't very far along in the computer era. They see the potential in the machines and at least 15 of them are actively exploring applications. Y&R is probably the most advanced computer agency; still, as Y&R media man Joe St. Georges sees it, "We're the Wright Brothers at Kitty Hawk . . . off the ground and flying, but we're still a long way from being a Boeing 707. We've as much technology to develop as aviation has turned out."

The high speed computer, result of rapid advances in electronics after World War II, became a working tool in 1948. But it wasn't until the mid-1950s that electronic data processing was offered for commercial use. Today, about 20 electronics companies vie for shares in the computer market, this year expected to hit sales of \$2.5 billion, up from \$2 billion last year, \$1.6 billion in 1961. An estimated 21,000 computers are now being used in the U.S.

IBM, first in the computer race, is the sales leader, has installed an estimated 80% of all computers currently in use. Its 1401 system—Leo Burnett Company leases one—is the industry's all-time best-seller. Introduced in 1959, its purchase price is about \$300,000, leases for up to \$7,000 a month. Other computer leaders: Remington Rand (Univac), RCA, General Electric, Burroughs Corp., National Cash Register, Minneapolis Honeywell.

The high-priced hardware of the electronics giants perform three basic tasks. Today's computers (1) accomplish easily a quarter of a million computations per second, (2) have "memories" where masses of information necessary to the solution of a problem can be stored and used as long as desired or erased in a fraction of a second and (3) take a complicated series of instructions—computer programs or models—which direct the computer in the solution of problems based on the data fed into the machine and the particular answers desired.

TODAY'S COMPUTER: ALREADY OBSOLETE

In degree, today's computer is already obsolete. While scientific and technical advances have upped computer speeds and accomplishments (and decreased the cost of obtaining service) tremendously in the last 15 years, in the laboratory today they're working on the gigacycle computer, able to operate at speeds of a billion cycles a second, perform a step in a computation in three-billionths of a second. The fastest computers of the present work at a million cycles a second, perform a step in three-millionths of a second. The gigacycle will be 1,000 times faster, smaller in size, more economical and available in about two years.

The computer men are also building themselves, and their clients, a problem. Data is being generated by computers faster than it can be assimilated or disseminated. Electronics now has to provide rapid communications and the means of displaying the data so that it can be meaningful to the user.

This is the world into which advertising is stepping. It is a world ringed with hope, hearsay and quite a bit of "I don't know." So far, only Y&R and BBDO have entered the area of "sophisticated" computer application—media and market planning. J. Walter Thompson, getting its own computer setup this summer, joins them. Leo Burnett, with

its own computer installation, is rapidly moving to advanced applications.

Behind this big four come agencies working with outside computer service companies for media schedule processing or "feasibility" studies—Benton & Bowles; Compton; Lennen & Newell; Geyer, Morey, Ballard; Kudner Agency; Ted Bates, and perhaps a half-dozen or so more. Interpublic is quietly working on its own computer research project under the code name Universal; its McCann-Erickson division has already started processing media schedules via computer for some accounts.

Nearly all major agencies today are investigating the sophisticated areas of computer application, and it has been estimated that shops billing better than \$50 million are candidates for their own computer installations. According to billings reports, this encompasses 26 or 27 agencies.

The computer invasion of Madison Avenue has been a topic at almost every major advertising and media encampment held over the past two years. Computer-media men are booked solid as speech makers. At the National Association of Broadcasters convention last April, a session on computers drew so many station men it led one to quip, "You'd think this was a turnout to see Newton Minow wrestle an alligator."

THE PRICE KEEPS IT SERIOUS

By this time everyone knows that the computer in advertising is not a gimmick or a publicity stunt. And it is certainly not a play toy or a fad. Its price tag sees to that.

An agency can drop from \$300,000 to \$1 million on the outright purchase of a computer system. Finding out its capabilities and developing a computer program can cost another \$30,000. Putting data together for its ravenous appetite can bring the bill further along by \$50,000. Leasing a computer (\$25,000 to \$100,000 a year) or going through an independent data processor is cheaper, but still costly.

And agencies that buy or lease their own computers have to figure on the additional expense of cost-per-computer-run—having the computer answer one question. According to media directors, the cost ranges between \$250 and \$1,500 per run, seems closer to \$1,000 on the average. The obvious question: how are these costs being absorbed?

The answer of a media man at BBDO: "It was our own election to go into computer work under our present 15% commission system. The computer will pay off in maintaining our clients as more satisfied customers—with the probability of their increasing their budgets."

For the most part, computer-using agencies are putting computer costs down under media and research department operation. There has been talk of passing costs along to clients on some kind of fee-plus arrangement for heavy computer involvement, but this is far from practice. Y&R and BBDO so far haven't charged clients for "runs" (but many observers predict that clients someday will have to pick up part of the tab, as with many other costly agency services).

Advertisers, in point of fact, have their agencies out-computered. Central Media Bureau, an independent computer company, polled the top 100 advertisers early last year. It got back 32 replies from computer-using companies, 27 of them having their own computer installations. (And a number of agencies have been doing work on the computer systems of machine-owning clients.)

While the CMB survey found advertisers using their computers for a wide range of jobs—from long range profit planning to determining warehouse locations—on the ad-

To page 66

ALL ABOARD



FOR FALL TV

*The TV networks are ready again
to try to please their
publics—to the tune of a
record \$8.3 million
each week in prime time alone.*

BY DEBORAH HABER

ANY man with his ear to the rail can hear it: a new network TV season thundering down the track. It's September-bound and making the usual pre-arrival publicity smoke. Aboard are 35 new passengers and 52 old ones. Sitting in the first car: *The Beverly Hillbillies*, who moved up fast from last year's start in the caboose. The seating on this train is strictly by popularity, and since 1963-64 rating decimals are still up for grabs, everyone at this point is properly hopeful.

(If the ratings numbers game for the fall hasn't started yet, other numbers are already in. Getting the 1963-64 shows on the road will be an expensive proposition: a whopping \$8,326,000 a week for prime time programing alone. The three-network breakdown: CBS \$2,971,500, NBC \$2,616,000, ABC \$738,500. The show-by-show production cost figures appear on the special TELECAST network schedule bound into this story between the following two pages.)

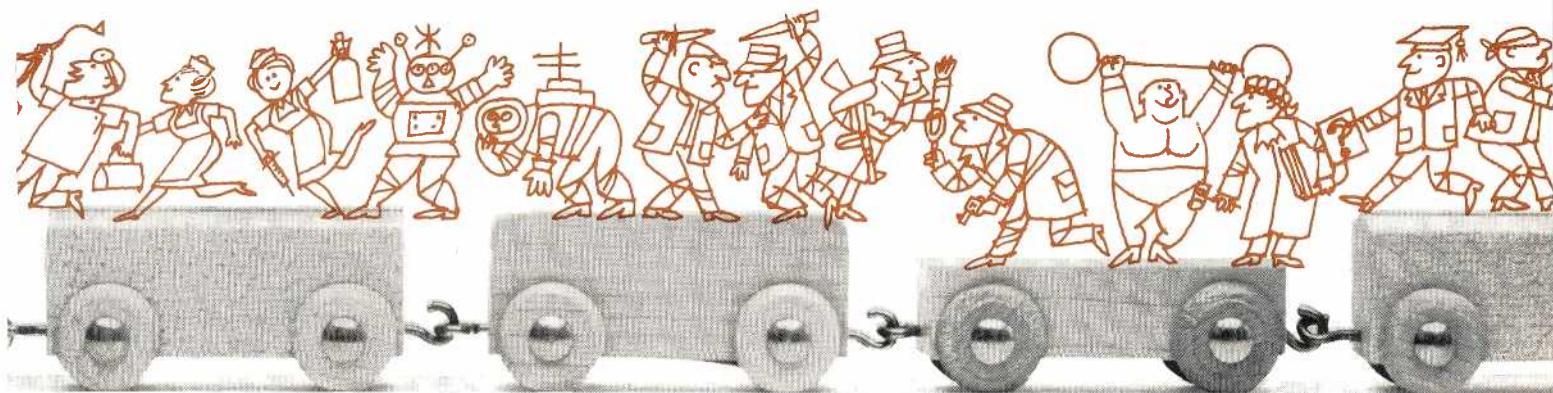
The network programing engineers are all optimistic. At CBS, Michael H. Dann, vice president, television network programs, says his passengers will be riding the "star route." The network has stayed firm with most of its shows and is only slotting eight new programs for the fall. But Dann hastens to add that these feature Judy Garland, Danny Kaye, another comedy series from *Beverly Hillbillies* creator Paul Henning called *Petticoat Junction*, Phil Silvers, Glynis Johns, George C. Scott, another Sheldon Leonard-directed comedy (*My Favorite Martian*) and the John Houseman-produced *The Great Adventure*.

NBC's 11 new passengers aren't without big name allure either. They number, among others, Bob Hope gone weekly, Imogene Coca, Richard Boone, Clifford Odets, Herbert Brodtkin's *Espionage*, Robert Taylor and Larry Blyden.

Giraud Chester, NBC's vice president, program administration, says the programing out of NBC is clearly in the dramatic vein. The network is especially proud of its major new dramatic series, *The Richard Boone Show*, which boasts the first repertory company of actors, directors and writers assembled on television. In addition, hopes are high for the anthology drama of *Kraft Mystery Theatre*, the thematic drama of *Espionage*, *Mr. Novak* and *The Lieutenant*.

1963-64 will also have its lighter programing moments on NBC-TV. There's a sprinkling of new comedy—*Grindl* and *Harry's Girls* added to Bob Hope and last season hold-overs Joey Bishop and *Hazel*.

NBC will renew the feature film policy that held down two hours on Monday and two hours on Saturday. Filling



prime time hours with movies has been a much criticized practice but Chester explains that if the concept is criticized, the movies themselves are not. "People like specific feature films; they watch them and then the concept is not important to them." Slated for next year are such audience catchers as "The Seven Year Itch," "David and Bathsheba," "Executive Suite," "Father of the Bride" and "Love Is a Many Splendored Thing."

The ABC load of 16 new faces is the heaviest of all. Dan Melnick, vice president in charge of nighttime programming, says that the ABC schedule is from 45 to 50 per cent new. The kiss of death was given to past performers like *The Untouchables*, *Naked City* and 18 others because of what Melnick calls "attrition." He explains that last season's shows phased-out because of an increasingly sophisticated audience that bores more easily. "In the early days a show could last six seasons—now it becomes old hat after four." Audiences today expect more than they used to and Melnick feels the new fall schedule will give it to them.

ABC has not been left behind in the emphasis on star value. Melnick points with pride to the newly signed Jerry Lewis, Jimmy Dean and Jack Palance. The trend on all networks, he says, is to "show business." There's no overabundance of any one program type. The move, as he sees it, is toward "excitement."

EARLY TO GO

Two other trends stand out in the three-network schedule. One is that program schedules were locked up earlier this season than ever before. The January-February go-ahead for many new shows gives producers valued lead time; hopefully time that helps turn out a higher quality product. A wait till April or May for an OK from networks presents the producer with difficulties from the outset.

But if lock up time is getting shorter, program lengths are getting longer. The networks list 46 hour shows (CBS and NBC with 16 each, ABC with 14); 35 half-hours (17 at CBS, 13 at ABC and only 6 at NBC); six programs of 90 minutes or more (3 at NBC and 3 at ABC).

The color picture remains virtually the same as last year for NBC with 14 color shows (including some Technicolor movies) brightening up its nighttime schedule. ABC will colorcast *Wagon Train*, *The Greatest Show on Earth* and the *Flintstones*. CBS will still cast all its images in black-and-white.

Sales, the fuel on which all television trains are powered,

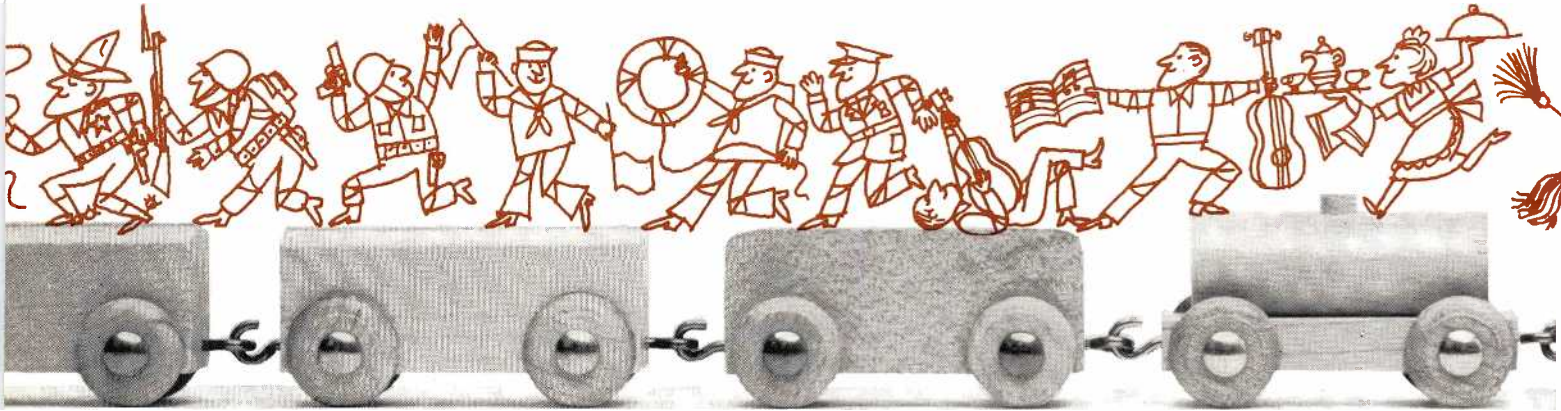
are also well ahead of last year. By mid-May CBS claimed 86% sold out, NBC 85% and ABC, while refusing to put it into figures, said it was "substantially ahead" of last season.

While ABC is taking the biggest programming chance with 16 untried products in its schedule, the view from the top is not without its disadvantages. CBS completed its most successful year in history this past season; now it's faced with how to better that record. CBS's Dann admits that being on top places his network in the vulnerable position of the competition seeing where the CBS strength is and programming against it. But Dann says his big worries come if he sees a rival signing up a gifted producer, director, talent, etc.

Last season Friday night was CBS's weakest of the week; now Dann says it looks like it should be one of the network's strongest. "We've got *The Great Adventure*, *Route 66*, *Twilight Zone* and the *Alfred Hitchcock Hour*. That's John Houseman, Burt Leonard, Rod Serling and Alfred Hitchcock. And that's good enough for me." But NBC has Bob Hope and Jack Paar, ABC has started its evening with one of its most popular programs, *77 Sunset Strip*, and only time will tell what will be good enough for the TV audience.

In addition to the regularly-scheduled series, all networks will present a number of "specials"—though the emphasis on this area of programming has been de-emphasized as more and more of the special-type programs move into the regular schedule. NBC, which claimed to lead in the entertainment specials area last season with 61, says it will increase that number this year (including four *Hallmark Hall of Fame* showings). CBS, a 20-specials network last year, will repeat about that number (including *Elizabeth Taylor's London*, Ingrid Bergman's *Hedda Gabler*). ABC says it can't talk about entertainment specials now, has only news and public affairs pre-emptions scheduled so far.

The new show lineup appears at first glance deficient in prime time public affairs programs; the only news-public affairs shows every week are *CBS Reports* and possibly *FDR*. But both CBS and NBC have expanded their 15-minute network newscasts to half-hours from 7 to 7:30 Monday through Friday. *Chronicle*, a new series of eight hour and 12 half-hour public affairs programs, debuts on a now-and-then basis in the *CBS Reports* spot. And though Chet Huntley won't be reporting regularly from 10:30 to 11 on Tuesdays, nor will Brinkley continue with his half-hour of news at 10 on Monday in *David Brinkley's Journal*, NBC insists it's still vigorously pursuing prime time public



affairs programing. In addition to the expanded half-hour news shows nightly, NBC has scheduled 16 weeks of NBC news specials, sometimes with Huntley, sometimes with Brinkley in Tuesday's 10-11 *Bell Telephone Hour* spot, 22 weeks of NBC news specials in the Sunday *Du Pont Show of the Week* slot and under the regular format of the Du Pont shows, six drama-documentaries by the creative projects division of NBC News under the supervision of Irving Gitlin. As frequently as situations arise, NBC promises to pre-empt regularly scheduled shows with public affairs specials like last season's *The Tunnel*. At ABC Howard K. Smith's *News & Comment* is out of prime time along with Bell & Howell's *Close-Up*. While the network is promising at least one major public affairs program to pre-empt prime time shows each month, in addition to pre-empted news specials, only *FDR*, a new series on the life of President Roosevelt, was scheduled to make a regularly scheduled appearance on ABC—and even that was in doubt at press time.

The expanded CBS and NBC early evening news shows may place the nightly programs that follow in jeopardy. TELEVISION [March 1963] reported that last season independent stations picked up a 4-point share of audience increase in competitive markets by programing entertainment shows opposite early evening newscasts. Whether the networks will suffer because of losing valued lead-in audience to independents is a risk that CBS and NBC are willing to take.

News buffs, apparently, will still find shows to interest them in the fall schedule but the "boots and saddle" set will have to go some to find new westerns on the home screen. Seven cowboys have bitten the dust since last year and the few remaining are stalwarts of the rating wars like *Gunsmoke*, *Bonanza*, *Wagon Train* and *The Virginian*.

The medical profession fares a lot better. While there's no new outburst of doctor shows per se, Kildare and Casey are back, the *Eleventh Hour* has a new resident psychiatrist in Ralph Bellamy, ABC branches out into the psychological side of medicine with *Breaking Point*. ABC seems to have a penchant for doctors: in addition to Casey and *Breaking Point* psychiatrists, new entries with heroes who are practicing or non-practicing members of the medical profession are *The Fugitive* (the protagonist is a pediatrician forced to take various jobs while eluding the police for a crime he didn't commit) and Dan O'Herlihy as "Doc" Sardius McPheeters in *The Travels of Jamie McPheeters* holds a degree in "Systemic" surgery.

Educators, too, are in for a share of glamour next fall.

Channing isn't the name of a private detective but the name of a college where actor Jason Evers will be teaching. NBC offers *Mr. Novak*, giving English lessons in a high school.

There's no shortage of lawyers either—even though *Sam Benedict* has been barred from the '63-'64 schedule. Still practicing are *Perry Mason*, the *Defenders*, Chuck Conners in the *Trial* portion of *Arrest and Trial* and Glynis Johns' TV husband on *The Glynis Johns Show*.

SUNDAY



It will be an entirely new faces programing lineup at ABC on Sunday night. Beginning at 7:30 the network presents *The Travels of Jamie McPheeters*, a weekly hour devoted to the journey westward in 1849 of a kindly if impractical physician played by Dan O'Herlihy and the 12-year-old son (Kurt Russell) who in reality takes care of Daddy. NBC stays with its high-children's-appeal *Walt Disney's Wonderful World of Color* and CBS introduces a half-hour comedy, *My Favorite Martian*, starring Ray Walston as a visitor to our small planet who lists mind reading as one of his other worldly comedy traits.

At 8 CBS programs the longest running television show in existence, *The Ed Sullivan Show*. Mr. Sullivan will be back with the mixture of pop singers, ballet dancers, jugglers, comedians, drill teams and celebrities in the audience that has worked successfully for him for 14 years. The old-timer meets new competition at 8:30, however, when NBC slots Imogene Coca as a domestic named *Grindl* in a half-hour comedy-mystery series.

ABC introduces a new TV program format beginning at 8:30. The show, *Arrest and Trial*, deals first, for 45 minutes with the arrest of a criminal by a detective (Ben Gazzara), and the following 45 minutes with his defense by a trial lawyer (Chuck Conners, the old *Rifelman* now in civilian clothes).

At 9 the stalwart Cartwright family continues its romp on the Ponderosa in the western *Bonanza*. They'll be meeting up with the new *Judy Garland Show* on CBS as well as the last portion of *Arrest and Trial*.

At 10 NBC continues its dramas on *The DuPont Show of the Week*. CBS stays with *Candid Camera* and ends with *What's My Line?*, television's oldest version of twenty questions. ABC hopes to grab audiences at 10 with a half-hour quiz show called *100 Grand*, figuring perhaps that there is nothing like money to make an audience sit up and take notice. ABC's last half-hour is devoted to "news and public affairs"—perhaps *FDR*, perhaps not.

NBC	
	MR. NOVAK Participating \$110,000
	REDIGO Participating \$53,000
	RICHARD BOONE SHOW Reynolds Metals (L&N) ½ Available \$130,000
	BELL TELEPHONE HOUR * Bell System (Ayer) \$125,000

TELECAST®

The 1963-64 Season





Here's what all the shouting will be about this fall: for better or for worse. Months of planning, maneuvering, creating, revising, guessing and deciding have culminated in this three-network schedule of prime time programing. New to this season's TELECAST: production costs for each program (figures in white), prepared by BROADCASTING magazine and representing the price of a single original in a series, not including the agency commissions nor averaging of first runs against reruns. "Participating" shows have more than two sponsors per half-hour or more than four per hour. TELECAST reflects the program, sales and production cost status as of May 15; it will be generally accurate until February 1964.



KEY TO AGENCIES OF RECORD





AYER	N. W. Ayer
BATES	Ted Bates
B&B	Batten, Barton, Durstine & Osborn
DPB	Denton & Bowles
LB	D. P. Brothier
C-E	Leo Burnett
COMP	Campbell-Ewald
D-F S	Compton Advertising
D'ARCY	Dancer-Fitzgerald-Sample
ESTY	D'Arcy Advertising
FCB	William Esty
GARD	Foote, Cone & Belding
GMB	Gardner Advertising
GREY	Geyer, Morey, Ballard Inc.
L&N	Grey Advertising
MANOFF	Lennen & Newell
MAX	Richard K. Manoff Inc.
M-E	Maxon Inc.
M-M	McCann-Erickson
NLB	McCann-Marschalk
NCK	Needham, Louis & Brorby
NORTH	Norman, Craig & Kummel Inc.
OBM	North Advertising
PKL	Ogilvy, Benson & Mather
PARK	Papert, Koenig, Lois Inc.
SSCB	Parkson Advertising
JWT	Sullivan, Stautler, Colwell & Bayles
W&L	J. Walter Thompson
WEISS	Warwick & Egler Inc.
Y&R	Edward H. Weiss & Co. Young & Rubicam




s and 16 NBC News Specials will appear in this time period

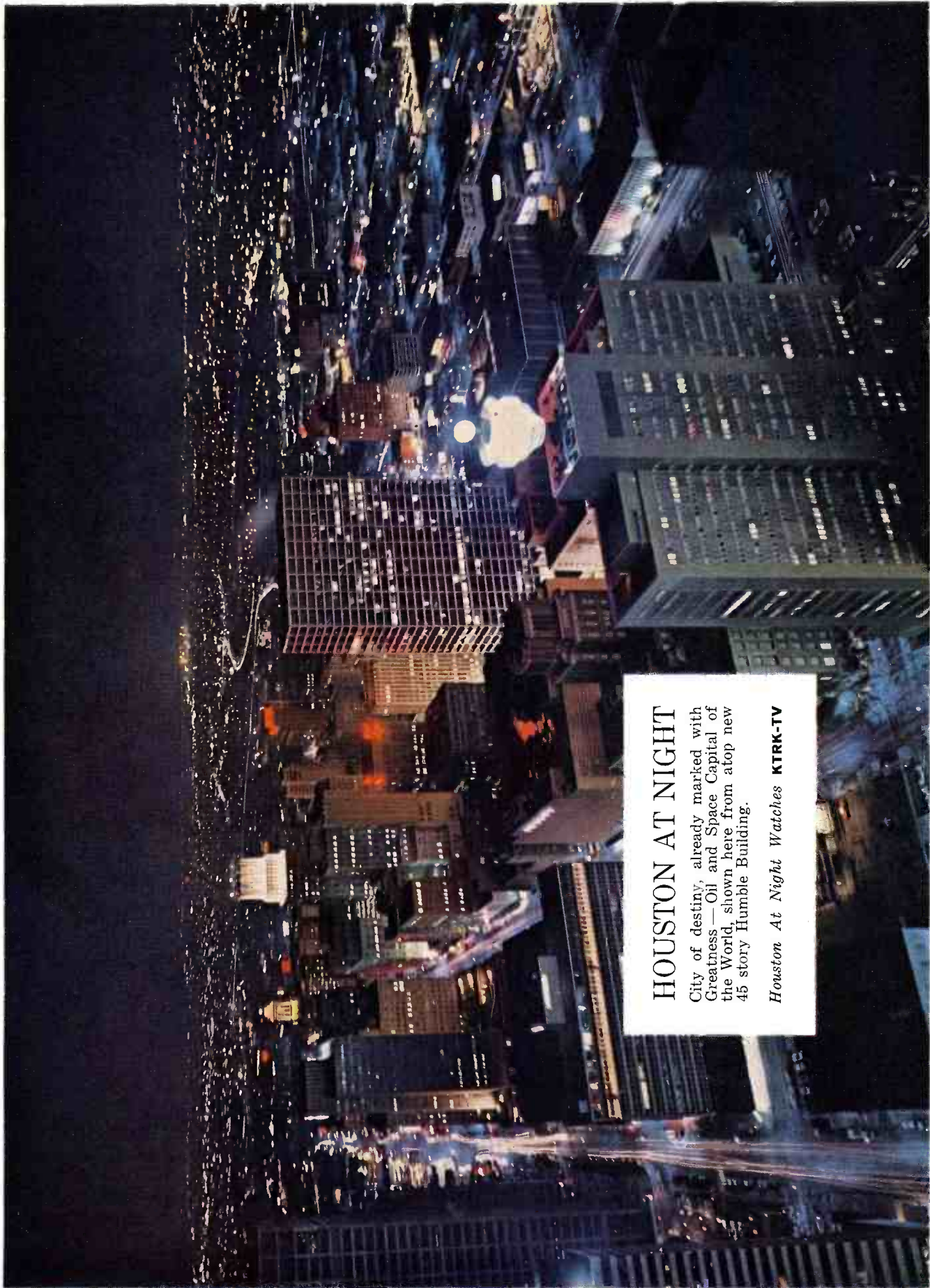
SATURDAY

NBC	
	INTERNATIONAL SHOWTIME Participating \$60,000
	BOB HOPE SHOW Chrysler (Y&R) \$200,000
	HARRY'S GIRLS Colgate-Palmolive (D'Arcy) \$60,000
	JACK PAAR PROGRAM Participating \$110,000

ABC	
	HOOTENANNY Participating \$75,000
	LAWRENCE WELK SHOW Whitehall (Bates) J. B. Williams (Park) Sinclair Oil (GMB) (and participations) \$55,000
	JERRY LEWIS SHOW (RUNS TO 11:30) Liggett & Myers (WJT) (and participations) \$191,000

CBS	
	JACKIE GLEASON'S AMERICAN SCENE MAGAZINE Participating \$143,500
	PHIL SILVERS SHOW General Foods (B&B) \$60,000
	THE DEFENDERS Brown & Williamson (Bates) Lever (OBM) Bristol-Myers (Y&R) Allstate (LB) \$127,000
	GUNSMOKE Johnson & Johnson (Y&R) Procter & Gamble (B&B) Alberto-Culver (Comp) Whitehall (Bates) \$128,500

NBC	
	THE LIEUTENANT Participating \$85,000
	JOEY BISHOP SHOW P. Lorillard (L&N) ½ Available \$49,000
	SATURDAY NIGHT AT THE MOVIES Participating \$200,000



HOUSTON AT NIGHT

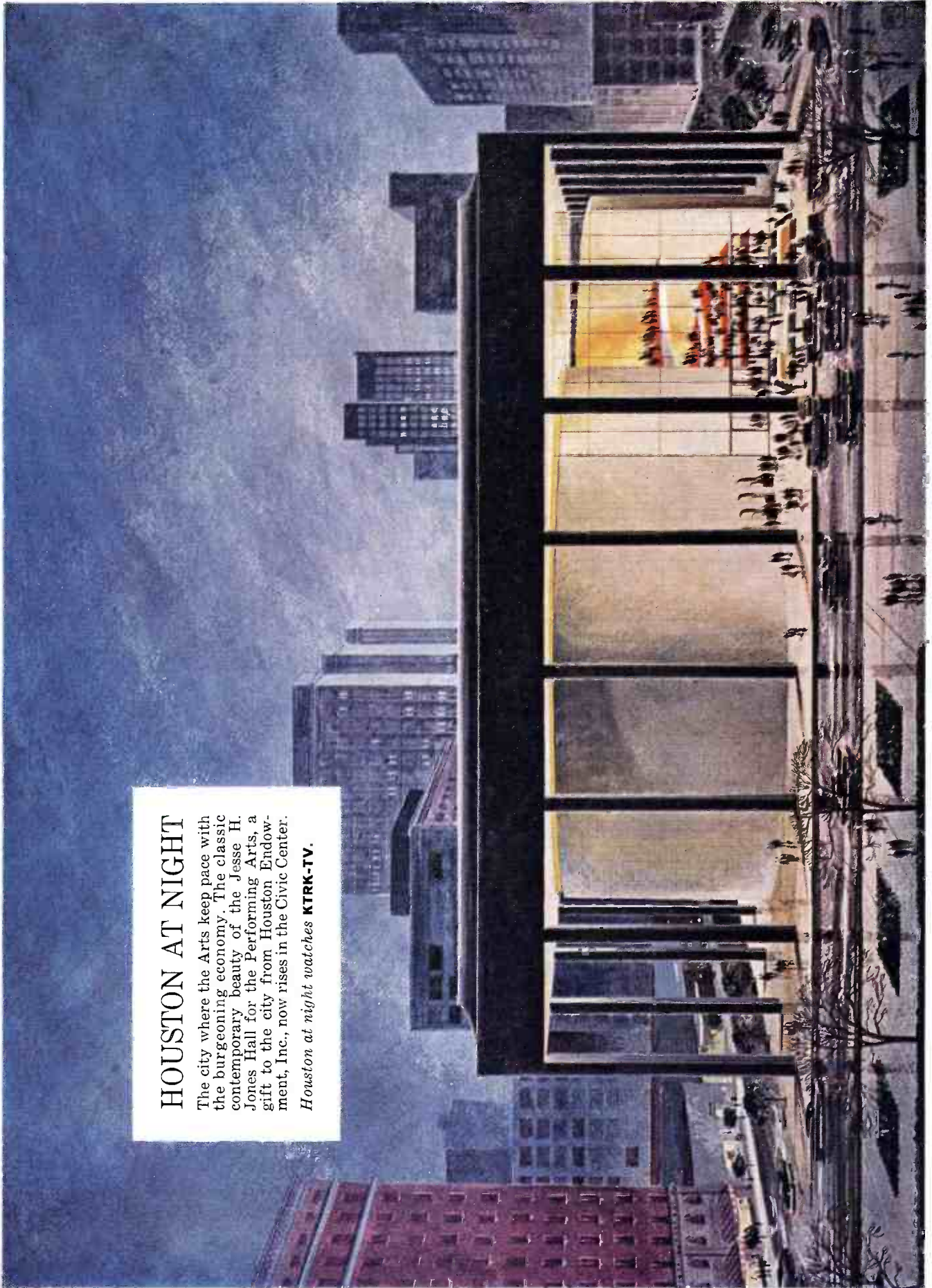
City of destiny, already marked with Greatness — Oil and Space Capital of the World, shown here from atop new 45 story Humble Building.

Houston At Night Watches **KTRK-TV**

HOUSTON AT NIGHT

The city where the Arts keep pace with the burgeoning economy. The classic contemporary beauty of the Jesse H. Jones Hall for the Performing Arts, a gift to the city from Houston Endowment, Inc., now rises in the Civic Center.

Houston at night watches **KTRK-TV.**



SUNDAY








	ABC	CBS	NBC
7:30	 THE TRAVELS OF JAMIE MCPHEETERS Participating \$120,500	 MY FAVORITE MARTIAN Kellogg (LB) Toni (North) \$57,500	 WALT DISNEY'S WONDERFUL WORLD OF COLOR Kodak (JWT) RCA (JWT) \$110,000
8:00		 ED SULLIVAN SHOW Pillsbury (LB) P. Lorillard (L&N) Whitehall (Bates) Lever (SSCB) \$134,000	 GRINDL Procter & Gamble (LB) \$42,000
8:30			 BONANZA Chevrolet (C-E) \$115,000
9:00	 ARREST AND TRIAL Ford (JWT) Libby, McNeill & Libby (JWT) Liggett & Myers (JWT) (and participations) \$180,000	 JUDY GARLAND SHOW General Mills (D-F-S) Menley & James (FCB) American Tobacco ¼ Available \$156,500	 DuPONT SHOW OF THE WEEK* DuPont (BBDO) \$80,000
9:30		 CANDID CAMERA Bristol-Myers (Y&R) Lever (JWT) \$59,000	
10:00	 100 GRAND Alberto-Culver (Comp) EI Producto (Comp) \$55,000	 WHAT'S MY LINE? J B Williams (Park) Kellogg (LB) \$46,000	
10:30	 FDR Available \$40,000		 BREAKIN' Alberto-Culver (Comp) Brown & Bate (and participations) \$119,000
11:00			

*22 NBC News Specials will appear in this time period

MONDAY

	ABC
7:30	 THE FLINTSTONES Participating \$125,000
8:00	 DONNA Nabisco Campbell \$55,000
8:30	 MY THREE SONS Quaker \$70,000
9:00	 JIMMY Participating \$125,000
9:30	 HERE'S AS CAP Consolidated (L) \$65,000
10:00	 THE ELEVENTH HOUR Participating \$120,000
10:30	 STAT Participating \$119,000
11:00	

WEDNESDAY

	ABC	CBS	NBC
7:30	 ADVENTURES OF OZZIE & HARRIET American Gas (L&N) American Dairy (Comp) \$55,000	 CBS REPORTS* Travelers Ins. (Y&R) (and participations) \$87,000	 THE VIRGINIAN Participating \$175,000
8:00	 PATTY DUKE SHOW Available \$57,000	 GLYNIS JOHNS SHOW Ralston-Purina (Gard) R J. Reynolds (Esty) \$55,000	
8:30	 PRICE IS RIGHT Block Drug (Grey) ½ Available \$45,000	 BEVERLY HILLBILLIES R J Reynolds (Esty) Kellogg (LB) \$65,000	
9:00	 BEN CASEY Alberto-Culver (Comp) Procter & Gamble (B&B) (and participations) \$135,000	 DICK VAN DYKE SHOW P. Lorillard (L&N) Procter & Gamble (B&B) \$56,500	 ESPIONAGE Participating \$90,000
9:30	 CHANNING Participating \$126,000	 DANNY KAYE SHOW Armstrong (BBDO) American Motors (GMB) Ralston-Purina (Gard) \$156,500	
10:00			
10:30			
11:00			

*8 hours and 12 half-hours of "Chronicle" will appear in this time period

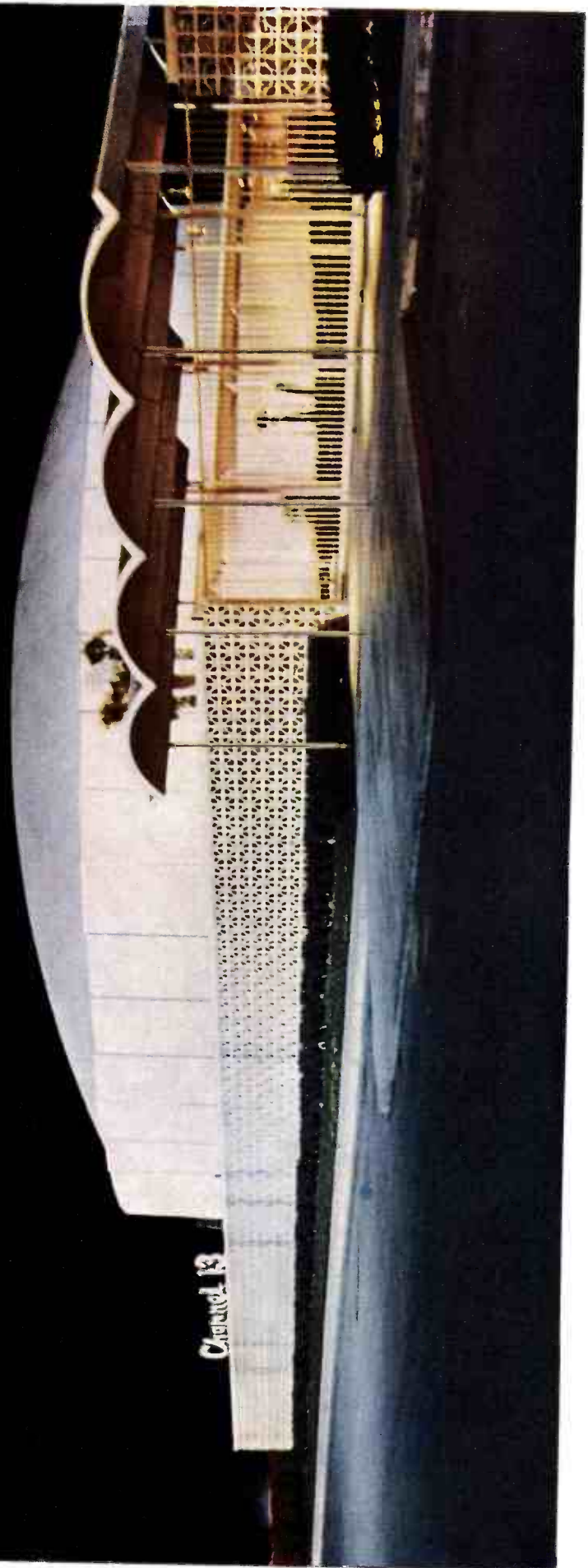
THURSDAY

	ABC
7:30	 THE FLINTSTONES Participating \$55,000
8:00	 DONNA Nabisco Campbell \$55,000
8:30	 MY THREE SONS Quaker \$70,000
9:00	 JIMMY Participating \$125,000
9:30	 HERE'S AS CAP Consolidated (L) \$65,000
10:00	 THE ELEVENTH HOUR Participating \$120,000
10:30	 STAT Participating \$119,000
11:00	

HOUSTON AT NIGHT

The unique challenge of Houston, super-city of tomorrow, is being met with the right combination of service and showmanship by The Television Station of Tomorrow.

Houston At Night Watches **KTRK-TV!**





MONDAY

NBC starts its night on Monday at 7:30 by standing pat on its two-hour *Monday Night at the Movies*. The network hopes that its latest package of MGM and 20th Century-Fox feature films, some as recent as 1960, will provide plenty of living room box office. ABC's Monday night opener is an hour sojourn into the supernatural called *The Outer Limits*, which the network hopes will keep viewers glued to their chairs until 8:30 when the newly expanded version of *Wagon Train* (now 90 minutes) takes over. CBS has not changed its Monday night from start until 10: at 7:30 it's *To Tell the Truth*, then *I've Got A Secret* at 8, onward to *The Lucy Show* at 8:30, *The Danny Thomas Show* at 9 and the *Andy Griffith Show* at 9:30.

NBC sticks with the Hollywood format at 9:30. Pencilled in for a half-hour are a series of David L. Wolper-produced documentaries that cover six broad categories—biographies of stars, various film cycles, movie makers, star types, close-ups of movies in production and human interest features. All this glamour will be stacked against just-plain-folks humor from Andy Griffith on CBS and the tail end of *Wagon Train* on ABC.

At 10 CBS changes its Monday night pace, goes dramatic with an hour anthology starring George C. Scott as a crusading social worker covering pulsating Manhattan in *East Side, West Side*. On ABC, two psychiatrists produced by Bing Crosby treat mental disorders in *Breaking Point*. And while actors Paul Richards as Dr. McKinley Thompson and Edward Franz as Dr. Ramer treat the breakdowns on ABC, Mitch Miller hopes to make the folks at home sing along with him on NBC's *The Mitch Miller Show*.

TUESDAY

Tuesday nights, NBC has high hopes for high school teacher *Mr. Novak*. The network has entrusted its Tuesday evening lead-off at 7:30 to James Franciscus as English-teaching Mr. Novak helped along by understanding principal Dean Jagers and 1,000 students at MGM's "John Marshall" High School.

While Mr. Novak makes war on ignorance, *Marshal Dillon* continues his rerun war on the baddies on CBS and *Combat* returns to a second season of replaying World War II on ABC.

At 8 CBS puts in the *Red Skelton Hour*, hopes to keep them laughing long enough and loud enough to forget the tail end of *Mr. Novak* and *Combat*, keep the audience through the returning *McHale's Navy* starring Ernest Borg-

nine on ABC and NBC's Richard Egan as *Redigo* (whose horizons have been shrunken by half from last season's hour-long *Empire*).

From 9 to 9:30 CBS hopes to have a repeat of what happened last season at the same time on Wednesday night with the *Beverly Hillbillies*. In order to achieve that they've signed up another rural knee slapper from the Paul Henning shop starring Bea Benaderet, who was last year's Aunt Pearl of the *Hillbillies*, and is now the leading lady in *Petticoat Junction*.

While its CBS competition goes grassroots, NBC goes literary with the much-heralded *The Richard Boone Show*. For the programming duration, the show has signed 10 actors to form a repertory company of stage, screen and TV performers, holding forth for one hour in original plays written for the series by well-known writers, under the supervision of author-editor Clifford Odets.

On ABC in the 9 to 10 slot is *The Greatest Show on Earth*, featuring Jack Palance and special guest stars in weekly tales of circus life. Walking a tightrope between the two hour programs is Jack Benny in *The Jack Benny Program* on CBS from 9 to 9:30.

CBS and NBC both choose to go out singing on Wednesday. The 10 to 11 hour features *Bell Telephone Hour* alternating on occasion with the *Andy Williams Show* on NBC, while Garry Moore clowns around in *The Garry Moore Show* hoping that 1963-64 will really be one of those "wonderful years." ABC plans its last hour for an updated version of "Les Miserables"—*The Fugitive*, starring Richard Janssen, who'll spend each week running from Barry Morse as the cop who's sworn to bring him to justice for killing his wife. He didn't do it but he has to prove it and thereon will hang the weekly plots.

WEDNESDAY

Wednesday begins with *The Virginian* returning to its 7:30 stand at NBC for 90 minutes. Lee J. Cobb, James Drury and Doug McClure will be given another opportunity to ride the NBC range and to blaze new ratings trails for the new *Espionage* series that follows in the 9 to 10 hour. CBS also stays with the same 7:30 entry it had last season, *CBS Reports*. ABC starts Wednesday night with an accent on youth. At 7:30 there's *The Adventures of Ozzie and Harriet*, with the wholesome Nelson family that has literally grown up on television. Following at 8 is *The Patty Duke Show*, another family type situation comedy with Patty Duke playing dual teenage roles of a typical American

To page 78

1 If you had bought 100 shares of each of these stocks at their 1962 lows...

Admiral Corporation	9¼
American Broadcasting-Paramount Theatres	22¾
Ampex	10
Avco	16¾
CBS	31½
Capital Cities Broadcasting	10¼
C-E-I-R Incorporated	5¾
Cowles Magazines & Broadcasting	8
Crowell-Collier	17¾
Desilu	6½
Emerson	7½
Filmways	4½
Four Star Television	8¼
General Electric	54¼
General Tire	16
Gross Telecasting	18
MCA	33
MGM	26¾
MPO Videotronics	5½
MacFadden-Bartell	1½
Magnavox	27
Meredith Publishing	18½
Metromedia	10¾
Minnesota Mining & Manufacturing	41½
Motorola	48¼
Movielab Incorporated	7½
National Telefilm Associates	5½
A. C. Nielsen	32
Official Films	5½
The Outlet Company	19
Paramount Pictures	31
RCA	38¾
Walter Reade-Sterling	1½
Reeves Broadcasting & Development	2
Screen Gems	13
Storer Broadcasting	27¼
Taft Broadcasting	13
Teleprompter	4¼
Television Industries	1½
Time Incorporated	55
Trans-Lux Corporation	10
Transcontinent Television Corporation	7¾
20th Century-Fox	15½
United Artists	22¾
Walt Disney Productions	21
Warner Brothers Pictures	10½
Westinghouse	25
Wometco Enterprises	12¼
Wrather Corporation	27½
Zenith	42¾

2 and sold them all on May 15, 1963...

17½.....	Change	+8¼
31½.....	Change	+8¾
18½.....	Change	+8½
27	Change	+10¼
547/8.....	Change	+23¾
22	Change	+11¾
5	Change	-¾
12½.....	Change	+4½
175/8.....	Change	+¼
7½.....	Change	+5/8
10½.....	Change	+3
6¼.....	Change	+1¾
9	Change	+¾
817/8.....	Change	+275/8
27½.....	Change	+11½
24	Change	+6
56½.....	Change	+23½
32½.....	Change	+5¾
7½.....	Change	+15/8
4	Change	+2¾
427/8.....	Change	+157/8
24¾.....	Change	+6¼
28¼.....	Change	+177/8
60¾.....	Change	+19¼
675/8.....	Change	+19¾
9¼.....	Change	+15/8
¾.....	Change	+1/8
47	Change	+15
5/8.....	Change	0
235/8.....	Change	+45/8
43¾.....	Change	+12¾
65¾.....	Change	+27½
2	Change	+½
3	Change	+1
24½.....	Change	+11½
40½.....	Change	+13¼
27¼.....	Change	+14¼
45/8.....	Change	+3/8
11¼.....	Change	+10½
83½.....	Change	+28½
12¾.....	Change	+2¾
17¾.....	Change	+95/8
335/8.....	Change	+18
29	Change	+6¼
355/8.....	Change	+145/8
135/8.....	Change	+3¾
36¾.....	Change	+11¾
24½.....	Change	+12¼
6	Change	+3¾
57¼.....	Change	+14½

3 YOU'D BE \$47,362.50 RICHER NOW!*

THE BOOM'S BACK

*A man with the extraordinary knack
of knowing when a stock was
at its low point could have made
a minor killing on the portfolio of 50
TV-associated stocks listed here.
They've been among the market's
best rebounders from last year's slump.*

** Less taxes and brokerage commissions, of course, and not including any income from dividends during the period the stocks would have been held. This list of 50 stocks was selected by TELEVISION MAGAZINE as stocks one might buy if he wanted to participate in the earnings potential of the television industry. Few of the stocks are TV-only investments, but all have sizable television units included under their corporate umbrellas.*

IF a man were smart enough, and wealthy enough—\$87,512.50 worth—he could have bought 100 shares each of 50 TV-associated stocks at their 1962 lows and sold them at the close on May 15 for \$134,875—a return on his original investment of \$47,362.50, or 54%.

There's no such investor, of course. And if there were there's really no reason why he should have plowed so much money into this particular band of broadcast, amusement and consumer electronic stocks which, as a group, promised no better recovery than a score of other stock categories after the bottom fell out of the stock market 12 months ago. Except that he could have done worse.

TV-associated stocks, led by radio-TV broadcasters, have bounced back smartly. As of February 13, according to Standard & Poor's figures, radio-TV broadcast stock prices were up more than 56.4% over their 1962 lows—the second best recovery of any stock group. (First: sugar-cane refiners at 59.7%.)

A better-than-average recovery (35.5%) was also scored by radio-TV manufacturers' stock, and motion picture stocks (up 26.9%) came on well. Radio-TV manufacturers ranked 14th on the recovery list, motion pictures 41st.

Securities specialists caution against generalities in talk of broad stock categories. Each company should be examined on its own merits. Beyond that qualification, however, there is general agreement in the investment community that the TV broadcasting and programing fields, overall, no longer show exceptional growth potential. On the manufacturing end of the business, TV set makers, too, are seen producing for a saturated market, their days of boom sales over. But if the days of *big* growth are over, growth of the gradual kind is present in TV stocks nevertheless; the listing at the left indicates a definite upbeat situation. Twelve of the 50 companies show a price advance of 15 points or better over lows of last year. Another 19 stocks show advances of from 5 to 15 points. Only seven stocks have remained relatively unchanged; only one shows a loss (C-E-I-R Inc., parent of American Research Bureau).

On the side of TV broadcasting is its record of the last 10 years, a decade in which total advertising expenditures in all media rose 59.5%, from \$7.75 billion to an estimated \$12.37 billion. Television advertising in the same period increased 197%, from \$610 million to \$1.81 billion.

For those companies depending largely on TV advertising, investment authorities are optimistic. Although economic conditions will have some influence, they say, the broad trend "is expected to continue upward, and television advertising should maintain its fast rate of growth."

Looked on with favor today by many analysts are the TV networks—CBS and ABC owner, American Broadcasting-Paramount Theatres, up 23% and 8¼ respectively. NBC, of course, gets lumped in with parent RCA, and that

A TELEVISION APPRAISAL *continued*

stock made the fourth best recovery of the TV-associated 50, up 27 $\frac{1}{8}$.

"CBS," says one stock analyst, "is generally acknowledged the highest quality stock in the general entertainment group." He continues, "the general entertainment area of broadcasting is a lot less speculative than motion picture and TV program supplier stock."

The one area of excitement in TV stock this year, as seen by many investment sources, are the publicly-owned TV station group operations. These groups, of course, do not loom large in the overall industry picture, but most have been generating, according to one investment appraisal, "worthwhile profits and should continue to benefit from TV's mounting popularity with advertisers."

At their reduced prices, a number of station chain stocks have been recommended to investors as having "considerable speculative appeal."

While station ownership is often a pure broadcast venture, it is just as often allied to a publishing or industrial concern as part of a diversification, or diversifying into non-entertainment fields itself, an increasingly popular—and often profitable—sideline.

Some well known corporate owners include Avco (Crosley Broadcasting); Cowles Magazines & Broadcasting; Minnesota Mining & Manufacturing (Mutual Broadcasting); Plough Inc.; General Tire & Rubber (RKO General); Crowell-Collier and Westinghouse Electric.

Most of the independents are affiliated with the networks and share in their national advertising revenues. How successful they are in their individual locales depends a great deal on the market or economic area they serve. Some investment advisors see local station revenue fattening as local advertisers ("a new TV-oriented generation of local businessmen are beginning to take over") turn increasingly to television.

Largest among the publicly-owned group operations are Metromedia, Storer Broadcasting and Taft Broadcasting. All are now listed on the New York Stock Exchange, gave good accounts of themselves last year. On the American Exchange or over the counter are Capital Cities Broadcasting, Gross Telecasting, Rollins Broadcasting and Transcontinent Television Corporation, all of which showed good yield last year.

Metromedia has been the most talked-about stock over the past several months. It went from over the counter trading to a Big Board listing a year ago. Its earnings rose to \$1.40 in 1962 from a depressed 67¢ in 1961, and its management has predicted a gain to \$1.80 this year. And the company is moving on into new acquisitions.

Metromedia now owns six TV stations and four radio outlets, has contracted to buy KTTV and KLAG-AM-FM, both Los Angeles. In addition, it owns Foster & Kleiser, the second

largest outdoor advertising firm in the U.S. and has just bought all the stock in Ice Capades Inc. (see "Focus On Business," page 9). In exactly one year's time, Metromedia stock has risen from 15 $\frac{5}{8}$ (bid) to 28 $\frac{1}{4}$. On the TELEVISION MAGAZINE "recovery list," it is up 17 $\frac{7}{8}$.

Taft Broadcasting is also currently getting looked over by investors with the news of its negotiations to acquire Transcontinent Television (see "Focus On News," TELEVISION MAGAZINE, May 1963).

Taft, with three VHF TV stations, one UHF, three AM-FM radio outlets, is open to acquire two more VHF stations, one more UHF, four more radio stations from TTC to bring it up to legal maximum. Taft was reported preparing to pay \$21.20 a share for all TTC's 1,770,512 common shares, indicating a transaction totaling \$37.5 million, the largest sale ever in broadcast history. (Taft in its own right has done well, zipped its revenues up about 300% in the last decade and its net up about 725% in the same period. On May 15 it closed up 14 $\frac{1}{4}$ points over its 1962 low.)

On the subject of station groups, one investment analyst is cautious. "These groups are the attention-getters right now," he says, "but it must be remembered that they're a thin market—that is, they haven't many shares outstanding. One spurt of interest can run their stock up terrifically. They're in the lower end of the trading ranges and I really wouldn't call them 'safe' investments. The mutual funds generally stay away from this kind of thing: small capitalizations and thin markets. They'll only take CBS for its nearly blue chip standing and perhaps AB-PT for its potential.

"And don't discount the factor of publicity on many of these broadcast stocks," cautions the investment man. "A few glowing write-ups and one of these small companies can be off and running."

But the same analyst cites the other side of the coin for the groups. "They are getting recognition—and publicity—because people are beginning to see their profitability. If a broadcast group isn't up to its legal FCC maximum of stations, it can buy more stations and thus increase its earnings potential. If a group is up to maximum, it can diversify into other areas. And many groups are showing the ability to swing large bank loans, no small point in their favor."

It has been thought by many that the federal government's hard view of TV, dating from the quiz scandals up through Newton Minow's "vast wasteland" charges and the recent ratings hearings, has been a general depressant on TV investment. The feeling was stronger a year ago than it is today, according to a number of investment analysts.

"FCC regulation and FCC 'noise' are really two different things," says one analyst. "Most broadcast company earnings have not been hurt by any of the sound and fury. Profit-

ability is still present while new 'get tough' regulations are still absent."

And, says an entertainment stock research specialist at one of the major brokerage houses, "TV stocks may have had some temporary small decline at the time of the 'wasteland' furor, but in the light of profit figures, I can't see the market being influenced one way or the other by pressures out of Washington." (A. C. Nielsen, a major sufferer at the broadcast ratings hearings, had rebounded nicely to 47 on May 15 from a 1962 low of 32.)

The consumer electronics companies fall into the television camp primarily through their TV set manufacture, and industrially (for some) through the marketing of broadcast station equipment. Eight set makers are included in the recovery list: General Electric showing the best gain of any of them over its 1962 low (up 27 $\frac{1}{8}$), RCA the second best (27 $\frac{1}{8}$). With these companies so diversified in their manufacture, including major defense contracts, TV receivers actually make up a small part of their total business (with the exception of Zenith, which gained 14 $\frac{1}{2}$ points on the list).

According to one consumer electronics specialist, the future of the electronic giants is not in TV sets, a "saturated item" and fast becoming the same "even on a second set basis." Color is being as "being good" for all of the companies (RCA now has about half the color market) but even with the normal replacement market to supply, "the slowdown has set in."

The analyst makes another point: "Except for color, there's no upgrading in the industry. The trend is to smaller TV sets at lower prices. About 60% of the business today is in portables and imports are even grabbing some of this. And I don't think the all-channel receiver [equipped to receive UHF signals and required manufacture after April 1964] will have any effect on the market. It will just phase in as a replacement item at about a \$20 increase in price to the consumer . . . give some component suppliers in the UHF tuner field more business."

And unless a lot of broadcasters open UHF stations, which Wall Street analysts seem pretty doubtful of from past UHF history and present indications, the all-channel set will be operating on half its capability—the VHF half.

For the consumer electronics companies overall, the investment specialist sees the long-range profit picture as "fair." Most of the companies are in heavy on government defense work: perhaps 50% of RCA's electronic work is defense contract, about 24% of GE's work is with the government, 45% for Magnavox, 10-20% for Admiral, 20-25% for Westinghouse, 50% for Motorola. Only Zenith goes light on government work and only Zenith is doing the bulk of its business in radio-TV set manufacture.

"Perhaps Zenith is better off for concentrating on TV and

consumer business," says the analyst. "Government work brings low profit return and ties up your research on techniques and hardware having no consumer application."

The outlook for TV film companies as a group is cloudy. Film now and for several years has been a TV staple. It can't expand much further. Says one analyst: "This is really a speculative area almost seasonal in fluctuation. The motion picture companies know that film for TV is a very important part of their business and they're putting a lot of money and talent to work on it. But there's just so much film television can use. The syndication-production market has dried up. It's really guessing who is going to be strong with the networks one season and weak the next."

Over the last several years a great many broadcasting and film companies have gone public. The obvious advantage is that money raised can be used for expansion or acquisition of other properties. Other advantages take the form of stock-option incentives for key employees, a basis for future credit financing, or simply letting owners take their money out of a company without surrendering control.

Analysts see no reason why the public trend shouldn't continue for TV-associated companies, but they note that the number of companies available to go public "is rather limited." Timing of stock issues to catch "favorable market conditions" is mentioned as an important factor. (Scripps-Howard Broadcasting Co.—owner of four TV stations—made its first public stock offering last April, "a very successful one," says one securities analyst.)

Most analysts seem bullish on the future of commercial broadcasting. Such things as UHF television and pay television and each new development relating to these rather muddled topics are studied closely. But there is no current concern over either as a disruptive force.

"Further development in UHF broadcasting," says one investment man, "is going to be a slow process. But even so, we see no adverse effect, or threat, to VHF."

On the subject of pay TV most analysts are skeptical. "Toll television," says one, "has not had any effect on the market yet. We don't even know what form it's going to take, although I personally feel theatre TV stands a better chance than home systems.

"The problem," the analyst continues, "is going to be programing . . . getting good stuff and enough of it. But it still hasn't been resolved that the public is going to pay for something it can get free on commercial TV."

Overall, a healthy market climate has dominated Wall Street in recent weeks. The Dow-Jones Industrial Average had moved up from 535.76 at the bottom of the slump last June 26 to 724.34 on May 15, 10 points below the all-time high. Most TV-associated stocks have moved with the market. It's the consensus of most specialists that future gains can be expected.

END

GOING IT ALONE

*The independent TV broadcaster
has had a hard row to hoe
against his network-affiliated
competition—and some lean
crops to show for it.
But things aren't as black
as they used to be, and
may be getting a lot better.
This is the story of 35 stations
who do-it-themselves in TV.*



LIFE WITHOUT NETWORKS

BY MORRIS J. GELMAN

THEY were the unwanted offspring of a fruitful industry, growing up wayward and impoverished. Searching for an identity, for recognition, for a constructive way of life, they did wild, desperate things in their early days. Now, still in their youth, the waywardness has taken direction, the wildness turned to energy, the desperation to hope and the poverty to means, if not riches. They are television's 35 independent stations, the legion of the damned, ticketed for burial but come instead to an age of praise.

"The independents' image has improved tremendously over the past five years," says the associate media director of one of advertising's most publicized agencies. "There's no doubt that they've gained recognition and acceptance where there used to be only disdain."

"You can't generalize about independents," echoes the vice president and media director of another agency, "some do a good job and others don't. You can't paint them with the same black brush any more. And the ones that get the job done have become an important new force in the industry."

The praise is sincere but studied. There are few media men who are as yet ready to pay unequivocal homage to the non-network-affiliated television stations. For the independents, as a group, have not so much arrived as a full-fledged industry power as they are arriving. Their achievements, to date, have been mostly modest ones crowned more with the promise of things to come than with past and present glories. They have been and still are faced with one of the toughest and most unenviable competitive challenges in all of business.

In all of the 23 markets where they operate in the United States, independents are forced to meet head-on the commercial rivalry of solidly established network-affiliated stations, vie for viewer attention against a flow of well-publicized network presentations and discover and provide their own ebbless Niagara of programing. They must do all this while overcoming their traditional image as the poor relation station from the upper or wrong side of the frequency dial and on budgets geared more for survival than experimentation.

Still, by finding new answers to the old problem of producing quality product within the confines of restricted expenditures, by improving their technical facilities, by providing services to advertisers and programing to viewers not available on competing stations, many independent operators have, of late, found themselves in healthier, strategic and financial positions than they ever hoped for five years ago.

No longer are they resigned to a once seemingly hopeless fate as tail-end entrepreneurs in four-or-more-station markets. A TELEVISION MAGAZINE study of the American Research Bureau's February/March 1963 market reports (see chart, pages 62 & 63) reveals how drastically their fortunes have changed in recent months.

For the ARB period surveyed, for at least one time segment of the day between late afternoon and late night,

a total of 15 independent stations in 11 markets achieved a higher metro share of audience than one or more network affiliated competitors. The independents made their biggest gains between 4 p.m. and 7:30 p.m., with seven stations winning a Number 1 rating over ABC, CBS and NBC-aligned opposition during this period. Another independent captured the second place ranking among stations in its market, while six other non-national network affiliated stations bounced network affiliates to place third in their respective markets during the late afternoon and early evening times of day.

While independents have not been able to consistently push network competition out of the leading three market positions during prime time (occasionally, however, an independent will come up with a special program or feature film which will completely outdraw competing stations), they have had increasing success during the late evening, 10 p.m.-midnight, period. According to information gathered from ARB reports, seven independents have already grabbed third-station-in-the-market rankings during this part of the broadcast day, formerly a network affiliate stronghold.

Financially, too, independent operators are breaking away from stereotypes that have long pictured them as always hungry, down-and-out, fly-by-night, promoter-type broadcasters. As recently as 1958, the four independent stations in New York—WNEW-TV, WOR-TV, WPIX and WNTA-TV—the nation's plushiest market, were all losing money. Currently, the three surviving commercial independents in the market (WNTA-TV has since changed its ownership and is now operating as an educational station under the call letters WNDT) are carrying on comfortably in the black.

"Five years ago there was a serious question whether independents could survive," comments Robert J. Leder, general manager of WOR-TV, an RKO General station. "Now we're almost the aristocrats of the business."

WPIX, which along with independent giant WGN-TV Chicago and CBS-TV affiliate KDAL-TV Duluth, Minn., make up the Chicago Tribune Company chain of TV stations, has evolved from a raggle-taggle weakling into one of the most successful independent station operations in the country. For eight consecutive years the station's income and profit has progressively improved over the previous year.

WNEW-TV, a Metropolitan Broadcasting station, part of the Metromedia corporate family, also has had spectacular success in recent years. As an indication of its standing, the station commands and receives \$1,300 for its prime time minutes, highest such rate of any independent in the land.

KTTV Los Angeles, the Times-Mirror Company station which was just sold to Metromedia Inc. for \$10.4 million (the sale still awaits Federal Communications Commission approval), has become one of television's great revenue-making stations. In 1962, the southern California station

**Facts about independents are on the next two pages
Text continues on page 65**

The 35 Independents: Where they are, what they're up against, how they're doing

The data on these two pages presents a quick assessment of U.S. independent TV stations and their competition in terms of current rates and ratings for selected time periods. The markets are listed in the order they appear on the map on the facing page (plus Honolulu, listed here as market 23). The television homes figures are as credited in TELEVI-

SION MAGAZINE'S "Telestatus" (see page 99). The ratings are metro shares for late afternoon, prime time and late night, as reported by American Research Bureau for February-March 1963. Rates are for 60-second spots, one time, as reported by Standard Rate & Data Service for March 15-April 15, 1963. Data on independents is in bold face.

1. Seattle-Tacoma

Television Homes: 598,100

Independents: **KTNT-TV**, **KTVW-TV**; **KOMO-TV** (ABC) **KIRO-TV** (CBS) **KING-TV** (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	26%	\$130	34%	\$425	30%	\$100
Station B	32	145	36	420	41	145
Station C	26	150	26	375	21	150
Station X	12	30	3	75	7	30
Station Y	4	64	1	85	2	43

2. Portland

Television Homes: 477,900

Independent: **KATU**; **KPTV** (ABC) **KOIN-TV** (CBS) **KGW-TV** (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	30%	\$120	34%	\$325	23%	\$ 80
Station B	32	175	33	400	39	100
Station C	21	120	26	375	18	80
Station X	16	80	6	105	24	80

3. San Francisco

Television Homes: 1,421,000

Independent: **KTVU**; **KGO-TV** (ABC) **KPIX** (CBS) **KRON-TV** (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	25%	\$360	30%	\$850	29%	\$200
Station B	19	400	30	550	32	175
Station C	22	150	23	800*	23	250
Station X	25	160	10	400	9	100

* 20 seconds

4. Fresno (All UHF's)

Television Homes: 195,800

Independents: **KAL-TV**, **KICU-TV** (Visalia), **KDAS-TV** (Hanford); **KJEO-TV** (ABC) **KFRE-TV** (CBS) **KMJ-TV** (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	33%	\$ 60	39%	\$200	47%	\$ 60
Station B	29	120	33	200	32	....
Station C	32	50	26	200	19	50
Station X	5	....	1	100	....	....
Station Y ²	....	14	....	15	....	14
Station Z ²	....	....	....	....	....	....

5. Los Angeles

VHF Television Homes: 3,101,400

Independents: **KCOP**, **KHJ-TV**, **KIIX-TV** (UHF), **KMEX-TV** (UHF), **KTLA**, **KTTV**; **KABC-TV** (ABC) **KNXT** (CBS) **KNBC** (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	29%	\$425	34%	\$2500*	36%	\$220
Station B	20	330	27	1100**	21	330
Station C	8	450	19	1200**	6	75
Station U ²	....	100	....	100	....	100
Station V ²	....	90	....	90	....	90
Station W	10	450	4	450	10	450
Station X	8	350	7	500	8	350
Station Y	13	.....	6	.....	14	....
Station Z	13	225	3	500	5	....

* 40 seconds ** 20 seconds

6. San Bernardino

Independent: **KCHU-TV** (UHF)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station X ²	\$23	.....	\$30	....	\$15

7. Phoenix

Television Homes: 256,700

Independent: **KPHO-TV**; **KTVK** (ABC) **KOOL-TV** (CBS) **KTAR** (NBC)

	Mon-Fri 4-6:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station A	12%	\$ 50	26%	\$125	21%	\$45
Station B	28	80	33	140	28	80
Station C	24	120	27	150	27	60
Station X	35	60	13	100	24	60

8. Denver

Television Homes: 379,000

Independent: **KCTO**; **KBTV** (ABC) **KLZ-TV** (CBS) **KOA-TV** (NBC)

	Mon-Fri 4-6:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station A	30%	\$180	31%	\$300	32%	\$90
Station B	41	160	33	300	33	85
Station C	26	80	31	300	28	80
Station X	3	70	4	120	7	70

9. Elk City

Independent: **KSWB-TV**

	Mon-Fri 4-6:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station X ²	\$24	....	\$30	....	\$19

10. Dallas

Television Homes: 773,000

Independent: **KTTV**; **WFAA-TV** (ABC) **KRLD-TV** (CBS) **WBAP-TV** (NBC)

	Mon-Fri 4-6:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station A	29%	\$140	38%	\$550	27%	\$140
Station B	21	125	25	450	31	70
Station C	17	150	28	500	24	100
Station X	34	150	9	200	20	200

11. San Antonio

Television Homes: 347,800

Independent: **KWEX-TV** (UHF); **KONO-TV** (ABC) **KENS-TV** (CBS) **WOAI-TV** (NBC)

	Mon-Fri 4-6:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station A	34%	\$ 50	30%	\$225	27%	\$70
Station B	38	100	36	220	22	50
Station C	27	50	32	210	50	50
Station X ²	....	40	....	40	....	24

12. Minneapolis

Television Homes: 757,000

Independent: **WTCN-TV**; **KMSP-TV** (ABC) **WCCO-TV** (CBS) **KSTP-TV** (NBC)

	Mon-Fri 4-6:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station A	29%	\$225	31%	\$600	35%	\$ 60
Station B	23	250	31	550	31	100
Station C	10	120	26	350	13	80
Station X	38	95	12	200	21	65

13. St. Louis

Television Homes: 850,200

Independent: **KPLR-TV**; **KTVI** (ABC) **KMOX-TV** (CBS) **KSD-TV** (NBC)

	Mon-Fri 4-6:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station A	18%	\$200	25%	\$350*	21%	\$100
Station B	40	425	37	790**	31	425
Station C	22	200	32	420	39	80
Station X	20	170	6	170	10	120

* 20 seconds ** 40 seconds

14. Milwaukee

VHF Television Homes: 651,000

UHF Television Homes: 172,500

Independent: **WUHF-TV** (UHF); **WITI-TV** (ABC) **WISN-TV** (CBS) **WTMJ-TV** (NBC)

	Mon-Fri 4-6:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station A	41%	\$180	35%	\$350	44%	\$80
Station B	23	180	34	400	38	70
Station C	34	180	29	350	17	80
Station X	2	42	2	42	1	42

¹ No TV homes figures available for this market.

² Station does not appear in ARB rating reports for period.

³ Plans and packages only.

⁴ U.S. coverage only.



15. Chicago

Television Homes: 2,314,900

Independent: WGN-TV; WBKB (ABC) WBBM-TV (CBS) WNBQ (NBC)

	Mon-Fri 4-8:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station A	27%	\$1000	35%	\$2500*	31%	\$500
Station B	19	400	30	1500	31	180
Station C	16	....⁸	25	1300**	19	275
Station X	37	350	10	800	19	800

* 40 seconds ** 20 seconds

16. Indianapolis-Bloomington

Television Homes: 694,000

Independent: WTTV; WLWI (ABC) WISH-TV (CBS) WFBM-TV (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	38%	\$175	31%	\$400	35%	\$60
Station B	24	140	35	450*	40	60
Station C	23	70	28	620**	20	70
Station X	15	80	6	100	5	50

* 20 seconds ** 40 seconds

17. Marion, Ind.

Independent: WTAF-TV (UHF)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station X ²	\$16	....	\$21	....	\$16

18. Bowling Green, Ky.

Independent: WLTV

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station X ²	\$24	....	\$30	....	\$24

19. Detroit

Television Homes: 1,611,800⁴

Independents: WJMY-TV (UHF), CKLW-TV; WXYZ-TV (ABC) WJBK-TV (CBS) WWJ-TV (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	19%	\$400	30%	\$1500	24%	\$400
Station B	27	330	33	1200	41	330
Station C	17	300	31	1300	29	175
Station X	37	350	5	400	6	200
Station Y ²	....	42	....	42	....	42

20. Washington, D. C.

Television Homes: 913,100

Independents: WOOK-TV (UHF), WTTG; WMAL-TV (ABC) WTOP-TV (CBS) WRC-TV (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	25%	\$200	33%	\$600	41%	\$200
Station B	17	240	26	600	20	100
Station C	26	190	31	575	28	190
Station X	30	100	8	250	10	100
Station Y ²	....	....	....	60	....	....

21. New York City

Television Homes: 5,548,400

Independents: WNEW-TV, WOR-TV, WPIX; WABC-TV (ABC) WCBS-TV (CBS) WNBC-TV (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	29%	\$1600	32%	\$2400*	37%	\$250
Station B	17	420*	27	2400*	31	120*
Station C	10	750	21	2100*	12	200
Station X	20	480	10	1300	8	480
Station Y	6	160	4	650	4	60
Station Z	16	550	4	550	7	200

* 20 seconds

22. Hartford-New Haven-New Britain

VHF Television Homes: 731,300

UHF Television Homes: 336,900

Independent: WHCT (UHF); WNHC-TV (ABC) WTIC-TV (CBS) WHNB-TV (UHF) (NBC)

	Mon-Fri 5-7:30	Rate	Mon-Sun 7:30-11	Rate	Mon-Sun 11-Mid	Rate
Station A	44%	\$280	43%	\$450	59%	\$280
Station B	18	215	19	450	6	215
Station C	28	100	26	160	20	100
Station X ²	....	80	....	90	....	....

23. Honolulu

Television Homes: 143,800

Independent: KTRG-TV; KHVH-TV and 2 satellites (ABC) KGMB-TV and 2 satellites (CBS) KONA-TV and 2 satellites (NBC)

	Mon-Fri 4-6:30	Rate	Mon-Sun 6:30-10	Rate	Mon-Sun 10-Mid	Rate
Station A	\$ 85	....	\$115	....	\$35
Station B	100	....	175	....	50
Station C	60	....	160	....	35
Station X ²	40	....	55	....	28

*Six staple types in the program diet
of independent TV operation*



James Dean in "Rebel Without a Cause": For some movies are the staff of life.

For many Mickey Mantle and his baseball ilk strike a mighty ratings blow.



Independents' pride: "Play of the Week."

What are independents made of? Cultural and feature films, sports, syndicated series (off-network or first-run), children's and special events programming and the like. Programming is the rub. If the independents have it they can be very, very good and if they don't, if they just grind out what's cheapest and easiest, they are often horrid. Whether it's counter-programmed, parallel-programmed, specialized or serviced to cover a wide spectrum of tastes, the show's the thing with which independents attract and hold large audience and advertiser interest.



Off-network product, like "Hennessy," has made a difference.

Mainstays for the kids: Laurel and Hardy plus live host.

Nothing's too specialized: Brave bulls as seen on KMEX-TV



produced \$8.8 million in total broadcast revenues, a 17%, or \$1.25 million, hike over the previous year. This was more money than 59 of the three or more station markets in the country each accounted for in aggregate time sales during 1961.

And there are still more profit-and-loss success stories to cite. Where short years ago television people could point to the independents and say "here are the slums of the industry," now reclamation and renewal are much in evidence. During a two-year period ending last year, KTLA Los Angeles wiped out a \$900,000 deficit and turned it into a profit of more than \$1 million. KPLR-TV St. Louis, an independent since 1959, starting with small audiences and heavily in the red, has been climbing steadily since, and about six months ago began operating in the black for the first time.

It's all been part of an evolutionary process and the evolution has been a kind one for the independents. The questions used to be "Is there a place for independent station operation in television? How practical is it?" The practicability of independents, at least in major markets, is unquestioned now, their place in the industry as an added source of variety tailored to local needs is assured. Instead, the questions about independents today are "How competitive have they become to the network station? How effectively can they attract audiences and move merchandise? Can they maintain top programming within a low budget? How accurately and responsibly do they reflect and answer the needs of the community? Can they perform specialized functions for less than large, heterogeneous audiences on a remunerative basis?"

The answers to the questions, as the aforementioned media director suggested, should not be generalized. There are 35 independent stations in the country. They should be divided into two distinct groups, the Top 100 market stations and the smaller market stations, for each has separate stories to tell. Of the 23 markets in which independent stations operate, 18 are among the Top 100 markets in the country. Six of these 18 are among the Top 10 markets and 15 are among the Top 50 markets. Only five markets—Elk City, Okla.; Marion, Ind.; San Bernardino, Calif.; Bowling Green, Ky., and Honolulu, Hawaii—fall outside most Top 100 market listings.

The nation's 35 independent stations face the competition of 57 network O&O's and affiliates in the 23 markets in which they operate. In all, 25 of the independents operate in four-station markets, three function in five-station markets, and one station each operates in six-, seven- and nine-station markets. Among the smaller sized independents, four stations perform in one-station markets which, however, receive network affiliate coverage from other nearby markets.

Twelve of the independents are UHF's and 23 are VHF's. Most independent TV channels are west of the Rocky Mountains, the western states (see map, pages 62 & 63) claiming 16 of the stations in seven different markets. The Southwest is the site for three more independents in three separate markets, while eight of the stations in seven markets are found in the Midwest. The South has only one independent in one market, but the East is home for six non-network stations situated in three individual markets.

Of the 35 independents, two—KMEX-TV Los Angeles and KWEX-TV San Antonio—are Spanish-language stations, two

others—WOK-TV Washington, D. C., and KLIX-TV Los Angeles—are programed strictly for the Negro market, and still another two stations—KTVR Denver and WHCF Hartford, Conn.—are either already involved or will be shortly with over-the-air pay television operations for at least part of their broadcast day.

All but the smallest of the independents bid for national business through the auspices of independent sales representatives. The Katz Agency is the leading representative of independent stations with four stations—KPHO-TV Phoenix, WTCN-TV St. Paul-Minneapolis, KTVT Dallas-Ft. Worth and KATU Portland, Ore.—on its client list. Peters, Griffin, Woodward Inc. and Weed Television Corporation are next in line, each representing three independent TV stations.

The history of independent television station operation in the U.S.—big market stations and small—is neither momentous nor lofty. Actually, until the late 1950s, the independents hardly had a history of any kind. For many years, channel allocations were limited by legal and technological impediments and TV stations fortunate enough to already be in operation were sure to have network affiliations.

"No station becomes an independent wilfully, they only go independent woefully," emphasizes the TV sales manager for a national station representative.

Thus as the number of TV stations in operation increased with the passing years, so did the number of independents grow. Where there were independents in only two markets—New York and Los Angeles—in 1955, more than 15 markets were covered by independent operations just five years later.

The Bloomington-Indianapolis independent, WTTV, has a history that in some ways parallels that of several other independents. It was the second station in the state to take the air, starting operation in November 1949. At first the station had affiliations with every network possible—ABC, CBS, Dumont and NBC. But WTTV has a coverage problem. It's licensed to Bloomington and as each new station received an allocation to broadcast from the bigger city of Indianapolis, WTTV lost another network affiliation. By 1956 it was down to a sole relationship with ABC and when the Crosley Broadcasting Corporation station, WLWI, began operations in Indianapolis in October 1957, WTTV discovered that it had run out of networks.

From the start, the independents were vastly overshadowed by the doings and importance of the national networks. Independent operation in any field of endeavor is never easy. In television's case, mere existence for the independents took on the proportions of a titanic struggle.

During the '50s, independent station operators, faced with advertiser and audience indifference and a lack of good quality programming material, were forced to make many ethical and business compromises to avoid drowning in a sea of red ink. "Shoddy" and "cheap" were the adjectives most often used to characterize independent TV station operation in those days. Pitchmen spilling 15-minute "messages" for hair preparations and potato peelers ran rampant on the stations. Advertising half-truths were not uncommon. Per-inquiry commercials were a stock-in-trade. Stations would get, perhaps, one-third of all the money produced by call-backs to the commercials and, of course, receive nothing if there was no viewer response. Independent stations also were the stamping grounds for bad ads:

To page 80

Computers may make it economical for big advertisers to use only one agency

vertising side five companies used their machines as an aid in budget apportionment, 10 were using computers to evaluate the sales effectiveness of advertising, and three were double-checking their agencies to insure that they were buying media "at the most economical rates," the last function a rather ominous consideration.

The importance and the threat of advertiser use of computers are not escaping the ad agencies, for they strike deep into the often precarious client-agency relationship.

No agency wants its client's computer checking the agency's work behind its back. And if a client computer becomes just as effective as the agency computer, gets into media planning and scheduling, agencies see a lot of their expensive computer outlays going down the drain along with their position of being able to command fees for special work.

It appears that the incentive to "outsophisticate" the client in computer usage is very much present with the computer agencies. And beyond this, computer usage opens up many other speculations and possibilities.

One view is that the computer will force a client to consolidate his advertising with one agency, let all brands in his stable get centralized computer attention to eliminate budget waste. Advertisers, too, are now able to analyze their competitors' strategies by running rival media plans through their own computers. It's pretty potent Orwellian-type fun and games.

Some of the top advertisers today turning their computers on advertising effectiveness, market and media analysis: Procter & Gamble, Lever Bros., AT&T, Bristol-Myers, DuPont, General Foods. Others embarked on computer programs that will probably touch on advertising and media: Armour & Company, Block Drug, Armstrong Cork, Ford, Beech-Nut, General Electric, Carnation Company, Theo. Hamm Brewing, Johnson & Johnson, Thomas J. Lipton Company, Scott Paper, Quaker Oats, Union Carbide, RCA and Chrysler.

COMPUTER INVASION

The computer concept, of course, is not new to agencies or to advertisers. Both got down to such bread-and-butter chores as accounting, bookkeeping and other clerical demands using punch cards and tabulating machines years ago. And it is generally agreed that before such advanced steps as media planning and scheduling can be taken, basic or "documentary" work must be properly automated first.

Y&R, for example, installed Reming-

ton Rand electronic data processing (EDP) equipment back in 1948, moved up to a Univac file computer in 1960 (a cool \$1 million cash outlay), last summer added an IBM 1620 computer for about \$25,000 a year. And now it plans to trade the 1620 in for a larger model.

As is the case with Y&R, agencies which already have unveiled their own computer systems started experimenting with computerized media programs two or three years ago, graduating from EDP to go into advanced classes on systems that decide things and don't just document them.

Early last fall, within weeks of each other, Y&R, BBDO and Leo Burnett announced that they had acquired EDP systems that would be capable of, or used for, media planning.

Y&R took the wraps off its IBM 1620, called, in most impressive gold mining terms, the High Assay system. It signifies a media selection approach that puts ad dollars in the most lucrative area (as chosen by computer) before moving on to the second choice, etc.

Y&R also announced a "data breeder" model (programed on its Univac by Remington Rand) which consists of a sample of 18,000 "simulated people"; "sensitivity testing" in such areas as copy research; "running backwards" or putting the 1620 in reverse to find out what "intuitive values" a media man applied when he formulated his judgments for the computer.

A day after the Y&R announcement, BBDO unveiled SIMAD (system for the integration of marketing and advertising data) and its own computer, a Honeywell 400 (which sells for about \$450,000, is leased by the agency for \$100,000 a year). BBDO had previously worked with C-E-I-R Inc., one of a number of outside computer sources taking on agency work.

With the SIMAD system, an extension of the mathematical linear programming approach BBDO worked out with C-E-I-R in 1961, the agency planned a three-step program: linear programming, media judgment, bread-and-butter clerical jobs.

Within two weeks of these introductions, Leo Burnett revealed its computer uses and plans. The Chicago agency had installed an IBM RAMAC 305 unit late in 1960, leased an IBM 1401 system a year ago. Burnett was elaborately programmed to care for and control all of its broadcast spot business—contracts, cost accounting, financial analysis, payroll forecasts and other reports.

And Burnett was planning to feed print and broadcast network data to its computers. Also considered for computer programs: demographic and geographic

breakdowns by client, product, media and month; "instant money," a plan to pay media automatically.

Climaxing the flurry, of computer news, J. Walter Thompson immediately followed Burnett in announcing its own system, an RCA 301 computer to be installed in 1963. Business data processing would be tackled first, advanced techniques in market research and media analysis later on.

To many observers, noting the timing of the computer announcements, it looked like the start of a "computer derby," four agencies racing to impress the rest of the advertising community. Some saw it as a publicity device, a wedge to gain new clients or hold present ones. Then again, as these agencies had been experimenting with computer usage for some time, it could be looked on as strictly another technological advance.

While the timing of the announcements was competitive, the agencies tried to stay away from an "our-computer-is-better-than-your-computer" line. Between Y&R and BBDO, especially, there was a difference of opinion which could have been ballooned into an inter-agency battle.

Y&R started out following a linear programming route, decided to scrap it in 1960 "because of its limitations in treating many important media planning considerations." And according to Y&R vice president and research department manager William T. Moran, the agency has gone "far beyond the linear scheduling concept."

(Actually, with its "data breeder" model, Y&R has gone into "simulmatics," a program developed by Simulmatics Corporation, a computer-oriented media and market research company. The simulmatics approach creates a sample universe of the U.S. population within the computer. Against it, Y&R can run various combinations of media, and request information on which choice most closely meets specified objectives.)

BBDO, following the linear programming technique Y&R put behind it, doesn't agree, naturally, that its system has limitations. BBDO vice president and media director Herbert Maneloveg has said that despite the Y&R reference to scrapping linear programming, the two agencies are on the same track in improving media selection.

(With its linear programming system, BBDO matches profiles of markets with those of media to develop the most effective media-marketing combinations. It's then up to the media people and the client to arrive at a media selection that considers the many variables.)

Significantly, the four agencies with



*How to suggest freshness—
quickly, lastingly.*
WHAT'S MISSING?



*The magic of a little girl. What
could be added . . . to show softness,
to create eye-appeal?*



*What's missing in
these shots from
TV commercials?*

Turn the page and see . . . →

*What can be added to
this picture
to create
appetite-appeal,
product-sell?*



Color —soft, cool green—sells the freshness for this cigarette. Links TV advertising to the package, to the point-of-sale . . . to the color idea.



Color —Here again color makes the difference . . . brings out the gentle softness of the tissue, fixes the product and package firmly in the housewife's mind.



Color and appetite . . . warm tones of yellow, red and brown make the story complete. Color in TV advertising turns prospects into customers.

Color's the answer!

Just count the ways you profit from using color:

1. Stronger trade-name identification
2. More direct product tie-in
3. Your best prospects see you at your best
4. Less cost increase for color than in print media
5. Black-and-white viewers see even better pictures

And, your commercials need color because opportunities to use it effectively are increasing, station by station, as more and more TV sets go COLOR.

For more about COLOR—why you should use color in film—why you should use color in commercials in color, even for black-and-white television—get in touch with: Motion Picture Film

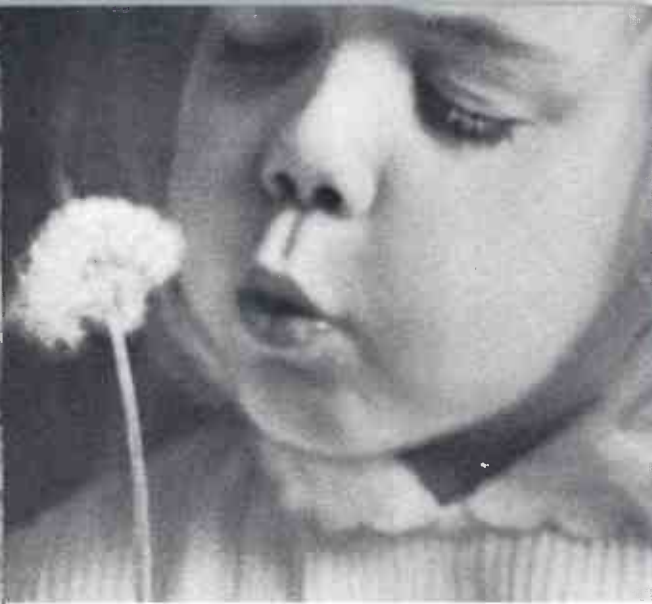
Or—for the purchase of film: **EASTMAN KODAK COMPANY**, Rochester, N.Y. Agents for the sale and distribution of Professional Film for Motion Picture: Fort Lee, N.J., Chicago, Ill.

Salem Cigarettes: Advertiser: R. J. W.C.D., Inc. Advertising Agency: W.C.D. Inc.
Soft-weve Tissue: Advertiser: Scott Paper Company. Film Studios, Inc. Advertising Agency: K. Manoff, Incorporated.
Gulden's Mustard: Advertiser: K. Manoff, Incorporated. Producer: Gray-O'Reilly

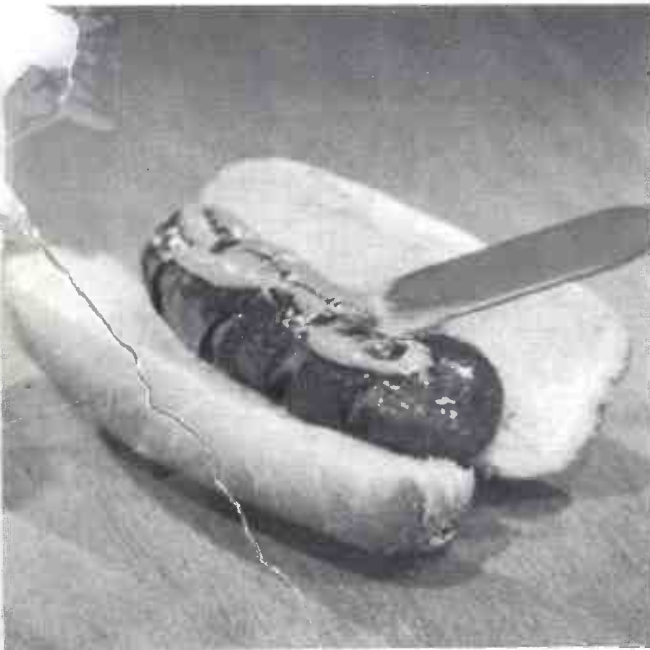
For COLOR . . .



*How to suggest freshness—
quickly, lastingly.*
WHAT'S MISSING?



*The magic of a little girl. What
could be added . . . to show softness,
to create eye-appeal?*



*What would you add in this picture
to stimulate added appetite-appeal,
accelerate product-sell?*

*What's missing in
these shots from
TV commercials?*

Turn the page and see . . .





Color —soft, cool green—sells the freshness for this cigarette. Links TV advertising to the package, to the point-of-sale . . . to the color idea.



Color —Here again color makes the difference . . . brings out the gentle softness of the tissue, fixes the product and package firmly in the housewife's mind.



Color and appetite . . . warm tones of yellow, red and brown make the story complete. Color in TV advertising turns prospects into customers.

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Just count the ways you profit from using color:

1. Stronger trade-name identification
2. More direct product tie-in
3. Your best prospects see you at your best
4. Less cost increase for color than in print media
5. Black-and-white viewers see even better pictures

And, your commercials need color because opportunities to use it effectively are increasing, station by station, as more and more TV sets go **COLOR TV**.

For more about **COLOR**—why you should use Eastman film—why you should film all your commercials in color, even for black-and-white transmission, get in touch with: Motion Picture Film Department, **EASTMAN KODAK COMPANY**, Rochester 4, N.Y.

Or—for the purchase of film: **W. J. German, Inc.**, Agents for the sale and distribution of **EASTMAN Professional Film for Motion Pictures and Television**, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

Salem Cigarettes: Advertiser: R. J. Reynolds Tobacco Co. Producer: WCD, Inc. Advertising Agency: William Esty Company, Inc. **Scott Soft-weve Tissue:** Advertiser: Scott Paper Company. Producer: Ansel Film Studios, Inc. Advertising Agency: J. Walter Thompson Company. **Gulden's Mustard:** Advertiser: American Home Products. Producer: Gray-O'Reilly Productions. Advertising Agency: Richard K. Manoff, Incorporated.

For **COLOR**, . . .



The smaller agencies are being wooed by independent computer service companies

their own computers and the most advanced ideas rank in the top five TV billing category. Their total TV billings combined: better than \$387 million.

Getting sophisticated with a computer takes time and money and only the most powerful agencies have been able to do the pioneering. Consequently, other agencies, many of them small and medium size, are being wooed by independent computer service companies specializing in advertising and media work.

Much of the work for agencies and advertisers is in experimental research. The work (and the names of the clients) are closely guarded by the squads of PhD's staffing the various specialist firms, but it is here that many of the applications and the computer models that are later adopted by the agencies get their start.

The biggest stir has been caused by Simulmatics Corporation, whose members are mostly professors from eastern universities headed by MIT-allied chairman Ithiel de Sola Pool.

Simulmatics caught attention in 1960 when it simulated likely voter behavior for the Democratic Party. It crashed into advertising late in 1961 by disclosing that its work with human behavior simulation and media data would enable ad men to determine future media audiences plus the "results" of an ad campaign. It calls the system Media-Mix, charges up to \$7,000 for running a single 52-week media schedule through a computer.

SIMULATION APPROACH

Simulmatics is now working with Media-Mix on test market situations, is also developing media models dealing with advertising effectiveness. Its projects have won the "simulation" approach a home with other independent companies, with Y&R, and have gotten favorable nods from other agencies.

Other independent computer services innovating and working for advertising clients:

- C-E-I-R Inc., a \$20 million data processing giant (with half its income from professional services in the fields of operations research, economics, logistical planning and computer programming), started as the non-profit Council for Economic & Industry Research in 1954, merged with American Research Bureau and its market research affiliate ARB surveys in 1961, also merged with Facts Consolidated, Los Angeles, the same year. In 1961, working with BBDO, C-E-I-R helped the agency develop a linear-oriented program for media schedules called Mediometrics, uses this and

other computer techniques for a number of advertiser and agency clients. (Reportedly among its agency clients: Foote, Cone & Belding; Ogilvy, Benson & Mather; Grey Advertising.)

- Central Media Bureau, 50% owned by C-E-I-R, was formed late in 1961, expects this year to process more than \$100 million of gross media billings for agencies.

- Computech Inc., five years old, is working in the areas of market research production, new market research techniques and media applications, the latter getting into the psychology and effect of TV program themes and contents. In its client stable have been such advertisers as Colgate-Palmolive, Ford and Pepsi-Cola; such agencies as JWT, Ted Bates, Compton, FC&B, B&B, OBM.

- Computers for Industry & Business, two years old, is reportedly experimenting with audience behavior models. Pepsi-Cola and Ted Bates have been among its clients.

- John Felix Associates, a 17-year-old statistical bureau, has worked extensively with McCann-Erickson for 15 years, currently provides Interpublic with a broad range of media and accounting documentary work in addition to preparing "new programs and theories." The company has worked with "all major agencies," a number of major advertisers.

- ITT Data Processing Center, subsidiary of International Telephone and Telegraph, and Service Bureau Corp., subsidiary of IBM, have made their computers available for a wide range of accounts. SBC alone has served about 25 agencies, cooperated with Benton & Bowles, the IBM agency, on simulation projects.

- SRDS-Data Inc., research subsidiary of Standard Rate & Data Service, is working on consumer audience profiles dealing with the media habits of "major product purchasers," measurements of "advertising and impact," and is attempting to build a model of an "individual," actually converting to mathematics the subjective judgments of a "leading New York media man." By putting the man's "judgments" into a computer, Data Inc. hopes to apply his decisions to an assortment of "pressing advertising problems."

The work of the various computer service organizations clearly is varied, runs from simple accounting and billing routines to Data Inc.'s thinking man's thinking man. The cost of the services, too, is varied.

SBC in 1961 worked on 300,000 data processing jobs for 12,000 accounts, charges anywhere from \$10,000 to \$20,000 a month, depending on the complexity

of the assignments. ITT Data charges agencies on a scale ranging from \$550 per hour if five hours or less per month are used, to \$500 per hour for more than 25 hours a month; after-hour rates are cheaper; an ITT "clerk" costs \$5 an hour to employ, a "consultant" costs \$300 an hour. CMB charges a client an average of 6/10 of 1% and 7/10 of 1% of the gross media billings it processes. If CMB does accounting work on media schedules, its fee is another 2/10 of 1% of the media billings gross.

In addition to these specialized computer sources which are drawing in dozens of advertisers and agencies on sophisticated projects, other, more basic concerns have come along to help agencies and station representatives get through the paper jungle of spot broadcast billing, accounting and payment.

A Central Media Bureau survey completed late in 1961 found that major air media agencies were spending up to \$500,000 each in overhead for servicing clients' spot campaigns. Also, some \$8.8 million in national spot payments to stations were continuously more than 60 days past due, paperwork problems were consuming more than 40% of the national station representatives' time.

Another study by Broadcast Clearing House pinned the broadcast industry's spot campaigning overhead at \$30 million annually.

To take some of this overhead down, CMB, BCH and a third firm, Broadcast Billing Company, all using modern data processing technology, have set themselves up as "centralized" clearing house services to speed the placement and payment of spot broadcast advertising for agencies, stations and station representatives. Rates to agencies turning over their timebuying and processing to the automated billing houses: 0.1% to 1% of the amount of billings handed over. The firms claim they can cut agency spot billing overhead by 50%.

AN ELECTRONIC FUTURE

Obviously, the computer is now a part of the advertising business. As it is not going to go away, it cannot be ignored. Speaker after speaker at forum after forum have cited EDP's merits and looked at a future that increasingly looms electronic. From a cost standpoint, an agency computer investment (internally or through outside sources) represents the largest amount ever expended on a methods-improvement project.

The greatest computer benefits for an agency, according to Arthur J. Toan Jr., a partner in Price Waterhouse & Co., accounting and management advisory

COMPUTERS *continued*

firm, fall into three categories. Toan cites them as:

- Clerical cost reductions: salaries, machine rentals, floor space, etc.
- Reductions in payments for outside services.
- Intangibles: better service, better media selection and improved advertising and marketing effectiveness, better and closer budgeting, new business attracted or old business retained.

Few people are arguing with the computer's ability to save time and save money. The intangibles are a different story.

The computer, like television, has a voracious appetite. One eats up programming, the other consumes data. To feed the computers with basic "who-we're-aiming-at" information, advertisers have been frantically searching for better information on who their customers are, where and when they buy. Media, in turn, have been told to come up with more definitive, standardized data on their audiences.

Television has been pushed deeper into qualitative research. Independent broadcast measuring companies, notably A. C. Nielsen, have swung into print measurement. And syndicated research, often paid for by agencies, is on the rise. It's all accenting the old but little charted problem of measuring advertising effectiveness.

On the surface, some would think that the computer is media's best friend. Of it Charles T. Lipscomb, president of the Bureau of Advertising, American Newspaper Publishers Assn., has said: "Automation in agencies will be good for newspapers. It will introduce greater accuracy and speed in media evaluation, and will assure the use of more comprehensive data on the dimensions of newspaper audiences."

Robert E. Kenyon Jr., executive vice

president of the Magazine Publishers Association, put in an equally glowing word. "Computers will accelerate the understanding of a welter of data, and make better judgments possible. They will enhance values which can't possibly be put into machines and, for this reason, it will become more important for salesmen to sell good and sell better."

Norman E. (Pete) Cash, president of the Television Bureau of Advertising, however, is more cautious in his praise. While Cash sees advantages in computer-made "simplification of buying and selling, more markets and more availabilities" getting checked, and sees "no danger" for television in the use of computers "as long as judgment is used," he wonders just how far judgment can be computerized.

"How do you measure the effect of sight, sound, motion and emotion by computer?" Cash asks. "How do you compare media? You can't use the same standard for all. And what's to assure you that the right figures for your medium and the wrong figures for other media aren't being used?"

What the computer feeds on, what the agencies want in the way of data and how they are going to use it are indeed the most pressing questions blanketing the computer's relation to media today. But still the answers lead to even more questions.

DAWNING COMPUTER AGE

The reaction of one midwestern TV station man to the dawning computer age could be called typical. He saw the computer demonstration and heard the speeches at the recent NAB convention and had this reaction:

"I know," he said, "that the job of selecting and placing a TV schedule is extremely complex. And I was pleasantly pleased to learn that the agencies are not out after the biggest audience for the fewest dollars via computer. They say

they need demographic data. That's fine if the data can define the needs of an advertiser.

"But," the station man continued, "the big difficulty seems to lie in communications. Right now it's difficult to know the needs of the advertiser and the agency, to know what they want and how they want it and," he added, "how much it's going to cost us."

When BBDO a year and a half ago sent a letter to all media asking for demographic breakdowns of their audiences, it received answers indicating that media would "all go broke" if they followed the agency's requests down the line. And some broadcasters claim that when they have gone out and gathered information that computer agencies wanted, figuring on new business to recoup the research expense, they were told that computer programs won't work until the machines are stocked with enough information from enough stations in enough markets.

All media, with the agency cry of "standardization" ringing in their ears, worry that the term may mean different things to different agencies, as indeed it often does. And they balk at making special research outlays if the odds are against their making a return on the investment. (TV stations, now spending X amount on research services from ARB, Nielsen, etc., generally know what that expenditure means to them in billing. ARB last year boosted the cost of its reports, heaved up with demographic data, but stations still have no idea what that additional bite will return them in revenue.)

The data vacuum promises to hit media right in their pocketbooks. And to the often-voiced complaint of media, "let agencies get standardized information themselves if they want it so much," agency media men answer, "we can," but then media won't know what they're competing against—and they'll like that even less."

Actually, a number of media directors and computer agencies have urged media to participate in syndicated research to save themselves money. Herb Maneloveg, media chief at BBDO, has said "newspapers can provide us with the audience of a group of newspapers, or stations can give us the top 10, 25, 50 or 100 markets. We can interpolate this type of information and consider it in our overall plan."

BBDO has, in fact, been spending "up to \$50,000" to cross-tabulate findings of Nielsen, Starch and others, has also prodded syndication by laying out \$30,000 for a study of 30 different magazines being conducted by W. R. Simmons & Associates, and by getting Pulse to syndicate qualitative data for radio stations in the top 100 markets.

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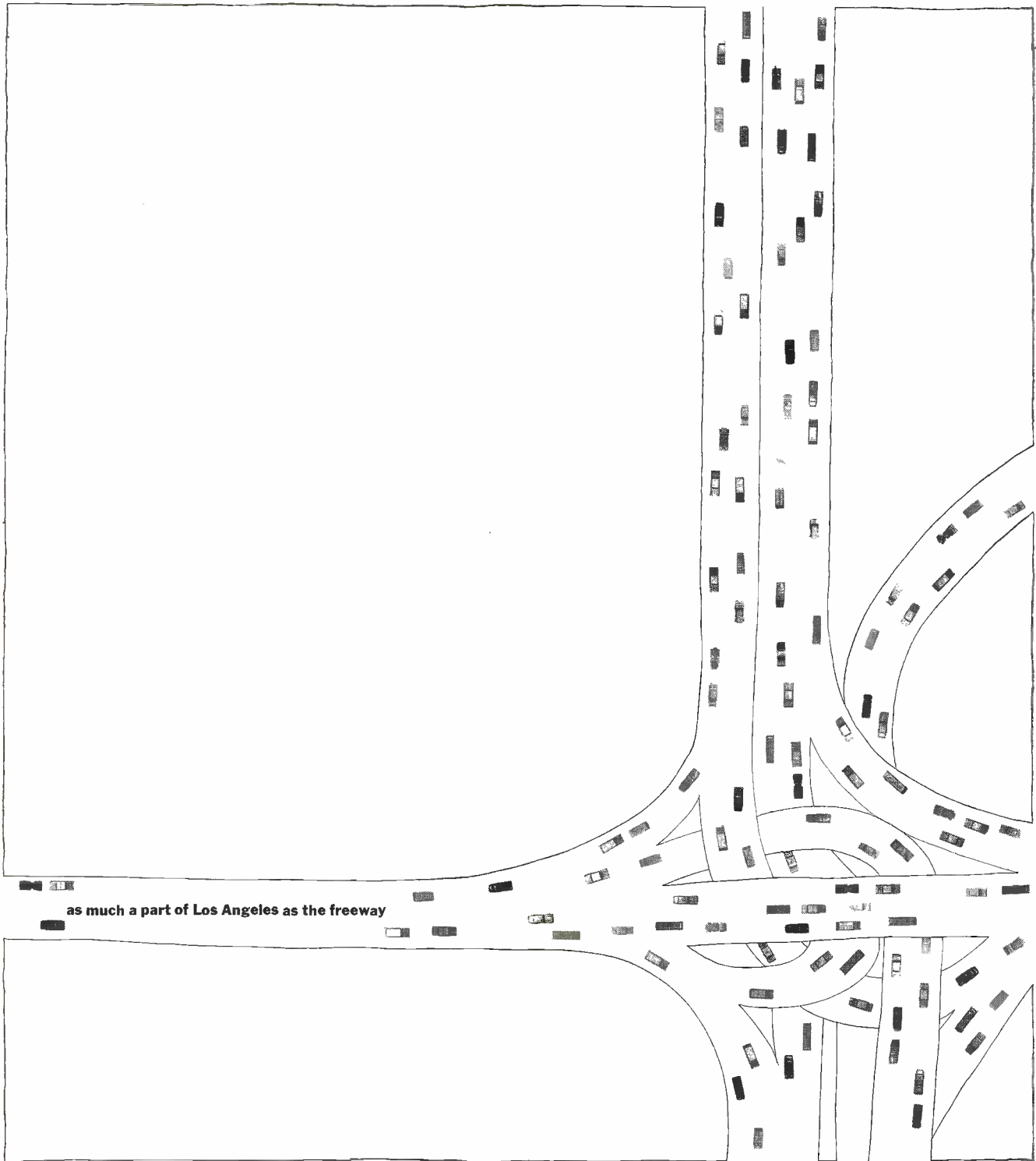
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as much a part of Los Angeles as the freeway

KNBC reaches out to every corner of southern California for its rich and varied programming. Its cameras travel from City Hall to the State Capitol to present key political issues, and to the universities to explore the fine arts and the humanities.

Civic events are always in focus. Each week *Survey '63* examines vital city issues—as in *Mayor Yorty's Report* on the city's administrative problems and in *One For The Road*, dramatic award-winner on driving and drinking.

Nationally known figures appear regularly on KNBC's many cultural programs: Dr. Frank C. Baxter hosts his award-winning *Harvest*, Lorser Feitelson discusses "The Great Art of Drawing" on *Feitelson On Art*, Milton Sperling hosts prominent guests and faculty members of the University of Judaism on *Ethics*, and Dr. Robert M. Hutchins interviews world leaders on *Great Conversations*.

To help showcase southern California's wealth of young talent, KNBC tele-

cast the University of Redlands' stunning performance of *Romeo And Juliet*—in prime time—as an uninterrupted 90-minute Color Special. An hour of prime time was utilized to introduce the winners of California's coveted Harmony Awards on *Debut*.

KNBC's community programming is the television freeway to homes of Los Angeles—the problems and rewards of life in the nation's fastest-growing metropolitan area. This kind of community-station link—joined with the

wide-ranging NBC Network programming of diversified entertainment and information—is distinctive to the programming of all NBC Owned Stations.



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 WRC-TV, WASHINGTON
 WNBC-TV, NEW YORK
 WRCV-TV, PHILADELPHIA
 WNBQ, CHICAGO

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COMPUTERS *continued*

erally feel that media will be better off using independent measuring sources instead of supplying their own studies which, no matter how well done, may be suspect, especially in relation to the exacting requirements of computer input.

Computers, obviously, are pushing broadcast measuring services into print research under the heading of standardization. Nielsen, which began measuring magazines in 1961, has this year invaded the newspaper field. ARB has also extended its research activities to include magazines and newspapers.

But questions linger, especially among broadcasters. Speaking before the annual meeting of the American Association of Advertising Agencies, C. Wrede Petersmeyer, president of Corinthian Broadcasting, lashed out at agency audience measurement demands.

On the collection and use of media data, Petersmeyer said, "no media have provided their agencies and advertiser customers with as much 'buying' information as broadcasters. We have researched ourselves almost to death, and your new electronic pets, the computers, threaten to finish us off."

Noting that data on size and make-up of audience is important to agencies, Petersmeyer urged that it not be carried "to ridiculous extremes." He went on: "Red-haired housewives between 18 and 39 with three children who do their ironing on Wednesday mornings may be the best sales targets for a particular product, yet the task of determining the media facts necessary to pinpoint the target may not be worth the cost."

To solve informational problems, Petersmeyer urged better communication between broadcaster and agency on an individual and industry basis. "Broadcasters," the Corinthian president told the agency men, "want you as a group

to be clearer and franker with us as to what you really need, why you need it and what your marketing problems are. We also want to be sure that those who make the buying decisions don't always take the easy way out—the 'numbers' way out—that they know and take into account qualitative factors relating to programing, station stature and market make-up which can be so important."

To meet the joint need, Petersmeyer proposed the establishment of "a task force" composed of "representatives of AAAA, the Association of National Advertisers and TvB" to set the common ground on "what precisely and how much media research data is to be provided . . . those who pay for and use the information" making the "decision on standards." (See "Playback," page 34.)

The proposal wasn't exactly new. Some weeks before, on the eve of the House Commerce Committee investigation of broadcast rating services, TvB president Pete Cash issued a statement calling for a broad "refinement" of TV research tools and methodology. And he tied his statement to agency computers and the resulting demand for more demographic data on TV audiences, called for "a meeting of the minds" on which of this information is really needed and which is not.

His specific proposal: "An industry group made up of agencies, advertisers and the television medium, through an organization such as the Advertising Research Foundation, must work with the rating services to determine:

"1. What basic refinements in sampling and survey techniques *must* be made now to have more sensitive research tools.

"2. What specifically is needed in the way of audience characteristics and what sample sizes will be required to meet the needs.

"3. What it will all cost."

And Cash added: "If these or similar

steps are not taken before any additional audience-characteristic data are supplied by the rating services, who can possibly recognize the computers' demand for this type of information?"

The ARF, mentioned by Cash as the possible "umbrella" organization in a new information spearhead, was quick to agree with the objectives and offer its services. While many agency, broadcast and research authorities have indicated willingness to participate in a joint project of the sort prescribed by Cash, there was, and still is, hesitancy.

4-A REPORT

The research committee of the 4-A's has been working on the audience data problem for a year, and not for television alone but for all major media. The 4-A consensus on agency audience-data requirements is now ready and due for release momentarily. Everyone wants to see this before rushing into new efforts.

To further complicate the situation, another audience data requirement report made its way into media and research offices last month, this one by an unofficial group called the Media Directors' Council, that has been working outside the 4-A. MDC, sometimes called the "mystery group," is said to include 13 media executives from the larger ad agencies, among them Y&R, BBDO, JWT, Bates, B&B, Burnett, FC&B, C&W.

The MDC report contains six pages of "needed" demographic food for the computer ranged over household data, head of household data, individual data, miscellaneous data and print circulation requirements. Each grouping has from one to 11 categories, details "basic requirements" and "secondary requirements" needed for each. It looks extensive.

The 4-A report will certainly duplicate some of the MDC report, but as both groups are out after essentially the same kind of clarification on what is and what isn't needed in audience research, there is hope that the reports can be merged or meshed with each other.

Meanwhile, the Cash proposal waits in the wings and the Petersmeyer "task force" idea waits in back of it—with no officially announced takers getting the ball rolling on either one. But the situation, as muddled as it is, isn't bad. Gears are at least turning.

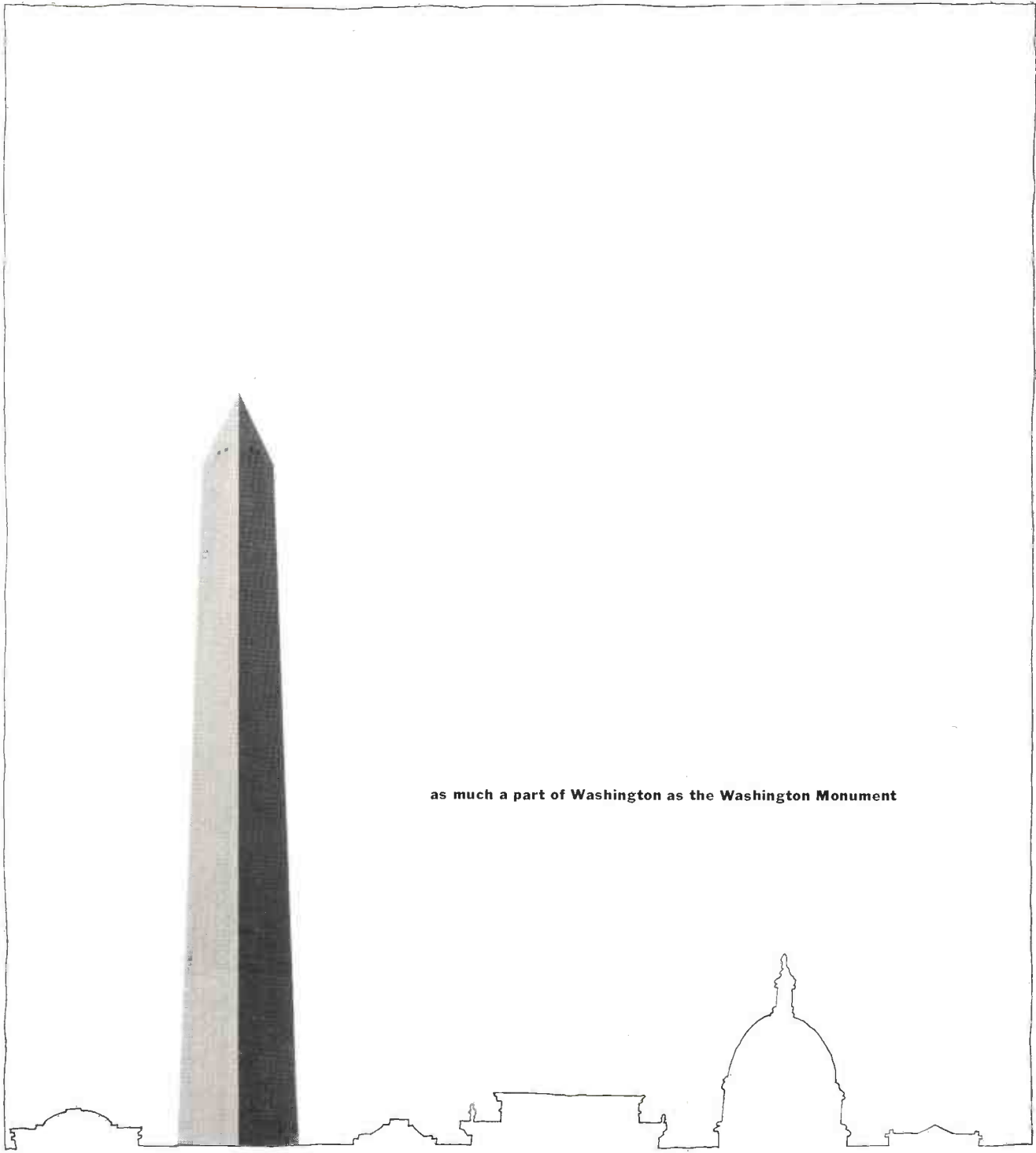
"We know the big problem is advertising's demand for additional qualitative data on media," says The Katz Agency's Dan Denenholz. "But we feel that there has to be some coordination in requests for data and some reasonable limitations to it. In addition, the need for uniformity will require coordination with the audience measuring services.

"The whole problem of qualitative data has been complicated by the recent

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WRC-TV brings Greater Washington more hours of community-service programming than any other station in the area. Hours zeroed-in on the local life of the nation's capital, and of the people who live and work there.

Week after week, WRC-TV's *Dimension Four* focuses on local problems — ranging from juvenile crime to the overcrowded skies above National Airport. When the dangerous impurity of Potomac waters became apparent, WRC-TV

alerted the community with a special series, *Our Beautiful Potomac*. Prime network time was preempted to present a first-hand report on modern treatment of mental illness, as cameras went into St. Elizabeths Hospital in *There but for the Grace of God*.

Two series created by WRC-TV have become weekly favorites: *It's Academic* features the city's brightest teen-agers in quick-thinking competition, and *A Moment With*, offers illu-

minating conversations with leading national and world figures. WRC-TV's *Traffic Court* recently won the year's International Association of Chiefs of Police Award for its instructive re-enactments of actual court cases.

WRC-TV centers creative purpose on local issues and events, to reveal their full scope and import in dramatic terms. Like the Washington Monument, WRC-TV is an integral part of the Washington scene. This kind of community-

station link — joined with the wide ranging NBC Network programming of diversified entertainment and information — is distinctive to the programming of all NBC Owned Stations.



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COMPUTERS *continued*

rating service hearings in Washington. Refinements in quantitative data will have to come first. But all the various people and groups who have been calling for consensus and review highlight the problem. They're groping at the moment to try to find the right machinery to work out a satisfactory solution, but this awareness is a good sign."

INFORMATION PLEASE

While the computer-minded agencies seem to be drawing closer together in what they want from media and research services, there is still no general agency agreement on the kind of information needed or the form it should take—the year-old finding of a TvB special practices committee called to study advertiser-agency requirements for demographic information.

(The TvB committee in particular was critical of ARB's move to expand local audience composition reports at increased cost to stations, called the development "the result of pressure from a small number of very large and important agencies and major clients who are farthest advanced in planning the use of computers.")

On top of all the traffic, TvB, at its board of directors meeting held in April, took a broad swipe at "discovering ways to increase the accuracy of audience measurement." It was balm for the lumps received during the Washington ratings hearings.

TvB's board (1) requested a moratorium on all changes proposed or planned by the rating services until they could be "properly evaluated" — including ARB's proposed doubling of its sample, (2) the establishment of a "Broadcast Auditing Bureau to audit the practices of the rating services" and (3) the estab-

lishment of an "Office of Research to concern itself with improving standards and research techniques."

The TvB board also recommended that the presidents of NAB, TvB, RAB, ANA and the 4-A's constitute themselves as the implementation committee to get the proposed groups underway as quickly as possible. (No group has yet been organized and the ARB, which has been turning down the idea of a moratorium, still plans to double its sample September 1.)

The computer certainly didn't cause it all but it is spurring needed plans and practices for updating media and market research. Almost everyone agrees the time is now, before many more agencies get computer programs underway.

While the computer agencies utilize various kinds of computer hardware and different programing systems between them, they all follow essentially the same basic process of media research and media selection. Their machines must receive information on the product, its market, the media available, the audience size and composition, the cost and weighted judgments on how they perform their advertising function.

Young & Rubicam is using its computer system daily to help buy spot counts. Its more sophisticated "data breeder" model and "decision making" "High Assay" model are helping to plot and evaluate media schedules "where needed."

BBDO also is processing spot schedules through its own computer—the agency says "for analysis, not buying." And BBDO has media selection capability.

Decision making computer systems are the most controversial area of current agency work for, properly programed, they can tell media departments the media selection decision to make. The basic ingredients of models or input for

these systems, as outlined by Y&R computer application man Joe St. Georges:

"They include media data . . . audiences broken down demographically and geographically, plus rates and discount structures. This is then related to market-prospect data which contains information about who we wish to sell, where they live, and perhaps how often they buy, how easily they are persuaded, etc.

"Finally," St. Georges goes on, "evaluation is made of the media-advertising impact. Consideration is given to the editorial impact of print media; the program effectiveness of broadcast media; the value of color and of motion; strengths of different length commercials and different sized space units—all in relation to specific advertising requirements.

"The information generated in these three areas is fed into the computer, is run against a decision system or program, and out comes the recommendation. If our decision system is correct, if we have completely accurate media data and ad impact data, and if we have made an exact appraisal of our prospect and market situation, then we should have confidence that our computer will produce the perfect recommendation."

REALISTIC APPRAISAL

St. Georges knows that's an awful lot of "ifs" and that judgments only refine areas of judgment, never completely conquer them. "Realistic appraisal," he says, "tells us that at this stage we do not have all the information and data we need. But, used judiciously, these models can help us pinpoint areas in which we must make subjective judgments, and can force us to be much more scientific about ways in which we invest our clients' ad dollars."

St. Georges would go along with the IBM technician who said, "If we aren't careful, by taking a nonsensical model and putting it on a high capacity computer, we can make more mistakes in an afternoon than we might make in a lifetime." But he believes that as data becomes sounder, "decision models are going to be a fact in all of our lives in the years to come."

He feels that sophisticated programs "will have a great influence on what media are used for specific clients, which markets and geographic areas are covered with what budgets; perhaps which network programs are selected, and quite conceivably, how much money is spent to advertise a particular product or service."

But he adds that right now, "these models do not, and in the immediately foreseeable future will not, specify what stations to place spots on or which availabilities to use."

Y&R, a research-oriented agency for years, is depending on Nielsen, ARB and W. R. Simmons & Associates for the bulk

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WRCV-TV's significance goes far beyond its immediate locale. From its Philadelphia center, WRCV-TV ties 38 counties in five states into one television community.

To create programs which reflect both the widespread local and international range of interest of its audiences, WRCV-TV's staff is continuously on the move. For example, a film crew from WRCV-TV's widely acclaimed *Concept* series recently returned from Guatemala. This film exploration of the primitive Mayan village of Chichicastenango and Tikal,

"place of whispering voices," was produced by a girl... and the girl is Marciarose, winner of the 1962 McCall's Golden Mike Award as the outstanding woman in Radio and TV. Previously, she took her crew to Israel for three special television reports on Israel's development as a nation.

Closer to home, *Concept* aroused the city with a trip to Philadelphia's Skid Row and intrigued its audience, both in the city and neighboring states with *Gettysburg and Songs of the Civil War*. Another prime time public affairs

series, *Profile*, examined Philadelphia's traffic problem. *Profile* also focused on a ballet fantasy from Philadelphia's famed Rodin Museum, and in the *Legacy of Long Beach* it dramatically showed the reconstruction of a hurricane-damaged New Jersey community, and the effect on its people.

Whether the focus is on its own backyard or distant continents, WRCV-TV is alert to the issues, events, and community conditions that have meaning for its entire audience. This kind of community-station link — joined with the wide

ranging NBC Network programming of diversified entertainment and information — is distinctive to the programming of all NBC Owned Stations.



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COMPUTERS *continued*

of its demographic data today, plus, according to St. Georges, "getting every piece of outside research available as well as doing our own independent work" and, he adds, "we've done many outside jobs before media ever attempted them."

St. Georges has also said, for the reassurance of cost-worried media, that it is not their responsibility to supply marketing information. This, he states, "is the responsibility of the advertiser and agency."

The Y&R media man believes that agencies are coming more into agreement on standardized demographic characteristics. "What we all want," he says, "is really very much the same." And at this point in the media data derby, St. Georges indicates that magazines are ahead in identifying their audiences, because the audiences are more stable, relatively easy to relate to the individual publication for long periods—owing to most magazines' slow-to-change editorial product.

Broadcast media, on the other hand, owing to their nature of seasonal change in programing, ratings, rate cards, etc., don't hold still long enough for lasting audience examination—and the job of getting meaningful broadcast data is consequently the hardest.

But the agency computer men believe their experience in qualitative judgment

going back through years of media work can fill in media data gaps. Media intangibles are being measured.

Says St. Georges: "How could you compare the emotional differences between the old *New York World* and the *New York Herald*, and all the obviously different appeals of media down through the years? It's hard but it's a fact of life. Media decisions have to compare media. When you stop buying C-P-M you have to get into such things as emotionalism."

Computers actually elevate qualitative judgment to a new level of importance by requiring, among other things, that specific numerical values be placed on intangibles which always figure in buying decisions but often are only loosely evaluated. Of obvious concern to media is the value placed on one medium vs. another. They all, naturally, want a value of 50 to the competition's 10.

Knowing that they can bias their computers by value assignments, the media men put their judgments through so-called "sensitivity tests," work down numerical assignments to "fair" or "critical" levels, take into account the measurable media characteristics like coverage or repeat exposure that can change values. "A print fan or a spot TV believer," says Joe St. Georges, "can be swayed in their judgments because the computer can expose their bias better than any tool we've ever had.

"And even beyond this," continues St. Georges, "hard data applied to a specific objective may so overwhelmingly point to one medium, a high value judgment on its rival may not change the final decision anyway."

Who assigns the media values at the computer agencies is, of course, important. It seems to rest with no one man. At Y&R, the assignment of numerical values to qualitative data is in the hands of "the specialists or individuals most qualified" in each area. At BBDO the responsibility lies with a combined group including "client, account force and media department."

According to the automated media men, media gets a fairer examination today than ever before. "The computer," said BBDO media director Herb Maneloveg at a 4-A conference last November, "sees to it that all feasible media vehicles have been considered. In the past, conscientious media personnel have tried to weigh every conceivable media vehicle in terms of its possible contribution to a plan. But while we worked at it, the time element made this an impossibility.

"Now," Maneloveg went on, "through the use of the computer, by the establishment of a tape data bank which includes hundreds of media vehicles, we ensure that all are examined. And frankly, in looking over the sameness of many media campaigns created by certain agen-

cies, it appears that they don't even try to examine a small number of media. They rush pell-mell to favorites, regardless of product needs in terms of audience. . . ."

For many TV men, there may be a grain of worry in this. Television, the "glamour" medium, may have benefited in a subjective way (as may have many individual media units, both print and electronic) over the years. Many of today's top media planners are young, have grown up in the so-called "age of television." And they may have been inclined to play TV as a "favorite." Now, in the computer agency, the choice becomes more objective. Is television going to lose some business?

No one, of course, can really say. Television, as a favorite or not, can stand on its own merits. It gathered 15% of all advertising dollars last year vs. 9% five years ago. As one media man points out, "the agency trend today, with computer or without, is to 'all media groups,' a multi-media buying force replacing formerly separate print and TV departments. Deeply routed beliefs here get homogenized."

ALL MEDIA TREND

But if you hold with TV and the favoritism idea, TvB's Cash says, "yes, the all media agency is a trend. But I think you'll find the man in charge of the all media group is quite often a TV man because he's been handling the biggest budgets."

Between Y&R and BBDO, the two most advanced computer agencies, there is a quiet debate on the merits of their respective decision systems. Y&R, with the simulation approach, attempts to extract the best customer and media for a given product; BBDO, with linear programing, attempts to match marketing profiles to available media data to arrive at its campaign plans. Both are after the same things in slightly different ways. And it's not a matter of which system works best. Right now it's which system will work first.

Mike Donovan, vice president and manager of BBDO's media department, says his agency is interested in simulation but that it is "an ideal," a program "not easily mounted without much more experience and development."

"In simulation," explains Donovan, "a substantial backlog of cases of all varieties is needed before a large enough bank of information can be gathered to give reliable data. The industry is moving to fill this informational gap," continues Donovan, "but at BBDO we'd rather not wait for simulation's full development. We can get substantial benefit out of our basic application [linear programing] right now while other systems wait for full research data.

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local political and social scene, with meaningful critiques. Chicagoland's brightest teenagers match knowledge on *It's Academic*. The city's young creative talent is displayed in the rich setting of *Artists' Showcase*. A documentary on race relations on *Date-line: Chicago* examined the city's conscience. And a preview of the Versailles exhibit reflected Chi-

ago's pride in its famed Art Institute.

For 15 years, WNBQ has been the busiest screen in town, interpreting Chicago with objectivity, candor, and pride. Like the *Loop*, WNBQ is a center of Chicago life. This kind of community-station link—joined with the wide ranging NBC Network programming of diversified entertainment and infor-

mation—is distinctive to the programming of all NBC Owned Stations.



WNBQ, CHICAGO
KNBC, LOS ANGELES
WRC-TV, WASHINGTON
WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA
NBC Owned. Represented
by NBC Spot Sales.

COMPUTERS *continued*

extensive data on media vehicles and geographic and demographic classifications. It's not final data, of course, but we're working hard at complex extensions of the data." Donovan feels that BBDO is in first with the most on computerized media and market selection.

Donovan also feels that the data supply situation has "improved steadily in the last six months," with the major agencies drawing closer together to assure standard approval of data requirements. And he says, "we believe salvation for all of us lies in syndicated research with agencies, advertisers and media sharing the cost."

Is the computer's word final on media selection? The question gets a big no from all the computer specialists. Says Donovan: "It will never be our intention, without much, much more sophistication, to rely on the output of the computer as the *selected* media plan. The computer only gives us a pattern that *suggests* direction. A whole battery of additional considerations then come into play, things we cannot program into the computer."

And says Joe St. Georges on the subject: "In our decision system, assuming that all the information fed into the computer is correct, and the process is correct, then the answer must be correct.

But, obviously, our data is not perfect. Therefore we feed varying data into the machine so that there are four or five alternative solutions. The buyer's range of decision is narrowed, but remains . . . the final answer."

Listening to the computer men often leaves the feeling that nothing has changed in media buying, although obviously it has. Media buyers are becoming media planners, broadcast measuring services are becoming media measuring services, cost-per-thousand is becoming a dirty word.

The media man with a computer is taking on new stature in the agency field as his calendar fills out with speaking engagements to address his fellows and the media multitudes on the wonders of a new age. Some people frankly don't know what he's talking about. Others are heartened by what he has to say.

The agency computer is a football that is likely to be tossed around for a long time, through sunshine and cloudburst, for touchdown and fumble. Is the computer only a fast pencil or is it something more? Only time will really tell, time for the computer agencies, media, and research services to get together to iron out the current uncertainties in information supply, time for the majority of undecided agencies to decide for the computer or against it—for lease, or purchase or outside service, for simulation

or linear programming or, for a good, \$100-a-week timebuyer.

"Computers," says the creative director of a non-computer agency, "are only tools which can speed up media selection. They offer a breakthrough possibility in the field of advertising measurement because they make possible a broader and deeper analysis; do more thorough simulation of market conditions, and accomplish other things which, without them, would hardly be practical.

"But," he continues, "most of the so-called positive programs involving computers for ad planning have been over-elaborate in their claims of success. No matter how you work your computer, you only get out what you put in. And no matter how progressive we may be in our mechanization of figures and surveys, selection of media will continue to depend a great deal on the experience and judgment of those in media selection."

The computer isn't going to go away. If anything, it will make its presence felt more and more over the next five years. Media will have to keep up with it; fight it when it threatens to become a monster, feed it what it wants within reason. It is a tool and by most accounts it promises to be a good one. But it will only be as good as the men operating it. It will not make a poor media department better, but it could make a good media department great. END

**"You can count
the great restaurants in America
on the fingers of one hand."**



*Restaurant Voisin is one of them.
Open every day for luncheon, cocktails and dinner.
30 East 65th St. For reservations: Michel, LE 5-3800*

ALL ABOARD FOR FALL *from page 55*

teenager and her cousin from Scotland.

Wrestling the last half-hour of *The Virginian* is the big daddy of TV giveaways, *The Price Is Right*, moved over from NBC to ABC. The CBS competition between 8:30 and 9 is the new tentatively titled *Glynis Johns Show*, telling of Miss Johns' misadventures in crime detection as the wife of an attorney, played by Keith Andes.

Last year's rating champions, *The Beverly Hillbillies*, come back next season for what they hope will be another season of glory in their old CBS niche between 9 and 9:30. Moving over from his old Monday night slot to give the *Hillbillies* the needle will be *Ben Casey*, no mean share points getter himself. NBC refuses to relinquish the 9 spot without a battle royal, however. Its offering is *Espionage*, an hour dramatic series produced in London by Herbert Brodtkin, which deals with authentic spy stories and presents special guest stars.

While NBC's spies finish up spying and Dr. Casey finishes up doctoring, CBS re-schedules its successful comedy half-hour of this season, *The Dick Van Dyke Show*. Then, hoping to leave the audience

laughing, CBS closes its Wednesday night schedule with *The Danny Kaye Show*, a full hour of comedy-variety featuring the gifted Mr. Kaye in his first outing with a regular weekly series.

While Kaye does his mad comedy on CBS, NBC's new star psychiatrist played by Ralph Bellamy tries to keep his patients from going mad on the *Eleventh Hour*. The ABC offering is *Channing*, hour-long tales of college life focused on a professor played by Jason Evers.

THURSDAY

The Robert Taylor Show begins NBC's Thursday night prime time viewing schedule with the problems that confront the Department of Health, Education & Welfare (including plagues, narcotics, etc.). Opposite on CBS is *Password*, a Goodson-Todman game show that saw service last season in another time slot. ABC has also taken some familiar faces, *The Flintstones*, from their Friday night spot and moved them to begin the ABC schedule on Thursday night.

Eight o'clock sees Robert Taylor winding up on NBC, while *The Donna Reed Show* gives another half-hour of happy homemaking humor to ABC, and CBS

as much a part of New York as its subways

WNBC-TV devotes over one-third of its schedule to information, education, culture. More than programmed by any other New York commercial television station. More hours of hard news, too. That's why WNBC-TV is known as "New York's community-minded station."

Each week, more than 90% of New York's metropolitan area families spend over 11 hours with WNBC-TV's diversified entertainment and information schedule. And the unique, community-service programs reach sizable audi-

ences, too. More New Yorkers tune to *Recital Hall* in a typical month than will attend concerts at Philharmonic Hall in Lincoln Center in a year. WNBC-TV's *Dialogue*, *Open Mind*, *Direct Line*, and *Youth Forum* each attracts more New Yorkers than subscribe to the *Saturday Review*. (*Youth Forum* alone has won 23 awards for excellence and community service.) Together, these five programs form the basis for a new sponsorship plan called Pathways — to help advertisers concentrate impact on New York's most

thoughtful audiences. (Detailed brochures available on request. Current sponsors are P. Lorillard Company, Bowers Savings Bank, and Socony Mobil Oil Company, Inc.)

WNBC-TV — serving the metropolitan area of New York, New Jersey, and Connecticut — creates programs that viewers talk about, think about, care about. That's why New Yorkers rely on WNBC-TV. It links them to local issues and events — much as the subway system links them to many points in the metropolitan area. This kind

of community-station bond — joined with the wide ranging NBC Network programming of diversified entertainment and information — is distinctive to the programming of all NBC Owned Stations.



WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA
WNBC-TV, CHICAGO
KNBC, LOS ANGELES
WRC-TV, WASHINGTON
NBC Owned. Represented
by NBC Spot Sales.

ALL ABOARD FOR FALL *continued*

begins an hour of western wrangling with Eric Fleming in *Rawhide*.

My Three Sons, the Fred MacMurray situation comedy, calls the 8:30 to 9 spot on ABC home for another season. *Dr. Kildare* will be back for another hour with Dick Chamberlain in all his clean-cut nobility (but no longer an interne, now a full-fledged resident).

Perry Mason returns to CBS at 9 with a full hour to plead his case. And while Perry's clients beat the rap, ABC raps the beat with an hour of music and variety called *The Jimmy Dean Show*, starring himself and produced by Bob Banner. In their last half-hours, at 9:30, they're up against *Hazel* with Shirley Booth as the maid that NBC hopes will sweep the time period.

From 10 to 11, the *Kraft Mystery Theater* presents weekly plays on NBC, with Perry Como breaking into the time for seven specials. CBS's last hour will be redevoted to *The Nurses*, another Herbert Brodtkin outing. ABC alternates a half-hour at 10 between comedian Sid Caesar in *As Caesar Sees It*, now written by Goodman Ace, and *Here's Edie*, featuring Edie Adams. The last half-hour on ABC will be given over to local station time.

FRIDAY

Friday night, NBC is sticking with circus acts from all over the world in its long-running hour, *International Showtime*, at 7:30. Meeting the competition head-on is ABC's long-running private eye show, *77 Sunset Strip*. Only one of the detectives is certain to be back in the show, Efrem Zimbalist Jr., but the format of guns, gals and glamour remains the same. CBS has signed *Playhouse 90* producer John Houseman to

take over at that hour, handling the reins of its drama series based on American history, *The Great Adventure*.

At 8:30 the three networks continue head-on competition for another hour. NBC presents *The Bob Hope Show*, a series of 48 shows, primarily with Hope hosting an anthology series but with six presentations in his usual variety form, one hour-and-a-half Christmas show and at least two featuring Hope in a straight acting role.

CBS has Martin Milner and new partner Glenn Corbett rolling along America's highways in *Route 66*. ABC introduces a new challenger in this time period, *Amos Burke*. Playing the title role is Gene Barry as a character who must go on record as the most unique police chief in history. He's a millionaire who travels about from case to case in a Rolls Royce limousine, has an oriental house boy and a bevy of beautiful females chasing him while he chases the crooks.

NBC introduces a half-hour comedy called *Harry's Girls* at 9:30. Veteran actor Larry Blyden plays a night club entertainer who goes through weekly situations keeping the three female members of his company in line as they tour Europe; it's based on the MGM movie "Les Girls." It opposes another old movie idea on ABC: *The Farmer's Daughter*, with Inger Stevens in the role Loretta Young made famous in the flickers. While the rival networks are dispensing laughs, CBS goes supernatural with the return in a half-hour version of Rod Serling's *Twilight Zone*.

CBS ends its prime time Friday night schedule with *The Alfred Hitchcock Hour* extending the mystery mood established by the *Twilight Zone* lead-in. NBC's trusting Jack Paar to keep the audience tuned to another season of *The Jack Paar Program*. ABC ends its Friday

night battle with the *Fight of the Week* focusing in on late, night pummeling.

SATURDAY

Saturday night finds the networks back in head-on competition at 7:30. NBC will offer *The Lieutenant*, the peace-time adventures of a Marine officer with Gary Lockwood in the title role. While NBC experiences growing pains with the lieutenant, CBS's *Jackie Gleason's American Scene Magazine* goes into its second season. ABC begins an expanded hour of folksingalong with *Hootenanny*.

Still hoping that music soothes the savage TV viewer, ABC follows at 8:30 with an hour of *The Lawrence Welk Show*. Joey Bishop continues to hold down the half-hour for NBC. Phil Silvers returns to CBS in *The Phil Silvers Show*, playing a plant foreman.

From 9 through 11, NBC goes with feature films in *Saturday Night at the Movies*. At 9, moved back a half-hour, *The Defenders* start another season on CBS. At 10 it's hoped that Marshal Dillon in *Guns Smoke* can still outdraw the competition. ABC has scheduled Jerry Lewis from 9:30 through 11:30 in *The Jerry Lewis Show*, comedy-variety.

■ In addition to doctors, lawyers and teachers, 1963-64 television has comedians, maids, singers, hillbillies, cops, spies, heroes from the past, from the present and the future, nurses, soldiers, marines, sailors, circus acts, teenagers and even a Martian. There's comedy, drama, music, variety and mystery. Something from every network that hopes to please every taste. Which ones will make the return trip on the 1964-65 television milk and honey special? At this stage that's something no man knows for sure and almost every man is willing to take a guess at. END

LIFE WITHOUT NETWORKS *continued*

a window screen would be advertised and a responsive viewer would wind-up being hooked for half a house to go with it.

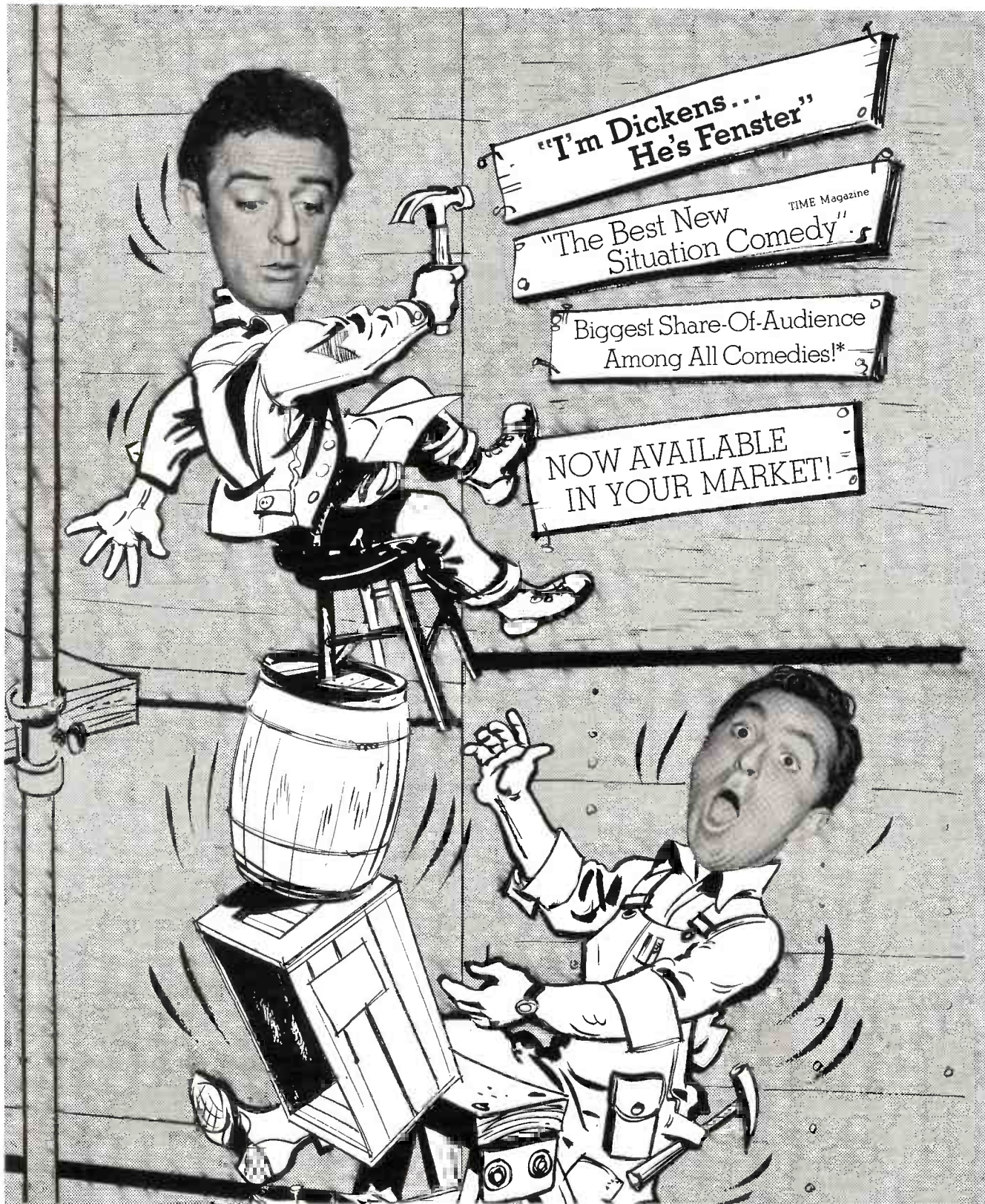
And there were still other abuses. Personal products found a home on the independents. Hemorrhoid remedies, foundation garments, corn and callous preparations and feminine hygiene brands were frequently advertised. Independent station operators had to fight hard for a buck. Ad revenues were where they could be found and, once gotten, they weren't easily given up.

In the programming area the independents faced a particularly devalizing problem. They had to rely almost totally on syndication sources for product. All lived on grist from the same mills and the results were too mealy for most tastes. The independent channels were glutted with ancient feature film packages and mediocre film series in one of their countless reruns. Charlie Chan spouted words of wisdom to his Number One Son in between *My Little Margie's* un-

believable escapades and Laurel smashing pies in Hardy's face. Ziv Television Programs, with such series as *Highway Patrol* and *Harbor Command*, was king of the independents. There were relatively few off-network programs available.

In radio the independent stations came to prominence mainly by producing their own material and devising individual programming formats and images. But radio is a much more economical medium in which to operate. It also is an older medium, having already lived through the awkward metamorphosis that takes place before an independent nonentity becomes a power. The independent TV stations of the '50s were callow operations, not knowing how to proceed or where to go. Many took what they thought would be the lowest cost, easiest way ahead. They became film grinders.

On the sales side, too, many of the early independents, without base payment from the network as carriers in their kitty and without plump network adjacencies to sell, floundered and clutched at any straw that could be turned into



"I'm Dickens...
He's Fenster"

TIME Magazine
"The Best New
Situation Comedy"

Biggest Share-Of-Audience
Among All Comedies!*

NOW AVAILABLE
IN YOUR MARKET!

*A.C. Nielsen "Fast MNA's" of all new syndicated comedies.

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32 Break-em-up half hours ready for Fall '63 Start

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360 N. Michigan Ave., Chicago, Ill.—AN 3-0800 / 190 N. Canon Drive, Beverly Hills, Calif.—NO 3-3311 / P.O. Box 653, Covington, LA-737

Self-made stations often questioned as to who they are and what they have to offer

a profit. Their rate cards were confetti to be played with and discarded at every whim and time-barter was an accepted way of life.

This then, in essence, was the independent of yesterday, and the image it presented to advertising agency timebuyers and advertisers was, perhaps, 10 shades bleaker. It's an image that the independents have not yet fully succeeded in eradicating.

Yet these are the oft-witnessed and thoroughly understandable consequences of having to go it alone. The self-made man is frequently brasher, louder, more self-asserting than the inheritor of the silver spoon who's never been questioned about who he is and what he's got to offer.

For life without the networks can be a traumatic experience. Arthur M. Swift, manager of WTCN-TV, the Time-Life Broadcast Inc. station in Minneapolis-St. Paul, gives some idea of what it's like: "In April 1961 we switched from an ABC affiliation to an independent operation," he explains. "We didn't become an independent by choice. At first we were lost and dropped a bundle of money. We thought we had insurmountable problems and didn't know how to begin overcoming them.

"Katz, our station rep, was a great asset," he continues. "The people there were program-wise. They had the experience. They helped us with our programs, analyzed which programs could be popular. Now we think becoming an independent was the greatest thing that ever happened, but we had to learn."

Robert Choisser, promotion director, KPLR-TV St. Louis, relates similar experiences: "We've always been an independent," he says, "and we're celebrating our fourth birthday this year. At first," he acknowledges, "we were in the doldrums. We didn't know how to operate. But we didn't sit still. We tried and we succeeded."

Evolution, that wonderful wheel of fairness, that objective evener of scores, began to take effect.

As three top New York independent station executives tell it:

"Along about the 1957-58 season, advertisers began supplementing their buys," points out Fred M. Thrower, executive vice president and general manager of WPIX. "They learned more about television and about stations. They found their dollars could go a long way on an independent.

IMPROVED PROGRAMING

"Better product was made available and stations made tremendous strides in improving programing. The image of independents was heightened and they gained acceptance."

Adds WOR-TV's Robert Leder: "I never believed that making money wasn't inevitable for the independents. Five years ago they began to do just that. The economy having changed, a bigger pool of advertiser money was available for the independents to share in. The independents became more adventuresome. They were able to compete for film product and reinvest their profit into programing development."

Then the networks began to fall back to the pack, Leder feels. "The network empire began to erode," the New York station's general manager explains. "They changed from a glamour medium to a competitive entertainment medium.

There was less desirability about network stations to national advertisers. The same stations were priced out of reach for regional and local advertisers. There was no more blush on networks that set them apart, and as the competitive gap began to close the independents began to compete for staples. There was a universality among all stations."

Concludes Leder: "Mainly, independent station progress over the past several years has been an evolutionary process based on increased revenues going into markets as the uniqueness of the medium disappeared."

WNEW-TV's president Bennet H. Korn also believes the non-network stations became successful and profitable because they and the networks are not so parallel.

"Life for non-network stations is much more difficult," he says. "They have tougher problems. Network affiliates have two-thirds of their lives resolved for them. Programs are created, bought, assembled and sold for them. They can focus their attention on the other one-third of life. They can concentrate on local, public affairs programing. Working in this manner allows for greater intensification."

Programing, Korn emphasizes, has always been a much bigger problem for non-network station operators.

"We have to provide coverage for a lot of hours. We have to fill the time. Gradually," he explains, "a relationship sprung up between the network and non-network station. First-run syndication dried-up. The non-network station began repeating the network station's series. Now the two are running fairly parallel in programing with a slight change in timing."

MATURING PROCESS

Art Hook, program director and film buyer, WTV Indianapolis-Bloomington, stresses another element in the independents' maturing process. He calls it counter programing, the philosophy of putting on something different from that which ABC, CBS and NBC stations are doing at the time.

"Recognition for the independents was two-fold," he feels. "First it came out of the natural evolution of what you are and how to proceed. As more independents came into being, there was more common ground to explore and more common research to share. Some of the stations began getting some rating success. They found out what an audience was and what it was after.

"Then, too," Hook points out, "the deadly sameness of network programing helped. It became easier to counter-program, to offer something truly different. We achieved our greatest success, for example, by offering what was missing in the market."

Malcolm C. Klein, vice president-general manager, KHJ-TV Los Angeles, elaborates along these same lines.

"KHJ-TV is operated," he says, "under the concept that in a seven-station market [actually, with the recent addition of two UHF stations—KMEX-TV and KIX-TV—Los Angeles is a nine-station market] a viewer should have seven choices of programs any time he turns on his television set. Each station within a market," Klein continues, "should attempt to specialize in a kind of programing that is not done better, or at the same time, by any of the other stations. As much as is possible we purchase and produce programs

LEADERSHIP IS EARNED ...NOT PROCLAIMED

*For its continued presentation of major league sporting events
in Southern California, KHJ-TV has earned this praise:*

"This station's continuing interest in the entertainment
and service needs of our community is further evidenced by its
excellent and exclusive television coverage of the
American League's Los Angeles Angels."

BUD FURILLO — Los Angeles Herald-Examiner

Reputations are made by performance.
Bold leadership in programming has
earned KHJ-TV its position as the number
one independent in Los Angeles.

KHJ-TV/CHANNEL 9

REPRESENTED BY RKO GENERAL NATIONAL SALES



QUALITY ENTERTAINMENT AND COMMUNITY SERVICE

WNTA-TV's experiences: lessons showing what could be and what could not be done

that are not shown on other stations in Los Angeles. Further, we attempt to program in a counterpoint manner those programs that are common with the other stations."

Changing economics, the flow of more revenue into the advertising pool, the availability of more and better program product, the inevitable slow-down in network popularity and ascension all set the stage for the independents' emergence from the depths of the television industry. Each aggressive independent devised its own formula for success. Thus New York's WPIX eventually became the independent with "the network look," WOR-TV the station where the "Million Dollar Movie" reigns supreme more than 30 hours a week, while Los Angeles' KTTV turned to innovation and the concentrated programing of news, sports and special events.

Along about the time when the independents were flexing muscles and coming of age, their cause received a public relations setback when the fourth independent covering the New York market, WNTA-TV Newark, N.J., ran into highly publicized financial difficulties. Starting in about 1958, the New Jersey independent, which was owned by National Telefilm Assoc., set out to answer in the affirmative the question of whether big local shows produced by an independent TV station could pay off.

The station did everything that the myriad of critics of independent operation always said should be done with non-network channels. It reportedly put in excess of \$4 million into a production pool, which resulted in a program schedule that included only one syndicated program—*Highway Patrol*—the rest being station produced. The production budget was used to make WNTA-TV one of television's great program-innovating stations.

Daywatch, just one of its revolutionary, reaching program concepts, was designed for both in- and out-of-home viewing. It provided 54 hours of viewing a week of live, daytime programing that included time-of-the-day, weather, household hints, best-buy lists, beauty tips and children's features. Some 400 supermarkets in the New York area had TV sets pre-tuned to the station in a bid for point-of-purchase TV advertising.

WNTA-TV's *Play of the Week*, which drew legitimate plays from the Broadway stage and featured top actors, directors and writers, was called by *Broadcasting* magazine, "probably the most ambitious program idea ever taken on by an individual station." The plays, including such hits as Judith Anderson in "Medea" and Graham Greene's "The Power and the Glory," were programed every day of the week for two hours.

Yet, before it was sold last year for \$6.2 million to the Educational Broadcasting Corp., WNTA-TV was said to be losing about \$1.5 million a year. Most observers thought the independent was too ambitious for its own good. It was known as the station that won all the awards and lost all the money. There were also suggestions it was a chaotic operation, loosely run and unrealistic in its approach.

Says one former employe of the station: "No local operation can do what WNTA-TV wanted to do."

Adds KHJ-TV's general manager (and former WNTA-TV general manager) Mal Klein: "The trouble was that the station was totally one thing. Culturally, on an individual

basis, it was great, but collectively the entire station was too rich a diet for the average viewer. Individually," he says, "the programs when put into syndication did well, but collectively they had no mass appeal program to bounce off of, no solid base. There has to be a completeness of programing."

WNTA-TV's experience was a lesson to the independents. It showed them what could be done with a local operation and what could not be done. WNTA-TV's failure led to some charges that even a creative independent in the biggest market in the country couldn't make a financial go of it, but it also focused attention on the independents' problems and achievements. It added the dimension of quality to the independent cause and in its wake spurred other cultural and intellectual programing by local stations.

But most independents took a much more pragmatic programing turn than did WNTA-TV. Sports, ideally suited for independents because such stations are so much more flexible than their network-affiliated counterparts, became the cornerstone of non-network station programing. Telecasts of baseball games helped sell the independent stations to TV viewing fans.

There are some observers who say that sports telecasts on a regular basis cut down on the independents' greatest advantage, flexibility, and handcuffs programing.

Station manager Art Swift of WTCN-TV, which broadcasts the 46 away-from-home and 4 home games of the Minnesota Twins baseball team, refutes the charge.

"Sports are damn important to an independent," he comments. "They're a great asset, can bring in a 30 rating, viewers we can rely on. We can promote them for everything."

The Minneapolis-St. Paul independent isn't just a vehicle, however, for carrying the baseball telecasts. It programs sports creatively and with excitement. Minnesota Twins star Harmon Killebrew does a pre-game show that's on tape. If an important trade or other significant event has occurred, telephone interviews with the principals involved are conducted on the show. There is also a post-game program on which taped highlights of the just-concluded ball game are shown. At the end of the season all these taped clips are tied together into a big baseball special that never lacks for advertiser support.

FROSTING ON THE CAKE

Says station manager Swift: "Sports are the frosting on the cake for an independent station. Nobody else can do the job. Nobody has the latitude of time, can do the special things."

Last month, KTVU Oakland-San Francisco, which televises 11 San Francisco Giant baseball games each year, had a striking demonstration of how potent an asset sports can be for an independent. On May 10, 11, and 12, the station televised a Giant-Los Angeles Dodgers series from the latter's home park. According to ARB coincidental reports, the Bay City independent achieved a whopping 93% share of audience for the Sunday afternoon (May 12) game, a 52% share for the Friday night telecast and a 50% share for the Saturday evening game.

Yet important as they are, sports are not the whole answer

HANDY DO-IT-YOURSELF RATING KIT

Complete on this page. Takes only 3 minutes to assemble, using this most important of all information. Simply fill in high score as you read:

1. What do the local businessmen think of the advertising effectiveness of the Des Moines TV Stations?

ANSWER: Nearly 80% of all local TV advertising is placed on KRNT-TV.

2. What station do local civic, cultural and religious groups count on for the most eager cooperation and support?

ANSWER: All know that KRNT-TV spends the most hours meeting with committees, helping write their copy and counseling them. Over 5,000 community service announcements, almost 500 program hours, last year.

3. What TV station do most people depend on for their news?

ANSWER: People look to KRNT-TV most for News. They know our nine, full-time, fully professional newsmen will get it first . . . and get it right. Our viewers have "rated" our 10 PM News by making it one of the most watched newscasts in a multiple-station market in the country.

4. Is the same true of Sports?

ANSWER: The daily sportscasts people watch most are on KRNT-TV. Our two top sportscasters beat the competition by a country mile. The three football coaches of the largest universities in Iowa are seen exclusively on Channel 8 in the Des Moines market.

5. What personalities do viewers know and trust the most?

ANSWER: KRNT-TV Personalities are "Old Friends" to everybody in Central Iowa. Folks know them as highly trained, highly accepted, adult personalities. People are reminded of them and get to know them even better because of frequent exposure on KRNT RADIO and live appearances out in our area. It's an important plus in their merchandising and sales effectiveness.

6. What station is the most promotion-minded?

ANSWER: KRNT-TV. We constantly publicize our activities, our people, our aims and aspirations. In this area we make no little plans and we carry through what we start. People hereabouts know everything about all we do.

VALIDATION TEST

This six-part questionnaire can be verified anytime, anywhere in Central Iowa. No rating period required . . . it's a 12-month continuous survey. To check the results above, simply send for a free page of the Des Moines telephone directory, take any number or numbers at random, and call yourself.

KRNT-TV

Des Moines Television

An Operation of

Cowles Magazines and Broadcasting, Inc.

REPRESENTED BY THE KATZ AGENCY, INC.

Sports are not the whole answer; off-network programs are riding a crest of demand

to an independent. New York's WPIX learned this truth before most stations, as long ago as 1955. Before that time, the station, one of the first independents to take the air, beginning operations in 1948, was known as a local sports, movies and news station. It telecast both the New York Yankees and New York Giants home baseball games. It interlaced these telecasts with four nights a week of sports-casts from Madison Square Garden. It carried the Roller Derby, boxing and wrestling. The station was self-billed as "the greatest sports station in the nation."

This kind of programing, WPIX found, was especially attractive to advertisers making products bought by men. They were willing to pay a premium for the time they bought on the station. But it became apparent that there wasn't enough of that kind of business available to foster prosperous life. (As an example, during the 1954-55 season on WPIX, 40% of all advertising was local.)

As a remedial measure the station completely changed program direction. "The great new look" came to WPIX in time for the 1955-56 season. The independent bought 25 new syndicated shows, made children's programs a permanent fixture on the station, while downgrading movies and keeping the cream of the sports events.

It was the evolution of WPIX's still-prevailing philosophy of programing as a one-station network, and the beginning of its development as one of the nation's paramount independent station operations.

But WPIX's development would not have been possible if during the years that paralleled independent station growth, first-run syndication hadn't all but died and off-network syndication hadn't stepped in to take its place. The economics of the business—the high costs in producing and distributing TV film shows and the scarcity of prime time evening slots on many stations—had helped kill off most of the first-run syndicators. From 1956 to 1961, the production of first-run series for syndication fell from a high of 29 to a low of 6, with the result that many independent stations faced a shortage of film programs.

Off-network programs, which, on a limited basis, had been released to local stations since the earliest days of television, suddenly found themselves in a period of great demand. Where only seven such shows were offered in all of 1960, some 23 were placed into syndication during the first six months of 1961 alone.

Placed into syndication, the former network series were adrenalin shots for lackluster independent station programing schedules. They generally were of a much better quality than first-run syndication product. They were more economical, too, running about one-third lower in price. They also had track records and star performers, both allowing for easier promotion. Perhaps most importantly, being cheaper in price, they could be scheduled in the early evening periods or as daytime strips when their prime time outings had run their course.

Says one independent station manager today: "The greatest thing that ever happened to the non-network stations was when the first-run syndicators went out of business. When we began to get products of a well-known quality, we also began to obtain good ratings."

Said WNEW-TV's Bennet Korn at the height of the off-

network surge: "In many ways, an off-network program can be superior to a first-run show because it is tried and true, while a first-run has to be 'put into orbit' and may not prove to be satisfactory. Our research shows there is a large audience which hasn't seen each episode of a network program and which can catch it during the off-network presentation."

Currently the tide that started in 1961 has reached a crest of 25 new off-network attractions now being offered to stations. A look at some of the titles gives sufficient reason why the fortunes of independent operation have improved so greatly over the last several years. The *Cisco Kid* of yesterday has been replaced by *Naked City*, *Superman* has given way to the *Dick Powell Theatre*, and *The Untouchables* substitutes for *I Led Three Lives*. Even that little first-run syndicated material available — such as Ziv-United Artists' *The Story Of*— and Official Films *Biography*—is of better quality than most of the first-run material of the past.

A check of some independent station program schedules shows that most consider 6-7:30 p.m. and the late afternoon as prime time for off-network presentations. In many instances the off-network series are stripped across the entire week.

"If we had enough titles, we would always strip our off-network programs," says Crawford Rice, assistant general manager of KTVT, the only independent station in the Ft. Worth-Dallas market. "Stripping is a more effective way to get audiences, we find. It's habit-forming."

Even a cursory look at *Films For Television*, published by Standard Rate & Data Service Inc., will show that where previously independent TV stations faced a definite product shortage, today they are romping in a buyer's market. Lawrence W. Lichty, in a study published in the Winter 1962-63 issue of the *Journal of Broadcasting*, estimated that there are now 33,047 individual episodes of 583 program series available in syndication. "This amounts," writes Lichty, "to 12,603 total hours of viewing time—or enough film to program a television station 18 hours a day almost two years."

STAFF OF LIFE

Lichty's study does not, however, consider feature films, although it acknowledges that they are "widely used" by stations. The conclusion is a mild one. At some stations, independents in particular, the feature film has become the staff of life. As far back as 1958, a *Broadcasting* magazine survey revealed that TV stations were "pouring feature films into U.S. homes at the heady rate of approximately 4,500 every seven days." Some three years later, the same publication estimated that the seven TV stations in New York City (including four independents) televised 104 different movies, programed 130 times during a sample week, for a total of 200 hours 55 minutes, or an average of 28 hours 42 minutes per day, or 4 hours 6 minutes per day per station. The four independents—WOR-TV, WNEW-TV, WPIX and WNTA-TV—televised 65.8% of the total feature films shown during the sample week.

RKO General's WOR-TV undoubtedly is one of the leading TV exponents of the feature films in the country. The



Why view on a screen . . . what they'll see on the tube!

A tv commercial viewed on the conference room movie screen may look to be a sharp winner . . . yet turn out to be a dull also-ran on the tv tube. Remember that, next time someone invites you to "screen" a tv commercial. And remember that what you'll see is a far cry from the cropped, out-of-time-phase image that comes through on tv. Like to see your tv films as others see them? View them on a tv monitor. We hope the results will help you realize why more commercials and shows every day are being carried on SCOTCH[®] BRAND Video Tape! Tape provides an electronic original, expressly designed for tv viewing. This is no make-do electronic copy of an essentially

optical original. Every image is completely compatible with the tv set in the home.

Don't take anyone's word for it—prove it! Bring a film you're proud of to a tv station or tape production house and monitor it. Then view a video tape side-by-side on another monitor. You'll see at once the unique live quality that "SCOTCH" Video Tape offers. Other plusses: a virtually unlimited array of special effects by pushbutton, immediate playback, no processing costs or delays—either black-and-white or color. Write for brochure on tape editing. 3M Magnetic Products Division, Dept. MCS-63, St. Paul 19, Minn.



"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 19, MINNESOTA. EXPORT: 99 PARK AVENUE, NEW YORK, CANADA: LONDON, ONTARIO ©1963, 3M CO.

Magnetic Products Division **3M**
COMPANY

Feature films: vital to some independents; children's shows: important to almost all

station's *Million Dollar Movie* program, now in its ninth year, is the mainstay of the programming schedule. Its format consists of showing the same feature 16 times during the course of a week. After the 16 telecasts, the station feels that 90% of the audience will have seen the movie at least once, with some viewers tuning in two and three times.

TURNING POINT

Progress for the station has been a steady climb from year-to-year ever since the *Million Dollar Movie* was introduced, with profits achieved for the first time in late 1958. The real turning point for WOR-TV and for independent stations in New York, according to general manager Robert Leder, took place in the spring of 1961 with the start of *The Big Preview* program. Breaking in with the first New York showing of "The High and the Mighty," the program out-rated the three network stations in the market. WOR-TV, which was getting a top rate of about \$300 per minute spot up until that time, soon was able to command as much as \$1,500 for a 60-second participation on the program.

"We proved then," says Leder reflectively, "that it was possible for an independent station to gain a dominance over New York viewers. From that point advertisers began to take a much more serious view of independents."

KHJ-TV Los Angeles, the western flagship of the RKO General family of stations (besides New York, other stations are in Boston, Memphis and Detroit), also specializes in the feature film.

Vice president and general manager Mal Klein outlines the station's philosophy and its methods:

"At KHJ-TV," he begins, "we program feature films as the most desirable program commodity, rather than the 'last resort' program that fills the otherwise unused time.

"Three years ago," he continues, "we gutted the station of practically all but the feature film programs. We purchased every available quality feature film, and we attempted to program them in unique ways. Because the feature film was not produced to be interrupted, and because it was not produced for the small screen," Klein explains, "we employed many production and presentation techniques to adapt the feature films to the television type of viewing.

"The results," he claims, "were successful immediately." The station's *Million Dollar Movie* program was enhanced by the addition of new quality features, and *Theatre Nine*, a premiere showcase on Sunday night at 7:30 p.m., was created with spectacular ratings results. Other KHJ-TV regular programs devoted to the feature film are *Sneak Preview*, *Special Award Theater*, *Shirley Temple Festival* and *Strange Tales of Science Fiction*. Reportedly the station has spent more than \$4,750,000 on feature film product since 1960.

Like WOR-TV and KHJ-TV, CKLW-TV Windsor, Ontario, Canada, the third RKO General independent, which serves the Windsor and Detroit markets, is a big user of feature films. It also sports *Million Dollar Movie* and *Theatre Nine* programs, both of which consistently draw competitive ratings with network stations. It recently purchased new first-run feature film packages from Allied Artists and United Artists and has scheduled them for this summer and fall.

KTVT Ft. Worth-Dallas is another independent that has

been having great success with its feature film programs. The station has more than 3,000 titles in its library, including the Screen Gems post-'48 and post-'50 packages, most of the Seven Arts packages and the latest releases from MGM and Paramount. It charges the highest price on its rate card for spots on the Fridays at 9:30 p.m. program, *The Big Movie*, which has given the station its highest consistent ratings, as much as a 52.7% share of audience.

Yet if feature films are vital to some independents, children's programming is important to almost every non-network aligned station. A virtual corner on shows geared for preschool and school-age youngsters is the chief reason that the major market independents have been achieving such remarkable rating successes in the 4 to 6:30 p.m. time brackets (see table, pages 62 & 63). While the network stations have been presenting re-runs of former prime time programs in the late afternoon and early evening hours, the independents have been cashing in on cartoon and informational shows for moppets.

WNEW-TV has parlayed a trio of kiddies shows—*Felix and the Wizard with Fred Hall*, *Sandy's Hour* and the *Mickey Mouse Club*—into an overall second-place standing between 5 and 7:30 p.m. in the six station New York market. Heavyweight element in this lineup is Sandy Becker, a versatile and talented performer who acts as MC for an hour's daily run of cartoons. But not content with just passing time in-between reels, Becker each day puts on charming and tasteful live series of impressions, impersonations and skits, which rate him the young audience's Sid Caesar.

The New York independent boasts another crackerjack children's entertainer in Sonny Fox, who is the host of a four-hour Sunday program called *Wonderama*. This program, geared for the 6-to-14 year-old primary school youngsters, is an ambitious effort at playing up, not down, to its audience. A variety of live-on-tape features are interpolated among less than an hour of cartoon material. The Federal Bureau of Investigation, the Armed Forces, Shakespeare, Presidential primaries, United Nations, Israel and Washington, D.C., are some of the more weighty subjects tackled on *Wonderama*. Some 160 man-hours, it's claimed, go into the preparation of each program.

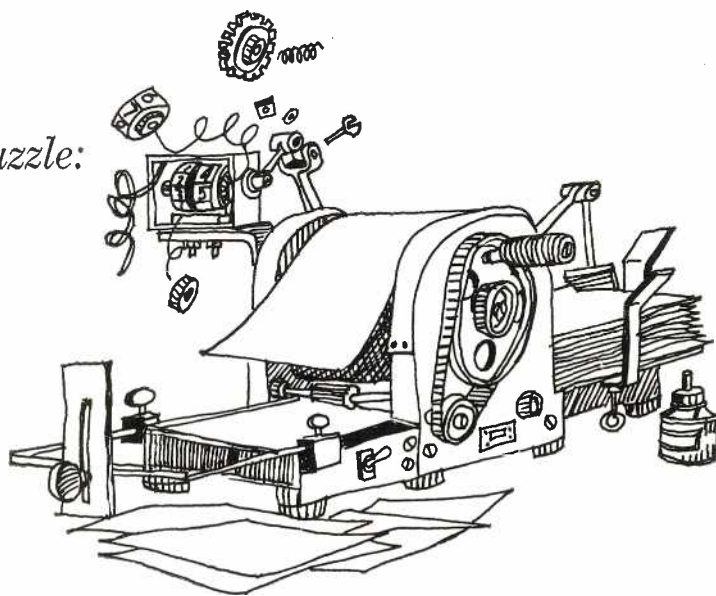
"We pay great attention to children's programming," says station TV head Bennet Korn. "We throw all our network [Metromedia] machinery behind all our children's hosts. We think it's an important element of programming."

FOR THE KIDDIES

Mixing added live and audience participation elements into children's shows has worked wonders for KTLA Los Angeles. Already set up with a strong line-up of three high-rated programs for kids—*Bozo's Circus* (4-5 p.m.), *Popeye's Pier 5 Club* (5-6 p.m.) and the *Walker Edmiston Show* (6-6:30 p.m.)—KTLA recently went in for a massive revision of the programs with good results. Viewers were invited to participate, with the more talented ones afforded an opportunity to perform. The station also purchased a new batch of cartoons, particularly seeking those that do not emphasize violence.

Says program co-ordinator John Marshall: "Anything

Puzzle:



Countdown

"How many copies did you run off on the ABC-TV fall program line-up that I brought back from the convention?" Neal Edwards asked girl Friday Mary Bokel. "I'm not sure," answered Mary. "The counting gizmo on the 'Ditto' machine is out of whack. But I know I left half of what I started with in Mr. Houwink's office and gave him one extra. Then I gave half of what I had left to Charlie Macatee in the Sales Department plus two extras. When I got down to Kay Fisher in Traffic, I only had a few, so I gave her half plus 3 more. Now I've got one left for our files."

"Your distribution system is somewhat capricious," snorted Edwards, "but at least I know now how many you started with."

Do you? Send your best estimate* along and become eligible for one of our valuable prizes.

**Unless our gizmo is out of whack, our best estimate of your best buy in the Washington area is spot announcements in the 11¼ hours of regular weekly news programming that make WMAL-TV Television News Leader in the Nation's Capitol. Harrington, Righter & Parsons, Inc. can fill you in on the details.*

Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.
Address answers to: Puzzle #77, WMAL-TV, Washington 8, D. C.

wmal-tv abc

Evening Star Broadcasting Company
WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSWA-TV and WSWA, Harrisonburg, Va.

LIFE WITHOUT NETWORKS *continued*

you can do to enhance the cartoon is a plus factor. The next natural step, it appears, is the personal involvement of the audience, in this case the kids."

The independent operation which is lucky or clever enough to have the Kellogg package of children's shows—*Huckleberry Hound*, *Yogi Bear* and *Quick Draw McGraw*—is sure to be pulling in big ratings in the late afternoon or early evening periods. Produced by Hanna-Barbara Productions and distributed by Screen Gems, the half-hour animated programs, owned outright by the Kellogg Company, Battle Creek, Mich., have a phenomenal track record. In most of the markets where they are shown—the Leo Burnett agency places them on more than 180 TV stations across the nation for Kellogg—they have dominated their time period. They seem to be especially popular with school children and college youths.

WGN-TV programs a different Kellogg show on Monday, Tuesdays and Thursdays from 6 to 6:30 p.m. (each program in the package is shown a maximum of once a week; they are never stripped) and finds itself the number one station in Chicago during that time period. The same is true of Ft. Worth-Dallas, where KTVT schedules the Kellogg

shows exactly the same way and also winds up dominating the early evening field.

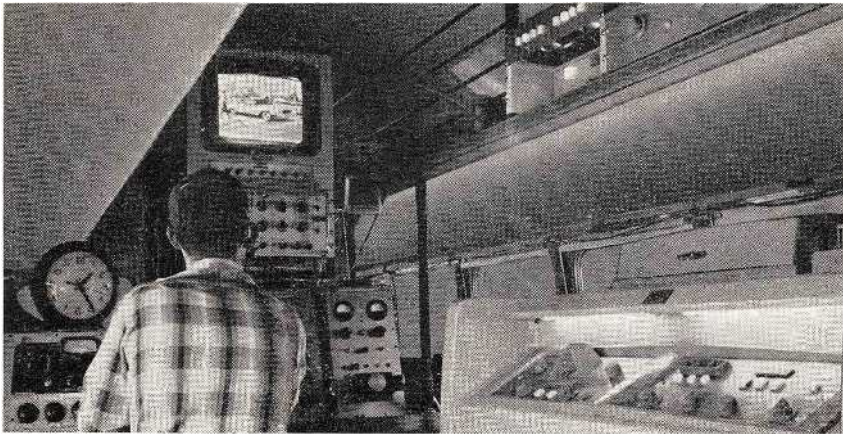
The television independent in Phoenix, KPHO-TV, a Meredith Publishing Company station, far-and-away the leading station in its market from 4 to 6:30 p.m., flies high on the wings of a locally produced children's program called *It's Wallace?*. The show features two local talents as the comical Waldo and Ladmo and encourages kids to spend a half-dollar to join the popular Wallace Watchers Club, whose membership numbers in the thousands.

Sports, off-network presentations, feature films and children's shows attract the viewers, independents have found, but the audience won't come if, to begin with, there isn't an excitement, a vitality, a sense of responsibility about the station.

Speaking about independents, WOR-TV's Robert Leder said a few weeks ago: "We have to be constantly on our toes to offer people the motivation to tune us in."

And what initially motivates viewers to independents, in many instances, what has taken the stations out of the potato peeler era and brought them wide-spread recognition is their willingness to participate in community affairs.

While telecasts of community events don't always pay off in terms of ratings or sales, many independents, as does



KICU-TV's mobile VTR unit shooting an automobile commercial on location.

AN EXTRA PLUS OF SERVICE

How do you give advertisers and viewers an extra plus of service when you're a relatively new, independent, UHF station operating in a modest-sized, six-station market? KICU-TV Visalia, Calif., covering the Visalia-Fresno area, does it with an Ampex Videotape recorder planted inside a full-sized, stripped-down Greyhound bus.

The station, which began operation less than two years ago (Dec. 23, 1961) and which must compete against network programming and with stations long entrenched and fully established, believes that complete utilization of video tape is the answer to successful operation and ever increasing prestige and recognition in its market. Fully 75% of all KICU-TV

commercials are on video tape and more than 70% of the commercial billing for the station is dependent on taped commercials locally produced, most of them on location.

The independent's mobile video tape unit, credited with being a key factor in the overall growing success of the station (see story above), is the only one in operation by a television station on the West Coast between Los Angeles and Seattle. It's also said to be the only such unit operated by a station of comparable size in the country.

KICU-TV uses it regularly to cover spot news, sports events and activities of a public affairs nature. It plans to use the tape unit, later this year, for coverage

up and down California's San Joaquin Valley of civic celebrations—the Clovis Rodeo, Lindsay Orange Blossom Festival, etc. The station has high hopes that these public service programs will be both fully-sponsored and attract large audiences.

But it's in the commercial field that the mobile unit really pays dividends. The station's sales pitch: We bring the studio to the advertiser.

And the tape equipment apparently has brought in business. The sale this year of a 52-week spot schedule for a Fresno country club was said to have been executed only because of the availability of the mobile video tape unit.

"We drive to the car dealer instead of him driving to us," says general manager W. O. Edholm in explaining another advantage of the unit. One car dealer-advertiser reportedly estimated that seven men would be needed to take all his cars to the TV studio and a half day's time required to produce the same commercial that KICU-TV produced on location in 45 minutes.

Actually the station has two Ampex Videotape recorder units, one in the mobile unit and one at the studio. By bringing the mobile unit to the studio, the recorders can be used in conjunction with each other, making it possible to televise a taped show and insert taped commercials. Included among the equipment is an electronic editor, which allows for insertions in taped commercials in event of an error.

Three other independents, KPLR-TV St. Louis, KTTV and KTLA, both Los Angeles, also have mobile tape units. All use them mostly for spot news coverage.

FIRST-RUN MOVIES

Every Saturday Night 11 P.M. on the
"BIG MOVIE OF THE WEEK"

"HOUSE OF WAX"

Vincent Price, Frank Lovejoy, Phyllis Kirk

"PASSAGE WEST"

John Payne, Arleen Whelan, Dennis O'Keefe

"THE LAST OUTPOST"

Ronald Reagan, Rhonda Fleming

"AS YOUNG AS YOU FEEL"

Marilyn Monroe, Monty Woolley

"DON'T BOTHER TO KNOCK"

Richard Widmark, Marilyn Monroe, Anne Bancroft

"SAYONARA"

Marlon Brando, Miyoshi Umeki, Red Buttons, Patricia Owens

"AUNTIE MAME"

Rosalind Russell, Forrest Tucker

"THE OLD MAN AND THE SEA"

Spencer Tracy

"DAMN YANKEES"

Tab Hunter, Gwen Verdon, Ray Walston

"THE SPIRIT OF ST. LOUIS"

James Stewart, Patricia Smith, Murray Hamilton

"BAND OF ANGELS"

Clark Gable, Yvonne De Carlo, Efrem Zimbalist, Jr.

EXCLUSIVE IN BALTIMORE! WMAR-TV is the only station programming late movies 6 nights a week!
 (Mondays thru Thursdays, "Channel Two Theatre", 11:20 P.M.,
 Fridays, "Films of the 50's", 11:20 P.M.)

No Wonder— In Maryland Most People Watch

WMAR-TV 

Channel 2— Sunpapers Television

Television Park, 6400 York Road, Baltimore 12, Md.

Represented Nationally by THE KATZ AGENCY, INC.



The independent TV operator: "a 'GIT' guy—a guy with guts, initiative and talent"

St. Paul-Minneapolis' WTCN-TV, approach them as opportunities rather than chores.

Says WTCN station manager Art Swift: "We believe it's our job to get into every community activity we can with our cameras, from the consecration of a bishop, to debates between gubernatorial candidates to covering a high school basketball game. We want to be a factor in the community; that's the way the community becomes aware of you."

In the days of the pitchmen, independents were constantly being scolded by critics for their utter disregard for news and documentary programming. This lack is not nearly so apparent today. Documentaries and special programming have helped make WNEW-TV one of the best thought-of TV stations on Madison Avenue. Over the course of the last three years the station has consistently scheduled outstanding informational and cultural programs in prime time.

"We are the new breed," explains station head Bennet Korn. "We don't specialize. We don't lean on anything in particular. We take in the whole spectrum of programming. We give a little of everything. We give a total service. We're constantly probing and competing."

Among the unusual and superlative programs that WNEW-TV's spectrum has encompassed are the *Festival of Performing Arts*, an hour-long *tour de force* for outstanding and renowned performers; *The Play of the Week*, Boston Symphony orchestra concerts; three seasons of lectures and seminars in international studies done in cooperation with Columbia University; and *An Age of Kings* and *Antigone*, both productions of the British Broadcasting Corp., and last month's *What's Going On Here?*, a satirical program which sassed everything from government to the AMA.

THE DOCUMENTARY AREA

In the documentary area, WNEW-TV has been prominent with such well-received offerings as *The Rebirth of Jonny*, a program about a child suffering from schizophrenia; *A Question of Life*, a telecast about cancer, and the *Light From Lambarene*, the story of Albert Schweitzer. The station says it has a team of writer-reporters constantly working on documentaries and that it averages about one such show a month.

WPIX New York has always been ambitious in the documentary area. Its own-produced filmed documentary *The Russian Revolution* was shown three different times on the station, receiving high ratings each showing, and subsequently was sold to 36 stations throughout the United States and Canada. Other WPIX successes: *The Secret Life of Adolf Hitler*, *Castro, Cuba and Communism*, *Universe* and *The Most Powerful Woman of the Century*, the study of the career of Eva Peron. The WPIX documentaries are created by its news and live program manager, Walter D. Engels, and by film manager William L. Cooper.

News has an ambiguous relationship to many independents. They would like to do a comprehensive and sensitive job of covering it, but they know that the affiliates, drawing on the vast manpower and resources of the networks, are difficult to top in this area. Some of the non-network stations abdicate, just paying lip service to coverage, and instead counter-program against news shows with entertainment programs. Others, like the independents in

Los Angeles, rise to the challenge, and go all out to do the best job possible with emphasis on the local scene.

KTLA, for instance, has 22 people on its news staff, including six on-the-air reporters, and stresses on-the-spot, remote-news coverage on a 24-hour basis. The station is especially proud of its Telemobile, a mobile TV truck which can transmit pictures while on the move, and also boasts its Telecopter, a helicopter which is fitted with TV camera and transmission equipment.

KTRV, equipped with three radio-newsreel cars, is another Los Angeles independent which pays a good deal of attention to live coverage of fast-breaking local news stories. The station possesses its own processing equipment and says it's able to air film 20 minutes after arrival. Biggest gun in the KTRV news arsenal, however, is newscaster George Putnam, presented twice daily—6:40-7 p.m. and 10-10:30 p.m.—who consistently draws top ratings.

Thus the evolution of the big market independents has come to date. The successful ones have grown, matured, spread out and experimented. Each sought what Ted Bates & Company chairman Rosser Reeves calls a "unique selling proposition," a specific identity that advertisers and viewers can count on. Some looked to be unique, by offering programming that the competition either cannot or does not offer. This kind of search and striving has led KTLA Los Angeles to do more than 50 hours a week of live programming and develop several syndicated shows.

NIGHT-OWL TV

It also led WGN-TV Chicago and KTTV Los Angeles into adoption of all-night TV formulas, capitalizing on the late-night time periods where independents are becoming increasingly competitive to network stations.

This spirited surge of the independents has been led by an aggressive, imaginative and creative group of station managers and operators.

Says one important station representative in assaying the independent station leaders: "Running an independent station requires great ingenuity. The man has to be a pioneer and he can't afford to be a loser. He has to know a hell of a lot more about product availabilities than the network station guy. He has to know how to create programming and promotional excitement. In short he has to be a "GIT" guy—a guy with guts, initiative and talent."

Blessed with good leadership, an improving economy, stabilizing network performances, and better product availability and their own tenacious desire, the big market independents have risen from the wilderness to offer not insignificant challenges to the network stations, but the smaller market stations—the stations outside the Top 50 market ranking—are still not sniffing clover.

"There are two kinds of fish in this game," comments a leading television station broker, "the big market independents and the small market independents. The big market stations took a long time to make it but now, because of better programming and their own education, advertisers and agencies are getting more oriented towards them.

"The small market stations," the broker adds, "are still in a tough swim. They're caught in a whirl of economics. They have difficulty competing program-wise. They

You can't cover Indianapolis with Indianapolis TV!

**The Indianapolis Market, we mean!*

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV*

CHANNEL 10
TERRE HAUTE,
INDIANA

**An affiliate of WTHI AM & FM*



**WTHI-TV
delivers more homes
per average quarter
hour than any
Indiana station *
(March 1962 ARB)**

**except Indianapolis*

Small market independents seem to be misfits in an industry where success abounds

cannot charge enough for their time. Their rates are too low and yet that's all they can charge. How can you make it when you only charge 40 bucks for your spots?" the station broker asks with an expression that says plainly there is no answer.

Coming on the air in some cases as late as 4 p.m., broadcasting such things as country and western hillbilly music, religious shows and large doses of film product, the small market independents seem to be misfits in an industry where success abounds. These stations are the products of the growth of television. They are the odd men out, the lonely ones who have to hack their own paths without the potential audience or advertising revenues to make the effort seem worthwhile.

A PROBLEM OF ECONOMICS

Yet some have hacked away until they can see some daylight in the distance. When WLTW Bowling Green, Ky., began operations last June without any network affiliation, people told general manager Joe Walters that the station would be off the air in 30 days. Now some 365 days later the station is still operating if not entirely prospering. It signs-on at 2:40 p.m. daily, does about 20 live shows a week including two-and-a-half hours on Saturday of country music. It programs feature films every day at 3 p.m. and at 8:30 p.m., but doesn't do any local news or local sports coverage. The station's problem is economics.

Yet it makes a sincere effort to cater to Kentucky viewers (Bowling Green has a population of 30,000), who pick up the three network affiliates from Nashville, Tenn—WLAC-TV, WSIX-TV and WSM-TV—but whose interests are not otherwise given attention. And the station's efforts apparently are gaining acceptance. Reports WLTW director of operations Jack Newman: "In the last three months our advertising has gone up quite a bit."

KICU-TV Visalia, Calif., operating in Fresno, one of the nation's most competitive TV markets—there are three network affiliates and two other independents covering the area (all are UHF stations)—is also making a good fight of it (see box, page 90). The station, which transmits from a point a mile high in the Sierra Mountains, relies heavily on off-network product. It strips *The Best of Groucho*, *People Are Funny* and *Dragnet* from 6:30 through 8 p.m., runs feature films either at 8 p.m. or 9 p.m. five times a week and supplements this programming with wrestling and roller skating telecasts. On Sundays, in deference to the some 150,000 Mexicans living in the area, it broadcasts four and a half hours of Spanish language programs. These include tapes of the bullfights from Mexico City and Mexican comedy shows.

KICU-TV is not performing a holding action. It's spending money, improving facilities and programming carefully.

Has it paid off? Reports general manager W. C. Edholm: "It's a tough, competitive market and it's been a tough struggle. But we have 17 national accounts now and they all came in since the first of January."

The recent expansion of UHF stations has brought four specialized stations into the independent lineup. This spring two UHF stations, with program concepts geared for the Negro market, took the air. WOOK-TV Washington, D.C.,

has taken a film approach to programming, while KIX-TV Los Angeles is putting the emphasis on live shows. Both have not only to overcome the usual problems facing a new independent but must also gain acceptance as UHF channels in predominately VHF markets.

The Spanish International Broadcasting Co. stations, KMEX-TV Los Angeles and KWEX-TV San Antonio, Tex., both independent UHF Spanish language outlets, have been in the competitive fray longer than the Negro-oriented stations, and they already can report that they have made some progress.

Says Rene Anselmo, vice president of both the two stations: "We've had some 150,000 UHF conversions in Los Angeles in the five months of our operation there. We spent," Anselmo points out, "about \$100,000 in promotion. This is show business. The basic thing is the show."

And the show Anselmo and his associates (one of whom is Emilio Azcarraga, whose holdings include 11 Mexican television stations) have been giving Spanish viewers in San Antonio and Los Angeles (the stations have duplicate program schedules) is made up mostly of filmed dramatic and musical variety series produced in Mexico. The biggest audience attraction is two hours of filmed bullfights from Mexico, Spain and South America programed every Sunday afternoon and shown complete and unedited. The programs are aimed at the estimated 1.2 million Spanish-speaking people in Los Angeles and roughly 300,000 Latins in the San Antonio area. All commercials are done in Spanish and, as of March 29, Anselmo could report a client list totaling 35 advertisers, about half of them national.

The stations, which Spanish International Broadcasting represents itself through recently opened New York offices, need about \$750,000 to \$800,000 in annual revenues to break even. That point hasn't been reached yet, but the broadcasting company is not taking any short cuts.

TO GAIN RESPECT

"Agencies hear that we're a UHF station and ethnic and they say 'Let's make a deal,'" Anselmo remarks. "But we've got good programming on the station. We're getting good audiences. Why make a deal? In the end this is the only way to gain respect."

With the Federal Communications Commission envisioning a 415-station increase in UHF frequency allocations shortly (this according to FCC commissioner Robert E. Lee in a speech made in New York last month), the future seems to indicate a proliferation of independent channels and logically a growing trend towards specialized stations. Already a new commercial entity is preparing to invade the New York market with a specialized programming concept. WNJU-TV Newark, N. J., channel 47, which received its UHF allocation last fall, hopes to get on the air by the middle of next January. The basic premise of its programming: evening time—7 p.m. to midnight—devoted to quality, ethnic shows appealing to Latin American, Negro, Jewish-American and Italian-American audiences.

Undoubtedly there is a place in the future advertising economy for the specialized independent. But such an operator still has to battle mightily for recognition and acceptance.

Most major market independents have apparently



bus stop

Climb aboard this powerful television vehicle. 25 powerful hours from the top quality studios of Twentieth Century Fox TV., Inc.

444 West 56th Street, New York 19, New York—Columbus 5-3320

"BUS STOP" Stars Marilyn Maxwell as Grace Sherwood and Rhodes Reason as Will Mayberry And Features Guest Stars Such As... Tuesday Weld • Joseph Cotton • Steve Cochran • Dean Stockwell • James Whitmore • Nina Foch • Lloyd Nolan • Keenan Wynn • Coleen Gray • Richard Conte • Earl Holliman • Wendell Corey

www.americanradiohistory.com

Most important thing "maintain consistent ratings in the most saleable time periods"

achieved this make-it-or-die status. The image of hucksterism which dogged their progress seemingly has been laid to rest at last.

Offers a timebuyer at one of the top 10 agencies in the country: "We don't feel there's a bad connotation about independents anymore. We don't categorize stations by network affiliation or independent designations. We take the stations as they come: there are good ones and there are bad ones. Generally speaking, though, independents offer an excellent efficiency buy."

And it's efficiency that independents often pitch. KPLR-TV St. Louis, for example, stresses that its efficiency in prime time for minute announcements is perhaps the best in its market, with most advertisers having a cost-per-thousand homes for prime time minutes of less than \$1.50.

Tied in with efficiency is the really big independent pitch: one-minute availabilities in prime time.

"The aggressive independent," say officials at KTTV Los Angeles, "enjoys a fertile field to harvest. TV spot advertisers are finding it harder and harder to acquire 'highly rated' network minute availabilities, and those that do pay premium prices for them. Though not pulling the blockbuster ratings in prime time, the independent can offer prime minutes at a realistic price and one which enables the advertiser greater frequency for his money. Generally, the only network minutes available fall into fringe time news programming and in these areas the independent frequently outrates at a lower cost."

FREQUENCY AND REACH

Affirms a leading timebuyer: "Independents don't have numbers so they sell prime time minutes and packages. They offer frequency and reach instead of the numbers."

Adds WTTV's Art Hook: "We have prime minutes to offer. We offer greater reach and greater frequency. We don't run chain breaks. We don't pitch adjacencies. We offer spots specifically designed for the advertiser."

It's not an easy sell. "We have to sell ourselves. We have to sell a little extra," points out WTCN-TV's Art Swift.

One of the ways independents sell themselves is by providing advertisers with the extra service that more-easily-properous stations often fail to provide.

Los Angeles' KTTV, feeling that it can do a better selling job with staff salesmen rather than a national representative, expanded its facilities last year to include its own sales organization with offices in New York, Chicago and San Francisco. The station places a strong emphasis on service. Its merchandising department numbers 12 people, all of whom are from the food and drug field.

"The major chains," reports eastern sales manager Frank Browne, "are understaffed in relation to the rambling Los Angeles area. They have distribution problems. We help them move merchandise. We redeem coupons, run sales incentive contests, have our personalities make personal appearances at their stores, give them a little showmanship."

The aggressive independent also promotes itself much more than the ordinary network station. In a good example of how independents push for the public spotlight, last March, KTVU San Francisco, celebrating its fifth anniversary on the air, conducted a contest with daily drawings from

cards sent in to the station, publicized the contest liberally with on-the-air promos, then awarded 58 prizes to winners whose names were drawn during the month. Grand prize was an all-expense paid vacation for two in the Hawaiian Islands for two weeks. Conceivably it attracted a substantial number of new viewers to the station.

BROADCASTERS' CODE

Though most advertising agencies have an increased awareness of the improved independent image and the inherent values of non-network commercial buys, some question their seeming reluctance to subscribe to the National Association of Broadcasters' Code of Good Practice.

"I asked one independent operator why he doesn't subscribe," remarked an industry observer last month, "and he said to me, 'Look, I'm in the red now. As soon as I can make some money, I'll clean up the operation.'"

Only 12 of the 35 independents currently are subscribers to the code. Most of the others claim that the code is economically loaded towards the network affiliates and that they can't live within its time standards.

Non-subscribers also say that they maintain stern rules of their own. Explains KTVU's president-treasurer Ward D. Ingram: "Our commercial time standards are stricter than those recommended by the Code. No questionable accounts are accepted. Through programming for local audiences and our operating standards, we believe we are a welcome visitor to all homes in our area. In addition, our advertisers achieve better results, which in turn makes more money available for local programming."

A check of many independents reveals that most are approaching the future with anticipation and feelings of satisfaction. Obviously there's a tremendous challenge to running an independent operation and equally tremendous rewards when it turns out successfully. To achieve position, recognition and be profitable, that's their goal. But many are concerned, too, with how their station operates and the quality of entertainment it gives. They are convinced that independents have been undersold and that from a dollar and cents point of view they haven't reached half their potential. Veteran independent station manager Mal Klein of KHF-TV Los Angeles sums up the problems, the limitations and the realistic role of the independents. "The independent station," he says, "has tremendous problems that the network O&O or affiliate does not have. It must find large quantities of program material, because it does not have a network feeding its prime hours. It cannot afford to leave any of its half hours of air time to someone else to fill. As a result," Klein points out, "you often find an independent station being very spotty in its programming successes. Management, regardless of its size, can only devote its creativeness to so much air time. The most important thing that an independent can do," he stresses, "is maintain consistent ratings in the most saleable time periods."

This last a growing number of non-network stations have been able to do. They've become welcome community fixtures, while learning how to program effectively within modest and fixed budgets. After years of lagging in the van independents are beginning to see a chance of running lead-on-lead with the network pack.

END

SALES SERVICE

Sales Service is one of the reasons why a Blair representative is the best equipped salesman on the street today.

Blair Sales Service is a new concept in the representative field — a concept designed to keep our sales staff up-to-date in every respect on all Blair-represented stations.

Blair Television Sales Service is the information hub of every Blair office. It is the clearing house for all up-to-the-minute station availabilities, traffic control and programming information for each Blair-represented station.

In essence Sales Service is a connecting link between Blair stations and salesmen and agencies. Today, from coast to coast, there are 21 people on the ever-growing staff of the Blair Sales Service Department. They work side by side with each and every Blair salesman, enabling you, the Media Buyer, to note in minute detail each bit of information concerning a Blair-represented station.

Blair's Sales Service enables a Blair sales-

man to put you, the Media Buyer, in the middle of a Blair-represented station. It is the next thing to being there in person when you are represented by a Blairman who is backed up by the Blair Sales Service Department.

Sales Service does the detail work, leaving the salesman free to concentrate on understanding your client's marketing objectives, and to make certain that every availability and recommendation offered by Blair in behalf of each of its stations is pin pointed to your objectives.

At Blair, Sales Service replaces "automation" with creative thinking.

Media Buyer after Media Buyer looks forward more and more to the detailed information presented by a Blairman today. Up-to-the-minute availabilities mean greater confirmation of purchase schedules, less back-tracking and re-buying.

Factually, "Blair Television Sales Service helps agencies buy better." You would expect that from Blair — for Blair sets the pace.



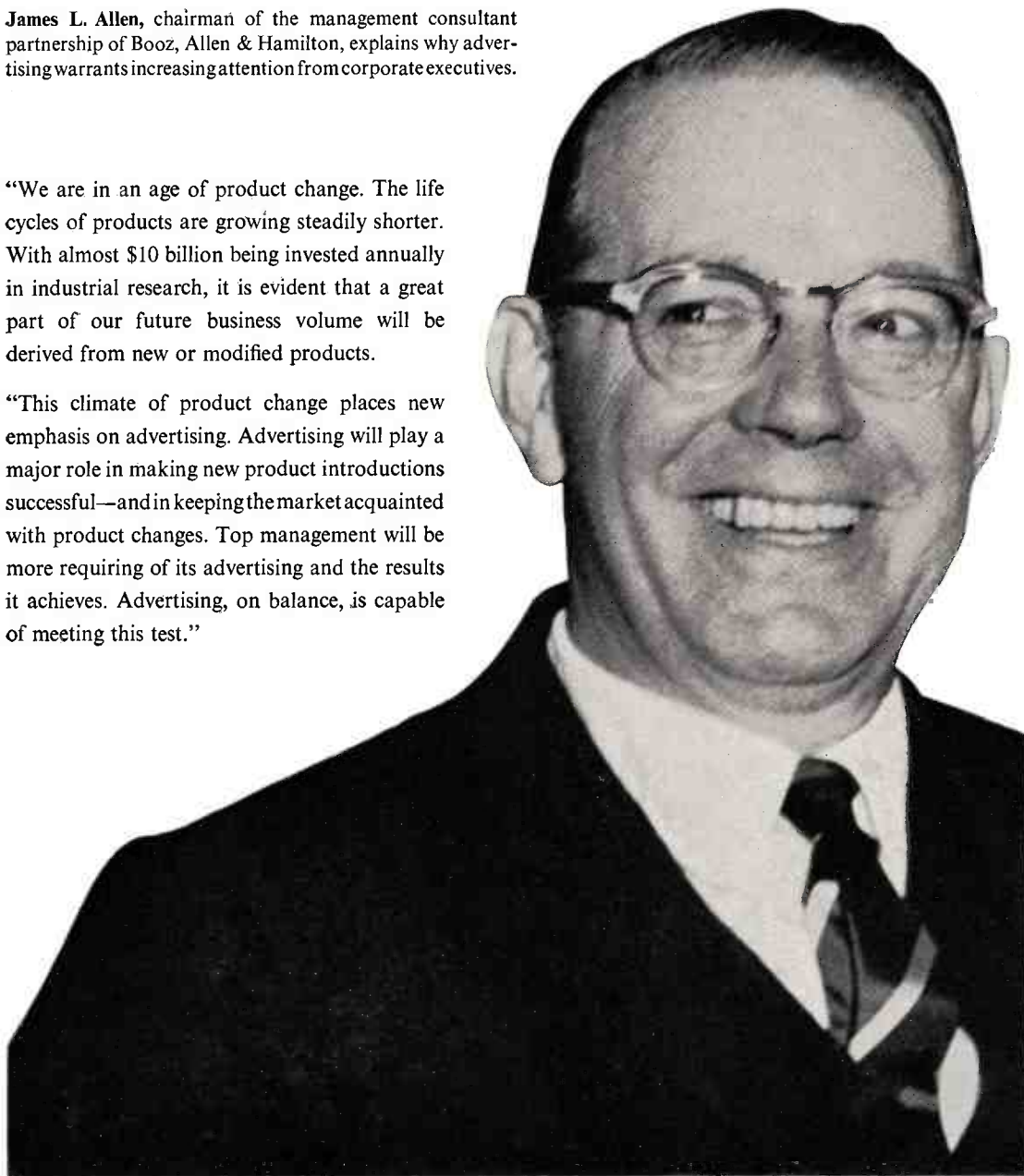
BLAIR TELEVISION

“More money for advertising! Why?”

James L. Allen, chairman of the management consultant partnership of Booz, Allen & Hamilton, explains why advertising warrants increasing attention from corporate executives.

“We are in an age of product change. The life cycles of products are growing steadily shorter. With almost \$10 billion being invested annually in industrial research, it is evident that a great part of our future business volume will be derived from new or modified products.

“This climate of product change places new emphasis on advertising. Advertising will play a major role in making new product introductions successful—and in keeping the market acquainted with product changes. Top management will be more requiring of its advertising and the results it achieves. Advertising, on balance, is capable of meeting this test.”



ASSOCIATION OF INDUSTRIAL ADVERTISERS

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An organization of over 4000 members engaged in the advertising and marketing of industrial products, with local chapters in ALBANY, BALTIMORE, BOSTON, BUFFALO, CHICAGO, CLEVELAND, COLUMBUS, DALLAS, DENVER, DETROIT, HAMILTON, ONT., HARTFORD, HOUSTON, INDIANAPOLIS, LOS ANGELES, MILWAUKEE, MINNEAPOLIS, MONTREAL, QUE., NEWARK, NEW YORK, PHILADELPHIA, PHOENIX, PITTSBURGH, PORTLAND, ROCHESTER, ST. LOUIS, SAN FRANCISCO, TORONTO, ONT., TULSA, YOUNGSTOWN.

TELESTATUS[®] Exclusive estimates computed by the research department of Television Magazine, updated monthly from projections for each county

TV HOMES in each market are derived in part from TELEVISION MAGAZINE's county-by-county projections of television penetration and the measurement of total households made by the Bureau of the Census in 1960, plus various industry interim reports.

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

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming and the number of stations in the service area must all be taken into consideration.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. *Television homes in a county generally will be credited to a market if one-quarter of these homes view the dominant station in the market at least one night a week.*

Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The television penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas—sections of the

South, for example—have reached a rather lower plateau. 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.

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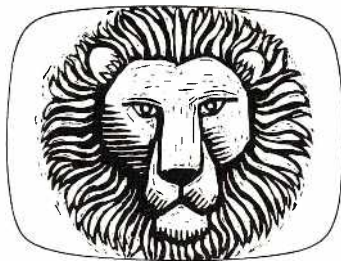
JUNE 1963

Total U.S. TV Homes 50,800,000
 Total U.S. Households 55,750,000
 U.S. TV Penetration 91%

MEANING OF SYMBOLS

- Major facility change in market subsequent to latest county survey measurement date.
- † UHF
- †† 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	Market & Stations % Penetration	TV Homes
ABERDEEN, S. D.—83 KXAB-TV (N,C,A)	25,600	ARDMORE, Okla.—81 KXII (N)	78,100
ABILENE, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***81,700	ASHEVILLE, N. C., GREENVILLE-SPARTANBURG, S. C.—85	448,200 ††
ADA, Okla.—82 KTEN (A,C,N)	83,400	WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	
AGANA, Guam KUAM-TV (C,N,A)	††	ATLANTA, Ga.—88 WAGA-TV (C); WAII-TV (A); WSB-TV (N)	596,500
AKRON, Ohio—45 WAKR-TV† (A)	†71,900	AUGUSTA, Ga.—82 WJBF-TV (A,N); WRDW-TV (C)	202,000
ALBANY, Ga.—80 WALB-TV (A,N)	164,200	AUSTIN, Minn.—89 KMMT (A)	182,400
ALBANY-SCHENECTADY-TROY, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**427,700	AUSTIN, Tex.—84 KTBC-TV (A,C,N)	146,000
ALBUQUERQUE, N. M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	167,000	BAKERSFIELD, Calif.—93 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	143,000 †69,700
ALEXANDRIA, La.—80 KALB-TV (A,C,N)	107,400	BALTIMORE, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	786,400
ALEXANDRIA, Minn.—81 KCMT (N,A)	103,900	BANGOR, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A)	102,400
ALPINE, Tex. KVLV-TV (A)	†††	BATON ROUGE, La.—85 WAFB-TV (C,A); WBRZ (N,A)	291,300
ALTOONA, Pa.—89 WFBG-TV (A,C)	309,300	AMES, Iowa—91 WOI-TV (A)	286,400
AMARILLO, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	123,700	ANCHORAGE, Alaska—93 KENI-TV (A,N); KTVA (C)	23,300



View from the Lion's Den

The pre-emptive Rights of Spring

■ We have very few official rites that celebrate and honor the advent of Spring in this efficiency-prone, punch-card society. Even the change to daylight saving time is not yet a nationally proclaimed event. But human nature at this time of year also blossoms forth and pre-empts the ruts and routines to fling a little. It's a right we never hesitate to take. And it takes many forms. Take baseball. Practically everyone does in various sized doses. Hope springs that it's "another year" for the Mets (or this is the year the Dodgers don't blow it). But whatever the town or league, local pride and enthusiasm pre-empt all other important matters in favor of baseball.

■ So it was in *Pittsburgh* back on April 9, a Tuesday. WIIC-TV and Schmidt's Beer inaugurated the baseball season in rousing fashion with a one-time special showing of MGM's light-hearted baseball picture*, "Angels In The Outfield." They pre-empted network programming from 7:30-9 PM and hit a home run in ratings. The score was 20 for WIIC, 18 and 9 for the two other stations. This brought them from third place in the March ARB to first in the ARB coincidental. Perhaps it's presumptive to think such things can happen at other times, any time. But stations do have pre-emptive rights and with the right program and promotion, some fresh sales might be sprung more often. We have another example, for instance.

■ History was made in *Milwaukee* on Sunday night, March 31. It occurred during prime time, 7-9 PM. Historic event was the all-time high rating for a locally-programmed feature film in Milwaukee. The station that did it was WITI-TV—the picture**, MGM's "The Tender Trap." ARB registered a 34 rating and 51 share, greater than the scores of the next two competitors combined. It was another case of pre-empted time—and with premium priced spots. This policy is to be repeated during the summer with these other MGM features—"Somebody Up There Likes Me," "The Big Hangover" and "Pat and Mike." This may be the start of a new rite of summer television.

* An MGM-TV 30/63 picture starring Paul Douglas and Janet Leigh ** An MGM-TV 30/63 picture starring Frank Sinatra and Debbie Reynolds.

No. 1 of a series

Market & Stations % Penetration	TV Homes
ANDERSON, S. C. WAIM-TV (A,C)	††
BAY CITY-SAGINAW-FLINT, Mich.—93 397,800 †61,600	
WNEM-TV (N); WKNX-TV† (C); WJRT (A)	
BEAUMONT-PORT ARTHUR, Tex.—88 167,900	
KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	
BELLINGHAM, Wash.—89 KVOS-TV (C)	*49,300
BIG SPRING, Tex.—87 KWAB-TV (A,C)	20,800
BILLINGS, Mont.—83 KOOK-TV (A,C); KULR-TV (N)	60,500
BLOXI, Miss. WLOX-TV (A)	†††
BINGHAMTON, N. Y.—90 236,400 †49,500	
WNBF-TV (C); WINR-TV† (N); WBJA-TV† (A)	
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	443,300
BISMARCK, N. D.—83 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMY-TV, Williston, N.D., and KMOT, Minot, N.D.)	**46,800
BLOOMINGTON, Ind.—90 WTTV (See also Indianapolis, Ind.)	672,400
BLUEFIELD, W. Va.—82 WHIS-TV (N,A)	139,100
BOISE, Idaho—88 KBOI-TV (C); KTVB (A,N)	82,100
BOSTON, Mass.—94 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,817,700
BRISTOL, Va.—JOHNSON CITY- KINGSFORD, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	190,700
BRYAN, Tex.—80 KBTX-TV (A,C)	45,300
BUFFALO, N. Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	*584,600
WCAZ-TV (C)	*162,600
BURLINGTON, Vt.—88 WVTV (A,C)	
(Operates satellite WWUP-TV, Sault Ste. Marie, Mich.)	
CAGUAS, P. R. WKBM-TV	††
BOWLING GREEN, Ky. WLTW	†††
CAPE GIRARDEAU, Mo.—80 KFVS-TV (C)	239,100
CARLSBAD, N. M.—87 KAVE-TV (A,C)	12,900
CARTHAGE-WATERTOWN, N. Y.—91 WCNY-TV (A,C)	*92,200
(Includes CATV Homes)	

Market & Stations % Penetration	TV Homes
CASPER, Wyo.—83 KTWO-TV (A,N,C)	44,100
CEDAR RAPIDS-WATERLOO, Iowa—91 307,300	
KCRG-TV (A); WMT-TV (C); KWLL-TV (N)	
CHAMPAIGN, Ill.—89 WCIA (C); WCHU† (N)† (†See Springfield listing)	328,400
CHARLESTON, S. C.—82 WCSC-TV (C); WUSN-TV (A); WCIV-TV (N)	143,900
CHARLESTON-HUNTINGTON, W. Va.—83 428,600	
WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	
CHARLOTTE, N. C.—86 WBTV (C,A); WSOC-TV (N,A)	613,100
CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRCB-TV (N); WTVC (A)	210,400
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	36,500
CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**90,500
CHICAGO, Ill.—95 WBMM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,314,900
CHICO, Calif.—87 KHSL-TV (A,C)	130,200
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	*757,700
CLARKSBURG, W. Va.—85 WBOY-TV (A,C,N)	95,000
CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,309,200
CLOVIS, N. M.—83 KICA-TV (A,C)	19,900
COLORADO SPRINGS-PUEBLO, Colo.—87 99,500	
KKTV (C); KRDO-TV (A); KOAA-TV (N)	
COLUMBIA-JEFFERSON CITY, Mo.—84 **130,300	
KOMU-TV (A,N); KRCG-TV (A,C) (KRCG-TV operates satellite KMOS-TV, Sedalia, Mo.)	
COLUMBIA, S. C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	228,700 *†39,200
COLUMBUS, Ga.—80 WTVM (A,N); WRBL-TV (C)	*187,600
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	76,300
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	487,800
COOS BAY, Ore.—79 KCBY-TV (N)	13,700
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	112,200
DALLAS-FT. WORTH, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	773,000
DAVENPORT, Iowa—ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	333,200

Market & Stations % Penetration	TV Homes
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	507,200
DAYTONA BEACH-ORLANDO, Fla.—92 337,300	
WESH-TV (N); WDBO-TV (C); WFTV (A)	
DECATUR, Ala.—49 WMSL-TV† (C,N)	†41,700
DECATUR, Ill.—83 WTVP† (A)	†126,600
DENVER, Colo.—91 KBTV (A); KLZ-TV (C); KOA-TV (N); KCTO	379,000
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	267,900
DETROIT, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ (A); WJMY-TV†	*1,611,800 †††
DICKINSON, N. D.—81 KDIX-TV (C)	18,500
DOTHAN, Ala.—78 WTYY (A,C)	114,700
DULUTH, Minn.—SUPERIOR, Wis.—88 161,700	
KDAL-TV (C); WDSM-TV	
DURHAM-RALEIGH, N. C.—85 WTVD (C,N); WRAL-TV (A,N)	355,200
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,800
EL DORADO, Ark.—MONROE, La.—80 169,300	
KTVE (A,N); KNOE-TV (A,C)	
ELK CITY, Okla. KSWB-TV	†††
ELKHART-SOUTH BEND, Ind.—66 *†144,000	
WSJV-TV† (N); WSBT-TV† (C); WNDU-TV† (A)	
EL PASO, Tex.—88 KELP-TV (A); KRDD-TV (C); KTSM-TV (N)	*110,500
ENID, Okla. (See Oklahoma City)	
ENSIGN, Kan.—83 KTVC (C)	37,400
ERIE, Pa.—91 WICU-TV (A); WSFE-TV† (C,N) (Includes CATV Homes)	173,100 †61,300
EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**104,600
EUREKA, Calif.—86 KIEM-TV (A,C); KVIQ-TV (A,N)	55,700
EVANSVILLE, Ind.—HENDERSON, Ky.—83 217,600	
WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	†116,000
FAIRBANKS, Alaska—85 KFAR-TV (A,N); KTVF (C)	10,900
FARGO, N. D.—84 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N. D.)	151,700
FLINT-BAY CITY-SAGINAW, Mich.—93 397,800	
WJRT (A); WNEM (N); WKNX-TV† (C)	†61,600

Market & Stations % Penetration	TV Homes
FLORENCE, Ala.—70 WOWL-TV† (C,N,A)	†21,800
FLORENCE, S. C.—80 WBTV (A,C,N)	157,200
FT. DODGE, Iowa—64 KQTV† (N)	†29,500
FT. MYERS, Fla.—91 WINK-TV (A,C)	35,400
FT. SMITH, Ark.—76 KFSA-TV (C,N,A)	68,400
FT. WAYNE, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,600
FT. WORTH-DALLAS, Tex.—90 KTWT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	773,000
FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	†195,800
GLENDALE, Mont.—83 KXGN-TV (C,A)	3,900
GRAND FORKS, N. D.—88 KNOX-TV (A,N)	38,300
GRAND JUNCTION, Colo.—82 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**28,500
GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)	†559,600
GREAT FALLS, Mont.—85 KFBB-TV (A,C); KRTV (N) (Includes CATV Homes)	57,600
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	312,800
GREENSBORO-WINSTON-SALEM, N. C.—87 WFMY-TV (A,C); WSJS-TV (N)	396,400
GREENVILLE-SPARTANBURG, S. C., ASHEVILLE, N. C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	†† 448,200
GREENVILLE-WASHINGTON, N. C.—84 WNCT (A,C); WITN (N)	†219,200
GREENWOOD, Miss.—78 WABG-TV (C)	77,500
HANNIBAL, Mo.-QUINCY, Ill.—87 KHQA (C,A); WGEN-TV (A,C)	160,500
HARLINGEN-WESLACO, Tex.—81 KGBT-TV (A,C); KRGV-TV (A,N)	*70,800
HARRISBURG, Ill.—81 (WSIL-TV operates satellite KPOB-TV†, WSIL operates satellite KPOB-TV†, Poplar Bluff, Mo.)	***192,900
HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A)	†130,100
HARRISONBURG, Va.—78 WSVA-TV (A,C,N)	69,200
HARTFORD-NEW HAVEN-NEW BRITAIN Conn.—95 WTIC-TV (C); WHNC-TV (A); WHNB-TV† (N); WHCT†	731,300 †336,900

Market & Stations % Penetration	TV Homes
HASTINGS, Neb.—86 KHAS-TV (N)	103,400
HATTIESBURG, Miss.—87 WDAM-TV (A,N)	56,800
HAYS, Kan.—80 KAYS-TV (C) (Operates satellite KLOE-TV, Goodland, Kan.)	**60,600
HELENA, Mont.—85 KBLL-TV (C,N)	7,700
HENDERSON, Ky.-EVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	217,600 †116,000
HENDERSON-LAS VEGAS, Nev.—92 KORK-TV (N); KLAS-TV (C); KSHO-TV (A)	54,400
HOLYOKE-SPRINGFIELD, Mass.—91 WWLP† (N); WHYV-TV† (A,C) (WWLP operates satellite WRLP†, Greenfield, Mass.)	**†181,900
HONOLULU, Hawaii—88 KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV, Hilo and KMAU- TV, Wailuku to KGMB-TV, KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV)	**143,800
HOT SPRINGS, Ark.—82 KFOY-TV (N)	13,800
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	520,600
HUNTINGTON-CHARLESTON, W. Va.—83 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	428,600
HUNTSVILLE, Ala.—43 WAFG-TV† (A)	†19,000
HUTCHINSON-WICHITA, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV)	**353,200
IDAHO FALLS, Idaho—88 KID-TV (A,C); KIFI-TV (N)	65,400
INDIANAPOLIS, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	694,000
JACKSON, Miss.—84 WJTV (C); WLBT (A,N)	*274,900
JACKSON, Tenn.—76 WDXI-TV (A,C)	64,200
JACKSONVILLE, Fla.—87 WJXT (C,A); WFGA-TV (N,A)	270,900
JEFFERSON CITY-COLUMBIA, Mo.—84 KRCC-TV (A,C); KOMU-TV (A,N) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**130,300
JOHNSON CITY-KINGSFORD, Tenn.- BRISTOL, Va.—78 WJHL-TV (A,C); WCYB-TV (A,N)	190,700
JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N,A)	579,900 ††
JOPLIN, Mo.-PITTSBURG, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,600
JUNEAU, Alaska—69 KINY-TV (C)	2,400

Market & Stations % Penetration	TV Homes
KALAMAZOO-GRAND RAPIDS, Mich.—92 WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)	†559,600
KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	614,800
KEARNEY, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**101,200
KLAMATH FALLS, Ore.—88 KOTI-TV (A,C,N)	26,900
KNOXVILLE, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTUK† (A)	247,900 †44,000
LA CROSSE, Wis.—87 WKBT (A,C,N)	110,500
LAFAYETTE, La.—83 KLFY-TV (C) (Includes CATV Homes)	†120,600
LAKE CHARLES, La.—83 KPLC-TV (N)	105,000
LANCASTER-LEBANON, Pa.—89 WGAL-TV (N); WLYH-TV† (C)	572,800 †117,700
LANSING, Mich.—93 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	370,600
LAREDO, Tex.—80 KGNS-TV (A,C,N)	14,500
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—92 KLAS-TV (C); KSHO-TV (A); KORK-TV (N)	54,400
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa. (See Lancaster, Pa.)	
LEXINGTON, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	†72,300

Market & Stations % Penetration	TV Homes
LIMA, Ohio—68 WIMA-TV† (A,C,N) % Penetration	†45,800 TV Homes
LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**208,400
LITTLE ROCK, Ark.—80 KARK-TV (N); KTHV (C); KATV (A)	238,900
LOS ANGELES, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†; KIIIX-TV†	3,101,400 †††
LOUISVILLE, Ky.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	422,800 †††
LUBBOCK, Tex.—88 KCBD-TV (N); KLBK-TV (C,A)	123,600
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,800
LYNCHBURG, Va.—85 WLVA-TV (A)	175,200
MACON, Ga.—83 WMAZ-TV (A,C,N)	119,900
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	250,600 †109,900
MANCHESTER, N. H.—90 WMUR-TV (A)	152,500
MANKATO, Minn.—85 KEYC-TV (C)	110,500
MARINETTE, Wis. (See Green Bay)	
MARION, Ind. WTFV-TV†	†††
MARQUETTE, Mich.—88 WLUC-TV (C,N,A)	60,300
MASON CITY, Iowa—89 KGLO-TV (C)	167,200

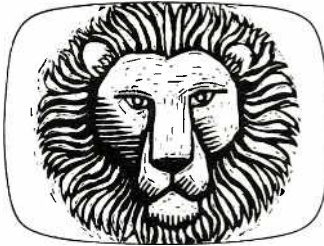
WAVE-TV and WFIE-TV

Cover 383.1 miles of the Ohio River Valley!

(in Depth as well as Width!)

WAVE-TV, Louisville
WFIE-TV, Evansville
WAVE Radio, Louisville
WFRV(TV), Green Bay

ALL NBC—ALL REPRESENTED BY THE KATZ AGENCY



View from the Lion's Den

Atlantic City Isn't Nice

■ Before anyone sues, that's Nice, France, which isn't Atlantic City 'cause among other things there's no boardwalk or Steel Pier. But there is a girl from Atlantic City who's in Nice right now and she'll be appearing on a lot of people's TV screens AC to DC to LA to KC on NBC this fall. Her name is Dawn Nickerson. She's one of three girls in a mediocre night club act touring Europe with a hooper named Harry. That's part of the plot. They're *Harry's Girls*. The problem is to keep the girls in step in the act and out. It keeps Harry hopping and provides some harrowing and hilarious moments. It's all in fun. In fact, if you remember the MGM movie "Les Girls" you've got the idea behind *Harry's Girls*, now a weekly half-hour comedy series sponsored by Colgate.

■ But back to the girls. They're just wild about Harry, as their den mother. They are generally wild about something at any given moment: a rajah, a part in an Italian movie, perhaps even cello playing if there's a beau handy. Besides Dawn, there's Diahn Williams and Susan Silo. They are blonde, redhead and brunette in the same order. All three girls won out over 320 other actresses for the roles. It makes sense when you meet these girls. They are perfect for their parts. Scripts may not be necessary. They're already living their roles. In an interview with *Cecil Smith* of the Los Angeles Times before they left for shooting in Europe they delivered the following dialog...

Susan: I'm excited about Europe but I'm going to miss California.

Diahn: I wouldn't live there. I hear there are 10 girls to every man in Hollywood.

Susan: That's New York propaganda.

Dawn: Anyway, isn't that Washington that has 10 girls to every man?

Susan: With all those Kennedys around?

■ Lucky Pierre. And lucky Larry. He's Larry Blyden who is Harry in *Harry's Girls*. We can't feel sorry for him this coming television season, can we? He's got it real nice in Nice and the rest of the continent, episode after episode. It will be great fun watching the results starting September on Fridays at 9:30 PM NYT, NBC-TV.

No. 2 of a series

Market & Stations % Penetration	TV Homes
MAYAGUEZ, P. R. WORA-TV	††
MEDFORD, Ore.—89 KBES-TV (A,C); KMED-TV (N)	43,800
MEMPHIS, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (C)	498,900
MERIDIAN, Miss.—82 WTOK-TV (A,C,N)	131,200
MESA-PHOENIX, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	256,700
MIAMI, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C)	671,900
MIDLAND-ODESSA, Tex.—91 KMID-TV (A,N); KOSA-TV (C)	108,700
MISSOULA, Mont.—84 KMSO-TV (A,C)	58,000
MILWAUKEE, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV†	651,000 †172,500
MINNEAPOLIS-ST. PAUL, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	757,000
MINOT, N. D.—82 KMSO-TV (A,C) KXMC-TV (A,C); KMOT-TV (A,N)	*38,600
MITCHELL, S. D.—84 KORN-TV (A,N)	31,500
MOBILE, Ala.—84 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	283,300
MONAHANS, Tex.—88 KVKM-TV (A)	*33,300
MONROE, La.—EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	169,300
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—75 WCOV-TV† (C); WSFA-TV (N,A)	166,200 †46,700
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†23,100
NASHVILLE, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	446,800
NEW HAVEN-NEW BRITAIN- HARTFORD, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT†	731,300 †336,900
NEW ORLEANS, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C)	439,500
NEW YORK, N. Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,548,400
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	314,200
NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,200
OAK HILL, W. Va.—81 WOAY-TV (A,C)	89,500
OAKLAND-SAN FRANCISCO, Calif.—93 KTUV; KRON-TV (N); KPXI (C); KGO-TV (A)	1,421,000
ODESSA-MIDLAND, Tex.—91 KOSA-TV (C); KMID-TV (A,N)	108,700

Market & Stations % Penetration	TV Homes
OKLAHOMA CITY, Okla.—88 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	350,300
OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	325,700
ORLANDO-DAYTONA BEACH, Fla.—92 WDBO-TV (C); WFTV (A); WESH-TV (N)	337,300
OTTUMWA, Iowa—87 KTVO (C,N,A)	103,200
PADUCAH, Ky.—80 WPSD-TV (N)	*193,300
PANAMA CITY, Fla.—83 WJHG-TV (A,N)	*29,700
PARKERSBURG, W. Va.—54 WTAP† (A,C,N)	†22,700
PEMBINA, N. D.—82 KCND-TV (A)	*14,700
PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	**†168,700
PHILADELPHIA, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,099,900
PHOENIX-MESA, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	256,700
PITTSBURG, Kan.—JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,600
PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,251,400
PLATTSBURG, N. Y.—89 WPTZ (A,N)	*125,200
POLAND SPRING, Me.—90 WMTW-TV (A) (Mt. Washington, N. H.)	330,600
PONCE, P. R. WSUR-TV; WRIK-TV	††
PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	167,900
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	230,800
PORTLAND, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	477,900
PRESQUE ISLE, Me.—87 WAGM-TV (A,C,N)	23,000
PROVIDENCE, R. I.—95 WJAR-TV (N); WPRO-TV (C); WTEV (A) (New Bedford, Mass.)	712,600
PUEBLO-COLORADO SPRINGS, Colo.—87 KOAA-TV (N); KKTV (C); KRDO-TV (A)	99,500
QUINCY, Ill.—HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	160,500
RALEIGH-DURHAM, N. C.—85 WRAL-TV (A,N); WTVD (C,N)	355,200
RAPID CITY, S. D.—86 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.)	**57,000
REDDING, Calif.—87 KVIP-TV (A,N)	83,900

Market & Stations % Penetration	TV Homes
RENO, Nev.—90 KOLO-TV (A,C); KCRL (N)	49,800
RICHMOND, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	304,400
RIVERTON, Wyo.—83 KWRB-TV (C,N,A)	12,700
ROANOKE, Va.—85 WDBJ-TV (C); WSIS-TV (A,N)	326,800
ROCHESTER, Minn.—89 KRCC-TV (N)	146,100
ROCHESTER, N. Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A)	330,800
ROCKFORD, Ill.—92 WREX-TV (A,C); WTVQ† (N)	211,600 †106,600
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	333,200
ROME-UTICA, N. Y. (See Utica)	
ROSWELL, N. M.—88 KWSW-TV (A,C,N)	*15,600
SACRAMENTO-STOCKTON, Calif.—93 KXTV (C); KCRA-TV (N); KOVR (A)	603,600
SAGINAW-BAY CITY-FLINT, Mich.—93 WKNX-TV† (C); WNEM-TV (N); WJRT (A)	397,800 †61,600
ST. JOSEPH, Mo.—85 KFEG-TV (C,A)	143,600
ST. LOUIS, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	850,200
ST. PAUL-MINNEAPOLIS, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	757,000
ST. PETERSBURG-TAMPA, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	485,300 †302,800
ST. THOMAS, V. I. WBNB-TV (C,N,A)	††
SALINA, Kan. KSLN-TV† (A)	†††
SALINAS-MONTEREY, Calif.—89 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	**232,300
SALISBURY, Md.—88 WBOC-TV† (A,C)	†34,400
SALT LAKE CITY, Utah—91 KSL-TV (C); KCPX (A); KUTV (N)	268,400
SAN ANGELO, Tex.—84 KCTV (A,C,N)	29,500
SAN ANTONIO, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	*347,800 ††
SAN BERNARDINO, Calif. KCHU-TV†	†††
SAN DIEGO, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana)	*342,000

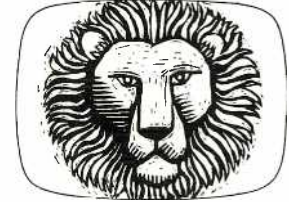
Market & Stations % Penetration	TV Homes
SAN FRANCISCO-OAKLAND, Calif.—93 KNTV (A,C,N) KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,421,000
SAN JOSE, Calif.—95 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	325,700
SAN JUAN, P. R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—90 KEYT (A,C,N)	77,800
SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	118,600
SCHENECTADY-ALBANY-TROY, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**427,700
SCRANTON-WILKES-BARRE, Pa.—81 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†292,800
SEATTLE-TACOMA, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW-TV; KIRO-TV (C)	*598,100
SELMA, Ala.—74 WSLA-TV (A)	13,800
SHREVEPORT, La.—84 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	299,000
SIoux CITY, Iowa—89 KTIV (A,N); KVTV (A,C)	165,500
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.)	**225,000
SOUTH BEND-ELKHART, Ind.—66 WNUD-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†144,000
SPARTANBURG-GREENVILLE, S. C.-ASHEVILLE, N. C.—85 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	448,200
SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	265,300
SPRINGFIELD, Ill.—75 WICS† (N) (Operates satellites WCHU†, Champaign, and WICD-TV†, Danville, Ill.)	**†167,800
SPRINGFIELD-HOLYOKE, Mass.—91 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP†, Greenfield, Mass.)	**†181,900
SPRINGFIELD, Mo.—78 KITTS-TV (C); KYTV (A,N)	128,800
STEBENVILLE, Ohio—90 WSTV-TV (A,C)	451,300
STOCKTON-SACRAMENTO, Calif.—93 KQVR (A); KCRV (N); KXTV (C)	603,600

Market & Stations % Penetration	TV Homes
SUPERIOR, Wis.-DULUTH, Minn.—88 WDSM-TV (N,A); KDAL-TV (C)	161,700
SWEETWATER, Tex.—89 KPAR-TV (A,C)	57,500
SYRACUSE, N. Y.—93 WHEN-TV (C); WSYR-TV (N); WNYN-TV (A) (WSYR-TV operates satellite WSYE-TV, Elmira, N. Y.)	**469,700
TACOMA-SEATTLE, Wash.—93 KTNT-TV; KTVW-TV; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*598,100
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—81 WCTV (C)	184,800
TAMPA-ST. PETERSBURG, Fla.—92 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	485,300 †302,800
TEMPLE-WACO, Tex.—85 KCEN-TV (N); KWTX-TV (A,C) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	***140,300
TERRE HAUTE, Ind.—87 WTHI-TV (A,C)	184,100
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—82 WSPD-TV (A,N); WTOL-TV (C,N)	394,000
TOPEKA, Kan.—87 WIBW-TV (C,A,N)	130,000
TRAVERSE CITY, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	***41,200
TROY-ALBANY-SCHENECTADY, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**427,700
TUCSON, Ariz.—88 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	111,800
TULSA, Okla.—86 KOTV (C); KVOO-TV (N); KTUL-TV (A)	327,900
TUPELO, Miss.—80 WTWV (N)	62,700
TWIN FALLS, Idaho—88 KLIX-TV (A,C,N)	30,700
TYLER, Tex.—83 KLTV (A,C,N)	136,600
UTICA-ROME, N. Y.—94 WKTV (A,C,N)	162,900
VALLEY CITY, N. D.—84 KXJB-TV (C) (See also Fargo, N. D.)	152,500
WACO-TEMPLE, Tex.—85 KWTX-TV (A,C); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	***140,300
WASHINGTON, D. C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG; WOOK-TV†	913,100 †††

Market & Stations % Penetration	TV Homes
WASHINGTON-GREENVILLE, N. C.—84 WITN (N); WNCT (A,C)	219,200
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91 KWVL-TV (N); KCRG-TV (A); WMT-TV (C)	307,300
WATERTOWN-CARTHAGE, N. Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	133,000
WESLACO-HARLINGEN, Tex.—81 KRGV-TV (N,A); KGBT-TV (A,C)	*70,800
WEST PALM BEACH, Fla.—91 WEAT-TV (A); WPTV (N)	115,700
WESTON, W. Va.—84 WJPB-TV (A)	98,800
WHEELING, W. Va.—89 WTRF-TV (A,N)	312,700
WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV)	**353,200
WICHITA FALLS, Tex.—87 KFDD-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	144,500
WILKES-BARRE-SCRANTON, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†292,800
WILLISTON, N. D.—81 KUMV-TV (N,A)	30,500
WILMINGTON, N. C.—83 WECT (A,N,C)	127,600
WINSTON-SALEM-GREENSBORO, N. C.—87 WSJS-TV (N); WFMY-TV (A,C)	396,400
WORCESTER, Mass. WWOR† (N)	††
YAKIMA, Wash.—73 KIMA-TV† (C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KEPR-TV†, Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV, Richland, Wash.)	**†93,600
YORK, Pa.—58 WSBA-TV† (A)	†44,200
YDUNGSTOWN, Ohio—68 WFMJ-TV† (N); WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†176,600
YUMA, Ariz.—83 KIVA (C,N,A)	27,300
ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N)	†19,400

TV MARKETS	
1—channel markets	167
2—channel markets	60
3—channel markets	66
4—(or more)—channel markets	18
Total U.S. Markets	311
Commercial stations U.S. & possessions	577

METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

Egg In The Audience's Beer

■ A good idea sometimes takes awhile in taking-off. The timing, the logistics, the fact that it's different. Some people may salute before the flag is half way up the pole. They are probably "the perceptibles." And to them should go credit for moving an idea into a reality. Like the idea that full sponsorship of brand-new-to-TV features can make a spectacular special. Be a treat for the audience, the sales force and the sales curve. There was a precedence about something of this kind. But what about the specifics in this case? What about product—pictures?

■ This idea started moving up the flag pole when the new 30/63 MGM-TV feature listings came on the market. Our Chicago office and a mid-west beer advertiser began noodling the idea into shape. The advertiser was *Drewrys Beer* and their agency MacFarland, Aveyard. They picked the pictures and the "event days." They presented the pictures and the plan to the sales force. Promotion was set, large. The idea had become a reality. Is *already* working in the market place. Audiences in 15 markets are being treated to top feature films on summer holiday weekends—courtesy of a single sponsor. Big time entertainment presented with maximum care and minimum interruption for the viewer. That's egg in their beer and a competitive edge in *Drewrys*.

■ *Details.* *Drewrys* picked these first-run post '48 features: "Angels in the Outfield," "Green Fire" and "Tender Trap." (Bright, varied and star filled features, if we do say so, for exceptional all-around popular entertainment.) They picked the weekends around Memorial Day, July 4th and Labor Day. They picked 15 station markets: Chicago, Detroit, Toledo, Lansing, Flint, Grand Rapids, Cadillac, Marquette, Fort Wayne, South Bend, Indianapolis, Terre Haute, Rock Island-Davenport, Cedar Rapids and Des Moines. *Drewrys* bought the features directly from MGM-TV for ten markets. In the others, the deals were made directly with the stations which had previously licensed the features from MGM. This is an especially nice idea which creates more precedence for other advertisers in other markets. It took no little doing, but the better things usually do take more.

■ A tangent observation here. A good movie has a long life in bringing the public entertainment. This was pointed out in a recent look at Nielsen network figures on a great MGM movie, "The Wizard of Oz." It has now been televised five times. Each time it was another smash. The rating has never been below 32.5, nor the share below 52. No other repeated special comes close to this performance. "The perceptibles" will continue to see new ideas in the yet unreleased features for television.

No. 3 of a series



EDITORIAL

THE TELEVISION CODE: A PAPER SANCTUARY

It is just barely possible that broadcasters are about to be forced to quit kidding themselves about the security that is offered by their television code. It may not be long before it dawns on them that the code is less a refuge than a trap.

The awakening, if it comes, will be a traumatic experience. In the 11 years of its existence the code has come to be the all-purpose shelter, the cathedral that the king's men fear to violate, the maternal apron that is a shield against the vision of the boggy man. Broadcasters are reluctant to strip themselves of such protection, however illusory it may be.

Yet realistic thinking about the television code cannot safely be postponed. The Federal Communications Commission has officially proposed to adopt an important—perhaps the most important—section of the code as part of its own regulations. Unless the commission can be persuaded to abandon its plan, the code's limitations on commercial time will become a government rule, and the station that exceeds those limitations will face penalties as severe as license revocation.

Already some broadcasters are rushing for the cathedral or enfold themselves in the apron's reassuring warmth. The cry goes up: Join the code and prove the industry can regulate itself; this is the only defense against government regulation.

It is a familiar cry. The same cry was sounded in 1952 when the code was adopted by the National Association of Broadcasters. At that time television had been under criticism—and the threat of government action—for juvenile excesses it had already begun to outgrow. The descent of Faye Emerson's neckline had caused temperatures in Congress to rise. Dagmar's bust measurement was quoted with alarm, as though it might go beyond a legal limit, like the national debt. On stations that were later to ration advertising, pitchmen selling hair goo of doubtful chemistry were allowed to talk for 30 minutes at a time. Bait-and-switch advertising, offering astounding bargains to shoppers who discovered that the cheap article was always out of stock, flourished in many television markets.

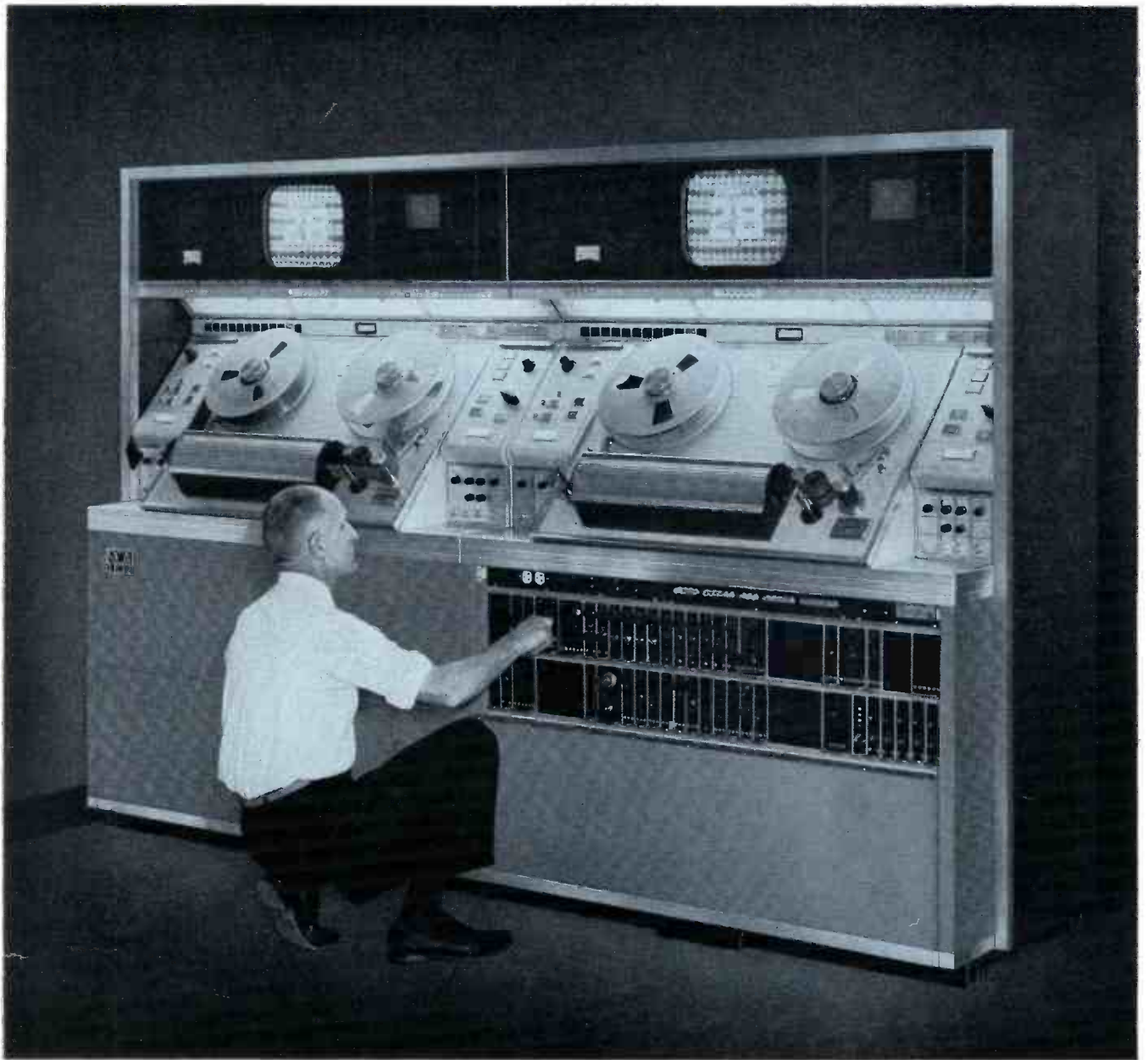
In the years that followed, conditions changed, but the code had little to do with the changes. Bait-and-switch advertising declined in response to two developments: a coast-to-coast campaign against it by Better Business Bureaus and an increase in the tele-

vision audience to a size that attracted conventional advertisers. Pitch advertising disappeared as broadcasters discovered they could sell time in smaller units at higher rates for commercials that aroused less criticism. The pitchman had all but vanished before an "interpretation" was added to the television code in 1956 explaining that the pitch violated the commercial time limitations that had been adopted four years earlier.

On only few occasions has the code come between broadcasters and their natural desires. The most dramatic conflict occurred a few years ago when the code review board ruled that commercials for Preparation H, a hemorrhoid remedy, were unacceptable. After much argument, most code subscribers rejected the account, but 16 resigned from the code and 19 had their memberships cancelled. At last report Preparation H was still clearing time in a number of television markets.

Mostly, however, broadcasters have abided by the code, or not, according to their personal conditions. There are few stations that cannot meet the program requirements in the code, since those standards are flexible enough to permit almost any presentation short of a trampling of the American flag or the beheading of a dog with a meat-axe. The restrictions on advertising time and content are something else again. They are the principal reason why 30% of all television stations are still outside the code and why a substantial number of the 70% that do subscribe are in more or less constant violation of the code's commercial standards. The plain fact is that a good many television stations are incapable of commanding high enough advertising rates to survive if they stay within the code's permissible number of commercials. Stations of that category are now faced with an awkward dilemma. They cannot respond to the clamor to join the code without doing so in the knowledge that they must violate the standards they would be embracing. Yet they cannot sit by while the FCC adopts those same standards as rules by which their licenses would be renewed or withheld.

It is the problem of the non-code stations that will precipitate the showdown for all stations. The adult decision would be to admit that the commercial standards have never been realistic and could not be made so by the FCC. For big boys a mother's apron has strings that can strangle.



TAPE DUO DELUXE AT WBRE

"A Prestige Builder with Our Customers"

This is the look of leadership for the years ahead—new excellence of design and brilliant performance. With two TR-22 Deluxe TV Tape Recorders, this station can record on one unit while on air with the other. The two units occupy the space of a previous single tape unit.

Fully transistorized design does away with the problems of power and heat, reduces maintenance, and

assures a new standard of excellence. Clients are impressed with the efficient "look," the quality of performance, the increased versatility. It's a prestige builder with customers. Your own studio can benefit from this symbol of the finest in TV Tape.

See your RCA Representative. Or write RCA Broadcast and TV Equipment, Building 15-5, Camden, N.J.



The Most Trusted Name in Television

READY AN' RARIN' TO GO! 124 EPIC HOURS—60 IN COLOR!



LARAMIE

Hot off the network, Laramie's packed with the kind of stars, guest stars, action, excitement, production, direction and writing qualities that have made this series a consistent time period leader. Here's the proof: (Source: NTA)

Oct. 1959-Sept. 1960—Led time period with 31.5 Avg. Share
Oct. 1960-Sept. 1961—Led time period with 32.2 Avg. Share
Oct. 1961-Sept. 1962—Led time period with 32.7 Avg. Share
Oct. 1962-Mar. 1963—Tied for 1st with 32.1 Avg. Share

Starring John Smith and Robert Fuller, Laramie's vivid Wyoming setting projects an immense outdoors feeling of its own.

Combined with guest stars like Nanette Fabray, Eddie Albert, Edmond O'Brien, Ernest Borgnine, Julie London and many more, Laramie has a broad appeal that can lead your market, day or night, strip or weekly. Laramie's a thoroughbred—rarin' to go for you and your advertisers. For more details call now.

NBC FILMS