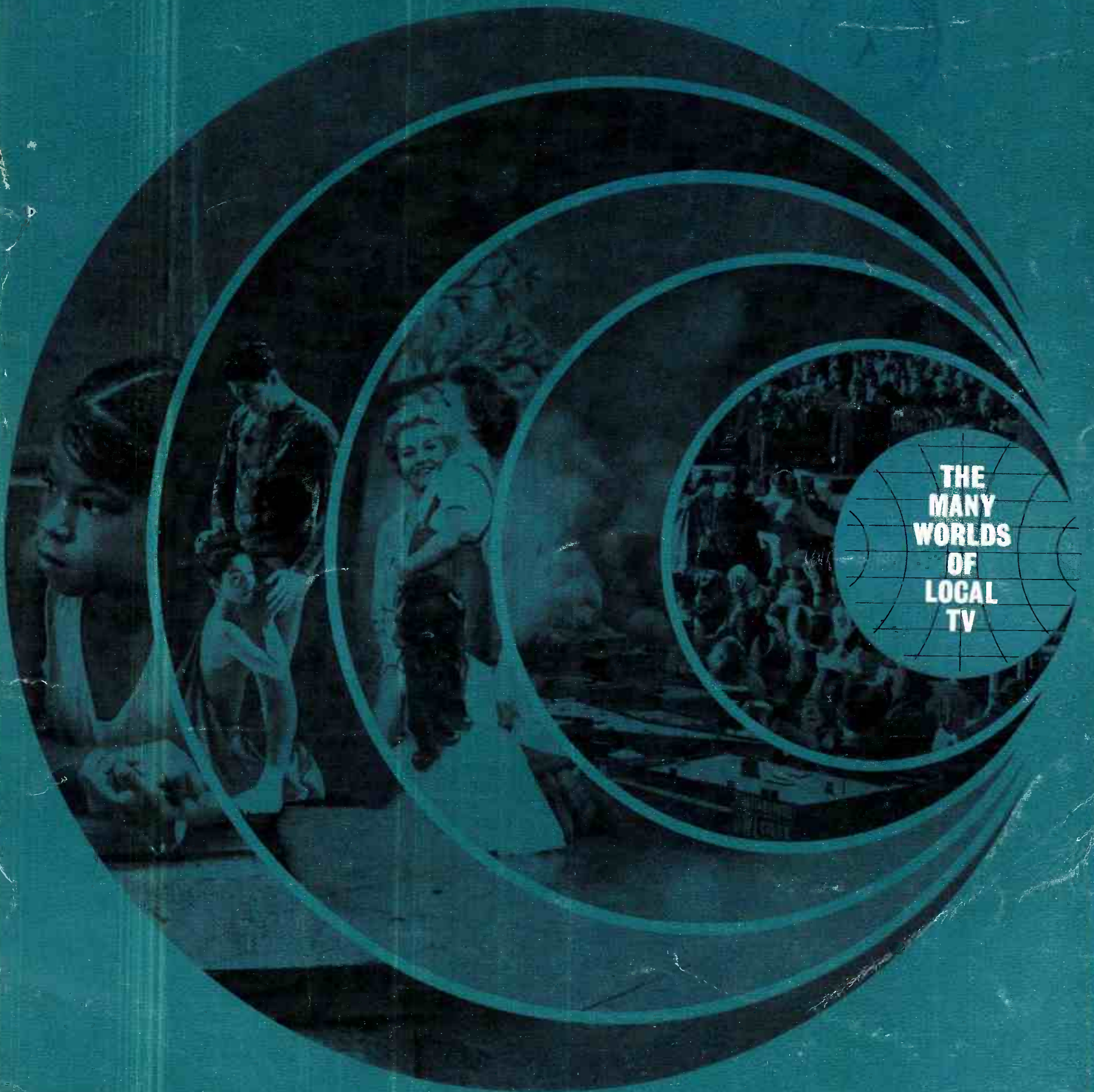
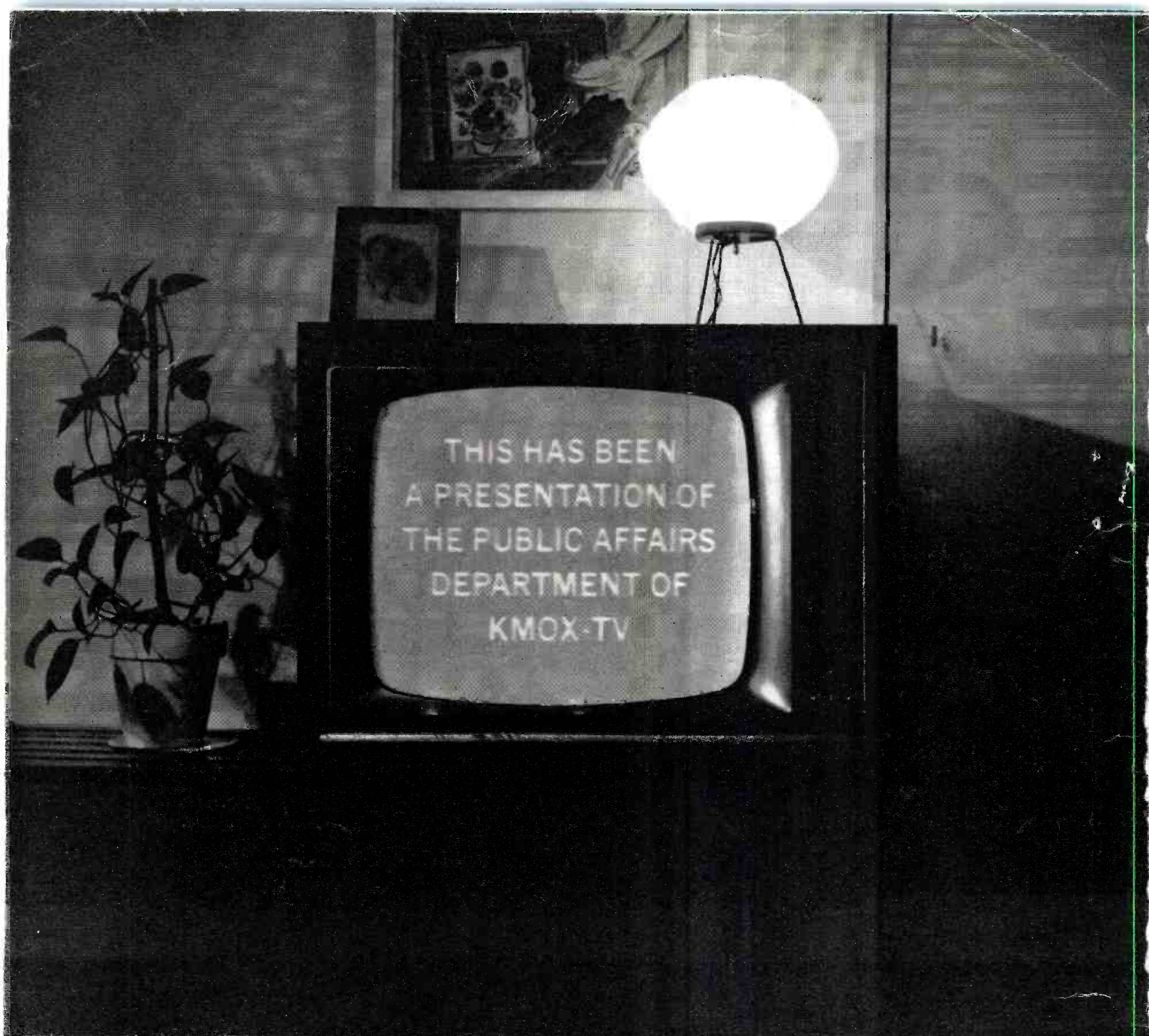


August 1963 Vol. XX No. 8 One Dollar

TELEVISION



THE
MANY
WORLDS
OF
LOCAL
TV



Only the beginning!

© KMOX-TV's community service doesn't end with programming. Case in point: "P.S. 4," the daily educational series designed to teach illiterates in the St. Louis area to read and write. Off-air, Channel 4 insures the effectiveness of these community service broadcasts via written tests given in cooperation with the St. Louis Public Schools. Another notable non-broadcast innovation is the "Television Reading Service." Each month, in conjunction with libraries and public, private and parochial schools, KMOX-TV prepares two reading lists which supplement the television viewing of an estimated 330,000 students in 723 schools. Since its inception in 1958, CBS Owned KMOX-TV has worked unceasingly to make commercial television's contribution to community well-being more effective. And the future holds even brighter promise. In truth, for St. Louis' leading television station, the accomplishments of the past five years—both on the air and off—are only the beginning!

SPOT TV

**MODERN SELLING
IN MODERN AMERICA**

An ever growing number of national advertisers are turning to Spot Television. They find that local flavor in local markets can be used to sell nationally distributed products with maximum effectiveness. These quality stations offer the best of Spot Television in their markets.

- | | |
|---|--|
| KOB-TV Albuquerque | WSM-TV Nashville |
| WSB-TV Atlanta | WVUE New Orleans |
| KERO-TV Bakersfield | WTAR-TV Norfolk-Newport News |
| WBAL-TV Baltimore | KWTV Oklahoma City |
| WGR-TV Buffalo | KMTV Omaha |
| WGN-TV Chicago | KPTV Portland, Ore. |
| WFAA-TV Dallas | WJAR-TV Providence |
| KDAL-TV Duluth-Superior | 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 |
| KARD-TV Kansas State Network | KFMB-TV San Diego |
| KARK-TV Little Rock | WNEP-TV Scranton-Wilkes Barre |
| KCOP Los Angeles | KREM-TV Spokane |
| WISN-TV Milwaukee | WTHI-TV Terre Haute |
| KSTP-TV Minneapolis-St. Paul | KVOO-TV Tulsa |



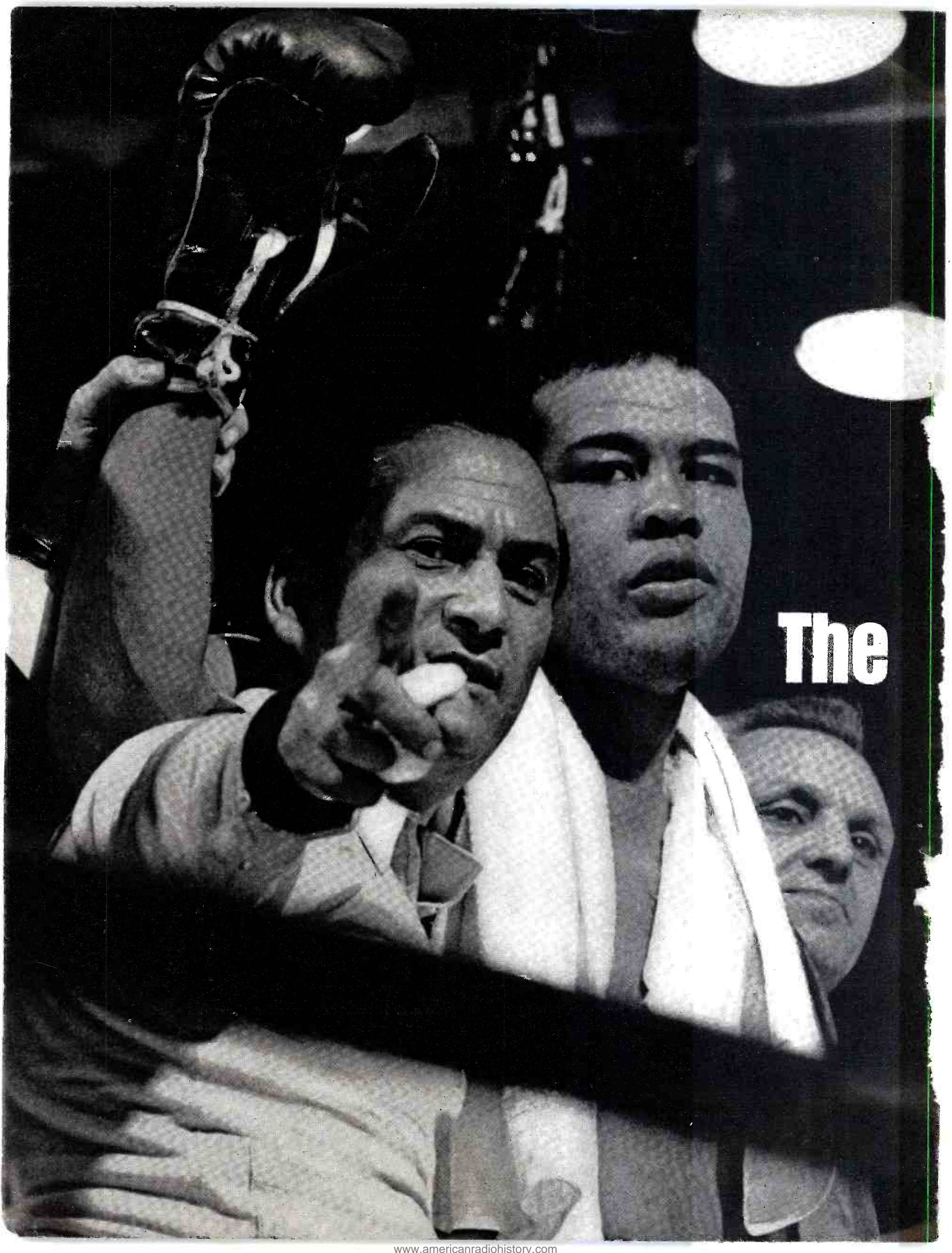
TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

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

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



The

In detailing the rise, fall and comeback of boxing's most revered figure, Metropolitan Broadcasting Television scored a stunning success with its latest production, "IN THIS CORNER: JOE LOUIS."

This two-hour documentary is one of a series of distinguished special programs produced by Metropolitan Broadcasting Television, for showing on our seven

television properties. Millions viewed this dramatic presentation (over 1 million homes in the New York area alone*), and sports writers and critics applauded its powerhouse impact.

As part of Metromedia's "quality operations" philosophy, all divisions strive to provide the finest in entertainment, information and education.

Winner and Still Champion

"... It's worth viewing for those who missed it last evening."
JACK O'BRIAN, JOURNAL-AMERICAN

"An ambitious project of Metropolitan Broadcasting Television, a division of Metromedia (new owners of Channel 11). Vividly, it illustrates the end of an era..."
DON PAGE, LOS ANGELES TIMES

"There is humor, pathos, love, tragedy."
DAVE BRADY, WASHINGTON POST

"What comes through is the basic charm of the champ, his ingenuity and affability, plus the exciting times spanned by his rags to riches story."
BERNIE HARRISON, WASHINGTON STAR

"A standout... Abounding in human interest."
BEN GROSS, DAILY NEWS

"Pure nostalgia for aging fight fans, and a fine introduction for others."
JOHN HORN, HERALD TRIBUNE

"Both a stirring tribute to Louis as a man and fighter... the artistically assembled program is definitely a knockout."
BARBARA DELATINER, NEWSDAY

TELEVISION

THE MANY WORLDS OF LOCAL TV *It's a slum in Chicago, a symphony orchestra in Shreveport, an open heart operation in Miami, an examination of air pollution in Los Angeles. Through major market and small city, the flow of local programming follows a diverse course. Some of it is slick and sophisticated, some of it is rough cut and frank. All of it is helping stations erect images in a cross-country panorama labeled "This is ours." Reporting on this effort*

**A SYNTHESIS OF LOCAL TELEVISION PROGRAMING
IS PRESENTED IN THIS ISSUE IN A 32-PAGE
WORD-AND-PICTURE PORTFOLIO BEGINNING ON PAGE 57**

THE DIMENSIONS OF HOMETOWN TELEVISION *For the third consecutive year TELEVISION MAGAZINE has gone on an exploration of local television. It finds local TV under pressure from the FCC, bombarded with uplift plans from all sides. It is reacting with more programming, better programming. In short, it is maturing, reflecting the needs and the tastes of the communities it serves* **91**

THE PROBLEMS OF PRODUCING AND SELLING *Putting together local shows—and selling them—is no easy chore. The problems are many, the rewards few. Viewer apathy, low budgets, personnel and facilities shortages have to be lived with. Getting sponsors for low-audience public affairs outings is a tough assignment. But break-even or lose, the job is being done. Originality and determination are winning out* **105**

DEPARTMENTS

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TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

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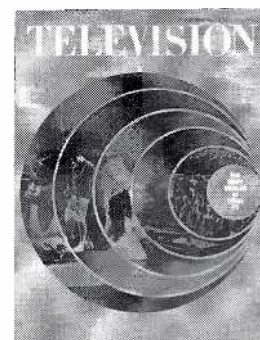
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Cover • For the third year TELEVISION has reported on the many Worlds of Local TV, a task ambitious enough to challenge both the editorial ingenuity of our writers and the design ingenuity of art director Stan White. How he solved the cover problem is indicated here. How he solved the others is indicated on the pages which follow.



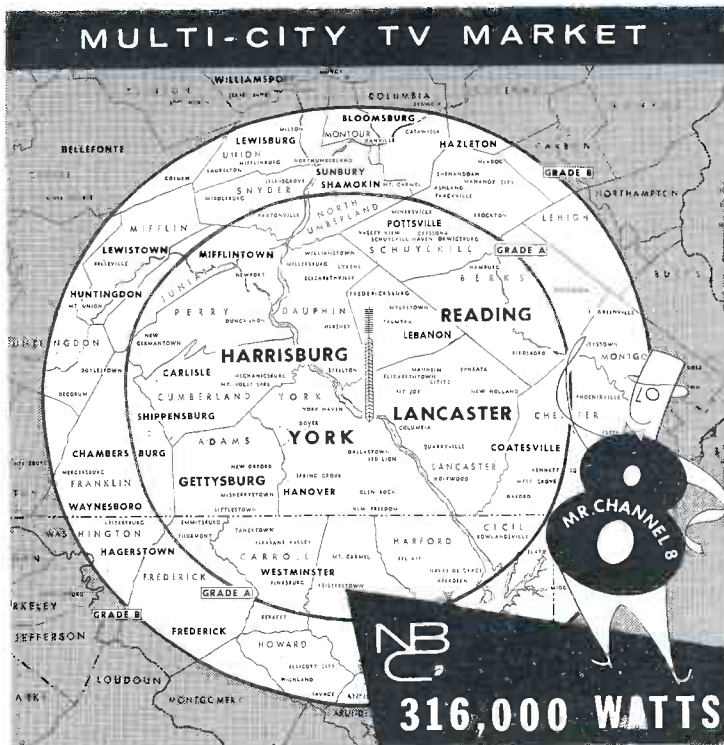
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**GREATER
CAPACITY
TO RENDER SERVICE**



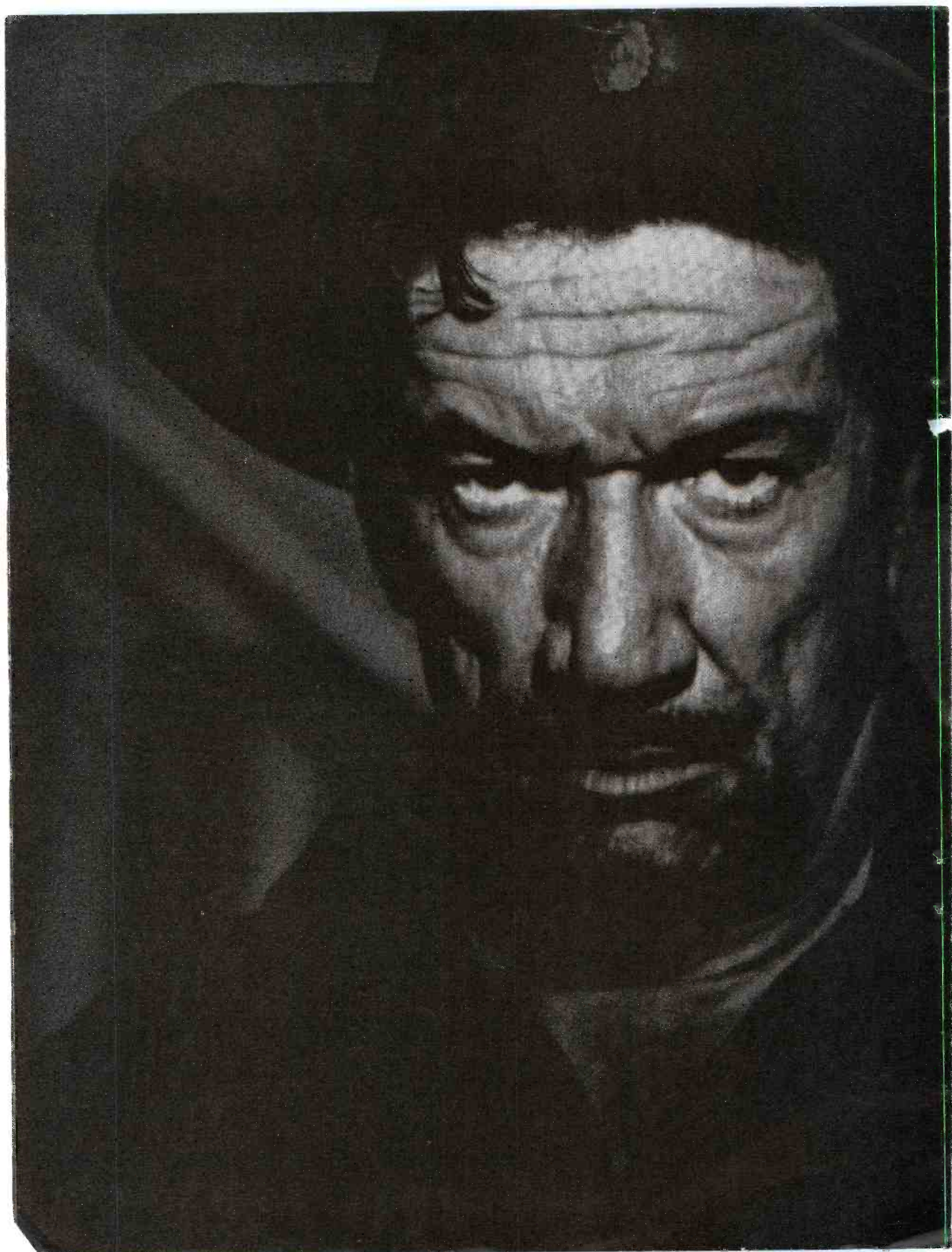
WGAL-TV does the *BIG* -selling job



This **CHANNEL 8** station is more powerful than any other station in its market, has more viewers in its area than all other stations combined. Hundreds of advertisers rely on its alert ability to create business. So can you. Buy the big-selling medium. Advertise on WGAL-TV.

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

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



LAUNDRY WORKER—Mature and industri-
ous woman wishes part-time employment in a
laundry. She is highly skilled in pressing and mend-
ing and is able to supply good reference from most
recent situation. Address A. G. Box 491

WAITRESS—Woman of 5 years experience in
service of meals desires a position in a large
restaurant. Able to assist in cooking and general
kitchen duties. Unmarried, religious, reliable and
temperate. Address C. P., General Delivery

HOUSEKEEPER — A refined woman of 45
years will consider employment as house-
keeper to a cultured and well-behaved family of no
more than six. Will require ample quarters and
privacy. Salary is a minor consideration. Address
B. W., Box 741

TUTOR—University-educated young lady, ex-
perienced in teaching of the young, is interested
in obtaining a position as tutor to a child in a
respectable household. Best of references can be
obtained. Address P. C. Box 249

SITUATIONS WANTED—MALES

AS CATTLEMAN — An experienced handler
of cattle, looking for position in Southwest.
Hard working, sober, reliable. Takes well to the
overseeing of men. Good reference from last em-
ployer. Address S. D. Box 696

IN A RETAIL GROCERY—a young man, an
American, wishes to procure a situation in some
retail grocery; has a good knowledge of business
and can give the best of City reference. Box No.
1,235 Post-Office.

AS RANCH FOREMAN—wanted a position as
foreman of ranch. 5,000 acres or more. 10 years
experience large crew, all types livestock. Other
skills. Best of references. Address J. S. Box 1003

HAVE GUN WILL TRAVEL

One of television's all-time
classics is now available for
regional and local sponsorship.
Stars Richard Boone. Experi-
ence: 6 record-breaking sea-
sons on the CBS Television
Network. Season after season
ranked among television's top
five. For information about the
hottest 156 half hours in first-
run syndication, contact...

CBS FILMS 

OFFICES IN NEW YORK, CHICAGO,
SAN FRANCISCO, DALLAS, ATLANTA.

WANTED — EMPLOYMENT OF ANY
KIND by a stout young man, who has four
years experience as a clerk in a first-class grocery.
Address H. B. Box 7191

TO MANUFACTURERS and wholesale
houses. A Commercial Traveler, of ten years'
experience, will shortly make a tour through the
West. In addition to commissions already engaged,
he would like to add one or two more from houses
of good standing and reliability. Address M. B. Box

AS EXPERIENCED SA
A situation as experience
the outside business of a flou
dress Salesman, No. 100 Sta

AS COACHMAN AND C
A young Englishman, a sit
ough groom and coachman, un
horses well; is a very carefu
waiting on table if required; is
self otherwise useful. Can give
from his last place. No objec
Address R. B. Box 7885

A NEAT AND RAPID
A accurate accountant of fou
assistant bookkeeper in a lag
this city, wishes to obtain a s
employer's address C. B., Box

BLACKSMITH—appren
ready to set up on his ov
lished partner. Will supply
strong back. Prefer good size
W. B. Box 666

SELLER OF DRY GOO
12 years experience in the
other merchandise desires s
time. Recent employer will s
Address J. L. Box 987

GOOD HORSEMAN—A
health, would like empla
Experienced in the handlin
sorts. Skilled horseman. H.A.

LIVERY WORKER—St
Experience in the care and
the grooming of horses seek
line. Address T. A. Box 363

AS FARMER AND
wanted a situation by ma
of strictly temperate habits,
man; understands the care a
and stock of all kinds; wife v
needed. The best of reference
T. M. Box No. 204

WANTED — A PERM
TION in some mercan
man, who is a good penman a
keeper, correspondent and et
reference given. Address J. L.

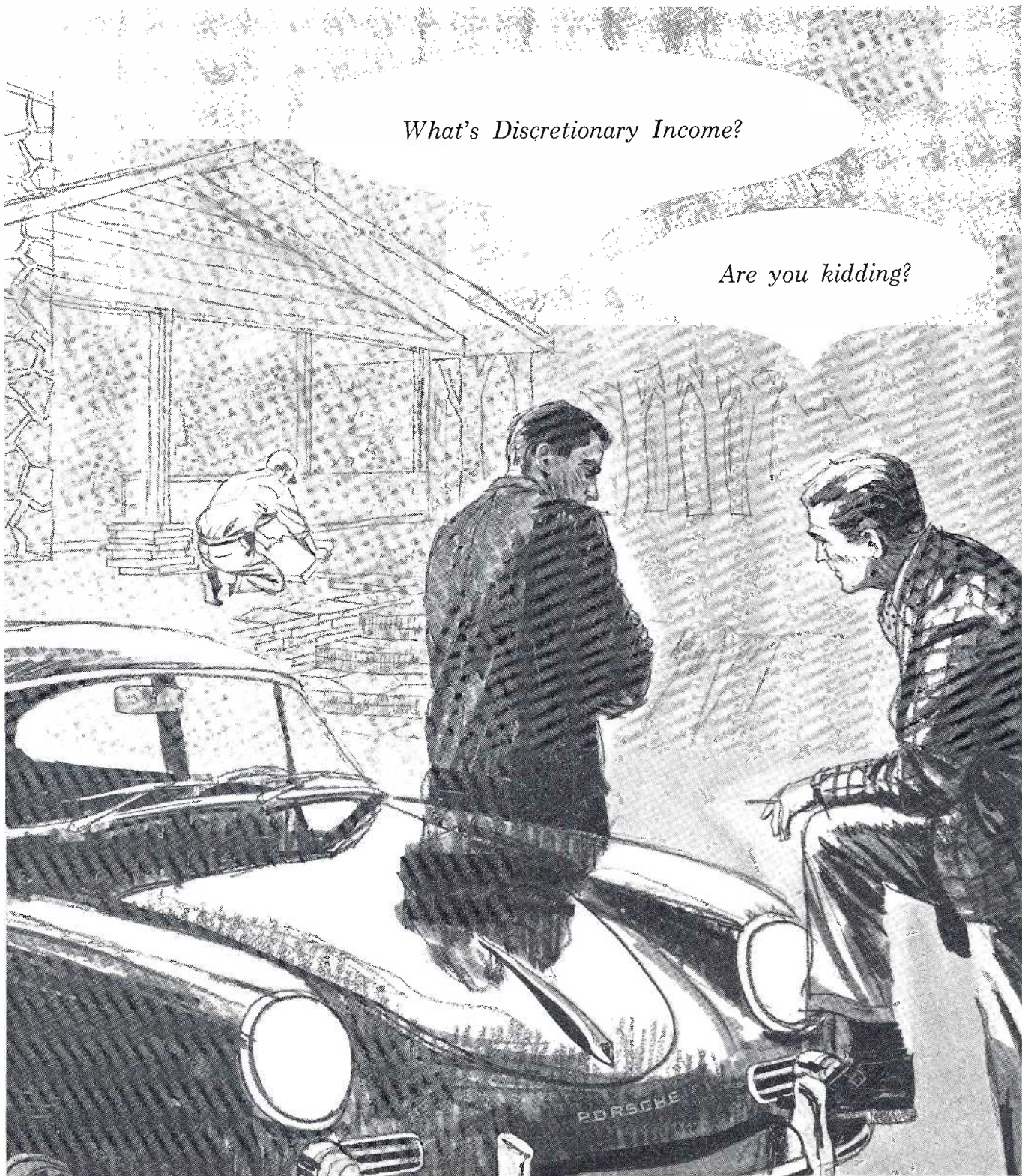
TO CALIFORNIA H
ETORS and others—A y
to get to California will give
months in a hotel or restau
carver, for his passage to the
son who will negotiate with
satisfied. Unexceptionable re
J. V. Box No. 152

COOK AND HANDY M
on ranch. Able to do all c
jobs. Good carpenter. Well
Address J. A. Box 836

AS HARDWARE CLE
A tion in a hardware hous
has had eight years' experier
can furnish the best of refe
H. L. Box 638

A LAD OF 16 WISHE
in a wholesale store; shi
ferred. Can refer to his pres
E. M. Box No. 204

RANCH LABORER—
ranch, by a man acquaint
work; good references. B. G.



One man's Porsche is another man's patio. But all kidding aside, however they spend it, there's 27% more discretionary income in Ohio's Third Market than the national average, and no medium — but none — covers it as thoroughly as WHIO-TV, AM, FM. Ask George P. Hollingbery.

Additional morsel for thought:

Dayton continues to lead the state's eight major cities with the highest weekly gross earnings. (Dayton Daily News — 4/16/63).

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



DAYTON, OHIO • WHIO • AM • FM • TV

FOCUS ON BUSINESS

TV's harvest: reaping what it has sown, sowing what it will reap

It happened during the course of an interview. The subject, the elderly vice president of a major advertising agency, was asked what he was going to do after retirement.

"I hope to buy into a nice, neat, middle-sized television station with a nice, firm network affiliation in some nice, neat, middle-sized market," the advertising executive answered. "That's the best kind of life in the world. The prestige is great, the influence you can exert is considerable, your standing in the community is on a level with bank presidents and your profit potential in the communications-entertainment field is non-pareil. From what I've heard and know, net profits of 20% a year are not uncommon. And all you have to do for it is press that nice, neat network button."

Is the man a dreamer? Is he looking at the world of television through dollar-speckled glasses? Is he suffering from that universal malady wherein the grass is always greener-backed on the other side of the business fence? Is he misinformed, an impossible builder of castles in the sand, a man who's always seeing pots of gold under every bushel?

The National Association of Broadcasters gave a resounding no to all these possibilities last month when it issued the findings of its latest annual financial

survey of the television industry. Last year the typical television station before federal taxes earned a profit of 16.9% on total revenues of \$1,016,700, the survey disclosed. It was the highest profit margin ever reported by an NAB financial survey and the first year average television revenue has surpassed \$1 million.

The report, which is compiled by NAB's Department of Broadcast Management from information obtained from questionnaires sent to the nation's commercial TV stations, pinpoints how television got back on the gravy train during 1962 after being somewhat side-tracked the previous year.

In 1961 the profit margin of median TV stations was 12.6%, 2.8% less than the 15.4% profit registered by typical TV stations in 1960.

This profit decline was turned into a 4.3% upswing with 1962's high water profit margin of 16.9% (see chart below).

Total annual revenue for the typical TV station was up more than \$100,000, or 11.2%, last year, the greatest such increase in the seven years since TV station profits have been surveyed by the NAB. Only stations in the smallest markets seemed to have missed out on this increased profit sharing. Typical stations located in all other markets showed con-

siderable increases in both revenues and profits.

For the first time, the NAB survey showed how typical TV stations allocate their total salary budgets. Highlights of these findings:

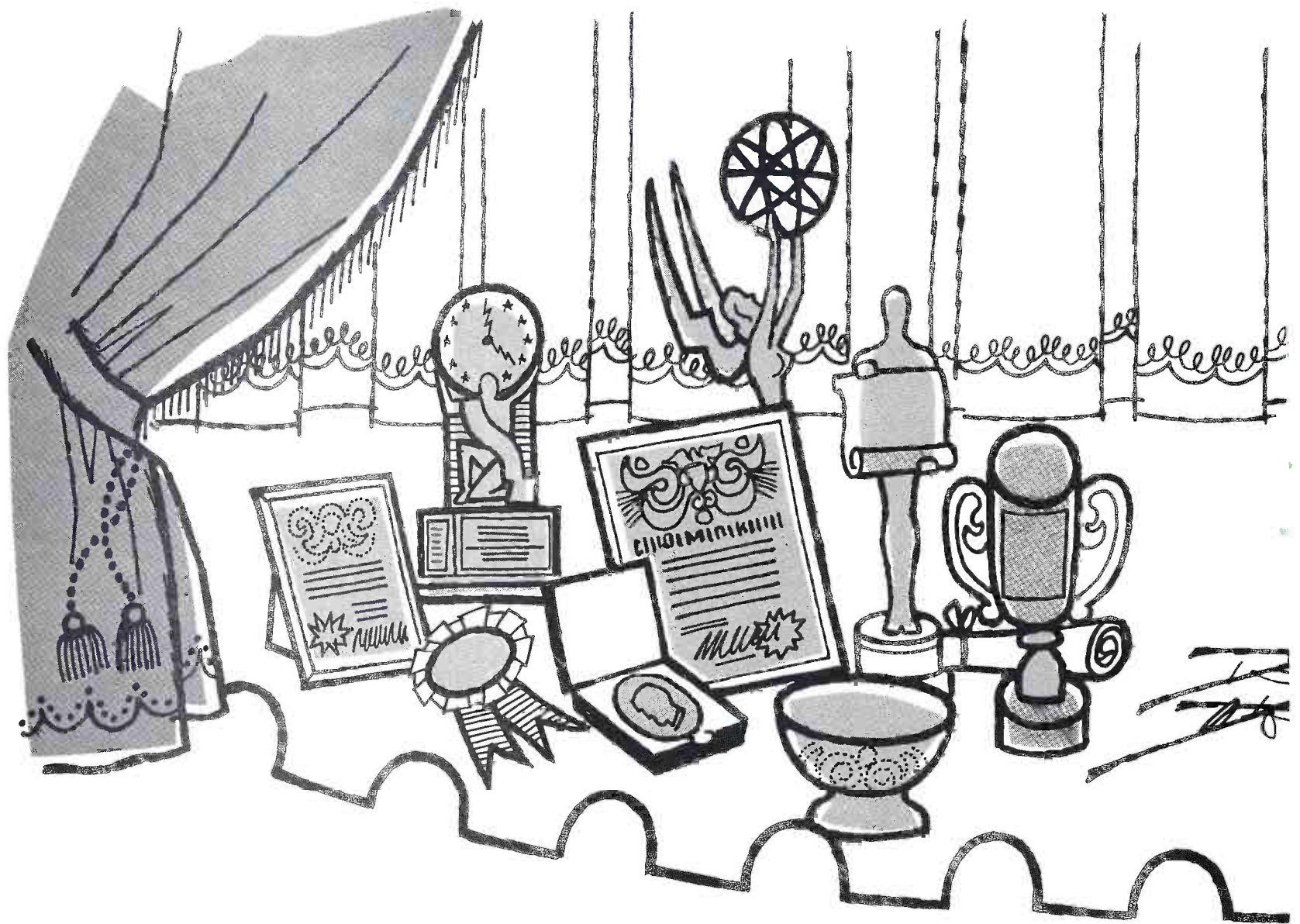
- Programing gets the largest percentage of salaries, consuming about a 40% slice of total allocations.
- About 23% of the salary budget goes to technical help.
- The salaries of general and administrative people account for 18% of the budget, while sales people are given 17% of the total salary allocations.

The NAB's disclosures on TV station profits and expenses seem to indicate at least two things: that contrary to popular belief, television stations spend more money for programing talent than for sales help and that we should all be lucky or resourceful enough to own a piece of a television station as a comforter for our old age.

But if you can't own a TV station, perhaps the next best thing is to be the general manager of one. The average salaries of television station managers range from \$19,000 to \$39,000, another recently released survey shows. According to the survey, which was conducted by Ben K. West, vice president and general manager, KOCO-TV Enid-Oklahoma City, the yearly base salaries of general

MORE BLACK INK FOR THE AVERAGE U.S. TV STATION

	1957	1958	1959	1960	1961	1962
REVENUES	779,200	786,400	865,300	904,500	941,400	1,016,700
REVENUES INCREASE	—	0.9%	10.0%	4.5%	1.1%	10.2%
EXPENSES	700,000	700,000	741,600	765,300	822,800	844,900
EXPENSES INCREASE	—	—	5.9%	3.2%	7.5%	2.7%
PROFIT MARGIN	10.27%	11.0%	14.3%	15.4%	12.6%	16.9%



They love us in Chicago, Philadelphia,

And appreciate us. And showed their appreciation in the form of awards too numerous for us to mention, but not...being in show business...to brag about. Emmy came to our five stations seven times in the past twelve months. The International Police Chiefs cited us in Washington, and the Veterans of Foreign Wars in New York. We received five awards from the Illinois Associated Press in Chicago; five from the National Press Photographers in Philadelphia; and three from the National Association For Better Radio and Television in Los Angeles. We won the Ohio State and Freedoms Foundation Awards several times.

P. S. 138 big "Thank You's" to the awarding organizations.



Washington, Los Angeles and New York

And so it went . . . to the tune of 138 major awards in the past year. We don't mind taking a few bows, not for our bulging trophy cases, but for the recognition of our efforts in serving our communities. Some awards were for fine entertainment; some for popular personalities; a great many for public service. If we may say so ourselves . . . a nice balance.

Applause from professional and other organizations is music to our ears, but we appreciate equally the requests for advice and help. In fact, we constantly solicit the chance to work with all the various segments of our communities. Our role is to provide entertainment and service.

NBC OWNED STATIONS



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

JACKSON, MISSISSIPPI
WJTV CH. 12

OVER
 350,000
 TV HOMES

OVER 1¾
 BILLION
 DOLLAR
 CONSUMER
 INCOME



1615 Ft.

JACKSON, MISSISSIPPI

**prospective buyers
 need the right
 perspective**

One of the main functions of Blackburn & Company is to provide the facts that both parties to a media transaction need to do business. Our analysis of the ever-changing market puts all the pros—and cons—into focus. Hundreds of satisfied clients can tell you that it pays to consult Blackburn.

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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*

managers in the second through tenth markets run from a low of \$32,000 to a high of \$50,000, with the average at \$39,000 (no replies were received from New York station managers).

The yearly base salaries for general managers in other markets broke down as follows:

- In the 11th through 25th markets (all market rankings according to American Research Bureau listings), salaries range from \$26,000 to \$50,000, with the average at \$37,200.
- In the 26th through 50th markets, station managers earn from a low of \$14,000 to a high of \$45,000, with the average man making \$27,375.
- In the 51st through 75th market category, the average salary is \$19,100, which reflects a low of \$10,000 to a high of \$35,000 in base compensation paid to station managers.
- General managers working for stations in the 76th through 100th markets earn as little as \$9,750 or as much as \$37,500, with the average salary \$20,125.

Most of the managers—almost 60%—the survey also revealed, made their way up to their current posts through the sales department. More than 30% of the managers began their careers as announcers or in the ranks of talent, while another 10% started out as engineers.

While a future in TV station operation might look pretty good from the sidelines of a survey, the storm clouds that occasionally scud across a station's horizon to cast ominous shadows on the profit picture do not make the work that goes into producing those fat pay checks easy—not lately, anyhow. Two current storm clouds: the use of ratings and cigarette advertising.

In the wake of the Washington broadcast rating investigation, the Federal Trade Commission has indicated that it intends to be a stern policeman, examine closely the selling and promotional uses broadcasters make of their ratings. Recent FTC statements also add up to a warning that broadcasters will be held accountable for the accuracy of any ratings they use.

If violations are found, the FTC action weapon is the cease and desist order. If the order goes unheeded, contempt proceedings are usually begun. And it's a double-barreled threat in that the FTC is now working closely with the FCC.

If cases come to the attention of the FCC, they will be referred to the FTC for investigation. Adverse findings by the trade commission will be taken into account by the FCC in determining whether the offending station "is operating in the public interest."

Station fondness for displaying a glowing rating report as a way of business life seems headed for hard times.

Also come on changing times is TV's cigarette advertising, a major bank-roller for networks and stations alike. The smoke hanging over the cigarette-cancer controversy is parting just enough for most observers to see some changes in the making, namely a tobacco industry review of their commercials to eliminate youth appeals and romantic settings, two heavily criticized cigarette ad techniques (also see "Focus on News," page 18).

And while it hasn't come to it yet, there has been talk of moving cigarette commercials—as has been done in England and Canada—back past 9 p.m. to avoid saturating young viewers. Those TV tobacco dollars may not be in jeopardy, but they have many TV men worried.

Not worrying about anything, apparently, is one TV-allied organization, Seven Arts Productions Ltd. The production and distribution company, which specializes in putting together properties and personnel for American films and plays, has been active on several fronts of late. Its just released annual report for the year ended Jan. 31, 1963 reveals the extent of Seven Arts' current prosperity.

Last year, apparently, was a high-flying one for the company. Total revenue was \$19.4 million, with earnings of \$1.7 million, up \$3.4 million and \$605,238, respectively, over the previous year's total revenues of \$16.0 million with earnings of \$1.1 million.

Television's share of the company's successful year was impressive. Seven Arts Productions' TV arm, Seven Arts Associated Television, chalked up sales of \$14.7 million, or 75.8% of total revenues registered by the parent company, during the just concluded fiscal year. This was an increase of \$2.5 million from the \$12.2 million accounted for by TV sales in the previous fiscal year.

Most of Seven Arts Associated's TV activity centers around the distribution of feature film packages. The company owns the distribution rights to some of the most attractive and best-selling film volumes in circulation. The middle of last month Seven Arts added measurably to its stock with the acquisition of the rights to 215 post-1948 feature films from Universal Pictures Co. at a cost believed to involve a guarantee of \$21.5 million, plus a percentage of the gross. The films, leased for a 10-year period for TV showings in the U.S., Canada, Puerto Rico and the Virgin Islands, are already being sold to television stations for fall showings.

END

**CIVIL
RIGHTS
1963:**

**A public service spot campaign
available free of charge
to any radio or TV station
in the nation**

An outstanding opportunity for broadcasters to serve the national interest in a time of crisis.

The Beginning—On June 11th, President Kennedy took the civil rights problem to the people, on network TV and radio, asked for justice, conscience and fair play.

The Time-Life Broadcast Proposal—We offered to create and produce a campaign of TV and radio spots supporting and implementing the President's call. The series would feature leading citizens appealing to the public for individual responsibility and reason, and would be made available free to all broadcasters.

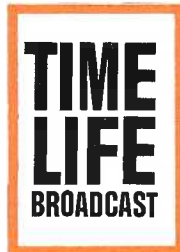
The Response—The White House gave approval and endorsement, with authorization to excerpt portions of the President's June 11th Address. Leading figures in American public life agreed to film and record the campaign. And from the three major faiths—the United Church Women of the National Council of Churches, the Anti-Defamation League of B'nai B'rith and the National Council of Catholic Men—came sponsorship.

Ready now—A series of spots, running one minute or less, featuring these distinguished spokesmen: The President of the United States; Dr.

William G. Carr, Executive Secretary, National Education Association; Frank H. Heller, President, National Council of Catholic Men; Lena Horne; Senator Hubert Humphrey (D., Minn.); Rev. Martin Luther King; Senator Thomas Kuchel (R., Cal.); Mrs. W. Murdoch MacLeod, General Director, United Church Women; Dr. R. H. Edwin Espy, General Secretary, National Council of Churches; Walter Reuther, President, U.A.W.; Jackie Robinson; Dore Schary, National Chairman, Anti-Defamation League; Sylvester Smith, President, American Bar Association; Roy Wilkins, Executive Secretary, NAACP; Whitney Young, Executive Director, National Urban League.

N. B. We urge that all stations using these spots augment them with messages from state and local leaders, addressing the civil rights problem as it applies to local audiences.

Availability: stations which receive voice-circuit service from the Mutual Broadcasting System and Radio Pulsebeat News, will have the complete set of radio spots, and will make them available locally. Television stations, and radio stations in cities where spots are not available may contact us direct.



TIME & LIFE BUILDING, ROCKEFELLER CENTER, NEW YORK CITY



Courtesy of The Detroit Institute of Arts

**“PORTRAIT
OF A MAN”**

by Diego Velasquez is a famous character study of a Spanish nobleman in the court of Philip IV. Notable features are its fluid technique and soft pictorial style.

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 NEWS

A peaceful month?
France says no to
CBS's "Town Meeting,"
Congress scolds TV,
cigarettes smolder

"Space communications can be a magnificent advancement. It can accomplish beautiful, wonderful things, but I don't think it will. I think it will turn sour the way motion pictures, the way television, the way all our media turned sour. It will become compromised, corrupted, contaminated. The good it's capable of doing will be completely overwhelmed by the commonplace it accomplishes."

The speaker was the director of a research foundation. The place was a hot and cluttered office in Washington, D. C. The time was June 1962, just weeks before a 170-pound experimental communications satellite called Telstar was flung into orbit.

Last month, on July 10, exactly a year after the American Telephone & Telegraph Co.'s medicine ball-shaped satellite took its historic ride into space, the space communications media proved it was an advancement still more magnificent than sour, still accomplishing the wonderful rather than the commonplace. Linked electronically by Telstar II, four free-world statesmen exchanged opinion on major world questions in an experimental live telecast that spanned the Atlantic and the borders of several widely separated nations.

The program brought together former President Dwight D. Eisenhower speaking from the studios of KJZ-TV Denver, former British Prime Minister Anthony Eden participating from London, Jean Monnet, prime mover in the formation of the European Common Market appearing in Brussels and Heinrich von Brentano, former foreign minister of West Germany, who was shown in Cologne. CBS-TV newsman Walter Cronkite was the moderator, which was fitting since the program, entitled *Town Meeting of the World*, was a concept created by CBS-TV.

Last October, CBS president Dr. Frank Stanton, speaking to members of the European Broadcasting Union meeting in New York, first broached the idea of using the communications satellite for

an international distillation of opinion. He noted that among the most valuable functions of a communications satellite would be its facilitation of "enlarged international dialogues . . . open for all to hear, with every side of an issue examined, every viewpoint exposed."

The program that evolved from Dr. Stanton's urgings was widely applauded in this country and subsequent to its transmission CBS News president Richard S. Salant announced that similar telecasts will be presented on a regular quarterly basis beginning next fall.

But though the success of the telecast and the promise of more of the same to come, seems to mock the aforementioned research director's cynical predictions, *Town Meeting of the World* did carry with it strong indications that lasting international accord and understanding are still a long way from fruition and that suspect rather than love your neighbor is still the code of the world.

A last minute decision by the French government denying use of its ground station at Pleumeur Bodou on the Brittany peninsula made the telecast less far-reaching than its title implied. The television picture of the program, as planned, was transmitted from the British ground station at Goonhilly Downs

to Telstar II and on to the U.S., but the signal from this country, which was to be received at the French ground station, was not picked up. This thwarted hopes to have both European and American audiences see a simulcast of the program. Instead only American viewers saw the live telecast, while European networks were forced to wait a day for shipments of the taped programs which were brought in via jet airliners. The souring element in what was to be an experiment in harmonious deliberations: French authorities reportedly felt that the program was potentially too politically hot for its subjects to digest.

And as the initial international *Town Meeting* program faded into history and as recriminations about it mounted, science issued a veto of its own. Telstar II, which has been in orbit since last May, mysteriously stopped operating. Like its sister satellite, Telstar I, which became inoperative in March, some nine months after its launch date, Telstar II would not obey commands sent to it from the Bell Telephone ground station in Andover, Me. Telstar I was affected by radiation damage. But special precautions had been taken to guard its space traveling successor against similar stresses.

As July rolled on toward August, puzzled Bell Laboratory technicians continued efforts to communicate with the reluctant, reticent satellite.

■ A year ago, when the earth-girdling communications satellite unquestionably was the big broadcasting news of the month, the subject of "equal time" was probably the most provocative issue of the period, and so it was in July 1963. The question of whether broadcasters should be permitted to air opinions without giving opposing forces an equal opportunity for reply simmered to the fore once again when a House Commerce subcommittee opened a fact-finding hearing on the subject. Impetus for the public inquiry is a bill introduced by Representative John Moss (D-Calif.), a mem-

We are involved with this woman

She's "Miss Indiana" . . . and we are involved in just about every civic activity she views from atop the famous Soldiers and Sailors Monument in Indianapolis. That is to say, we take a big part in community life . . . and that bodes well for any advertiser wishing to take a big part of the \$3 billion spent annually in our 760,000 home market. The stations that *serve best sell best*. We not only offer top broadcast coverage of area activities, we *involve* ourselves

vitaly in civic affairs . . . heading committees, determining policies, supporting causes, even running plain-spoken editorials when we feel something needs to be said in the public interest. In the process, we win more than our share of awards (see below). If you'd like more than *your* share of the Mid-Indiana market . . . see your KATZ man!

the WFBM
STATIONS
INDIANAPOLIS RADIO TELEVISION FM MUZAK



Here are our most recent awards—Headliner Award: Atlantic City Press Club award for consistent excellence in local news reporting • The Freedom Foundation Award: For Local Promotion of Patriotic Ideals • Indiana News Photographers Association Awards: Station of the Year; News Photographer of the Year; Separate awards for local documentaries and news coverage • Casper Awards: Clean sweep of four community service organization awards—two for television, two for radio • Man of the Year: Awarded to Eldon Campbell, station manager, by the B'nai B'rith organization • Merchant Marine Merit Award: For creating awareness of Indianapolis' position as a vital inland port.



The wonders of technology allow a member of the studio audience at K1Z-TV Denver to question Anthony Eden some 5,000 miles away in London during "Town Meeting of the World" telecast. Former President Eisenhower is rapt observer in foreground.

ber of the subcommittee, which would put station editorializing under the equal-time provisions of Section 315 of the Communications Act. As now constituted the equal time section applies only to radio-television appearances by candidates for political office or to people speaking on their behalf.

As the opening days of the hearings unfolded it was not difficult to separate the pro forces from the cons. No one, it seemed, took an equivocal stand.

Lining up solidly against editorializ-

ing was Rep. Robert W. Hemphill (D-S.C.), who urged Congress to put a stop to "abusive" broadcast editorials. Commentators who broadcast editorials sometimes do not know what they are talking about, he contended.

"It affronts my sense of justice and fair play to have one of these monkeys get on the radio station," he said. Hemphill also charged that persons who are the subjects of broadcast editorials were not notified in advance and did not have a chance for rebuttal.

Leading the forces in defense of editorializing was Rep. Lionel Van Deerlin (D-Calif.).

"Rather than seek to hobble our editorialists of the air," he told the subcommittee, "it seems to me that we should join FCC commissioners and the National Association of Broadcasters in seeking to stimulate the full and free discussion of public issues."

FCC Chairman E. William Henry, one of the early witnesses at the hearing, politely asked the subcommittee to avoid



ONE OF THREE!

The Meritorious Public Service Certificate shown above is one of three such certificates awarded to the advertising trade by the Internal Revenue Service.

In making the presentation to WCSH-TV, Mr. Whitney Wheeler, District Director for Maine, said, "We were particularly impressed with the outstanding extent of cooperation displayed by WCSH-TV."

WCSH-TV "took the initiative in developing studio programs designed to assist the taxpayers to better understand their obligations and the special assistance programs of the Internal Revenue Service." They "frequently and voluntarily contributed very useful advice to the Augusta District on how to improve our public service contacts and programming."

Thank you, Mr. Wheeler!

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

Celebrating its 10th year of service to the Portland Distribution Area

MAINE BROADCASTING SYSTEM

THE KATZ AGENCY, INC.
National Representatives

NEWS *continued*

legislation dealing with broadcast editorials.

He stated that the FCC approves of the fundamental principles of the Moss bill and that it hopes to draw up more explicit rules to govern radio and TV editorials before next year's presidential election campaign. "Nevertheless," Henry emphasized "we respectfully suggest that legislation is not as appropriate in this area as commission rule-making or policy declarations derived

from ever-increasing knowledge in this evolving field."

Henry's plea met with a cool reception. The subcommittee members indicated clearly that they would not go along with the suggestion that control of editorials be left to the FCC. The general feeling expressed during the early days of the hearing was that FCC hasn't done enough to solve the problems confronting broadcast editorializing and that now's the time for Congress to act.

Said Representative Moss: "I think the tools were given to the Commission, but I don't think they have been used as we had hoped they would be used."

■ And while Telstar II whirled away uncommunicative in space and "equal time" got talked to death in Washington, the already blazing cigarette-cancer controversy puffed up into a nationwide holocaust during the hot, hot days of July. Setting for the latest conflagration on the subject was a meeting of the Tobacco Institute's executive committee held in Washington, D. C. Out of this session came some suggested changes in the commercial content of cigarette advertising in all media, but with particular application for television.

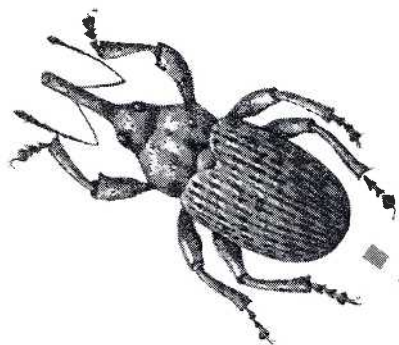
Emphasized in the suggestions was the necessity for the use of "good judgment and good taste," caution that only adults should appear in the advertising, and that TV and radio programs "whose content is directed particularly to youthful audiences should not be sponsored or used."

The proposals for self-regulation went over with less than a bang in Congress. Almost immediately, Senator Maurine Neuberger (D-Ore.), perhaps the most consistent and outspoken foe of cigarette companies, branded the tobacco industry's remedial efforts as an "exercise in futility."

Not to be outdone, her colleague in the House, Rep. Bernard Grabowski (D-Conn.), introduced a bill that would require cigarette packages to carry labels warning smokers of the possible danger to their health.

To add to the tobacco industry's general woe, Consumers Union published a book, *The Consumers Union Report on Smoking and the Public Interest*, which strongly favors rigid government action to regulate cigarette advertising and inform the public about the possible consequences connected with smoking. Saying that "the most direct approach to the problem of cigarette advertising would be to ban it altogether," the book proposes that federal agencies should act more severely on advertising claims and that the FCC should rule on whether "radio and TV licensees that carry cigarette commercials are indeed acting in the public interest."

The book urges that the government define what type of advertising may be construed to be directed at teen-agers, and restrict ads of that sort. The Consumers Union book also comes out in favor of a massive "national health program," such as those already initiated in some European countries, to inform the public about possible health hazards connected with smoking. END



PRIME TIME FOR BOLL WEEVILS?

Our cotton insect report might not interest all our viewers, but it is of prime importance to more than 24,000 farmers in Arkansas who have a million and a half acres in cotton. You see, that's the way it is with public service programming—you just can't hope to interest everybody all of the time. But we're trying. In fact, we have already televised more than 10½ hours of public service programming in prime evening time alone in 1963. And if it's not boll weevils, it's always something else. Like education. Or industry. Or urban renewal. Or teenage problems . . . subjects that are always of special interest to **someone**. Let's face it. It's a pretty good approach to local television.

KATV
ABC TELEVISION FOR CENTRAL ARKANSAS
LITTLE ROCK ■ PINE BLUFF

How the people of five great cities help choose their own television programs

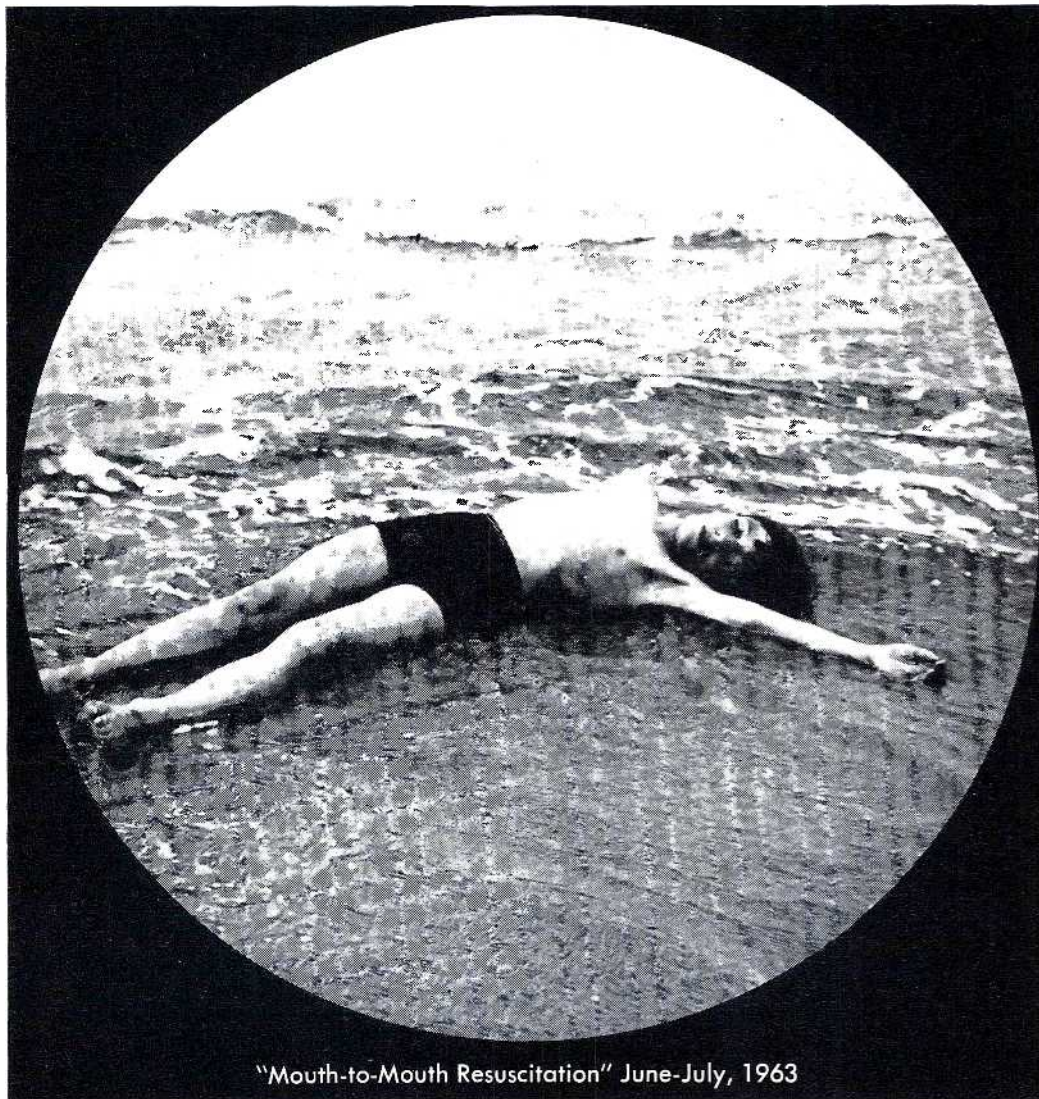


In New York, Chicago, Detroit, Los Angeles and San Francisco, the managers of the American Broadcasting Company's owned television stations go to the public and find out what each community feels it needs on television. On the following pages you will discover how the ABC owned television stations help fulfill these serious civic needs.



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

"If it were within your power to save one life this summer, wouldn't you want to know how?"



"Mouth-to-Mouth Resuscitation" June-July, 1963

A new lifesaving method, mouth-to-mouth resuscitation, already has brought many people "back from the dead." People who apparently had drowned, or were suffocated by smoke inhalation, or seemed fatally overcome by electrical shock, were returned the precious gift of life by quick and proper application of the newly-devised lifesaving method.

Anybody, young or old, could administer it—if only he knew how. Working in collaboration with the Red Cross, Station WABC-TV set about to show and tell the people of Greater New York the proper method of using mouth-to-mouth resuscitation.

Timing their efforts to the swimming season, WABC-TV made a series of 60-second, 30-second and 20-second spots—then used them in a manner unprecedented in TV. They devoted all their Public Service time for one entire week to teaching mouth-to-mouth resuscitation.

This lifesaving project is just one example of how WABC-TV works in collaboration with other community leaders to help bring about the solution to some of the problems of the city and the people it serves.



“Every fourth man in Chicago is a Negro. What is he like? What does he feel? How can Chicagoans learn more about their neighbors?”



“The Fourth Man” September, 1963

In meetings with WBKB, responsible citizens of Chicago had devoted much time and thought to this significant problem. Many suggestions were offered, some approved, others discarded.

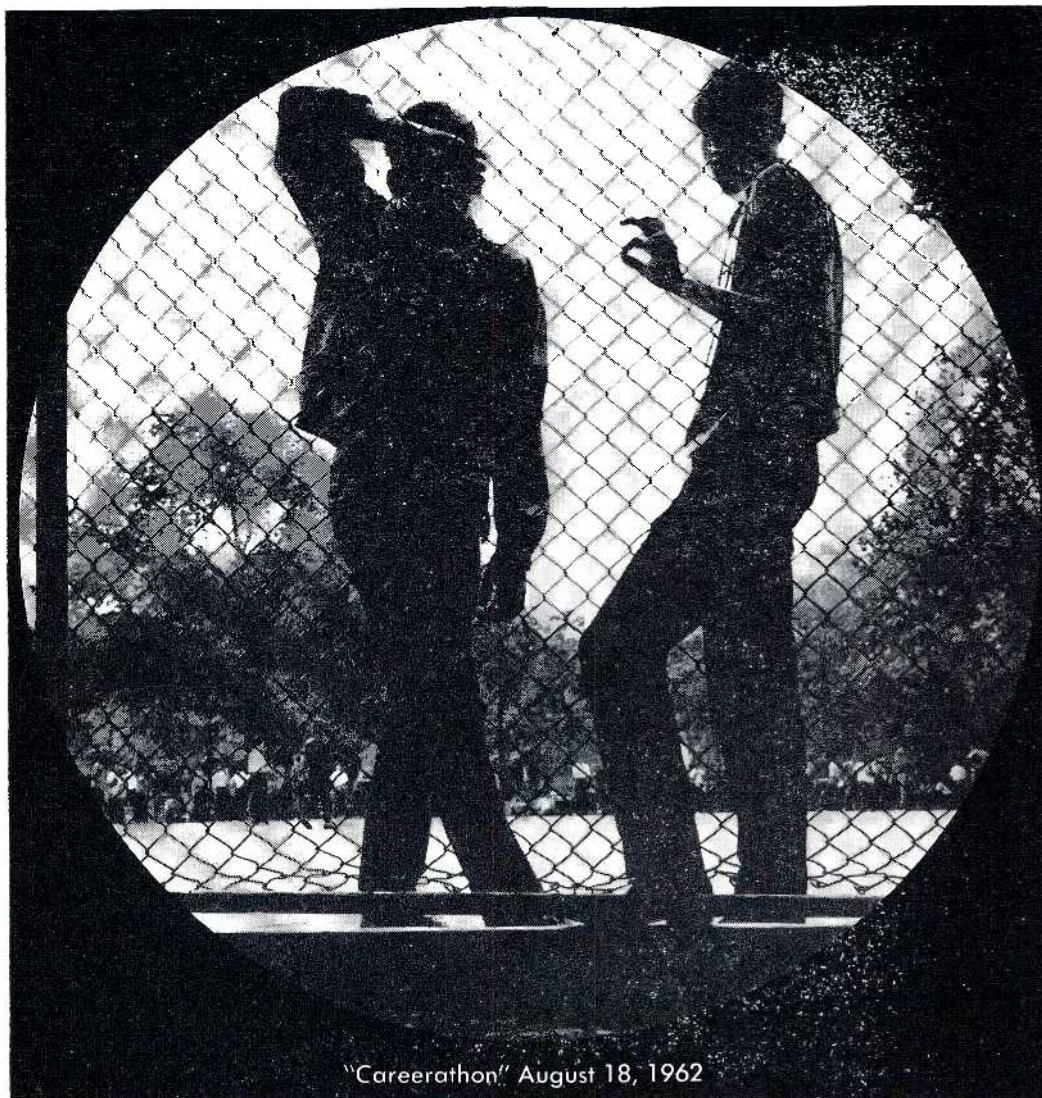
Station WBKB made its contribution to the solution of this problem by producing a film called “The Fourth Man.” In this television essay, they follow the journey of a colored family, the Colberts, from Louisiana to Chicago, where they feel their children will find greater opportunity for leading lives in the American tradition.

Mr. and Mrs. Colbert are college-educated schoolteachers. He is a former U.S. Marine. Both are articulate about the hopes and ambitions they have for their family in their new location. They are also aware of the problems any family faces as strangers in a new community.

This 30-minute film presents to the people of the Chicago area a straightforward social document whose sole purpose is to create an opportunity for greater understanding among its citizens. It is a good example of how Station WBKB works hand in hand with other conscientious individuals and groups in the public interest of the community.



"The dropout problem in Detroit schools is alarming. Can television help explain to boys and girls why they should finish school?"



Television could, indeed. And Station WXYZ-TV devised an effective format for attracting the attention of young men and women of school age. In August, just prior to a new school year, "CAREERATHON" was presented to Detroit.

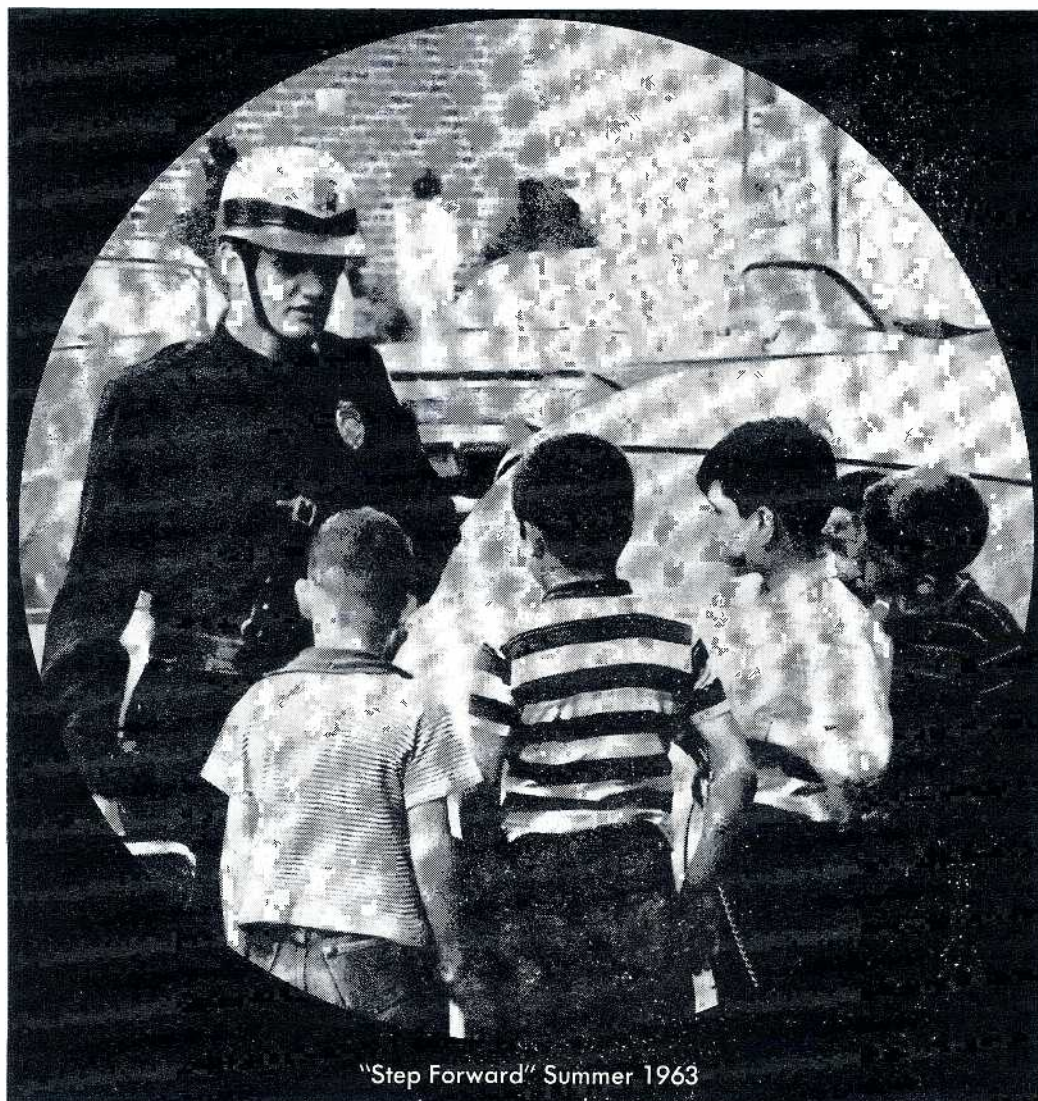
The nucleus of this ninety-minute TV session was a panel of eight prominent Detroiters prepared to answer all questions about schools and careers. The icing on the cake was the setting in the form of a "Sock Hop," with WXYZ Radio Disc Jockeys presenting musically-famous guest stars to provide music and entertainment.

Two hundred teenagers attended the studio dance. Six hundred queries about school were phoned in. Their answers were heard by thousands of youngsters of school age watching the show.

Dr. Samuel Brownell, Superintendent of Detroit Public Schools, one of the panelists, attributed the decrease in dropouts directly to this promotional effort. CAREERATHON is a good example of the teamwork between WXYZ-TV and its neighbors in the Detroit area.



**“The city is outgrowing
the police force. We need
more officers and we
need them fast!”**



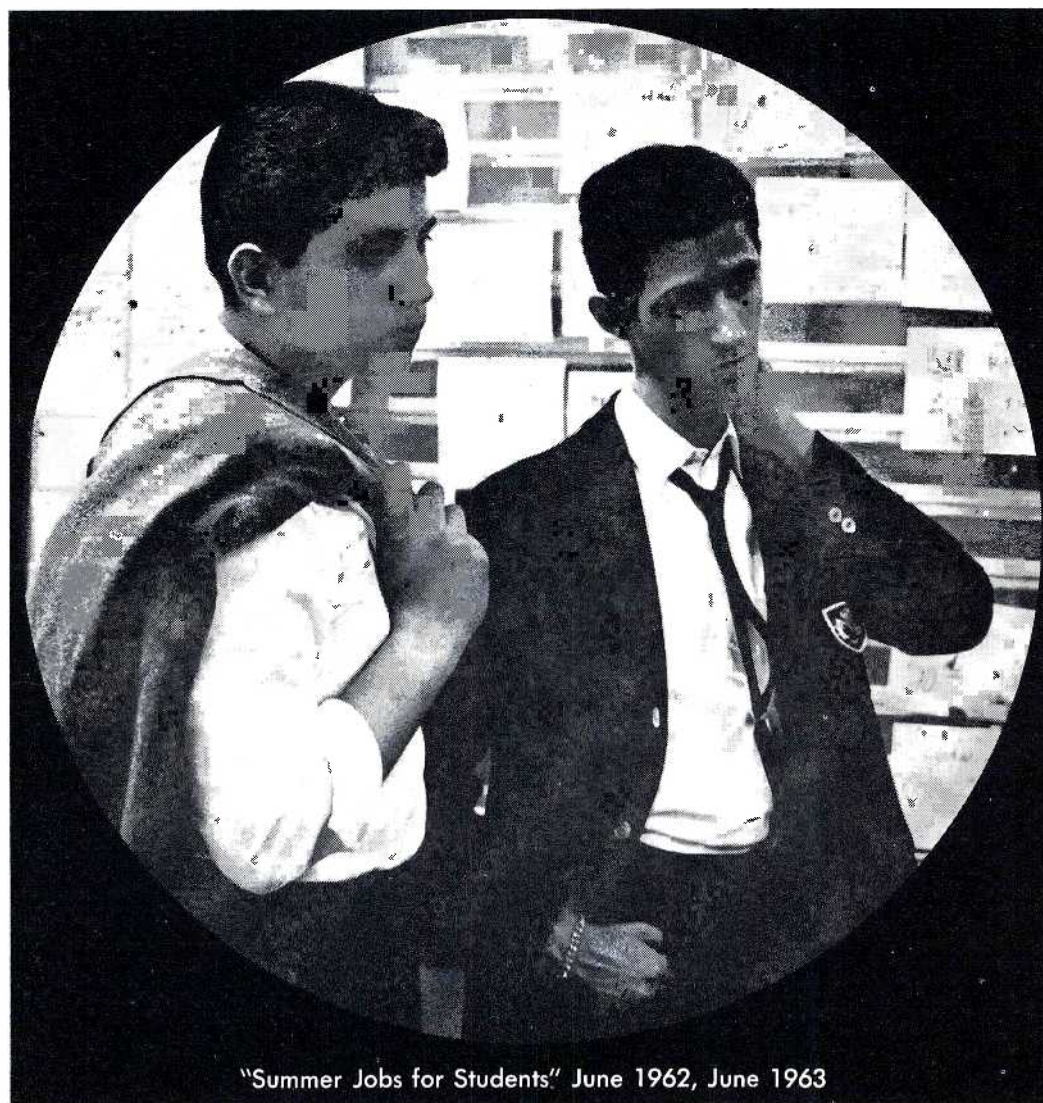
Police Chief William H. Parker sounded the warning, and the responsible citizens of Los Angeles listened carefully to what he had to say.

Station KABC-TV went into action. Labeling its project for police recruitment "Step Forward," the station taped a series of 1-minute and 20-second spots, narrated by Jack Webb, to be saturated throughout KABC-TV's programming. Filmed on location at Police Headquarters and the Police Academy, these spots explain the need for more young policemen, and encourage qualified young men to join the force of one of America's largest cities.

KABC-TV is also using radio to spread the word. And billboards. Posters. Bus cards. And theater trailers. A half-hour documentary film. Newspaper ads. Information brochures. All of the facilities of the station are being put to work to assure the success of this campaign.



"51,700 San Francisco area kids will be looking for jobs this summer. How can we help them?"



"Summer Jobs for Students" June 1962, June 1963

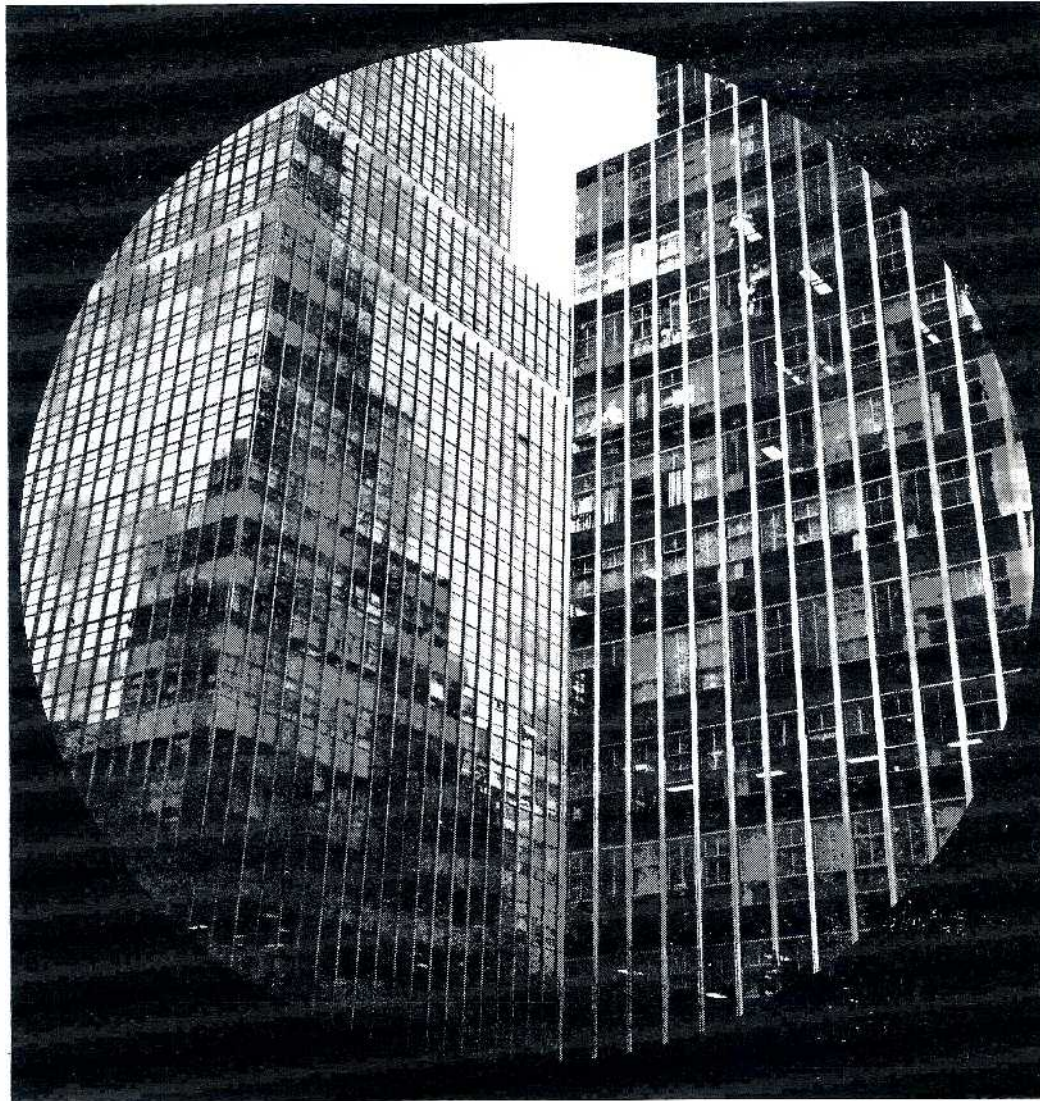
School was letting out. Fifty-one thousand, seven hundred young men and women soon would undertake the grim search for summer work. Jobs were scarce. What contribution could TV make toward helping these young people find employment? Station KGO-TV was an old hand at coping with this kind of problem. In 1961, faced with the very same community crisis, they created a project called, "Summer Jobs For Students." It produced an increase of 63% in summer employment.

In June, 1962, KGO-TV broadened the scope of its activities to meet the need. They telecast special films on the subject, put on a unique one-hour panel program, ran extensive 20- and 60-second spot appeals. The station also worked out a community-wide program with civic officials and the California State Employment Service, and enlisted the wholehearted aid of other area television stations and all other advertising media.

This effort, with KGO-TV in the lead, helped place 15,500 students in summer jobs. For the job it did the station received a special citation from the United States Secretary of Labor, Willard Wirtz, and a commendation from California Governor Edmund G. Brown.



Five great cities breathe, live, grow, struggle with their vexing problems...



The ABC owned television stations are a vital, living part of the five great cities in which they live—and whom they serve. Like all conscientious citizens, they react when friends and neighbors call for help. To devote themselves to the common interest, to enrich the lives of the people with whom they share the metropolis, is not just part of the job. They look upon it as a full-fledged responsibility to be shared by man and his fellows—for the betterment of all.



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

FOCUS ON PEOPLE



PAUL HUTH
Manager,
Broadcasting and Media Division
Procter & Gamble

Procter & Gamble, television's top customer (close to \$112 million in TV in 1962), named a new man to oversee the expenditure of all those advertising dollars. He is **Paul Huth**, former director of media, now manager of the broadcasting and media division of P&G's advertising department. He will be responsible for television programming and media buying. Huth, 50, joined the company's advertising department in 1936, became head space buyer in 1944 and head timebuyer in 1947. He was appointed manager of the media section two years later and director of media in 1951. Succeeding Huth is **Russell L. Condit**, former associate manager of media-broadcasting. Other important changes at P&G: former manager of the advertising production division, **William R. Gurganus**, has transferred to the international division for the European Common Market, on special assignment; **Joseph Beech Jr.**, formerly advertising manager for P&G's toilet goods division, has been named manager of the creative services division.



LAWRENCE BARNETT
Chairman of the Board
General Artists Corp.

Sometimes it pays to shuffle your life and deal a new hand. Some 27 years ago **Lawrence Barnett** went to work for MCA Inc. as an agent for talent. A dark-eyed orchestra leader with a corny sense of rhythm named Guy Lombardo was one of his first clients. Both agent and client adjusted well to life's merry-go-round. Barnett reached for the brass ring and came away with the positions of vice president of MCA Inc. and president of its wholly-owned talent agency subsidiary, Music Corporation of America. Last April, however, Barnett decided that 27 years in one harness was long enough. He resigned his offices with MCA and on June 27 stepped in as board chairman and chief executive officer of General Artists Corp., the nation's second largest talent organization, and as director and second largest individual stockholder of Baldwin-Montrose Chemical Co., its parent company. In his new posts, Barnett will coordinate the workings of General Artists' motion picture, television, literary and personal appearance divisions.

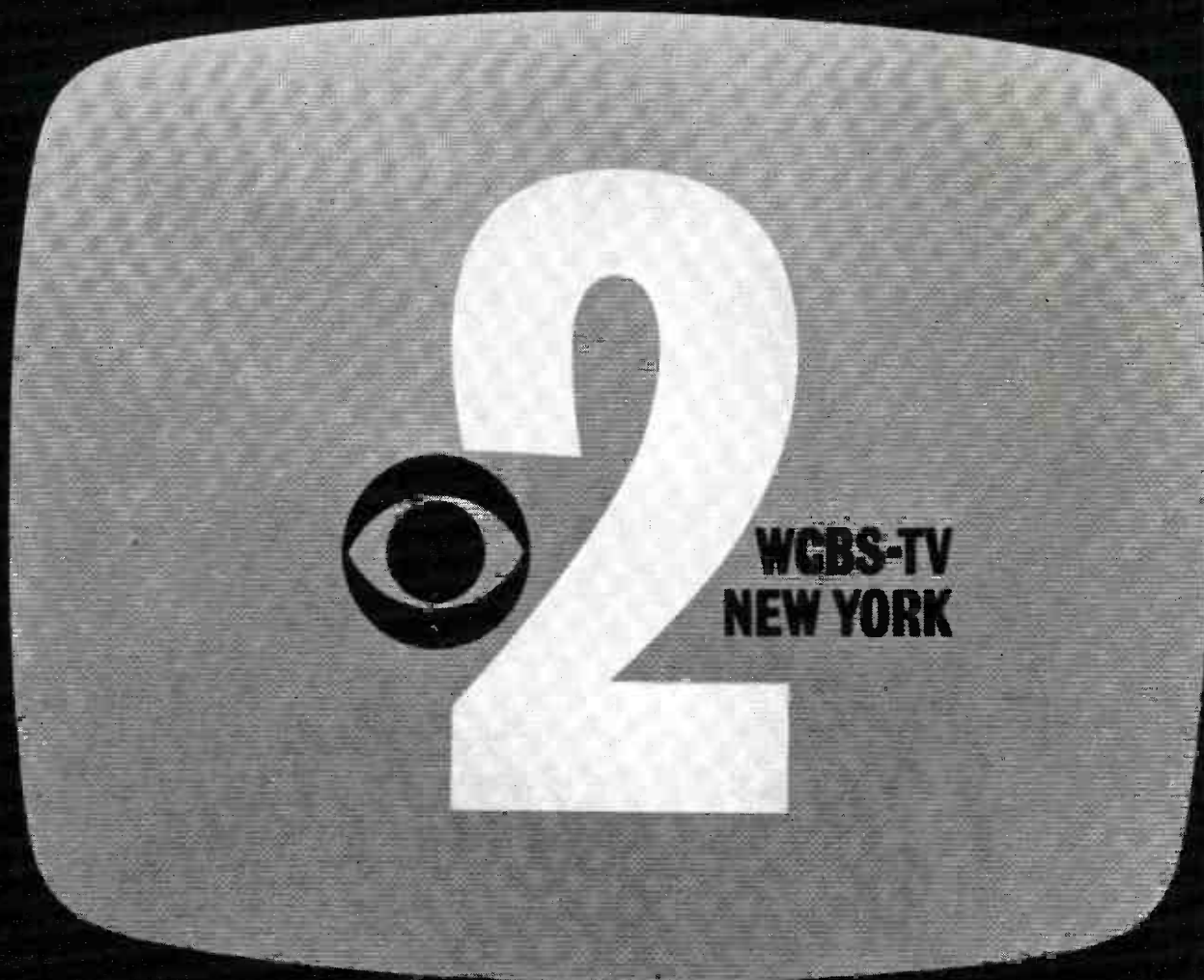


DR. MAX A. GELLER
Chairman of the Board
Weiss & Geller



LAWRENCE WISSER
President
Weiss & Geller

The man who made it all possible—the memorable “foaming cleanser” jingle for Colgate's Ajax and the famous “five o'clock shadow” for Gem razor blades—has come in for his reward. He's been named president of his agency. A specialist in the memory-catching, hummable jingle, **Lawrence Wisser**, former senior vice president and creative director, ascends to the presidency of Weiss & Geller Inc., New York. Wisser, 40, joined the agency in 1957, is responsible for the jingles being used by current clients Yoo Hoo chocolate drink, Procter-Silex appliances and Krylon spray paints. Former president and agency founder, **Dr. Max A. Geller**, has assumed the new post of chairman of the board and remains chief executive officer. Chairmanship of the executive committee has been turned over to **Max Tendrich**, executive vice president and media director. As a result of these changes, Wisser and Tendrich have both acquired larger shares in the ownership of the agency.



Key to the City

New York's achievements are tremendous. Inevitably, many of its problems are king-size too. By consistently delineating achievements and problems in proper perspective, a television station of stature and perception performs a vital service, creating greater appreciation of the city's advantages and understanding of its needs.

This is the role WCBS-TV fills. On the one hand, highlighting achievements with precedential broadcasts of Shakespeare from Central Park; of the All-City High

School Chorus and Orchestra concert from Philharmonic Hall; of ground-breaking ceremonies for a new addition at the Museum of Modern Art. With weekly high-school workshop programs on the history of the musical theatre, and workshop programs to encourage new talent. With college courses broadcast in cooperation with NYU, Rutgers and Princeton; with in-depth coverage of legislative hearings.

And on the other hand, underscoring problems with bold pictorial investigations

of housing deficiencies, the minimum wage law, planned parenthood, narcotics, homeless children, welfare, the schools, the plight of the aged and lonely, and the question of individual rights in the face of demolition for public improvements.

The record of significant broadcasts is as broad and multi-faceted as New York itself. This sensitivity—and *unfailing response*—to the pulsebeat of the nation's greatest city has made CBS Owned WCBS-TV its most respected (and most popular) station.

WJW-TV



CLEVELAND

Well rounded . . . good Judgement . . . Worth while . . .
That's Channel 8 programming with "Buy Appeal"

STORER BROADCASTING COMPANY	LOS ANGELES <i>KGBS</i>	PHILADELPHIA <i>WIBG</i>	CLEVELAND <i>WJW</i>	MIAMI <i>WGBS</i>	TOLEDO <i>WSPD</i>	DETROIT <i>WJBK</i>
	NEW YORK <i>W'HN</i>	MILWAUKEE <i>WITI-TV</i>	CLEVELAND <i>WJW-TV</i>	ATLANTA <i>WAGA-TV</i>	TOLEDO <i>WSPD-TV</i>	DETROIT <i>WJBK-TV</i>



MILTON J. SHAPP
President
Jerrold Electronics

Back in 1948, **Milton J. Shapp** founded Jerrold Electronics Corp., Philadelphia, with \$50 in cash and a far-out concept. Shapp was convinced that a single antenna could be designed to service multiple sets in a given area. This principle of a master antenna system was applied by Shapp to apartment houses, hotels and finally to entire communities. Jerrold Electronics has since become responsible for the equipment and installation of hundreds of community antenna systems throughout the nation. Shapp, the firm's president until 1961, moved up to board chairman, handing over the more active reins of command to Sidney Harman. Last month old warrior Shapp again took over as president and chief executive officer, succeeding Harman who resigned.



ROBERT M. WEITMAN
Vice President
Metro-Goldwyn-Mayer

Less than 15 years ago silver-haired, bushy-browed **Robert M. Weitman** was manager of New York's Paramount theatre and toiling in relative obscurity. Today, as vice president in charge of all production at Metro-Goldwyn-Mayer Inc., he has become a regular newsmaker. Last month he was elected to the film company's board of directors. His rise is spotted with fortuitous moves. When ABC-Paramount was forced to divest itself of its theater holdings, Weitman chose to forsake motion pictures for TV. He became vice president for programming and talent at ABC-TV, subsequently joining CBS-TV, where he was VP in charge of outside productions. When he came to MGM in June 1960, the company's TV fortunes were at a low point. As VP overseeing TV production, Weitman dragged MGM from a tail-end position in TV competition to a front-running rank. Currently the film company is producing six prime-time network shows representing five and a half hours of air time.



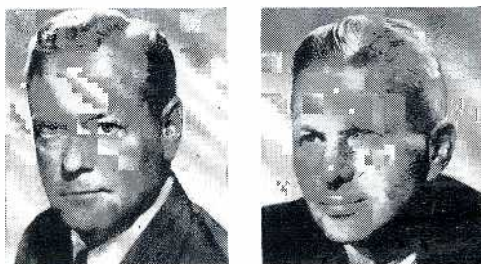
WILLIAM R. WILGUS
Associate Director,
Broadcasting Dept.
J. Walter Thompson

J. Walter Thompson, which billed an estimated \$130 million-plus in radio-TV in 1962, revamped its radio-TV departments to integrate network and spot purchasing under a new broadcast department. The change, based on recent economic patterns in the industry which have seen most programs go under multi-sponsorship, has moved **William R. Wilgus**, VP and manager of the agency's Hollywood office, into the post of associate director, broadcasting department. **Robert Buchanan**, radio-TV group head, has become manager and **John F. Ball**, program executive, has been appointed director of programs. **Ruth Jones** is now responsible for all network and station relations.



WILLIAM B. QUARTON
Chairman,
Joint Board of Directors
National Association of Broadcasters

Among those whose names made news in broadcast organization life this month were: **William B. Quarton**, president of WMT-TV and executive vice president of WMT-AM Cedar Rapids, Iowa, elected to a one-year term as chairman of the joint board of directors of the National Association of Broadcasters. Formerly chairman of NAB's TV Board, Quarton succeeded **Clair R. McCollough**, general manager of the Steinman Stations. McCollough, who served for two terms, was ineligible for re-election. New chairman of NAB's TV Board is **James D. Russell**, general manager of KKTU (TV) Colorado Springs, Colo. Russell formerly was vice chairman, a post filled by **Glenn Marshall Jr.**, president and general manager of WJXT (TV) Jacksonville, Fla. Other notable newsmakers: **Ernest Lee Jahncke Jr.**, VP, Standards and Practices, NBC, who became the 17th president of the Broadcast Pioneers, and **Mort Werner**, NBC-TV's VP in charge of programming, named president of the National Academy of TV Arts & Sciences.



ERNEST LEE JAHNCKE JR.
President
Broadcast Pioneers

MORT WERNER
President
National Academy of TV Arts & Sciences

Stephenson: Leave the advertising to the adman

Wilson: Beware the creeping threats to broadcast freedom

Dozier: The perils of producing too many mental dramas

Hobbs: They're passing up careers in advertising

Lavin: More concerned about function than form

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV



Clay W. Stephenson, Clay Stephenson Associates Inc., Houston, before the Sales and Marketing Executives Club of San Antonio, Texas:

THE size of an advertiser and/or his agency is not a prime cause for advertising being either imitative or off-target. Rather, assuming the competence of an agency to develop effective advertising, its absence can be fairly laid on the near-universal practice of allowing advertising decisions to be made by non-advertising people.

Henry Schachte, formerly marketing and advertising chief of Lever Brothers and Unilever, recently stated the proposition very clearly when he said: "I believe that the system by which advertising is approved has become a serious threat to the advertising business, because it encourages and even requires the ordinary, the usual. Everyone on both sides of the advertising business knows and admits that better advertising is being written today than is being run."

He goes on to say, "... Somebody, probably at the Harvard Business School, said that advertising was really just a sub-function of marketing. And we've been acting that way, organizing and staffing that way ever since. Unfortunately, we got it reversed. Advertising is not a sub-function of marketing. Marketing is a sub-function of advertising. Because what we really mean by advertising is the power to attract people. And if you haven't got that, you've got nothing."

Mr. Schachte's answer to the problem is to take advertising out of the hands of

marketing men and return it to advertising people. Unfortunately, however, he gives us no readily-discernible clue as to how this scale-Mt. Everest-challenge is to be met. I would add one thing to Mr. Schachte's suggestion to take advertising out of the hands of marketing men; instead of returning it to advertising people, I would return it to agency people, which may or may not be what he had in mind.

The obvious rebuttal to my suggestion is the time-worn, client-mauled phrase, "It's the advertiser's money, not the agency's . . ." so he should have the final say about how it is to be spent." This is like saying that a man should be permitted to commit suicide, if he so elects, since the life he expends is his own.

I do not seek to posture the agency man as some sort of a super-genius with a magic answer to all marketing problems.

But I do insist that, in matters of advertising, the judgment of a competent and honest agency man is infinitely superior to that of his client. And, in my book, it makes little difference whether the client is a small advertiser, whose advertising judgments may be an ego-filtered distillation of the opinions of his wife and club friends, or whether he is a large advertiser positioned to pass the "advertising buck" on to an impressive staff of organization-oriented advertising and marketing specialists.

I have spent over twenty-five years in the advertising business, during which time I have served at both the client and agency levels. At the risk of bringing the wrath of the dollar giants down on my head, I report that I have encountered relatively few creative advertising people permanently ensconced on the client side of the desk.

Whether or not the client realizes it, he's paying a high price for this dubious privilege of being the final judge in the investment of his advertising dollars, as witness the steadily declining return he's getting on his investment. In 1940, he sold \$100 worth of goods for a dollar; in 1962, the same dollar harvested him only \$70 worth of goods sold.

I am not suggesting that every agency man in the country go out and spit in the client's eye tomorrow morning. To take issue simply for the sake of taking issue is not only unproductive, but is

Great Personalities! Great TV!



KAY CALLS 9 a.m. Monday through Friday



CAP'N JIM'S POPEYE CLUB 4:30 p.m. Monday through Friday



LUNCHEON AT THE ONES 1 p.m. Monday through Friday



By WILLIAMS MICKEY MOUSE CLUB 5 p.m. Monday through Friday

The Eyes of Pittsburgh
CHANNEL 11 ^{NB} WIIC

REPRESENTED NATIONALLY BY BLAIR TV

look South and you'll see . . . TV3

HOW A COLUMBUS, GEORGIA TELEVISION STATION CONTINUES TO GROW IN POPULARITY! (with the Audience and the Advertiser)

Year-in, year-out — TV-3 is preferred by local and national advertisers. The reason? Because it's preferred by the audience. And local programming plays a big part in that audience preference.



FULL-HOUR EVENING EDITION

The only full-hour news program in TV-3's coverage area...with 45 minutes devoted to local and regional news, sports, thought provoking editorials, pulsebeat of the area and a weather show second to none...plus CBS News.

AT HOME WITH ROZELL

Winner of national and regional awards, including McCall's Gold Mike Award (two consecutive years), Rozell Fabiani continues to build the popularity and usefulness of her woman's program. Women love her...so do her sponsors.

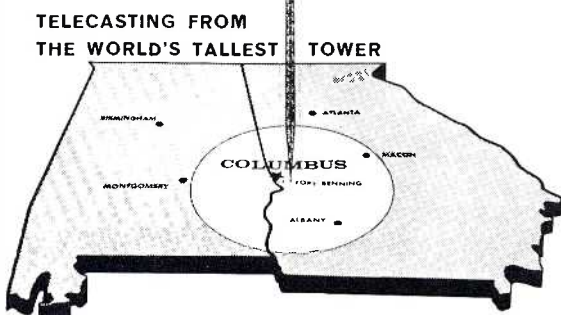


COLONEL CHICK and BOZO

A delightful program that has a daily guest list of local children. It's a show where the unexpected is likely to happen anytime. Colonel Chick and Bozo, with their crazy shenanigans, are watched by the young and the young at heart.

people believe in TV3

...SO CAN YOU!



WRBL-TV
Columbus, Georgia

J. W. Woodruff, Jr., Pres. and Gen. Manager
Ridley Bell, Station Manager
George (Red) Jenkins, Dir. National Sales

REPRESENTED BY
GEORGE P. HOLLINGBERRY COMPANY

PLAYBACK *continued*

reflective of an adolescent personality. By the same token, it is not only poor business judgment, but immoral, to compromise product quality to avoid controversy, to forsake principle for expediency, to knowingly obscure truth and condone that which is wrong simply in the interests of maintaining a joyously compatible client-agency relationship.

Too long, too many of the people involved in advertising, at the level of client and agency alike, have stood around waiting for somebody else to come to grips with the basic, known problems which threaten the future of advertising. All of us will share the blame if this "I'll hold your coat" attitude persists and the effectiveness of advertising continues to deteriorate until ultimately its use becomes unaffordable.

Let me emphasize that I don't believe advertising is yet even remotely near the point of being so wasteful as to be unaffordable. What disturbs me is that it is headed in that direction, and too few people seem willing to assume the personal risks involved in reversing the trend. ■

THE POLITICAL CAPTIVE

Rep. Bob Wilson, chairman of the Republican Congressional Committee, before the Advertising Association of the West, Los Angeles, California:

DURING the next 18 months, unprecedented pressure will be exerted on the media of communication. I am speaking primarily of radio and television. Dependent for licenses on the federal government, stations and networks are prime targets for the no-holds-barred operators.

Newton Minow, who attacked advertising through his famed "wasteland" slur, suggested when he left the Federal Communications Commission that a czar should be appointed to run radio and television. His legacy to the field was to take away a station's license because of program content. This established a dangerous precedent—one calculated to instill fear of reprisal in those who operate under federal sufferance, should they not bow to federal suggestion.

We now see a rash of federally slanted programs. It was announced the other day that Robert Taylor will star in a film glorifying the Department of Health, Education and Welfare [since canceled: Ed.]. A series on the State Department is in the works. Pictorialization of a book glorifying the administration's last political campaign is due.

The new Federal Communications Commission head, William Henry, has stated he wants more public service time,



NEW ADULT ACTION
SERIES FOR TELEVISION

THE LITTLEST HOBO

WORLD ROAMING, WIDE RANGING TV FORMAT APPEAL

The star of THE LITTLEST HOBO television series, the magnificent German Shepherd, London, literally roams the world over seeking adventure. London ranges widely in his exciting travels—from the nocturnal jungles of the major cities to the vast reaches of the majestic Rockies. He wanders anywhere —by train, plane, ship; throughout America and foreign countries. His friends include the flying soldier of fortune in Hong Kong and the French Poodle from his Paris adventures. In each episode he meets new people in new locales. Each adventure's changing co-stars and supporting players are drawn from the industry's finest actors. The story policy is straight drama but the situations vary from Hitchcock suspense to Lucy-type humor.

Offices in: CHICAGO, LOS ANGELES, HOUSTON, ATLANTA / 500 PARK AVE., NEW YORK

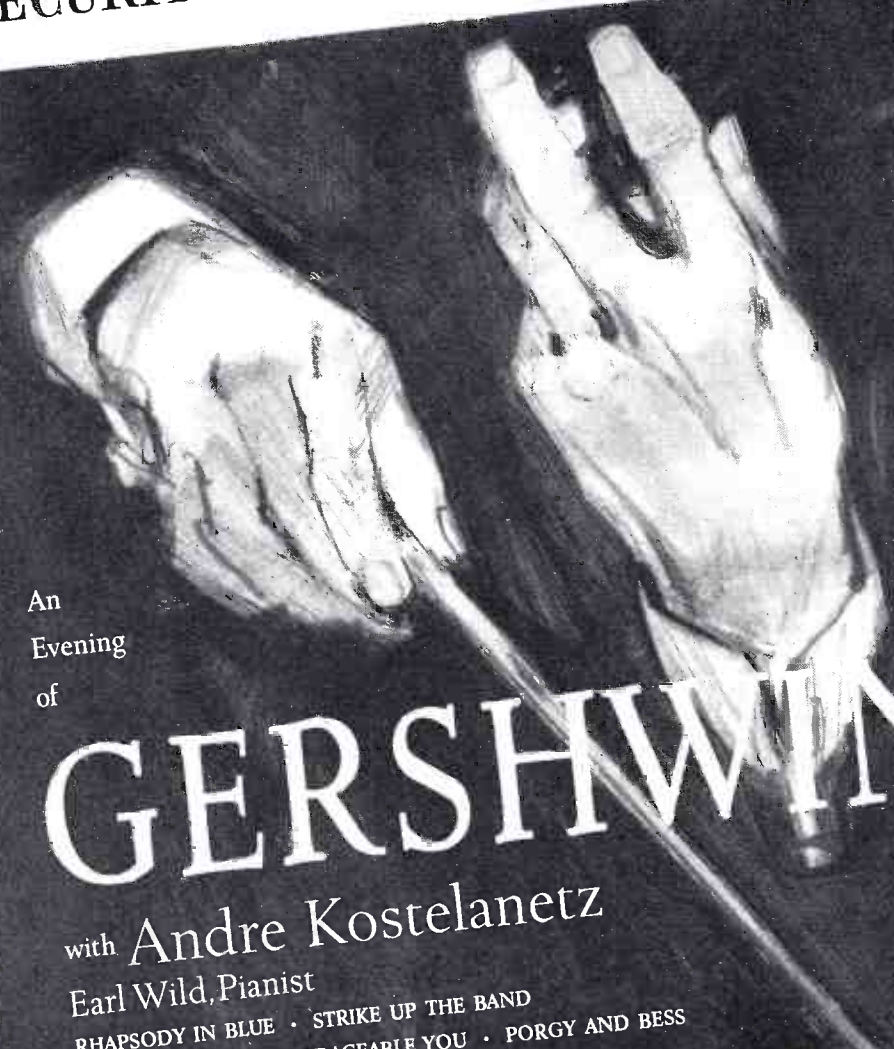


KHJ-TV Los Angeles Again Makes Television History!

TONIGHT ONLY! 8:30

The Hollywood Bowl ON TV!

Brought to you for the second year by
SECURITY FIRST NATIONAL BANK



An Evening of
GERSHWIN
with Andre Kostelanetz
Earl Wild, Pianist
RHAPSODY IN BLUE • STRIKE UP THE BAND
I GOT RHYTHM • EMBRACEABLE YOU • PORGY AND BESS
MEXICAN HAT DANCE • AN AMERICAN IN PARIS

Produced by
KHJ-TV Channel 9
QUALITY ENTERTAINMENT - COMMUNITY SERVICE

The First
Hollywood Bowl Telecast
August 1, 1962
Kostelanetz conducts Tchaikovsky

The Second
Hollywood Bowl Telecast
August 7, 1963
Kostelanetz conducts Gershwin

These programs are available
for purchase in other markets

Contact — KHJ-TV Los Angeles
or RKO General National Sales

There's a
TOWERING change in
ALBANY · SCHENECTADY · TROY

The W-TEN tower has been moved to the heart of this \$3 billion metro marketing area . . . providing a more efficient advertising buy than ever before on a facility second to none!

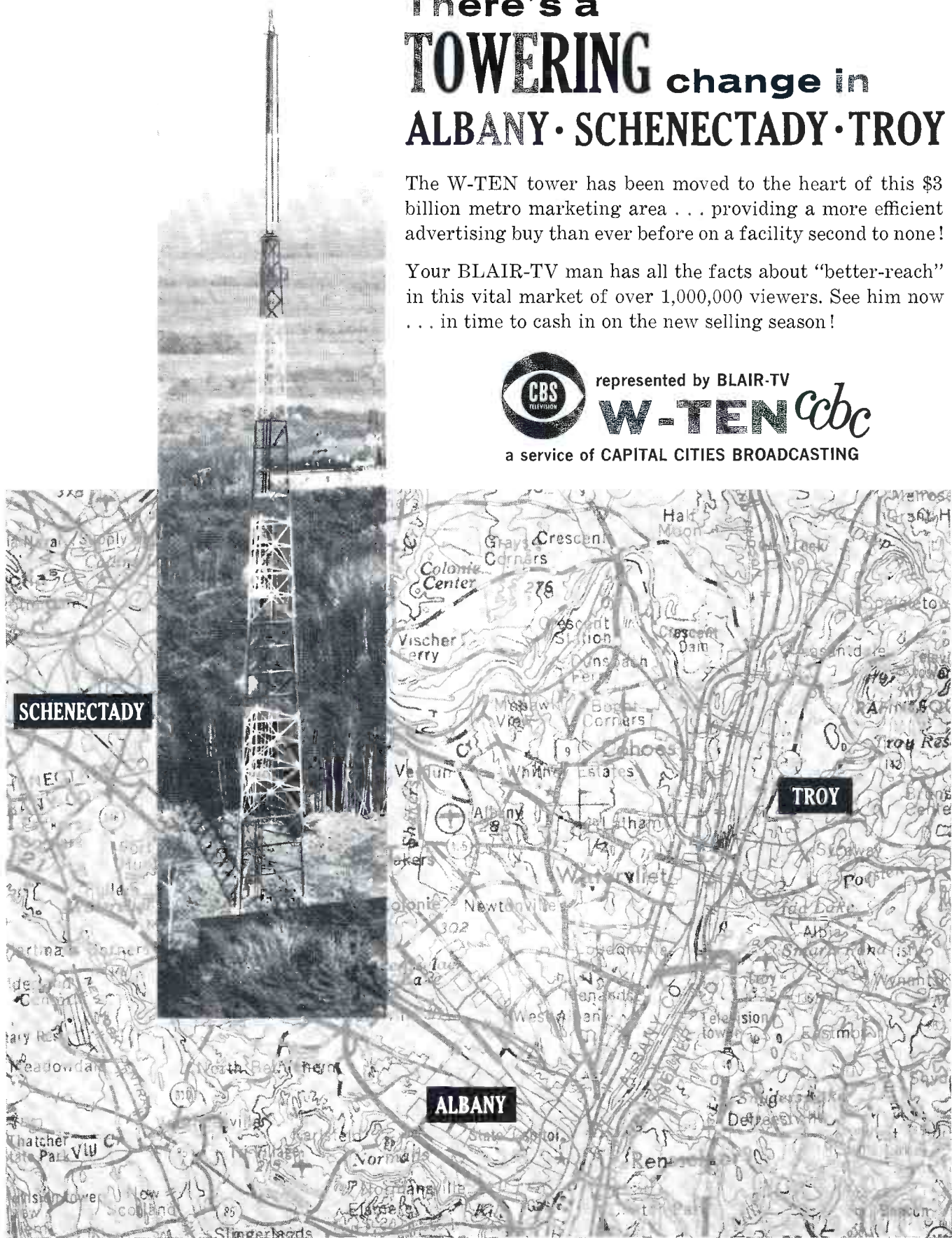
Your BLAIR-TV man has all the facts about "better-reach" in this vital market of over 1,000,000 viewers. See him now . . . in time to cash in on the new selling season!



represented by BLAIR-TV

W-TEN *ccbc*

a service of CAPITAL CITIES BROADCASTING

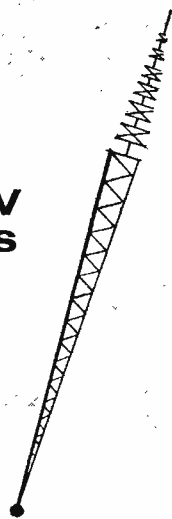


NOW!

**WNEM-TV
MICHIGAN'S**

**TOWER of
SALES POWER**

**SELLS
THE NATION'S
40th
RETAIL MARKET:
FLINT • SAGINAW • BAY CITY**



today WNEM-TV...

is the direct channel to a total effective buying income of \$2,875,469,000.

DRUG SALES

34th Nationally—(\$ 73,008,000)

AUTOMOTIVE SALES

35th Nationally—(\$354,205,000)

FOOD SALES

37th Nationally—(\$469,063,000)

With complete studio facilities in Flint's Pick-Durant Hotel . . . plus comparable broadcast studio facilities on Becker Road in Saginaw . . . WNEM-TV is the only station in Eastern Michigan providing complete local service for an area rather than a single city.

WNEM-TV's nine years of proven sales success confirm Channel 5's complete coverage of the Nation's 40th Retail Market—FLINT-SAGINAW-BAY CITY. Plus, of course, all of Eastern Michigan!

For details on Eastern Michigan's only color everyday station . . . call Edward Petry & Company, Inc. ☎☎☎

FLINT offices and studio

Pick Durant Hotel • Flint, Michigan • CEDAR 5-3555

Saginaw - Bay City offices and studio

5700 Becker Road • Saginaw, Michigan • PLEASANT 5-8191

Copyright: Sales Management, Feb. 1, 1963, Survey of Television Markets; further reproduction is forbidden.



WNEM-TV NB

SERVING FLINT - SAGINAW - BAY CITY AND ALL EASTERN MICHIGAN

PLAYBACK *continued*

[which] means that government propaganda mills will be turning out spots and films at a furious clip. All these will be, and I use the term in quotes, "offered" to stations, for allegedly optional use. You know what happens at license renewal time to those who do not choose to, again I quote, "cooperate." The *Peoria* (Ill.) *Journal* in a recent editorial bluntly said that "American broadcasting has become a political captive." It said the license system left a basic freedom as long as it did not apply to programing itself. It said loss of this freedom is deadly dangerous. I agree. ■

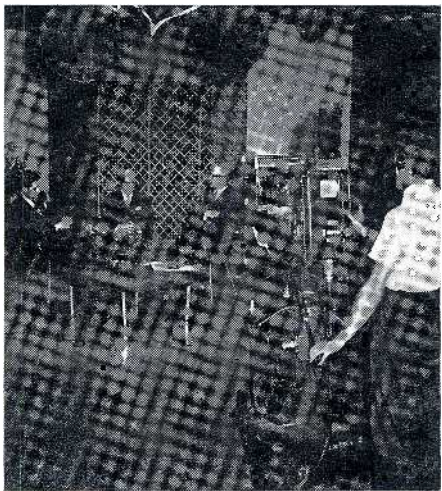
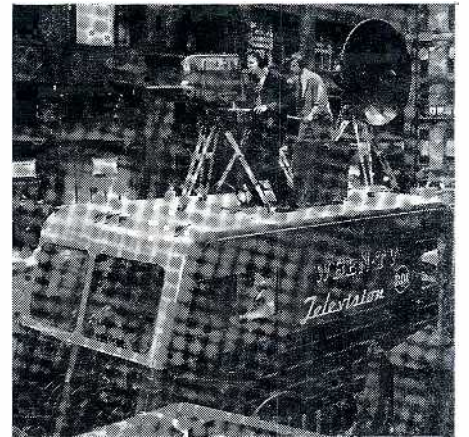
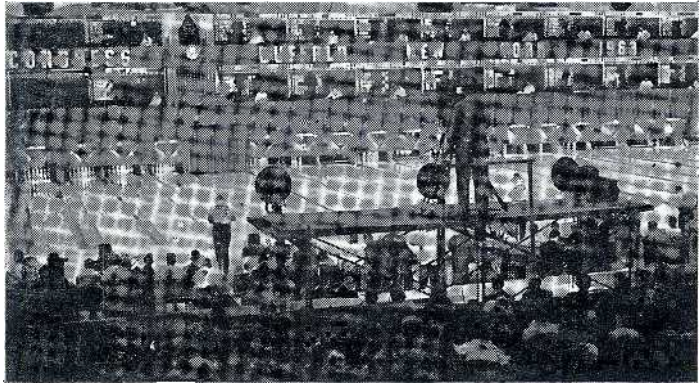
ON THE COUCH



William Dozier, vice president of Screen Gems Inc., addressing the Conference on Broadcasting and Mental Health, West Point, New York:

CBS is currently developing *The Caretakers*, based upon the activities of a pair of doctors operating a psychiatric clinic in a small American town. It is projected for the 1964-65 season. If it goes on the air in '64-'65, and if *Eleventh Hour* (NBC) and *Breaking Point* (ABC) survive, Hollywood will then be producing three one-hour shows weekly on mental health. Figuring an average of 30 new films per year on each show, this is a total of 90 hours of psychiatric drama which must be written by a handful of available and qualified Hollywood writers plus several imported from New York and elsewhere.

So far, *Eleventh Hour* has proven successful as entertainment—it has attracted an average audience of some 11 million homes each week—and with three viewers regarded as the average per home, there is a total of almost 33 million viewers. Now if *Breaking Point* achieves that total on its particular night, and if *The Caretakers* achieves that total on its particular night the following season, that will constitute a grand total of 99 million viewers per



WBEN-TV serves a great community with a great public service effort

Three-million-plus people in WBEN-TV's coverage area offer a challenging composite of diverse interests and backgrounds.

WBEN-TV meets this challenge by a continuing creative effort in developing public service programs that satisfy all interests — that entertain as well as inform.

During the past months WBEN-TV cameras focused on the installation of the Buffalo Diocese's new bishop, recorded five documentaries on cancer at famed Roswell Park Memorial Institute, caught the action of the All-American Bowling Team battling Buffalo's top bowling five during the ABC Tournament, brought new

insight to area viewers on their rights and obligations under the law in "The Law and You" series that again won the top State Bar award, and captured the gaiety and color of the Chopin Society's beautiful choral music and exciting Polish dances.

Religion, medicine, sports, the lively arts — all are in range of WBEN-TV's production facilities, mobile remote unit and enterprising staff.

That's why, in this great market — extending from northwestern Pennsylvania to the Canadian Niagara Peninsula — pioneer WBEN-TV retains its unsurpassed audience loyalty.

Nationally represented by: Harrington, Righter & Parsons

WBEN-TV

The Buffalo Evening News Station

CH. **4**
CBS In Buffalo



“PLACES, EVERYBODY!” **(You’re on WSAZ-TV tonight!)**

When we cover a dam dedication, we really cover a dam dedication!

With, for example, 34 newsmen-camera-men strategically stationed to film the 400 dignitaries who cruised 15 miles down the Ohio River for the opening of Kentucky’s Greenup Dam.

Or with a fleet of cars waiting to hustle the film coverage back to our Huntington studios.

And with a complete 30-minute broadcast—processed, edited, scripted and aired in

four and a half hours after Commerce Secretary Hodges opened the Army Engineer Corps’ latest dam.

Why the fuss? Because Greenup Dam is a vital link in the economy of the 4-state 72-county “Supermarket” served by WSAZ-TV. As well as in the affairs of the 2 million people who live in Supermarket—and who create their annual \$4-billion payroll in the factories, mills and farms served by the Ohio and Kanawha River waterways.

As Supermarket’s dominant television station, we’re strong believers in coverage like this for the 495,000 TV homes* here.

Just as we believe that local interest, information and public service are as much a part of good business as they are of good broadcasting.

If you’re an advertiser, may we remind you that WSAZ-TV is represented nationally by the Katz Agency? (*ARB Coverage Study, Fall, 1960.)

WSAZ-TV CH. 3

CHARLESTON - HUNTINGTON, W. VA.

WHAT IS THE MEASURE OF A BROADCASTING STATION?

We believe this to be an important one.

AREA CODE 212
MURRAY HILL 3-4900

CABLE CUNN WALSH, N.Y.

CUNNINGHAM & WALSH INC.

260 MADISON AVENUE

NEW YORK 16, N.Y.

Advertising

June 20, 1963

Mr. Paul W. Morency
President
WTIC-TV
3 Constitution Plaza
Hartford, Conn.

Dear Mr. Morency:

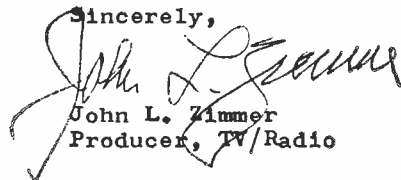
The 1963 Harvard-Yale Rowing Regatta is now a thing of the past, and I want to congratulate you and your staff for a fine job well done under difficult weather conditions on Saturday and the opposite on Sunday morning.

I would also like to extend to you and your staff my thanks for their excellent cooperation in videotaping the six one-minute commercials for our clients United Aircraft and Connecticut General Life Insurance Company. Both were extremely pleased with the end results.

Your studio and technical facilities are the best and it was a pleasure working with your efficient, professional, production personnel.

Best regards to all.

Sincerely,


John L. Zimmer
Producer, TV/Radio

CHICAGO • LOS ANGELES • NEW YORK • SAN FRANCISCO

WTIC  TV3

Broadcast House, 3 Constitution Plaza, Hartford 15, Connecticut

WTIC-TV is represented by Harrington, Richter & Parsons, Inc.

PLAYBACK *continued*

week who will be exposing themselves to the examples of mental health and its panaceas as seen on those programs. Of course, perforce, there will be a sizable duplication of viewers in this total, so let's say there may be a net total of individual weekly viewers of not more than 60 or 70 million. But that is one hell of a lot of people to be living their psychiatric experiences vicariously on a 21-inch screen instead of a 6-foot couch. Assuming that not more than 10% of these—and I would bet that percentage is high—are actually receiving expert psychiatric attention, we wind

up with 50 or 60 million amateur patients being administered to by amateur therapists.

In their most prolific era, Hollywood's feature picture makers never attempted more than one or two films per year dealing with mental imbalance as their central theme, and more often than not, less than one or two per year. And one feature is normally equivalent in playing time to three or four 1-hour television shows. Yet today, on television, we are emboldened to produce in Hollywood 30, next season 60, and the next possibly 90 hours of psychiatric drama.

And here lies my basic thesis. There simply are not enough sufficiently grounded writers, in Hollywood or anywhere, to turn out 90, or 60, or even 30 hours of programing yearly which probes the most vital and volcanic areas of human behavior. Entertainment—yes. Excitement—yes. Sound psychiatric guidance—yes, in many specific instances. But in all instances, or even in the majority of instances, I say no. I submit there is grave danger of the enormous power of television contributing to our becoming a nation of neurotics.

Try as they might, and I know how hard they do try, the producers of psychiatric shows on television cannot possibly corral the writing talent able to construct scripts in ample supply, and of sufficient dramatic impact to grip and hold an audience, and be at the same time adequately professional.

The answer, in my judgment, is to produce less, not more television programs on the subject of mental health. The power of television, and its incomparable ability to attack and influence the public mind, should by all means be used to educate America to the ever increasing number of mental patients, to the rising tide of disturbing pressures in this frantic and frenetic era in which we live and to the right and wrong ways to cope with all this. But this may better be accomplished, not by splashing the television spectrum with ill and quickly defined ailments and facile remedies, conceived primarily for dramatic and audience-getting effectiveness, but rather by irregular, deliberately and professionally conceived and developed programs which might, admittedly, attract fewer viewers, and consequently produce lower ratings and correspondingly less advertiser revenue, but which should also be calculated to provide sounder and less disturbing guidance to their highly susceptible audiences. ■

THE ADVERTISING CORPS

Whit Hobbs, senior vice president of Benton & Bowles, speaking before the Advertising Age Creative Workshop in Chicago, Ill.:

RIGHT now we aren't getting our share of the cream of the college crop. They aren't choosing advertising for their careers. Everyone has a reason why our pickings in the past couple of seasons have been so slim. My reason goes like this: the bright, serious, dedicated students we want the most are the ones that the advertising agency business is appealing to the least. Why? Because we are presenting ourselves as a Fun and Games business, and these youngsters



MAGICAL GROWTH EXPLAINED!

When WWTV planned its WWUP-TV satellite in Sault Ste. Marie, we anticipated an audience increase of 39.5%—and that sounded very fine to our advertisers.

Imagine our delight when ARB (Nov., 1962) showed that we had increased our audience actually 85% in the U. S. alone, not including some mighty important Canadian coverage.

The upshot? Well, we've now got the greatest "almost-undiscovered" market in the nation — 47 counties — nearly a million people — retail sales nearly A BILLION DOLLARS. About four times more TV homes than Atlanta! But you may be the only advertiser in your industry who seems to know about it. Ask Avery-Knodel!

The Felzer Nations

RADIO
 WZZD KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJEF-FM GRAND RAPIDS-KALAMAZOO
 WWTV-FM CADILLAC

TELEVISION
 WZZD-TV GRAND RAPIDS-KALAMAZOO
 WWTV/CADILLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KOLN-TV LINCOLN, NEBRASKA
 KGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
 ANTENNA 1440' A. A. T. / ANTENNA 1214' A. A. T.
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

DESK SET



SPENCER TRACY, KATHARINE HEPBURN
GIG YOUNG, JOAN BLONDELL

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



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue 972-7777
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)

PLAYBACK *continued*

(believe me) are in no mood for fun and games. I know. I have three of my own in high school and college and I have taught in night school for six years, and I have interviewed on college campuses without much result.

We are promising today's graduates what looks like big money—and what looks like a soft, easy career—and the chance to be a vice president by age 30. And they aren't particularly impressed. The Peace Corps, on the other hand, is

offering them just the opposite: long hours, rough work, lousy conditions and low pay. The Peace Corps is offering them the chance to do a tough, demanding job that students are convinced is important. Bright kids today are looking for a challenge; they won't settle for anything less. They want to save the world. Or at least they want to do something to help improve it. *They want to be sure what they're doing is worth doing.* The dynamics of advertising, the role that

it plays in our economy, this hasn't been and isn't being properly presented to them. And it's our fault. They think this is a slight, superficial, somewhat silly business inhabited by slight, superficial, somewhat silly people who drink too much gin and make too much money. And it is hard to find a faculty member who does not agree with this point of view. And it is hard to find an agency man who isn't secretly amused by it and who is doing very much to change it.

For example: last year a young undergraduate came to see me about a special career issue on advertising that the *Yale News* was planning to put together and distribute to 40,000 blue chip college students from coast to coast. A special issue about the advertising business as a profession, as a career. Will you take an interest, he asked me. Will you help?

Imagine someone coming along and offering us a chance to tell our story, to present our case, to 40,000 top prospects. Of course, I took an interest. Of course, I helped. But I was almost the only person who did. These youngsters went down the list of top agencies and associations both in and out of New York, and the yawns and the go-away-don't-bother-me answers were disgraceful. Only a handful of agencies took ads in the issue to help finance it.

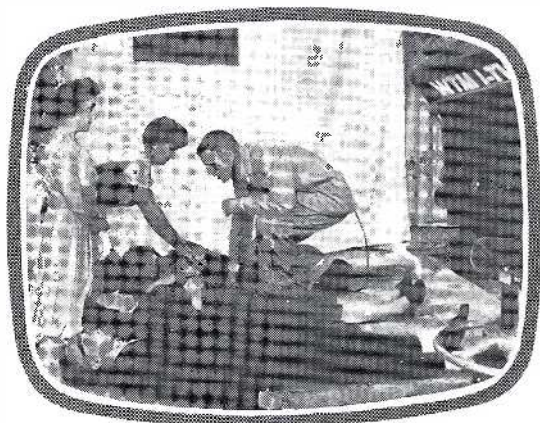
Was it too expensive? No, it was too much trouble. Several agencies said, "We'll give you what an ad would cost as a contribution, but putting a special ad together would be a lot of work. And besides, what would we say?" Imagine having that good an audience, eager to hear our story, and not having anything to say. We are such experts at selling everything except ourselves.

There isn't any place for silly people in this business anymore; it has become too demanding, too competitive, too complex. It's the toughest business around, and we should sell it that way—frustrating and aggravating and back-breaking. I know, because I've been in it more of my life than I haven't been in it, and that's a long time. Morning, noon and night, it never lets you alone. It also never lets you get bored, never lets you get old. (You don't live that long.) It's the only job I've ever had, the only job I ever want, because it's the most exciting and most challenging way to earn a living I know. ■

FORTHRIGHTNESS THE KEY

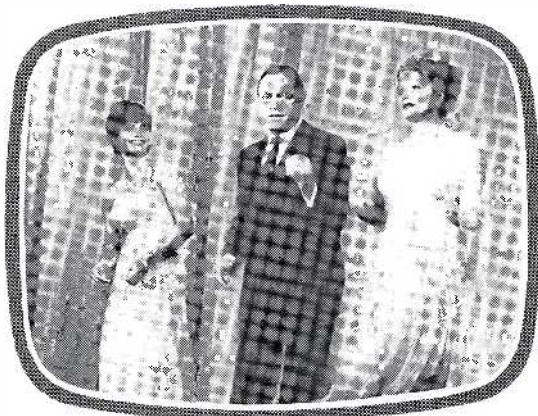
Leonard H. Lavin, president of Alberto-Culver Company, to the Advertising Age Creative Workshop in Chicago, Ill.:

WHY do advertising people so often doubt the success clients know adver-



First aid course presented jointly by WTMJ-TV and The Milwaukee-Waukesha Red Cross chapter.

THIS IS A SAMPLE OF OUR PUBLIC SERVICE PROGRAMMING



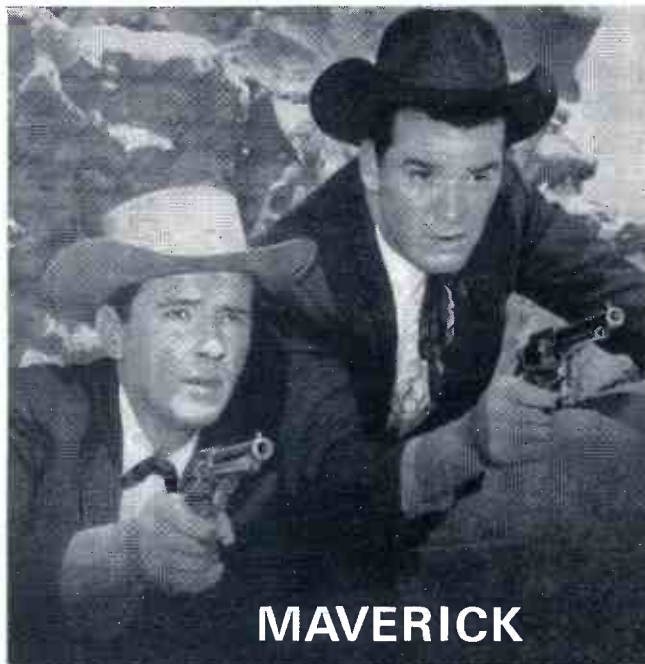
SO IS THIS

WTMJ-TV believes that every program on its broadcast schedule is a public service program . . . whether it be entertaining, informational, educational or cultural. Unless we're satisfied that an individual program is of *some* service to the community, we simply don't telecast it. Our weekly schedule is carefully balanced to serve Milwaukee's varied viewing tastes . . . something for everyone! It's our way of providing *complete* service to the *entire* community . . . every minute we're in view.

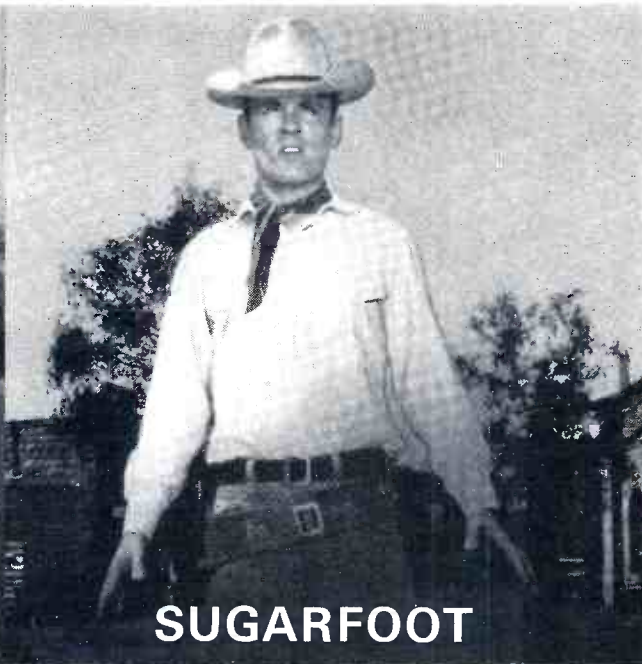
WTMJ-TV
CHANNEL 4

THE MILWAUKEE JOURNAL STATION
WTMJ-AM-FM
NBC in Milwaukee

Represented by:
HARRINGTON, RIGHTER & PARSONS. —
New York • Chicago • San Francisco
Atlanta • Boston • St. Louis • Los Angeles



MAVERICK



SUGARFOOT



BRONCO ... and now... CHEYENNE

THE GREAT WESTERNS ARE ^HHOURS

One sure-fire way to beef up late-afternoon and early-evening television ratings is to program a Western series. And you'll find most of the great television Westerns are hours. Take *Maverick*, *Sugarfoot*, and *Bronco*, for examples. They're all going great guns on an off-network basis.

REACH 35% MORE HOMES

During February and March 1963, a total of 65 hours of these three Westerns were running each week in various markets between 5:30 and 7:30 P.M. weekdays. Com-

pared to programs on the same stations, same time periods, a year ago, these 65 Western hours reached 35% more homes.*

REACH MORE ADULTS, TOO

More important, the three Westerns reached 48% more men and 24% more women. Now, with the hour-long *Cheyenne* series ready for fall start, stations and advertisers have even greater flexibility in opportunities to reach more adults. Look into the great Westerns. You'll find most of them are *hours*...and they're also *ours*.

*ARB Reports: Feb/Mar 1963 and 1962

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000



ALSO: HAWAIIAN EYE • SURFSIDE 6 • THE ROARING 20'S • BOURBON STREET BEAT • LAWMAN

PLAYBACK *continued*

using helped achieve? . . . [One] possible reason is that some leaders of the industry neither appreciate nor comprehend the revolution in selling effected by television, at least insofar as it has changed the rules for success in the field of packaged-goods. Even though they invest heavily in the medium, they have been terrified and traumatized by TV. They pine for the time that tranquility prevailed in the market place and print was king. And accustomed to the stately progress of business enterprises in days of yore, they naturally view with suspicion the more rapid progress companies make under the new dispensation. They exempt from suspicion, of course, those companies that had the foresight to have been originally successful during the kingship of print.

I sympathize with this attitude. I understand it. And I can appreciate the conflicts these men experience. And why shouldn't I? Sympathy and understanding are required of any close relationship, and the title of my talk today is, after all, "The Happy Marriage Between Agency and Advertiser". . . .

For to my mind, the ideal relationship between agency and client is a close relationship. This is something an agency should want, though often it has to be prodded and pushed into closer contact.

I confess that I have always found a hold-back attitude contradictory. . . . What I am suggesting is that forthrightness is the cardinal virtue in client-agency relationship. The greatest disservice an agency man can do a client is not to

speak his mind. Whether it has to do with billing, personnel, advertising, whatever. . . .

Bluntness and frankness and plain talk imply a commitment to the person addressed. And a commitment to client is something all agencies are reluctant to make.

[Agencies] are more interested in protecting their commission. They don't want to think as the client thinks. They don't want to share his problems. The end result of this attitude is that agencies avoid leveling with clients.

They don't want to rock the boat.

We, for one, hold back nothing from our agencies. Our secrets are their secrets. What we ask in return is involvement in our affairs and in our welfare. And we want this involvement to take place at all levels, the management level, the media level, the marketing level, the creative level.

And yet this involvement is impossible if the heads of agencies don't feel personally involved in an account.

It seems to me that agency management relies too often and too much on lower-echelon people to conduct their business with clients. Often they are unaware whether their people have the confidence of clients. Whether they have their respect. The client is often the last one to volunteer this information.

If I were an agency president, I would be interested in knowing a great deal more than how much money an account is making. I would want to know if my people know the business of the client, and if their grasp is extensive and up to

date, I would realize the account has a good foundation. But if their knowledge is limited and stale, I would know that the foundation was weak. It would tell me no communication exists between it and the client.

Good-fellowship is fine—and often quite pointless, that is, unless the client is in constitutional need of a free drink and the solace of a Saturday game of golf. As a client who finds his solace in success, what I am interested in is: do the agency people know my business or are they at least working at it?

I want to respect the people I work with, and I can only respect them when they know their business, and knowing their business means knowing my business too. And if they know their business, I couldn't care less if they came to meetings in sneakers and a sweatshirt and had an Ian Fleming novel sticking out of their hip pocket.

As a client, I feel it is also of consequence that I know the people who work on my account. I want to see them and talk to them and get to know them. If they are important enough to work on my account, they are important enough for me to meet. The reason I feel this way is that it gives me an opportunity to do a little advertising of my own. I want them to feel that they matter to me.

An agency should not cloister its employes and present the clients with the results of the hard labors of anonymous and faceless workers. A client is buying people with the 15 per cent commission he pays an agency . . . not a name and an address. ■

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TELEVISION MAGAZINE

Every Month

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

Group Rates

\$3.00 each for ten or more
\$3.50 each for five or more

BILL CO. BILL ME

*Add 50¢ per year for Canada
\$1.00 for foreign*

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

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Send to home
ADDRESS _____

PUBLISHED BY
TELEVISION MAGAZINE CORP.
444 MADISON AVE., NEW YORK 22, N.Y.

**"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*

KLZ-TV is an DENVER international

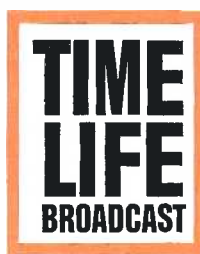
In our studios originated former President Dwight D. Eisenhower's participation in the first "Town Meeting of the World," via Telstar.

hometown

Two days before the hotly-contested Denver Mayoralty runoff election we carried principal candidates in a live debate.

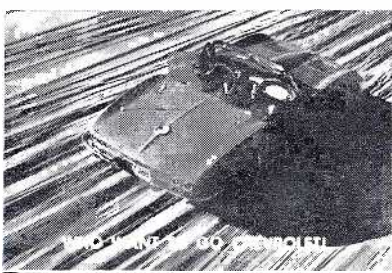
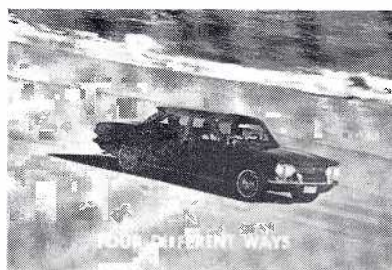
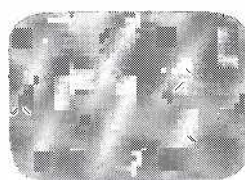
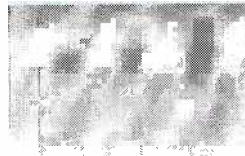
national

We recently originated both President Kennedy's commencement address at the U.S. Air Force Academy and a rare U.S. appearance by the President of the Republic of India. All in 35 days ... typical of the coverage delivered locally by a Time-Life Broadcast station.



station.

FOCUS ON COMMERCIALS



In Campbell-Ewald's TV sing-along four different kinds of Chevs are shown from a helicopter viewpoint. The cars swing along to the accompaniment of French singers in a spot so pleasant it's been called TV's shortest two-minute commercial.

It's been called the shortest two-minute commercial on television," says Campbell-Ewald TV producer Pete Miranda, describing Chevrolet's "Four Different Kinds." What Miranda means is that the blend of music and movement used in this particular Chevy spot is so pleasant on eye and ear that it seems to end all too soon.

Not that pleasant and entertaining commercials are anything new for Chevrolet. Campbell-Ewald's TV campaigns for Chevy have been consistent audience and critic pleasers. Miranda says this is largely due to Chevrolet—"the client with confidence." Chevrolet, he says, gives the agency the freedom to create and experiment. Fresh commercials like "Four Different Kinds" seem to attest to the success of the sponsor's *laissez faire* attitude.

The commercial features the voices of Les Djinns singing a hymn to Chevrolet cars. No, they're not a French rock and roll group—they're 60 French school-girls aged 6 to 16 who attend a French government school where certain time periods are set aside each day for vocalizing. The girls have become so proficient as a group that they've turned semi-pro; in fact, the lilting melody of the commercial is from one of Les Djinns' long playing records.

Fred Lounsberry, C-E copywriter, chose the tune "La Fenetre Du Monde" from the LP and wrote English lyrics that praised Chevrolet. The melody is a swingingly paced tune that has a feeling of movement all its own.

The lyrics were recorded last September in Paris at the Pathe Marconi studios when Miranda was on a shooting mission in Europe. Then, rather than shoot new film to match Les Djinns' sound track, producer Miranda turned to the Chevrolet film library. There he found some 10,000 feet of "helevision" shots of various Chevrolet models, which he and Elinor Hamerow of Arco Films

found the perfect sight match for the free, airy lyrics recorded by Les Djinns.

"Helevision" is a French TV technique of shooting vibration-free film from a helicopter. Helevision's stability is the result of a camera mount that's resistant to motion, coupled with an electric zoom. The combination of mount and zoom enables the helicopter to move in and out taking TV pictures that give a feeling of "flying free."

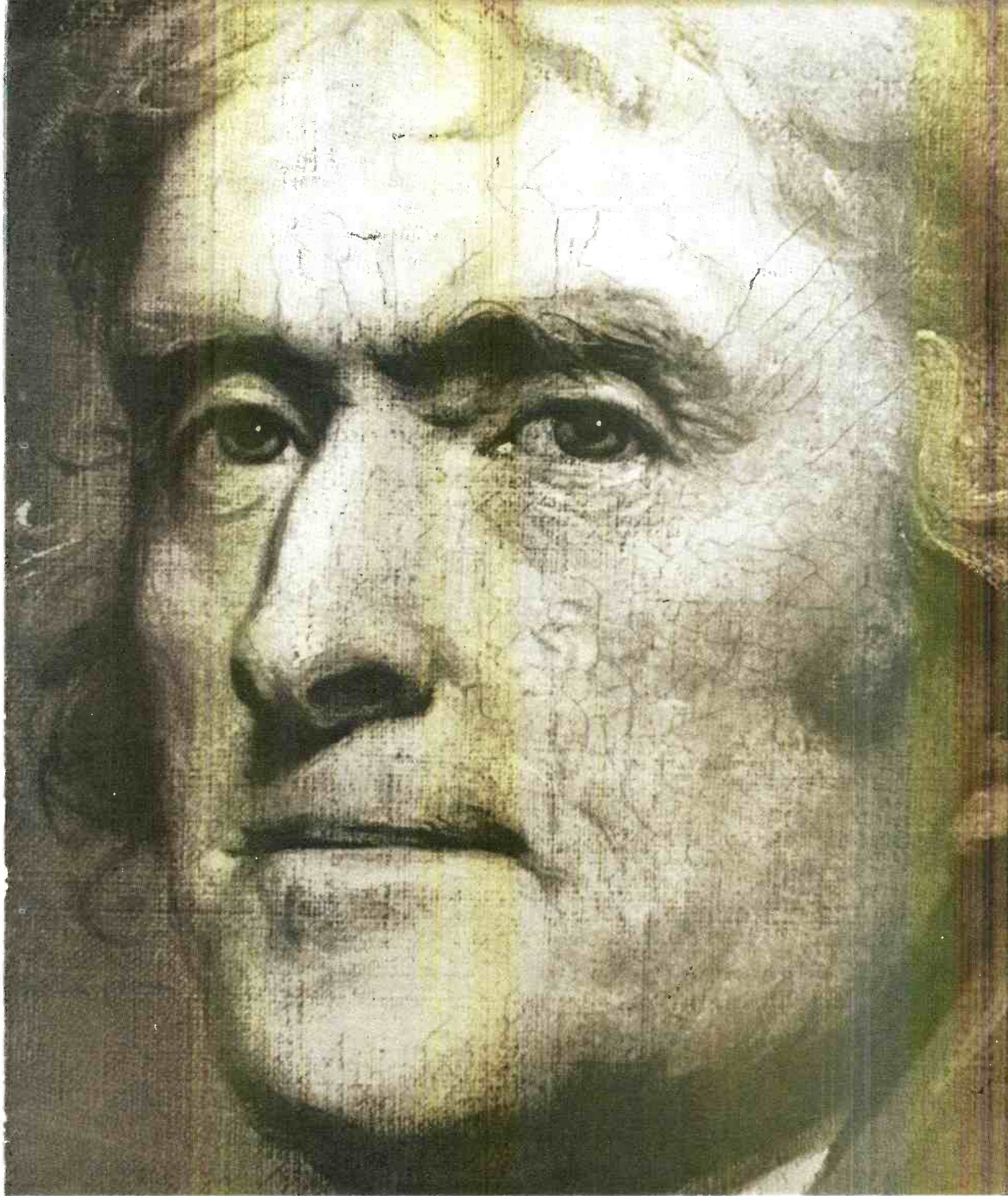
English titles of the lyrics sung by Les Djinns are superimposed on the TV screen. The reason for this Chevy sing-along is to heighten viewer attention and to clear up any difficulty that Yankees at home might have in understanding Les Djinns' accented English.

The "four different kinds" the commercial celebrates are the Chevy Corvette, Corvair, Chevy II and the standard Chevy. The helevision camera swoops down on the various Chevrolets as they take to beaches, mountains, woods, hill-sides and highways while the audio cites the name of each model as it shows on the screen.

"Four different ways to be gay and alive," sing Les Djinns and on camera we see a high front view of the Corvair running on the beach. "Seeing the U. S. A." and here there's a shot of a Colorado high road, down which come the four different Chevrolet models.

The Djinns close singing "Four different kinds of new cars you can drive. So kind! Oh so kind! is Chevrolet!" The helevision picture sweeps from side and out into the distance showing the Corvette, Corvair and Chevy II. Then the camera zooms up towards the sky and away from the automobiles and the commercial closes on the bowtie logo of Chevrolet.

"Four Different Kinds" has been network-slotted on *Bonanza*, *My Three Sons* and *Route 66*. It may be aired again but Chevrolet commercials rarely have more than six or seven TV outings;



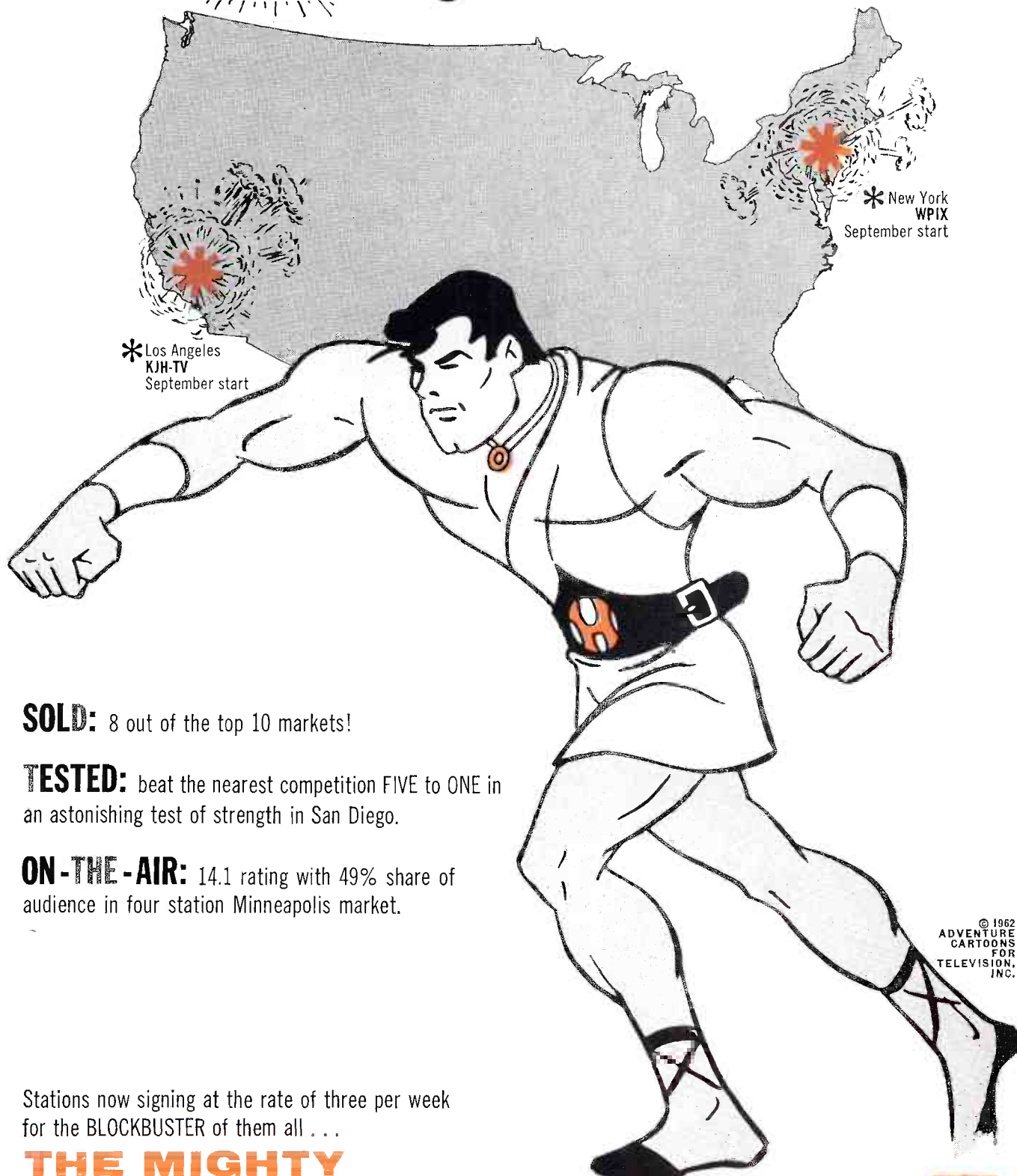
**“I have sworn upon the altar of God
eternal hostility against every form of tyranny over the mind of man.”**

Jefferson

Amen! Jefferson Standard Broadcasting Company: WBT, WBTV, Charlotte, North Carolina; WBTW, Florence, South Carolina.

www.americanradiohistory.com

All set to **BLAST** rating records from coast to coast*



SOLD: 8 out of the top 10 markets!

TESTED: beat the nearest competition FIVE to ONE in an astonishing test of strength in San Diego.

ON-THE-AIR: 14.1 rating with 49% share of audience in four station Minneapolis market.

Stations now signing at the rate of three per week for the BLOCKBUSTER of them all . . .

THE MIGHTY

HERCULES

TV'S MIGHTIEST NEW CARTOON SERIES

130 COMPLETE EPISODES: 5½ MINUTES EACH, AVAILABLE IN B & W OR COLOR, BACKED BY POWERHOUSE PROMOTIONAL AND MERCHANDISING CAMPAIGNS.

TRANS-LUX TELEVISION CORPORATION NEW YORK • CHICAGO • HOLLYWOOD • MIAMI BEACH

COMMERCIALS *continued*

this insures commercials against overuse and keeps them relatively fresh and exciting to home viewers.

More often than not, Campbell-Ewald works without a planned storyboard in the preparation of a commercial. There was none for "Four Different Kinds" previous to the finished product. Miranda explains that when working with film, the finished commercial is usually more successful when it's not confined to exact shots laid out in rigid storyboard sequences in advance of filming. C-E crews are sent out with plot outlines to capture live action shots as they happen. There's a freshness about most Chevrolet commercials that Miranda feels is derived in no small part from the spontaneous camera work. "We produce the idea," says Miranda. "Specific shots aren't important."

NOODLES FOR A CZAR

You mix a little Doyle Dane Bernbach ingenuity with a lot of TV exposure and one of the sexiest voice-overs in the business and you've got a recipe for selling Noodles Romanoff. Or rather, Betty Crocker does.

Last June, the Betty Crocker division of General Mills came out with the first of four new packaged food products, Noodles Romanoff. The problem of selling the new wares was brought to DDB in New York. Put to work on the case under account supervisor Marvin Corwin were TV producer John Capsis, copywriter Mary Wells and art director Bill Taubin. What they wanted to get across was the idea of gourmet ingredients used in Noodles Romanoff and sister products Noodles Italiano, Noodles Almondine and Macaroni and Cheddar. Tidbits like peppers, mushrooms, garlic, etc., hitherto reserved for gourmet foods, were now available in a package—the Betty Crocker package. In the DDB campaign Capsis says the principal aim is to let "the fresh taste of package food" come through to home viewers.

To describe exactly what goes into the packaged foods, Doyle Dane enlisted the aid of stage and television actress Barbara Baxley. In her dramatic performances Miss Baxley has made audiences weep. In her four stints as the voice behind Betty Crocker, she makes viewers drool.

The commercial spells out the choice the viewer has in preparing Noodles Romanoff. It begins with a shot of four chefs in what's supposed to be the kitchen in a Russian palace. As the storyboard says, the air is not one of comedy but more of a "group of master surgeons about to perform a delicate operation." DDB takes its noodles very seriously.

"One of the best dishes you ever tasted," says Miss Baxley in a quiet intimate tone, "was created for a Russian czar. Noodles Romanoff!"

As the camera dissolves to the master chef receiving a crock of sour cream, the voice-over tells how Noodles Romanoff is made.

"You need some thick sour cream"—here the video portion comes in on a closeup of the sour cream as the chef scoops it out of the crock. Next there's a camera dissolve to the cream dropping into a pot. As it drops there is a hushed silence except for the delicate sound of the cream plopping generously into the cauldron.

Further preparation, the voice-over tells us, includes "a great aged cheddar, good and sharp." After a shot of the cheese in slab form, the camera focuses on the cheddar being shredded by hand on a grater into the cauldron.

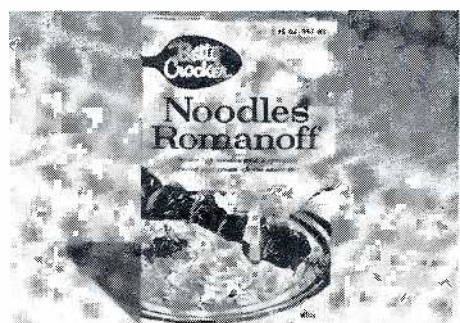
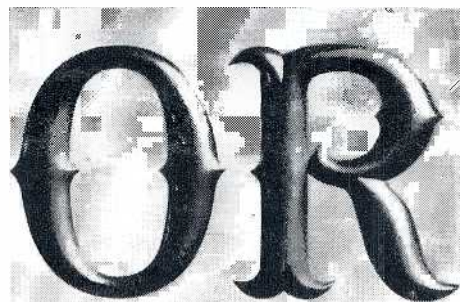
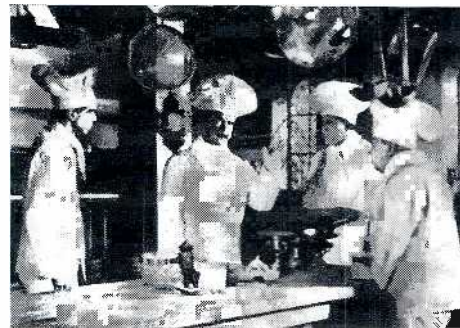
Now with dainty, precise movements the chef's hand drops "a pinch of herbs" into the pot. From a wooden grinding mill comes "a twist of pepper." Next, a "sniff of garlic." This measurement is illustrated by a garlic clove that's broken off from its stalk, followed by a closeup shot of the chef's face as he sniffs the garlic for freshness, his expression indicating that the clove is acceptable.

The last ingredients, "rich egg noodles," are shown steaming hot with the sauce poured over them into a casserole. The cook places the casserole into a large oven to "bake a good long time—at least 40 minutes."

"OR," and the screen is filled with the word emphasizing Miss Baxley's voice, "Get Betty Crocker's Noodles Romanoff—a great new dinner idea!" The camera dissolves to the package of Noodles Romanoff and hangs onto the box while the v-o explains that "all those good things are in this box. So you can make Betty Crocker Noodles Romanoff in only eight minutes!"

The commercial's finale comes with a live film of the finished product looking rich and delicious. A serving spoon dips into the dish and begins to serve the noodles as the flash title Betty Crocker Noodles Romanoff comes on. "It's as good," Miss Baxley says, "as if you made it for a czar!" There's a pause and the closing line—"Maybe better?"

Hungry? According to account supervisor Corwin, high sales of the new product indicate that lots of viewers were. Since there was little use of other media outside of TV commercials, Corwin feels the success of the new Betty Crocker line is largely the result of their television campaign. As Marvin Corwin says, "I can't think of what else it could be." END



Doyle Dane Bernbach "chefs" are shown preparing Noodles Romanoff. TV viewers have the option of making the dish with painstaking preparation and 40 minutes baking time or using Betty Crocker's Noodles Romanoff—all the same delicious ingredients in one package ready to be eaten in eight minutes.



... twelve of 268 syndicated*

TV film series which use

BMI

*licensed music and
were telecast locally
during the past year*

** out of a total of 390
syndicated TV film series*

BMI

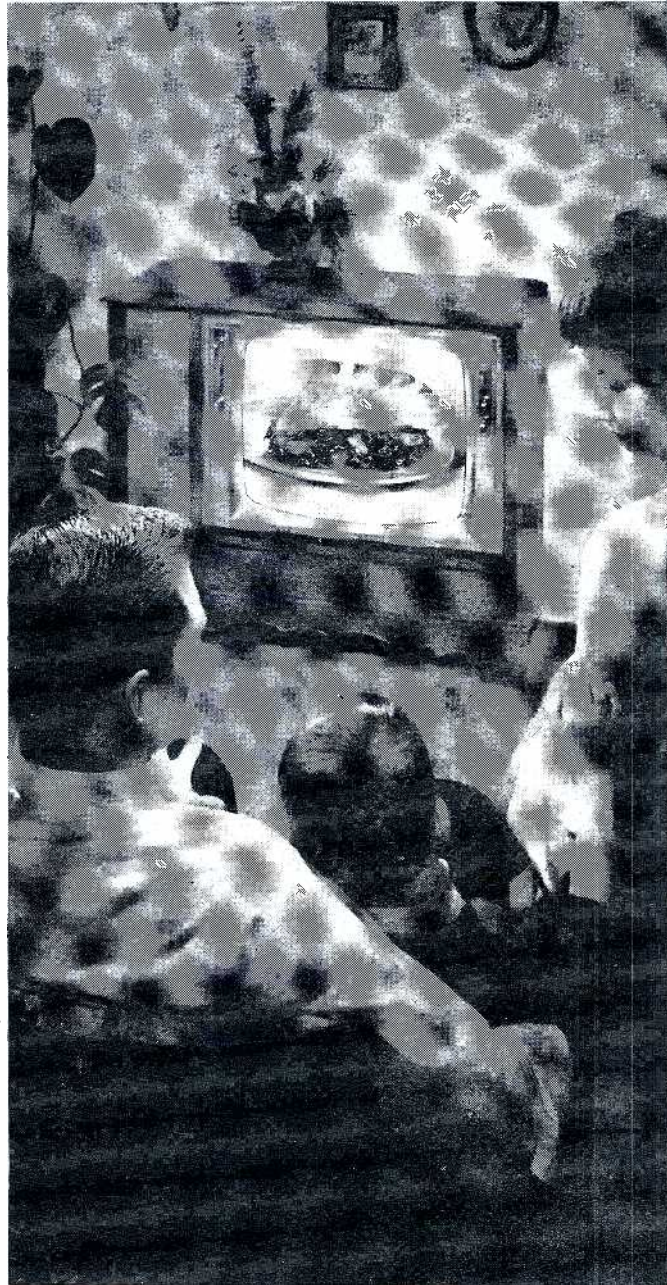
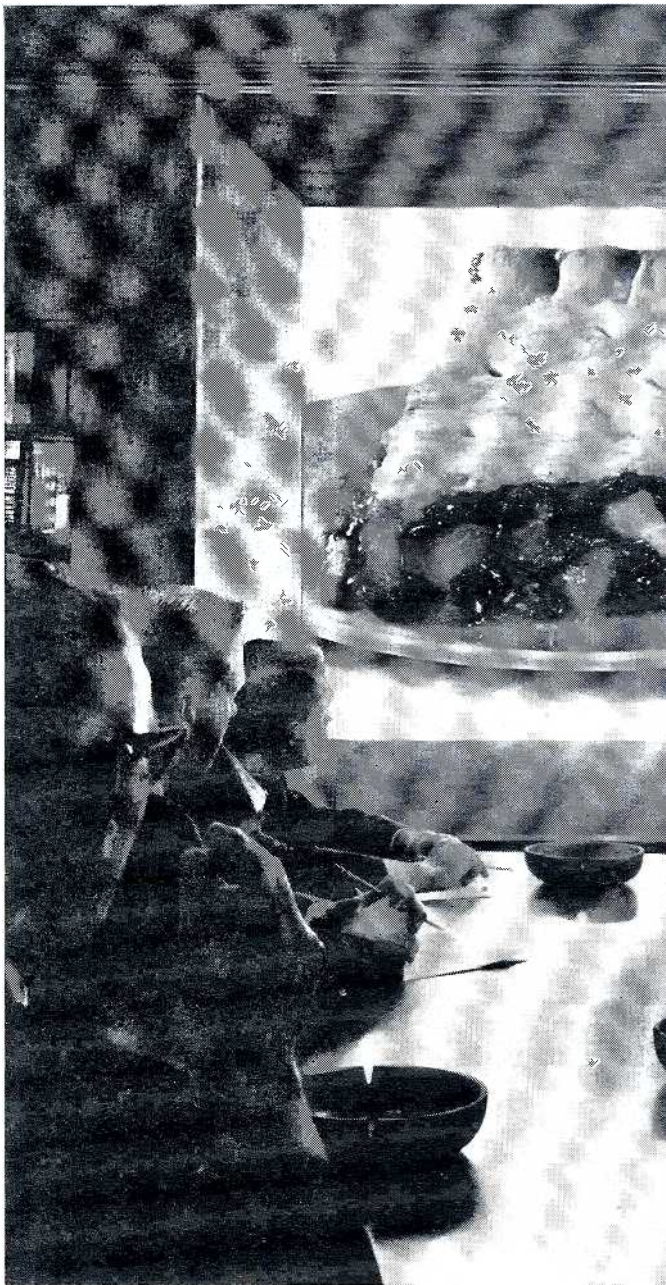
*



BROADCAST MUSIC, INC.

589 FIFTH AVENUE • NEW YORK 17, NEW YORK

CHICAGO • LOS ANGELES • NASHVILLE • TORONTO • MONTREAL



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-83, 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



LETTERS

INTERNATIONAL COMMENT

We were very impressed with the July issue of TELEVISION MAGAZINE. Your article on international television was valuable and incisive. It has already created a lot of favorable talk in the industry. HARVEY JACOBS *Manager, Public Relations, Sales Promotion & Advertising, ABC International Television Inc., New York.*

... It is indeed a very interesting and comprehensive study of the international

TV market seen from an American point of view. . . . However, we were disappointed to see some inaccuracies—particularly in the statement that RAI is a “government-run system.” **GIORGIO E. PADOVANO** *Executive Vice President, RAI Corporation Italian Radio TV System, New York.*

[Editor's Note: RAI is “a private corporation whose dealings with the Italian government are regulated by a contract which is renewable from term to term.” This arrangement is similar to that of the BBC in Great Britain. Both are generally considered “government run” although in the strictest sense that description can be debated. The government holds the majority interest in RAI shares.]

TWO KENNEDYS HEARD FROM

Just a note to let you know that I believe TELEVISION to be the leader of the industry in trade journalism for radio and TV. Its in-depth articles are absolutely stunning. . . . But as you said in your “Focus on Television” in June, even TELEVISION has its bad moments. The 1693 date is one; another appears in your article on fall TV network shows in June. On page 55, column two, you are describing the upcoming programs for Tuesday. The last paragraph begins “CBS and NBC both choose to go out singing on Wednesday.” Keep in mind

you're describing Tuesday and that's the night they go out singing. Wednesday they go out laughing (Danny Kaye) or on the couch (*Eleventh Hour*).

But rest assured that your fine coverage of the fall lineup has not gone unnoticed; the perforated pullout page with the blocked programs has been removed and is being carefully studied. **JAC KENNEDY** *AD-Ventures Advertising, Tucson, Ariz.*

... 75 copies. **ROBERT KENNEDY**, *KNBC Los Angeles.*

There has been a mad scramble for the tear-out “Telecast” [from the June issue]. As one of the losers, I would appreciate approximately 15 copies of this network programing chart. **GARY ADLER** *National Sales Coordinator, KPIX San Francisco.*

TWO PACKERS HEARD FROM

Until recently, when I was fortunate enough to join wjw-TV sales here in Cleveland, I had spent 15 years in the outdoor advertising business. . . . Your article [July 1963] was by far the finest and most complete I have ever read. **HARRY H. PACKER**, *wjw-TV Cleveland.*

Your article on outdoor ads is the best I have read in years. **H. H. PACKER** *President, The Packer Corporation, Los Angeles.*



*the sound
of a different
drummer—*

“If a man does not keep pace with his companions . . . perhaps it is because he hears a different drummer. Let him step to the music which he hears . . . however far away.”
—Henry David Thoreau

Our WFTV editorials, broadcast 3 times daily, 5 days per week for over three years, may keep pace with the nearby tune; but we are not fearful of the sound of a different drummer . . . no matter how controversial.

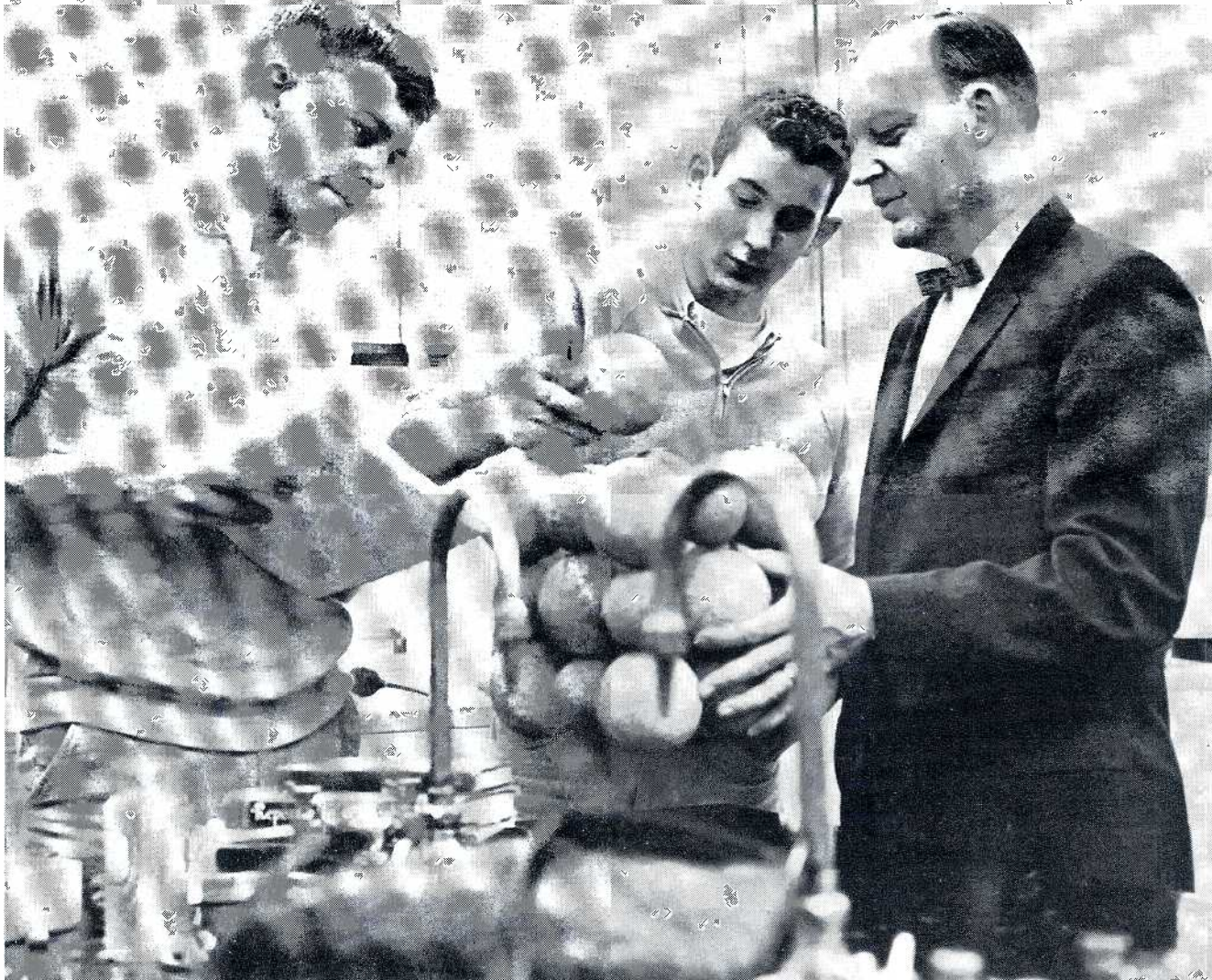
These different sound-ideas have brought praise, argument and even condemnation.

Whatever the reaction, we shall continue to step to the music we hear . . . however near or far away.

Wonderful Florida TeleVision

POWERFUL 9 WFTV
Phone: Adam Young, Inc. FORMERLY WLOF-TV - ORLANDO, FLORIDA

WHEN KOIN-TV WENT TO SCHOOL...THE VOTERS LEARNED ABOUT EDUCATION!



How great was the need for more money to maintain the high standards of education in Portland's public schools? Chuck Foster and others of the KOIN-TV news and public affairs staff literally went to school to find out. On-camera coverage of classroom methods and activities revealed that the need was there. KOIN-TV reported to the people. And they responded.

Portland's public schools were in trouble. In the general election an economy-minded electorate had denied the school system funds which educators claimed were urgently needed. A special election was called to give voters the opportunity to reconsider.

How truly urgent was the need? KOIN-TV's department of public affairs went into the schools to find out.

"THE SOUNDS OF LEARNING", filmed in Portland's classrooms, was telecast on April 15th. It presented the problem and urged favorable voter response. At the request of educators and individual citizens alike, the program was repeated in AA time on April 23.

The tax measure, previously rejected, was passed by more than a two-to-one majority.

Presentation of "THE SOUNDS OF LEARNING" was costly and controversial. But in bringing truth to public

attention, KOIN-TV again demonstrated its recognition of television's obligation to the community and to the broadcast industry. The response of its 34-county audience to KOIN-TV's record of public service is a major reason for this being one of America's great influence stations.

KOIN-TV

One of America's Great Influence Stations



CHANNEL 6 • PORTLAND, OREGON

Represented Nationally by Harrington, Righter & Parsons, Inc.

ANOTHER VALUABLE
ADVERTISING
OPPORTUNITY
ON **WNBC-TV**
NEW YORK



Delivers a bonus of one entire quarter's expenditure... dollar for dollar... for you to use any time during the year.

HERE'S HOW IT WORKS

YOU BUY a minimum of 12 spots weekly, any length, for 52 consecutive weeks.

YOU GET an immediate 10% consecutive week discount,

PLUS a dividend equal to the total dollar value of all your expenditures between June and September.* You may use your dividend dollars for all types of announcement at any time during the year.

*(Except in AAA time, or evening minutes 6:59 PM-1 AM daily.)

IT GIVES YOU MORE FOR YOUR TELEVISION DOLLAR

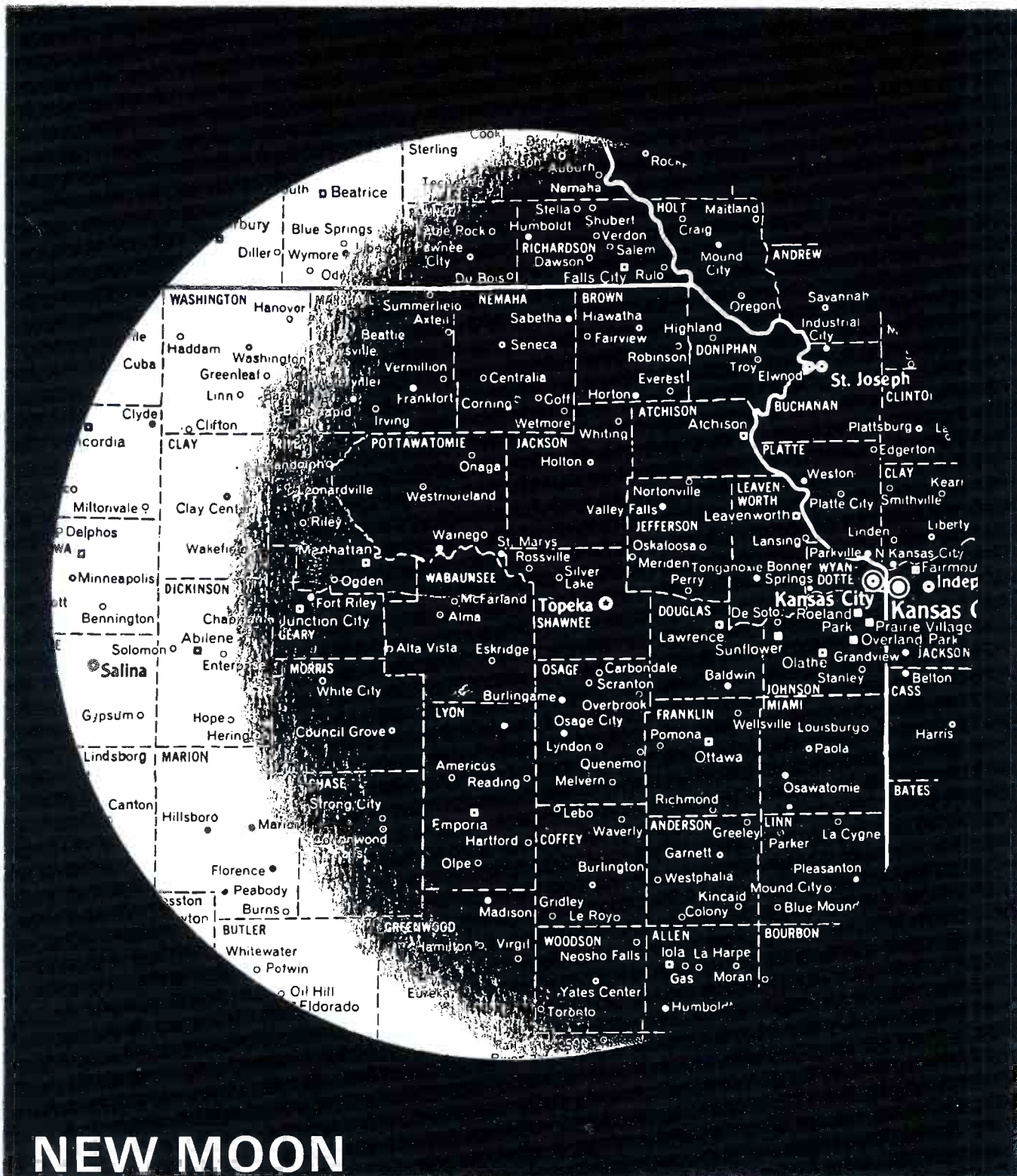
Ask your WNBC-TV or NBC Spot Sales Representative for complete details.

WNBC-TV 4 NEW YORK

FOCUS ON TELEVISION



THAT the major investigation of local TV programming which occupies much of this issue fails miserably in representing *all* of what's going on out there is made abundantly clear by the scene pictured above; these are a portion of the hundreds of program pictures rejected in the process of assembling the 32-page portfolio which begins on page 57. That this issue makes a bold attempt at trying to encompass as much as possible of local TV will be evident upon reading all that follows that page. In charge of the massive threshing operation which produced the portfolio: senior editor Albert R. Kroeger, whose time for the past three months has been occupied either partly or fully in contacting stations, assembling data and otherwise enlarging the expertise he gained in producing last year's issue (*TELEVISION's* second on the subject). Kroeger's research also bore fruit in two stories which describe how times are changing and against what odds the local programmer plies his trade.



NEW MOON

over Kansas The new, moon-shaped area on the map is plus-coverage from WIBW's new tall tower 1614 feet above downtown Topeka—an effective gain of 522 feet. We've moved west 18 miles into the Kansas Flint Hills to create a new moon of coverage, that provides you with *50,000 more TV homes* at no extra cost. The new Topeka market reports will reflect this increased coverage.

The new tower and transmitter, with full power, (316,000 watts), is now in operation! Ask Avery-Knodel to show you the WIBW-TV bonus coverage today!



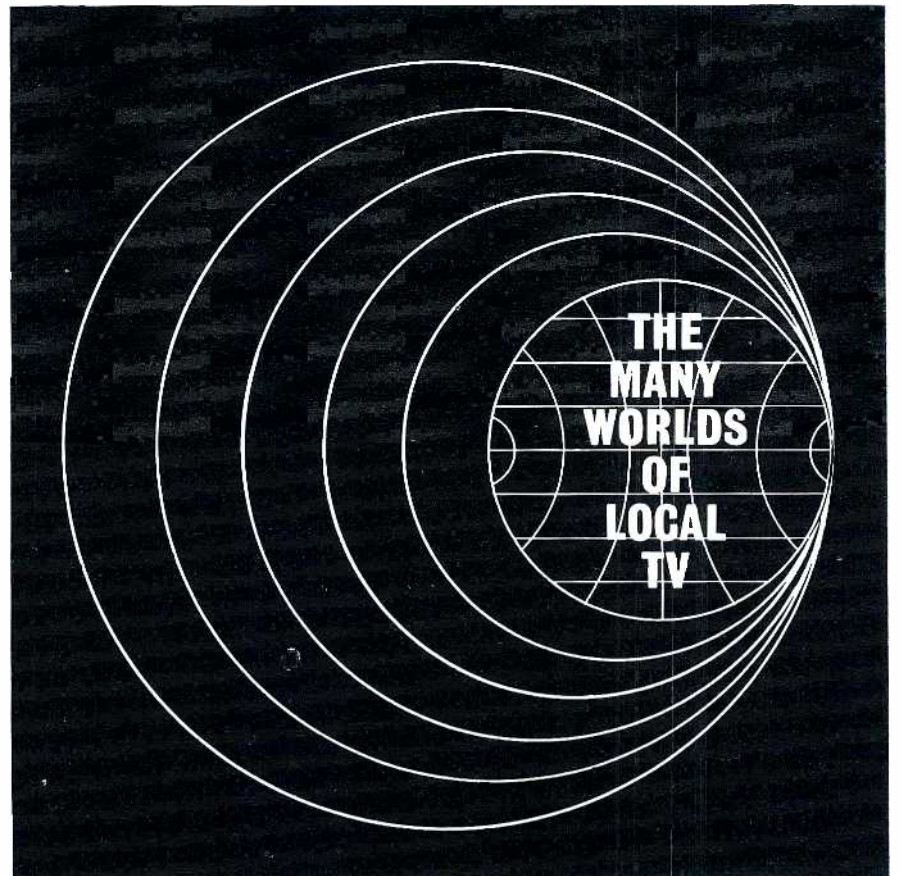
TELEVISION
RADIO • AM • FM
 Topeka, Kansas
 Broadcast Services of Stauffer Publications
 Represented Nationally by Avery-Knodel.

If you lived in San Francisco...



*...you'd be sold on **KRON-TV***

TELEVISION



BY ALBERT R. KROEGER

F*ew will claim that local television is all that it might be. It hasn't unlimited call on money, for one thing, and creative talent has a way of migrating away. Yet in its local focus there's often a vitality no network can match, an excitement a Hollywood backlot can't offer.*

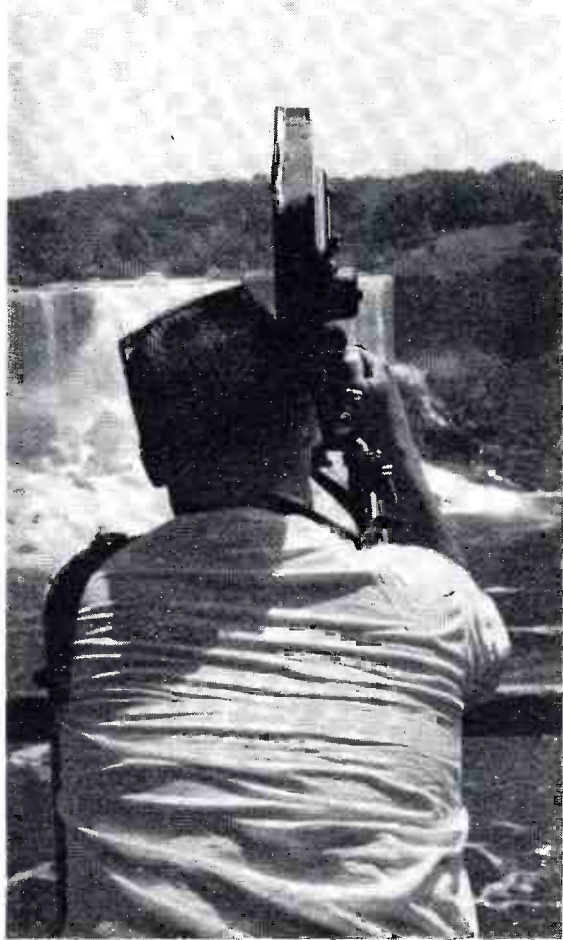
Local TV is composed of many parts, run by many people. In total it is a prodigious effort, an eye on the community, a link with the world around. In many cases it is good. In most cases it is getting better. Many of its moods and its moments are set down on the pages which follow.

THE WORLD AROUND US

THE world around the television station is as broad as its own imagination. "There is no scarcity of material," says a program man, "and you shouldn't fall into the trap of doing only the easy things." Many stations don't. They're sending camera crews and producers around their states as well as their cities. Some go overseas to take a look at problem areas first hand. But it is the local interest material that usually gets the big play. The parades, the dog shows, the governor's inaugural, the state legislature sessions, the high school basketball game, even the Federal Communications Commission's coming to town to investigate local programming—as in Chicago and Omaha. Says a station manager: "Although an important part of our job is to entertain... we also have the obligation, quite apart from profit or easy operation, of informing people and sometimes of waking them up to know what is going on within our community."

WTOL-TV TOLEDO

KYW-TV CLEVELAND



Local television cameras swing into action on all fronts, roving the community and the world



WMAL-TV WASHINGTON, D. C.

KYW-TV Cleveland, on The City's Future, explained to Cleveland and Northern Ohio viewers the operation and importance of the St. Lawrence Seaway in "Cleveland and the Eighth Sea." Here, a KYW-TV cameraman films a Niagara Falls scene.

WTOL-TV Toledo had its cameraman hanging over Lake Erie ice in a special bosun's chair rigged for the filming of "Operation Coal Shovel," a special on the Coast Guard's herculean task of keeping Lake Erie open for Detroit-Toledo coal freighters during the Midwest's frozen winter.

WMAL-TV Washington, D. C., focused on the construction and controversy of Dulles International Airport, recently opened outside the nation's capital.

WSYR-TV Syracuse, N.Y., sent its president and chief cameraman to the Guantanamo Naval base in Cuba for "Freedom's Wedge," an hour documentary on the operation and importance of the U.S. Navy outpost. The station doubled in public service by holding interviews with Syracuse and central New York personnel stationed at Gitmo.

WSJS-TV Winston-Salem, N.C., went to a southern ghost town for "The Story of Yadkin College," related the history and the legends surrounding the once-bustling town now bypassed by the highways of progress.

WHDH-TV Boston rigged for aerial mobile coverage of the Boston Arts Festival, presented a series of programs from Boston's Public Garden via remotes during the Festival's three-week run.

WSJS-TV WINSTON-SALEM, N. C.



WSYR-TV SYRACUSE, N. Y.

WHDH-TV BOSTON





WRGB SCHENECTADY, N.Y.

*There's a
wide, wide world
beyond the
city limits
for wide-ranging
local TV*

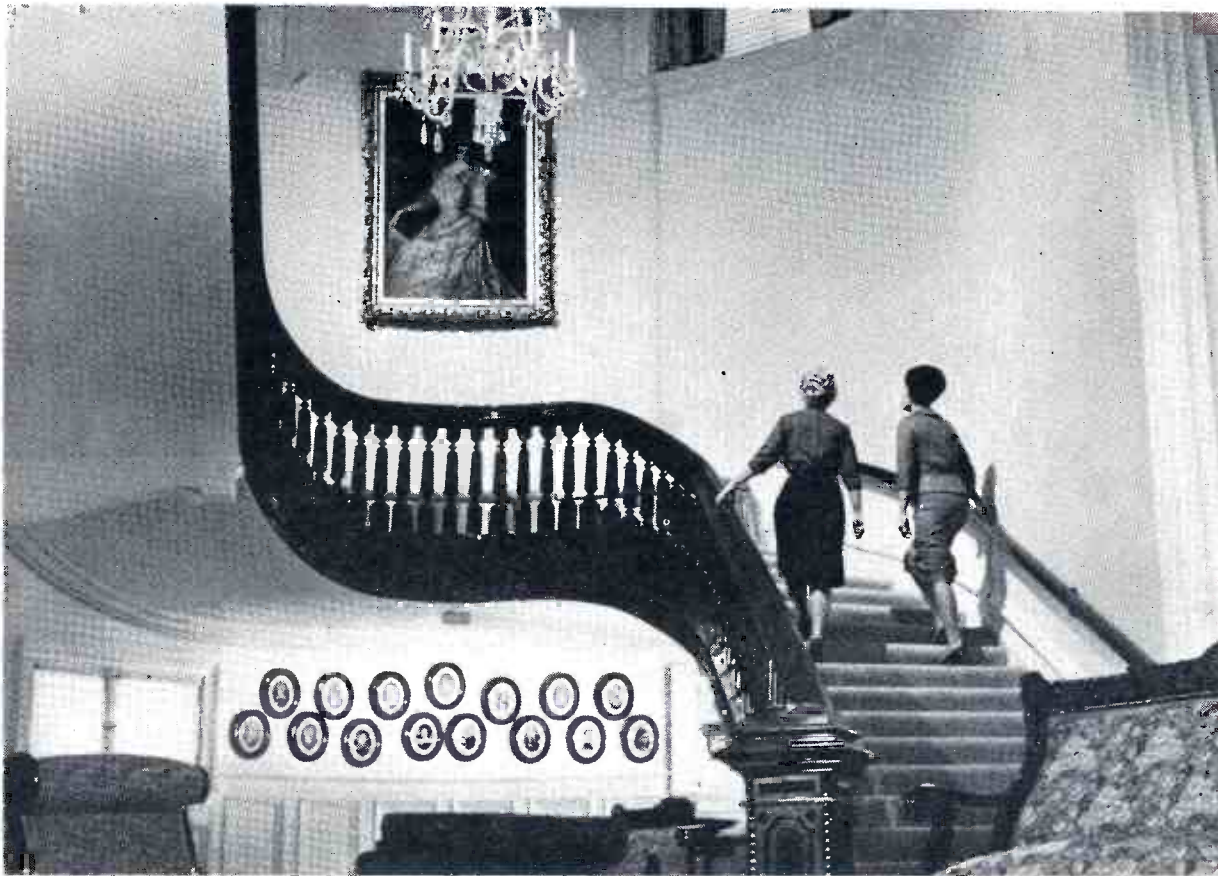


WRCV-TV PHILADELPHIA



WEWS CLEVELAND
WBKB CHICAGO





KMOX-TV ST. LOUIS

WRGB Schenectady, N.Y., followed a group of U.S. doctors to Algeria.

WRCV-TV Philadelphia explored a lost Mayan civilization with an archaeological team.

WEWS Cleveland sent its news editor on a tour of troubled Southeast Asia.

WBKB Chicago looked at life in Poland in "Warsaw—A Walk Through the Curtain."

KMOX-TV St. Louis took Missouri viewers on tour of "The Governor's Mansion."

WCHS-TV Charleston, W. Va., probed a snake-handling religious cult in "They Shall Take Up Serpents."

WESH-TV Daytona Beach roved Florida for its "War on Moonshine."

WBMM-TV Chicago looked south for a two-part special on Mexico.

WCAU-TV's "Bound for Philadelphia" captured flavor and meaning of a major seaport.



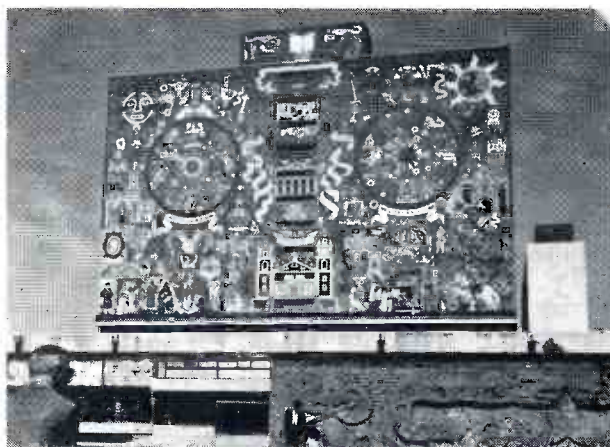
WCHS-TV CHARLESTON, W. VA.

Executive mansions and moonshiners' stills both get TV notice

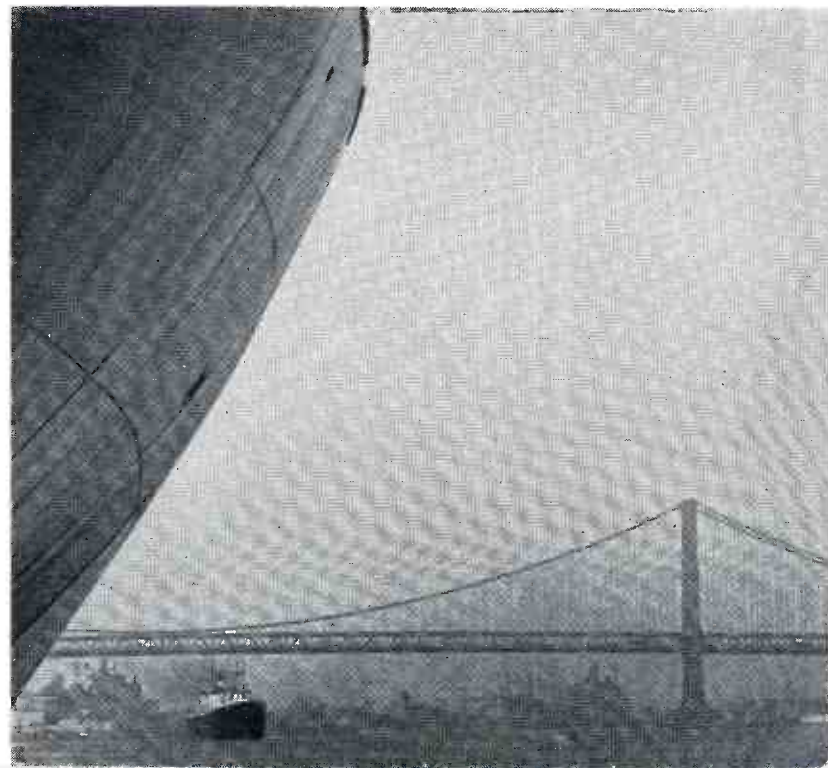


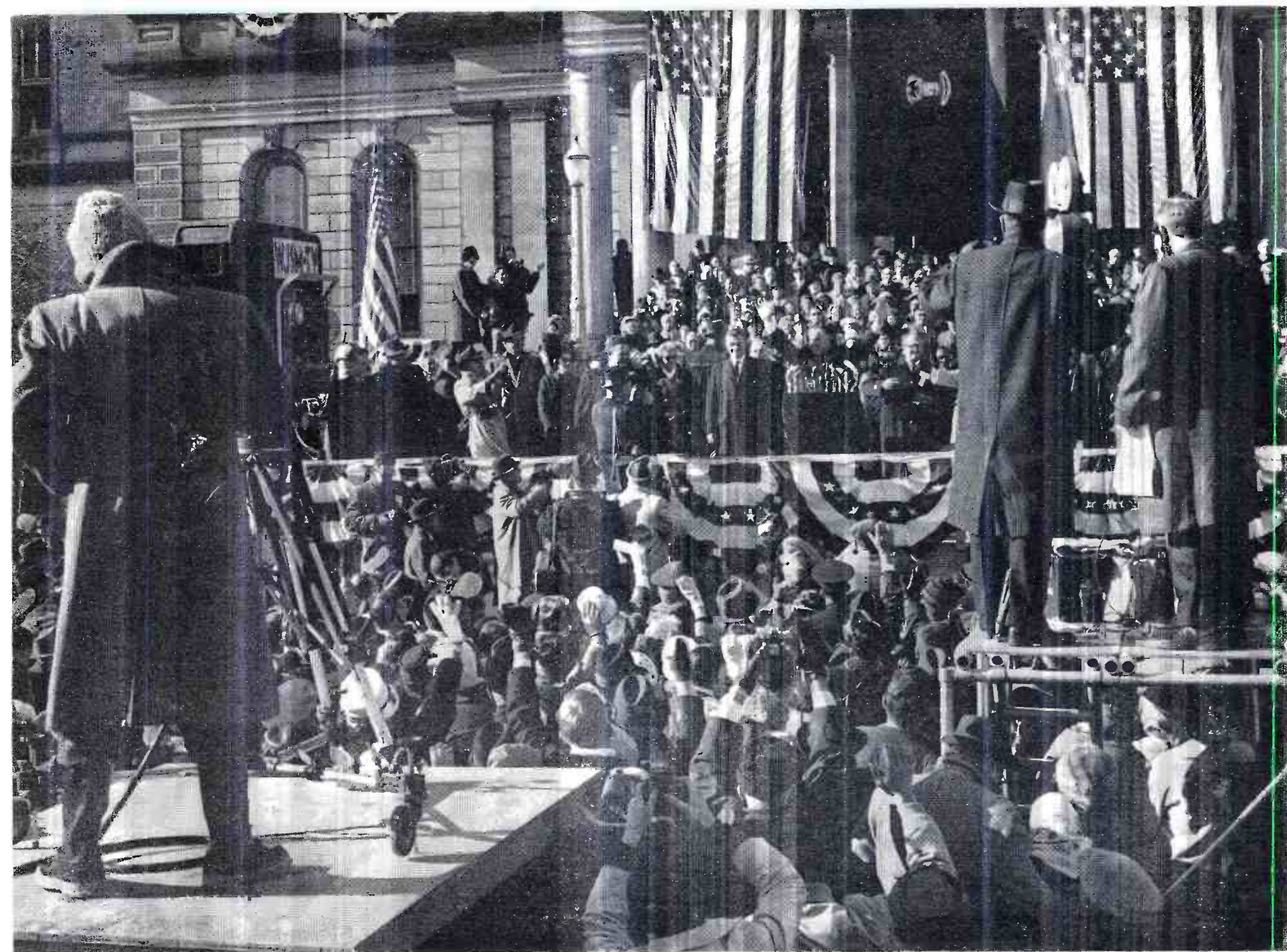
WESH-TV DAYTONA BEACH

WBMM-TV CHICAGO

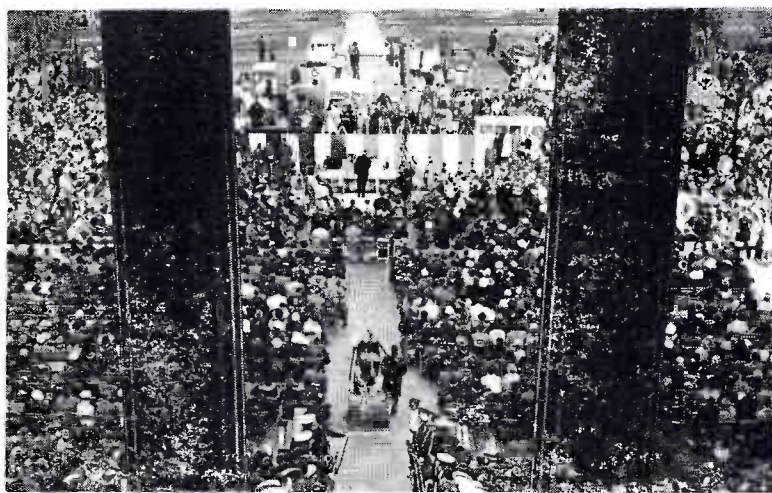


WCAU-TV PHILADELPHIA





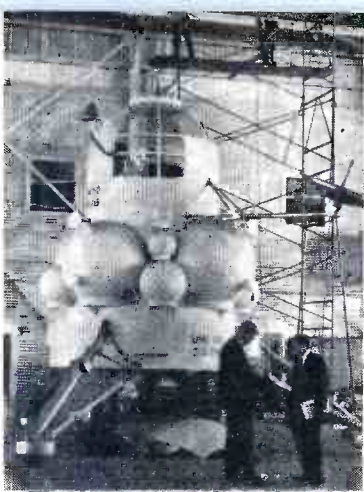
WJIM-TV LANSING, MICH.



WIS-TV COLUMBIA, S.C.



WPIX NEW YORK



KTRK-TV HOUSTON



WAII-TV ATLANTA



WPRO-TV PROVIDENCE, R.I.

WJIM-TV Lansing, Mich., covered the inauguration of Governor George Romney.

WIS-TV Columbia, S.C., also went to the inauguration of its new governor, Donald S. Russell.

WPIX New York carried a live remote of the St. Patrick's Day Parade.

KTRK-TV Houston told the story of local NASA operation in "Houston . . . Moonshoot Metropolis."

WAII-TV Atlanta covered local Armed Forces Day activity.

WPRO-TV Providence, R.I., took a look at our Atlantic defense system in "The Floating Defender."

WOW-TV Omaha told the story of "Strategic Air Command: A Changing Force For Peace."

WREX-TV Rockford, Ill., covered the Rockford Memorial Day Parade in a live remote.

WISH-TV Indianapolis was on top of the Indianapolis "500" Festival Parade.

WMT-TV Cedar Rapids, Iowa, covered the opening of Iowan Meredith Wilson's "The Music Man" movie.

KTVV Sioux City, Iowa, brought viewers Morningside College Band Day festivities.

WFBM-TV Indianapolis presented highlights of the annual Hoosier Kennel Club judging.



WOW-TV OMAHA



WREX-TV ROCKFORD, ILL.



WISH-TV INDIANAPOLIS



WMT-TV CEDAR RAPIDS, IOWA



WFBM-TV INDIANAPOLIS

KTVV SIOUX CITY, IOWA

THE WORLD OF PROBLEMS

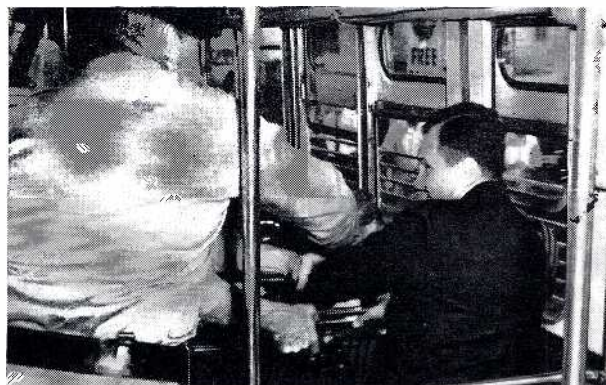
PROBLEMS—around the corner, down the street, on the other side of town, at the state house—have been the target of TV stations on an ever-widening scale. Perhaps because there are so many of them, perhaps also because, in the public interest, they should be examined. Each city is different yet the problems have a common thread. The underprivileged youngster is as much a product of Chicago or Los Angeles as he is of New York. The capital punishment issue in Texas is an issue in a score of other states. Maryland has water pollution dangers in common with the nation. Local television doesn't solve the problems, but by bringing them to light it fulfills its highest potential.



KPRC-TV HOUSTON



KTLA LOS ANGELES



WTVJ MIAMI

KPRC-TV Houston probed both sides of the capital punishment issue in Texas in "Until You Are Dead." Station's assistant manager for news Ray Miller introduced the prime time hour.

KTLA Los Angeles visited a state hospital for "The Split Image," a look at the hospital's closed-circuit TV station being used in a psycho-therapy program to rehabilitate mental patients.

WTVJ Miami, enlisting the aid of local law enforcement agencies, showed what might happen if a Castro-type government assumed control of the city in "The Day Miami Died."

KRON-TV San Francisco spent a week in the fields and work camps around Stockton, Calif., shooting "Bracero," a report on contract workers imported from Mexico and the problems they are causing the state.

KRON-TV SAN FRANCISCO



WMAR-TV BALTIMORE



WMAR-TV Baltimore examined the growing threat of water pollution in Maryland on "The Troubled Waters."

WCBS-TV New York, in "The Silent Cry," voiced the unheard plea of children in need who are too young to speak for themselves on metropolitan living conditions.

WCAU-TV Philadelphia focused on woman's place in contemporary life in "Women Want Out." The show starred actress Shirl Conway.

WBRZ Baton Rouge, La., reported on the problems, plight and rehabilitation of the deaf.



WCAU-TV PHILADELPHIA



WBRZ BATON ROUGE, LA.

WCBS-TV NEW YORK

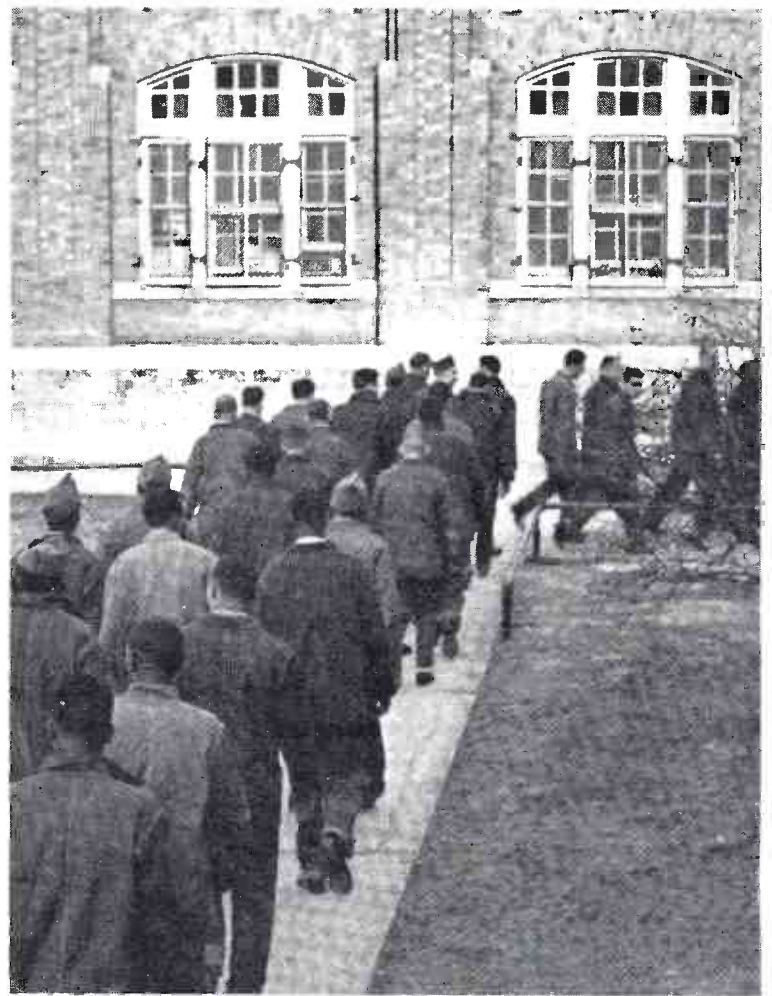




KNXT LOS ANGELES



WBMM-TV CHICAGO



WBNS-TV COLUMBUS, OHIO



WTAR-TV NORFOLK, VA.

KNXT Los Angeles explored air pollution trouble in England as well as at home on "Poison in the Air."

WBMM-TV Chicago probed urban renewal displacement in Chicago's "Greek Towns" on "Good Night, Socrates," a Repertoire Workshop film documentary.

WBNS-TV Columbus, Ohio, found dismal, crowded conditions at Ohio Penitentiary, setting for "The Steel Jungle."

WTAR-TV Norfolk, Va., took a satisfied look at urban renewal accomplishments on city's once bar-clogged "sin street" for "Main Street . . . Past Imperfect."

KDKA-TV Pittsburgh is embarked on year-long "Focal Point" discussion-debate series on Pittsburgh area unemployment.

WKBW-TV Buffalo, N.Y., aired a re-creation of the career of Buffalo-born murderer-bankrobber Albert Nussbaum soon after his capture, called it "Local Boy Makes Bad."

WRCV-TV Philadelphia exposed substandard conditions at Upper Freehold Township (N.J.) high school where a remedial reading teacher taught from behind a cardboard box in a cafeteria pantry.

KMOX-TV St. Louis had Missouri Governor John M. Dalton answering state tax questions on "Face The Issue."



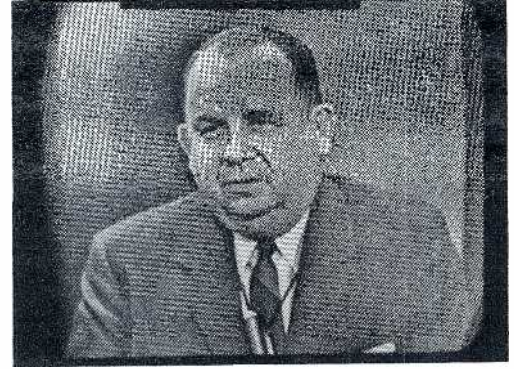
KDKA-TV PITTSBURGH



WKEW-TV BUFFALO, N.Y.



WRCV-TV PHILADELPHIA



KMOX-TV ST. LOUIS



WJXT JACKSONVILLE, FLA.



WTVT TAMPA, FLA.

WJXT Jacksonville, Fla., probed the question of a proposed \$60 million expressway expansion on "Project Four."

WTVT Tampa, Fla., looked into federal purchases of land near Cape Canaveral for a special entitled "The Land Grab."



KHOU-TV HOUSTON



WCBS-TV NEW YORK



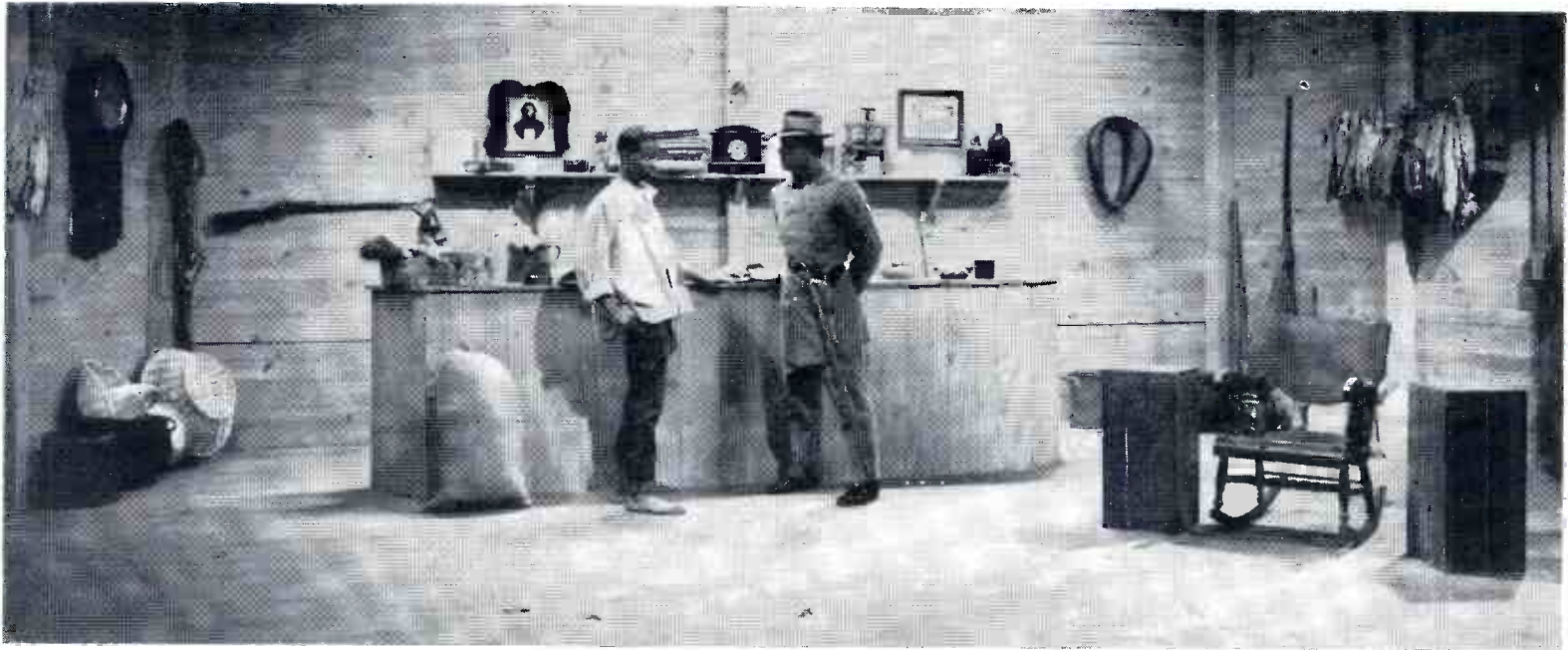
KDKA-TV PITTSBURGH

THE WORLD OF STAGECRAFT

WHETHER staged in the studio or picked up from a local theater, theatrical production is an expensive television proposition. Few stations involve themselves in it. Usually it means negotiating for a TV showing, assigning staff personnel and tying them up for a long period of planning and rehearsal. If the show is to be televised from the station, valuable studio space is taken up, regular shows sometimes disrupted, sets built, props found and sponsors hunted. Making the job easier for some stations is the availability of good and willing local repertoire theater groups. But stagecraft falls conspicuously on the shoulders of those who have the production dollars and the facilities.

KNXT LOS ANGELES





WTVD DURHAM, N.C.

WCBS-TV New York had actress Joan Darling portray a breezy, happy-go-lucky young lady searching for a career in "The Floating Truth," a Repertoire Workshop comedy written by Grace Paley and acted by New York's *Premise* improvisational company.

KHOU-TV Houston presents four programs a year using talent from Houston's three legitimate theaters. Houston Television Theater used University of Houston playwright-in-residence Jan de Hartog as host and commentator on such fare as "The Importance of Being Earnest."

KDKA-TV Pittsburgh presented a live, in-studio 90-minute special based on the play "Angel Street."

KNXT Los Angeles produced "The Phony," the story of a status seeker and his family problems, for its *Insight* series, starred Efrem Zimbalist Jr., Joan Leslie and Ann Helm.

WTVD Durham, N.C., televised "Durham Station," a play portraying the beginnings of the tobacco and cigarette business in Durham at the end of the Civil War. Betty Smith was the author.

KMOX-TV St. Louis, in one of its Repertoire Workshop contributions, produced "The Pawn," the Dred Scott story performed by singer Marc Hannibal and The Legend Singers.

WCAU-TV Philadelphia, in "Rained All Night," presented a Repertoire Workshop entry about a slave revolt in Colonial Virginia.

KPRC-TV Houston carried a serialized version of "Rumplestiltskin" on its Happy Time series.

KMOX-TV ST. LOUIS



WCAU-TV PHILADELPHIA



KPRC-TV HOUSTON



THE WORLD OF MUSIC & DANCE



WCBS-TV NEW YORK



WTVT TAMPA, FLA.



KNBC LOS ANGELES

MUSIC and dance, once the lavish specialty of bigger budget television, is coming more and more into the foreground at smaller stations. Local symphonies and choral groups, college and university musicians, roaming folk singers and even some big name bands are being booked on an increasing scale. Original dance and ballet, costly and time-consuming to mount, is still pretty much the territory of the larger stations. But musical entertainment is fast becoming a staple of local programming, and beginning to move out of its Sunday afternoon ghetto and into prime time around the country. The tempo is definitely upbeat.



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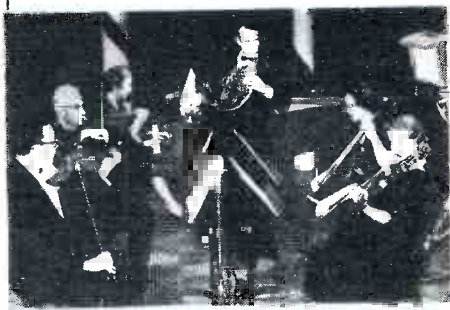


16



WTVT Tampa, Fla., has featured the "St. Petersburg Youth Symphony"; WCBS-TV New York, the All City High School Orchestra and, as part of Independence Day observance, KNBC Los Angeles ran a special "Happy Birthday, U.S.A.," featured Pasadena City College baritone Emmett Cash. And around the country, station after station is getting in tune with the world of music and dance. At KSLA-TV Shreveport, La. (1), it's been chamber music by the Shreveport Symphony. WJXT Jacksonville (2) has featured British and American folk music by Bob Pavitt. On Christmas Eve KDKA-TV (3) carried the Pittsburgh Pops Orchestra. Jazz stars made the scene at WBBM-TV Chicago (4) for "The International Hour: American Jazz," a show now being televised in 11 countries. WFBM-TV Indianapolis (5) featured special program of Christmas music by the "Delco-Remy Mixed Chorus." At KNXT Los Angeles (6) Gary Merrill narrated "Tune up for America." KYW-TV Cleveland (7) featured flutist Herbie Mann on Jazzidiom. WSM-TV Nashville (8) features "Grand Ole Opry" and generous helpings of country music. WKJG-TV Fort Wayne (9) carried "Carols for Christmas" and the 100-voice choir of a local high school. KNXT Los Angeles (10), in a Repertoire Workshop musical

revue, let talented young Californians romp in "Who Tied the Can to Modern Man?" WJIM-TV Lansing, Mich. (11), presented a show in cooperation with Michigan State University Men's Glee Club. WGN-TV Chicago (12) featured Arthur Fiedler conducting the Chicago Symphony Orchestra in a Great Music concert. WNBQ Chicago (13) is in its third year with Artists' Showcase color-cast. WCAU-TV Philadelphia (14) had an hour outing in the fantasy worlds of Hansel and Gretel and the Nutcracker on "Pixanne in Christmasland." KABC-TV Los Angeles (15) covered "The Sounds of Jazz" with Les Brown's band. KMOX-TV St. Louis (16) strummed up a folk music storm on Montage show featuring folk singer Katie Lee. WHDH-TV Boston (17), in its Dateline Boston series, examined jazz music and featured Jack Teagarden and his orchestra. WBEN-TV Buffalo (18) features the Chopin Singing Society in a monthly variety series. WBAL-TV Baltimore (19) produces a series in cooperation with the Peabody Conservatory of Music. KPX San Francisco (20) brings viewers the California Youth Symphony and WNBC-TV New York (21) hosts a classical music series, Recital Hall.





WFBS-TV Indianapolis held La Clase de Espanol. Local schools participated in the daily lessons as part of regular classroom study.



WFTV ORLANDO, FLA.

THE WORLD OF EDUCATION

EDUCATIONAL programming, in the minds of many station men, is best left to ETV stations. But some areas are not served by ETV and some stations were doing educational shows before ETV ever came on the scene. Usually the stations found them an accepted part of their local programming and a valuable tie—goodwill and otherwise—with local school systems. Cooperative program ventures with nearby colleges and universities, too, gain stations a call on some excellent facilities and the services of notable educators. And it's not all classroom work. Studio discussions range from U.S. and world history to astronomy and art.



KLZ-TV DENVER

WFTV Orlando, Fla., televises Brevard Jr. College Presents.

KLZ-TV Denver dramatizes and awards public and parochial teaching technique.

WFLA-TV Tampa, Fla., has weekly history-discussion show, History in the Making.

WJBF-TV Augusta, Ga., carried education special "Key to the Future."

KOLN-TV Lincoln, Neb., originated From the Campus at various state colleges.

WCAX-TV Burlington, Vt., demonstrates TV teaching on TV Workshop for Teachers

WFBC-TV Greenville, S. C., explores foreign languages on How Do You Say It?



WFLA-TV TAMPA, FLA.



WJBF-TV AUGUSTA, GA.



KOLN-TV LINCOLN, NEB.



WCAX-TV BURLINGTON, VT.



WFBC-TV GREENVILLE, S. C.

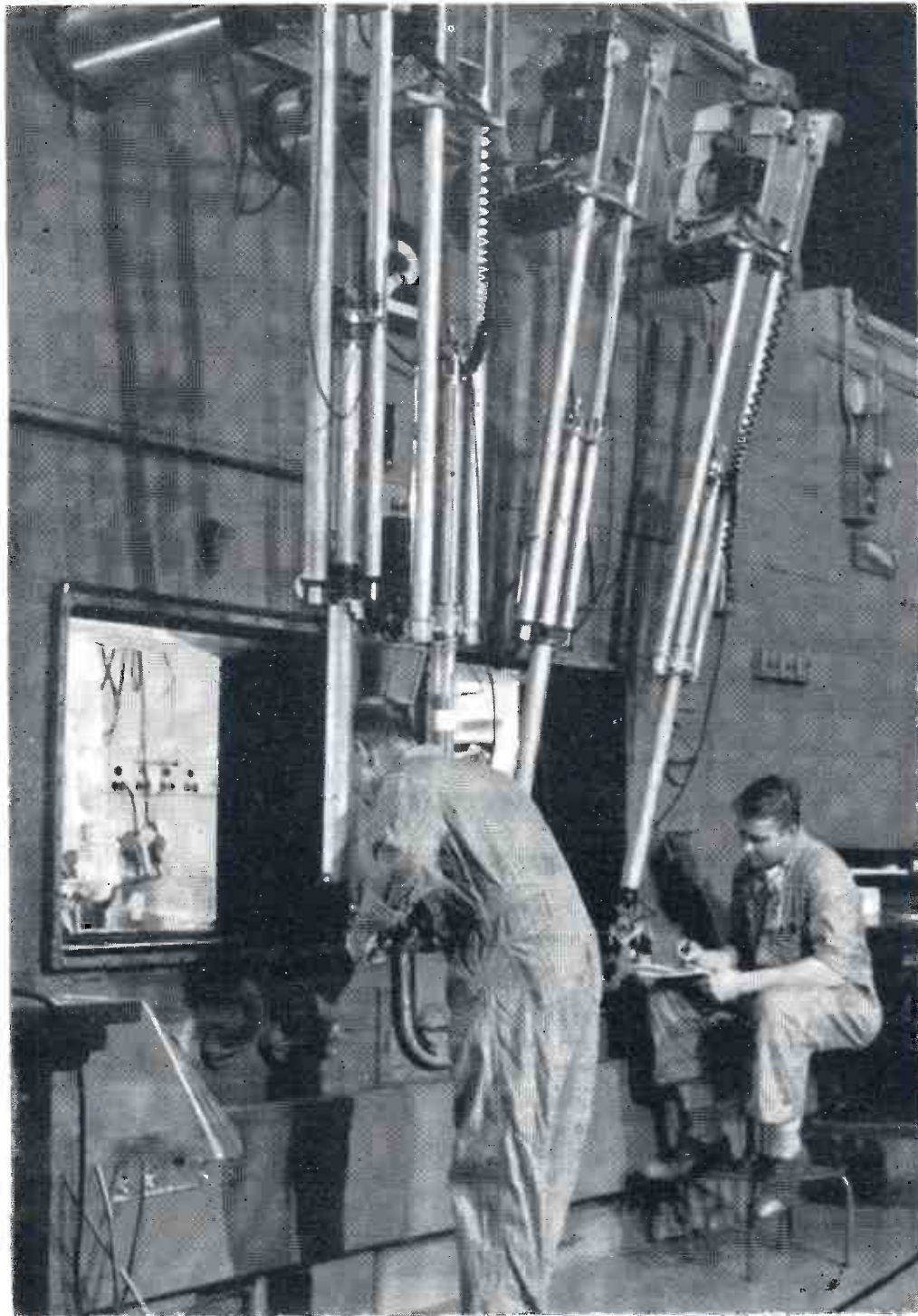
THE WORLD OF INFORMATION

THE search for enlightening material in local television's town environs has led in many directions—through science, government affairs and surgery, down the many paths to education, the many avenues to news and through the forests of controversy.

Viewers are seeing more operations than Dr. Kildare, more local debates—on subjects ranged from the new freeway to unemployment to new tax laws—than a home plate umpire does in a season. Informational programming, in league with station public affairs coverage, has observably broadened over the last three years. At first it paralleled the network surge in this area. Now it even seems to be surpassing it. Westinghouse Broadcasting stations, for instance, are not just covering such subjects as area unemployment or the workings of a state legislature in one or two broadcasts, but under their *Focal Point* format, they're making year-long public discussion series out of them.



KMOX-TV ST. LOUIS



WBBM-TV CHICAGO



WTOL-TV TOLEDO



KTVU SAN FRANCISCO-OAKLAND

KMOX-TV St. Louis, in Eye on St. Louis, interviewed architect Edward Durell Stone on his planned Busch Memorial Stadium project.

WBBM-TV Chicago examined scientific activity around Chicago area on "The Space Age."

WTOL-TV Toledo interviewed Toledo fire chief during filming of "Rescue."

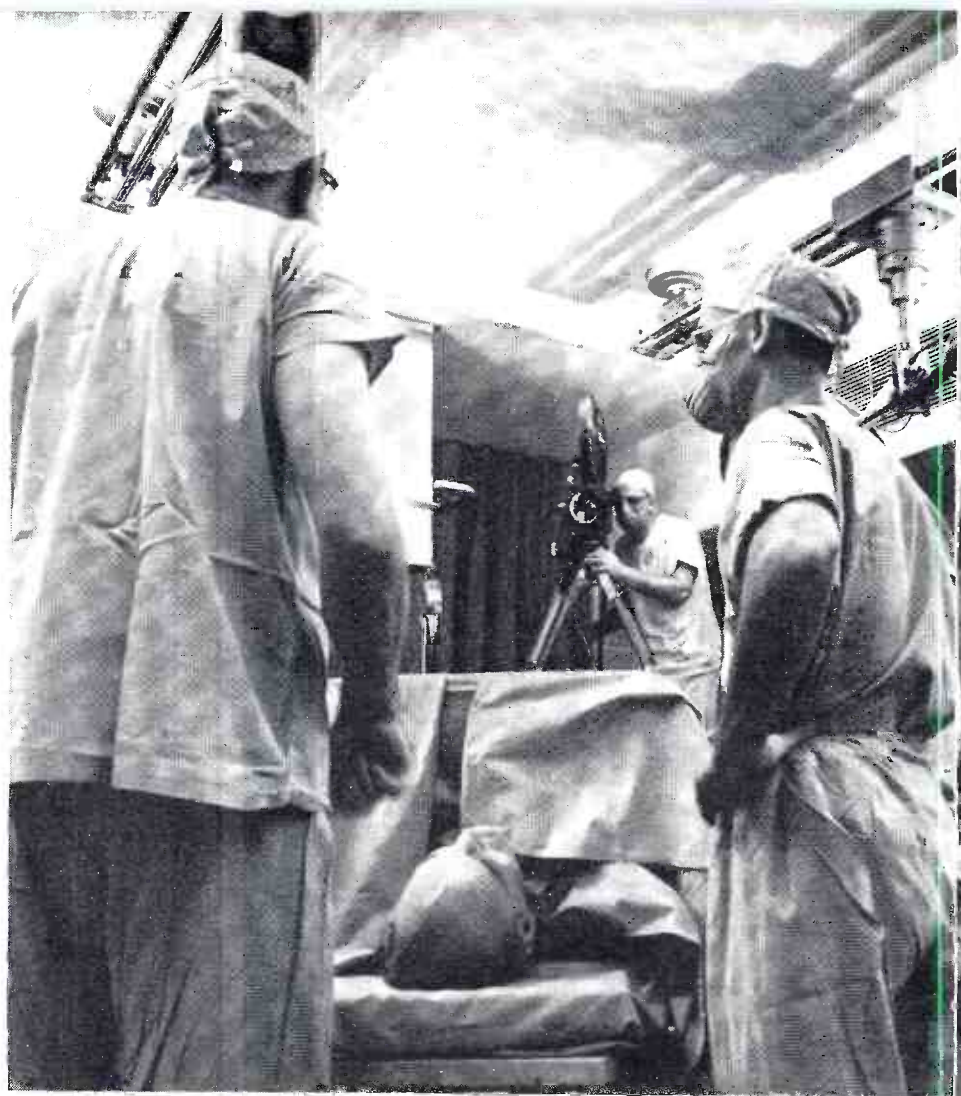
KTVU San Francisco-Oakland took viewers aboard the movie re-creation ship HMS Bounty for I Want to Know.



WJXT JACKSONVILLE, FLA.



WTVJ MIAMI



WIIC PITTSBURGH



WBEN-TV BUFFALO, N. Y.



KLZ-TV DENVER

Real-life medicine, as opposed to the dramatized kind, gets big play in local TV

WBBM-TV CHICAGO





WBNS-TV COLUMBUS, OHIO



WCBS-TV NEW YORK

Stations keep their audiences up to date on subjects ranging from capital crime to capital gains



KNXT LOS ANGELES

WWJ-TV DETROIT



WNBQ CHICAGO



WJXT Jacksonville, Fla., examined "Profile of a Cancer."

WTVJ Miami showed "The Mended Heart," an open heart operation.

WBEN-TV Buffalo, N. Y., televised a monthly series, Cancer: Today and Tomorrow.

KLZ-TV Denver programed several surgical operations.

WIBC Pittsburgh filmed a corrective heart operation.

WBBM-TV Chicago looked at the Chicago Police traffic division on "Police 5."

WBNS-TV Columbus, Ohio, covered the story of nurses in training on "Girl in White."

WCBS-TV New York sent CBS newsmen Bob Trout around town to find out about the new Internal Revenue expense account regulations for "All That Glitters Is Not Deductible."

WWJ-TV Detroit featured a hometown industry on its Michigan Story series, "A Car is Born."

WNBQ Chicago took a look at "Chicago's Changing Press."

WGN-TV Chicago has investment authorities talking about things over weekly on Investor's Forum.

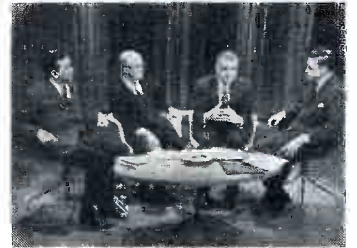
WJAR-TV Providence, R.I., called state notables together for a roundtable discussion on a "Constitutional Convention for Rhode Island" program.

WBZ-TV Boston viewers quizzed state legislators on "Focal Point Phone Conference."

KNXT Los Angeles had actor James Whitmore narrate "Burden of Shame: The Child Molester."



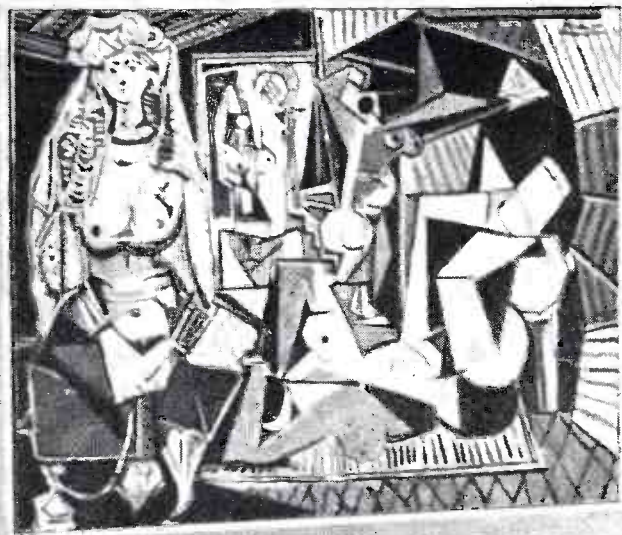
WGN-TV CHICAGO



WJAR-TV PROVIDENCE, R.I.

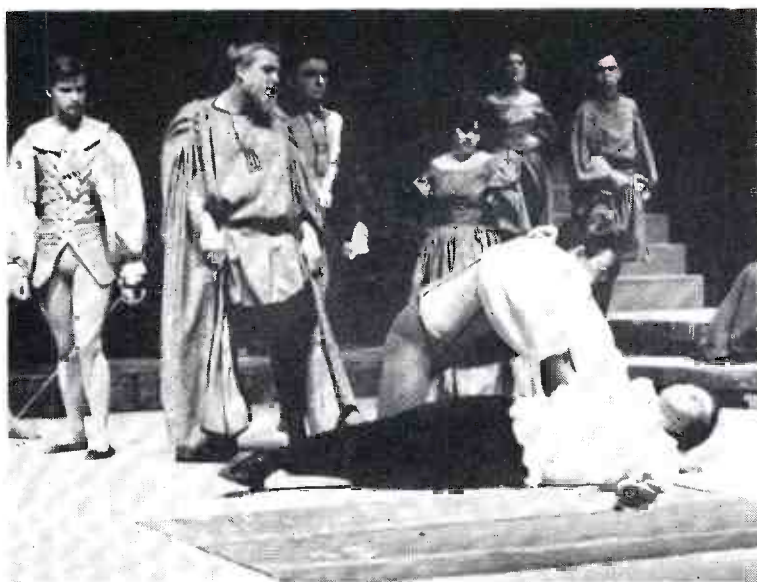


WBZ-TV BOSTON



WNBC-TV NEW YORK

THE WORLD OF FINER THINGS



KXTV SACRAMENTO, CALIF.

CULTURAL programming may never replace baseball or bowling in the esteem of station men, but it is around. Shakespeare and Shaw may not be a popular diet, but more and more stations are taking a crack at this kind of dramatic programming, availing themselves of college and repertoire performances, sometimes on a heroic scale. WCBS-TV New York went two and a half hours with a production of "The Merchant of Venice" in 1962, this year went even longer—two hours, 45 minutes—with "Antony and Cleopatra." Most stations average 90 minutes on their dramatic offerings, go heavily into prime time to do it.

Plays are not the only offerings; modern dance and ballet come in for presentation also, as do concerts and symphonies. Art shows, too, seem to be becoming increasingly popular. On *Dialogue*, a regular weekly show, WNBC-TV New York explores varied cultural subjects and even takes studied looks at such lowbrow topics as prize fighting. The world of classics doesn't have to be ponderous to be good.



WRAL-TV RALEIGH, N. C.

WNBC-TV New York gave art great Pablo Picasso a one-man show, "Picasso: An American Tribute," an hour colorcast special narrated by art expert Brian O'Doherty.

KXTV Sacramento, Calif., excerpted portions of the Sacramento State College four-hour production of "Hamlet" for local viewing. A remote unit went to the college for the pickup.

WRAL-TV Raleigh, N. C., presented local players in a telecast of the opera "Don Pasquale."

WCBS-TV New York presented a modern dance work, "Reflections," on its Repertoire Workshop series. Show was especially created and performed for the station by the Norman Walker dance group.

KHOU-TV Houston, on The Magic Room series aimed at young adults, dramatizes great people, places and events. Here, "The Columbus Legend."

WCBS-TV New York, on its annual visit to the Shakespeare Festival in Central Park, taped a 2-hour, 45 minute production of "Antony and Cleopatra." Show ran in prime time, starred actress Colleen Dewhurst.

WKBW-TV Buffalo, N. Y., had a 90-minute outing with George Bernard Shaw's "Don Juan in Hell."

KYW-TV Cleveland went to Lakewood, Ohio's Shakespeare Festival for a performance of "Othello," gave it a 90-minute airing.



WCBS-TV NEW YORK



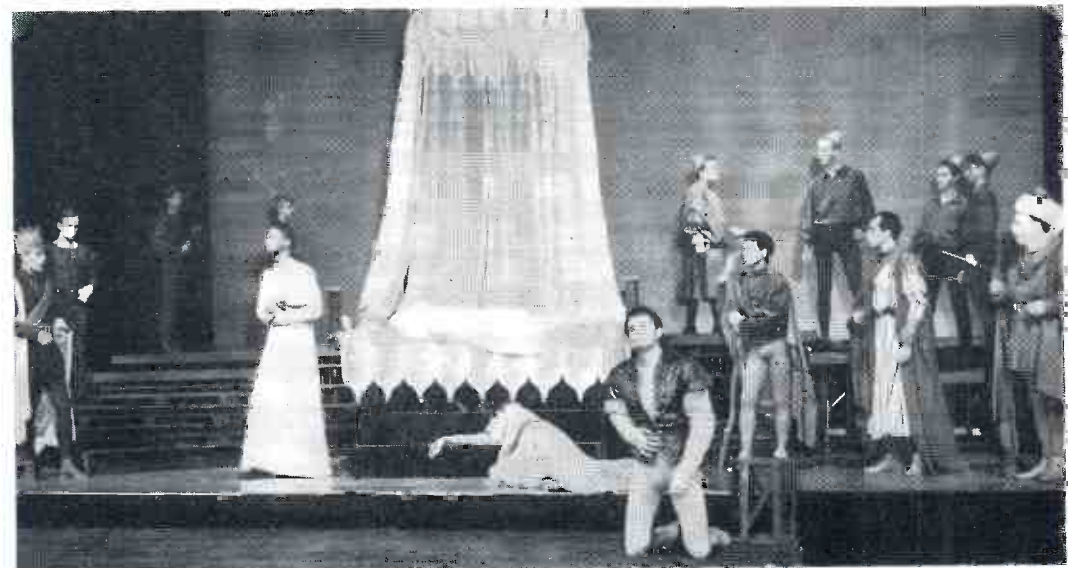
KHOU-TV HOUSTON



KYW-TV CLEVELAND



WKBW-TV BUFFALO, N. Y.





WJRT FLINT, MICH.



WNBC-TV NEW YORK



WMT-TV CEDAR RAPIDS, IOWA



WWL-TV NEW ORLEANS

THE WORLD OF RELIGION

IN exploring the spiritual, local television ranges wide, covers all faiths and a variety of religious activity. Most stations devote about an hour a week to religious programming, some climb as high as seven and eight hours. And stations appear to be carrying more religious fare than ever before, with many abandoning syndicated religious shows to originate their own. A few stations, like WWL-TV New Orleans, have gone into vast complications to present weekly religious services originating in their own studios. WWL-TV, for instance, had to get permission from Rome to hold Roman Catholic Mass outside of a consecrated church, and to tape it Thursday for presentation Sunday morning.



WEWS CLEVELAND



WAST ALBANY, N.Y.

WJRT Flint, Mich., cameras cover a local Roman Catholic Easter Mass.

WWL-TV New Orleans originates the celebration of Holy Mass direct from its own studio.

WEWS Cleveland, in "The Dedication of a Nun," went three hours live on ceremony for the Reception and Profession of 36 new Ursuline Nuns.

WNBC-TV New York features Maryknoll sisters re-enacting Bible stories in "Let's Talk About God."

WAST Albany, N.Y., televised two-hour consecration of new Episcopal bishop of Albany.

WMT-TV Cedar Rapids, Iowa, recorded the ceremonies surrounding installation of Catholic archbishop of Dubuque.

THE WORLD OF YESTERDAY



WPIX NEW YORK

WCAU-TV PHILADELPHIA



WKY-TV OKLAHOMA CITY

YESTERDAY is often the key to today and tomorrow, or just plain interesting historical recollection. Local stations have been finding a wealth of program material in old film footage and still photograph collections. And the shows they have been putting together range from documentaries on local figures or events to world notables; sometimes, as with WCAU-TV's "Man's Day in Court," and KPRC-TV's "Campfires and Confederates," they do the more difficult job of recreating history to dramatize current-day affairs.



KPRC-TV HOUSTON

WPIX New York examined some troubled history in its hour documentary, "The Rise and Fall of Benito Mussolini."

WCAU-TV Philadelphia commemorated Law Day with "Man's Day in Court," a dramatization tracing the history of law down through the ages. The show starred Raymond Burr.

WKY-TV Oklahoma City, as part of its Oklahoma Heritage series, documented the opening of Oklahoma Territory in "The Run."

KPRC-TV Houston built a historical special, "Campfires and Confederates," around the music of the Civil War era.



KPIX SAN FRANCISCO

KPIX San Francisco went back to April 17, 1906, for "Disaster at Dawn," the story of the tragic San Francisco earthquake and fire, part of the station's Peabody Award-winning series The San Francisco Pageant.

WDSU-TV New Orleans took viewers back into the action-crowded life of a demagogue in "The Huey Long Story," reviewed the fabled career of the late Louisiana governor.

WDSU-TV NEW ORLEANS





A control room view into WSM-TV Nashville's Noon Show. Interview guest: a vocal and telegenic Attorney General, Robert Kennedy.

Statesman Averill Harriman (1) was interviewed by WEWS Cleveland on two-part Far Eastern affairs special. Teamsters boss Jimmy Hoffa (2) talked trucking with KDKA-TV Pittsburgh. Mrs. Lyndon B. Johnson (3) was an interview guest on WMAL-TV Washington, D. C. Comedian Red Skelton (4) was focus of a press conference on WBNS-TV Columbus, Ohio. "Sing Along" man Mitch Miller (5) talked on WLWD Dayton, Ohio. Jayne Mansfield (6) appeared on a WALB-TV Albany, Ga., telethon. Liberace (7) turned up on a WAII-TV

Atlanta interview show. Walter Winchell (8) was a guest on the Regis Philbin Show, KOGO-TV San Diego. Joe E. Brown (9) guested on a Kentucky Derby special over WHAS-TV Louisville. Senator Barry Goldwater (10) was a speaker on WFBM-TV Indianapolis' Voice of Freedom lecture series. Franklin D. Roosevelt Jr. (11) was interviewed by WTVT Tampa, Fla., newsmen on Insight program. New York Governor Nelson Rockefeller (12) was on WCBS-TV New York Newsmakers. Arthur Godfrey (13) appeared as host and interviewer on KMOX-TV

St. Louis special "The Golden Gift" honoring local opera star and former Talent Scout winner Grace Bumbry. Andre Kostelanetz (14) discussed the Houston Symphony Orchestra on KPRC-TV Houston. Senator John O. Pastore (15) took home state station WPRO-TV Providence, R.I., on a tour of the nation's capitol in "Close-Up: Senior Senator." Former Boston Celtic basketball great Bob Cousy (16) appeared on WTEV New Bedford, Mass. Actor Peter Ustinov (17) guested on Dialogue for WNBC-TV New York.

THE WORLD OF PEOPLE

THE interview show, the talk format, has blossomed on the local TV scene as perhaps no other entertainment-information vehicle over the last three years. It's attractive to the stations because it's easy to produce and costs are low. It's attractive to the viewers because in the vast parade of guests there is a constant variety. If you're bored one day tomorrow may bring Peter Ustinov and devilishly clever humor, or Jayne Mansfield in a low-cut dress, or some high-minded words from Barry Goldwater.

With road company theater, personal appearance tours, political campaigning, vacationing celebrities, stars on nightclub dates, few U.S. stations are far removed from getting some "name" for a local appearance. And the "names," of course, know the value of the exposure. Attorney General Kennedy has appeared on almost as many stations over the past year as Bozo the Clown.

Names, as the old line goes, make news. And local television is on the people kick. It started with the big city stations but they know a good program form when they see it down at the grass roots. And if they can't get Goldwater, the city council or board of education will be glad to supply its star.

Their faces vary, their worlds differ. But they're all talking—and they're giving local TV some enlivening moments



THE WORLD OF POLITICS



WCBS-TV NEW YORK



WSBT-TV SOUTH BEND



WCAX-TV BURLINGTON, VT.



KOLN-TV LINCOLN, NEB.



WSJV-TV ELKHART



WJBF AUGUSTA, GA.



KMOX-TV ST. LOUIS

POLITICS, in season, gets more TV coverage than any other single programming category outside the daily grind of news and children's shows. It didn't take the Great Debates to make it so. Politicians, since they saw their first opponent making points on a local interview show years ago, have clamored for equal time.

Few weeks pass on a local station without a report from the mayor, a chat with the governor, a disclosure from a senator or congressman. When elections come around, the political faces swarm across the home screen like so many bees to the scent of honey. And on election night, the whirl of tabulated numbers sends the viewers to bed late, groggy but as well briefed on the outcome of the elective process as any city, state or nation has ever been.

Television puts the public on the campaign trail early and keeps it there until the final votes roll in. Local news staffs analyze the handshakes and the speeches, ride with the candidates, are in on the huzzas of victory and the frowns of defeat. And in the newspaper offices they're often writing their stories off the TV screen, a measure of the size of the dent local television has made in political coverage. And if anything, local television is improving and refining its political coverage with every new campaign.



WJXT JACKSONVILLE, FLA.



WBZ-TV BOSTON

WCBS-TV New York went on "The Campaign Trail" with Nelson Rockefeller and nine other high office aspirants.

WJXT Jacksonville, Fla.: behind the scenes on an election tote board.

WBZ-TV Boston was in on Ted Kennedy's senatorial victory speech.

WSBT-TV South Bend, Ind., covered primary and general elections.

WCAX-TV Burlington had Vermont's first Democratic governor in 108 years on You Can Quote Me.

KOLN-TV Lincoln, Neb., was on top of local returns in "Election Panorama."

KMTV Omaha televised returns during last November's elections.

WFTV Orlando, Fla., carried local returns directly from county courthouse.

WSJV-TV Elkhart, Ind., served up congressional election results.

WJBF Augusta covered Georgia Democratic primary.

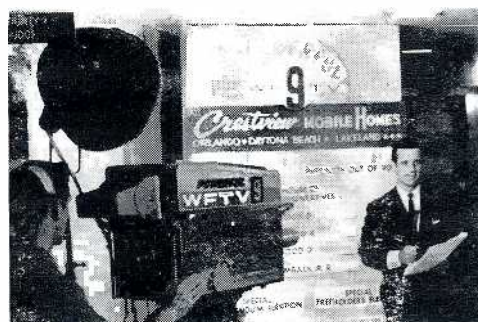
KMOX-TV St. Louis had Sen. Stuart Symington as guest on Close-Up.

WNBC-TV New York had controversial congressman Adam Clayton Powell talking with Princeton historian Eric F. Goldman on special Open Mind program.

WMAL-TV Washington, D. C., had newsroom atmosphere behind its election report.



KMTV OMAHA



WFTV ORLANDO, FLA.

WNBC-TV NEW YORK



WMAL-TV WASHINGTON, D. C.



THE WORLD OF CHILDREN

CHILDREN's programing, on the increase nationally, is becoming more than a weekly grind of cartoons. There is a generous supply of entertainment but also an increasing measure of educational instruction. A number of stations have so broadened their children's formats that their shows now reach an "all family" audience, often in prime time specials. Bozo the Clown and zany get-ups are still very much a part of the late afternoon picture, but the feeling that kid shows can be something more than slapstick is growing, maturing with the knowledge that children need to grasp the realities of the outside world. TV, more than an electronic baby sitter, can help bring them those realities.



WBBM-TV CHICAGO



WRGB SCHENECTADY, N. Y.



WCBS-TV NEW YORK



KTLA LOS ANGELES

WEWS CLEVELAND



WBZ-TV BOSTON

WBMM-TV Chicago produces the Friendship Show in cooperation with De Paul University, mixes education in art, science, music, literature and numbers through participation in games and experiments.

WRGB Schenectady, N. Y., gives young performers an outing on its Barn show. In this production number a girl sings from atop a "magic" fire-breathing monster.

WCBS-TV New York brings young viewers a look at the arts and crafts of foreign lands in All Join Hands, a program presented in cooperation with the United Nations International School and hosted by Beryl Berney.

KTLA Los Angeles, one of the many stations using a Bozo The Clown character, mixes live antics with cartoons in Bozo's Circus.

WBZ-TV Boston's Bob Emery, broadcasting children's programs for more than 40 years, uses an attic hideaway setting and a player piano on his weekly Clubhouse 4 program.

WEWS Cleveland put together a children's special hosted by Ron Penfound and enlisting the talents of ventriloquist Jimmy Nelson.



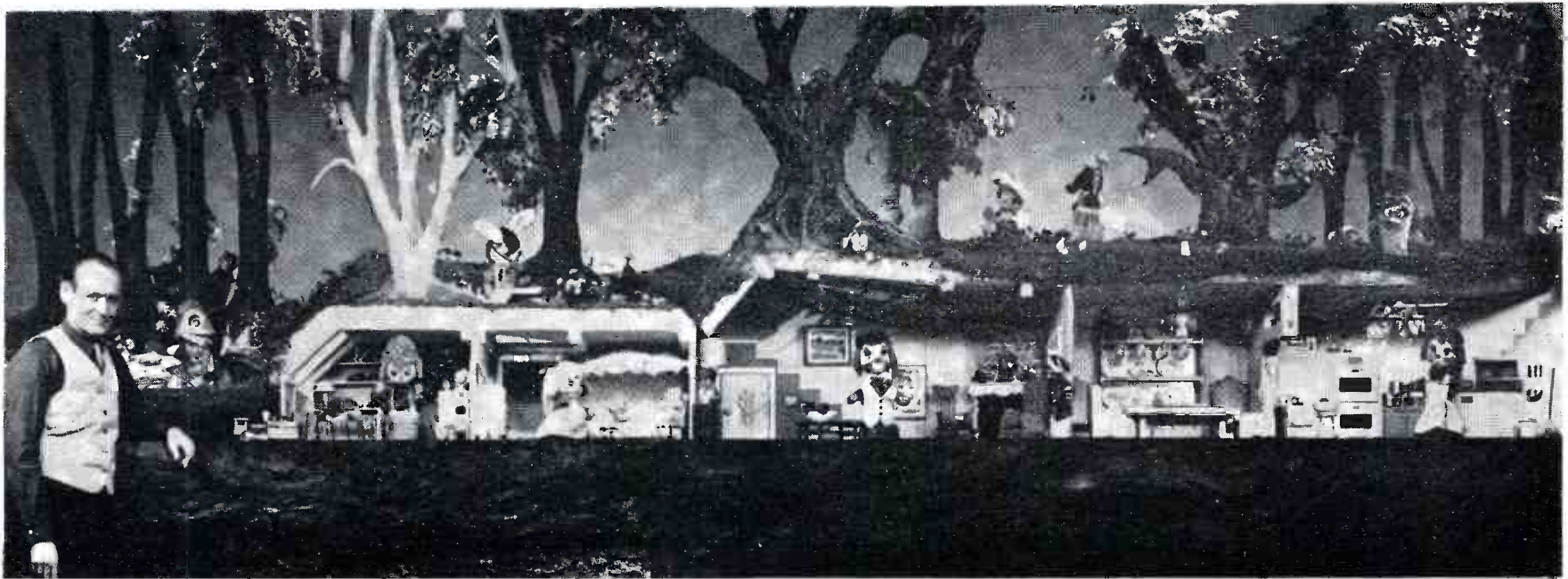
WGN-TV CHICAGO



K1 W-TV CLEVELAND



WJXT JACKSONVILLE, FLA.



WCAU-TV PHILADELPHIA



WHDH-TV BOSTON

KPRC-TV HOUSTON



WAVY-TV NORFOLK, VA.





WBNS-TV COLUMBUS, OHIO



WFBM-TV INDIANAPOLIS



KOGO-TV SAN DIEGO

WGN-TV Chicago's Jane McGrath hosts Treetop House, educational series for Chicago area pre-school youngsters.

KYW-TV Cleveland has its children's personality, Barnaby, travel the U.S. for family specials. He explained the historical background and significance of Thanksgiving in "Barnaby Goes to Plymouth."

WJXT Jacksonville, Fla., made toys—antique and modern—the subject for one Here's How program.

WBNS-TV Columbus, Ohio, has Franz the Toymaker instructing kids on build-it-yourself.

WFBM-TV Indianapolis went to the Indiana State Fair to film "Johnny's So Long at the Fair," followed a "lost" 10-year-old as he wandered alone down the adventure-filled midway.

WCAU-TV Philadelphia, in its Tottle program, attempts to educate children by using psychological principles, tackles such difficult topics as the birth of a baby, fear of the dark, shyness.

KOGO-TV San Diego takes Southern California tots roving in KOGO's Corner, here to a Christmas party at Mexico's Tijuana Orphanage.

WHDH-TV Boston gives talented New England youngsters a taste of the footlights on its Sunday Youth on Parade program.

KPRC-TV Houston brings tots face-to-face with zoo animals on Happy Hollow.

WAVY-TV Norfolk, Va., features Captain Shipwreck and his companion, the Mot Mot Bird, hosts for adventure on Shipwreck Island.

THE WORLD OF MISCELLANY



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THE dictionary definition of miscellany is "a collection of literary compositions on varied subjects." Local television's collection, electronic opposed to literary, is no less diversified. From falconry to fashion, karate to "opry," billiards to bowling, the stream of TV topics runs daily from the popular to the obscure. It's education and entertainment—and exercise, too—all rolled into a day's viewing, a world of variety, an almost endless something for everyone.

WCAU-TV Philadelphia (1) demonstrated karate on Think Young series. WWJ-TV Detroit (2) was At the Zoo With Sonny Eliot. KMTV Omaha (3) had a billiard show and WSVJ-TV Elkhart (4) presented puppet D.D. Donovan doing weather reports. KSTP-TV St. Paul-Minneapolis (5) milked a cow on Treasure Chest program. Writer Rod Serling (6) hosted WBNS-TV Columbus feature film series and Veronica Lake (7) was hostess for WJZ-TV Baltimore first-run films. WLWD Dayton, Ohio (8), showed how to train a falcon on the Longstretch Show while Clevelanders got in shape (9) on WEWS's Beauty Clinic. WTAE Pittsburgh (10) featured live entertainment on Saturday Nite Show. wsoc-TV Charlotte, N. C. (11), interviewed exercise girl Debbie Drake on Middyay. KPIX San Francisco (12) explored legends in "Mrs. Winchester's House" and KOGO-TV San Diego (13) carried fashion show. WISH-TV Indianapolis (14) programed Speedway 500 race while WJXT Jacksonville (15) took viewers to soapbox derby. WATL Atlanta (16) entertained on Club 11. WJRT Flint, Mich. (17), covered crowning of Miss Flint 1963 and heavyweight



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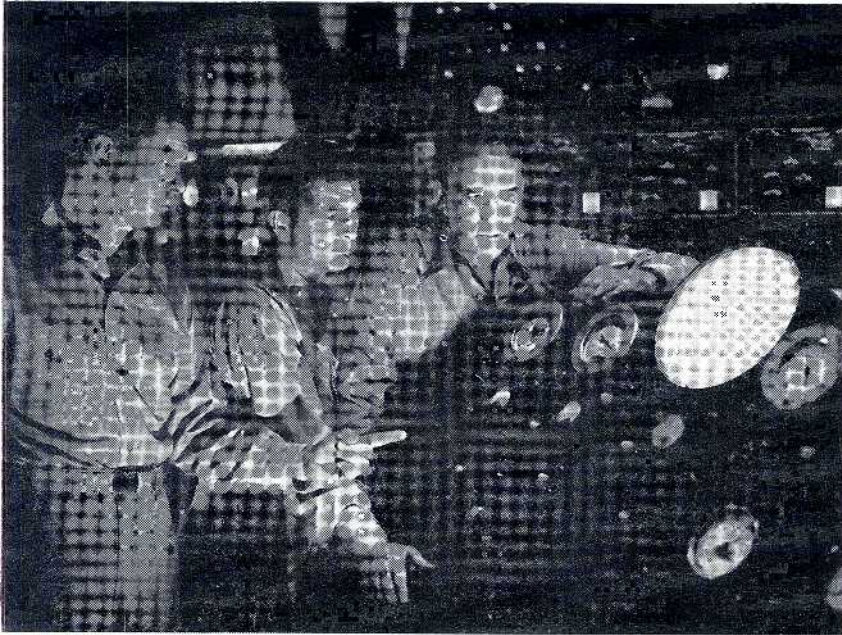


23



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pretenders Cassius Clay and Archie Moore (18) sparred verbally on KABC-TV Los Angeles. WTOP-TV Washington, D. C. (19), had "Fashion Tempo," WMAR-TV Baltimore (20) had a telephone quiz Dialing for Dollars. WNEM-TV Bay City-Saginaw, Mich. (21), held "March of Dimes Telerama." WSM-TV Nashville (22) featured Opry Almanac interviews. KENS-TV San Antonio (23) did On The Spot high school panel quiz and Dagmar (24) showed up twisting on KYW-TV Cleveland's Mike Douglas Show.



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"TWILIGHT MOVIE"

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beginning September 2**

Here is a great opportunity to sell all types of products and services in this important market! The time is right... the films are right! These film packages have never been aired before in this Channel 2 area, but have proven track records in other cities throughout the country!



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A BIG PROMOTIONAL CAMPAIGN!

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Channel 2—Sunpapers Television
Television Park, 6400 York Road, Baltimore 12, Md.
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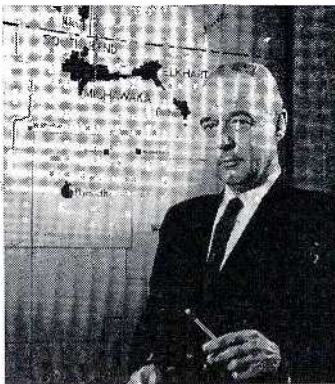
♪ You gotta know the territory! ♪

In Indiana, thankfully, you can count on these Career Communicators who do.



Locally loyal territories, like Fort Wayne and South Bend-Elkhart, are understood best by Indiana owned and managed media—and the full-time Career Communicators who live there and run them. That's why it will pay you to get to know the men pictured here. These men make up the management of *The Communicana Group*. Each has deep local roots — *each understands the territory*. All can be of help to you *because they live here*. Call on them soon.

JOHN F. DILLE, JR., President of *The Communicana Group*. Master's Degree in Communication from University of Chicago. President, University of Chicago Alumni Association. Vice-Chairman, Indiana Toll Road Commission. Past Chairman, ABC-TV Board of Governors. Member, N.A.B. — TV Board. Does on-the-air editorials.



Paul C. Brines

PAUL C. BRINES, Vice-President of Truth Publishing Co. and WKJG, Inc. General Mgr. WSJV-TV and WTRC-AM/FM, South Bend-Elkhart. Graduated Phi Beta Kappa, University of Illinois; LL.B., George Washington University. Five years with F.B.I.; 25 years in radio and television. In station management, Chicago and Peoria. Director, Elkhart Better Business Bureau. Committee Chairman, Chamber of Commerce, South Bend and Elkhart. 8 years with *The Communicana Group*.



Hilliard Gates

HILLIARD GATES, General Manager, WKJG-AM and TV, Fort Wayne. 25 years in broadcasting, 22 of them in Ft. Wayne. Actively participates on the air. Named Indiana Sportscaster of the Year in 1960, 1961, 1962. Helped organize Ft. Wayne Press Club (former president). Active in Rotary Club, Civic Theatre, Chamber of Commerce and Y.M.C.A.; state and national Sportswriters' and Broadcasters' Assns. 15 years with a unit of *The Communicana Group*.



Carl Evans

CARL EVANS, National Sales & Sales Prom. Mgr., WKJG-AM and TV, Fort Wayne. Graduate, Tri-State College, Angola, Indiana. Immediate Past-President, Sales Executives Club of Ft. Wayne. Former director, Ft. Wayne Ad Club. Member, Chamber of Commerce and Grocers' and Manufacturing Representatives' Assn. 13 years with a unit of *The Communicana Group*.



Don Fuller

DON FULLER, National Sales Manager, WSJV-TV and WTRC-AM/FM, South Bend-Elkhart. A lifetime Hoosier, locally respected ever since he captained the Elkhart High School football team to great athletic victories, in the 40's. Attended Indiana University. Active in area Chambers of Commerce, Better Business Bureaus and the Indiana Broadcasters' Assn. 9 years with a unit of *The Communicana Group*.

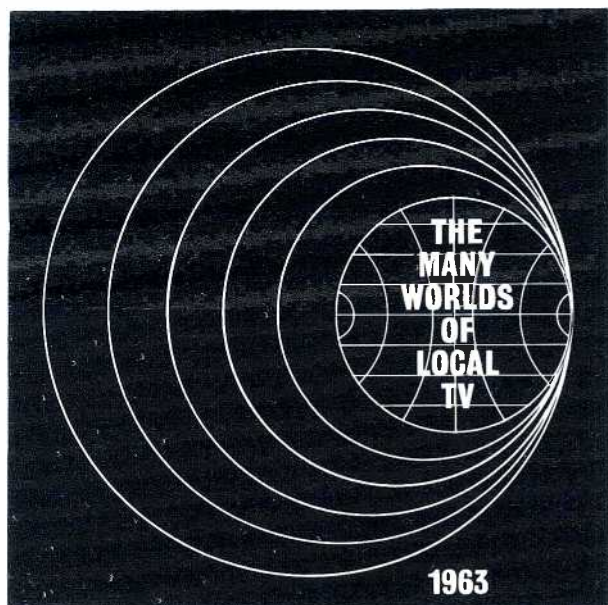
Remember: these men who know the territory can help you sell it!



IN TV: WSJV-TV (28), South Bend-Elkhart; WKJG-TV (33), Ft. Wayne
RADIO: WTRC-AM and FM, Elkhart; WKJG-AM, Ft. Wayne
NEWSPAPERS: *The Elkhart Truth* (Eve.); *The Mishawaka Times* (Morn.)

John F. Dille, Jr., *President*





DIMENSIONS

Stations have been called on to produce, pressured to act. And this year they're going into local programing efforts with a vigor not seen since those robust years that ushered in the 1950's

SEVEN months ago TV viewers in Omaha were watching a bizarre program series carried by all three of their local stations. The show had no name but the theme was investigation. The investigator was the Federal Communications Commission and the investigated were wow-TV, KMTV and KETV. At issue: local live programing, or the lack of it, in Omaha. Some months before, the city of Chicago had been similarly probed.

Out of it all came nothing more definite than an unshakable FCC belief that local stations can and should program more in the "public interest"—whatever that is—and that the commission will be watching and applying its own "standards" and "policies"—whatever they are.

E. William Henry, then a freshman commissioner, now FCC chairman, conducted the Omaha hearings. He rejected the notion that the FCC was out to censor and control local programing. He labeled it all "a grey area," as indeed it is. But he indicated that the FCC has "jurisdiction to study" local programing, and jurisdiction extending "to action in the sense that any policy making is action, any rule making is action."

The declaration as well as the situation is somewhat muddled, but the implication is that the FCC will be asking questions and rumbling ominously from time to time to wake up and shake up local broadcasters. The commission has a mind to improve local programing—that much is certain.

The two program hearings themselves were studies in contrast. In Chicago the FCC heard testimony from many individuals and groups critical of that city's local programing. As one observer of those hearings points out: "Any major metropolitan center has its full complement of professional critics and crackpots, the hard to please and the never pleased. Chicago was by no means a typical city."

AN OVERWHELMING ENDORSEMENT

If Chicago was grist for the FCC's "shame on local programing" mill, Omaha was not. The Nebraska city, more "typical" of rural-urban America, paraded 130 witnesses whose testimony added up to an overwhelming endorsement of the local stations. Only two revealed any complaint, and these, as representatives of performing unions, expressed the understandable desire that the stations employ more of their number.

Still, the FCC was not satisfied. At one Omaha press conference, E. William Henry said, in effect, that public approval is not the ultimate test of broadcast performance, that the FCC is more "aware" of what is expected of a broadcaster than the general public is.

The local broadcaster is understandably confused—and frustrated. He fights an often losing battle.

In Omaha, when the local stations pre-empted regular programs to carry the hearings live or on tape, they were flooded with viewer calls of complaint. And this is the kind of thing that happens time after time when a station knocks off a network show to air a local production. The bravos are few. The "where's *Perry Mason*" or "I like *Price Is Right* better than opera" comments are many. What is the public interest?

Local stations, however, are often rightly criticized for doing little in the way of local programing. The critics complain that they have sat back for too long "riding the network" and raking in fat profits. This isn't always the case, of course. All stations are not equal. The midwestern

FCC emphasis on local live programing seems certain to spur more local activity

UHF operation just holding its antenna above the red hasn't got the wherewithal to match the efforts of a major market operator. But if the profitable major market station is on the low end in local effort, criticism is valid.

Stations point with pride to their local public service programs, to occasional experiments in entertainment, to their news shows. They have to in order to qualify for their FCC licenses. But since the initial blasts of former FCC Chairman Newton Minow, many a station management has taken stock of its programing effort. If it was light on local origination, it is generally heavier today. "No matter what you thought of Minow," says one local program manager, "he was an instigator that got this industry moving in a lot of worthwhile directions. It isn't easy to lead mass taste instead of following it, but you can try."

Local television going into the fall of 1963 does seem more than ever at the crossroads. It has been given direction by an aroused FCC that tugs and tugs and will not let go. And it has recently been given something else—a severed umbilical cord leading to the networks.

Two months ago, after years of study, the FCC voted to end the television network option time practice, ostensibly to curb the networks' domination of program supply. The order is effective next month but could be delayed by appeals.

While all the meanings of life without option time are not yet clear, even less clear are the basic changes the FCC order will bring. With no claim on those prime hours of station time that option time gave them, the TV networks may be in for patchwork lineups. The program syndication industry, whose fortunes ebbed over the last five years as the networks surged in to fill more and more station hours, may be in for a renaissance if stations choose greater quantities of its product.

And free to pick what they want, network affiliates, the bulk of commercial television's 577 stations, can go hog wild on local programing, mix the three program supply categories—as dictated by saleability—in any proportions they wish.

In the opinion of most observers, the networks will not really suffer. Their big, expensive productions will be in demand for the simple reason that they cannot be duplicated anywhere else. But the FCC's increasing emphasis on local live programing seems almost certain to spur more local activity.

One line of current network affiliate thinking is that a station could operate with network shows from sign-on to sign-off with gaps to provide for local news, service shows, children's programing and local specials. By slotting the local programs advantageously the station might be able to reduce its shifts of production and engineering personnel to take full advantage of straight-time employes.

Local stations apparently now have the motivation to originate more of their own programing, and, with the deletion of option time, they also have more freedom of action. How they link the two elements together remains to be seen. But if the trends of the last two years are any indication, local television may be coming into its own as a third programing force along with networking and syndicating.

This summer TELEVISION MAGAZINE conducted its third

annual questionnaire survey on local programing, received detailed replies from 200 U. S. television stations on the hours they aired in every type of program category for the week of May 5-11, 1963.

Clear in the current survey, as in the two previous, is that programing varies greatly among stations. Diversity of approach is the keynote. But there has been an observable broadening in news and public affairs shows over the last two years. At first it paralleled the network surge in news and now it even seems to be surpassing it. Station after station this year is inaugurating expanded local news formats, many blocking in early evening hours and half-hours surrounding network news shows.

Interview shows of a public affairs or informational nature have taken a tremendous jump forward. Children's programs this year are showing a strong surge in hours. In the 1961 survey 25 stations reported 10 hours or more each of moppet fare. This year 32 stations are running 10 hours or better. (In 1961, out of 175 stations, 22 had no children's programs whatever. In the current 200 station check, 17 were childless.)

EXPERIMENT IN ENTERTAINMENT FORMS

There also seems to be a new willingness on the part of many stations to experiment with new entertainment forms. Women's service shows, variety-panel-music programs and audience participation formats have been low in number for many years. But these, too, seem to be on the verge of increase. Stations prone to go the film-network route seem to be trying to strike a balance with more community interest programs, beefing up program categories that are light or were missing entirely.

As this "gap-filling" goes on, with prestige coming before ratings, grassroots television is expanding. It is not a rapid process but something that has been building season by season over a span of three years. Today, with a nod if not a mandate from the FCC, something like a boom in local television is on.

In the surveyed week, May 5-11 (a week in which the speculation on a successor for Newton Minow's vacancy on the FCC hit its high point), one station was on the air only 84 hours, another hummed for 165 hours; seven stations logged under 100 hours, three stations were on over 150 hours. Most fell between 115 and 130 hours—119 stations out of the 200 reporting.

"Riding the network" was still the preference for almost all of the stations with the exception of the 10 independent operators responding to the survey—and even one of these tied into the networks for 27 hours. With all but a handful of stations, network hours ran far ahead of the stations' own mixture of syndicated, feature film and local originations.

One Oklahoma station (on the air for 95 hours during the survey week) took only 35 hours of network programing. A San Francisco station logged 38:15 in network time. Of all the network affiliates, only six carried less than 50 hours of line-fed shows. And overall, only nine stations rode the networks for over 95 hours, a Wyoming station coming in highest with 106 hours. The biggest grouping (106 stations) carried from 70 to 85 hours of network fare.

Syndicated programing ranged from as little as 30 minutes (on a Maine station) to 58 hours (on two independ-

We had something important to say



and “The Triumph and the Destiny” did more than simply say it.

Indeed, our special Independence Day program helped our viewers see our nation's past, present and future in new ways. And put what we had to say into memorable words and dramatic original drawings that went far beyond mere sounds and images.

“Triumph” joins a roster of distinguished local programming from WJRT: “The Bridge,” winner of the 1962 National Conference of Christians and Jews Brotherhood Award; “A Wind Is Rising,” an investigation of mental health care that won 3 awards including

the Governor's Certificate of Merit; and the Christmas special “No Crib for His Bed.”

All of which, incidentally, prove that local TV's subject matter isn't necessarily limited by area boundaries, county lines or coverage contours.

Rather, it can be as large as the interest of the audience it serves. And as large as the talents of the people who create it.

That, we think, is important to say, too.

WJRT
Flintsaginawbaycity

Locally-produced specials were on the upswing in 1962 and are still increasing

ents), hit its biggest usage in the 10-15 hour range (58 stations) and 15-20 hour range (43 stations). Forty-eight stations went beyond 20 hours on syndicated fare, 21 stations carried five hours or less. Three stations passed up syndication entirely.

Feature film seems to have taken a drop-off in usage. In the survey week of 1961, three stations aired no movies at all while one station logged 98 feature film hours. In the current survey, six stations carried no movies while highs of 73 and 79½ hours were registered by two Los Angeles independents. In all, 18 stations ran more than 30 hours of movies, 38 stations ran less than five hours (four of them in at the minimum hour and a half). Forty stations carried 5-10 hours, 38 more carried 10-15 hours.

In locally-produced product, hour increase is apparent. In 1961 the TELEVISION survey found only four stations offering more than 30 hours a week. Twenty-two stations now fall into the 30 hours or over category, with four of them over 50 hours (tops: a Los Angeles independent with 65¼ hours locally-produced).

Only three stations carried less than five hours worth of local production and only 17 others put on from five to 10 hours. The heaviest groupings: 10-15 hours—46 stations, 15-20 hours—55 stations, 20-25 hours—37 stations, 25-30 hours—20 stations.

NEWS, WEATHER AND SPORTS

Breaking down local programming into its various parts indicates just where the hours are going. News, weather and sports usually run in combination and a handful of stations gave a combination figure, but most broke down the category.

While last year 10 stations (out of 185 reporting) programmed one hour or less of local news in the survey week, this year only seven stations were one hour or below. Last year 14 stations turned out more than seven hours apiece in local news coverage. Currently, 27 stations program news over seven hours, four of them over 10 hours. A Baltimore station is high with 15½ hours.

Eighty-four stations gave news a two to four-hour weekly ride. Seventy-one stations claimed four to seven hours. The most common periods: two hours—10 stations, two and a half hours—14 stations, three hours—13 stations, three and a half hours—11 stations.

On weather, 57 stations counted up reports under one hour weekly. One hundred and two stations ranged from one to two hours. Sixteen other stations ran from two to three hours. A high of three and a half hours was claimed by one station in Florida, another in Texas. The single most popular amount of time to weather a week: one hour, listed by 47 stations.

Sports, again a newscast tag-on for many stations, ranged as high as 16, 19 and 21 hours for three baseball-carrying stations. But 22 stations reported carrying no sports at all. Forty-one stations carried under one hour. One to two hours of sports were carried by 39 stations, two to three hours by 38 stations. Twenty-two stations programmed three or more hours.

Children's programs ranged from a low of 15 minutes to a high of close to 30 hours. Eighty-six stations were under five hours in kid fare, 65 stations devoted 5-10 hours,

23 stations from 10-15 hours, nine stations went beyond 15 hours. (Two and a half hours a week for the moppets was standard with 16 stations, five hours were given by 19 stations.)

Seventy-five stations bypassed women's service shows entirely. A Los Angeles independent went as high as 12½ hours. Only 11 stations were over five hours. Thirty-five outlets devoted under one hour a week to women's programming. Thirty minutes (with 20 stations) and two and a half hours (28 stations) seem to be the most popular single weekly time allotments.

Seventy-four stations scheduled no variety-panel-music programming and 70 stations gave this kind of local origination under two hours of time. Only eight stations were in for better than nine hours. Thirty-minute and one-hour periods were originated by 22 stations on each. A Nebraska station gave this entertainment category a 12½ hour whirl, a Tennessee station claimed 16¼ hours.

While last year 52 stations programmed no educational-cultural fare at all, this year that number dropped to 36 stations. Thirty-one stations were below one hour in this area but 42 stations aired from one to two hours, 34 more aired from two to three hours. Thirty stations programmed five hours or better on educational-cultural topics and a Miami station claimed 15 hours of it.

Audience participation fare appears to hold the least interest for U. S. television stations. Only 40 of the reporting stations devoted time to it and 15 of them were under two hours weekly. Ten stations carried audience shows for two and a half hours, six stations carried five hours. Tops in the category was a Los Angeles station with 10½ hours and a Texas station with 11¾ hours.

UPSWING IN RELIGIOUS SHOWS

Local religious programming, while generally low in hours, does seem to be on the upswing. In 1961, 43 stations eschewed religious fare. This was down to 29 stations in the new survey. Thirty-seven stations were below one hour in religious originations, 81 stations claimed 1-2 hours, 32 stations claimed 2-3 hours, 13 stations 3-4 hours. A Miami station devoted seven and a half hours, an Albany, N. Y., station eight hours. One hour a week to religion was listed by 42 stations, by far the most popular time allotment. (A lot more religious programming is carried by local stations, however, via the networks or through syndication.)

Locally-produced "specials" were definitely on the upswing last year and are still increasing. From Sept. 2, 1962, to June 1, 1963, only 14 of the reporting stations failed to turn their hand in this area, covering both entertainment and public affairs. Four other stations were "undetermined" as to the number of specials they have produced or will air.

Forty-five stations claimed 25 hours or more of their own "special" programming during the 1962-63 season, 17 of them airing over 40 hours. A Toledo station was close to 110 hours, a Los Angeles station claimed 248 hours, a Florida outlet hit better than 285 hours and one San Francisco station claimed a staggering 299:50 hours—all in public affairs programming, the "special" area stations weigh in heaviest on.

Fifty stations devoted time to public affairs specials solely vs. five to entertainment only. Public affairs was the over-

WKY-TV

is proud of
these awards

Sigma Delta Chi Award



For distinguished service in the field of television news reporting during 1961.

Western Heritage Award



For best Western Documentary of 1961. Program produced by Public Affairs Department of WKY-TV News.

Television History Award



For best State History Documentary produced during 1961, co-sponsored by the American Association for State and Local History and BMI.

The Guardsman Award



For news program, "The Fighting 45th," produced by WKY-TV News Public Affairs Department; presented in 1963 by National Guard Bureau of the Army and Air Force.

Emmy Nominee



"Time's Man," a documentary produced by Public Affairs Department of WKY-TV News, nominated for Emmy Award, 1963, by American Academy of Television Arts and Sciences.

... but
as we said before

... winning awards doesn't make a station first in the market. It's the result of fulfilling the station's obligation to its viewers by creating programs that inform in depth as well as entertain in breadth.

At WKY-TV we are constantly reminded that by thinking of community interests first ... the community thinks of us first. This fact is reaffirmed by the February-March 1963 ARB* ratings which give WKY-TV (in a three-station market) a 45% share of the Metropolitan audience and 42% of the total homes between 9:00 a.m. and midnight, 7 days a week.

WKY-TV

OKLAHOMA CITY

CHANNEL 4

NBC

The WKY Television System, Inc.
WKY-TV and WKY Radio, Oklahoma City
WTVT, Tampa-St. Petersburg, Fla.
KTVT, Dallas-Ft. Worth, Texas
Represented by the Katz Agency

*Audience data estimates subject to any limitations in procedure used by the rating service in making its audience measurement.

DIMENSIONS *continued*

whelming favorite of 153 stations, entertainment with only 24 stations. Five stations managed to strike an equal time balance between the two.

The time devoted to public affairs programs by stations last season varied tremendously, 30 minutes on the part of one station to nearly 300 hours by another. Nine stations aired one hour or less in the public affairs area, 13 stations were over 40 hours. The big middleground: 2-5 hours—24 stations, 5-10 hours—45 stations, 10-15 hours—31 stations, 15-20 hours—21 stations, 20-25 hours—14 stations. The most popular time allowances last season seemed to be 3, 4, 5, 8, 10 and 12 hours with 58 stations ranged around these times.

On entertainment specials, hour allotments were not as generous as those in public affairs, although the 209½ hours claimed by a Florida station must be some kind of a record. Thirty hours by two other stations is more like the entertainment high. Outside of the aforementioned three, only 19 other stations gave 10 hours or better to entertainment fare.

Fourteen stations were one hour or lower on entertainment, 50 stations ranged from this to five hours, 47 stations programed from five to 10 hours. Two hours of entertainment was claimed by 20 stations, five hours by 19 stations, the two single most popular time blocks.

Editorializing, engaged in by about 45% of the reporting stations in the 1961 survey, has now climbed to a 55% mark.

Out of the 200 surveyed stations, 110 reported that they were now doing editorials—28 of them on a daily basis, 24 weekly, 55 occasionally, three monthly.

While one Ohio station has been editorializing for 10 years, for most the practice is less than two years old. For many it is brand new this year.

The TV editorials run from one minute to one and a half hours, fall mostly in the two to three minute area. Five minute editorials were being used by about 17 stations with a few 10, 15 and 30 minute lengths.

In addition to specific local program types about 40% of the reporting stations also devoted time to such categories as farm and agriculture, panel discussion, political and election, gardening, business and labor, cooking, exercise, telephone quiz, foreign language instruction, some sports specialities.

Station thinking on programing for fall was evident in the response to a question about planned changes in local scheduling. Roughly 50% of the stations indicated that they were standing pat with their present lineups or that it was "too early" to say.

The other stations were planning changes and expansions of various kinds. Apparent trends: more locally-produced daily news shows and a further increase in public affairs programing. About 30 stations planned "more news," roughly half of them doing it through expansion of their

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LIGHTEST TRANSISTOR
TELEVISION RECEIVER**

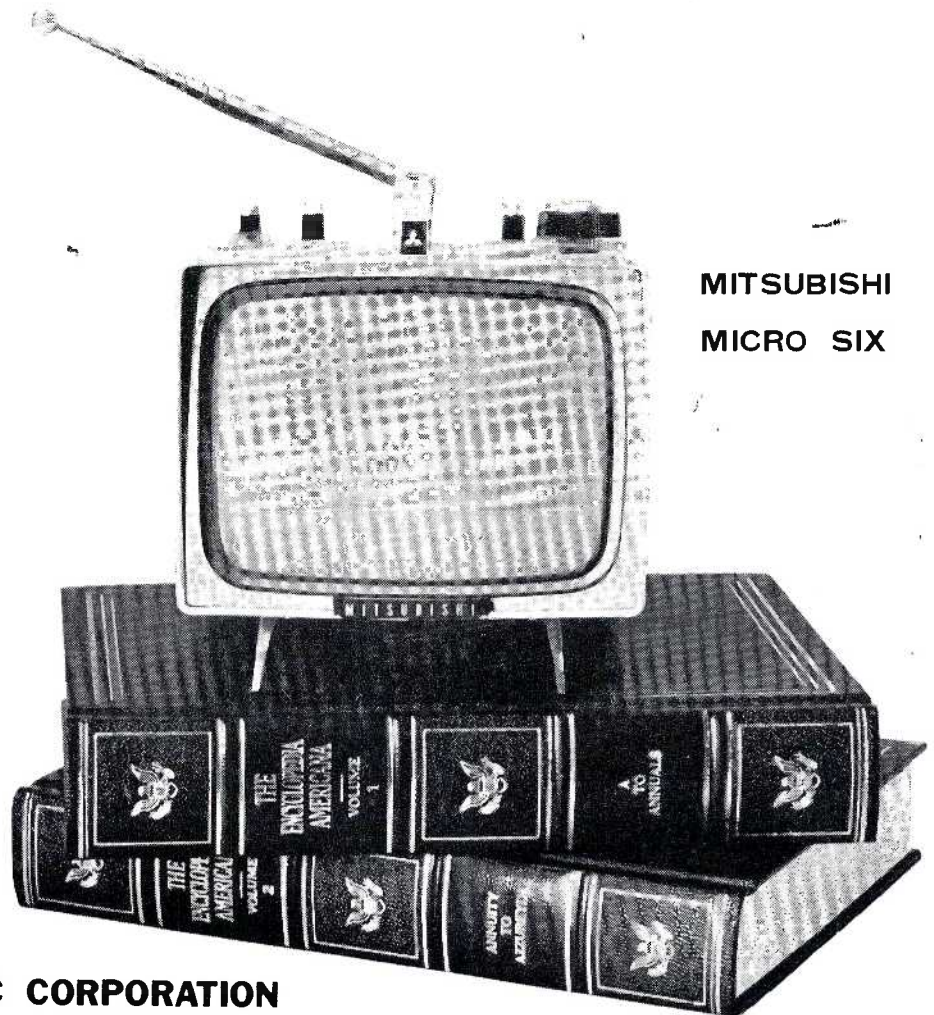
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Dimensions are 6 in. wide x 6¼ in. deep x 4½ in. high.
Weight only 5½ lbs. (with A.C. power source 7½ lbs.)

Superior Local and Suburban Reception with build in Mesa-Transistor super high sensitive, which gives you a brighter, clearer picture plus rich contrasts between black and white shades.

Square-cornered tube prevent picture corners from being cut off.

MICRO 6 may be used outdoors as well, and within your automobile with MITSUBISHI's special car accessories. For the image is clear and vibration proof.

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GROUP W MEANS NEW PERSPECTIVES . . .



AMERICA: THE ARTIST'S EYE

A series of cameo films blending history and art. Fifteen programs for television tracing America's growth through its art. A Group W-Westinghouse Broadcasting Company-project. Dramatically narrated by Fredric March and Florence Eldridge.

In one program we watch a bare-knuckle prizefight through the eyes of American Primitive George Hayes. In another we share modern artist John Marin's view of "Tunk Mountain." "America: The Artist's Eye" is

more than stunning visual sequences. It's a service to television audiences. To our national museums. To a greater understanding of our country's heritage.

Produced by the combined talent and resources of Group W, "America: The Artist's Eye" represents a Group effort to bring enlightened television to the public. And the Group W stations are in the position to do just that. They have creative manpower, management, and financial resources

greater than the individual station. They have the local flexibility no network can match. These resources represent an opportunity as well as a responsibility to serve their communities in ways neither individual stations nor networks are capable of doing.

With programs like "America: The Artist's Eye," Group W demonstrates the ability of the broadcasting Group to develop new areas of responsible programming.



WESTINGHOUSE BROADCASTING COMPANY

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KDKA · KDKA-TV PITTSBURGH · WIND CHICAGO · WOWO FORT WAYNE · KPIX SAN FRANCISCO

More stations are pre-empting network fare to show local product in prime time

early evening news blocks. There was also a vogue in children's programming, women's service shows and lesser increases in sports, game, quiz, panel and variety shows. A number of stations were increasing their use of color.

A Michigan station was creating a new "review" program which would offer comments on TV-radio, movies and books plus a children's program featuring live animals. A West Virginia station was going into a music and speech education series in cooperation with local schools and an Indiana station was rearranging its children's shows for joint adult-child appeal.

Dozens of specific shows were listed as planned: a religious panel program, a science-fiction series, a TV barn dance, a behind-the-scenes look at local museums, old time music by a live orchestra, a teen-age discussion program, a women's daily "magazine," an exercise show.

The variety of local effort is growing and while it is true that much of a station's best work—its community and public affairs specials—is half-lost by exposure in light-viewing hours, more and more stations are televising local product in prime time and pre-empting "popular" network fare to do it. Most of the "big" local productions are also repeated, basically for economy but often on initial acclaim.

The subjects the local stations are tackling run the gamut from local problems and affairs through stories of national and international import. Trouble in America's backyard—Cuba—and events growing out of the Cuban situation have come in for heavy station attention.

WJXT (TV) Jacksonville, Fla., sent a production crew to the U. S. Navy base at Guantanamo for a week to gather first-hand impressions of that surrounded U. S. bastion. WSYR-TV Syracuse, N. Y. also flew a camera crew to Guantanamo for a week's shooting, came up with an hour show called "Freedom's Wedge," hyped local interest by interviewing personnel from central New York at the base—and while going to this travel expense, WSYR-TV smartly parlayed its Caribbean trip into another special on the Peace Corps in the British West Indies, featured a Syracuse girl assigned to Jamaica.

Cuba has also meant refugees and most Florida stations have taken a crack at documentaries on the problem. WLWB-TV Miami did it last year in a show called "Picture of a Cuban," a montage of Cuban life in Dade County as seen through the eyes of a Cuban family, Miamians and state officials.

KMOX-TV St. Louis (and stations in other metropolitan areas) also found meat in Cuban resettlement, produced "Bienvenido, Amigos," a two-part series filmed in Miami and St. Louis, showing Cubans being processed for a new life in St. Louis.

Immigration of a different sort is a problem in the West and Southwest—farm workers from Mexico living and working in the U. S. KRON-TV San Francisco last June, as part of its *Assignment Four* series, documented "Braceros," the problem of the Mexican agricultural workers in California.

Other local troubles getting recent station attention: water pollution in Maryland covered in "The Troubled Waters" on WMAR-TV Baltimore; "Dangerous Years," marital conflict among those passed middle age on WISH-TV Indianapolis; an accident-wracked stretch of highway probed by Louisville's WHAS-TV on "WHAS Reports: Route 42"; de-

plorable conditions at the Ohio Penitentiary studied in "The Steel Jungle" on WBNS-TV Columbus; the causes and effects of "Bankruptcy" in a state that leads the nation in business failure on KABC-TV Los Angeles.

While the problem side of local life gets perhaps the largest share of station attention, it's not the only programming avenue being explored. Broad informational subjects are also heavily programmed.

WTAR-TV Norfolk, Va., recently documented "Main Street . . . Past Imperfect," the death (by urban redevelopment) of Norfolk's notorious bar-clogged Main Street and the rise of a new financial district. KYW-TV Cleveland also took a look at local influences in "Cleveland and the Eighth Sea," what the St. Lawrence Seaway is and what it means to Northern Ohio. WTOP-TV Washington, D. C., got off a hand-wringing "editorial" half-hour on the plight of the American League's cellar-dwelling Washington Senators.

WKY-TV Oklahoma City is now in its second year with *Oklahoma Heritage*, a series devoted to the historical past of Oklahoma and its native sons ranged from "The Run" opening the Oklahoma Territory to "The Tom Mix Story." KPX (TV) San Francisco, in similar fashion, has a series called *The San Francisco Pageant* which delves into the history and landmarks of the Bay area. WWJ-TV Detroit, with the Automobile Club of Michigan as a likely sponsor, ran a series called *Michigan Story*, included documentary reports on auto building and the state's freeway system.

And increasingly, local stations are undertaking thought-provoking projects that go beyond normal documentary fare.

Westinghouse Broadcasting stations late last year started a program series called *Focal Point*. At KDKA-TV Pittsburgh it's a project designed to focus on the problems of unemployment and future economic stability in western Pennsylvania. At WBZ-TV Boston it's a study of local and state government in Massachusetts. In both cities 90-minute public symposiums on the chosen subjects are broadcast "live," and with related shows, will make up a year-long series.

ATTEMPT AT AN INTELLECTUAL CONCEPT

At WCAU-TV Philadelphia, also, an attempt was made last December to broach an intellectual concept—the "threat to freedom" posed by conformist attitudes. The show, "Conformity" (repeated in January), drew hundreds of letters of praise and in its rebroadcast took a 17 rating and a 31% audience share against such stiff network competition as *Wagon Train* and *The Virginian*.

The pride of most stations is their news and public affairs departments. And in news, from survey indications of its increase, a boom is on.

WNBC-TV New York claims that 42% of all regularly scheduled local program time is devoted to programs in the field of public affairs, news, cultural and informational topics, some 23 hours of public affairs each week. Specials add on even more air time.

WNBC-TV's resources—like news and public affairs-heavy WCBS-TV—are greater than those of most other stations but still, a handful of stations in other markets come close to rivaling the New York giants in news air time.

All seven of New York's TV stations had a particular news plum in 1962-63—the 114-day New York newspaper



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WSB-TV Atlanta scored a three-day beat on a "Saturday Evening Post" exclusive

strike (as did Cleveland stations with that city's even longer press blackout). The New York stations, starting in December, greatly expanded their news programming from sign-on to sign-off, took on unemployed newspapermen to beef up overworked news departments, even made air time available for editors, critics, reporters and columnists of the seven struck dailies. WNBC-TV alone claims more than 400 hours of news programs during the strike period—an increase of 130% over the station's normal pre-strike news broadcast schedule.

If the New York stations had a lot to boast about in their "fill-the-gap" strike coverage, many another station had something of its own to boast about. One: WSB-TV Atlanta.

Last March 15 WSB-TV busted into its regular evening programming to announce that University of Georgia athletic director Wally Butts had been accused of rigging a football game with University of Alabama football coach Paul Bryant. Twenty-five minutes later the station carried an interview with Butts and his attorney. They denied charges that were about to be published in the *Saturday Evening Post*. It was a three-day beat for WSB-TV on the *Post's* tarnished "exclusive" and a jump on even the wire services.

And it's becoming a rarity for a station's news director to stay anchored at home. More and more stations are sending their newsmen and cameramen overseas for exclusive reports and film.

As part of a Lenten religious series WIBC (TV) Pittsburgh aired an Easter Sunday show called "Divine Mysteries," an examination of the beliefs and ceremonies of the Eastern Orthodox churches. It was highlighted by special footage shot by WIBC's public affairs director in Jerusalem.

WVL-TV New Orleans, mindful of the predominance of the Catholic religion in that city, sent a staff photographer to film and cover last year's Ecumenical Council in Rome. The color show, "Vatican II" (and color newscasts through the first 10 days of Council meetings), had many exclusive pictures.

AND SOME LESS WEIGHTY

But local programming isn't all weighty. WJW-TV Cleveland took its cameras into the Shrine Circus to help Cleveland's Fresh Air fund raise money. Circus acts were part of the station's local programming for a week. WJW-TV also has a continuing project in coverage of the Junior Olympics program which gives Cleveland youngsters a major sports outlet.

KENS-TV San Antonio, Tex., like many stations, finds inspiration in a network show. Its *On the Spot* program pits local high school teams against each other on varied topics in the same fashion CBS-TV's *College Bowl* program does.

KOTV Tulsa and KMOX-TV St. Louis were likely struck by Jacqueline Kennedy's "Tour of the White House" program. Both have aired "First Lady" tours of the governors' mansions in their respective states.

KHOU-TV Houston presents four programs a year using professional talent from Houston's three legitimate theaters. The show, *Houston Television Theater*, uses University of Houston playwright-in-residence Jan de Hartog as program host and commentator, has presented such fare as "The Importance of Being Earnest."

WCBS-TV, after turning to the Shakespeare Festival pre-



WSB-TV Atlanta scored a national news beat when it broke the news of the accusation of University of Georgia athletic director Wally Butts (above) of rigging a football game.

sented every summer in New York's Central Park for a two and a half hour presentation of "The Merchant of Venice" last year, was back again last June with a two hour and forty five minute prime time presentation of "Antony and Cleopatra."

Local fare, clearly, is varied. It ranges as wide as money, willingness and imagination can take a station. KTLA (TV) Los Angeles last April, in one of the most imaginative documentaries of local origin, visited another TV station. CSH-TV, however, isn't the usual kind of TV operation. It's a closed-circuit station run by the patients of California's Camarillo State Mental Hospital, and KTLA's "The Split Image" showed how TV as rehabilitation therapy is working out.

A lot of local TV, obviously and understandably, is crude stuff stacked up against what network and major station dollars will buy. But it is fresh, often exciting and often very good. And not all of it is being coded and put away in station storerooms.

Group stations, some independents and network o&o's often pass their shows along to each other for runs in sometimes a dozen or more markets. CBS-TV's five owned stations all produce a *Repertoire Workshop* series with shows created and acted by outside talent. Lesser-known creative talents get exposure and each CBS-TV o&o gets a 35-week series in the exchange program.

Where exchange leaves off and syndication starts is sometimes hard to say. Westinghouse's *Steve Allen Show* is a staple with the group's own stations and something of a whirlwind as a syndicated entry on a station lineup approaching network size.

WSMV-TV Nashville not only has clicked with its *Grand Ole Opry* locally, its production of country and western music shows for a variety of TV advertisers is a syndication business now covering over 50 southeastern and southwestern markets.

And there is a business growing up out of local programming, encouraging it and keeping the best of it in circulation.

Television Affiliates Corporation, a subsidiary of Trans-Lux Corporation, is in effect a national clearing house for locally produced television programs. It selects the best and widest-appeal educational and public affairs programs

“There’s nothing at all shameful in a good audience participation or quiz show”

of its producer members, distributes them among its 61 subscribers. A yearly fee is charged franchised subscribing stations according to market size while producing stations (about a third of the membership) get a share in TAC profit.

TAC now has about 130 shows in distribution, will expand its library by 50 shows this year (screening about 150 shows to cull the best quality and appeal).

TAC vice president Robert Weisberg feels that his organization helps strengthen the effectiveness of local programming, helps producer stations financially and encourages the development of more local production and talent. The total effect is a better balance of public affairs shows in local programming, a plus to some of the smaller stations who can afford little of their own local production.

Weisberg says that on the average TAC subscribers take 40 to 60 shows a year, run them 30-40% in prime time if sponsored, often following a network program like *David Brinkley’s Journal* (station time with NBC affiliates).

NOVEL USES FOR PROGRAMS

Weisberg also notes some novel uses for TAC-supplied programs. A segment is often taken out of a TAC show to lead off a station’s own production dealing with the same subject. The TAC segment may be of exceptional quality, set the tone for a low budget outing by the subscribing station through imaginative integration.

Stations designing public affairs packages or series for local sponsorship may only have time or facilities to do four or five shows on their own. A number of stations in this instance take eight or nine TAC shows to complete the package. And when a world trouble spot boils over, like Berlin or the Congo, TAC gets orders for its background shows (crisis programs) that have covered the subject.

TAC, in addition to interchanging the various local shows, is now helping to create a new series called *What America Thinks*, man-on-the-street interviews (reminiscent

of *Vox Pop* radio days) on current topics (like opinions on what Governor Rockefeller’s marriage means in his bid for the Presidency). Ten TAC stations a week, on an alternating basis, will produce one and a half minutes each of filmed interviews. When combined and edited, 15 minute shows will be distributed to the TAC membership.

THE BIG TIME

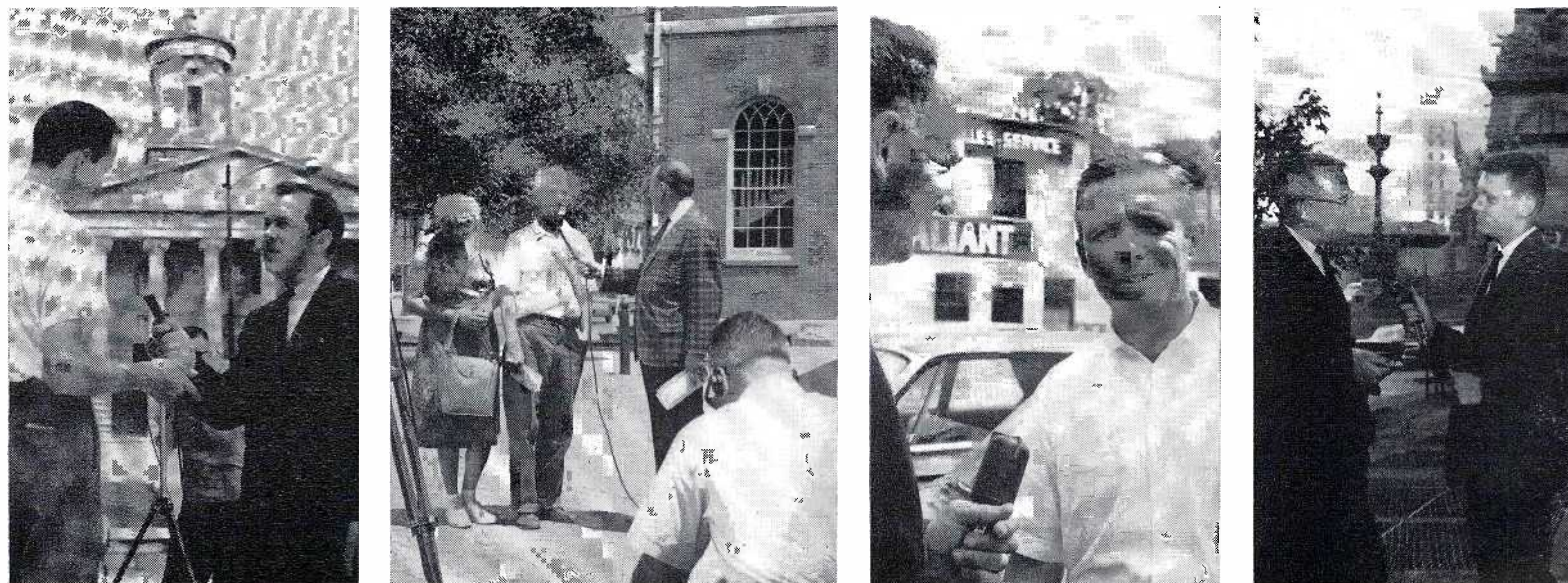
A growing body of opinion holds that local station programming may someday soon make the big time. It’s already made syndication inroads (KTTV’s *Divorce Court*, Westinghouse’s *Steve Allen*). Sterling (Red) Quinlan, vice president in charge of WBKB (TV), ABC-TV’s o&o in Chicago, firmly maintains that more and more shows over the coming years will be produced for the networks by their local affiliates.

Says Quinlan, “Today most of the programs originate either in New York or Hollywood. Many of these shows are slick and technically smooth, but often they lack something, especially the vigor that the local touch could give them.”

Quinlan cites the high costs of network production as a big factor now worrying network management. He thinks they’ll turn to stations away from the major production centers to create shows at far lower cost.

It may be. Much of local programming is done cheaply and done well. It is strong in news and public affairs documentaries. It has to get stronger in entertainment. Many feel that the celebrated cultural explosion has too many stations stretching too far away from “popular” fare in an effort to please the critics and the FCC.

“There is nothing shameful in a good audience participation or quiz show,” says one local program man. “Local programming doesn’t have to be all problem documentary.” From present indications it’s not going to be. Stations have been called on to produce and in 1963, it appears, they’re going at it with a vigor not seen since those robust years that ushered in the 1950’s. END



Local program formats range wide. A new one, developed by Television Affiliates Corporation on a syndicated basis, has member stations interviewing the man-in-the-street for his opinion on current world and national topics. The interviews, assembled and edited by TAC into a 15-minute show called *What America Thinks*, are then distributed among stations. From left, interviews were recently conducted in Nashville by WLAC-TV; Philadelphia by WFIL-TV; Portland, Me., by WGAN-TV, and Indianapolis by WFBM-TV.



Public Safety Commissioner
Donald Corbett presenting
the 1963 COMMISSIONER'S AWARD
to WROC's TV News Director,
Tom Decker, as "The man
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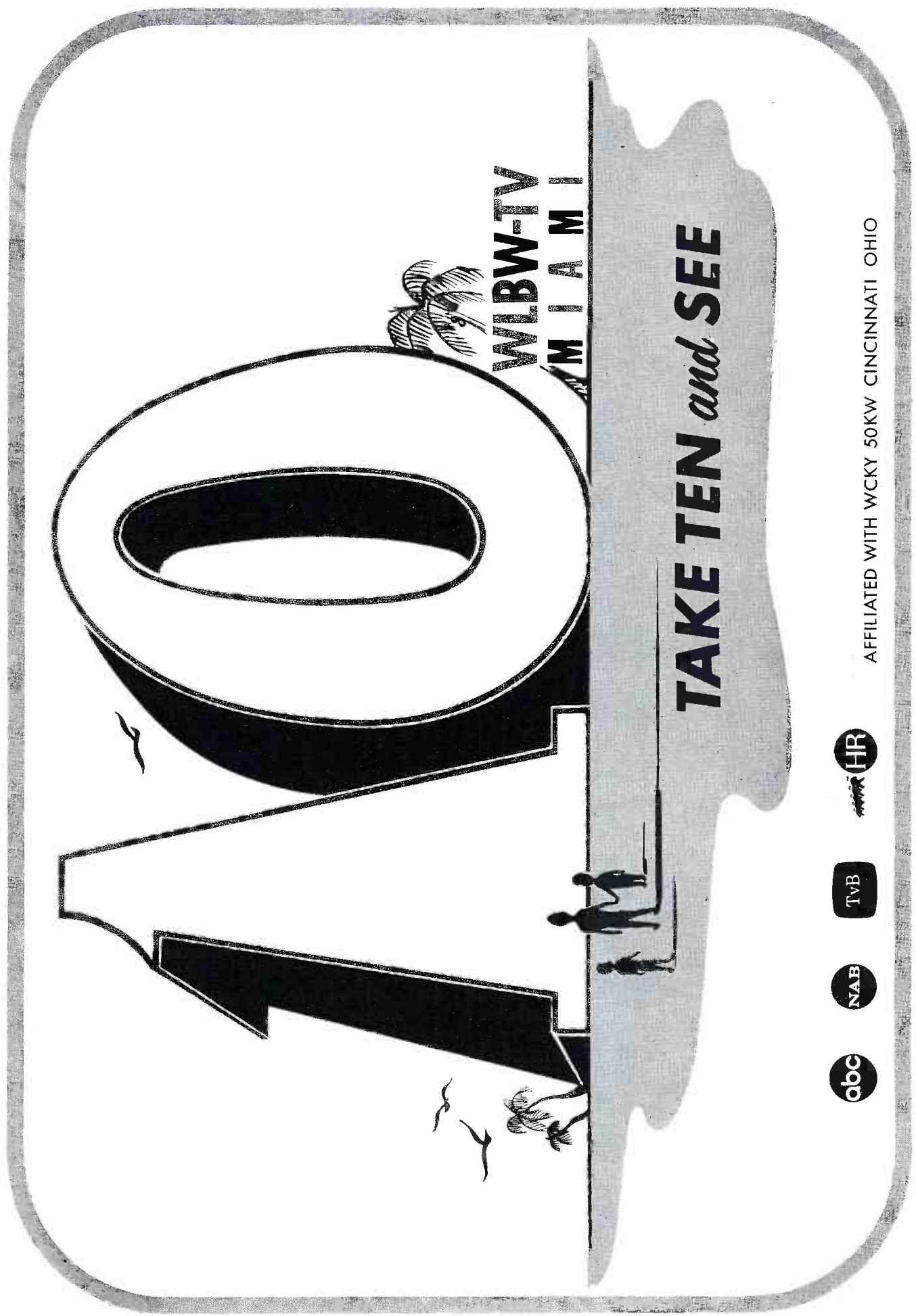
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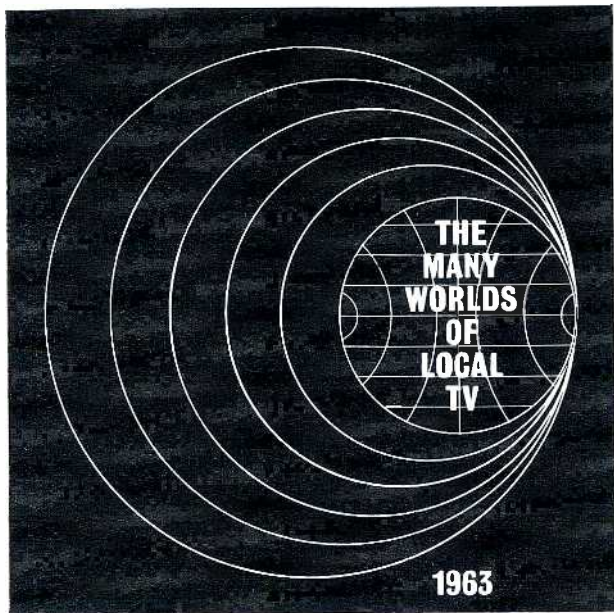


WIBW-TV
MIAMI

TAKE TEN *and* SEE



AFFILIATED WITH WCKY 50KW CINCINNATI OHIO



PROBLEMS

*The problems are many,
the rewards few, but producing
and selling local television is
off on an upbeat road.
“And what do the stations do?”
is a question station
men can fend off no longer*

LOCAL program directors found out long ago that there were few patrons beyond the klieg lights waiting to rush in and plant laurel wreaths on their heads for outstanding achievement. And sponsors for their documentaries were about as scarce as villains who came out on top in network westerns.

For years the conscientious program man fought for production dollars and for worthwhile air time, got little of either.

But today the wind of change is blowing through many a station window. Distant trumpets are sounding in Washington and assorted remedies are being served up for whatever is supposed to ail local programing.

Local television, say its critics, has got to improve. They say the same thing about network television. In both there is the good, the bad and the mediocre. In local programing, however, the quarrel seems to be more with its scarcity than its quality.

Perhaps half of all commercial TV stations get by with a bare minimum of local effort. Some of the smaller stations just can't afford to do much. Some of the bigger stations can but prefer to plug in and ride the networks—and get paid for doing it. Station profit figures are making some people wince. One winner: Richard A. R. Pinkham, one-time NBC-TV programing man, now senior vice president in charge of media and programs at Ted Bates & Co.

Writing in a recent issue of *Broadcasting* magazine, Pinkham mentioned receiving a broker's prospectus for the sale of stock in a group of television stations. He discovered the group had a 43% profit on gross annual sales. Another group had a 44% profit, a third 42%. Even after taxes some hefty profit percentages were being realized.

“What is true of group operations,” wrote Pinkham, “is undoubtedly true of many individual station operations. The question is do they make a creative contribution to TV parallel to these profits?” Pinkham thinks not.

“The actors act, the writers write, the producers organize, the agents represent, the networks gamble and sell, and what do the stations do? Anything more than provide air time and get paid for doing so?”

Pinkham noted station “pride” in local news and public service, “small experiments in entertainment,” classed it as must material in order to qualify for FCC licenses. “I can't,” he said, “think of a single major network show that has emerged from the station level. A couple of daytimers, perhaps, but nothing to contradict my feeling that the stations are making the most profit and contributing the least to the improvement of the television medium.”

The agency executive feels that TV needs the most help in programing, agrees with the critics that there isn't enough that is fresh, new and experimental. “The networks,” he says, “are so frantically busy fending off the government, planning, preparing, supervising and negotiating next year's programing . . . that they simply don't seem to have the time—and to a certain extent the money—to devote to the research and development which is the lifeblood of any industry.”

Pinkham's suggestion for station self-help and overall industry assistance: stations should assess themselves a percent or two of their station compensation and put it into a big cooperative pot to finance experimental programing. They should put at the head of the fund a “showman” like Pat Weaver, or Leland Hayward, or David Merrick, and give him the money to develop new writers, new talents,

Thompson: "A bored viewer is a wide open target for up-lifters and do-gooders"

new actors, new ideas. (Weaver is already at work on local program ideas as an advisor to Television Affiliates Corp., a group engaged in the distribution of local public service and cultural fare to 61 subscribing stations.)

Pinkham believes that an organization of this kind could finance pilot films and tapes which might "give pause to a prudent network man because they *are* daring and different in concept." Pilots could be tested on one or more stations, researched to see if they are salable to an advertiser or a network for exposure on a national basis.

Pinkham's idea is not wholly apart from some of the thinking going on at the station level today. All the ideas and arguments get back to one basic point—programming and the talent that creates it.

Maurice Thompson, vice president and program director of WLBT (TV) Jackson, Miss., speaking last June at a TAC programming conference in Chicago, reminisced about the old days of the wandering tent circus, radio and television—all, in their infancy, fresh, exciting entertainment forms.

A SHORTAGE OF TALENT

Thompson classed much of television today "as interesting as a mashed potato sandwich," said it was suffering from shortages "in talent, a lack of refreshing writing, producing and performing." The situation, he feels, "has led to viewer boredom and a bored viewer is a wide open target for up-lifters and do-gooders" and "under such circumstances, the viewer will agree to almost anything he hears that is detrimental to the television industry."

Thompson believes that new programming ideas will cure many of television's current ills—the sin of imitation, the hunger for material, the poverty of creative talent. "There is a little chore that can't be neglected any longer," Thompson asserts. "We have got to establish a University of Talent, the classes of which should be conducted in every station and in every network. By doing this, we can put excitement back into television with genuine new talent."

The Mississippi programming man wants television to get back to "old fashioned auditions. . . . It will mean hiring more personnel and establishing more facilities. It will mean the addition of a staff of specialists to audition talent on a regular, systematic basis. In turn, the promising talent should be given the opportunity of acquiring professional coaching at no cost.

"Ideally, this faculty should be totally disassociated from other station departments." The talent developed "could be given a half-hour program weekly in prime time, a program conducted by a person who knows youngsters, their problems, their ambitions. . . ."

At the network level, Thompson feels, the next step should be the provision of a weekly period, by each of the three networks, for a broadcast from one of their affiliated stations. "The station would have possibly six months or a year to prepare for its big night."

The quality of the entertainment? Thompson believes that the majority of the shows would be "interesting, refreshing and sometimes great." And "there would have to be a lot of money spent, but it would be spent . . . reviving the goose that has been laying the egg which is no longer golden."

A growing number of station managements echo Thomp-

son's views, believe that local outlets should (and will) be creating network shows, if the networks will give them help and emphasize creativity.

In Chicago, once a TV production center that supplied the networks with Dave Garroway and *Kukla, Fran and Ollie*, WBKB (TV) vice president Sterling Quinlan is one of the station leaders advocating station-to-network programming. He believes that station managers should not only be businessmen "but should have the ability to devise new shows."

Quinlan believes that the mounting costs of network program production in Hollywood and New York will be a big factor driving the networks to seek station program help. And he feels that local stations can make a positive contribution to television nationally.

"This is a country," says Quinlan, "which, although it's standardized in many ways, still has a great deal of variety. The East differs from the Midwest, the deep South from the West Coast . . . and yet most of these regional qualities haven't found expression on network TV. By having shows originate in various parts of the country, you'd hear and see some promising new performers. The programs would have a certain vitality now lacking in many network shows. What they miss in slickness would be made up for in strength and ideas."

So far all of these local expressions of rushing in to "save" television are just words. But words start movements and movements have a habit of getting results. With FCC pressure, the end of option time, and advice coming in from almost every quarter, local programming is getting attention it hasn't had in years.

THE BEST INTENTIONS

But putting together local shows—and selling them—is no easy chore. The problems are many, the rewards are few. In some cases it's a wonder there is as much local programming around as there is. The best intentions often wind up in a thankless—and expensive—muddle.

Early last March WIBW-TV Topeka began preparations to televise an important debate on a bill concerning Wichita University from the Kansas House of Representatives. Two weeks in advance of the debate WIBW-TV News requested permission from the House speaker to place two TV cameras in the House plus microphones for a WIBW Radio pickup. The House speaker favored the proposal but wanted to discuss the matter with other legislators.

A week later the House speaker gave approval and WIBW-TV started to set up for an expensive remote. After the House adjourned a day prior to the University debate, WIBW-TV engineers worked for five hours tucking cables as much out of sight as possible, placing microphones and cameras, lining up the microwave signal.

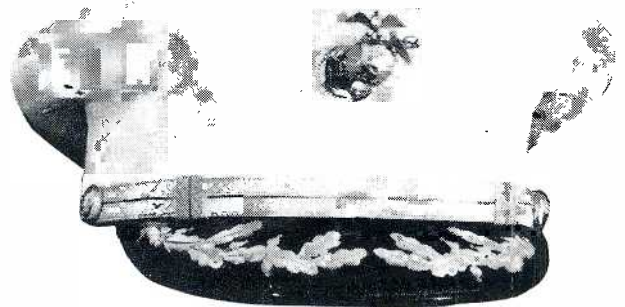
In the meantime, KTVH (TV) Wichita-Hutchinson purchased special telephone lines to Topeka—at a cost of \$500—so that it could televise the debate along with TV stations in Hays, Ensign and Goodland. Thad M. Sandstrom, general manager of WIBW-TV, also made the broadcast available to any other station in Kansas that wanted it.

But then WIBW-TV's elaborate plans caved in. Thirteen hours before air time the station was notified that broadcast permission was canceled. (A WIBW-TV survey taken the next



COMMAND BRIEFING

THE STORY OF THE MILITARY



A NEW CONCEPT in locally produced public affairs programming had its premiere on WAVY-TV on February 23, 1963. The program series is called "COMMAND BRIEFING" and the contents typify just what the title implies — a command briefing covering the more than fifty military installations that are headquartered in the Norfolk-Portsmouth-Newport News area.

The series, aired in prime time (Mondays 10:30-11:00 p.m.), is designed to allow the major military commands to present their own command stories in civilian-oriented and understood language.

Generally accepted as the "Capital of the Navy," the Norfolk-Portsmouth-Newport News area also includes major Army and Air Force installations — Headquarters Continental Army Command at historic Fort Monroe; Headquarters Tactical Air Command at Langley Air Force Base; U. S. Army Transportation Center at Fort Eustis; the Armed Forces Staff College at Norfolk and North Atlantic Treaty Organization (NATO) — in addition to the world's largest naval base and two major naval air stations.

With 23 weekly programs already aired, WAVY-TV has brought to area TV

screens little known facts and the missions of the men who make up strange lettered combinations like, CINCLANT, SACLANT, TAC, CONARC, and others. Program titles have included: The Unified Command Story and SACLANT (Supreme Allied Commander Atlantic); The World's Largest Store—The Naval Supply Center; The Air Force's Tactical Air Command—its mission; Continental Army Command—CONARC, USA; The Coast Guard in Tidewater; Fleet Marine Force—USMC; Norfolk Naval Shipyard—the Nation's Oldest and others.

Among prominent military leaders who have participated in the programs the list includes: Admiral Robert L. Dennison, USN (Ret), former commander in chief, Atlantic Fleet; General Walter C. Sweeney Jr., USAF, commander Tactical Air Command; Lieutenant General Robert B. Luckey, USMC, commander Fleet Marine Forces, Atlantic; Rear Admiral Henry J. Wuenach, USCG, commander Fifth Coast Guard District; General John K. Waters, USA, commanding general Continental Army Command.

Through COMMAND BRIEFING the civilian population gains a better insight and understanding of the vast military complex that is located in their

midst. It also allows military personnel to learn of the mission and activities of their neighboring service forces.

COMMAND BRIEFING is produced with the full cooperation of local military commands by WAVY-TV News and Public Affairs. Production is under the supervision of WAVY's Public Affairs Director, Commander Nicholas J. Pope, USN (Ret), and is another outstanding example of locally produced programming by WAVY-TV—programming with a purpose — designed to provide information, education and entertainment.

WAVY
Norfolk - Tidewater Virginia

CHANNEL 10



Represented by H-R

Wilkey: "We intend to be a reasonably dynamic, generative community influence"

day—after station officials stayed up all night trying to re-establish the program—found only two House members publicly opposed to the broadcast, but if even one member felt his ability to speak freely on the bill would be abridged by the presence of broadcasting equipment, the House speaker felt obliged to cancel the program.)

For its trouble, WIBW-TV got some support from various House representatives speaking in session on the value of an enlightened citizenry through televised proceedings, material for a newscast on the whole snafu, an on-the-air editorial by station manager Sandstrom putting the whole matter before public opinion. Said he: "We have nothing to gain . . . it costs us money to do remotes and cancel commercial programs . . . two men out of 125 stopped today's broadcasts."

MORE HOOTS THAN CHEERS

More than one station finds the local program going rough. Even if a special show gets on, it is often met with more hoots than cheers. It happened last April at KMOX-TV, CBS's owned station in St. Louis.

KMOX-TV pre-empted a *Perry Mason* show to broadcast a one-time special called "The Golden Gift," a tribute to St. Louis operatic soprano Grace Bumbry, her singing, the story of her life developed in interviews and conversation with Arthur Godfrey (who had introduced her to a network audience on the old *Talent Scouts* program).

Public reaction to the Bumbry show was detailed last May in one of the St. Louis station's fortnightly *Inside KMOX-TV* programs which deals with the business of television. The springboard for the show was the telephone calls a television station receives.

The program brought out the fact that on the "average" day a station gets maybe three or four phone calls, the take-for-granted attitude. There are the double check calls on a weather bulletin or a local disaster report, complaints on news bulletins interfering with regular programs, opinions on network or regular local shows dealing with controversial subjects.

But an unusual number of calls come whenever a network show is pre-empted for a local special. On "The Golden Gift," KMOX-TV reported a flood of calls, about half compliment, half complaint. A half-hour before the show started a man called to say, "I'm going to throw away my TV set . . . you put on that trash instead of *Perry Mason*." Soon after another man called to say he didn't like the idea of TV stations changing their programs any time they felt like it . . . without the public having some say in the matter.

More calls were received during or immediately after the show. Was "The Golden Gift" a good program or a bad one? From the mixture of phone calls, KMOX-TV really had no way of knowing. But it knew that the show moved viewers to some kind of response. If *Perry Mason* was on instead of the special, KMOX-TV wouldn't have had one call. This is the quandary of local programing.

Said Gene Wilkey, vice president in the CBS Stations Division and general manager of KMOX-TV: "A most important part of our function is to entertain people . . . to entertain *most* people at a level they have indicated they will accept. . . . But although this is an important part of our job (and a profitable area of operation) it is not the whole

of our job. . . . We also have the obligation, quite apart from profit or easy operation, of informing people and sometimes of waking them up to know what is going on in our community.

"It would be much easier," continued Wilkey, "and more profitable for us in the long run, if we didn't make this kind of effort. But without making it we would be something quite different from what we intend to be. And what we intend to be is a reasonably dynamic and generative influence in the community and not simply a source of easily digested entertainment displaying the 'made in Hollywood' label."

Most U. S. TV stations depend upon the networks, do not compete with them. The 35 independents compete with varying degrees of success (see "Life Without Networks," TELEVISION MAGAZINE, June 1963). Most of them would agree with S. L. "Stretch" Adler, vice president and general manager of KTLA (TV), Paramount-owned independent in Los Angeles, when he says, "The independent station selects *all* of its programing" with "the interests, tastes and needs of the community in mind. Unlike the affiliate, the independent is entirely free to program as it wishes . . . can be more closely identified with the community."

Adler feels that network affiliates have an Achilles heel which independents do not, "the reluctance to pre-empt," and another weakness in not being able to offer "in-show one minute commercials and blocks of spots" to the national spot buyer.

Despite the pros, cons, and "we reflect the community" philosophy of independent operation, network affiliates have chewed on the question of competing with the networks for a long time, usually with a "no decision" conclusion. But some, trying for distinct local images, are finding ways to break the network and syndicated mold they have found themselves cast in.

COMPETITION IN CERTAIN AREAS

Robert Mortensen, executive vice president and general manager of WIBC (TV), the NBC-TV affiliate in Pittsburgh, feels that the local stations must compete with networks in certain areas if they are to gain and maintain the prestige and respect of the communities they serve.

"When it comes to entertainment," says Mortensen, "it's extremely difficult for a station to compete with the network offerings. We know at WIBC because we've tried many times. We've had hillbilly bands, local talent shows, about everything you can think of. We've tried many of these shows in good evening time spots against network competition but we've had to give them up for two basic reasons. They are far too expensive for a local station's budget. And if you do put up a good budget, the talent isn't strong enough locally to compete with the slick, expensive film productions . . . offered by the networks."

But Mortensen feels that there are some areas in which local stations can compete with the networks—in news, sports and public affairs. "Here," he says, "the budget size is not as important as the use of personnel, equipment and creative imagination. For a relatively small budget, good news documentaries of local interest can siphon away some of the allure of the network programing." And in sports,

WE'VE GOT A WAY WITH WOMEN

Month after month, Channel 2 is the No. 1 spot on the dial for Detroit's women viewers, specially the 18 to 30 year olds. To lick any sales problem you may have with this big-buying group, call your STS man.

18 to 39 Year Old WOMEN VIEWERS

Sept., 1962 thru June, 1963*

WJBK-TV	43%
STATION "B"	25%
STATION "C"	17%
STATION "D"	15%

*12N-6 PM M-F Avg.
ARB Sept., 1962-May-June, 1963



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

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



Large advertisers are usually reluctant to support low-rated local programming

Mortensen says, WUC has been able to top network shows and high rated local syndicated programs with Saturday night live wrestling from its own studios.

The Pittsburgh station manager also points out that if local stations devoted some of their daytime hours to live shows instead of film, they might be able to strengthen their standing against network programming.

"Many stations," says Mortensen, "go to their film libraries during the daytime hours because they feel it may be more economical in the long run. We've found that local live programming, featuring staff talent, staff material, production and equipment is not only cheaper than running some of the dog-eared oldies that come in most of the film packages, but is one of the finest methods available for a station to interest new local advertisers in using the station as a selling medium.

(WUC runs two hour-long shows daily, one 9-10 a.m., another 1-2 p.m., reports the programs sold out constantly for the past year with the majority of sponsors being local advertisers, many of whom had never been on TV before.)

"This is one area of local television," says Mortensen, "that has so much to offer from an economic standpoint as well as from a public interest angle that I'm surprised more local stations haven't dumped their films for local personalities and live shows. It's done far more for us in prestige and profit than any network or syndicated offering could ever do."

While in many cases it is profitable, producing local programs is often just a break-even or loss operation. Some of the specific problems are noted by WBKB (TV) Chicago.

NO MONEY IN SPECIALS

"The overwhelming problem of local production is a budget that is always limited," says Carl Tubbs, executive producer of WBKB. "No local station expects to make money on its own specials. It is therefore forced to keep its budget down to the point where cost to the potential advertiser will not be too great."

Tubbs maintains that local stations are "forced into using special techniques" which may work toward developing creativity but which "often result in a program of quality inferior to the producer's intention." He cites, by way of example, such budget-saving but quality-lowering techniques as voice-over film scenes used in place of sound-on-film recording; scenic sequences missing "the exact shots desired"; working with people on the scene rather than professional actors; limited budgets imposing deadlines "that do not provide the time needed for a truly polished production."

The WBKB producer also cites the big common complaint of station production men—limited equipment facilities. "Shooting," says Tubbs, "requires tying up a director and other personnel for lengthy periods when, because of a small staff, they are needed elsewhere. Regular studio functions must also be interrupted for local specials. And when using tape and recording short scenes over a long period of time, it is necessary, in order to edit, to store the tape machine head and use it only for the one program. This, again, limits your equipment supply."

Robert F. Adams, general sales manager of WBKB and the man responsible for selling producer Tubbs' local specials,

also has his own problems. He cites the greatest one as "engaging agency and client support."

Adams notes that "image conscious" public utilities and Chicago's larger private business will readily support local programs. The large national advertisers are a different story. They are "always reluctant to even consider a program that does not seem to promise tremendous audience support."

THE SAME OLD ECHO

"With each presentation of a locally produced special," says Adams, "the same echo is heard. From the agency media department: 'The cost per thousand is too high.' From the account executive: 'We can't risk an untried program.' From the client: 'The program is excellent. However, it's the agency who you'll have to see for the budget.' Thus," concludes Adams, "the local station is caught in an unending circle which can be broken only through strong client support."

At WPRO-TV Providence, R. I., a sales executive pretty much agrees with Adams. He finds "the availability of good national products at a cost no greater than that for a local production," a big local selling drawback. But he also sees hope, on the other hand, in being able to satisfy "specific, colloquial objectives of local accounts by producing materials pertinent to the special interest of the Providence area that are otherwise unavailable."

Over and over again stations emphasize that, along with budget, manpower and time are the big problems in producing local specials. In Fort Wayne, Ind., Calo Mahlock, program and promotion manager at WKJG-TV, notes that "with a staff our size, it's necessary to have people subjugate their normal activities for a certain period of time. But they must carry on regularly-assigned duties, too. It can get to be a touch-and-go proposition."

Mahlock finds that it helps to plan specials thoroughly and have an objective in mind. "This cuts down on the amount of producing time needed, although there are times when you do a show and can't quite label an objective until you've practically done the show."

WKJG-TV starts preparing a special about a month before its scheduled broadcast, like most stations can jump on a "hot" local issue within days, do panel shows almost overnight. The station finds its big local sales strength in sports specials (like the 500 Mile Race, high school basketball), hasn't actively tried to sell its public affairs specials.

The public service shows, or "limited audience appeal programs" as one local program man calls them, rarely move on their own. Major efforts have to be made to sell them.

WSBT-TV South Bend, Ind., relates that its sales force had been having great difficulty selling its monthly local problem concern show *Assignment 22* until "a concerted effort was made to sell the program to one client as an institutional advertising vehicle." The effort paid off and the program is now "automatically" paid for every month by a local savings and loan institution.

Says one WSBT-TV man, "I think the secret [of the sale] was to make the concentrated effort on the entire series rather than a singular effort on each individual program."

Arthur A. Watson, station manager of WRCV-TV Philadel-



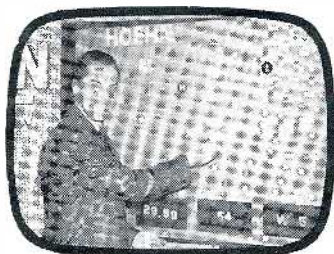
WMCT

cameras cover the

LOCAL SCENE

*more than all
other Memphis TV
stations combined!*

Whether it's news, sports, or special events . . . if it's of interest to Mid-South families . . . WMCT film or live cameras are there. In fact, news and special events coverage that *serves* the community's needs and interests has been a major effort of WMCT for over thirteen years.



WMCT-MEMPHIS

CHANNEL

NBC



Full power

Natl. Rep. Blair-TV

The network-owned stations have the fewest worries, the most dollars and talent

phia, is of like mind on selling public affairs shows. He notes the lack of client and agency interest is "based on the feeling that local public affairs programs do not deliver a quantitative audience." But he says, "We must seek them out and sell each program or series on a highly personal basis."

At WFTV (TV) Orlando, Fla., Joseph L. Brechner, president and general manager, also concedes the difficulty in selling his public service shows. "They are always offered for local sponsorship," he says, "and generally some percentage of a program is sponsored, recovering at least the out-of-pocket cost for the program."

WFTV does it by producing shows with a blank spot at the beginning and end for one-minute commercials. A program is not sold *per se* for sponsorship but availabilities within the program are.

TAKING THE GUESSWORK OUT OF IT

The selling approach on local documentaries is described this way by WBNS-TV Columbus, Ohio: "In the past, public service programs meant 'institutional advertising' to advertisers. The opinion of the average local advertiser in regard to this type of program fare was often 'who needs it?' In most cases stations were placing public service shows outside prime time periods."

WBNS-TV now feels that it has taken "the guesswork" out of the advertiser's mind by "using prime time periods, strong on-the-air promotion, advance news stories and house organs where possible." By using this approach, says the station, "the advertiser gets treatment similar to a network special." Also, as each documentary's audience varies in size and interest depending upon the program content, it "allows companies to direct their advertising appeal to different income levels and to have a constant change in audiences."

At WWJ-TV Detroit, too, local sponsors are taking an increasing load of public affairs shows. James Schiavone, general manager, believes it is because the station is putting more quality production into the shows. And in the circle of things, one draws the other.

"It makes no difference to the viewer," says Schiavone, "whether a program is sponsored or not. He is only interested in the quality of the program." And the only motive in public affairs sponsorship, Schiavone believes, "is the desire of the advertisers to be associated with quality programing." Schiavone adds that this sponsorship "provides funds for more programs than might otherwise be the case."

The stations with apparently the fewest worries in the sale of public affairs shows are the New York station operations of the networks and most of the networks' major city o&o's. These stations have the talent and production resources of their parents near at hand, all have the money. Their output is usually top draw, attractive for any advertiser.

WCBS-TV and WNBC-TV are both engaged in "package" selling of their public affairs shows. Late last year WCBS-TV signed Chock Full O' Nuts to a package of 52 weeks of public affairs activity on the station. (KNXT, CBS's outlet in Los Angeles, also closed a large package sale on its public affairs schedule with Maxwell House coffee.)

WNBC-TV has grouped five of its major public affairs pro-

grams under the blanket title "Pathways" and is selling the shows as a unit to a group of advertisers including P. Lorillard, Mobil Gas, Bowery Savings Bank. (The plan can take in as many as 10 advertisers, gives each an opportunity to join in presenting the five programs each week for 52 weeks at \$25,000 per advertiser.) Each advertiser gets billboarding in each show and rotates commercials within the shows.

Peter M. Affe, manager of WNBC-TV, expresses a general broadcaster feeling about the advertising values attached to public affairs sponsorship. "A product advertised on a fine, cultural program, such as a news documentary or concert," says Affe, "can create a more favorable impression in the viewer's mind than a product advertised on an entertainment program . . . even though the latter type generally attracts greater audiences. The public believes . . . that a company which associates itself with quality television programs can be relied on for finer goods or services."

The tide does seem to be running to increased public service sponsorship in the major markets and, with a tougher selling job because of the lack of monied advertisers, in many of the secondary markets also. Public service, mostly sustaining time a few years ago, is starting to pull in ad dollars.

WTOP-TV Washington, D. C., during the 1961-62 season, ran a program series titled *Portfolio*. In it, non-sponsored, were two concerts by the National Gallery Orchestra. These music shows were so widely hailed by the public and the Washington press that WTOP-TV decided last season to run four more of them. One local advertiser, American Security & Trust Company of Washington, sensing a good thing, sponsored three of the shows. This fall WTOP-TV will start seven more concerts—all sponsored by American Security.

The WTOP-TV experience is being repeated over and over again by other stations. Public affairs, along with news, in the opinion of many station men, is providing the cornerstone of station acceptance in a market.

Public affairs director Bill Weyse, WJZ-TV Baltimore, feels that "it's unfortunate that public affairs programing in general continues to carry an unpleasant stigma of dullness because, without a doubt, the best local television in the country has been accomplished in this area.

"Local stations," continues Weyse, "have a great advantage in doing a good public service program because once the proper foundation is established, program material in the community is limitless."

John A. Haldi, program director at WBNS-TV Columbus, Ohio, echoes the same thought. "Locally there is a wealth of subject material for documentary efforts," says Haldi, but, he cautions, "we must not fall into the trap of picking subjects because they're the easiest to do." As a way around this, WBNS-TV periodically invites central Ohio community leaders to the station, ascertains local needs and plans presentations accordingly.

News, undoubtedly, is the pride and joy of most stations. And it's still expanding. Says WJZ-TV program manager Win Baker, "The last five years have seen news programing double on most stations, and more important, improve significantly in terms of quality. It's evident that news will occupy an even larger part in programing."

The proper way to build a news operation, Baker maintains, "is with total coverage as compared to the surface

MAXIMUM RESPONSE

—that's advertising efficiency.



WBAL-TV, BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

One New Orleans station televising Sunday mass is now as well equipped as a church

spot coverage (fire and police types) of the average station. It is the obligation of a local TV station to cover all facets of the community. We emphasize on-camera reporters in sound-on-film stories with news reports [also] 'news specials' running anywhere from 15 minutes to an hour."

The years ahead, Baker feels, "will see enormous changes in both physical and human equipment in the TV news field." WJZ-TV has expanded its own news staff from five to 14 people in the last year. Baker would guess that within the next three years the station news staff will continue to grow, see such things "as portable video tape recorders connected to creepie-peepie cameras and perhaps even instant film processing."

No matter how far they advance in local programing, stations will still have problems, unavoidable, part of ambition. But they somehow get solved.

At WJZ-TV, a *Studio 13* series covering a wide range of Baltimore community activities has presented a number of ballet shows. "Now," says a station man, "25 other dance teachers in Baltimore are more or less demanding equal time."

On the Baltimore station's monthly community discussion series *Focal Point* (a format in use on all Westinghouse stations), there is always the problem of perhaps 10 people having differing views on a problem. They can't all be used on the panel so to avoid cries of "unfair," the station invites some to be audience guests. They can raise their points of view from the floor and ask questions of panel members.

KDKA-TV Pittsburgh had its own problems rising out of a plan to televise the play "Angel Street" (run last April in an hour and a half of prime time).

The estate of the author forbade the recording of the play on video tape so KDKA-TV was committed right off to a live performance. The Pittsburgh Playhouse, performing the show, negotiated for rights to the play, employed the cast and conducted rehearsals for a month prior to the performance.

KDKA-TV's station director, executive producer and a producer were tied up—away from normal station work—daily on rehearsals to record script and studio requirements. A large Victorian set had to be erected three days before the telecast to accommodate the dress rehearsals, necessitating a great deal of pre-taping of KDKA-TV's regular daily shows and commercials.

News programs during this time, naturally impossible to do in advance, had to be telecast from a small secondary studio and in the newsroom proper. This expediency became an advantage in that viewers complimented the station on its bustling "city room" news atmosphere. The station has since utilized the newsroom as a background for a number of news reports.

Adding to KDKA-TV's problems was a frantic search for period furniture and props, building working gaslights of the 1800's (assigned to the station's chief engineer), devising new lighting techniques to take the viewer back to the 19th century without completely darkening the screen. The station art director and his staff also had to browse through more than 1,800 patterns in an effort to find suitable period wallpaper.

KDKA-TV calls these "a few of the more unusual problems

relating to such a programing adventure." The show came off without a hitch.

Similar problems on "out of the ordinary" local production were encountered by WWL-TV New Orleans before it could present a new weekly program, *The Celebration of Holy Mass*—with the Roman Catholic mass actually celebrated and video taped in the WWL-TV studios. (WKBW-TV Buffalo, N. Y., also puts on *The Holy Mass*, a regular Sunday morning live show from its studios.)

The New Orleans idea grew out of a desire by J. Michael Early, WWL-TV general manager, to provide religious services for shut-ins and people unable to attend services themselves. To carry it out, WWL-TV had to obtain permission from the New Orleans Archdiocese to allow mass to be said outside of a consecrated church and in a TV studio.

Permission obtained, an entire "chapel" had to be constructed by the station's creative staff. The proper sound bugged the audio engineers. A boom wasn't practical since it got in the way of the long, overall shots. So two tiny microphones were embedded in the base of the massive candle sticks on the altar.

PERMISSION FROM ROME

There was also the question of saying the proper mass. Since the WWL-TV mass is usually taped on Thursday night for presentation on Sunday morning, permission had to be obtained from Rome for the priest to be able to say the mass of the following Sunday on Thursday night.

And finally, WWL-TV had to purchase an entire set of different colored vestments for the priest to wear throughout the liturgical year. The station claims that it is now "as well equipped for Sunday mass as some churches."

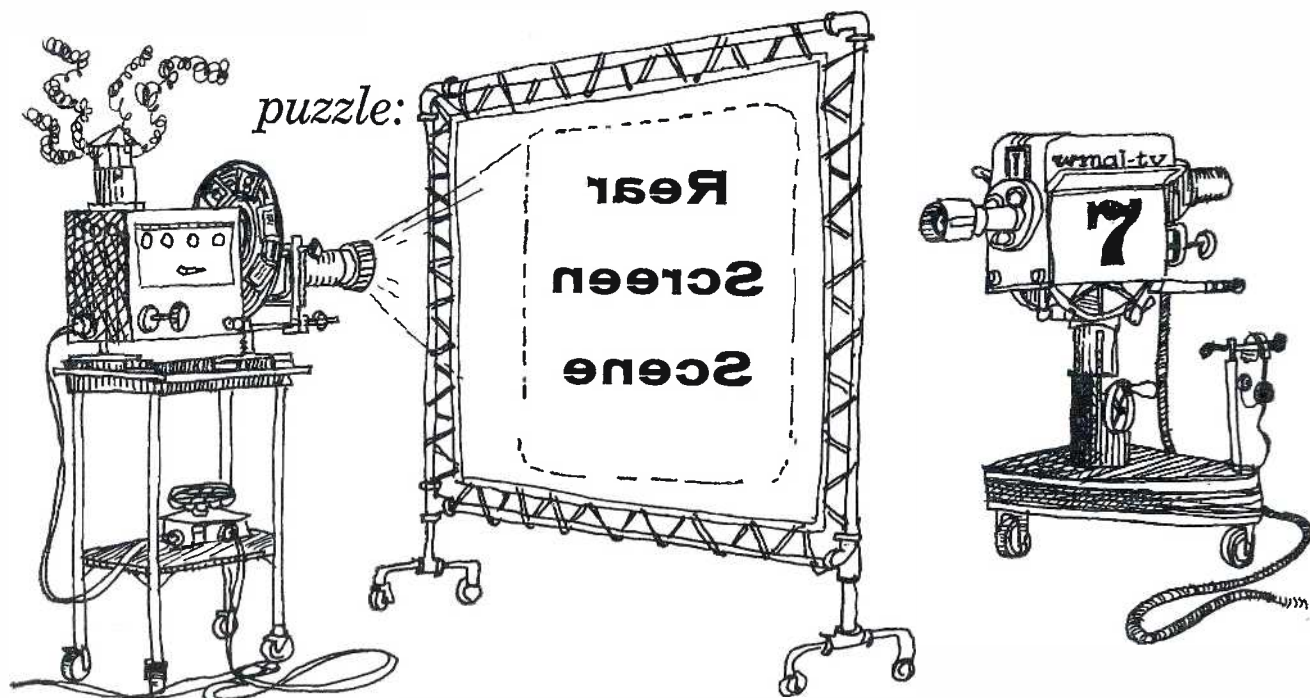
At WALB-TV Albany, Ga., that old television favorite, the telethon, is something of a problem. WALB-TV's last, a 21-hour affair that raised \$20,000 for a boys' ranch, came in at the "surprisingly high" production cost of \$8,000. The station notes that because of these high costs most large city stations don't want telethons anymore and that "in any size market, more than one telethon a year isn't a good idea."

WALB-TV cites as outstanding among its telethon expenses "a fee that goes to the Theatre Authority which is 5% up to \$40,000 collected, 2% beyond \$40,000." And a station is always faced with the scary question, "Will telethon contributions be enough to cover all the expenses and still be enough to make the effort worthwhile?"

One special problem growing out of telethons that WALB-TV notes are protests heard in some communities from churches. Telethons are usually held on Sunday and the churches, according to the station, believe that people will either stay home to watch the entertainment or go to see the stars in person when they would ordinarily be in church. Church collections, too, may be low on telethon day because children or parents may have already given their money to the "cause."

WALB-TV gets around some of these objections by using its children's programs prior to a telethon to urge the small fry to go to church and Sunday school and then take in the telethon.

A particular problem concerning Neal Van Ells, program manager at WRCV-TV Philadelphia, is apathy on the part of the various groups wanting public affairs air time. "They



"These contracts don't add up," reported one of WMAL-TV's bookkeepers to Bob Livingston, local Sales Manager. "What's wrong?" asked Bob, ever alert. "The salesman (we have three: Jules Huber, Jim Ford, George Griesbauer—all good men. Take your pick.) left out the rear screen projection fee on each program. One contract covers 64 programs and the other 20 programs, but if I deduct five programs from the first schedule and bill the client for an additional \$40 and knock two programs off the second schedule and send that client a refund of \$40, it'll come out all right." "Sounds OK to me," said Bob, "but how much do the programs cost* and what's the rear screen projection charge on each?"

Tell him. Reward will follow.

**Rates are fictitious. Fact is that you can discover daytime on WMAL-TV at most attractive rates via Ed Allen Exercise Time, Girl Talk, Woman's World and Bachelor Father, our well-watched daytime programing designed to reach the gals who do the buying. Check Harrington, Righter & Parsons, Inc. for details and availabilities.*

*Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.
Address answers to: Puzzle #79, 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.



WBBM-TV Chicago, in a joint effort with the Chicago Daily News, produced a major exposé of slum conditions and abuses by landlords in Chicago. The show, "Streets of Despair," ran as a special two-part documentary, resulted in a state investigation.

should be more aware of their responsibilities and the work going into a good show," he says.

Van Ells feels that professional broadcasters "are not fully qualified to speak on the myriad of subjects that come up under the scope of public affairs programing." Most people, he says, "think that the station will do all of the work. This is impractical because there is not enough time to become authorities on their specific subject. We have to rely on the cooperators for their professional guidance."

There are always the daily problems and the drudgery, the well-laid plans turning wrong corners. wsjv-TV South Bend-Elkhart, Ind., mapped out an ambitious *61 Days of Decision* series to cover the session of the Indiana legislature. There was the massive job of coordinating the state senators' schedules, capitalizing on their free time so they could make the trip to South Bend to video tape the programs. And the 61 days turned out to be 101 days because the legislative session was extended.

And there are always the decisions to be made. WBBM-TV Chicago had one last May. It learned that the *Chicago Daily News* was working on a major exposé of slum conditions and abuses by landlords in Chicago, the same story it was about to give big documentary treatment to. Not wanting the edge taken off its effort, WBBM-TV contacted the newspaper. Both decided to tackle the story jointly.

The *Daily News* carried the slum report in a week-long series of front-page stories while WBBM-TV broadcast the account on news programs and in a special two-part documentary ("Streets of Despair"). An investigation by the Illinois legislature was one result of the combined journalistic enterprise.

There is one problem local stations don't usually talk about. It's plagued broadcasting as it's plagued any number of businesses down through the years: the best people move on to better opportunities.

Station after station, says one local programing man, has developed a really good producer or program manager. He learns, he's creative and he gets a station on its local programing feet with quality work. "He's so good," says this executive, "that he has to move on, gravitating to a major market station or to a network. The station he leaves, believe me, really feels his loss. And it sets many a station back in its development."

This same program man also believes that many stations are hurting themselves by giving their public service program jobs to a large staff. "Group efforts are sometimes good," he says, "but the best local programing work I've seen is often the creation of one man given the time, the liberty and the responsibility of producing a show on his own."

For most stations, local programing is a rough road. Comments KTLA's Stretch Adler: "It is my personal belief that the present day economics of the television business have put the 'locally produced' program out of reach of the local station in some categories.

"The increased cost of advertising has not been commensurate with the increased cost of operation to allow the local station to do many of the programs that it would like to attempt, particularly in the field of drama, comedy and variety. Group-owned stations stand a chance to recoup their costs and possibly make a slight profit by amortization of the production over the participating sister stations.

"Certainly," concludes Adler, "locally produced programs will always be an economic burden on the station, but how else can we distinguish ourselves from the network, provide for the specific needs and taste of the community and gain our fair share of the available audience?"

Local broadcasters are being urged to many things: amateur night by way of solving the age-old dilemma of "where are the new faces coming from"; a local program development fund to supply the networks with "vitality"; a new incentive to local effort in the abolition of option time. ("It's not going to work," says one program manager. "Our money comes from nighttime network and as far as I can see, it always will.")

The local broadcasters are listening to it all. Some are only listening. But many are working hard at improvement. In the coming year, by all indications, local programing is going to improve, in quantity, in quality, in sales. "... And what do the stations do?" is a question station men can fend off no longer. Too many are asking it. **END**

**REPRINTS OF THE 32-PAGE PORTFOLIO
"THE MANY WORLDS OF LOCAL TV"
ARE AVAILABLE AT 40 CENTS EACH**

What can one company do to improve audience measurement?

**Continue
Research
Leadership!**

It is a simple and certain fact that any improvements in any industry come from the innovator . . . the developer of new and advanced techniques. Isn't it more likely then that future refinements in audience research will come from a company who has consistently contributed these advances for more than a decade?

ARB thinks it is . . . and we're set on proving it. The quickest review of ARB's contributions will indicate we were first to use the interview-supervised family viewing diary for syndicated television audience measurement . . . to offer instantaneous television audience measurement via ARBITRON . . . to implement a means within the diary to record viewing by individual members of the family . . . to provide detailed information on the survey area . . . to define and survey total market areas . . . to

provide simultaneous audience measurement for every television station in every U.S. market . . . and, to expand local audience composition estimates. And these are only **some** of ARB's contributions.

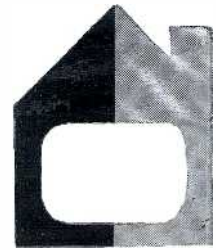
While these advancements have been incorporated as beneficial additions to ARB reports, they are by no means the end. Responsibility to both clients and ourselves dictates continued leadership in audience research through self-initiated search for improvements.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

TELEVISION MAGAZINE'S TELESTATUS[®]



U.S. households now number **55,900,000** U.S. TV households now number **50,987,000** U.S. TV penetration is **91%**

*How things stand
in television markets
and coverage
as of
August 1963*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 311 other sets, all having to do with the 311 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

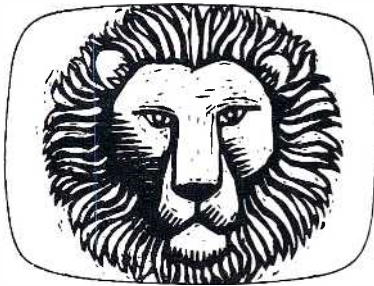
There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE's formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-changing industry.

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—83 KXAB-TV (N,C,A)	25,600
Abilene, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***81,800
Ada, Okla.—82 KTEN, (A,C,N)	83,400
Agana, Guam KUAM-TV (C,N,A)	††
Akron, Ohio—45 WAKR-TV† (A)	†72,100
Albany, Ga.—80 WALB-TV (A,N)	164,600
Albany-Schenectady-Troy, N. Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**428,400
Albuquerque, N. M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	168,200
Alexandria, La.—80 KALB-TV (A,C,N)	107,600
Alexandria, Minn.—81 KCMT (N,A)	104,000
Alpine, Tex. KVLF-TV (A)	†††
Altoona, Pa.—89 WFBG-TV (A,C)	309,600
Amarillo, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	124,300
Ames, Iowa—91 WOI-TV (A)	286,700
Anchorage, Alaska—93 KENI-TV (A,N); KTVA (C)	23,500
Anderson, S. C. WAIM-TV (A,C)	††
Ardmore, Okla.—81 KXII (N)	78,100
Asheville, N. C., Greenville-Spartanburg, S. C.—85 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	449,100 ††
Atlanta, Ga.—88 WAGA-TV (C); WAIL-TV (A); WSB-TV (N)	598,700
Augusta, Ga.—82 WJBF-TV (A,N); WRDW-TV (C)	202,400

Market & Stations % Penetration	TV Households
Austin, Minn.—89 KMMT (A)	182,700
Austin, Tex.—84 KTBC-TV (A,C,N)	146,400
B	
Bakersfield, Calif.—93 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	143,300 †69,000
Baltimore, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	791,800
Bangor, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	102,500
Baton Rouge, La.—85 WAFB-TV (C,A); WBRZ (N,A)	293,100
Bay City-Saginaw-Flint, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A)	398,900 †61,800
Beaumont-Port Arthur, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	168,500
Bellingham, Wash.—89 KVOS-TV (C)	*49,400
Big Spring, Tex.—87 KWAB-TV (A,C)	20,800
Billings, Mont.—83 KOOK-TV (A,C); KULR-TV (N)	60,600
Biloxi, Miss. WLOX-TV (A)	†††
Binghamton, N. Y.—90 WNBF-TV (C); WINR-TV† (N); WBJA-TV† (A)	236,800 †49,600
Birmingham, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	444,300
Bismarck, N. D.—83 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N. D., and KMOT, Minot, N.D.)	***46,900
Bloomington, Ind.—90 WTTV (See also Indianapolis, Ind.)	674,000
Bluefield, W. Va.—82 WHIS-TV (N,A)	139,100
Boise, Idaho—88 KBOI-TV (C); KTVB (A,N)	82,300
Boston, Mass.—94 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,821,400

See footnotes on page 121.



View from the Lion's Den

War is Hell, Lieutenant

■ While war is history, real (and a profession) it fortunately doesn't have universal appeal. It is certainly a subject women shun. A recent example is found in television. This past season brought two war slanted series to home screens. Their action and adventure was popular with men, *but was of great disinterest to women*. TvQ found both shows were over 40% more popular with men than women. This is not the ratio for top TV success. By contrast, the reverse ratio is true of drama programs. So, can we have the best of two worlds? Something military *and* dramatic for both men *and* women?

■ The answer is the peacetime Marines. There's no argument (and there better not be) that the Marine Corps is a fighting outfit. But, what is it like to learn the difficult profession of a Marine? A young marine has many of the learning problems of the young doctor or lawyer—yet he's assigned responsibilities quicker, has tougher ground rules. For any bright, dedicated and sensitive young man, learning the job of Marine is loaded with drama potential.

■ *Sound off.* Right now all these elements of drama centered around a young lieutenant in the peacetime Marine Corps are being put on film—an hour's worth a week for a September start on NBC-TV 7:30 pm Saturdays. There's all the action of land, sea and air training for the old "boot" or the contemporary youngsters. Plus there's the dramatic, occasionally traumatic, transformation of a young officer from a "green shavetail" to a combat-ready platoon leader. Here is real flesh and blood excitement of living and learning—on base and off.

■ This series is called *THE LIEUTENANT*. It stars, to quote an accurate press release, "rugged ex-football player and film stuntman" Gary Lockwood, with Robert Vaughn as co-star. Already Lockwood has learned much of what it's like to be a Marine. The Marines are trying to learn from him what it's like to be a TV star; such things as "What kind of a date is Tuesday Weld?" Peace, it's wonderful.

Market & Stations % Penetration	TV Households
Bristol, Va.-Johnson City-Kingsport, Tenn.—78	191,000
WCVB-TV (A,N); WJHL-TV (A,C)	
Bryan, Tex.—80	45,300
KBTX-TV (A,C)	
Buffalo, N. Y.—94	*585,900
WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	
Burlington, Vt.—88	*162,800
WCAX-TV (C)	
Butte, Mont.—82	55,700
KXLF-TV (A,C,N)	
Cadillac, Mich.—88	***116,100
WWTV (A,C)	
(Operates satellite WWUP-TV, Sault Ste. Marie, Mich.)	

Caguas, P. R.	††
WKBM-TV	
Bowling Green, Ky.	†††
WLTV	

C

Cape Girardeau, Mo.—80	239,300
KFVS-TV (C)	
Carlsbad, N. M.—87	13,000
KAVE-TV (A,C)	
Carthage-Watertown, N. Y.—91	*92,300
WCNY-TV (A,C)	
(Includes CATV Homes)	
Casper, Wyo.—83	44,200
KTWO-TV (A,N,C)	
Cedar Rapids-Waterloo, Iowa—91	307,700
KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	
Champaign, Ill.—89	329,000
WCIA (C); WCHU† (N) ¹	
(¹ See Springfield listing)	
Charleston, S. C.—82	144,300
WCSC-TV (C); WUSN-TV (A); WCIV-TV (N)	
Charleston-Huntington, W. Va.—83	429,000
WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	
Charlotte, N. C.—86	614,600
WBTV (C,A); WSOC-TV (N,A)	
Chattanooga, Tenn.—83	210,900
WDEF-TV (A,C); WRCB-TV (N); WTVC (A)	
Cheboygan, Mich.—85	36,600
WTOM-TV (N,A)	
(See also Traverse City)	
Cheyenne, Wyo.—85	**90,700
KFBC-TV (A,C,N)	
(Operates satellite KSTF, Scottsbluff, Neb.)	
Chicago, Ill.—95	2,322,100
WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	
Chico, Calif.—87	130,700
KHSL-TV (A,C)	
Cincinnati, Ohio—91	*759,800
WCPO-TV (C); WKRC-TV (A); WLWT (N)	
Clarksburg, W. Va.—85	95,000
WBOY-TV (A,C,N)	
Cleveland, Ohio—94	1,313,100
WEWS (A); KYW-TV (N); WJW-TV (C)	
Clovis, N. M.—83	20,000
KICA-TV (A,C)	
Colorado Springs-Pueblo, Colo.—87	100,000
KKTU (C); KRDO-TV (A); KOAA-TV (N)	

Market & Stations % Penetration	TV Households
Columbia-Jefferson City, Mo.—84	**130,600
KOMU-TV (A,N); KRCG-TV (A,C)	
(KRCG-TV operates satellite KMOS-TV, Sedalia, Mo.)	
Columbia, S. C.—82	229,200
†39,400	
WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	
Columbus, Ga.—80	*188,000
WTVM (A,N); WRBL-TV (C)	
Columbus, Miss.—79	76,300
WCBI-TV (C,N,A)	
Columbus, Ohio—92	489,100
WBNS-TV (C); WLWC (N); WTVN-TV (A)	
Coos Bay, Ore.—79	13,800
KCBY-TV (N)	
Corpus Christi, Tex.—87	112,600
KRIS-TV (N); KZTV (C,A)	

D

Dallas-Ft. Worth, Tex.—90	776,100
KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	
Davenport, Iowa, Rock Island, Ill.—92	333,700
WOC-TV (N); WHBF-TV (A,C)	
Dayton, Ohio—93	508,900
WHIO-TV (C); WLWD (A,N)	
Daytona Beach-Orlando, Fla.—92	341,500
WESH-TV (N); WDBO-TV (C); WFTV (A)	
Decatur, Ala.—49	†41,900
WMSS-TV† (C,N)	
Decatur, Ill.—83	†126,700
WTVP† (A)	
Denver, Colo.—91	381,500
KBTU (A); KLZ-TV (C); KOA-TV (N); KCTO	
Des Moines, Iowa—91	268,200
KRNT-TV (C); WHO-TV (N)	
Detroit, Mich.—96	*1,617,700
†††	
WJBK-TV (C); WWJ-TV (N); WXYZ (A); WJMY-TV†	
Dickinson, N. D.—81	18,500
KDIX-TV (C)	
Dothan, Ala.—78	115,000
WTVY (A,C)	
Duluth, Minn.-Superior, Wis.—88	161,800
KDAL-TV (C); WDSM-TV (A,N)	
Durham-Raleigh, N. C.—85	356,100
WTVD (C,N); WRAL-TV (A,N)	

E

Eau Claire, Wis.—86	88,900
WEAU-TV (A,C,N)	
El Dorado, Ark.-Monroe, La.—80	169,500
KTVE (A,N); KNOE-TV (A,C)	
Elk City, Okla.	†††
KSWB-TV	
Elkhart-South Bend, Ind.—66	*144,300
WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	
El Paso, Tex.—88	*111,400
KELP-TV (A); KRDD-TV (C); KTSM-TV (N)	
Enid, Okla. (See Oklahoma City)	

Market & Stations % Penetration	TV Households
Ensign, Kan.—83	37,500
KTVC (C)	
Erie, Pa.—91	173,400
WICU-TV (A); WSFE-TV† (C,N)	†61,400
(Includes CATV Homes)	
Eugene, Ore.—88	93,600
KVAL-TV (N); KEZI-TV (A)	
Eureka, Calif.—86	56,000
KIEM-TV (A,C); KVIQ-TV (A,N)	
Evansville, Ind.-Henderson, Ky.—83	217,800
WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	†116,000

F

Fairbanks, Alaska—85	11,000
KFAR-TV (A,N); KTVF (C)	
Fargo, N. D.—84	151,800
WDAY-TV (N); KEND-TV (A)	
(See also Valley City, N.D.)	
Flint-Bay City-Saginaw, Mich.—93	398,900
†61,800	
WJRT (A); WNEM (N); WKNX-TV† (C)	
Florence, Ala.—70	†21,900
WOWL-TV† (C,N,A)	
Florence, S. C.—80	157,400
WBTW (A,C,N)	
Ft. Dodge, Iowa—64	†29,600
KQTV† (N)	
Ft. Myers, Fla.—91	35,900
WINK-TV (A,C)	
Ft. Smith, Ark.—76	68,400
KFSA-TV (C,N,A)	

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The station which moves merchandise for its advertisers.

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*John B. Soell, Vice President
and General Manager*

Market & Stations % Penetration	TV Households
Ft. Wayne, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,600
Ft. Worth-Dallas, Tex.—90 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	776,100
Fresno, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	‡196,400
G	
Glendive, Mont.—83 KXGN-TV (C,A)	3,900
Grand Forks, N. O.—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)	‡560,900
Great Falls, Mont.—85 KFBB-TV (A,C); KRTV (N) (Includes CATV Homes)	57,700
Green Bay, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	313,300
Greensboro-Winston-Salem, N. C.—87 WFMY-TV (A,C); WSJS-TV (N)	397,600
Greenville-Spartanburg, S. C., Asheville, N. C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	449,100 ‡‡
Greenville-Washington, N. C.—84 WNOT (A,C); WITN (N)	‡219,700
Greenwood, Miss.—78 WABG-TV (C)	77,500
H	
Hannibal, Mo.—Quincy, Ill.—87 KHQA (C,A); WGEM-TV (A,C)	160,500
Harlingen-Weslaco, Tex.—81 KGBT-TV (A,C); KRGV-TV (A,N)	*70,900
Harrisburg, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	***193,000
Harrisburg, Pa.—83 WHP-TV† (C); WTPA† (A)	‡130,500
Harrisonburg, Va.—78 WSVA-TV (A,C,N)	69,400
Hartford-New Haven-New Britain, Conn.—95 WTIC-TV (C); WNHC-TV (A); WHNB-TV† (N); WHCT†	733,700 ‡338,100
Hastings, Neb.—86 KHAS-TV (N)	103,500
Hattiesburg, Miss.—87 WDAM-TV (A,N)	56,800
Hays, Kan.—80 KAYS-TV (C) (Operates satellite KLOE-TV, Good- land, Kan.)	**60,700
Helena, Mont.—85 KBLL-TV (C,N)	7,800
Henderson, Ky.—Evansville, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	217,800 ‡116,000


Market & Stations % Penetration	TV Households
Henderson-Las Vegas, Nev.—92 KORK-TV (N); KLAS-TV (C); KSHO-TV (A)	55,200
Holyoke-Springfield, Mass.—91 WWLP† (N); WHYN-TV† (A,C) **†182,400 (WWLP operates satellite WRLP†, Greenfield, Mass.)	**†182,400
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.)	**144,500
Hot Springs, Ark.—82 KFOY-TV (N)	13,800
Houston, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	523,300
Huntington-Charleston, W. Va.—83 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	429,000
Huntsville, Ala.—43 WAFG-TV† (A)	†19,100
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)	**354,000
I	
Idaho Falls, Idaho—88 KID-TV (A,C); KIFI-TV (N)	65,600
Indianapolis, Ind.—91 WFBS-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	696,500
J	
Jackson, Miss.—84 WJTV (C); WLBT (A,N)	‡275,200
Jackson, Tenn.—76 WDXI-TV (A,C)	64,200
Jacksonville, Fla.—87 WJXT (C,A); WFGA-TV (N,A)	272,100
Jefferson City-Columbia, Mo.—84 KRCG-TV (A,C); KOMU-TV (A,N) (KRCG-TV operates satellite KMOS-TV, Sedalia, Mo.)	**130,600
Johnson City-Kingsport, Tenn.- Bristol, Va.—78 WJHL-TV (A,C); WCYB-TV (A,N)	191,000
Johnstown, Pa.—91 WARD-TV† (A,C); WJAC-TV (N,A)	580,500 ‡‡
Joplin, Mo.—Pittsburg, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,600
Juneau, Alaska—69 KINY-TV (C)	2,400
K	
Kalamazoo-Grand Rapids, Mich.—92 WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)	‡560,900
Kansas City, Mo.—90 KOMO-TV (C); KMBC-TV (A); WDAF-TV (N)	616,500
Kearney, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**101,300
Klamath Falls, Ore.—88 KOTI-TV (A,C,N)	27,000
Knoxville, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTVK† (A)	248,300 ‡44,100

Market & Stations % Penetration	TV Households
L	
La Crosse, Wis.—87 WKBT (A,C,N)	110,600
Lafayette, La.—83 KLFY-TV (C); KATC (A) (Includes CATV Homes)	‡120,900
Lake Charles, La.—83 KPLC-TV (N)	105,300
Lancaster-Lebanon, Pa.—89 WGAL-TV (N); WLYH-TV† (C)	574,000 ‡118,000
Lansing, Mich.—93 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	371,600
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)	55,200
Lawton, Okla. (See Wichita Falls, Tex.)	
Lebanon, Pa. (See Lancaster, Pa.)	
Lexington, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	‡72,500
Lima, Ohio—68 WIMA-TV† (A,C,N)	‡45,900
Lincoln, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**208,600
Little Rock, Ark.—80 KARK-TV (N); KTHV (C); KATV (A)	239,200

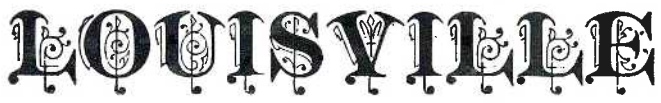
Market & Stations % Penetration	TV Households
Los Angeles, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†; KPIX-TV†	3,122,700 ‡‡‡
Louisville, Ky.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	423,900 ‡‡‡
Lubbock, Tex.—88 KCBD-TV (N); KLBK-TV (C,A)	124,100
Lufkin, Tex.—80 KTRE-TV (N,C,A)	58,800
Lynchburg, Va.—85 WLVA-TV (A)	175,700
M	
Macon, Ga.—83 WMAZ-TV (A,C,N)	120,200
Madison, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	251,100 ‡110,000
Manchester, N. H.—90 WMUR-TV (A)	152,800
Mankato, Minn.—85 KEYC-TV (C)	110,600
<ul style="list-style-type: none"> ■ Major facility change in market sub- sequent to latest county survey mea- surement date. • Market's coverage area being re- evaluated. † U.H.F. ‡‡ Incomplete data. ‡‡‡ New station: coverage study not com- pleted. * U.S. Coverage only. ** Includes circulation of satellite (or booster). *** Does not include circulation of satellite. 	



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TELEVISION MAGAZINE

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Market & Stations % Penetration	TV Households
Marinette, Wis. (See Green Bay)	
Marion, Ind. WTAF-TV	†††
Marquette, Mich.—88 WLUC-TV (C,N,A)	60,300
Mason City, Iowa—89 KGLO-TV (C)	167,500
Mayaguez, P. R. WORA-TV	††
Medford, Ore.—89 KBES-TV (A,C); KMED-TV (N)	43,900
Memphis, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (C)	499,600
Meridian, Miss.—82 WTOG-TV (A,C,N)	131,300
Mesa-Phoenix, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	259,100
Miami, Fla.—95 WCRT (N); WLBW-TV (A); WTVJ (C)	681,600
Midland-Odessa, Tex.—91 KMID-TV (A,N); KOSA-TV (C)	109,700
Milwaukee, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV†	653,000 †173,000
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	759,000
Minot, N. D.—82 KXMC-TV (A,C); KMOT-TV (A,N)	*38,600
Missoula, Mont.—84 KMSO-TV (A,C)	58,100
Mitchell, S. D.—84 KORN-TV (A,N)	31,500
Mobile, Ala.—84 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	284,700
Monahans, Tex.—88 KVKM-TV (A)	■33,500
Monroe, La.—El Dorado, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	169,500
Monterey-Salinas, Calif. (See Salinas)	
Montgomery, Ala.—75 WCOV-TV† (C); WSFA-TV (N,A)	166,400 †46,800
Muncie, Ind.—59 WLBC-TV† (A,C,N)	†23,100
N	
Nashville, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	447,800
New Haven-New Britain- Hartford, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT†	733,700 †338,100
New Orleans, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C)	441,300
New York, N. Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,567,400
Norfolk, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	314,700
North Platte, Neb.—86 KNOP-TV (N)	26,200
O	
Oak Hill, W. Va.—81 WOAY-TV (A,C)	89,500

Market & Stations % Penetration	TV Households
Oakland-San Francisco, Calif.—93 KTUU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,428,300
Odessa-Midland, Tex.—91 KOSA-TV (C); KMID-TV (A,N)	109,700
Oklahoma City, Okla.—88 KWTU (C); WKY-TV (N); KOCO-TV (A) (Enid)	351,000
Omaha, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	326,400
Orlando-Daytona Beach, Fla.—92 WDBO-TV (C); WFTV (A); WESH-TV (N)	341,500
Ottumwa, Iowa—87 KTVO (C,N,A)	103,200
P	
Paducah, Ky.—80 WPSD-TV (N)	■193,400
Panama City, Fla.—83 WJHG-TV (A,N)	■29,800
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)	2,106,700
Phoenix-Mesa, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	259,100
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)	1,253,000
Plattsburg, N. Y.—89 WPTZ (A,N)	■*125,400
Poland Spring, Me.—90 WMTW IV (A) (Mt. Washington, N. H.)	*331,000
Ponce, P. R. WSUR-TV; WRIK-TV	††
Port Arthur-Beaumont, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	168,500
Portland, Me.—91 WCSH-TV (N); WGAN-TV (C)	231,100
Portland, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	478,900
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.)	714,000
Pueblo-Colorado Springs, Colo.—87 KOAA-TV (N); KKTV (C); KRDO-TV (A)	100,000
Q	
Quincy, Ill.—Hannibal, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	160,500
R	
Raleigh-Durham, N. C.—85 WRAL-TV (A,N); WTVD (C,N)	356,100

Market & Stations % Penetration	TV Households
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.)	**57,100
Redding, Calif.—87 KVIP-TV (A,N)	84,200
Reno, Nev.—90 KOLO-TV (A,C); KCRL (N)	50,100
Richmond, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	306,200
Riverton, Wyo.—83 KWRB-TV (C,N,A)	12,800
Roanoke, Va.—85 WDBJ-TV (C); WSLS-TV (A,N)	327,500
Rochester, Minn.—89 KROC-TV (N)	146,300
Rochester, N. Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A)	331,400
Rockford, Ill.—92 WREX-TV (A,C); WTVO† (N)	212,300 †106,900
Rock Island, Ill.—Davenport, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	333,700
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—84 KPIC-TV (N)	18,500
Roswell, N. M.—88 KSWV-TV (A,C,N)	■15,600
S	
Sacramento-Stockton, Calif.—93 KXTV (C); KCRA-TV (N); KQVR (A)	606,800
Saginaw-Bay City-Flint, Mich.—93 WKNX-TV† (C); WNEM-TV (N); WJRT (A)	398,800 †61,800
St. Joseph, Mo.—85 KFEQ-TV (C,A)	143,700
St. Louis, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	854,700
St. Paul-Minneapolis, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	759,000
St. Petersburg-Tampa, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	490,700 †306,500
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)	**233,500
Salisbury, Md.—68 WBOC-TV† (A,C)	†34,400
Salt Lake City, Utah—91 KSL-TV (C); KCPX (A); KUTV (N)	269,400
San Angelo, Tex.—84 KCTV (A,C); KACB-TV (N)	29,500
San Antonio, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	■349,000 ††
San Bernardino, Calif. KCHU-TV†	†††

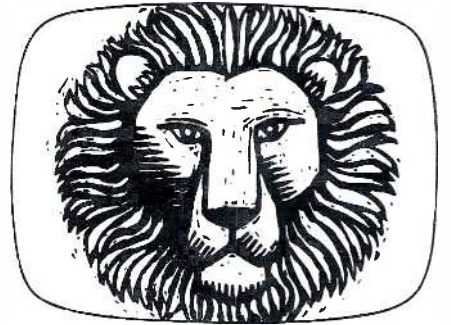
Market & Stations % Penetration	TV Households
San Diego, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana)	*344,900
San Francisco-Oakland, Calif.—93 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,428,300
San Jose, Calif.—95 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	328,700
San Juan, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—90 KEYT (A,C,N)	78,400
Savannah, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	118,900
Schenectady-Albany-Troy, N.Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WDCD, Adams, Mass.)	**428,400
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)	*599,900
Selma, Ala.—74 WSLA-TV (A)	13,800
Shreveport, La.—84 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	‡299,500
Sioux City, Iowa—89 KTIV (A,N); KVTV (A,C)	165,600
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.)	**225,100
South Bend-Elkhart, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	‡144,300
Spartanburg-Greenville, S. C.- Asheville, N. C.—85 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	449,100 ††
Spokane, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	266,000
Springfield, Ill.—75 WICS† (N) (Operates satellites WCHU†, Champaign, and WICD-TV†, Danville, Ill.)	**†168,000
Springfield-Holyoke, Mass.—91 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP†, Greenfield, Mass.)	**†182,400
Springfield, Mo.—78 KTTS-TV (C); KYTV (A,N)	‡128,900

■ Major facility change in market subsequent to latest county survey measurement date.
 • Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. Coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
Steubenville, Ohio—90 WSTV-TV (A,C)	451,700
Stockton-Sacramento, Calif.—93 KQVR (A); KCRA (N); KXTV (C)	606,800
Superior, Wis.-Duluth, Minn.—88 WDSM-TV (N,A); KDAL-TV (C)	161,800
Sweetwater, Tex.—89 KPAR-TV (A,C)	57,700
Syracuse, N. Y.—93 WHEN-TV (C); WSYR-TV (N); WNYS-TV (A) (WSYR-TV operates satellite WSYE-TV, Elmira, N. Y.)	**470,600
T	
Tacoma-Seattle, Wash.—93 KTNT-TV; KTVW-TV; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*599,900
Tallahassee, Fla.-Thomasville, Ga.—81 WCTV (C)	185,400
Tampa-St. Petersburg, Fla.—92 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	490,700 †306,500
Temple-Waco, Tex.—85 KCEN-TV (N); KWTX-TV (A,C) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	***140,500
Terre Haute, Ind.—87 WTHI-TV (A,C)	184,200
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—92 WSPD-TV (A,N); WTOL-TV (C,N)	394,900
Topeka, Kan.—87 WIBW-TV (C,A,N)	130,300
Traverse City, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	***41,300
Troy-Albany-Schenectady, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WDCD, Adams, Mass.)	**428,400
Tucson, Ariz.—88 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	112,800
Tulsa, Okla.—86 KOTV (C); KVOO-TV (N); KTUL-TV (A)	328,600
Tupelo, Miss.—80 WTWV (N)	62,700
Twin Falls, Idaho—88 KLIX-TV (A,C,N)	30,800
Tyler, Tex.—83 KLTV (A,C,N)	136,800
U	
Utica-Rome, N. Y.—94 WKTV (A,C,N)	163,200
V	
Valley City, N. D.—84 KXJB-TV (C) (See also Fargo, N. D.)	152,700
W	
Waco-Temple, Tex.—85 KWTX-TV (A,C); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	***140,500

Market & Stations % Penetration	TV Households
Washington, D. C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG; WOOK-TV†	918,600 ††
Washington-Greenville, N. C.—84 WITN (N); WNCT (A,C)	‡219,700
Waterbury, Conn. WATR-TV† (A)	††
Waterloo-Cedar Rapids, Iowa—91 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	307,700
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—87 WSAU-TV (A,C,N)	133,100
Westaco-Harlingen, Tex.—81 KRGV-TV (N,A); KGBT-TV (A,C)	*70,900
West Palm Beach, Fla.—91 WEAT-TV (A); WPTV (N)	117,000
Weston, W. Va.—84 WJPB-TV (A)	98,800
Wheeling, W. Va.—89 WTRF-TV (A,N)	312,800
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)	***354,000
Wichita Falls, Tex.—87 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	144,800
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)	30,600
Wilmington, N. C.—83 WECT (A,N,C)	128,000
Winston-Salem-Greensboro, N. C.—87 WSJS-TV (N); WFMV-TV (A,C)	397,600
Worcester, Mass. WWOR† (N)	††
Y	
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.)	**†93,700
York, Pa.—58 WSBA-TV† (A)	†44,300
Youngstown, Ohio—68 WFMJ-TV† (N); WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†177,000
Yuma, Ariz.—83 KIVA (C,N,A)	27,400
Z	
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. & pos- sessions	577

METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

Decision Dilemma Can Be Cured

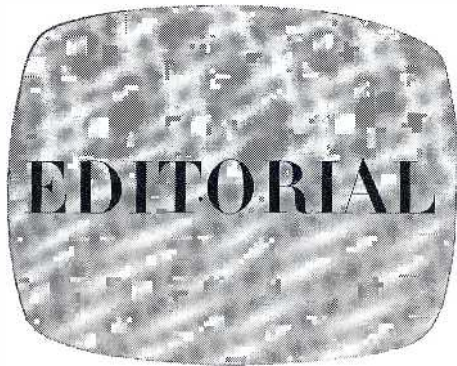
■ "I watch THE ELEVENTH HOUR every Wednesday at 10 o'clock because_____". If we ran a contest in 25 words or less for this, or any other television series, all answers could be grouped by three types: regular, occasional and non viewers. (Some people will enter every contest they can lay their hands on.) These viewer separations are important, for it immediately poses the question of how people decided to view—or not—or sometimes—a regular series. Obviously, the movement of viewers from one camp to another can spell the d-i-f-f-e-r-e-n-c-e between a hit and a not-so-hit program.

■ The regular viewer is hooked rather quickly by the continuing appeal of the star, the story, the sound of hooves, the sight of gags—or the simple fact that he's awake at this time and competing shows are offering all the things the viewer dislikes.

■ That puts our focus on the volatile viewer who watches once in a while or never. He has made a decision. Rather, he is in a dilemma as to what to watch until something helps him arrive at a decision. So, MGM-TV tucked in a special question along with some program analysis research conducted by TvQ. It asked specifically *which sources the viewer found most helpful in deciding which programs to watch THAT WERE NOT HIS REGULAR FAVORITES.*

■ The results are really not surprising. More than one source is used, but on-air announcements came up number one, closely followed by TV Guide, and then newspapers. The best combination was on-air and/or TV Guide—the media used by 70% of those replying.

■ Now, if all station managers will write in 25 words or less why they do believe in promotion, perhaps the dilemma of too small ad budgets will be cured.



THE MYTH ABOUT THE 'PUBLIC AIRWAVES'

THE forum was a congressional hearing, and the subject was a bill to circumscribe the authority of broadcasters to editorialize. The committee chairman was questioning a witness who opposed the bill.

"Do you believe that the airwaves are public property?"

"Yes, sir."

"Then you must also agree that all of the people have as much right to speak their opinions on radio and television as any broadcaster has."

The dialogue is paraphrased, but it presents the essence of an actual exchange that took place in Washington last month and the essence of the rationale that has been used by all regulators to justify government intrusion into programing. "The people own the air," said Newton Minow at the beginning of his regime. "I did not come to Washington to squander the public's airwaves." With minor modifications the same cry has been raised by E. William Henry who succeeded to the FCC chairmanship. The cry has been heard since the beginning of broadcast regulation, and it is just about time that it was answered by a description of exactly what it is that the public owns.

The phrase, "the public's airwaves," connotes a natural resource that needs husbanding or a facility constructed at public expense. The spectrum, to call the airwaves by their proper name, is neither.

Oil fields, forests, mineral deposits—all the resources that are subject to conservation controls—have one quality in common: They are depleted by use. The spectrum is permanent and cannot be consumed. Its capacity only expands with advances in technology. In laboratories at this very moment are systems of transmission that will eventually make possible the broadcast of scores or hundreds of television signals in the same spectrum space that now accommodates one.

Neither is the spectrum a facility that was created at public expense. It is a natural phenomenon which, in the broadcast frequencies, has been activated by privately financed transmission systems. To the degree that the public has invested in television by

the purchase of receiving sets, the action has been entirely voluntary and individualistic. The commercial television system of the United States was built by private venturers for private gain. Out of this system has come by far the most prolific volume of programing in the world.

The television broadcast service now occupies frequencies that were wholly unexplored when the government assumed regulatory control of the spectrum in the Federal Radio Act of 1927. The 492 megacycles of "public airwaves" now allocated to television broadcasting existed in 1927, as they had since the dawn of time, but they were utterly worthless to the public until private investors developed the equipment to move pictures and sound from transmitting to receiving points. Right now the television service occupies slightly more than 1% of the 40,000 megacycles of spectrum space under FCC regulation. Some 50% of the spectrum is reserved for government use, mostly military. If there is a squandering of the "public airwaves," the place to look for it is hardly in the television service.

The legislation of 1927 was precipitated by the need to introduce technical order to a radio system that in its primitive stage was a bedlam of interference. Congress opted for regulation that would give the government authority to assign frequencies and supervise their technical use but would deny the government any right to influence the programing of private broadcasters. A section of the Federal Radio Act of 1927, which is still in the law today, specifically forbade the government to censor broadcasts or "to interfere with the right of free speech by means of radio communication."

To congressmen who may now think that television broadcasters are squatters who are defacing public property for private gain, the way is open to correct the situation. They could pass a law reclaiming the television frequencies from private broadcasters and allocating them to a government television service.

And after the next election, they could look for other jobs.

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(ERP)

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