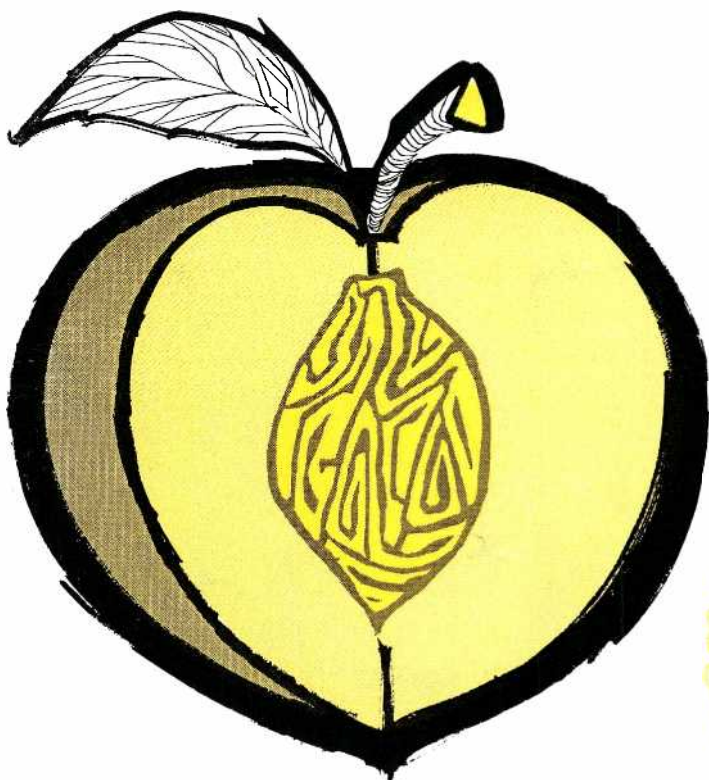


# TELEVISION



The  
Many  
Worlds  
of  
Local  
TV

*A panorama of hometown television's  
wide-angled compass, from the good life  
to the bad, the real world to make-believe*



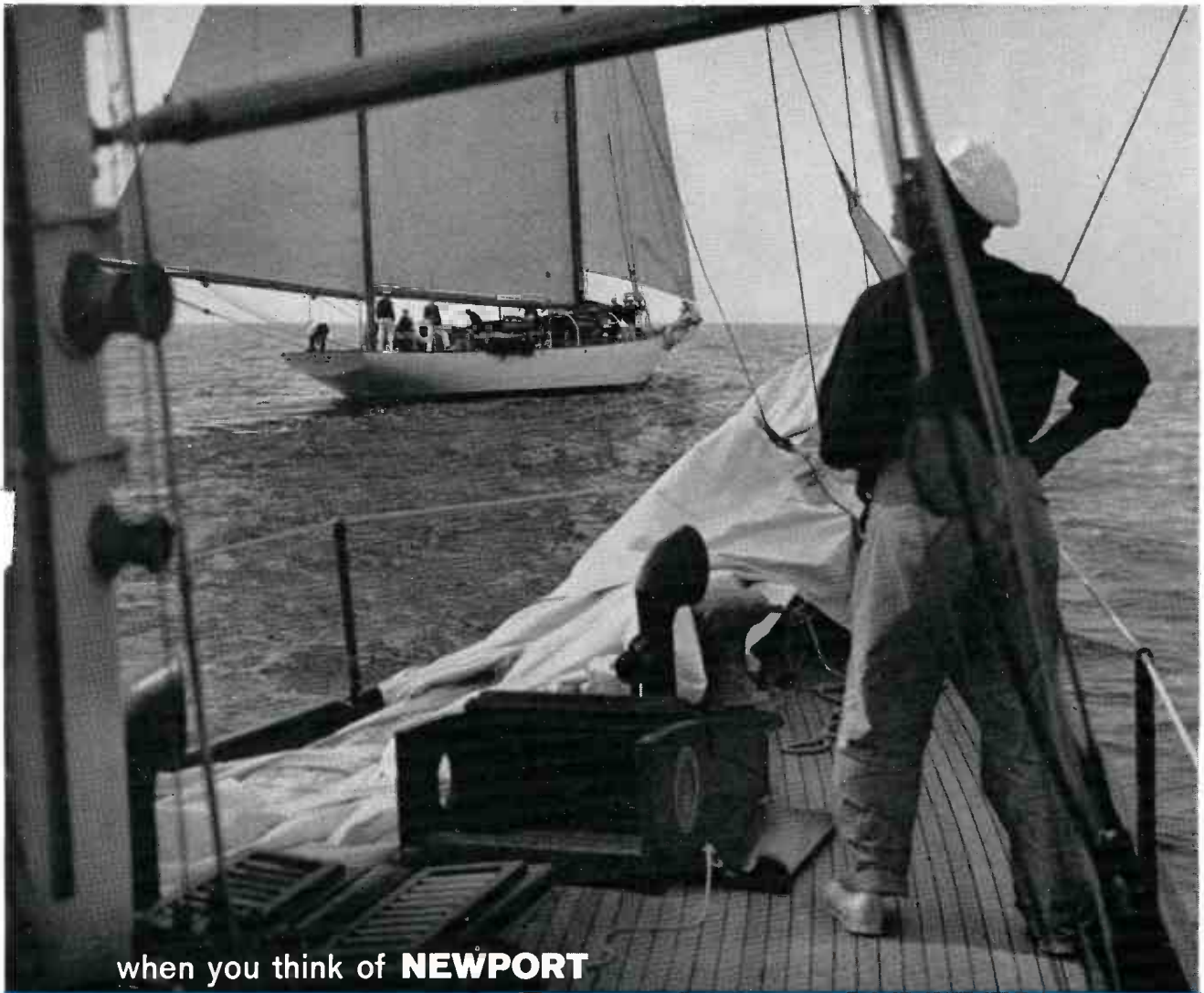
A because  
Atlanta is  
M different from  
Milwaukee . . .



*and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of the community . . . making it local in every respect. That's why Storer Stations are liked, watched and listened to—why they rate high in the 9 key markets where they are located\*. Local programming—quality-controlled—assures you the best is being presented. You know you've made the right buy when you buy a Storer Station. Storer representatives have up-to-the-minute availabilities at their fingertips. **Important Stations in Important Markets.***

*\*WITI-TV now leads in prime time.*

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	<b>STORER</b> BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	



when you think of **NEWPORT**  
 you think of **RHODE ISLAND**

when you think of **SPOT TELEVISION**—think of these stations

Just as Newport is a famous summer resort noted for its great sailing—these stations are famous for the great *sales* they produce in Spot TV. Alert national advertisers recognize them as leaders with the kind of coverage, viewers and prestige that pays off in measurable results.

KOB-TV	Albuquerque	WSM-TV	Nashville
WSB-TV	Atlanta	WNEW-TV	New York
KERO-TV	Bakersfield	WTAR-TV	Norfolk-Newport News
WBAL-TV	Baltimore	KWTV	Oklahoma City
WGR-TV	Buffalo	KMTV	Omaha
WGN-TV	Chicago	KPTV	Portland, Ore.
WFAA-TV	Dallas	WJAR-TV	Providence
KOAL-TV	Duluth-Superior	WTVD	Raleigh-Durham
WNEM-TV	Flint-Bay City	WROC-TV	Rochester
KPRC-TV	Houston	KCRA-TV	Sacramento
WDAF-TV	Kansas City	WOAI-TV	San Antonio
KARK-TV	Little Rock	KFMB-TV	San Diego
KCOP	Los Angeles	WNEP-TV	Scranton-Wilkes Barre
WPST-TV	Miami	KREM-TV	Spokane
WISN-TV	Milwaukee	KV00-TV	Tulsa
KSTP-TV	Minneapolis-St. Paul		

**Edward Petry & Co., Inc.**

*Television Division*

*The Original Station  
 Representative*

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

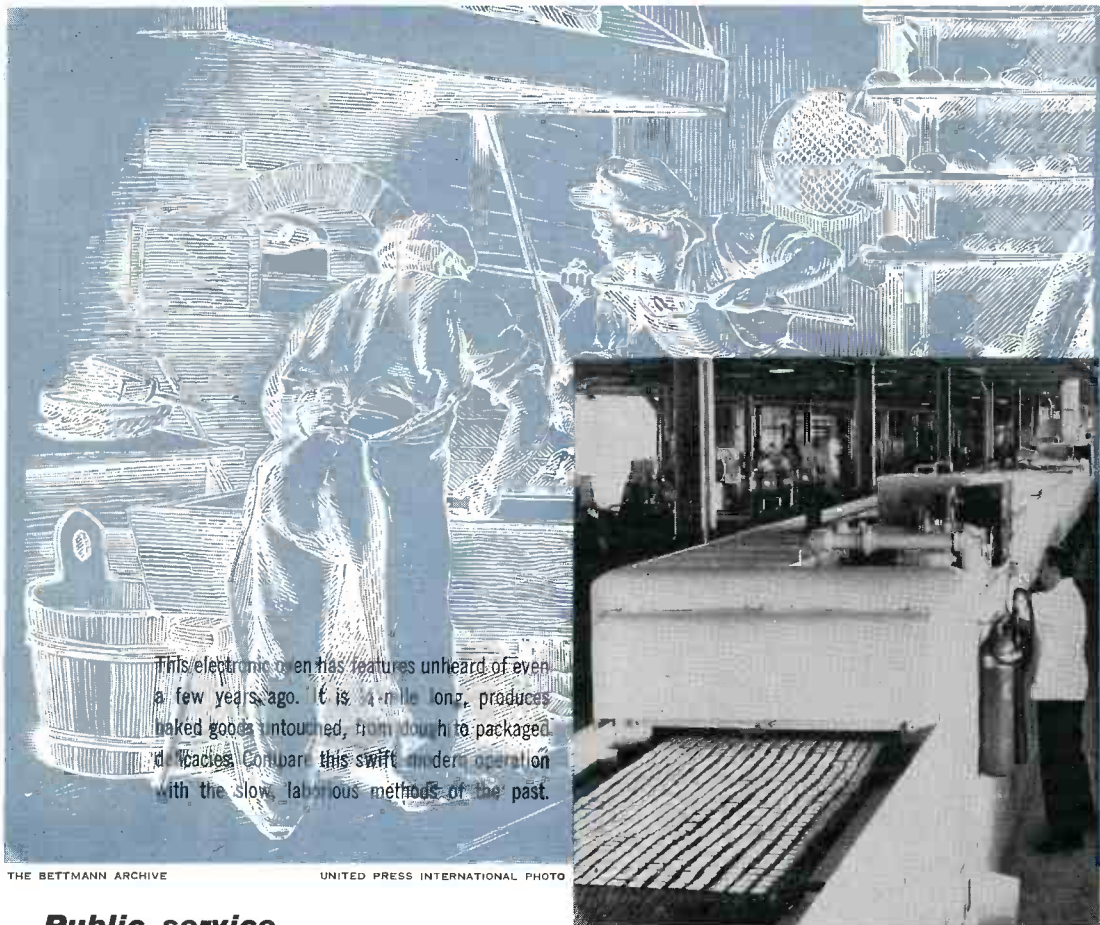


## **RAVES, RATINGS AND ALL THAT GREAT JAZZ!**

NOW—ALSO FOR FIRST TIME SYNDICATION:

- **MR. LUCKY**
- **YANCY DERRINGER**
- **WIRE SERVICE**





This electronic oven has features unheard of even a few years ago. It is 4.4 m long, produces baked goods untouched, from dough to packaged products. Compare this swift modern operation with the slow, laborious methods of the past.

THE BETTMANN ARCHIVE

UNITED PRESS INTERNATIONAL PHOTO

**Public service**  
*in step with the times*

# WGAL-TV



Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

Through the years, machines have been re-designed and improved to render more efficient service to users. Similarly, WGAL-TV, alert to its responsibilities, has kept pace with the times in order to fulfill the *current* needs of the many communities it serves.

**WGAL-TV**  
*Channel 8*

**Lancaster, Pa. • NBC and CBS**

STEINMAN STATION  
Clair McCollough, Pres.

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

# THE LIFE AND WYATT



Praised by Sen. Thomas DODD (D., Conn.)  
chairman of the U.S. Senate  
Subcommittee on Juvenile Delinquency,  
as an example of a "good"  
action-adventure show that could be  
successful without being unduly violent.  
(from BROADCASTING, June 19, 1961)



LEGEND OF  
**EARP**

**78 EPISODES\* OF TV'S  
MOST OUTSTANDING  
ACTION-ADVENTURE  
SERIES AVAILABLE NOW  
IN SYNDICATION!**

\*Up to 226 episodes available in some markets.  
Check your ABC Films representative.

**"WYATT EARP"** after a six year network run  
with a record breaking 37.6% share of audience.

**"WYATT EARP"** on network this season has  
an average rating of better than 20.0—reaching more  
than 13,000,000 homes each week.

**"WYATT EARP"** is pulling powerful ratings in  
market after market . . . big and small . . . north and  
south . . . east and west!

NOW is the time to get with the biggest syndicated  
buy of them all . . . The Life and Legend of Wyatt  
Earp. For complete information, call or write

**ABC FILMS, INC.**  
1501 BROADWAY—LA 4-5050  
NEW YORK 36, NEW YORK

## NOW LOCAL STATIONS CAN GO 'ONE STEP BEYOND'

John Newland hosts 94 episodes representing the most exciting dramas in or out of this world. Top names star in the incredible, true life dramatic experiences beyond man's ken. It's



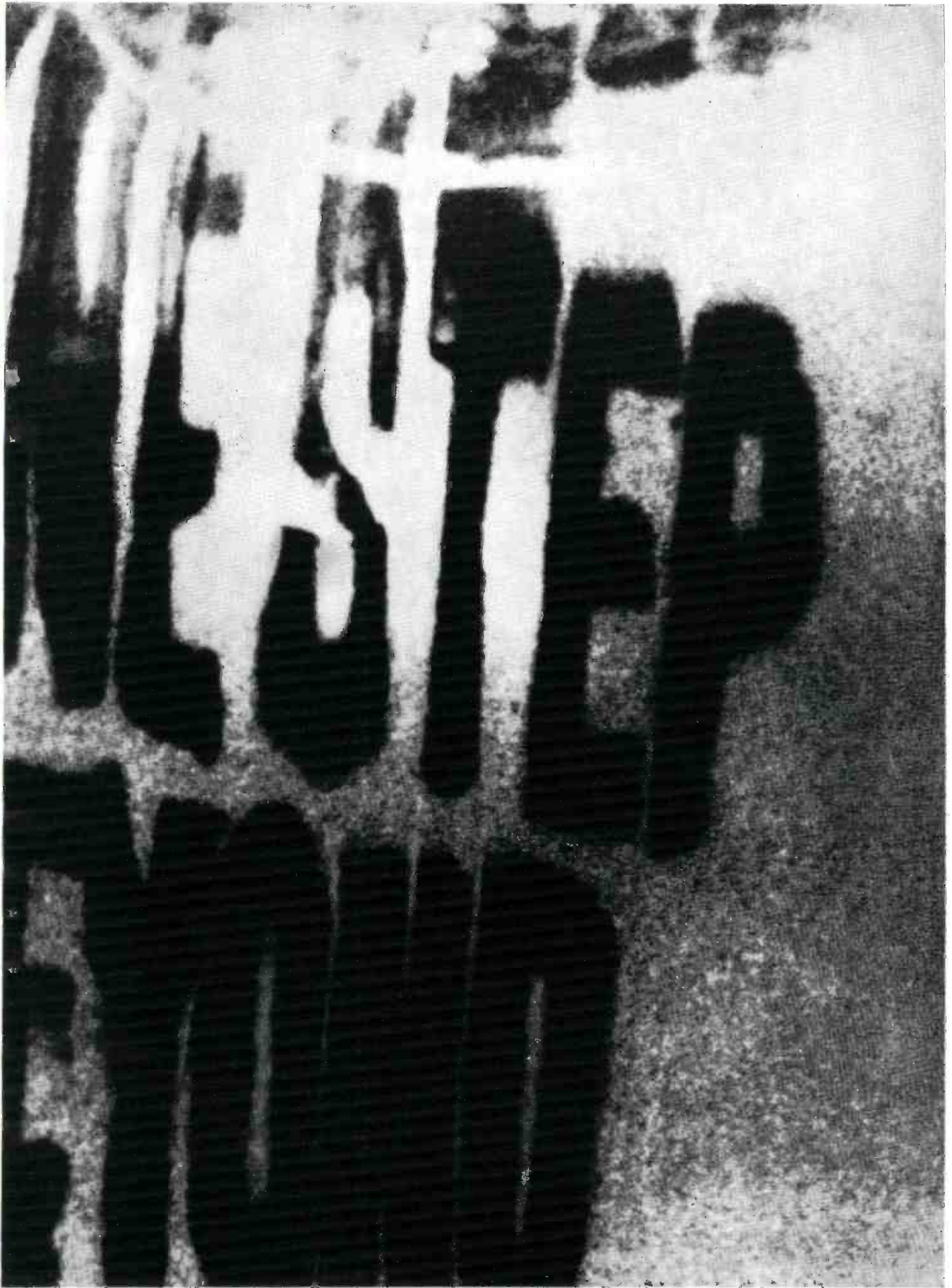
another fascinating, first-run off network, first quality series from ABC Films. Every episode a chilling, supernatural spectacular, to help you achieve supernatural sponsor and rating success this Fall. On the network — as “*Alcoa Presents*” — this superbly produced series gained top local ratings, all across the country. *And the largest segment of this audience was the family “buyer”—the adult female.* That's why these half hours are geared to take you that one step beyond the reach of all local competition. Use the phone, telegraph, mail or mental telepathy—but do it at once—contact your sales representative from ABC Films, Inc.



**ABC FILMS, INC.**






1501 BROADWAY,  
NEW YORK 36, NEW YORK LA 4-5050







**It's Agreed!**  
**WWL-TV Programming means**  
**Quality - Integrity - Imagination**  
**and above all - ACCEPTANCE**

-  **PUBLIC SERVICE ACCEPTANCE:** Ninety-minute local production of Julius Caesar, programmed in prime time, received overwhelming acclaim! "... the type of television that should be encouraged and supported ... something different, something of quality," Bob Sublette, New Orleans States-Item Television Critic. And national recognition—Robert Guy, WWL-TV Program Director and producer of Julius Caesar, is invited to lecture at Pittsburgh's WQED, the Nation's most outstanding Educational Television Station.
-  **NEWS ACCEPTANCE:** WWL-TV News Director Bill Reed swept the TV news awards of the New Orleans Press Club. "Year's Best News Story"—"Year's Best Feature Story"—"Year's Best Running News Story."
-  **FARM PROGRAM ACCEPTANCE:** WWL-TV Farm Director George Shannon's "Spotlight on Dairying" program acclaimed as the "Nation's Finest" by the National Milk Producers Federation. WWL-TV is the *only* New Orleans television station with a full time Agricultural Department.
-  **SPECIAL EVENTS ACCEPTANCE:** WWL-TV Special Events Director Mark Hepler awarded a CBS Fellowship at Columbia for 1961 for his outstanding achievements in public service and special events programming. WWL-TV is proud to have won this award for the 2nd time in 3 years.
-  **COMPETITION'S ACCEPTANCE:** The Editor of the New Orleans Times-Picayune requested a repeat performance of a "Channel 4 Reports" program on the school integration crisis. Request granted, of course, again in prime viewing time.

**WWL-TV**  
**NEW ORLEANS**

REPRESENTED NATIONALLY BY KATZ AGENCY

# FOCUS ON BUSINESS

## The door's still open to fall TV network advertisers

The television networks are now in the midst of what they quaintly term "the run for the roses"—the last furlong in the annual chase after sponsors for fall programming. At stake is the possible but elusive honor of being the first to claim, by Labor Day, a prime time sell-out. Speculation is that there will be three post positions, no winner in the first quarter of the new 1961-62 season.

The networks, with their usual exuberance, claim a sales pace ahead of last year. But by the best estimates, there were still some 790 minutes in fall evening programs unsold as of late last

month, between 10 and 11 hours of time open per week.

Individually, the networks are now on the hard pull. The lure of bigger discounts is being dangled. A flock of takers can be expected to fill in much of the vacant time this month.

The best selling pace was being set by ABC with about 190 minutes of availabilities open as of late July. NBC was believed to have about 250 minutes open, and CBS roughly 320 minutes.

The ABC lead is credited to an early selling start by the network. It was committing clients to 1961-62 minutes as far

back as last February at prices substantially higher than today's.

In a fit of summer preciseness, an ABC sales executive claimed late July sales for fall at 92.3%, bullishly predicted a fall schedule 100% sold out by season's start.

About 9 ABC shows are still selling and Thursday and Friday nights are reported to be virtually locked up. There are availabilities still open to fall advertisers on *New Breed*, *Steve Allen*, *Ozzie & Harriet*, *Straightaway* and the *Hathways*. ABC's slowest fall sellers have been *Roaring Twenties*, *Dr. Ben*

### MID-SUMMER'S LINGERING INVENTORY OF FALL SHOWS

	ABC-TV	CBS-TV	NBC-TV
SUNDAY	<i>Bus Stop</i> ..... 1/3 open <i>Adventures in Paradise</i> .. 1/2 open	<i>Sold Out</i>	<i>Sold Out</i>
MONDAY	<i>Dr. Ben Casey</i> ..... 1/2 open	<i>Pete &amp; Gladys</i> ..... 1/2 open <i>I've Got a Secret</i> ..... 1/2 open	<i>87th Precinct</i> ..... 1/4 open
TUESDAY	<i>New Breed</i> ..... 1/12 open	<i>Ichabod &amp; Me</i> ..... 1/2 open	<i>Cain's 100</i> ..... 1/2 open
WEDNESDAY	<i>Steve Allen</i> ..... 1/6 open	<i>Checkmate</i> ..... 1/4 open	<i>Sold Out</i>
THURSDAY	<i>Ozzie &amp; Harriet</i> ..... 1/4 open	<i>Frontier Circus</i> ..... open <i>Investigators</i> ..... open <i>CBS Reports</i> ..... open	<i>Outlaws</i> ..... 1/6 open
FRIDAY	<i>Straightaway</i> ..... 1/2 open <i>Hathways</i> ..... 1/6 open	<i>Twilight Zone</i> ..... 1/2 open <i>Eyewitness</i> ..... 1/2 open	<i>International Showtime</i> .. 1/3 open
SATURDAY	<i>Roaring Twenties</i> ..... 3/4 open	<i>Sold Out</i>	<i>Wells Fargo</i> ..... 1/2 open <i>Tall Man</i> ..... 1/2 open <i>Saturday Night Movies</i> .. 1/3 open

Map Based Upon Engineer's Coverage Data

**\$3,752,356,000** over in annual retail sales...

and **WBEN-TV** is the most economical way to cover this market

The strong, clear and penetrating signal of WBEN-TV reaches the 2½-million people in Western New York with an impact that jars their pocketbooks and rings cash registers.

It's the most powerful selling medium in sight and sound generated by an audience loyalty that has been built through quality programming and dedicated public-service telecasting since 1948.

The 2½-million figure *does not* include the BONUS AUDIENCE in the Canadian Niagara Peninsula where Ch. 4 has better than a one-third share of the 800,000 TV-homes audience.

No other medium can cover as much selling territory for your product as quickly, as completely, and as economically in this rich, vital market — second largest in the nation's richest state.

*Keep in mind, too, that your TV dollars count for more on Channel 4 — Buffalo.*

**Get the facts from Harrington, Righter & Parsons,  
National Representatives**

**WBEN-TV**

The Buffalo Evening News Station



CH.

**4**

CBS in Buffalo

## BUSINESS *continued*

Casey, *Bus Stop* and *Adventures in Paradise*.

At NBC, a sales executive calls his network's selling pace "substantially ahead" of last year, a sellout in prime time of "from 84% to 85%" by the second week in July. And he confided that "all the networks are selling about the same, just percentage points apart," which would seem to contradict the optimism expressed by ABC.

NBC looks for its fourth quarter to hit an all-time dollar high and sees the sales of all three networks, in the final estimate, to be "good but no sellout."

The NBC program category selling best is participation shows with good activity reported on the part of the \$2- to \$8 million advertisers. Detroit, riding the economy and a poor 1961 model year, is still a big question mark for NBC and the other networks. There will be auto coin loose this fall but how much just isn't known (although NBC will be getting its normal load with Chevrolet on *Bonanza* and Lincoln-Mercury on *Hitchcock Presents*).

NBC's Sunday and Wednesday night schedules are sold out, and Thursday night is close to sold.

NBC shows with open time still available: *87th Precinct*, *Cain's 100*, *The Outlaws*, *International Show Time*, *Wells Fargo* and *Tall Man*.

*Saturday Night Movies*, NBC's newest attempt to crack the CBS power block of *Have Gun and Gunsmoke*, is two-thirds sold.

### The situation at CBS

CBS, like NBC, is roughly 85% sold out on its fourth quarter prime time programming. Saturday and Sunday nights are sold out completely; only *Ichabod and Me* remains to be sold fully on Tuesday, only *Checkmate* on Wednesday.

The CBS availabilities, in addition to the above: *Pete & Gladys*, *I've Got a Secret*, *Frontier Circus*, *The Investigators*, *CBS Reports*, *Twilight Zone*, *Eye-witness*, the latter half-sold to American Cyanamid.

Thursday is CBS's really lean night. *Frontier Circus*, *Investigators* and *Eye-witness* are virtually wide open. (The CBS selling job is even harder, for the network has only two hour-long participation programs, *Perry Mason* and *Rawhide*. Minutes in both these shows were sold long ago.)

CBS's best-selling shows have been its new comedy offerings, notably *Father of the Bride*, *Bob Cummings*, *Mrs. G. Goes to College*, *Dick Van Dyke*.

Sponsor commitments on all three networks for the first quarter of the new

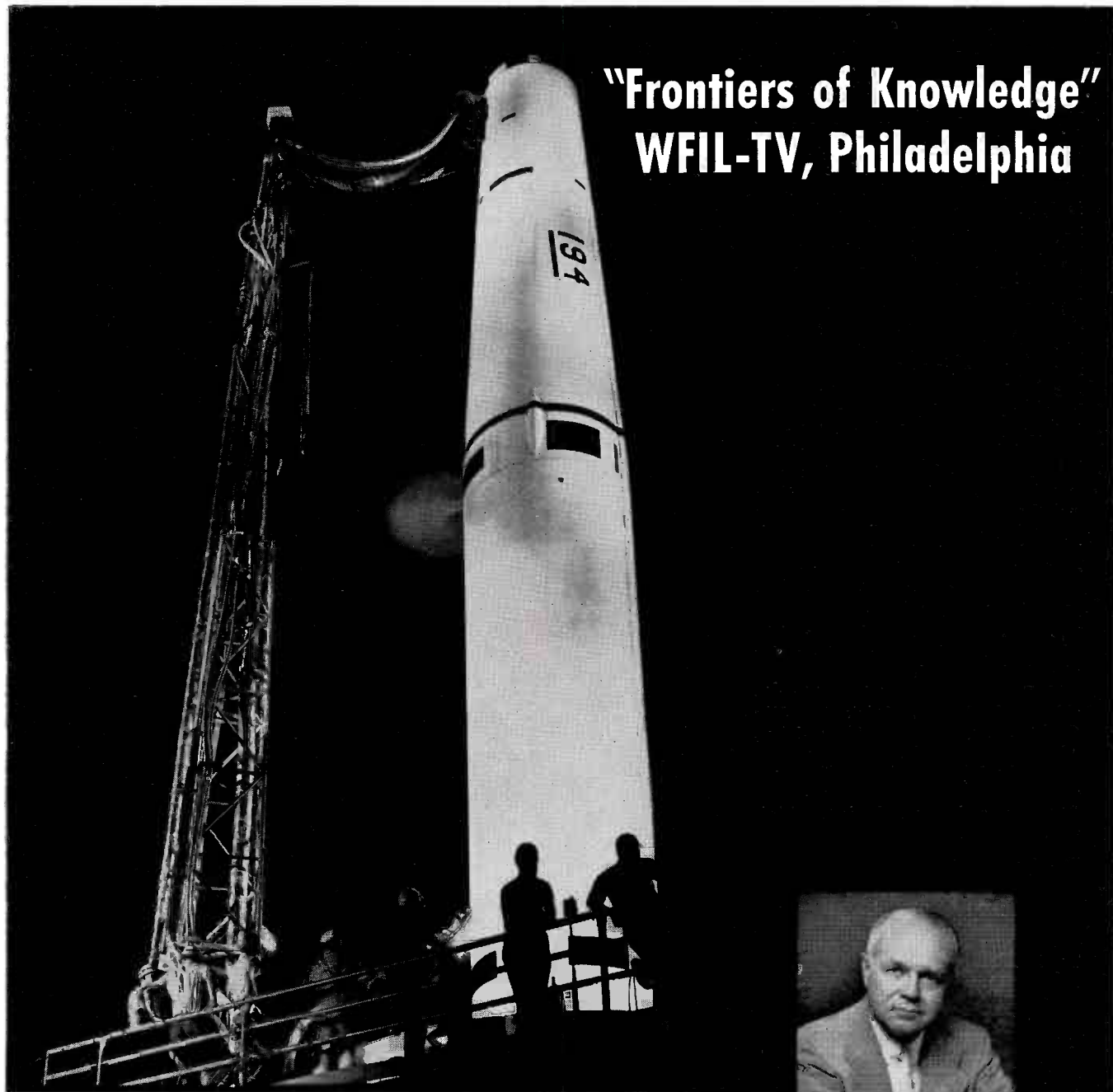


SERVING THE ONE **BIG** TOP 40 MARKET OF FLINT • SAGINAW • BAY CITY AND MIDLAND FROM WITHIN!



# WNEM-TV

EASTERN MICHIGAN'S FIRST VHF STATION—FIRST ALL WAYS!



**"Frontiers of Knowledge"  
WFIL-TV, Philadelphia**

ROCKET-LAUNCHINGS like this are among the many features that distinguish the WFIL-TV production, "Frontiers of Knowledge." Programmed on The Triangle Stations, "Frontiers of Knowledge" is sponsored by Colgate-Palmolive Company on: WFIL-TV, WNBZ-TV, WFBG-TV, KFRE-TV and WLYH-TV. The program is sponsored on Triangle's WNHC-TV by the First New Haven National Bank.



"The course of the future is shaped by men of ideas and science who labor too often unknown and un-honored in the libraries and laboratories of our nation's universities. WFIL-TV and the University of Pennsylvania, cooperating with other leading universities and research centers all over the world, dramatically highlight this rich treasure of research as it applies to the practical worlds of home, industry and government. 'Frontiers of Knowledge' is more than a television series. It is a forecast of the future."

**ROGER W. CLIPP**  
Vice President  
Radio & Television Division  
Triangle Publications, Inc.  
General Manager, WFIL-TV

One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by

**BLAIR-TV**

## Where Science Makes Sense

Unlimited atomic energy from the sea — light waves carrying messages to space satellites—computers that can write novels—glass strong as steel—a cure for cancer.

Such are the frontiers of knowledge being explored by our nation's scientists as they help man's fondest dreams to come true.

Thanks to their efforts a new world of wonders awaits us, wonders affecting every living person. But how many understand this new world? How many people can relate discoveries of genius to their personal lives?

In Delaware Valley, nearly a half-million people can, and do—thanks to WFIL-TV and its new series, "Frontiers of Knowledge."

Whether tracing stratospheric weather-balloons by helicopter over western plains, or watching military officers being brain-washed by communist techniques, or studying new ways to treat brain tumors, the men shaping these programs are using television creatively to close the gap between today's common knowledge and the outer limits of Science.

"Frontiers of Knowledge" is produced by WFIL-TV in cooperation with the University of Pennsylvania, other leading universities, industrial research leaders and the armed forces.

To Blair-TV, creative cultural programming by great stations like WFIL-TV is a constant source of inspiration. We are proud to serve more than a score of such stations in national sales.

## BLAIR-TV

*Televisions's first exclusive national representative, serving:*

**WABC-TV** — New York  
**W-TEN** — Albany-Schenectady-Troy  
**WFBG-TV** — Altoona-Johnstown  
**WBNF-TV** — Binghamton  
**WHDH-TV** — Boston  
**WBKB-TV** — Chicago  
**WCPO-TV** — Cincinnati  
**WEWS** — Cleveland  
**WBNS-TV** — Columbus  
**KTVT** — Dallas-Ft. Worth  
**KOA-TV** — Denver  
**WXYZ-TV** — Detroit  
**KFRE-TV** — Fresno  
**WNHC-TV** — Hartford-New Haven  
**WJIM-TV** — Lansing  
**KTTV** — Los Angeles  
**WMCT** — Memphis  
**WDSU-TV** — New Orleans  
**WOW-TV** — Omaha  
**WFIL-TV** — Philadelphia  
**WIIC** — Pittsburgh  
**KGW-TV** — Portland  
**WPRO-TV** — Providence  
**KGO-TV** — San Francisco  
**KING-TV** — Seattle-Tacoma  
**KTVI** — St. Louis  
**WFLA-TV** — Tampa-St. Petersburg

## BUSINESS *continued*

season total about \$175 million, no small change. But perhaps \$30 million in first quarter 1961-62 time remains to be sold, and the selling job gets harder daily.

On the other side of the network clock, there is also a lot of daylight in daytime programming, an area which can account for more than 27% of network TV's total billings.

ABC does not say exactly, but its daytime business may be 60% to 65% sold for fall.

CBS, which has caused a stir with its Morning Rotation Plan, reports its 10 a.m. to noon minutes 50% sold for fall, its noon to 5 p.m. quarter-hours 75% sold.

An NBC daytime man puts summer sales at 80%, expects 70% or slightly better for fall. "Our current fall sales pace," he says, "is more active than last year. No one type of show is selling better than another. There is good balance between all."

Whatever the outcome of fall selling and the individual network rivalries, the medium overall has again proved its potency as a magnet for advertising dollars no matter how twisted the magnetic fields of the economy.

Back in March the industry's nagging concern was what the country's flagging economy would do to TV billings, then and over the course of the year. With mid-year and, happily, a quiet but distinct economic upturn, the answer is in:

### Revenue increase for TV only

"The television medium alone," reports a pleased TvB, "gained in advertising revenues in the first half of 1961. All other major media have shown declines . . . as a result of the general economic slowdown."

Television gross revenues in the first half of this year, says TvB, were up 3% to a total of more than \$670 million for network and national spot.

Viewing, too, according to TvB, moved ahead of 1960 levels. In the September 1960-April 1961 season, the average U. S. TV home viewed five hours and 32 minutes per day, compared with five hours and 27 minutes in 1959-60.

The economy, of course, is still not in robust health. The stock market was nosediving in June and July. The outlook for the rest of the year is at best uncertain. But television has again, as in 1958, proved itself largely recession-proof (while other media moved downward).

According to TvB and Publishers Information Bureau estimates, newspaper ad lineage fell nearly 10% in the first five months of 1961. General magazines declined 10.8% in ad pages, 3.8% in revenue.

Television, undoubtedly, is still growing as an advertising medium. Many are waiting for it to level off, and indeed its yearly revenue percentage increases are lowering, but for 1961, which will rank as a poor year in the national economy, the TV standstill has not materialized.

New advertisers are still flocking to the medium. During the 1960-61 season a total of 33 advertisers, with combined gross time expenditures of an estimated \$5.1 million, used network TV for the first time. (Leading them: Mead Johnson's Metrecal dietary with gross time expenditures of \$1.6 million.)

If television paced itself quietly in the first half of 1961, it was a frantic gallop on the part of some of its better-known advertisers for new agencies and, presumably, new and better ad strategies.

### The wandering advertiser

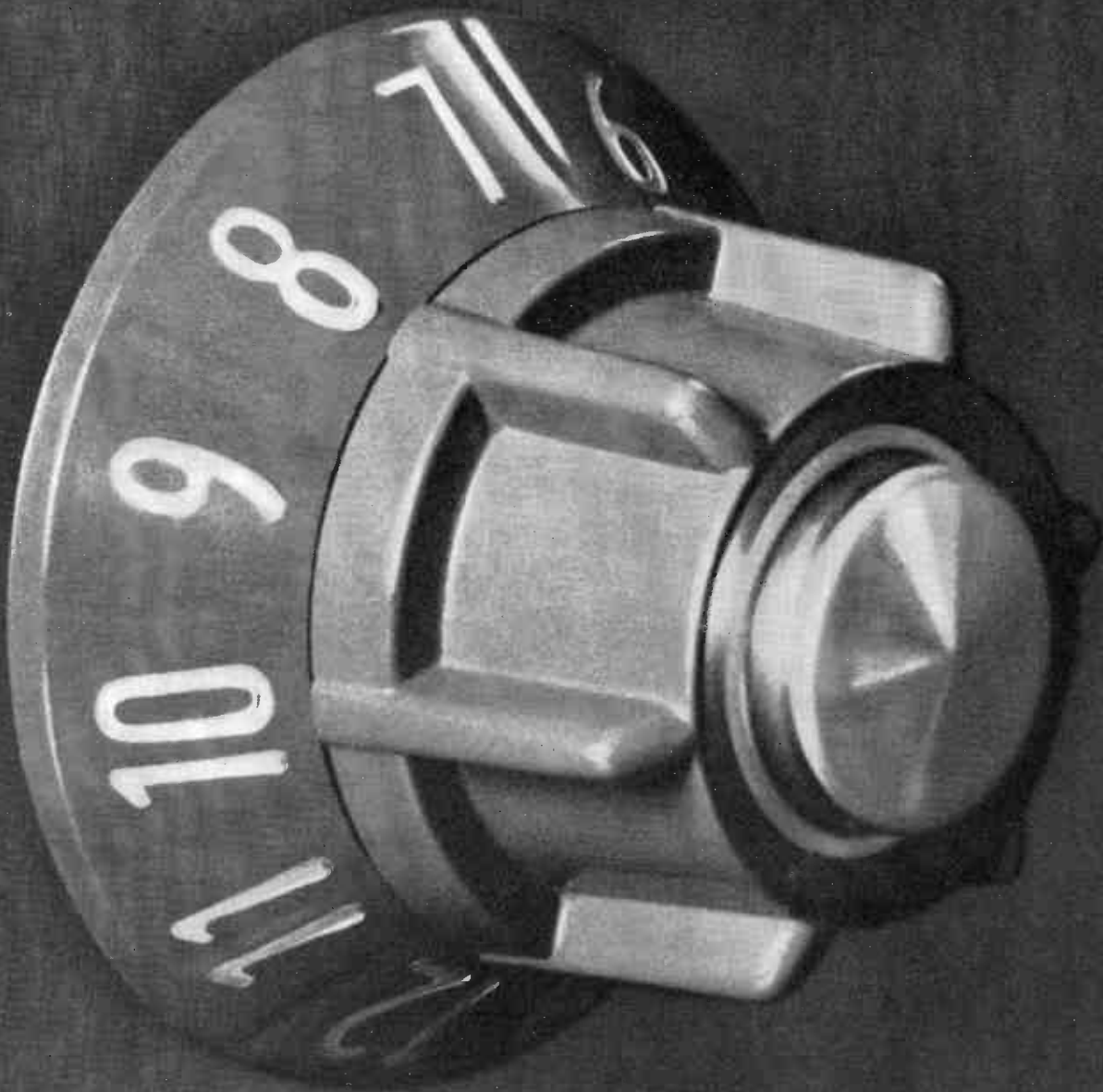
Some 40 major broadcast advertisers have shifted their accounts, among them such TV billing notables as Texaco, Schlitz, the bulk of Liggett & Myers, Hunt Foods, Schick and part of Lever Bros.

There is not too much concern among TV men about the new agencies for these wandering advertisers cutting back on TV to any great extent. No one, for example, expects L&M, which took its Chesterfield, Oasis and Duke brands out of McCann-Erickson and into J. Walter Thompson, to let competitors cut in on its TV territory, a piece of gross time for which it plunked down about \$5.5 million last year.

Nor will Texaco, gone from Cunningham & Walsh to Benton & Bowles with \$12 million in TV billings (1960), give up the hot Huntley-Brinkley news strip on NBC-TV. Indeed, with the major oil companies breaking out of their regional marketing cocoons into fully national operations, much more gasoline TV activity, from Texaco and others, can be expected on the networks.

And gasoline was a topic on the "I-told-you-so" front last month: Ogilvy, Benson & Mather, which guided Shell Oil out of television and into a much-trumpeted \$15 million all-newspaper ad campaign last January, has started a spot TV campaign (chain-break 20s) in a number of West Coast, midwest and southeastern markets. (Kenyon & Eckhardt had earlier signed Shell into network for next January with a Sunday sports buy on CBS-TV.)

At the time of the Shell exodus to print, many TV men voiced the opinion that Shell would be back in TV before the year was out. Ribs last month were growing sore from their gleeful "wasn't I right" jabs, especially at OB&M. END



## Clicked again

Again and again and again, for the 2 weeks ending June 18, the watchers were clicking their dials to ABC-TV programs.

Nielsen-wise,\* this activity put 6 ABC shows in the top 10. *The Untouchables* took 1st place. And *My Three Sons*, in 3rd place, led all new shows.

It all added up to an ABC largest audience share . . . larger than that

of either of the other networks . . . significantly, where it counts most. Namely, in the 50-market area (largest *competitive* area measured by Nielsen) where the watchers have a *three-network* choice.

And choose accordingly.

**ABC Television**

\*Source: National Nielsen 50-market TV Reports  
Average Audience two weeks ending June 18, 1961.  
Sunday: 6:30-11 PM. Monday through Saturday:  
7:30-11 PM. All commercial time periods.



# FOCUS ON PEOPLE

Broadcasting welcomed back to its ranks one of its most creative alumni with the appointment of **Sylvester L. (Pat) Weaver Jr.** to the presidency of M-E Productions, the radio and television division of Interpublic. Weaver, who also continues as chairman of McCann-Erickson (International), established an outstanding record of innovations in programming when he served as president and chairman of NBC. Announced at the same time was the promotion of **Harold Graham Jr.** to executive vice president of M-E Productions. Graham, who started with the company in 1946 as a trainee, was a senior v.p. Two resignations came with Interpublic's announcement: **C. Terence Clyne**, chairman of M-E Productions, and **Jack L. Van Volkenburg**, president. Clyne joined the company in 1954 as its TV head. Van Volkenburg, president of CBS-TV until 1956, came out of retirement last year (for a limited period agreed upon, according to the agency) to work for M-E.

Out from the top programming niche at NBC-TV only a short time after the formulation of the 1961-62 network schedule was one of the chief architects of that schedule, **David Levy**, former vice president in charge of programs. Into the NBC-TV programming hotseat went **Mort Werner** after resigning his post as Young & Rubicam's radio and TV department head. And replacing Werner at Y&R was **Charles (Bud) Barry**. The moves pointed up not only possible effects of the recently-suspended FCC hearings on programming, but also the inter-relatedness of NBC-TV's programming department with Y&R. Levy had been with the agency for over 20 years before assuming the network post he recently vacated. Werner, who came to Y&R in 1959 from the Kaiser Industries after a six-year stint at NBC, had served the network as v.p. in charge of national programs in 1955 and v.p. for television daytime programs in 1957. Bud Barry, who also joined Y&R in 1959, is another former NBC programming v.p.

Grey Advertising announced the appointment of a new president: **Herbert D. Strauss**, former executive vice president and a 22-year veteran with Grey. For the past 10 years, the 52-year-old Strauss has been responsible for the development of the agency's creative department. A graduate of the Wharton School of Finance, he came to Grey from the advertising department of *The New York Times* in 1939. Strauss replaces **Arthur C. Fatt**, who becomes board chairman and chief executive officer. **Lawrence Valenstein**, founder of the agency in 1917, will continue to serve as executive committee chairman.

Two months after the Good Humor Corporation was sold to Thomas J. Lipton, Good Humor's president, 38-year-old **David J. Mahoney**, moved over to Colgate-Palmolive as executive vice president. Mahoney, who first joined Ruthrauff & Ryan as a \$25-a-week mail clerk and left the agency as a \$25,000-a-year v.p. commanding \$4 million in billings, opened his own agency in 1951. David J. Mahoney Inc.



WEAVER



VAN VOLKENBURG



CLYNE



GRAHAM



BARRY

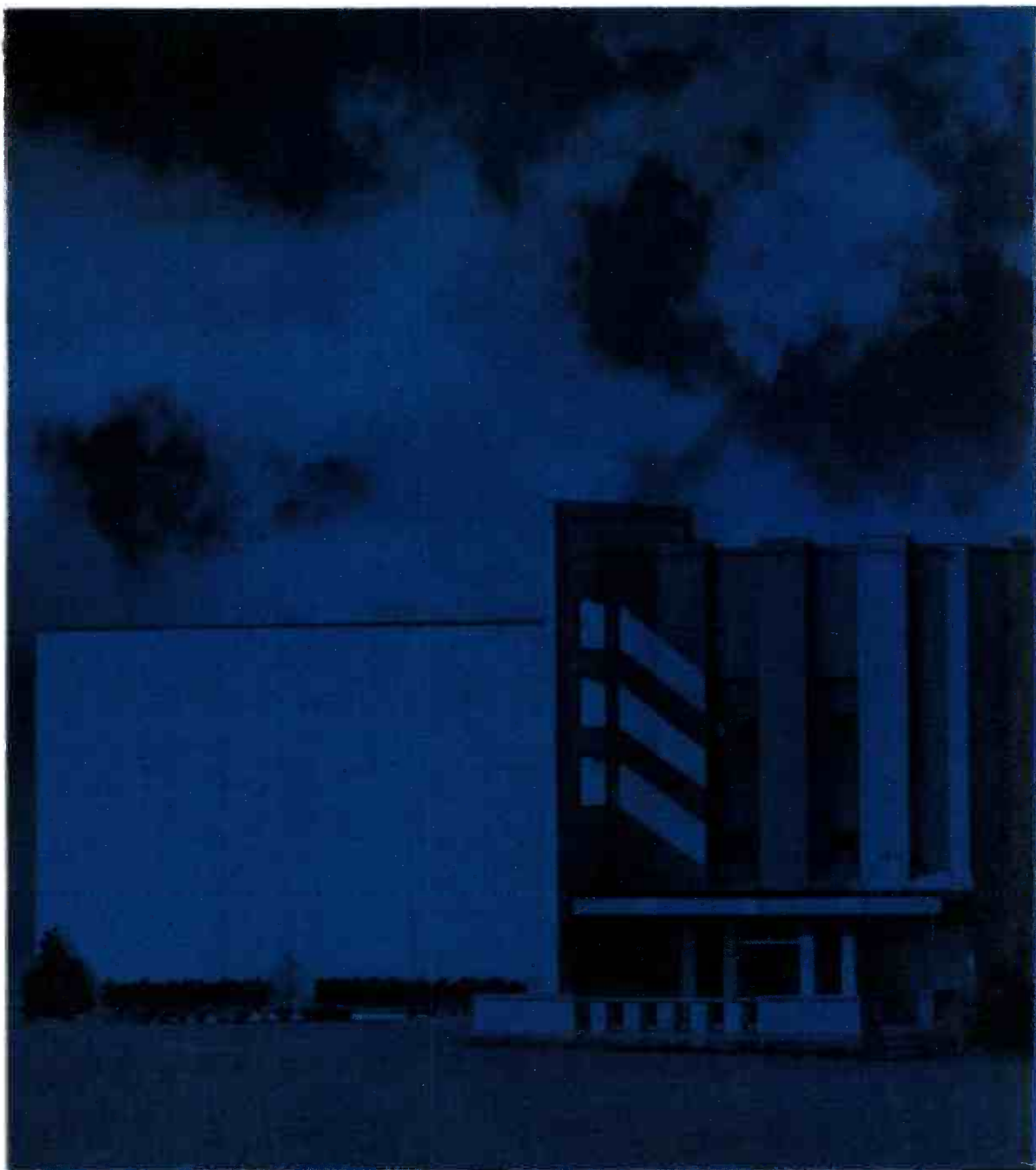


WERNER



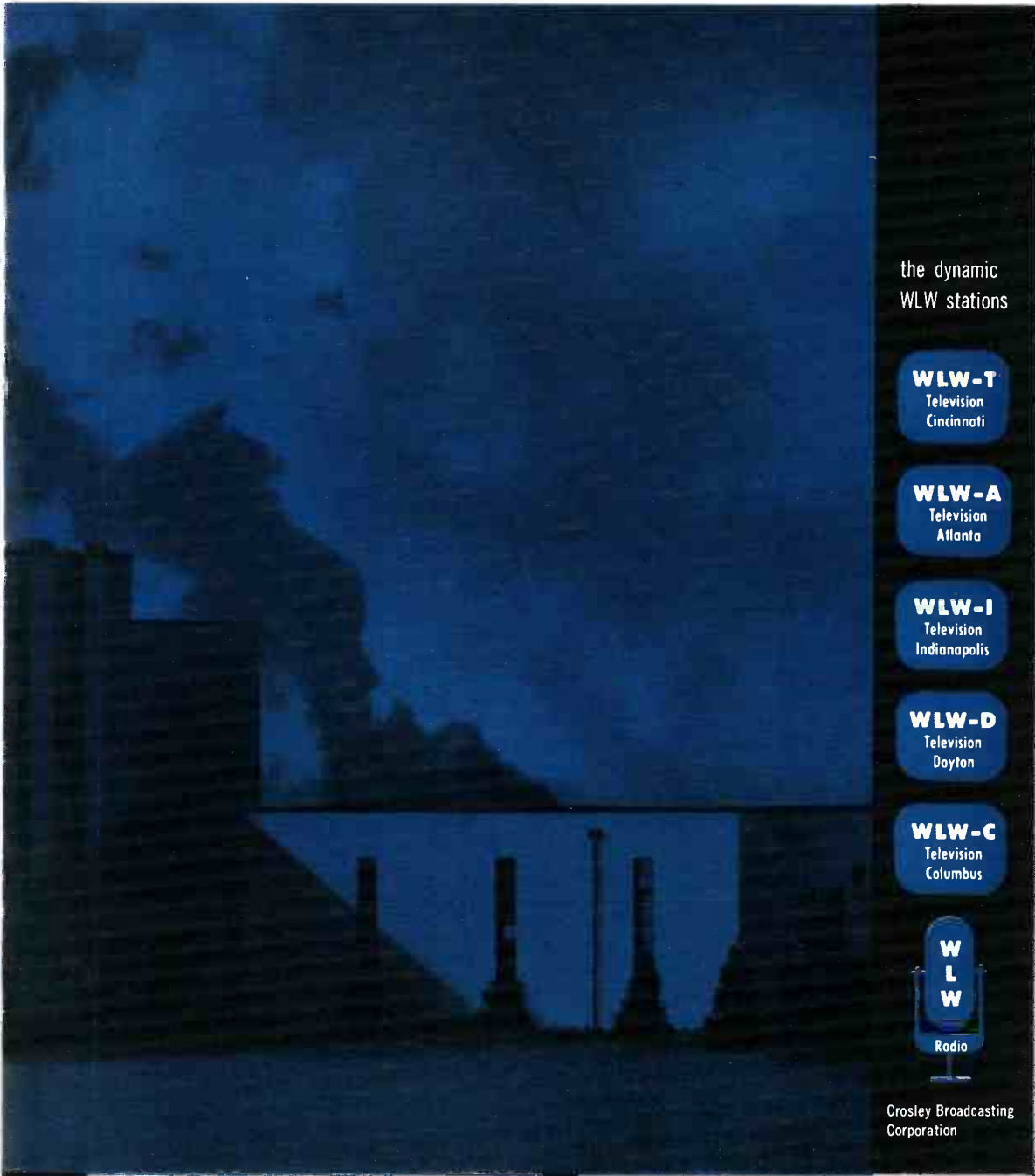
LEVY

## HOME OF THE GODS: RENT-\$1 A YEAR



High on a beautiful hilltop over Cincinnati—silhouetted against the clouds... stands historic Mt. Olympus. It is the modern "home of the gods"... of learning and imagination and wisdom. It is the home of WCET Educational Television Station.

Mt. Olympus includes one of the world's largest and finest TV studios with a giant TV tower built by the Crosley Broadcasting Corporation at a cost of \$500,000—but these telecasting facilities are now rented as a public service to WCET for only \$1 a year.



the dynamic  
WLW stations

**WLW-T**  
Television  
Cincinnati

**WLW-A**  
Television  
Atlanta

**WLW-I**  
Television  
Indianapolis

**WLW-D**  
Television  
Dayton

**WLW-C**  
Television  
Columbus



Crosley Broadcasting  
Corporation

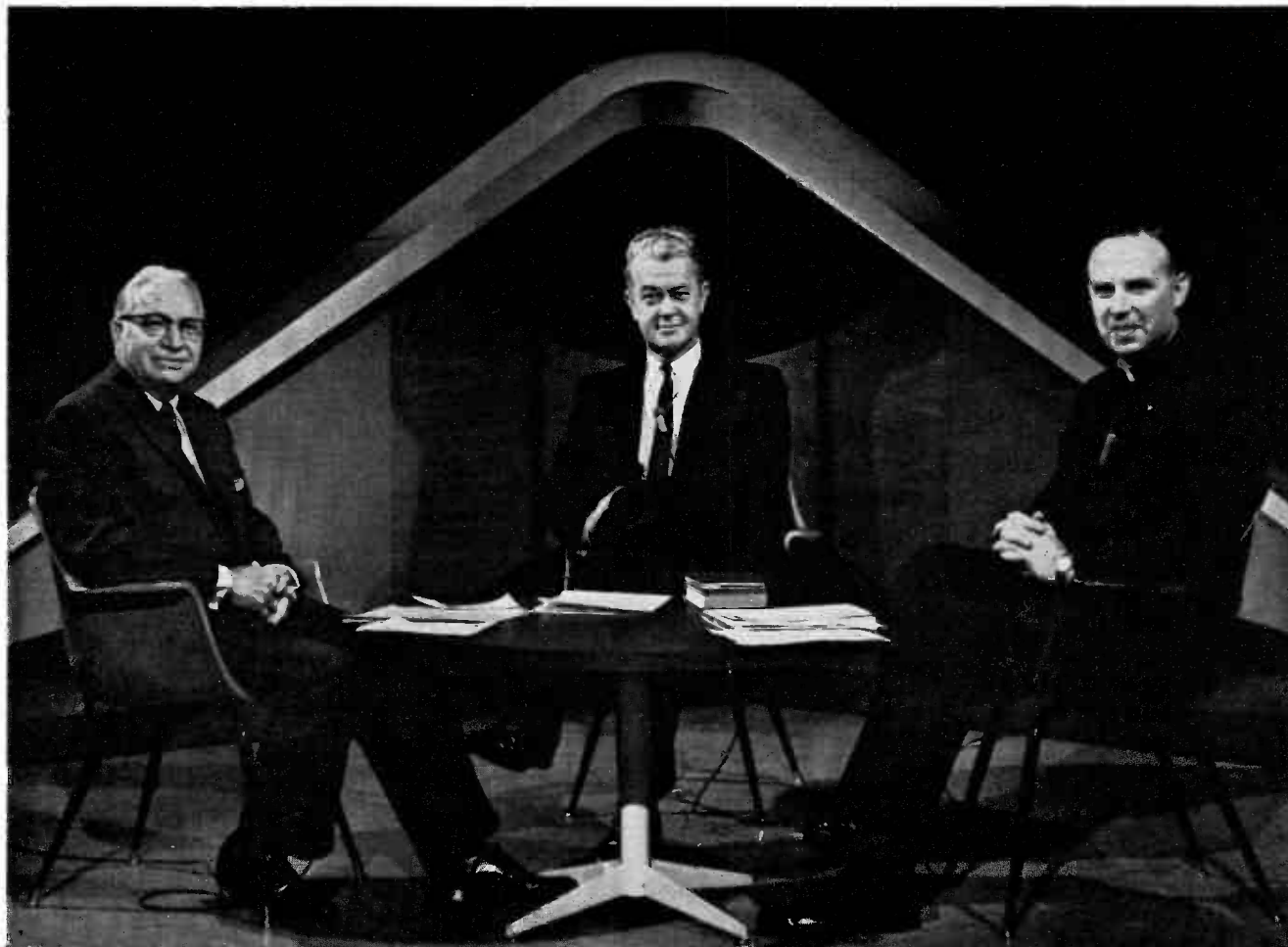
WCET, which was the first Educational TV Station licensed in the U. S., is operated by the Greater Cincinnati TV Educational Foundation composed of 52 school systems, colleges, and universities. This year the educational programs of WCET are being viewed in 28,000 homes

and in over 400 schools by thousands of students throughout the Cincinnati area. So the Crosley Broadcasting Corporation considers it an honor to rent its half-million-dollar Mt. Olympus facilities to WCET for \$1 a year. **Our pride and our privilege.**

# CHALLENGE

*"Wisdom is before him that hath understanding..."*

~Proverbs, xvii, 24.



On the set for "Challenge", KOMO-TV studio, Seattle:  
(l. to r.) Rabbí Raphael Levine, Dr. Martin Goslin, and Father William Treacy.

The program is CHALLENGE. It brings together a Rabbi, a Minister, and a Priest. Each Sunday, 6-6:30 p.m., KOMO-TV presents these distinguished representatives of America's major faiths, as they consider the problems and moral issues we are called upon to evaluate in our complex world. It is the purpose of this program to provide Western Washington families with added insight into some of the vital issues that form the real challenge to our ways of life.

The program's subject-matter has included:

*Crime and Capital Punishment, Birth Control, Democracy vs. Communism, Teen-Age Marriage, Censorship, Mental Illness, Death and Immortality.*

We of KOMO-TV are proud to have helped create this program, and we are proud of our viewers, whose response indicates they look forward to each Sunday's new "Challenge."

**KOMO-TV CHANNEL 4**

SEATTLE, WASHINGTON



**THE KATZ AGENCY, INC.**

National Representatives



## FOCUS ON PEOPLE *continued*

was billing about \$2 million when he sold it to MacManus, John & Adams in 1956 and went over to client Good Humor as the company's president. Under his hand, Good Humor's sales increased approximately 35%.

Another agency realignment saw **Carl W. Nichols Jr.**, 37, named president and chief executive officer of Cunningham & Walsh. **John P. Cunningham**, former chairman, was appointed chairman of the executive committee and **Robert R. Newell**, former president, became chairman of the board. The agency's new head joined C&W's research department in 1946. After three years in market and sales analysis and related fields, Nichols developed an interest in creative work, transferred to copy. Appointed a v.p. in 1957 and senior v.p. in 1959, he was elected to the board of directors last year.

**Henry G. Fownes Jr.**, vice president and New York office manager of MacManus, John & Adams, was elected senior vice president and general manager of the agency's new radio-TV division which will headquarter in New York. He will be responsible for the coordination of broadcast activities in all MJ&A offices, including program origination, purchase and commercial supervision and production. Fownes joined the agency in 1950, became radio-TV director in 1953 and manager of the New York office in 1955.

Three new MJ&A vice presidents were appointed at the same time: **Robert L. Garrison**, senior v.p. and group head in MJ&A's headquarters in Bloomfield Hills, Michigan, named New York manager; **Robert S. Marker**, v.p. and director of creative services in Bloomfield Hills, named senior v.p. assuming responsibility for creative effort in all of the agency's offices, and **Robert E. Britton**, v.p. and director of media-research-marketing, Bloomfield Hills, appointed senior v.p. with responsibility extended to all MJ&A offices.

**Robert F. Lewine**, since 1959 vice president, programs, CBS Films, was elected president of the National Academy of Television Arts and Sciences. Lewine was NBC vice president of television network programs prior to his association with CBS Films. The new head of the Emmy Award organization is a founding member of the New York chapter which he served as president in 1958-59.

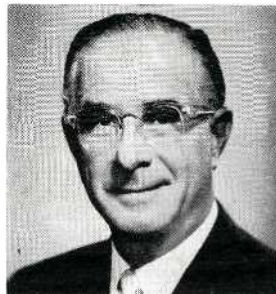
Others elected by the trustees to serve with Lewine were producer **Bud Yorkin**, executive v.p.; **Loren L. Ryder**, owner of Ryder Sound Services, secretary, and **Thomas W. Moore**, v.p. in charge of programming and talent, ABC-TV, treasurer. In the Academy's New York chapter elections, **Betty Furness** succeeded **Henry White**, to become the first woman president in the chapter's five-year history.

**Ted Cott**, for the past four years vice president in charge of National Telefilm Associates' broadcasting division, resigned following the sale of WNTA-TV to a civic group for use as an educational station. Cott came to NTA following a two-year association with the now-defunct DuMont Broadcasting Corp., where he was vice president, general manager and a member of the board of directors.

Broadcasting mourned the passing of **Lee De Forest**, in-



STRAUS



FATT



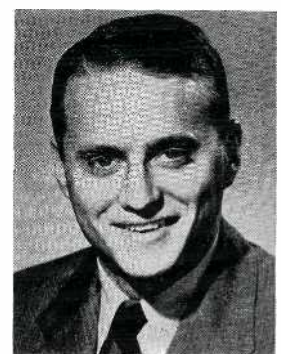
VALENSTEIN



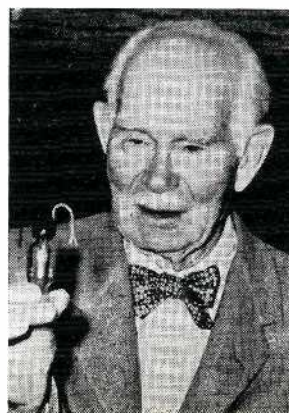
MAHONEY



LEWINE



FOWNES



DE FOREST



## SUCCESS WAS A

**HEARTBEAT** to thousands of prayerful WRGB viewers witnessing open-heart surgery on an 11-year-old Cohoes, N. Y. girl at the Albany Medical Center.

For WRGB, the one-hour telecast of her successful operation was the culmination of four months' intensive preparation.

Viewers in Northeastern New York and Western New England know they can depend on pioneer television station WRGB for programming of this caliber.

992-15

GENERAL  ELECTRIC

### The General Electric Broadcasting Stations Operation

WGY  
810 kc

WRGB  
Ch. 6

WGFM  
99.5 mc

WGEO 1, 2 & 3  
Shortwave

Albany — Schenectady — Troy

## PEOPLE *continued*

ventor of the three element vacuum tube which made possible the development of radio and television. He was the holder of more than 300 patents, including one dealing with color TV. The genius of communications (he was referred to as the father of radio because of his 1907 patent on the audion tube) constantly advocated radio and TV as a means of uplifting mass culture and had some harsh words for the quality of most programming on TV. De Forest, who maintained his research laboratory until 1958, was 87 years old.

Others on the move:

**Dr. Herta Herzog**, formerly director of research of McCann-Erickson and a member of Jack Tinker and Partners, has been appointed chairman of the board of the Marplan Division, research affiliate of Interpublic. She succeeds **Edwin Sonneck**, who joined the executive staff of the Goodyear Rubber Co.

**Robert Carley**, formerly president of Fitzgerald Advertising of New Orleans, joined Young & Rubicam as a vice president and account supervisor. He followed the move earlier this year of Wesson and Snowdrift, brands whose marketing and creative plans he'd been responsible for at Fitzgerald, to the New York agency.

Named general manager of Storer Programs, Storer's new subsidiary to handle distribution, production and sales of TV programs, was **Joe Evans**. Evans was managing director of Storer's WSPD-TV Toledo.

**Jules Herbuveaux**, vice president, central division sales for NBC Radio in Chicago, was assigned to the NBC staff as a senior executive v.p. on special projects. Herbuveaux joined NBC as a musical director in 1927. In 1949, he was named manager of TV for NBC central division, and, in 1955, a vice president.

**Dean Roscoe L. Barrow** of the University of Cincinnati's College of Law was named a special consultant to the FCC on a continuing study of network matters. Dean Barrow, who directed a network investigation in 1957 which culminated in the Barrow report, will review progress of the study staff and make recommendations for future development of the study.

**Elmer W. Lower**, manager of NBC News in Washington, was appointed NBC's director of news and public affairs. Succeeding him in the Washington bureau is **Bill Monroe**, former news director of WDSU-TV New Orleans.

**George T. Shupert** has been appointed director of TV sales for 20th Century-Fox TV. Shupert, who established ABC Films in 1953 and served as its president,



WILLIAM N. COTHRAN  
News Director



DOUGLAS ELLESON  
Program Manager



THOMAS F. MULLAHEY  
Director of Public Affairs

TV NEWS AWARD OF THE YEAR

for

**SUPERIOR  
PUBLIC SERVICE  
IN REPORTING  
TO KRON-TV**

from

NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION



LEE NOBLE  
Writer-Producer



JOHN CHAMBERS  
Writer-Researcher



ART BROWN  
Newscaster



JERRY JENSEN  
Newscaster



VERN LOUDEN  
Director



CHARLES STANYAN  
Newsreel Cameraman

"In recognition of superior public service in reporting the newsworthy events of the day on television;  
For leadership in the techniques of gathering, photographing and presenting community news for television;  
For their courageous stand to assure that news is presented truthfully and without bias;  
And for consistent excellence in the field of communications."



ROBERT H. GLASSBURN  
Director

**KRON-TV channel 4**  
SAN FRANCISCO

Represented by Peters, Griffin, Woodward, Inc.  
Affiliated with NBC-San Francisco Chronicle



DALE MCGILL  
Newsreel Cameraman



ALBERT KIHN  
Newsreel Cameraman



MARIE LOONEY  
Film Editor



NANCY WILLIAMS  
Film Editor



MARILYN LOCKE  
Reporter-Secretary

# PEOPLE *continued*

joined MGM in 1959 as vice president in charge of TV. He is a former president of both the American Television Society and the Radio & Television Executives Society.

**John O. Gilbert II**, general manager of wxyz Detroit, has been elected vice president of WXYZ Inc., wholly-owned subsidiary of American Broadcasting-Paramount Theatres.

**Joseph M. Bryan**, president and board member of the Jefferson Standard Broad-

casting Co. (WBT and WBTW Charlotte, N. C., and WBTW (TV) Florence, S.C.), announced his retirement as a senior v.p. of parent company Jefferson Standard Life Insurance to devote his time fully to broadcasting activities.

Time Inc. named **Weston C. Pullen Jr.** as president of a new division, Time-Life Broadcast Inc., which was set up to consolidate the publishing company's broadcast activities. Time-Life owns and operates KLZ and KLZ-TV Denver, wood-

and wood-TV Grand Rapids, WFBM and WFBM-TV Indianapolis and WTCN and WTCN-TV Minneapolis.

**Warren Schloat**, v.p. and creative director of Compton Advertising, was named v.p. and creative director of Robert Lawrence Productions.

**Saul Rosenzweig** was named vice president and general manager of KPLR-TV St. Louis. Former vice president and general sales manager of WLOS-TV Asheville, N.C., Rosenzweig previously headed sales development for Katz TV reps.

Taft Broadcasting elected **Lawrence H. Rogers II** and **Edward J. Morehouse** to the board of directors.

Ziv-United Artists named **Eve Baer**, since 1956 assistant to the administrative vice president, to the newly created post of manager, program services.

Maxon conferred vice presidency status on the following: **William M. Lewis**, broadcast production group head; **Thomas P. McGuire**, media director in New York, and **Perce C. Beatty**, agency director of media in Detroit.

Wometco Enterprises announced the appointment of **Louis Wolfson**, v.p., as director of the company's broadcast interests. Those interests include wtvj Miami, WLOS-TV-AM-FM Greenville, Asheville, Spartanburg in the Carolinas, WFGA-TV Jacksonville, and the recently-acquired kvos-tv Bellingham-Vancouver.

**Robert F. Adams**, assistant sales manager for WABC-TV New York, has been appointed director of sales for WBKB Chicago.

Ford's Lincoln-Mercury division announced the appointment of **Herbert Fisher**, former marketing research manager, to the post of advertising and sales promotion manager.

**Allen Ducovny**, radio and TV director at D'Arcy Advertising, has been named a vice president.

**Vincent F. Aiello**, who joined the creative department last November, has been elected a vice president of Geyer, Morey, Madden & Ballard. He was formerly senior v.p. and director of creative planning at MacManus, John & Adams.

The Schick Safety Razor Company announced the appointment of **Alfred J. Scalpone** as vice president in charge of advertising.

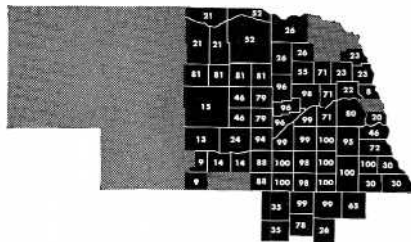
Gardner Advertising placed the agency's marketing headquarters in New York and named **Frank E. Heaston**, vice president and marketing director in New York, as marketing director for the entire agency.

**Everett H. Erlick** was elected vice president and general counsel of American Broadcasting-Paramount Theatres, in charge of all legal and business affairs of the company and its divisions. END



## YOU'RE ONLY HALF-COVERED IN NEBRASKA

### IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

**KOLN-TV DELIVERS THE  
MAXIMUM AUDIENCE IN NEBRASKA\***

Gunsmoke . . . . . 74,700 homes  
Red Skelton . . . . . 56,700 homes  
6:00 p.m. News . . . 40,300 homes  
10:00 p.m. News . . 58,500 homes

\*November Lincoln ARB

#### The Feltzer Stations

WXZO-TV — GRAND RAPIDS-KALAMAZOO  
WXZO RADIO — KALAMAZOO-BATTLE CREEK  
WJBF RADIO — GRAND RAPIDS  
WJBF-FM — GRAND RAPIDS-KALAMAZOO  
WVTV — CADILLAC-TRAVERSE CITY  
KOLN-TV — LINCOLN, NEBRASKA

Size up Nebraska's other big TV market and you'll find just how *easy* and *economical* it is to reach. That's because Lincoln-Land is fully covered by just one top TV station — KOLN-TV! And this big, rich area contains more than half the buying power of the entire state.

Latest Nielsen credits KOLN-TV with 50,200 Lincoln-Land homes during prime 6 to 9 p.m. viewing time. Compare this with any other station in Nebraska — then compare cost-per-thousand figures for nighttime network shows.

Ask Avery-Knodel for more details on KOLN-TV — the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.



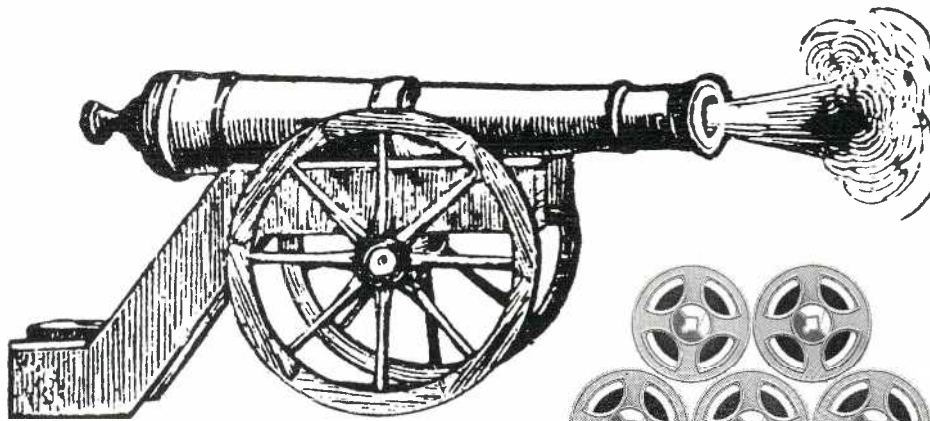
# KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives





## Bombard San Francisco Night and Day

Combine all your spots—prime time minutes, morning ID's, afternoon 20's, film, live and videotape commercials—for the most advantageous Penetration Plan discounts in San Francisco.

Additional discounts on 13, 26 and 52-week night and day penetration schedules!

Call KTVU or H-R Television Inc. for excellent availabilities in live sports, The Play of the Week, high-rated live, syndicated and kids shows.



**SAN FRANCISCO • OAKLAND** One Jack London Square, Oakland 7, California

**SAN FRANCISCO BAY AREA**

## ***“Vive la difference!”***

*In plain English, what makes the big difference in any sales picture is women! And in Philadelphia, CBS Owned WCAU-TV talks to more women than any other medium in the market. Specifically, WCAU-TV delivers 1,572,700 more women impressions per week than the second station (June ARB).*

*Start translating advertising into sales with Philadelphia's most effective sales medium. You'll appreciate the difference... definitement! **WCAU-TV***

*Represented by CBS Television Stations National Sales*





---

# cipher

---

To reach people, a station needs more than a transmitter. It can not treat people as though the public were a cipher. Only those stations which program with a due regard for the needs of the people, are truly important to people. How well we have succeeded is perhaps best indicated by this fact: each of our radio and television stations commands the allegiance of the most responsive audience in its coverage area. People listen. People watch. People know.

---

**POST • NEWSWEEK STATIONS**  
A DIVISION OF THE WASHINGTON POST COMPANY

---

WTOP-TV, CHANNEL 9, WASHINGTON, D. C. ●

WJXT, CHANNEL 4, JACKSONVILLE, FLORIDA ●

WTOP RADIO, WASHINGTON, D. C.

---

# FOCUS ON NEWS

## Unsettled channels in New York; Nielsen, TvB feuding

It may be some time before WNTA-TV New York-New Jersey is transformed into an educational TV outlet for viewers in the tri-state area of New York, New Jersey and Connecticut. The ball of red tape that was tossed into the lap of the Federal Communications Commission last month by New Jersey Governor Robert B. Meyner (who has pledged that he will fight to retain WNTA-TV as his state's only VHF station), has only now begun to unravel. The red tape is likely to turn into a lengthy legal tangle.

Meyner has indicated that he detects some "hanky panky" in connection with FCC's strictures on trafficking in TV licenses. In addition, the New Jersey governor feels that National Telefilm Associates Inc. (licensee of WNTA-TV) has, over the years, steadily reduced programs of New Jersey interest, pursuing instead a large metropolitan audience. Meyner's position is that WNTA-TV should be made to follow the terms of the original FCC license—to seek its primary economic support and audience in New Jersey. He called the proposed sale a "conspiratorial action" by WNTA-TV, the National Educational Television Network and five New York stations.

The station was sold by National Telefilm Associates Inc. to a New York civic group on June 30, following several months of negotiations. The purchase price was \$6,200,000 in cash. Leading members of the purchasing organization—Educational TV for the Metropolitan Area (ETMA)—are Howard C. Sheperd, president, who is a retired chairman of the board of First National City Bank; Devereux C. Josephs, vice president, who is a former chairman of the board of the New York Life Insurance Co., and John F. White, secretary-treasurer, who is president of the National Educational Television and Radio Center. Other

members of the civic group are John D. Rockefeller III, chairman of the Lincoln Center for the Performing Arts; Dr. George D. Stoddard, chancellor and executive vice president of New York University, and Arthur A. Houghton Jr., president of Steuben Glass.

Commercial broadcasters in New York are contributing some \$2 million toward the purchase price. The balance will be met by philanthropic grants. The three TV networks (each of which owns a New York station) have pledged to contribute \$500,000 apiece; New York independents WOR-TV and WNEW-TV have pledged \$250,000 apiece. It is reported that the remaining New York station, WPX, will offer financial assistance when the sale is approved.

The Justice Department has assured the contributors that it supports their efforts, and that it will not interpose. (The question of interposition arises from that fact that with the demise of WNTA-TV as a commercial outlet, the remaining stations are likely to be the beneficiaries of ad revenues that normally would have gone to WNTA-TV.)

### Silence at the networks

The networks have had little to say about their pledges; indeed, there has been a surprising reticence on their part, and no formal statements have been issued. The networks' reluctance to blow their own horns serves to emphasize the length of the shadow cast (by Governor Meyner's campaign) on the likelihood of FCC approval of the sale in 1961.

One network spokesman commented to TELEVISION MAGAZINE: "We haven't issued a statement because the whole thing is a house of cards at this point. All the pledges are contingent on results of the Meyner thing. The ball is not in our court. . ."

If and when the sale is approved by the FCC, TV viewers in the New York-New Jersey-Connecticut area will be able to watch, *sans* commercials, such programs as these (chosen at random from a typical program schedule as of October 1, 1962): Russian I (college course); Problems of Everyday Living; New York Press Conference (ditto for New Jersey and Connecticut); Great Books; Playwright at Work; Understanding Science; After Hours (for doctors, lawyers and physical scientists); Other People, Other Places; Sociology I (college course); Japanese Brush Painting; Foreign TV; All About Animals, and many others.

In another development of a similar nature, New York City's Board of Estimate approved the city's share of operation for one year (\$348,440) of a new station, Ultra High Frequency Channel 31. Thus, after more than seven years (the FCC had issued a construction permit to the city for operation of Channel 31 in May 1954), the city's first UHF outlet is almost an actuality. The Federal Government will spend \$2,000,000 for physical facilities of a TV transmitting station for televising over the city channel.

When the station goes into operation (target date is October 15, 1961) about 70,000 sets-in-use in the New York area will be able to receive the UHF signal, according to Budget Director Abraham D. Beame. In addition, master antennas are equipped to service 400,000 more sets. Most regular home receiving sets could be adapted for UHF at a cost of \$5 to \$20, Beame said.

The TV setup will be operated by Municipal Broadcasting System, operator of the city's radio station, WNYC, and will exploit and implement the work of several city departments. The city's Board of Education is currently

preparing instruction material for use on the UHF station. Other participating agencies include the Departments of Hospitals and Markets and the Board of Higher Education.

On another TV newsfront, A.C. Nielsen Co.'s new media service for comparing magazines and television is currently being lauded in full-page trade and newspaper ads by such magazines as *Look*, *Life* and *Good Housekeeping*. Earlier, the service (which undertakes to measure and report on magazine and television audiences within the same national panel) was the target of strong criticism from the Television Bureau of Advertising. TvB noted that the new Nielsen Media Service "is invalid and can result in misleading conclusions."

"While we believe advertisers and their agencies must seek new information about all media," TvB said, "this information should be clear in its applications and implications. We do not believe the Nielsen Company's magazine-TV service meets either qualification."

Basically, TvB feels that Nielsen TV information is vital to the understanding of television, and "assumes" that Nielsen magazine information is similarly valuable in understanding magazines—but that the two bodies of information are not comparable to each other. TvB contends that Nielsen Media Service shortchanges television by comparing the *potential* audience of magazine advertising with the *actual* audience of television advertising.

A letter sent by TvB president Norman E. Cash to Arthur Nielsen Sr. last April (and released last month) said in part: "... Don't you injure confidence

in all research by promoting a service that exists upon a premise that contradicts the foundation upon which broadcast research is based: the delivered audience to the advertiser? How can both be correct? And, if one is wrong, perhaps the other is too.

"We at TvB believe it is time this apparent division within the Nielsen company come to an end. We would dislike to see an established reputation destroyed, we would dislike to see an important advertiser aid destroyed. We at TvB will not sit quietly by and watch what may be the murder of Mr. Hyde through the suicide of Dr. Jekyll."

**What else is new**

Other news: Five film production firms and their product, owned or controlled by Don W. Sharpe and Warren Lewis, Hollywood producers, have been acquired by Official Films. Properties of the newly-purchased units include *Peter Gunn* (114 half-hour episodes); *Mr. Lucky* (34 half-hour films); *Yancy Derringer* (34 half-hour films); *Wipe Service* (39 hour-long shows), and *DuPont Theatre* (42 half-hour segments). According to Seymour Reed, president of Official Films, syndication of the properties in the first week of selling resulted in \$1 million worth of sales in ten markets.

In another programming development, Storer Broadcasting Co. has formed a new subsidiary, Storer Programs Inc., which will handle distribution, production and sales of programs for television. First move of the new subsidiary was purchase of the program *Divorce Court* from the Times-Mirror

Broadcast Co. (KTTV Los Angeles). Storer Programs Inc. will take over all existing contracts with stations carrying the hour-long vehicle (130 programs in all). *Divorce Court* is currently being shown in 28 markets.

Latest broadcasting group to set up its own sales organization is ABC, which has formed ABC-TV National Station Sales Inc. to represent the television network's five owned-and-operated stations. Sales for the stations had previously been handled by Blair TV and Katz Agency.

Simon B. Siegel, financial vice president of American Broadcasting-Paramount Theatres Inc., and vice president-treasurer of ABC, said the move would enable the ABC stations to be more competitive in their markets. "By creating this sales organization for these stations," he said, "we are concentrating and strengthening their sales power."

Similar moves have been made during a recent period by Westinghouse Broadcasting Co. (TVAR) and by Storer Broadcasting Co. (Storer Television Sales Inc.).

Motorola has developed a new color television picture tube that, in a 23-inch size, is five inches shorter from front to back than color tubes currently on the market. The company claims that the new tube will reduce the size of the cabinet needed to contain the set.

Edward R. Taylor, executive vice president for consumer products, said Motorola will market color sets sometime in 1962, using the new color tube. He expressed the view that color television will be much more popular among consumers when sold in cabinets the same size as black and white sets. END

# T-S-T FOR TV TESTERS

Tempted to try Spot TV for your product... but not sure? T-S-T (Television Spot Test) is the low-coin way for qualified advertisers to test this great medium without going national. Before and after show surveys how your product goes; how your copy line works. Another unique service of...

TELEVISION ADVERTISING REPRESENTATIVES, INC.





---

## VOLUME II "FILMS OF THE 50's" NOW FOR TV

---

FORTY-ONE OF THE FINEST  
FEATURE MOTION PICTURES  
PRODUCED BY WARNER BROS.  
FROM SEVEN ARTS ! ! ! ! ! ! ! !

---

# I'll See You In My Dreams

**DORIS DAY**  
**DANNY THOMAS**  
FRANK LOVEJOY JAMES GLEASON  
PATRICE WYMORE  
DIRECTED BY MICHAEL CURTIZ



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, now shooting in Paris...

Gene Kelly directing...

Theatre—"Gone with the Wind" in preparation...

Television—Distribution of films for T.V., Warner's "Films of the 50's"...

Literary Properties—"Romancero" by Jacques Deval...

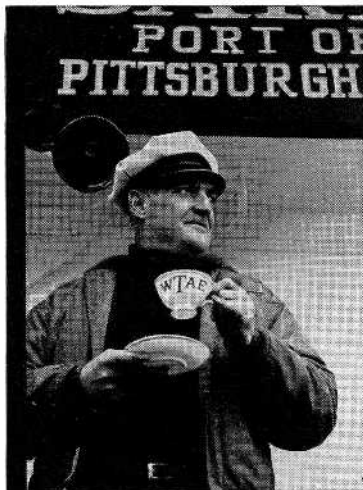
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction...

---

NEW YORK: 270 Park Avenue YUkon 6-1717  
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9-2855  
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

---

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



## Take TAE and see

how to get more  
sales tonnage  
in the port of  
PITTSBURGH, PA.

According to the U. S. Army Engineers, the Port of Pittsburgh handled 6,872,194 tons last year. The greater Pittsburgh marketing area is even bigger when it comes to sales tonnage. Last year retail sales totaled \$2,883,162,000. How to tap that market? Buy WTAE. Need proof? Just look at the record. In the past year, 46 major local Pittsburgh advertisers have switched to WTAE. They know the market. They demand sales. You can get more sales for your clients' money on WTAE, too. See your KATZ representative for the story of the overwhelming local and national trend to WTAE in Pittsburgh.

BASIC ABC IN PITTSBURGH

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL 4

## LETTERS

### Ratings and children's shows

The interview with Chairman Newton N. Minow in the July issue has brought forth a number of interesting comments from the Chairman. I was particularly struck by these two sentences . . . "I cannot believe that any broadcaster would go by the ratings where children's programs are concerned. If they do, I would like to see it and debate it with them."

I have a list as long as my arm (a size 34 sleeve) of stations and managers and program directors whose prime interest in Trans-Lux children's properties is the rating picture. It may be perfectly true that the broadcaster can side-step the issue and claim that it is the advertiser who demands the rating . . . and this may very well be so. The facts of life in this area, however, very clearly indicate that the numbers play a vital part in the selection and continuance of programs for children.

I happen to agree with Chairman Minow's original statements in which he expressed displeasure with the industry for relying on ratings as the guide to what is worthwhile in television programming. But, I will be the first to admit that the whole question of whether ratings are important or obnoxious depends on whether you "got'em" or whether you "need'em."

It is very difficult to escape the "numbers" when a top-rated cartoon property will gross several million in television revenue in the U. S. alone whereas another cartoon property, equal in all respects *except* popularity, may represent a loss of hundreds of thousands of dollars.

The children's audience is one of the most hotly contested viewer groups in television land. The station which has the major share of children's audience goes all out to keep it, spending huge sums to acquire new properties. The opposition station, which may have a small share of the children's audience, is generally content to coast along on next to

nothing in the way of an investment and catch the leftovers. Where there is a third station in the market you will frequently find that it has given up the fight completely and is content to program features at that hour. This would seem to indicate that ratings and audience loyalty play a very important part in what is programmed for children during peak viewing hours.

It looks to this observer that Chairman Minow has a few debates coming up! RICHARD CARLTON *Vice President, Trans-Lux Television Corp., New York.*

### Kudos on July

I think that was a first rate story you did on Joyce Hall.

You drew a picture of a man that was in three dimensions, and you managed to make him good without making him also a do-gooder in a typical unimpressive sense. FAIRFAX M. CONE *President, Foote, Cone & Belding, Chicago.*

Needless to say "Focus on Commercials" in the July issue of TELEVISION MAGAZINE has not gone unnoticed by yours truly. A nice accent on the positive. I think it will do the industry, advertisers using it, agencies and this office, with which increasing numbers of account executives are working, no small good.

You are gentlemen and scholars. Many thanks. STOCKTON HELFFRICH *Director, Television Code Review Board, National Association of Broadcasters, New York.*

### The woman's world

Thank you for "Woman in the Man's World of TV" [TELEVISION, July 1961]. 'Tis a wonderful place to be and your article is the best I've ever seen on the subject.

I agree completely with Montez Tjaden. Like her I've also heard, "You think like a man but act like a woman" and "Your head may be in the clouds, but your feet are on the ground."

But let's give the men credit, too, for inspiring us with the challenge to top ourselves each time by proving to them we can do it. I wouldn't have it any other way. Vive la difference!! PHYLLIS R. DOHERTY *Director Advertising and Publicity, Yankee Network Division, RKO Teledradio Pictures Inc., Boston.*

### Showsheet orders

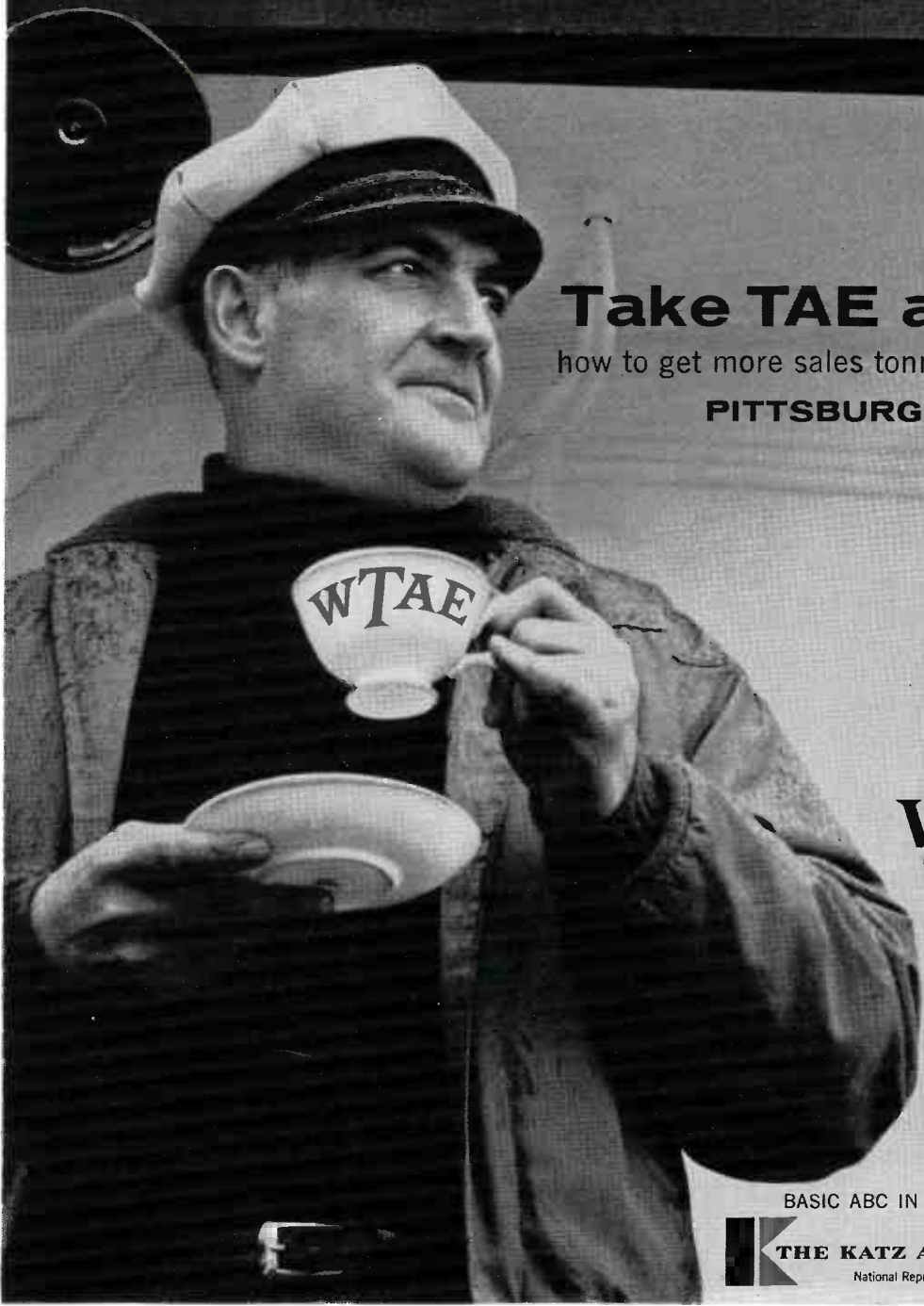
How about 50 copies of the beautiful fall lineup chart [TELEVISION, June 1961]—we'll even pay for them! DICK ROBERTSON, KRON-TV *San Francisco.*

. . . 50 copies. LESTER S. CLARKE *Director of Research, KABC-TV Hollywood.*

. . . six copies. PHILIP D. MARELLA *Local Sales Manager, WUC Pittsburgh, Pa.*



PORT OF  
PITTSBURGH PA



**Take TAE and see**  
how to get more sales tonnage in the port of  
**PITTSBURGH, PA.**

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL **4**

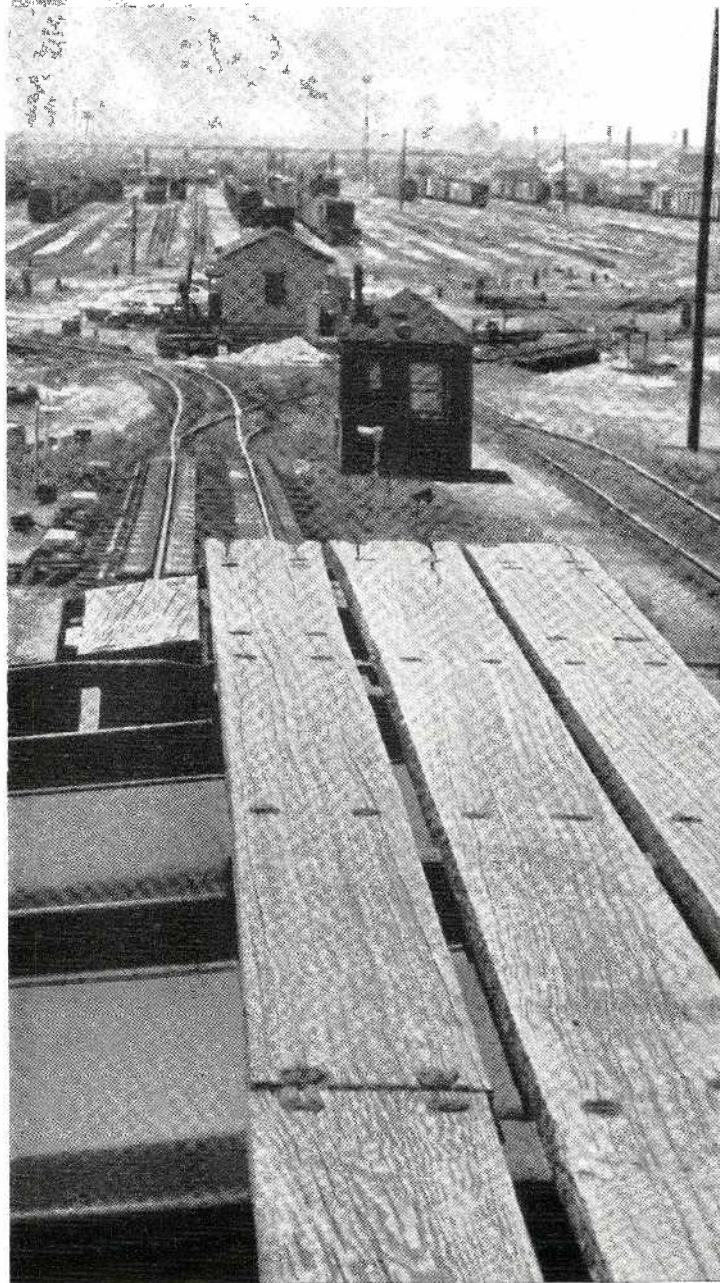
BASIC ABC IN PITTSBURGH

**K** **THE KATZ AGENCY, INC.**  
National Representatives

# In Chicago



... world's busiest rail center... the city's railroad terminal district is larger than the entire state of Rhode Island! Handling 45,000 freight cars daily—more than New York plus St. Louis—Chicago continues to live up to poet Carl Sandburg's apt description "freight handler to the nation"!



In Chicago  
**WGN**  
TELEVISION

*offers better  
programming through dedicated  
community service!*



**WGN IS CHICAGO**

*Quality • Integrity • Responsibility • Performance*



Outside honors are nice to win . . . but when the laurel wreaths come from the home community they're all the more appreciated.

That's why WFBM-TV is especially proud of its *first prize* award for the "outstanding quality and quantity of public service presentations." This recognition came from the Community Service Council of Metropolitan Indianapolis who also singled out WFBM-TV or members of its staff for 11 other special citations.

Represented by the KATZ Agency

What's first with Hoosiers...  
is first with WFBM-TV.



12th Year  
of Leadership

TIME-LIFE Station

# PLAYBACK

## A monthly measure of comment and criticism about TV



*Dr. Allen B. Du Mont, founder of Allen B. Du Mont Laboratories, at the annual summer meeting of the American Institute of Electrical Engineers:*

Instead of threatening the industry as did Mr. Minow, I suggest he start swinging an axe within the FCC to grind out the necessary channels to add a fourth, non-commercial, government-sponsored network which will reach every possible community in the United States. I suggest he start his own personal lobby with Congress and the President to get the funds needed to launch this network and to program it properly. I don't think that it's necessary to point out that the formation of and the legislation to establish this network must be such that it is completely removed from political control—even that of the President.

We are spending over 40 billion dollars for defense, space projects and maintenance of our arms establishment. I plead for some millions and some men with guts to bring culture and information to the television screen. This is a challenge to you, Mr. Minow. You can't leave it in the lap of the commercial broadcasters, and you can't solve the problem through fear and pressure. The economics of the industry are against it.

Personally, I'd like to stop crying about the poor programming on TV. Instead, let's give the commercial net-

works a real run for their money with top-notch programming on a new government-supported independent network designed to satisfy the true needs of our children and the cultural and intellectual requirements of the country's more discriminating minorities.

### **The improving of broadcasting**

*LeRoy Collins, president of the National Association of Broadcasters, at a civic dinner in Chicago:*

No broadcaster in America can afford to measure his product solely by that of a competitor. He can and must measure it against the limits of his own potential, and always seek to expand those limits.

Nor can any broadcaster be justified in doing merely what he thinks will meet popular acceptance. For that is the road to conformity, the way of banal mediocrity.

The means of communication—the one ingredient which is essential to the free exchange of ideas—must remain independent of any governmental thought control. The improvement of broadcasting is going to have to come through the resources and efforts of the broadcasting profession itself and not through government dictation.

### **Crime and TV**

*Prescott Sullivan's column, "The Low Down," in the San Francisco Examiner:*

Late last April, stay-at-home San Franciscans enjoyed an unusual experience. Through the good offices of Horace C. Stoneham, president, they were permitted to see the Giants on TV.

There were two night games in Los Angeles and both were televised locally.

Meanwhile within the slate grey walls of the Hall of Justice thinking men in blue uniforms were thinking.

"Have you noticed anything these past two nights?" Chief of Police Tom Cahill asked of his assistant, Al Nelder.

"I have, indeed, sir," Nelder answered promptly.

"What have you noticed?" Chief Cahill demanded. "Come on, lad. Out with it!"

"Begging your pardon, sir, I have noticed, sir, that the two nights of which you speak, sir, were singularly free of crime, sir," Nelder said.

"Exactly!" Chief Cahill said, approvingly. "Nelder, you are an observant lad."

With the Giants again in Los Angeles, last week offered the police a second opportunity to check the effect of baseball TV on the city's nocturnal crime rate. There was another get-together within the forbidding looking bastille.

"Well, Nelder, what have you noticed this time? Was the crime rate up or down the past two nights?"

"Begging your pardon, sir," said Nelder, standing rigidly at attention. "It was down, sir. Anything else, sir?"

"Yes," said Chief Cahill. "Make out a report."

"I have it right here, sir."

"Good work, Nelder. You may go."

As the report shows, both nights [on which the games were shown] were relatively slow ones on the crime front.

Restricting the count to what Nelder calls "street crimes," meaning such offenses as robberies, strong armings, muggings and assaults, there were only two violations during the hours Friday night's game was on TV.

Saturday night was even quieter. No crimes were committed during the game telecast and only one crime—a stabbing—marred the following hours of the night and early morning. By comparison, the count on the previous Saturday, when there was no baseball on TV, reached six.

"Added to our findings in the case of the first two games, this," says Nelder, "is evidence that baseball TV is a deterrent to crime, if only to the degree that a strong-arm man can't watch the game and slug a victim at the same time."

That's certainly true. But lightweight,

## WLBT's vast "Tall Tower" coverage keeps Southern folks informed . . .

From high atop its 1579-foot effective height Toll Tower, WLBT beams quality programming to one of America's most rapidly expanding markets.

With a coverage area doubling that of Station 'B', WLBT serves the entertainment and information needs of more than a quarter-million Southern homes.

WLBT recognizes that in today's world where so much is happening, in so many places and affecting so many people, news is of vital importance to every person. And when the events that shape the news strike nearby, Mississippi's largest full-time television News Department stands ready to inform the public, both local and national, with speed, accuracy and thoroughness.

Folks in Mississippi, Louisiana and Arkansas know WLBT. As evidence, your attention is invited to any Nielsen or ARB area-wide survey. WLBT boasts unquestioned dominance in the top twenty shows . . . and, incidentally, is the lowest cost-per-thousand TV buy in the United States.

Maximum Power  
**WLBT**  
NBC-ABC  
JACKSON  
MISSISSIPPI



Represented  
nationally by  
**HOLLINGBERRY**

Photo by Van Brocato

## PLAYBACK *continued*

portable TV sets which can be fitted into the business end of a blackjack might, of course, solve the problem.

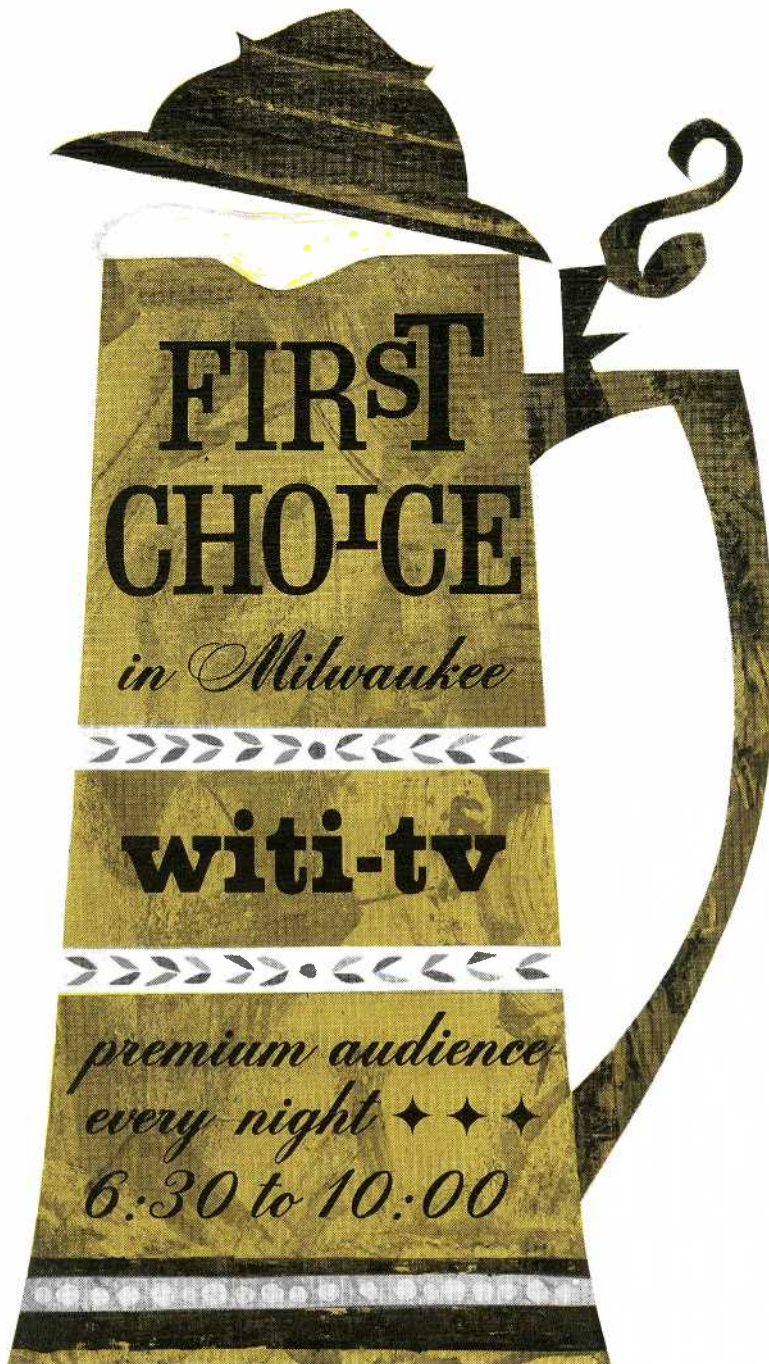


*Paul Rand Dixon, Chairman of the Federal Trade Commission to the Advertising Federation of America:*

You in the advertising business are aware that in the administration of such a broad statute as the Federal Trade Commission Act with its prohibitions against "unfair methods of competition in commerce and unfair and deceptive acts or practices in commerce," much depends on who is doing the administering.

So, you wonder whether the new FTC is going to steer a proper course, and by "proper" you mean an iron fist on your slick competitors and sweet reasonableness toward you. This is understandable. After all, you are quite aware that you've got to make your way in a tough competitive market, and your predatory competitors need watching. On the other hand, any corner cutting of your own is either inadvertent or, at worst, forced upon you by the realities of competition. In such latter case, you believe the sensible solution is for the errant to join hands and all quit the practice at once—quietly and with the least possible publicity. In short, you advertising men are plain human—you favor a tough cop for your ruthless competitors and a very understanding and sympathetic cop when competitive pressures and demanding clients push you toward the edge of legality.

I am inclined to believe that few indeed are the misrepresentations for a product that are made through ignorance or naivete. Both advertiser and advertising agency know perfectly well when they are engaging in illegal brinkmanship in exaggerating claims for a product or falsely disparaging competing products. I would hazard the further guess that such advertisers welcome appeals for fair play and better business citizenship as an alternative to a formal complaint from the Federal Trade Com-



♦♦♦ **Three ratings in a row** tell the same story — in Milwaukee, Channel 6 is first choice with viewers during prime time . . . and it's growing! Its shares, seven nights a week, 6:30 to 10:00 pm:

♦ 39.3—ARB, May '61 ♦ 35.8—Nielsen, May '61 ♦ 40.2—ARB, June '61

*Represented by Storer Television Sales, Inc.*

**witi-tv**  
Milwaukee



# WHO's Herb Plambeck...



*Herb Plambeck, right, is applauded by H. V. Kaltenborn, noted NBC news analyst, and Richard Kathe of the American Feed Manufacturers Association, as he receives the 1960 National Animal Agriculture Award.*

## ...Receives TOP Farm Award!

Every year the American Feed Manufacturers Association presents its "Animal Agriculture Award" to one farm broadcaster, for outstanding services to livestock and poultry farmers. This citation is the most significant and most coveted award in the farm field.

WHO is extremely proud that Herb Plambeck has added this distinguished 1960 award to the 45 other state, national and international citations he has received in the past 25 years. Founder and past president of the National Association of Radio Farm Directors, Herb was the originator of national plowing matches, is one of the best-known farm directors in America, is "Mr. Agriculture" to perhaps a million Midwest farm homes. Herb and his staff at WHO are actually on the air *sixty* times per week with farm programs!

Ask PGW for all the facts that have made WHO and Herb Plambeck's Farm Department a "must" for farm-products advertisers in "Iowa Plus."

# WHO-TV

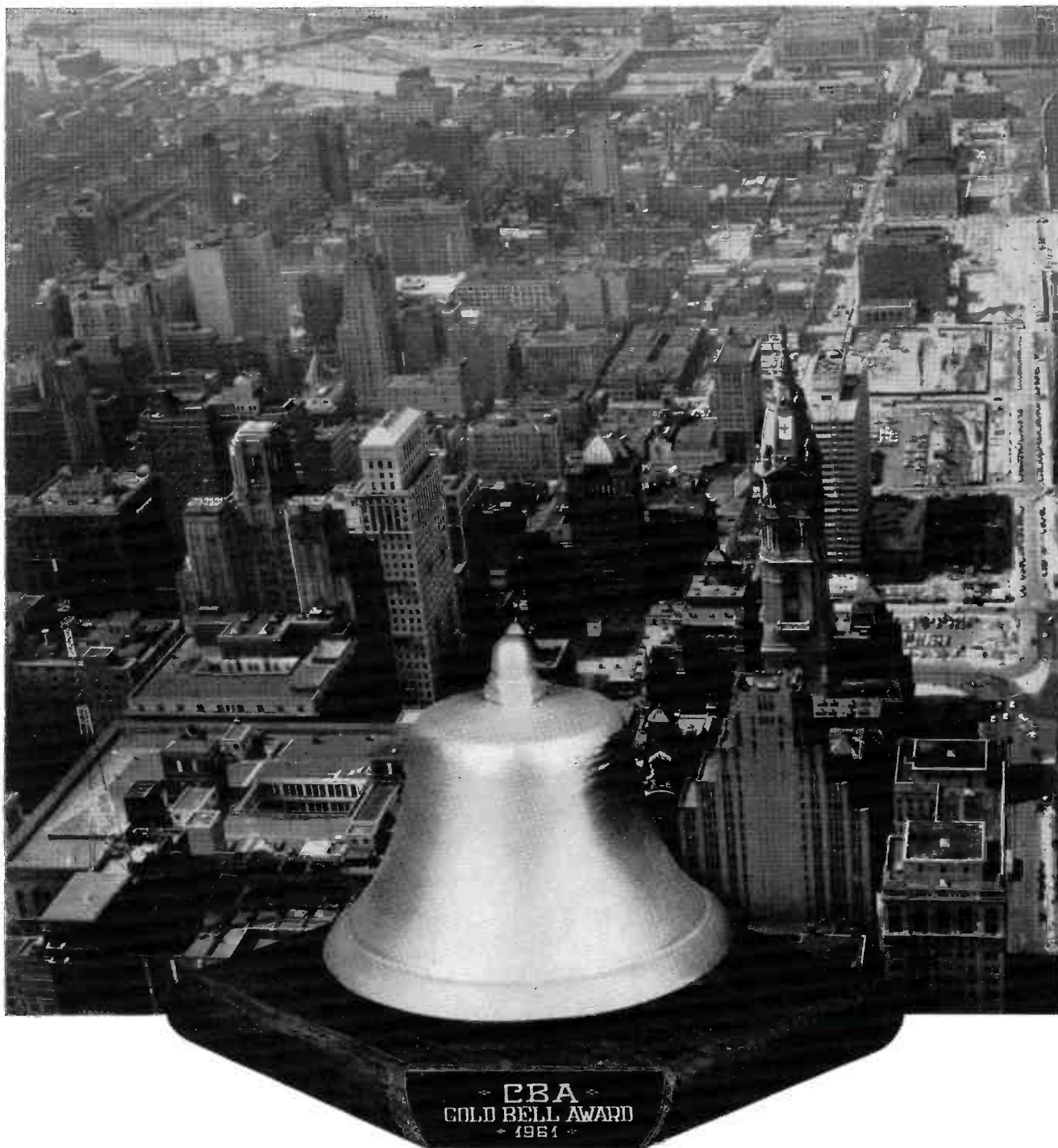
Channel 13 • Des Moines

NBC Affiliate



Peters, Griffin, Woodward, Inc., Representatives





## Another famous bell comes to Philadelphia

WRCV-TV was honored as America's "outstanding television station." It received the coveted Gold Bell Award of the Catholic Broadcaster's Association. This is the first Gold Bell Award ever presented to a Philadelphia station. Announcing the honor, the awards committee said: "In both quantity and quality of broadcast WRCV-TV has performed exceptional service during the past year. Throughout

a wide range of programming, WRCV-TV has shown itself truly desirous of assisting Catholic Broadcasters in every way possible." And in every way possible, from pure entertainment to public service, WRCV-TV serves Philadelphia with award calibre television programming.

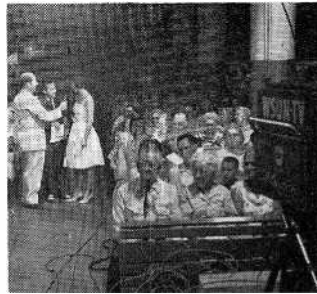
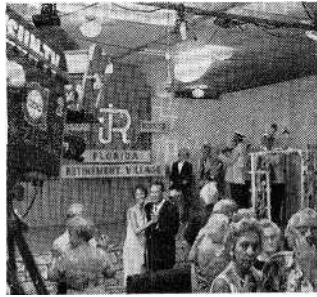
**WRCV-TV** NBC TELEVISION  
IN PHILADELPHIA  
CHANNEL 3

## SERVICE TO A COMMUNITY MEANS SERVICE TO ALL AGES

In an area noted for its retirees, WSUN-TV has created two live audience participation shows unique in the television industry. Programs especially designed for the area's Senior Citizens are produced and telecast from the Million Dollar Pier twice each week in prime time. On Friday nights at 7 WSUN-TV telecasts, "Down Memory Lane," a dance party for Senior Citizens; at 7, on Saturday nights WSUN-TV telecasts a community sing for the Senior Citizens.

These shows are attended by some 1500 retirees each week. And, for the other end of the age bracket, WSUN-TV creates and produces special weekly live shows for the youth of the community. "Children's Bible Stories," each Saturday, is designed to bring the youngsters Bible stories in an entertainingly dramatic way. Also on Saturday afternoons the teenagers of the community take part in WSUN-TV's live teen-time dance party, "Bandstand 38." During the school season, "School Slate" presents the story of area schools each week. Teenage — Senior age — or in-between age — WSUN-TV creates and presents local programs of interest and service to all ages.

**WSUN-TV**  
TAMPA • ST. PETERSBURG



Top to bottom are four examples of WSUN-TV's local programming. 1. "Down Memory Lane" live dance show for Senior Citizens. 2. "Let's All Sing," community sing program. 3. "Children's Bible Stories," taken during the Easter Show. 4. "Bandstand 38" with host Bachelor Bob Collins.

## PLAYBACK *continued*

mission. Their enthusiasm for self policing is matched only by the skepticism of competitors who have lost business to the false advertising.

It takes no great clairvoyance to predict why false advertising cases will continue to flood the Commission. It will be because too many advertisers, with and without the connivance of their advertising agencies, and without or against the advice of their lawyers, will take a chance on trading truth for more sales. These firms are going to gamble that bigger profits will outweigh the combined dangers of dissatisfied customers, vengeful competitors, and state and federal authorities. And the sad fact is that some of them will succeed.

But plenty more are going to get caught. I will venture to say that except for a scattering of out-and-out rascality cases, every false advertising case we prosecute will have been the result of unsuccessful brinkmanship on the part of the advertiser or his ad agency, or both. I would go further and speculate that had the violator spent the same amount of money on effective advertising so phrased as to be well within the law, the pulling power of the legal ad would have been little, if any, less than the one that got him in trouble. There are countless examples in which the FTC has succeeded in stopping false claims, following which the advertisers have revised their advertising to make supportable claims and have done an even bigger volume of business.

What many advertisers seem to overlook is that while their advertising may be addressed to consumers, consumers are not the only ones to read, watch or hear it. Out in the public domain, it attracts the attention of not just the FTC, and such organizations as the Better Business Bureaus, but, more importantly it invites the avid interest of competing sellers. Very knowledgeable types. And clever indeed would be the ad whose illegal tricks escape their notice or their indignation. I might add that the information provided us by these competing sellers makes all the difference between an effective FTC and a woefully understaffed little agency in Washington. Yes, I would say that when it comes to advertising monitors, the FTC has quite a few more than are paid by the Government. Injured competitors and aggrieved consumers are not reluctant to join in our noble cause. One of our main jobs is to stay abreast of our helpers.

We at the Commission are not zealots for the use of any particular tool. We will use whichever are best suited to achieve compliance with the law at the

# WBKB CHANNEL

## 7

### PROUDLY PROGRAMS

### TWO IMPORTANT SPECIAL INFORMATION

#### "ARGONNE REVISITED"

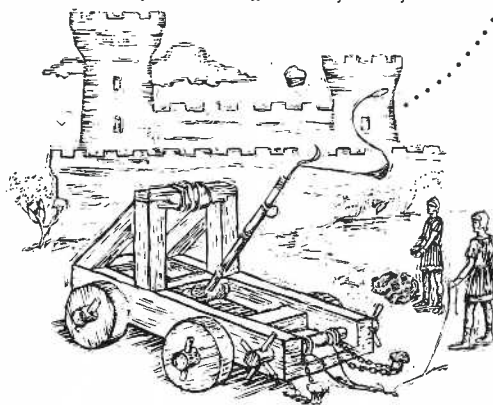
A prestige documentary to be shown early Fall in prime time. Norman Ross... Chicago's most accepted television personality... will narrate the dramatic, one-hour account of the latest uses of atomic science for peaceful purposes. Last year WBKB—Channel 7—programmed "Inside Argonne," a telecast acclaimed by both public and press. The original program was later rebroadcast on the ABC Television Network... won the Illinois Associated Press Radio-TV Association's award for the best television documentary of 1960. We sincerely believe that "Argonne Revisited" will surpass its successful predecessor as a vital, public-service information program aimed at all Chicagoans.



#### "IS CHICAGO DEFENSIBLE"

### TELECASTS

The second special one-hour telecast to be programmed in prime time this Fall. With Norman Ross narrating, the telecast will reveal, for the first time, the amazing and complete story of Chicago's defenses against air attack. Viewers will see how the North American Air Defense Command controls the Dew Line, the Mid-Canada Line, the Pine Tree Line and the local perimeter beginning at Madison, Wisconsin... ending with Nike missile batteries within Chicago. Even with all this, can Chicago be successfully defended? What, if any, are the weak points? What do critics say about the defensibility of great cities? "Is Chicago Defensible?" explores every facet of the defense of Chicago—one of the two top military targets of any enemy.



We at WBKB... Channel 7... are hopeful that both of these distinctive programs will set new highs in Chicago television broadcasting.

Tie your advertising... your client's advertising... to one or both of these new, prestige programs... programs that will be Chicago TV events to remember!

Your WBKB salesman or ABC-TV National Station Sales Representative will be glad to give you further details.



A GOOD CHICAGO HABIT... **WBKB**—CHANNEL

# 7

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



# PBC

is proud  
to be in  
Broadcasting

Broadcasting is the industry that in one evening brought Shakespeare to more people than had ever before participated in this experience. Broadcasting has often made a magnificent contribution in the areas of public discussion, and personalities from all over the world have been brought to its microphones and cameras. This is the industry that presents great orchestras, fine plays, great entertainment, play-by-play accounts of exciting athletic contests, outstanding news events the moment they happen, invaluable assistance in emergencies, and a thousand other programs which are enlightening, desirable, and which offer new hope amidst the sometimes tawdry and cheap aspects of American life.

Broadcasting is an industry with great power and potential for good. *(Taken from comments by Herbert E. Evans, President, Peoples Broadcasting Corporation, to Federal Communications Commission.)*



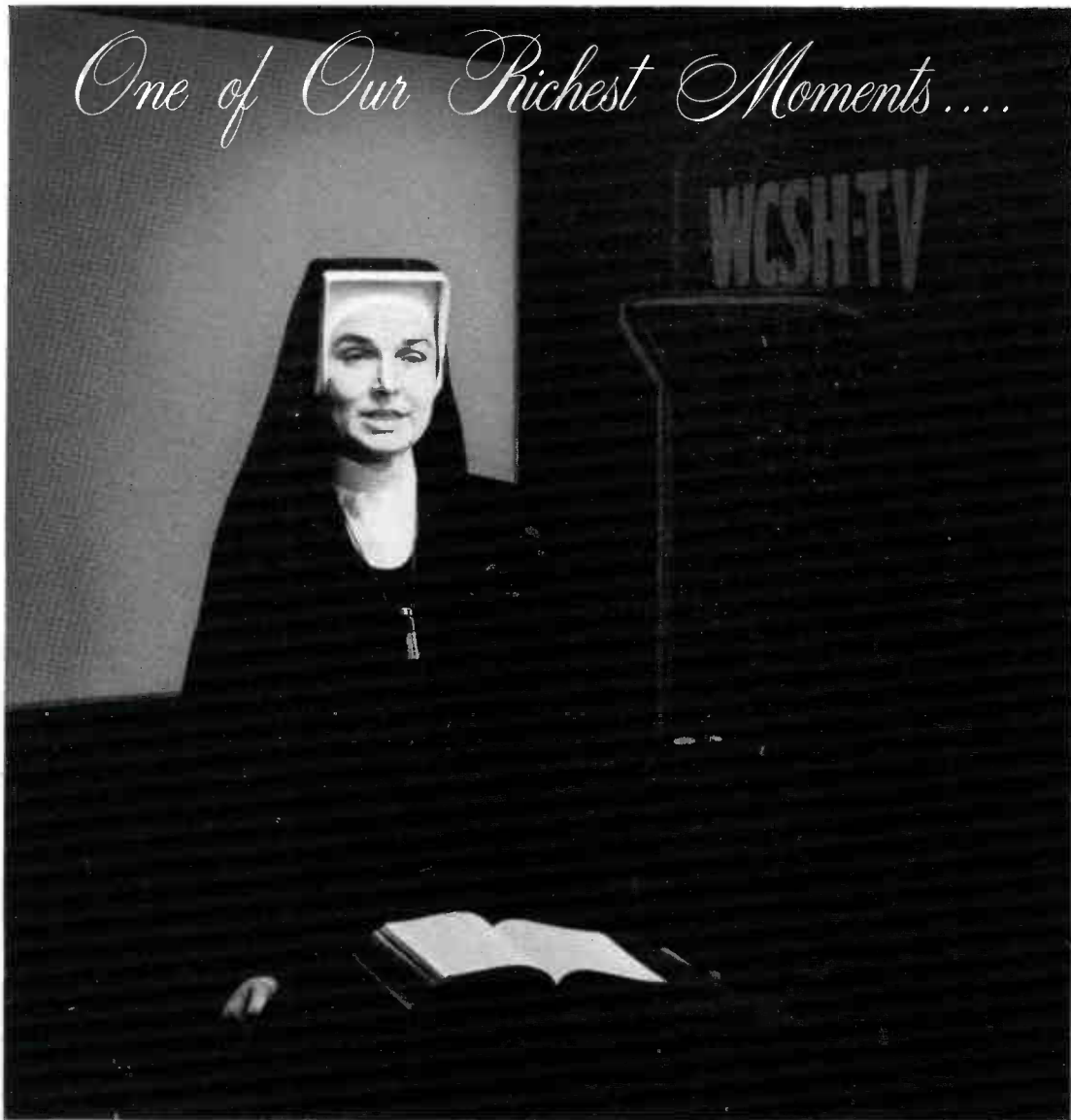
**PEOPLES**  
BROADCASTING CORPORATION

246 North High Street • Columbus, Ohio

WNAX, Yankton, S. D. WMMN, Fairmont, W. Va.  
WTTM, Trenton, N. J. WGAR, Cleveland, Ohio  
WRFD, Columbus — Worthington, Ohio  
KVTV (TV), Sioux City, Iowa

A subsidiary of Nationwide Mutual Insurance  
Company, Columbus, Ohio

*One of Our Richest Moments....*



Sister Marie Charles

**TV BIBLE SCHOOL** The overwhelming response to her bible instruction for parents and children brings us infinite gratification . . . one of the many significant rewards of this unique television experience.

## **Maine Broadcasting System**

WCSH-TV • Portland / WLBZ-TV • Bangor



**THE KATZ AGENCY, INC.**  
National Representatives

## PLAYBACK *continued*

least cost and in the least time. Trade practice conferences, for example, will continue to be utilized to the fullest as a means of encouraging compliance with the law, and industry guides will continue to be issued whenever the Commission believes that such spotlights on business evils will serve a useful purpose. We also will publicize staff reports in the interest of a stronger public education program, believing as we do that exposed trickery claims no victims.



*William Carlisle, manager of station relations for the National Association of Broadcasters, to the North Dakota Broadcasters Association:*

Our new frontier began the day Charles Van Doren "told all." Our new frontier began when payola scandals provided fodder for our friendly newspaper competitors. Our new frontier began even before John Doerfer resigned as Chairman of the FCC. A mounting pressure of regulatory, legislative and public opinion was a gathering storm, not on the horizon but directly overhead. Broadcasting was in trouble whether individual broadcasters permitted themselves to realize it or not.

Will any one of you tell me that there is not too much crime and violence on the video screen for your children? Forget, if you wish, the possibly bad effect on kids (if such there is), but ask yourself simply if excessive murder and mayhem is *good programming*, as you conceive good programming. Who among you will say that TV is now a perfected form of art? It never will be, but it *can* be improved and television, as a part of the broadcasting industry, knows it and will be the better for it.

Times change—the broadcaster must realize that they do—that they have changed radically in the past two years [and] that the effective mechanisms of defense four years ago are not necessarily effective mechanisms today. Your NAB, no matter under whose leadership, cannot and must not be static. We must not

present an image of the perpetual opposer of everything, so that no matter what proposal affecting broadcasting is introduced and no matter how useful . . . to broadcasters, NAB will react by conditioned reflex—like Pavlov's dog—and always in the negative. A strong trade association, like a strong individual, must be alert, resilient, adaptable to change, wise in its judgments, never intemperate, never a hip shooter. As for the *leader* of a trade association—and let's say NAB specifically—he cannot be and is not paid to be the family psychiatrist of the broadcasting industry. If you want somebody to whom you can pay a large annual salary in order that he may talk to you, soothe you, praise you, periodically psychoanalyze you, protect you from all criticism, and travel from state to state and meeting to meeting telling you how good you are and what an SOB the FCC Chairman is . . . you don't want Collins. Calling the new Chairman of the FCC under a new administration an SOB—when you know he's going to be around in all probability as your chief regulator during the next four or eight years—is just about the poorest and most ill-conceived government relations I can think of, even though it's probably good for the blood pressure.

I've heard it said that [Collins] and Newton Minow are too much alike. They aren't. They are compatible. And I hope earnestly that the day does not arise that the NAB and the FCC engage in vendetta, for that surely would be a sorry day for you and for all broadcasters. Yes indeed, they *are* compatible. But they disagree as sharply as two men can disagree on many things.

I've heard it said that they *sounded* alike at the convention—that the same fellow must have written both speeches. Which I say is absurd. In the first place, the speeches themselves reflected a wide philosophical difference between them. Collins, it seems to me, was saying to you, "We all know we can improve. So let's get off the dime and do it. We all know that we don't want government regulation. So let's get behind the codes and prove we can regulate ourselves." Mr. Minow, on the other hand, adopted a "daddy will spank" attitude. It is one thing for the nominal head of your family at home to advise the rest of the family what is right, wrong or susceptible to improvement. That's what Collins did.

It is quite another thing for the chief of the police force to come to your house to try to coerce your family to do the same thing by threatening police action and perhaps loss of liberty. That's what Mr. Minow did.

### TV at a "nadir of travesty?"

*Last month, in New York's Foley Square, more than a score of television's top writers, producers and performers expressed their views on "the state of the medium." Testimony ranged in tone from undisguised belligerence to defensive admiration. Here are excerpts:*

David Susskind, executive vice president of Talent Associates-Paramount Ltd.: "Television programming reached its nadir of travesty and waste with this year's schedule, turning into a gigantic comic strip—or so I had felt before seeing the lineup for the 1961-62 season. However, next year's programming seems destined to make the current season look like TV's 'Golden Age.' I tremble at what is upcoming, both as an adult and a father. . . .

"The mad race for ratings is almost paranoiac. The ratings themselves are challengeable on their statistical abilities as to how popular a program is and how many millions watch. This is a willful disregard of the public in pursuit of the quickest buck in the shortest time. . . .

"In pursuing the market and seeking bigger audiences it (ABC-TV) debased standards, trail-blazing with westerns, private eyes and violence. The other networks, to compete, initiated and borrowed formats. . . . Film is like buying clothes off the rack. The criteria seems to be, 'Never mind how good it is, is it finished on time?'"

Paddy Chayefsky, writer: ". . . Brutality is all right in its proper place, but to have some five times a day is immoral. We are no longer a country of 'upstart rich,' but are now a country of culture—perhaps the last bastion of honest culture. Any country that dedicates itself to the lowest common denominator must eventually fall apart. Network heads and executives know right from wrong but pursue wrong for profit. It should be the duty of broadcasters to do what is right regardless of whether there is a profit in it."

Irving Mansfield, president of Impa Productions: "I don't regard TV as an art form at all. It is an instant medium, which devours the talents of those available. The important thing seems to be the clock, the time and the day. Also, the success of a program depends on ratings. It seems a shame we have to be guided by numbers and the share of audience, but that's show biz."

Erik Barnouw, associate professor of dramatic arts at Columbia University: "The writer is no longer asked to write a play—he is asked to write a vehicle for a specific performer. I don't think this is the best way to write. The writer is more likely to go to some other medium



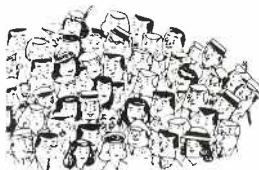
## Milwaukeeans "in the know" dial WTMJ-TV

### Informative programming makes up nearly 30% of WTMJ-TV's weekly schedule of 100% GOOD VIEWING

For Milwaukeeans there's more to see, more to learn on WTMJ-TV. To keep them up-to-date on world, national and local events, informational programs account for 28.2% of our weekly broadcast schedule. They include news, weather, sports . . . "Today" . . . religious programs . . . documentaries such as the NBC White Papers, WTMJ-TV Special

Reports, Meet the Press, The Open Question, Human Rights, The Nation's Future . . . local-interest programs like the Governor's and Mayor's Press Conferences, the Voters Guide, Men's Club, Sports Club, "Mid-Day", Women's Programs.

To satisfy Milwaukee's varied viewing tastes, WTMJ-TV's balanced programming also includes:



SITUATION COMEDY  
AUDIENCE PARTICIPATION — 23.3%



FEATURE FILM — 18.5%



MUSIC-VARIETY — 10%



MYSTERY-ADVENTURE — 7.4%



WESTERNS — 6.5%



DRAMA — 6.1%

Through such balanced programming, WTMJ-TV believes it provides *complete* service to the *entire* community. Something for everybody — that adds up to 100% good viewing, week after week.

# WTMJ-TV

## THE MILWAUKEE JOURNAL TELEVISION STATION

Represented by: HARRINGTON, RIGHTER & PARSONS — NEW YORK • CHICAGO • SAN FRANCISCO • ATLANTA • BOSTON • DETROIT • LOS ANGELES

# PLAYBACK *continued*

where he has some control over the way his ideas are presented.

"As things are now in TV, there is hardly any opportunity for a writer to demonstrate his ability. Most writers are bitter and disillusioned. Paddy Chayefsky, even after his success with the film version of 'Marty,' said that he wanted to continue in TV. But no one wanted to let him. . . .

"We are only beginning to come face to face with the wrongs of the present system of allowing the writer to be overtaken by networks and sponsors. The sponsor is not particularly interested in opening the eyes of the public to the world around him, but only with creating the best way to present a commercial."

Tad Mosel, writer: "TV has cycles, as do other fields. In TV's early years there was nothing but dramatic shows. Then came 'adult' shows, then westerns, then violence. Violence will disappear from the home screens as everyone gets tired of watching it."

Ed Sullivan, columnist and television personality: "It is a completely back-breaking task which TV is trying to accomplish. They have to fill 19 hours a

day and in doing so consume so much creative work that there must be some waste along with the good. . . .

"There is a great deal of hypocrisy on the part of newspapers decrying the lack of culture on TV. . . . There is a great deal of fashionable hooey about what everyone wants. A lot of people watch TV and there must be something for everyone. . . .

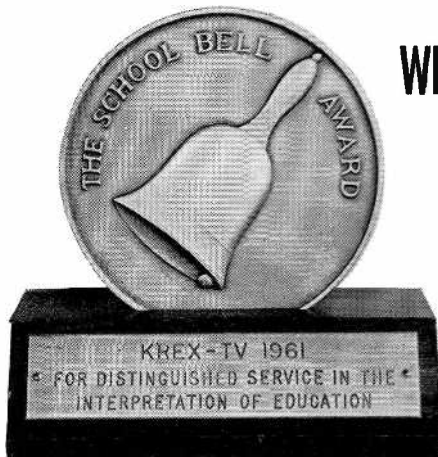
"The charge (by David Susskind, that the networks had conspired against him) is completely unfair because no one in TV has been given more opportunity by the networks than Susskind—and no one has had more flops. He often says things for headlines, being essentially a salesman. His claim that next season will see a new low in TV is odd since it also apparently refers to a number of his own shows due for airing by CBS and NBC in 1961-62."

Sylvester L. (Pat) Weaver, president, M-E Productions: "The greatest strength of TV as a medium—when it is done right—is that the advertiser wants to reach everyone. The trouble is when a sponsor tries to serve the box-office. Some executives are concerned over the obvious loss of the 'light viewer,' or one who does not

watch over five hours daily but chooses certain programs to view. They are the ones who lead us all, and for TV to lose them would be a terrible thing. . . .

"The change in TV has come about because, in the interaction of the elements in the business, there is not enough fighting for better things, with intelligence based on experience and knowledge. The belief that the advertiser is the 'heavy' in what we see on the screen is wrong. Advertisers have never been more than a slight influence on programming since TV really got under way.

"Naturally, no advertiser wants to present programs to make enemies instead of friends, but advertisers supported a sold-out, or almost completely sold-out schedule of great programming for many years. The agencies must represent their clients and spend their money on what makes the most sense among the availabilities before them. But they cannot buy time, and program the networks, so their responsibility is smaller than it might be. The talent agents and program companies do what the buyer wants, and the buyer is the network." END



## WE ARE NOT TENANTS OF "A VAST WASTLAND"

The National School Bell Award, one of many such accomplishments throughout our THIRTY FIVE YEAR history of service, was earned by dint of hard work and dedication to the finest principles of the broadcast profession.

The true record of any station is the manner in which it meets its LOCAL obligations. We at KREX face this judgment, without fear, every day from the people we are privileged to serve.

GRAND JUNCTION, COLORADO

# krex



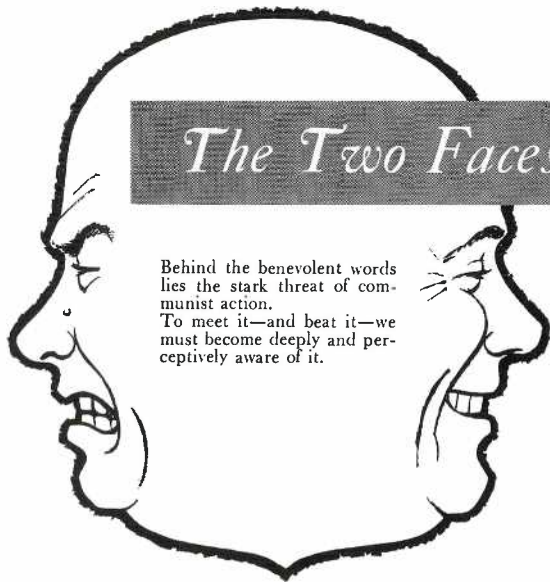
REX. G HOWELL President

AFFILIATED WITH

CBS      NBC      ABC

REPRESENTED BY HAL HOLMAN COMPANY





## The Two Faces of Communism

Behind the benevolent words lies the stark threat of communist action. To meet it—and beat it—we must become deeply and perceptively aware of it.

“We have always stood and we stand today for non-interference in the internal affairs of other countries. We have always abided, and we shall abide, by these positions.”

—N. S. Khrushchev

### THESE ARE THE MAJOR WORLD AREAS WHICH HAVE BEEN “Peaced” INTO THE SOVIET REALM SINCE WORLD WAR I . . .

SOVIET GEORGIA  
Invaded by Stalin, Feb., 1921  
THE UKRAINE  
Forcibly annexed, Dec., 1922  
POLAND  
Partitioned, Sept., 1939  
ESTONIA  
Forcibly annexed, Aug., 1940  
LATVIA  
Forcibly annexed, Aug., 1940

LITHUANIA  
Forcibly annexed, Aug., 1940  
CZECHOSLOVAKIA  
Communist Party takes over, Feb., 1948  
HUNGARY  
Communist Party, Soviet troops take over, Feb., 1949  
RUMANIA  
Communist Party, Soviet troops take over, Apr., 1948  
BULGARIA  
Communist Party, Soviet troops take over, Aug., 1948

### THESE ARE THE MAJOR CONFLICTS SINCE WORLD WAR II WHERE SINO-SOVIET INTERVENTION — FROM INTERNAL SUBVERSION TO OVERT ACTION — HAS TAKEN PLACE . . .

Indonesian War (1945-47)    Indochina War (1945-54)    Algerian War (1954- )    Cuban Civil War (1958-59)  
Chinese Civil War (1945-49)    Greek Guerrilla War (1946-49)    Hungarian Suppression (1956)    Tibetan Revolt (1959)  
Malayan War (1945-54)    Korean War (1950-53)    Indonesian Civil War (1958- )    Congo Uprising (1960- )  
Philippine Civil War (1945-48)    Guatemalan Revolt (1954)    Formosa Strait Conflict (1958)    Laos (1960- )

Why are we running these ads? Partly because the communist credo includes the gagging of freedom's spokesmen. You and we are in this group. Naturally, you and we are against this. So what can we do about it with the voice that has been given us? Intelligent anti-communism depends upon factual understanding. Through facts, patriotism has a purpose. It is hoped that these ads together with the prime time announcements which tell our audience facts such as these, will contribute some measure of meaning to the communist threat. This is an effort to do something about it.

Prime Communicators to 1½ Million Oklahomans

**WKY** RADIO AND TELEVISION  
OKLAHOMA CITY

The WKY Television System, Inc.  
WTVT, Tampa - St. Petersburg, Fla.  
Represented by The Katz Agency

# FOCUS ON COMMERCIALS



A whimsical bear, a platoon of capering beavers, and a host of other animated woodland creatures have been working their wiles on midwestern TV viewers for ten years now, combining humor with friendly persuasion to sell beer, beer and more beer for the Theo. Hamm Brewing Co. of St. Paul.

First plus for the animated spots has been their consistently high popularity rating among viewers. Since 1957, for example, Hamm's has dominated the American Research Bureau's report on the nation's "best-liked" TV commercials; the latest ARB listing shows Hamm's as champion for the eighth consecutive time.

The entertaining TV sales pitches shy away from overt claims of brand superiority. Instead, their theme, "Refreshingly yours from the land of the sky blue waters," is reinforced by scenes of blue lakes, pine trees, and frosty glasses "dancing" to the spirited rhythm of Indian tom-toms. Often, the commercials feature the bear getting in and out of trouble with his mischievous woodland companions.

Hamm's began using the copy line, "America's most refreshing beer—from the land of the sky blue waters," in 1950. After several months of outdoor billboard and radio advertising, the company found that most of the consumer playback was on the "sky blue waters" theme. As a result, copy was changed to "refreshingly yours from the land of the sky blue waters." Hamm's advertising

agency, Campbell-Mithun Inc., Minneapolis, then produced a "tom-tom jingle," using Hiawatha-type lyrics to fit the new theme.

The original "tom-tom" lyrics went like this:

*"From across the rippling water  
Through the whispering pines and  
birches*

*Comes a call to cool enchantment  
Comes a call to cool enchantment.*

*From the land of sky blue waters . . .  
waters*

*From the land of pines . . . lofty balsams  
Comes the beer refreshing  
Hamm's, the beer refreshing*

*Hints of lakes and sunset breezes . . .  
Hamm's Beer*

*Dance and sparkle in each glassful . . .  
Hamm's Beer*

*Hamm's, the beer refreshing  
Hamm's the beer refreshing  
Hamm's . . ."*

The current "totem tom-tom" lyrics, derived from the Broadway musical, "Rosemarie," go like this:

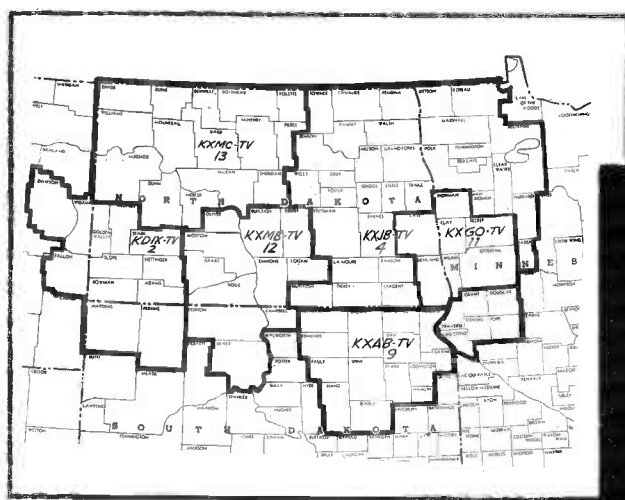
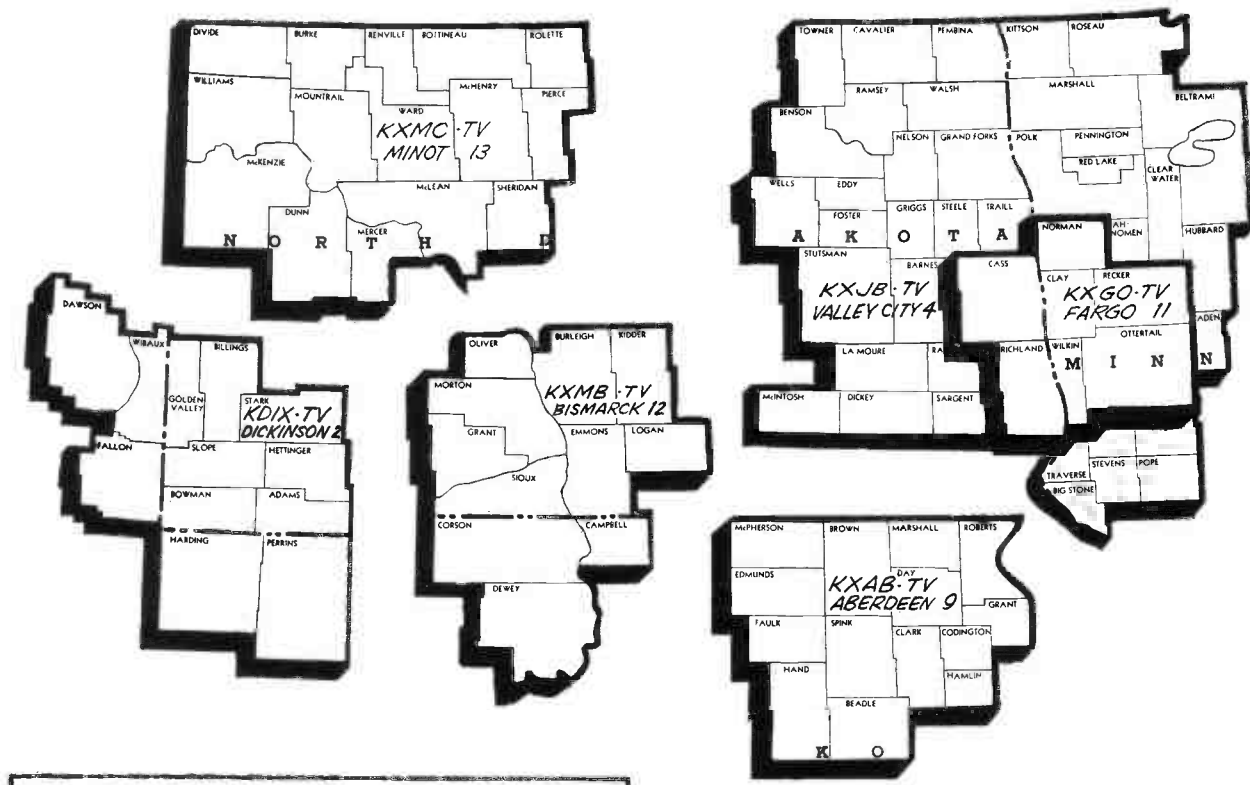
*"The tom-toms echoing tell you  
Of sky blue waters rippling by you  
They're singing . . . they're bringing  
Cool refreshment to you*

*From the land of sky blue waters  
Comes the call to flavor refreshing  
Hamm's Beer*

*Refreshing Hamm's Beer*

*Capturing the frosty refreshment*

*Hamm's bear beats out a mean drum solo, using volunteer turtles as cymbals (top two stills). Oblivious at first to the hornet's nest he has stirred up, he ends the commercial by cooling his heels in a nearby pond. Hamm's "Birling Bear" TV commercial (third from top) finds the bear in the drink once more, after losing a log-rolling contest. In another Hamm's commercial (fourth from top), "sky blue water" rhythm, pounded out on a tree stump tom-tom, provides accompaniment for a dance solo. The bottom photo shows the soggy climax to a try at water skiing. The commercials are filmed in Hollywood by Swift-Chaplin. Campbell-Mithun Inc. is Hamm's agency.*



**“The Sum is  
the Total of All  
its Parts”**

Six TV Stations in six areas . . . each playing an active part in its community  
 . . . each aware of its trust . . . programming educational, religious, informational  
 and entertaining programs to serve the needs of its individual area  
 The NORTH DAKOTA BROADCASTING COMPANY STATIONS and  
 AFFILIATES . . . parts of a total whole sum is service . . .

**NORTH DAKOTA BROADCASTING CO., INC.**  
**GENERAL OFFICES: 4000 West Main, Fargo, N. Dak.**

*Our clients  
are our best  
advertisements*

In negotiating the purchase or sale of broadcast properties, the reputation of a broker is your best protection. Hundreds of satisfied Blackburn clients provide eloquent proof of the reliability of our service. Each sale is handled on an individual basis; we do not send out lists. Our knowledge of markets, of actual sales and of responsible contacts protect you against the hazards of negotiating on your own.

**BLACKBURN  
& COMPANY, INC.**

Radio • TV • Newspaper Brokers

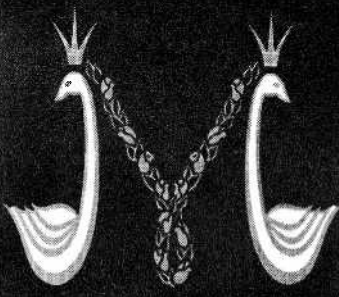
WASHINGTON, D. C.: Washington Bldg., ST 3-4341

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

ATLANTA: Healey Building, JA 5-1576

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

**DINING**  
at New York's elegant  
**MALMAISON**  
is a delightful experience



**MALMAISON  
RESTAURANT**

10 East 52nd St., New York

LUNCHEON... COCKTAILS... DINNER  
At the piano: Jules Kuti, 5 to 11 P.M.  
Plaza 1-0845 • Closed Sundays

**COMMERCIALS** *continued*

*Of this land of magic enchantment  
Hamm's Beer  
Refreshing Hamm's Beer . . ."*

The company's first TV spots featured beavers rollicking about the cool north-land. Shortly thereafter a bear was tried, and he soon became the most popular member of the menagerie. (Four years later the agency developed the "dancing glass" technique.)

Part of the series' popularity can be attributed to the live photography that is a part of each commercial. New techniques are integrated regularly, for the company experiments continuously with new ways to photograph beer. Recently, for example, the agency and Swift-Chaplin (the Hollywood company that produces Hamm's TV commercials) developed a zoom camera lens and a track that rushes the camera 50 feet forward in three seconds for a tight closeup on a glass of beer. This technique, to be used in upcoming TV spots, is part of a transitional device whereby the viewer is taken into the "land of the sky blue waters" by looking into a glass of Hamm's.

Another reason why the commercials maintain their popularity is because Hamm's continually researches public reaction to its advertising approach, looking for signs of "interest decay." One such study, conducted for Hamm's by the Institute for Motivational Research, added further weight to the rising sales chart, indicating to the company that the commercials "are extremely effective." Typical viewer reactions, reported IMR, are as follows:

"They (the commercials) actually make the viewer feel refreshed, happy, relaxed."

"Beer drinkers, both men and women, talk of images of coolness, peacefulness, of tranquility."

"The net result of the projection by these beer drinkers of all these feelings and impressions created by the commercials, reflects these feelings on to the beer itself, the feeling that it is an ideal liquid refresher—almost a liquid tranquilizer."

While it may be argued that popularity has only very little to do with selling power, the "likability" of the Hamm's commercials seems to have been translated directly into sales dollars. A company spokesman notes that the commercials "have helped boost the firm into the ranks of the nation's top brewers." Specifically, Hamm's was the seventh ranking brewing company in 1960, increasing its sales volume over 1959 by 10% (3.9 million barrels vs. 3.6 million barrels). Among the nation's ten

top brewing companies, this represents the largest percentage of sales increase.

Despite the fact that Hamm's has used the same commercial theme for more than a decade, the company finds that there's still plenty of room for creativity. Between 15 and 20 new commercials have been produced each year since the campaign began. Next season a series of eight-second spots will feature zany literal translations of certain clichés. For example, the bear says to the fox, "Won't you join me in a can of Hamm's?" Then the two animals join arms and walk into a giant beer can.

In 1960 more than half (50.6%) of Hamm's ad budget (which totaled \$5,483,115) was spent in television. Of the total 1960 gross time TV expenditures—\$2,773,598—\$2,360,690 went to spot and \$412,908 went to network.

Over the years the ratio of network to spot has remained generally constant; the bulk of Hamm's TV money has been spent in spot adjacencies. Although the brewing company distributes its beer nationally, Hamm's main strength lies in the midwest. For this reason the company limits network expenditures to regional participations.

Shows that Hamm's has participated in since the company began using network television in 1953 have included *Perry Mason*, *Rawhide*, *Reckoning*, *Person to Person*, *Pantomime Quiz*, *National League Hockey*, *PGA Golf*, *Professional Football Games*, and *Saturday Night Pro Football*.

In addition to domination of ARB's "best-liked" commercial survey, Hamm's TV messages have won recognition in numerous other ways. In 1956 Minnesota's then-Governor Orville L. Freeman named one of the state's famed lakes after William C. Figge, president of Hamm's, because of the favorable publicity received by Minnesota through the brewing company's "land of sky blue waters" campaign theme. In 1959 a representative "land of sky blue waters" commercial was picked by the First American TV Commercial Festival and Forum as "one of the 25 greatest TV commercials in the last ten years." The same commercial was presented the Golden Mike Award and was named the "most appealing TV commercial" by the American Legion Auxiliary.

Awards or no awards, one thing is certain: the Theo. Hamm Brewing Co. has been able to match solid selling power with strong entertainment appeal in its commercials. For this reason it is likely that the bear, the beavers, the fox—and the rest of the woodland pranksters—will be providing viewers with enjoyment for a long time to come. END

the  
price  
is  
right  
on  
**WWJ-TV**

40-second prime time announcements will be available on WWJ-TV this fall on a fair and reasonable basis:

Basic rate for both 40-second and 60-second announcements will be \$900.00.

Rate for 20-second announcements remains at \$700.00.

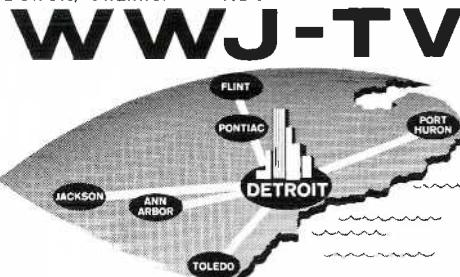
30-second announcements will also be available at \$700.00.

WWJ-TV management believes this new category of announcements is thus equitably priced, permitting use by advertisers of these expanded announcements for increased exposure, additional copy points, and exclusivity at rates commensurate with good advertising principles.

Moving into the new season, WWJ-TV is pleased to be able to offer excellent availabilities in 40-second breaks adjacent to the fine offerings of NBC's attractive fall programs.

WWJ-TV continues its long-standing policy which precludes triple-spotting.

Detroit, Channel 4 • NBC Television Network



**NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS**



## TAPE COMMERCIALS COVER U.S.A. ON NETS OR SPOT on SCOTCH® BRAND Live-Action Video Tape!

Today your TV commercials on "SCOTCH" BRAND Video Tape can reach the TV families in 126 top market areas . . . over 90% of the potential market for any product! In the 1960-61 season, "live-action" taped commercials have sold successfully in practically every product category, e.g., foods, coffee, beer, toothpaste, cosmetics, soaps and cleansers, automobiles, gasoline, appliances, etc.

**Network and spot coverage** are both excellent. The three major networks have complete tape facilities that enable your message to reach every TV family within range of a net's 150 to 200 affiliated stations. Spot coverage is virtually national and grows every day. All stations equipped for tape, located in major cities from coast to coast, will deliver your video-taped commercial. Altogether they cover more than 90% of all TV homes on

either a regional or national campaign basis.

**Today's trend to tape** and resulting volume of use has reduced the cost of "SCOTCH" BRAND Video Tape significantly since its introduction, and has lowered the cost of making duplicate prints. Also, many "extras" such as station charges for roll-in or playback of tape have been virtually eliminated.

**Any way you look at it . . .** the comprehensive market coverage, the superior picture quality, the production advantages such as immediate playback and no processing (even for color!) . . . today's video-taped commercial is a better advertising buy than ever! Why not ask your local video tape producer to bid on your next storyboard? No cost or obligation.

**Write for free copy** of "Techniques of Editing Video Tape," to: 3M Company, St. Paul 6, Minn.

MAGNETIC PRODUCTS DIVISION

**MINNESOTA MINING AND MANUFACTURING COMPANY**  
... WHERE RESEARCH IS THE KEY TO TOMORROW



**VTR-EQUIPPED STATIONS NOW REACH  
THESE 126 TOP MARKET AREAS...  
OVER 90% OF ALL U.S. TV HOMES!\***



**Alabama**  
Birmingham  
Montgomery

**Arizona**  
Phoenix  
Tucson

**Arkansas**  
Little Rock  
El Dorado—Monroe, La.

**California**  
Bakersfield  
Hollywood  
Los Angeles  
Oakland  
Sacramento  
Stockton  
San Diego  
San Francisco

**Colorado**  
Denver

**Connecticut**  
Hartford  
New Britain  
New Haven

**Florida**  
Jacksonville  
Miami  
Orlando  
Palm Beach  
Pensacola—  
Mobile, Ala.  
Tampa—St. Petersburg

**Georgia**  
Atlanta  
Augusta  
Columbus

**Hawaii**  
Honolulu

**Illinois**  
Chicago  
Decatur  
Peoria  
Rockford

**Indiana**  
Bloomington  
Evansville  
Indianapolis  
Fort Wayne  
South Bend—Elkhart

**Iowa**  
Ames  
Cedar Rapids—Waterloo  
Des Moines  
Sioux City

**Kansas**  
Pittsburg—Joplin, Mo.  
Topeka  
Wichita—Hutchinson

**Kentucky**  
Louisville

**Louisiana**  
Baton Rouge  
Monroe  
New Orleans  
Shreveport

**Maryland**  
Baltimore

**Massachusetts**  
Boston  
Greenfield  
Springfield—Holyoke

**Michigan**  
Detroit  
Flint  
Grand Rapids  
Saginaw—Bay City

**Minnesota**  
Duluth  
Minneapolis  
St. Paul

**Mississippi**  
Jackson

**Missouri**  
Columbia  
Kansas City  
St. Louis  
Springfield

**Nebraska**  
Lincoln  
Omaha

**New Mexico**  
Albuquerque

**New York**  
Albany  
Buffalo  
New York—Newark, N.J.  
Rochester  
Schenectady  
Syracuse

**North Carolina**  
Asheville  
Charlotte  
Greensboro—  
Winston-Salem  
Greenville  
Raleigh—Durham  
Wilmington

**North Dakota**  
 Fargo—Valley City

**Ohio**  
Cincinnati  
Cleveland  
Toledo  
Youngstown

**Oklahoma**  
Ada  
Oklahoma City  
Tulsa

**Oregon**  
Portland

**Pennsylvania**  
Altoona  
Lancaster—Harrisburg  
—York  
Philadelphia  
Pittsburgh  
Wilkes-Barre

**Rhode Island**  
Providence

**South Carolina**  
Charleston  
Florence  
Greenville—Spartanburg

**Tennessee**  
Memphis  
Nashville

**Texas**  
Amarillo  
Austin  
Beaumont—Port Arthur  
Big Spring  
Dallas—Ft. Worth  
Harlingen  
Houston  
Lubbock  
San Antonio  
Weslaco  
Wichita Falls

**Utah**  
Provo  
Salt Lake City

**Virginia**  
Norfolk  
Richmond—Petersburg  
Roanoke  
**Washington**  
Seattle—Tacoma  
Spokane  
Yakima

**West Virginia**  
Huntington—Charleston  
Oak Hill  
Wheeling

**Wisconsin**  
Green Bay  
Madison  
Milwaukee

**District of Columbia**  
Washington

**\*Growing every day!** As this advertisement went to press, the above list was up-to-date and accurate. But by the time you read this, chances are, new VTR stations equipped for television recording and playback will have been added. So use this basic list for quick reference, but be sure to check for any new and additional market coverage that has since become available. Call your local tape producer for the latest information!

"SCOTCH" IS A REG. TRADEMARK OF 3M COMPANY, ST. PAUL 6, MINN. EXPORT: 55 PARK AVENUE, NEW YORK, N.Y. IN CANADA: LONDON, ONTARIO. ©1961 3M CO.

MAGNETIC PRODUCTS DIVISION

**MINNESOTA MINING AND MANUFACTURING COMPANY**  
... WHERE RESEARCH IS THE KEY TO TOMORROW



"A man who assumes a public trust," said Thomas Jefferson, "should consider himself public property." This is the spirit in which the radio and television stations of the Jefferson Standard Broadcasting Company accept their responsibility to the public. For six straight years, WBTW has opened the Charlotte United Community Appeal drive with a star-studded telecast in prime evening

time. WBT Radio originates and supplies to fourteen major U. S. radio stations an alert refutation of Radio Moscow propaganda. WBTW created and telecast an illuminating program on the medical use of hypnosis. Such programming responsibility is standard with the Jefferson Standard stations. One reason why each is the audience leader in its area. One reason why . . .

**Jefferson Standard stands out in responsible circles**

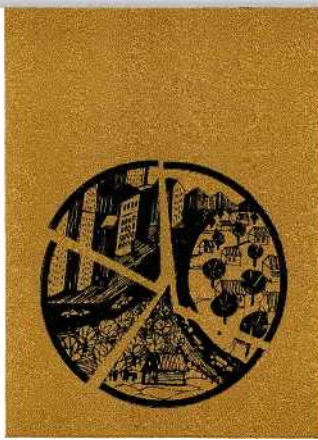
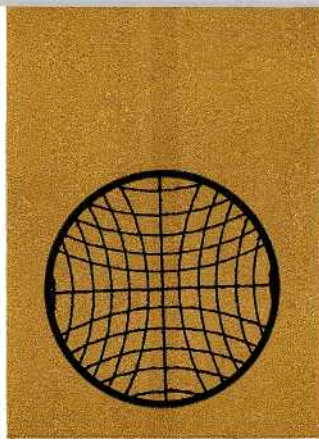
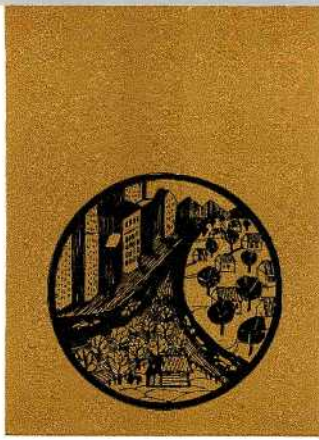


**The Broadcasting Services of the Jefferson Standard Life Insurance Company**



# TELEVISION

**THE** From coast to coast and border to border, U.S. television stations have overlaid onto the face  
**MANY** of their country a many-channeled complex of TV signals. Through countless  
**WORLDS** hours of each day and night they pour into that complex a  
**OF** continuing current of entertainment and information, facts and fancies, humor and tragedy. And  
**LOCAL** among those hours, few are more meaningful than those the individual  
**TV** station itself conceives, nourishes and executes to serve its particular audience—an audience of many parts, many tastes, many desires and many needs. These are the hours of the broadcaster's greatest challenge, and, in many instances, his greatest glory. It is through them that he comes nearest to his audience, when the facility entrusted to him is at its greatest vitality as an instrument for community good. The pages that follow seek to capture an essence of what U.S. television stations are now doing in the many worlds of local TV. It is not an all-inclusive document; the fabric of U.S. television is too varied and far-flung to be contained within a single volume. It testifies, however, to the skills broadcasters are perfecting in these early years of their profession, and to the variety and range of program performance now coming within their grasp.



## MID-YEAR ANALYSIS OF LOCAL PROGRAMMING

# A NEW CREATIVITY

By RICHARD K. DOAN

**L**IKE a fireman injured to heat, the U.S. telecaster has learned to take browbeating in stride. Nevertheless, at this juncture in his relatively brief career, he is obviously mindful of the recent public and official outcries over TV fare.

Local television in the U.S., the product of over 500 commercial stations, is about to undergo some facelifting. It won't be so drastic as to produce a New Look. But it should be more in line with the wishes of TV's critics, most apparent in a concerted trend to more news, public affairs and educational programming.

Along with the networks, many a station management is taking stock. It is highly evident, on the basis of a questionnaire survey conducted by TELEVISION MAGAZINE this summer, that there will be a measurable increase in the coming months in local TV news, public affairs, live entertainment, and educational programming.

Significantly, any major overhauling in prospect will come more from the bottom than from the top. That is, those stations which have been making a substantial local effort right along are planning no decided step-up, while those which have been prone to take the film-network route begin to see the propriety, if not indeed license salvation, in more community interest.

The reason these innovations probably will not produce a decidedly New Look is inherent: so much of TV's entertainment comes down the line from the networks that it's difficult for the individual station to make a strong dent in the public's overall impression—except as stations collectively might influence network taste in programming.

In his own bailiwick, the telecaster can make a choice between reliance on film product, which tends to bring him tempting profits, or local live productions, which are a lot more expensive but look good on his community and FCC records. Most stations quite naturally strike for some sort of balance between the two. One trouble is that the best

local efforts, in themselves often highly creditable, bulk so small in the total TV panorama that they are lost to critical and general view.

Grassroots television at this instant presents no particular composite picture. It tends, among the network affiliates who constitute its overwhelming majority, to follow a popular pattern, but a breakdown of its programming elements discloses a diversity of approaches almost as numerous as the stations.

Of approximately 175 replying to this magazine's questionnaire—and representing a cross-section of large and small markets across the country—some were far different from others:

In the surveyed week, May 7-13 (the week, incidentally, in which FCC Chairman Newton Minow made his now-celebrated "vast wasteland" speech), one station was on the air only 59 hours, another 142:26 hours.

One Texas ABC affiliate took only 30 hours of network programming; a three-network affiliate in the same state carried 103:50 hours of line-fed shows (some, presumably, on a delayed basis).

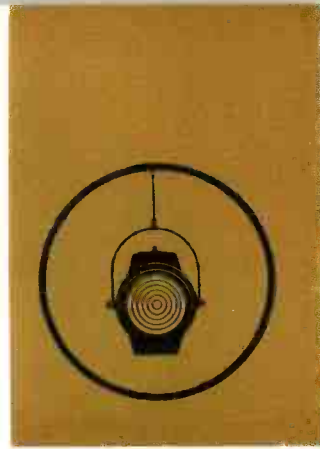
A few stations booked as few as two hours of syndicated film. Others carried up to 45 hours.

Three stations aired no movies at all (one of these said it would be starting them soon), while a West Coast independent logged 98 of its 122 hours with feature films.

Four stations originated no more than five hours each of local live programming during the week. Four others offered more than 30 hours each, one of them 41 hours.

Five stations programmed not more than one hour of local news each in the entire week, but nine others turned out more than seven hours apiece.

Twenty-two stations had no children's programs whatever, whereas 25 reported 10 hours or more each of moppet fare, the most prolific a Nebraska station which devoted 34:30 hours to the kiddies.



# FLEXES ITS MUSCLE

Seventy-nine stations bypassed "women's service" entirely.

Sixty-four scheduled no variety-panel-music shows.

One hundred and thirty-nine eschewed audience participation formats of any kind.

Forty-three were without religious programming, and 33 offered no educational-cultural entries.

In all of these program categories, there were other stations which gave them substantial segments of time. A Virginia station, for example, ran eight hours of religious shows. A California station went for 17:30 hours of audience participation. A New York station could claim 23:45 hours of educational-cultural programming.

Considerable disparity also turned up in local broadcasters' approaches to specials. Entertainment one-shots were distinctly not their dish in many cases. During the season from September 1, 1960, to June 1, 1961, 70 of the reporting stations undertook no such projects. On the other hand, many stations chanced a few, six programmed over 20 hours each of such specials, and six others ran up over 30 hours each. One major independent in California claimed 129 hours of entertainment specials.

When it came to public-affairs specials, the spread was far more impressive. Only 16 stations reported they carried none at all. On the top side, 14 put together 30 hours or more each. A Florida station claimed 104 hours, a Maryland station 75 hours.

Editorializing is in a steep climb. About 45% of the reporting stations said they air editorials, although well over half of these are scheduled only on an "occasional" basis. Twenty-eight of the stations said they had started editorializing within the past year.

The trend of station thinking on programming for the immediate future was evident in responses to a question about planned changes in local shows for fall.

About half of the stations indicated either that they con-

templated none or that it was too early to say. Several, playing it close to the vest, said they "couldn't disclose" their plans.

The other half implied by their answers that they were sensitive to the mood of recent TV onslaughts. In case after case, they expressed their intentions in phrases such as these:

"More public service, more news, more specials." "More live programming of all types." "Educational films, more children's time, more news." "Increased local public affairs specials." "Prime-time public affairs programming." "More local variety and public affairs; greater emphasis on live programming."

A number of stations stressed plans to schedule public affairs programs regularly in prime time. Mostly, these would be monthly pre-emptions of network periods.

Dozens of specific shows were listed as planned: a drama workshop, a weekly "focus on jazz," a weekly "great book analysis," a ranch party and square dance, a 30-minute news review, a capitol news conference, a teenage panel and talent show, several educational series in cooperation with universities, a "local musicians" program, several agricultural series, typing instructions, a Spanish language course, musical variety.

The emphasis of the hour was to be found in a tabulation of mentions of the types of programs in work: public affairs and information, 43 mentions; educational, 28; news, 17; live adult entertainment, 15; children's programs, 9; women's shows, 6; farm shows, 6; editorializing, 5; cultural shows, 5; syndicated series and sports, 3 each; special events, movies, exercise shows, and religion, 1 each.

Granted that these indicated plans are straws in the wind,

TEXT CONTINUES ON PAGE 94

SPECIAL 34-PAGE PICTURE FOLIO FOLLOWS



KING-TV Seattle:  
"Countdown 21"



## ITS OWN WORLD

If the world—near and far—is interested in TV, the reverse is also true. To look at a cross-section of the "reality" programming on U.S. television is to see a kaleidoscope of the life around us. TV's seeing eye is all over the place, but it is especially focused on events close to home.

While much of this attention to real-life still tends to land in TV's off-hours, instances also abound where stations have claimed prime evening time to expose their interest in public affairs. Where enterprising stations have been on the move, the results have often been highly gratifying. A few examples:

In Portland, Ore., a seven-month controversy over the application of a group wishing to solicit funds to fight communism culminated May 11 in a city hall hearing which KGW-TV aired in full, from 2:30 to 8:05 p.m. On May 20, a Saturday, at 9:30 p.m., the station ran two hours of edited highlights of the hearing. The city issued a proclamation commending KGW-TV. All three Portland newspapers chimed in with praise. Telephone and mail response was almost 100% favorable.

In Rochester, N.Y., WROC-TV found itself in a "hornet's nest" of controversy over the routine Sunday afternoon scheduling of a civil defense film, "Operation Abolition," issued by the House Un-American Activities Committee. Threatened with legal action if the film was shown, WROC-TV yanked it and rescheduled it eight days later, in prime time. The 45-minute film was followed by 45 minutes of live pro-and-con discussion by spokesmen for veterans', church and political groups. Hundreds of letters and calls largely applauded the station for its "courageous" action.

Baltimore's WBAL-TV scored a sensational first with a live re-enactment by a kidnap-murder trial jury of its deliberations. In Houston, KHOU-TV got permission to take its sound cameras into a court trying a murder case. WVEC-TV, in Hampton, Va., went to bat with the city council and won reversal of a ban on radio-TV coverage of hearings investi-

*To page 65*

WTMJ-TV Milwaukee: "Woman's World"





WCBS-TV New York: "The Invisible City"



WBBM-TV Chicago: "I See Chicago"



KOTV Tulsa: Church telecast

WTMJ-TV's "Woman's World" showed how a blind, eight-year-old girl reads Braille in a report on the Public Library's special services.

KING-TV previewed Seattle's Century 21 Exposition in a sponsored, hour-long special simulcast by seven stations.

WCBS-TV sent Eddie Albert on a 60-minute meander through the mosaic of Manhattan's peoples and places.

WBBM-TV, also out exploring its own backyard, captured vignettes of Chicago at different hours of the day for a prime-time special.

KOTV each month sets up its cameras on Sunday morning in a different Tulsa church for live pickup of the services.





WREX-TV Rockford, Ill.: "Rites of Ordination"

WABC-TV New York: "Expedition New York"





KHOU-TV Houston: Murder trial coverage

WBAL-TV Baltimore: Murder trial re-enactment

WABC-TV watched Carole Lawrence go into an impromptu dance on an inspection tour of the Lincoln Center for the Performing Arts, still under construction.

WREX-TV's cameras looked on as six young men took their vows in Roman Catholic priesthood at St. James Pro-Cathedral.

KHOU-TV gained daily access with sound cameras to a Harris County criminal court to cover a locally headlined murder trial.

WBAL-TV attracted wide notice with a live airing of a Baltimore murder jury re-enacting its deliberations within a few hours after a federal judge had upheld its guilty verdict. The station brought nine of 12 jurors into the TV studios to reconstruct their dialogues leading to the verdict.





WHIO "Reports" joined federal officials in soil conservation studies in Ohio's Miami Valley.

WBKB, launching a "Home Again" series on ex-Chicagoans revisiting old haunts, trailed Steve Allen around Chicago's Southside, his boyhood home. The show will be aired early this fall.



WBZ-TV, in "Ballad For A City," featured folk singer Bill Bonyun, who wrote and performed a musical score for the program, an episode in a "Complex Community" series.

KRON-TV's award-winning "Assignment Four" probed a major fire, gold mining and the zoo for in-depth news and feature reports.

KTVU took its cameras to sea on board the carrier Hancock for a look at the U.S. Navy in action.

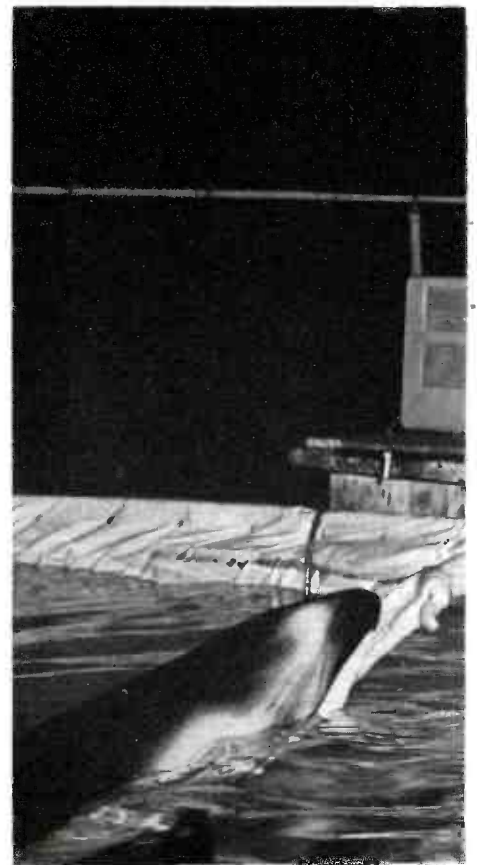
WIS-TV's viewers look forward each year to live coverage of the Carolina Carillon Parade.

KTLA kicked off a monthly "City at Night" documentary series in prime time, gave viewers their first TV look at scientific studies of porpoises and whales in research tanks.

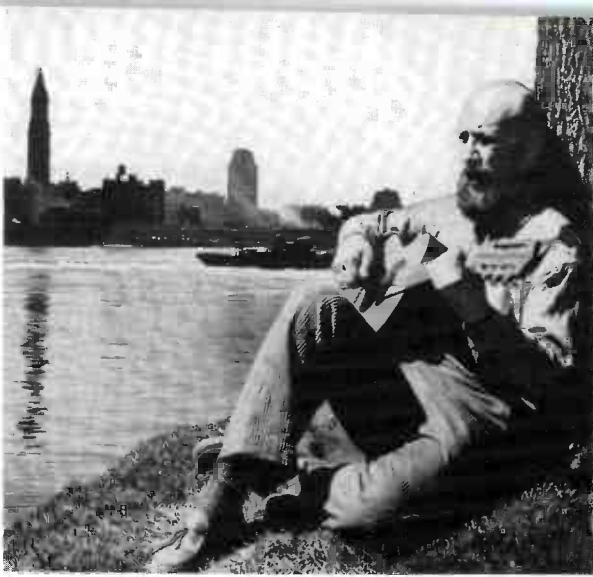
WBKB Chicago: "Home Again"

WHIO-TV Dayton: "WHIO-TV Reports"

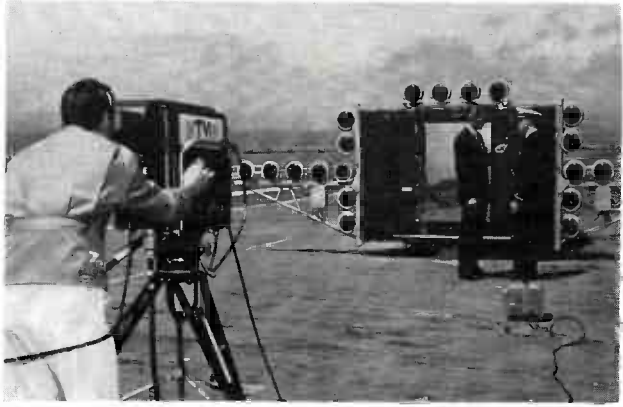
KTLA Los Angeles: "The City at Night"







WBZ-TV Boston: "Complex Community"



KTVU San Francisco: Visit to a carrier



KRON-TV San Francisco: "Assignment Four"



wis-TV Columbia, S.C.: "Carolina Carillon Parade"



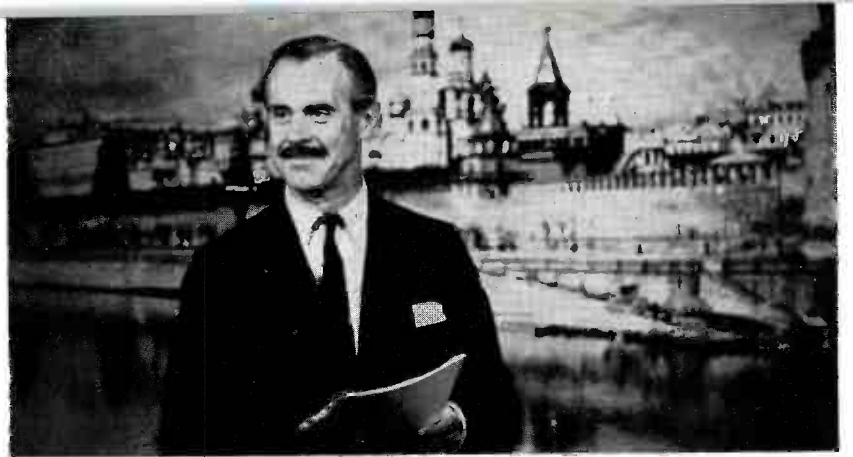
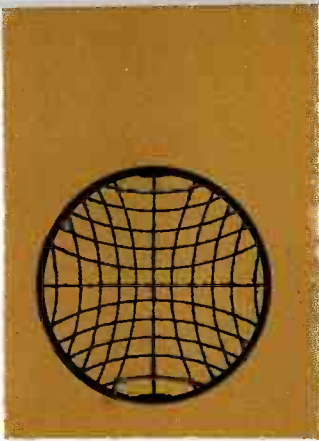
*Continued from page 60*

gating the police department. Six stations took a WVEC-TV feed.

From New Orleans, racked with integration troubles, WWL-TV sent a team to Little Rock to put together a half-hour documentary on the aftermath of that city's bitter resistance to integration. Among hundreds of phone calls following the prime-time telecast, one was from the editor of the *Times-Picayune* praising the show, asking it be repeated, and offering a large-space ad in the paper announcing the re-run. The rebroadcast got prime time.

Omaha's KMTV went to the Nebraska Women's Reformatory to film talks with inmates, including 17-year-old Carol Ann Fugate, serving a life term as Charles Starkweather's companion in a 1958 killing spree that shocked the nation.

The cumulative effect of these, and hundreds of other forays by local TV into the facts of life in their own world, has been at once to refute again some claims against the medium and to offer its foot-draggers some paths to follow. Grassroots TV has much to boast about; it also has a growing challenge to meet: the world all around it is on the move, and those who want to survive must keep up with it.



KTLA Los Angeles: "Clete Roberts in Moscow"

# THE WORLD OUTSIDE

WFLA-TV Tampa: "Battlegrounds of the Cold War"



WFLA-TV's prime-time series on cold war problems, started in May, gets wide attention, 18 to 25 ratings.

KTLA newsman-commentator Clete Roberts assessed attitudes on both sides of the Iron Curtain in March.

KWTV's Bruce Palmer (l.) introduced author-lecturer Dr. Waldo Stephens in a "Focus on Africa" series at 9:30 p.m.

KNXT's college-level education courses, offered in cooperation with the University of Southern California, reach a daily average of 37,000 viewers.

wwj-TV's daily travel-show host gives Michigan audiences an hour-long foray into far-away lands.



kwTV Oklahoma City: "Focus on Africa"

**L**ocal TV, properly provincial in its primary concerns. It has shown increasing awareness this past year that the world continues to shrink, bringing its problems ever closer.

In one notable example, Oklahoma City's kwTV, after a year of planning, gave a prime half-hour every fourth Thursday to a "Focus on Africa" series. In it, authoritative guests discussed with author-lecturer Dr. Waldo Stephens every aspect of Africa's emerging nationalism, its history and cultures. Press, schools, 4-H Clubs and viewers in general applauded the series.

When the Congo crisis boiled up, Detroit's wxyz-TV shipped its top newsman, Lee McNew, to the scene. Arrested three times in two weeks, he flew out with 5,000 feet of film. His half-hour report was aired twice, sponsored.

In Chicago, wbbm-TV's foreign editor, Carter Davidson, put together a two-part, prime time "Anatomy of a Crisis." The station sold it, and CBS's other owned stations aired it.

KTLA's newsman Clete Roberts roamed from Western capitals to Moscow gathering filmed reports for the Hollywood outlet.

Many stations gave the Eichmann trial special coverage, but none gave it more than New York's wabc-TV, which installed author-reporter Jim Bishop as commentator on a 6:30-7 p.m. Monday through Friday airing of videotaped highlights. The station offered viewers a complete copy of the indictment. Brooklyn's Hadassah gave Bishop a citation.



KNXT Los Angeles: "Learning '61"



wwj-TV Detroit: "George Picrrot Presents"



# THE WORLD OF PROBLEMS

**T**HE urgent and continuing concerns of its world engrossed the attention of local TV frequently. In its quest of situations and the solution to public problems, the stations probed classrooms, teenage-gang hangouts, migrant-labor camps, slum areas and rehabilitation centers, to name a few.

In the Northwest, six months' effort by combined teams of the Crown stations—KING-TV Seattle, KGW-TV Portland and KREM-TV Spokane—produced a "Bitter Harvest" exposing, for the first time, the shocking circumstances of 50,000 migrant farm workers. Prior to its prime-time showing, the hour-long documentary was previewed in Washington, D.C., by top federal officials at the request of the President's Committee on Migratory Labor. It was also shown at the annual Conference of State and Provincial Health Authorities of North America. The report antedated Edward R. Murrow's controversial CBS Report on migrants and, in its own way, achieved proportionate acclaim.

Atlanta's wsb-tv fought off the possible closing of public schools in the integration dispute with a series of special reports beginning with "The Last School Bell," in which the station took an editorial stand opposed to shutting the schools. Later, the station sent news director Ray Moore to Charlotte to put together a filmed document on the peaceful desegregation of that city's schools, and followed this with a similar "Desegregation—New Orleans."

In Jacksonville, wjxt's "Project 4" has taken a prime-time look at the problems of its "Port With Growing Pains," has surveyed the housing decay in local sub-standard neighborhoods, carefully researched the pros and cons of obscene literature on newsstands, and reported a "Bitter Harvest" of its own in Jacksonville's juvenile delinquency.

*To page 71*

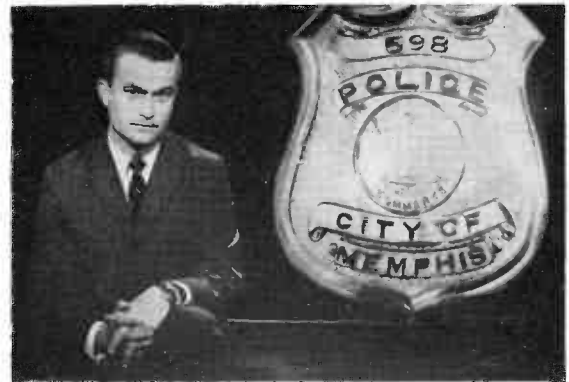
wsb-tv Atlanta: "Desegregation—Charlotte"



wmt-tv Cedar Rapids: "The Tax Bite"



wmct Memphis: "Who Wears the Badge?"



wjxt Jacksonville: "Countdown for College"





WCAU-TV Philadelphia: "Demons in the Streets"



WSB-TV's Ray Moore documented the story of peaceful desegregation in Charlotte. WSB-TV opposed closing of Atlanta schools.

WMT-TV's Douglas Grant gave a full-scale analysis of Iowa taxes in prime time.

WMCT, in one of a prime-time series, looked at private and public life of a policeman.

WCAU-TV dramatized the juvenile gang problem in a moving, action-packed report in which settlement house boys re-enacted street fights and wrecking of a schoolroom.

WJXT, as part of a documentary series, candidly appraised the crisis facing Florida's already overcrowded colleges.

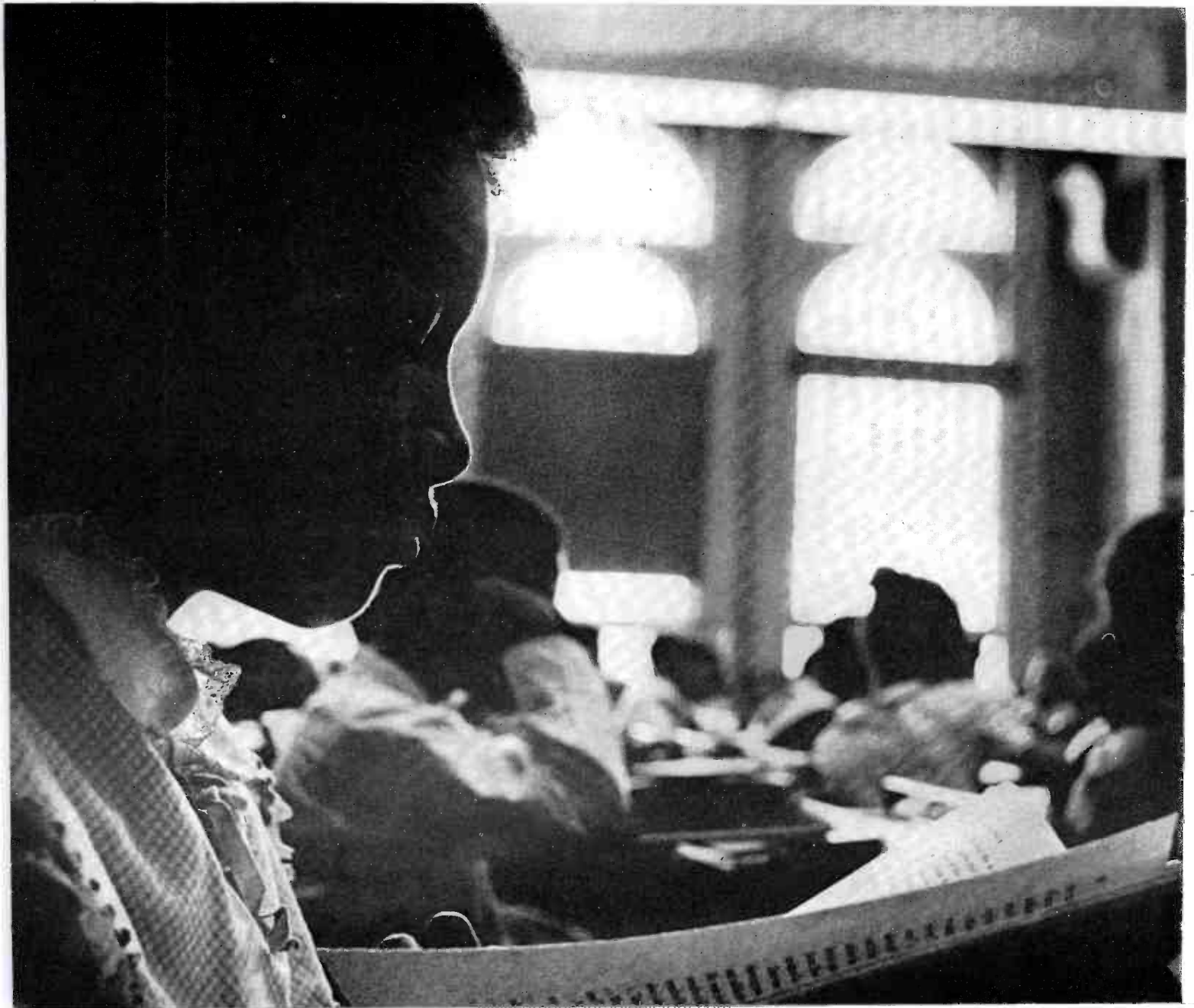
WBMM-TV Chicago: "The Four Seasons"



KHOU-TV Houston: "The Lost Dimension"



WNBC-TV New York: "New York '61"



WNBC-TV visited slum-area schools to tell of a dramatic experiment seeking higher horizons in scholastic levels.

WBMM-TV, in a full prime-time hour, eyed the medical ages of man: infancy, teenage, middle-age and the geriatric years.

KHOU-TV, in a sponsored special, told of rehabilitation work with the severely handicapped at Texas Medical Center.

WABC-TV trailed Sam Levenson, once a school teacher himself, on an inquiry into specialized educational programs for New York's handicapped children.

KING-TV, together with other Crown stations, produced a penetrating, hard-hitting report on the hitherto unrevealed plight of 50,000 migrant farm workers.



WABC-TV New York: "Education: Tailor-Made"

KING-TV Seattle: "Bitter Harvest"



Continued from page 68

"WHD-TV Reports," seen by Dayton viewers 52 weeks in the year at 7-7:30 p.m., has dug into the problems of mushrooming population and its impact on the school systems, how the police try to grapple with youthful offenders, gambling, sex offenses and obscene literature.

In New York, school problems have been the focus of both WNBC-TV and WABC-TV. The latter gave a repeat airing to one of its "Expedition: New York" episodes in which Sam Levenson visited public-school classrooms, examining special programs for handicapped children. WNBC-TV's cameras visited "deprived" neighborhoods and elementary classrooms to report how a Board of Education experiment in "Higher Horizons" sought to raise scholastic levels of children in low-income neighborhoods.

In Boston, university candidates for master's degrees produced a unique documentary series for WBZ-TV's "Dimensions." The project cooperated with the Boston University School of Public Relations and Communication, whose graduate students produced the documentaries as part of their theses. They dealt with such subjects as urban renewal and civil defense.

WCAU-TV cast boys from a Philadelphia settlement house as actors in a prime-time study of juvenile gangs. "Demons in the Streets" captured awards and wide approval.





# THE WORLD OF KNOWLEDGE

A WORLD in which increased knowledge is constantly demanded received an assist from local TV. Viewers studied Russian language in Arizona, Russian literature in Illinois, Spanish language in Iowa, the history of languages in Los Angeles—even “the care and feeding of money” in Boston.

In a remarkable small-market experiment, KGLO-TV Mason City last fall launched daily, 45-minute Spanish lessons for its northern Iowa area. The project was set up by program director Douglas Sherwin in cooperation with seven county school superintendents and the University of Iowa for in-class reception—but a surprising 800 adults enrolled. This fall the lessons are being renewed on an expanded basis.

KPHO-TV Phoenix reported “excellent response” to its telecourse in Basic Russian (also carried by WHEN-TV Syracuse) which involved purchase by viewers of \$6.50 workbooks. In Champaign, Ill., WCIA offered a weekly telecourse in Russian literature, with college credit.

Some stations conducted programs to supplement formal education. St. Louis’ KMOX-TV continued its “PS 4,” the first TV high school of the air, six days a week at 6:30 a.m. WBAL-TV Baltimore, finding that one out of eight local adults over 25 was “functionally illiterate,” set up a Saturday and Sunday morning “Learning to Read” experiment.

At KNXT Los Angeles, a USC professor of linguistics conducted a 10-week course on the “Story of Language,” alternating with an early-morning course on “The Social Frontier” which examined contemporary institutions.

To be different, Boston’s WBZ-TV ran a 10-week, Monday through Friday course at 6:30 a.m., on the subject of how to invest in the stock market. The series was produced in

*To page 75*

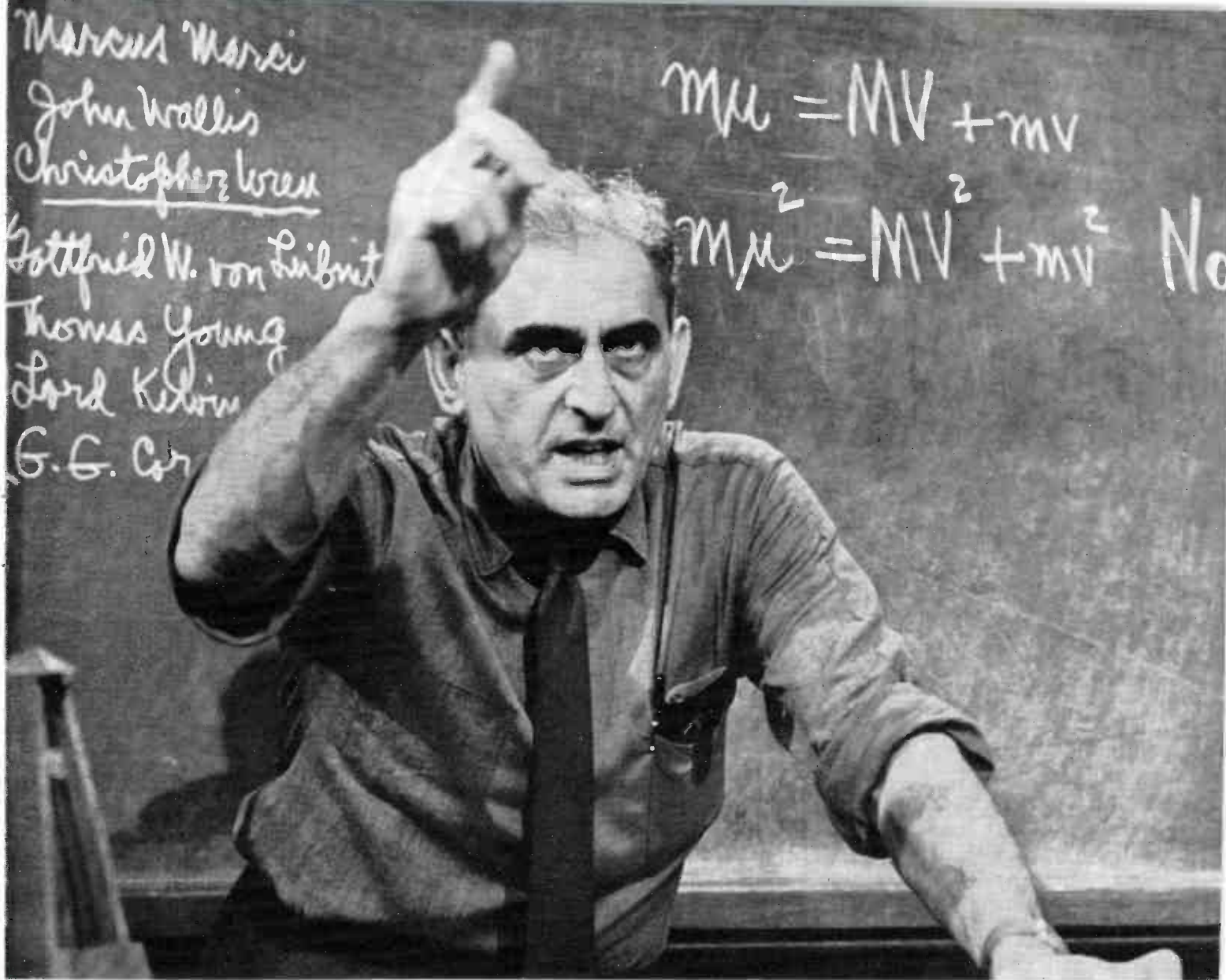
KNXT Los Angeles: “Language and You”



KPHO-TV Phoenix: “Basic Russian”







KNXT Los Angeles: "Great Moments in Science"

KNXT recently concluded a 10-week course for early risers, part of its "Odyssey" series, on the world of linguistics. The teacher: U.S.C.'s Dr. John T. Waterman.

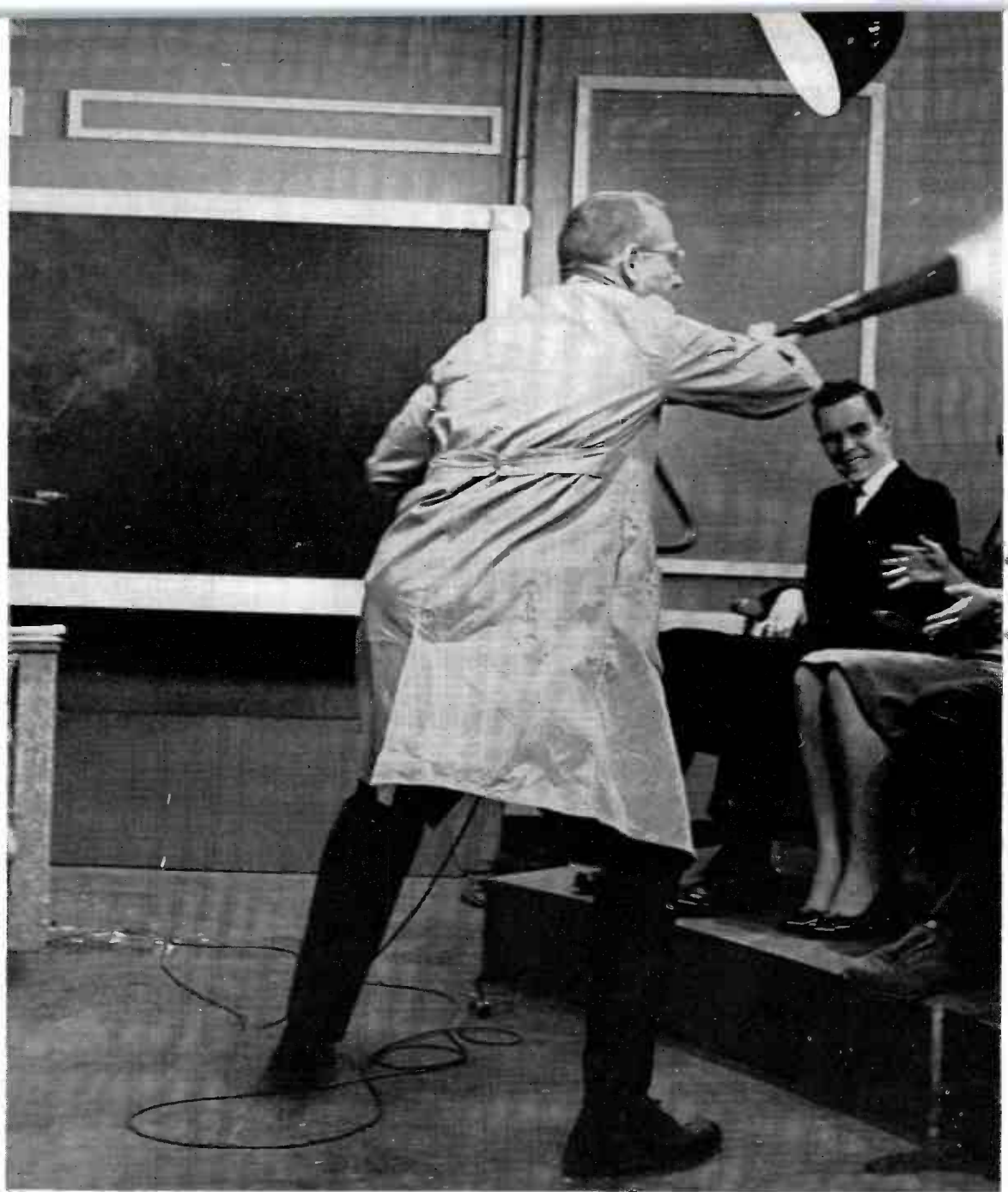
KPHO-TV, in cooperation with another Meredith station, WHEN-TV Syracuse, ran a thrice-weekly, 30-week telecourse in Basic Russian, taught by Dr. Eugenia Woronin of Syracuse schools. Viewers had to buy \$6.50 workbooks—and many did.

KNXT brought in Dr. Julius S. Miller, a physics expert, to recreate great experiments of scientific history from Archimedes to Einstein.

WBZ-TV joined with the New York Stock Exchange and Boston University to offer a 10-week, Monday to Friday course on buying and selling stocks. B.U. Prof. Van Dyke Burhans handled the chore.

WBZ-TV Boston: "The Care and Feeding of Money"





WCAU-TV Philadelphia: "The Big Blackboard"

KMOX-TV St. Louis: "P.S. 4"





Continued from page 72

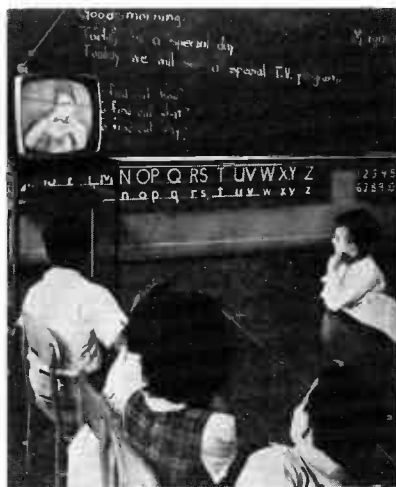
cooperation with the New York Stock Exchange and Boston U.

Thirteen University of California School of Business Administration faculty members put together a weekly lecture series for KPIX San Francisco on "Managing the Independent Business." The half-hour lectures ran across-the-board.

In Green Bay, Wis., WFRV-TV joined with the University of Wisconsin to offer conversational courses in foreign languages, offering manuals to viewers. WBNS-TV Columbus entered into a program exchange with Ohio State University's non-commercial station WOSU-TV.

For the benefit of deaf-mutes, WCHS-TV Charleston, W. Va., with the assistance of a local minister, instituted "Talking Hands," reporting news weekly in sign language.

WPIX New York: "Regents Educational TV Project"



KMOX-TV, six days a week at 6:30 a.m., conducts a high school-of-the-air. Its courses run right through summer.

WCAU-TV in April revived its "Big Blackboard" series of Sunday morning studio lectures and demonstrations by educators for junior high and high school students.

WPIX's unique, non-profit "marriage" of educational and commercial TV continued to occupy most of the station's daytime hours. The New York State Regents' in-school and in-home instruction project reaches 50,000 classrooms, with 60% of the state's total school enrollment.



# THE WORLD OF THE ARTS

CULTURE? "Whenever the word 'culture' is mentioned," says Chet Collier, program manager of KYW-TV Cleveland, "people are apt to gasp and say, 'It'll never go on a mass medium!' Rest assured that our goal is to make cultural subjects understood and appreciated by a *mass* audience."

KYW-TV has put its money where its imagination is, in a weekly half-hour called "Dimensions Three." It has presented excerpts from Chekhov's "The Boor," explored the relationship of jazz to medieval music with the Meg Weiles Quintet, brought from New York especially for the show, and presented an "instant festival" of international-award art films, shown for the first time on local TV.

Future plans call for shows built around the art film, "Death of Manollette," original works by Cleveland and national playwrights, and an original Israeli opera.

In New York, WCBS-TV has continued its notable "American Musical Theatre" series, depicting growth of the legitimate theatre through show music and presented before audiences of school children. The program has now become the U.S. contribution in an overseas exchange which has produced, for audiences here, "The International Hour." It premiered recently with a Toronto Symphony concert conducted by the late Sir Thomas Beecham.

Out in Iowa, Cedar Rapids' WMT-TV rounded up Vance Bourjaily, author of "Confessions of a Spent Youth"; William Zorach, noted sculptor; Ralph Ellison, critic and author of "Invisible Man," and Herbert Melnick, concert pianist, and set them to discussing whether the artist has abandoned his audience, as some claim, or whether the audience is unwilling to understand new art forms.

In St. Louis, KMOX-TV ran a "Montage" series, in which children's art was examined with the city schools' art consultant as host. Baltimore's WJZ-TV brought in a museum

To page 79



KMOX-TV St. Louis: "Montage"



WMT-TV Cedar Rapids: "The People and Art"



WCBS-TV New York: "American Musical Theatre"



WMT-TV brought quartet of writers, artists together to discuss "how far apart" are people and art.

KMOX-TV examined children's art in its city's schools.

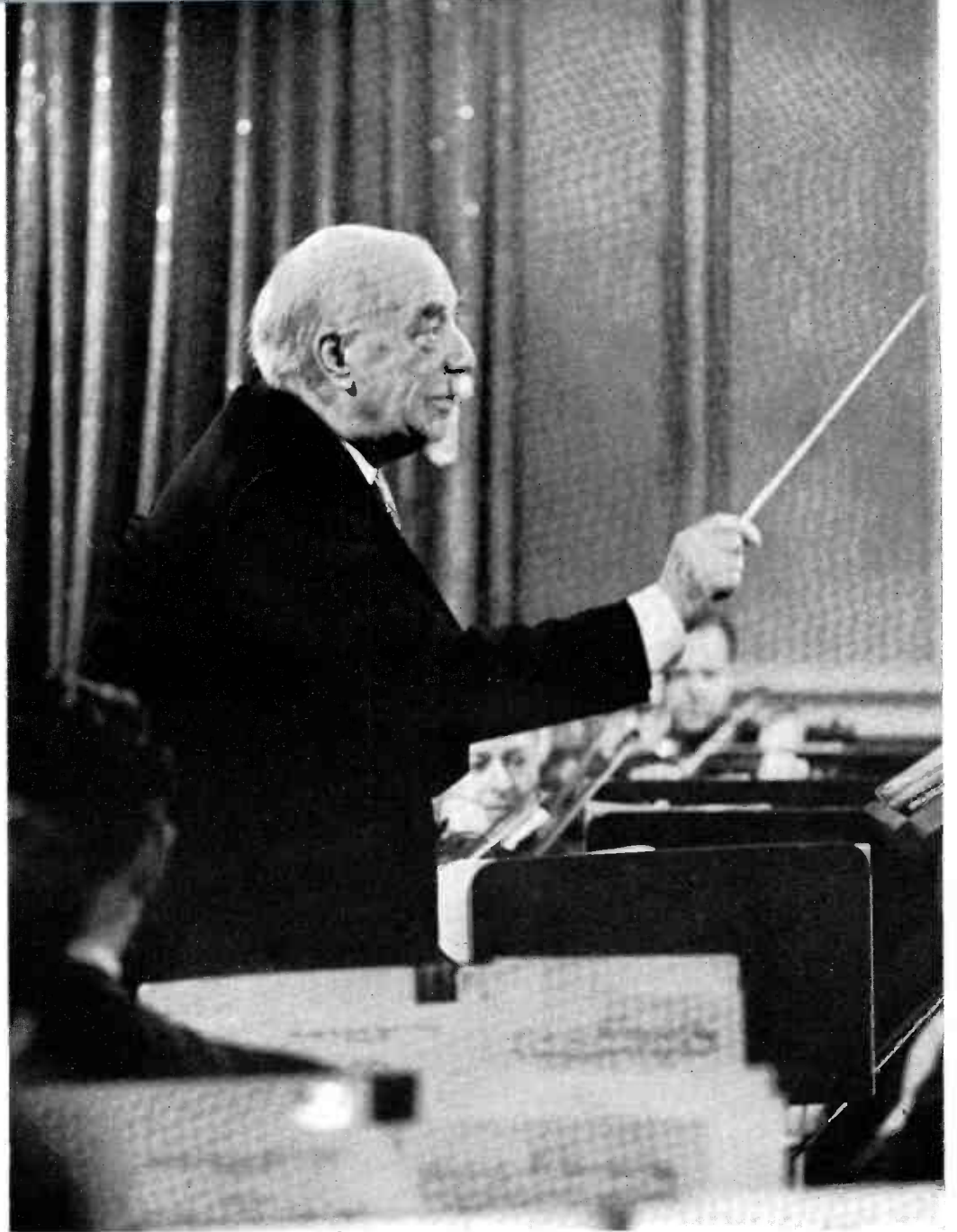
WCBS-TV formed lyrical trio of Alan Jay Lerner, Richard Burton, Edward Mulhare in a look at Lerner's career.

KPRC-TV's Bruce Kelly readied for videotaping a performance of "Peter and The Wolf" by Houston Civic Ballet.



KPRC-TV Houston: "Peter and the Wolf"

WCBS-TV New York:  
"International Hour"



WCAU-TV Philadelphia: "The Big Blackboard"



WCAU-TV's "Big Blackboard" series demonstrated the "architectonics of choreography."

WCBS-TV, for the debut of "International Hour," aired a Toronto Symphony "Lollipop" concert conducted by the late Sir Thomas Beecham.

KYW-TV's weekly "Dimensions Three" flew the Meg Welles Quintet from New York to explore the relationship between jazz and medieval music. Another time, the show presented Chekhov's "The Boor."

KNXT offered thrice-weekly discourses by Dr. Grant Manson of U.S.C. on art and architecture, classic and modern.



KYW-TV Cleveland:  
"Dimensions Three"



KYW-TV Cleveland:  
"Dimensions Three"

KNXT Los Angeles: "Discovering Art"



*Continued from page 76*

expert Saturday afternoons to discuss art "Patterns." Rochester's WRQC-TV took viewers "From Mozart to Mambo" in the first TV performance by the Eastman Wind Ensemble.

Many of the efforts along cultural lines were aimed at both children and adults. KING-TV's Seattle Community Workshop staged a full-length musical version of "Alice in Wonderland." The production was filmed for showing to national and regional children's theatre groups. In Houston, KPBC-TV videotaped a performance of "Peter and the Wolf" by the Houston Civic Ballet Company.

Three times weekly, at 6:30 a.m., KNXT gave half an hour to Dr. Grant Manson, University of Southern California professor, for illustrated lectures on subjects ranging from the architecture of Frank Lloyd Wright to the "golden age of Athens." In New York, WNBC-TV offered Sunday afternoon discourses by Brian O'Doherty on famous art masterpieces. WNBC-TV also aired a "Recital Hall" featuring soloists from the Philharmonic and the Metropolitan Opera.



# THE WORLD OF ENLIGHTENMENT

TV's station programmers have lacked neither curiosity nor diversity of interest. Their search for enlightening material in their own environs has led them in many directions: toward the future and into the past; through the realms of science, government affairs and surgery; down sundry educational paths, and through the forests of controversy.

Local TV on occasion was not for the squeamish. It sent strong-stomached camera crews to watch open-heart surgery on children for WRGB Schenectady and WJXT Jacksonville. WRGB's director Grant Van Patten watched 10 of the six-hour operations before putting together a 60-minute 10 p.m. report on a successful operation on a seven-year-old girl.

Sometimes the stations took backward looks, as when WCCO-TV Minneapolis assembled nearly 1,000 Civil War photos for a prime-time telling of the story of "The First Minnesota Regiment." KAKE-TV Wichita took location shots across the state and worked with state historians to produce a 13-part series celebrating Kansas' 100th anniversary.

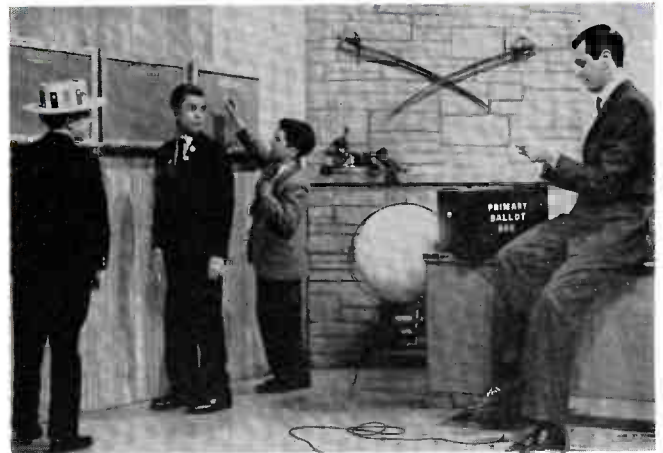
In New York City, citizens got unusual opportunities to air their gripes and put questions directly to Mayor Robert Wagner and other key officials on WNBC-TV's "Direct Line," claimed to be the first in "call City Hall" programs.

TV analysis of the local press and how well it does its job came into being on Chicago's WBBM-TV and was picked up by other stations.

In Chicago, Carter Davidson, former newspaperman now WBBM-TV's foreign editor, appraised the Windy City papers every other Wednesday, sponsored by a savings association.

*To page 83*

WNEW-TV New York: "Wonderama"



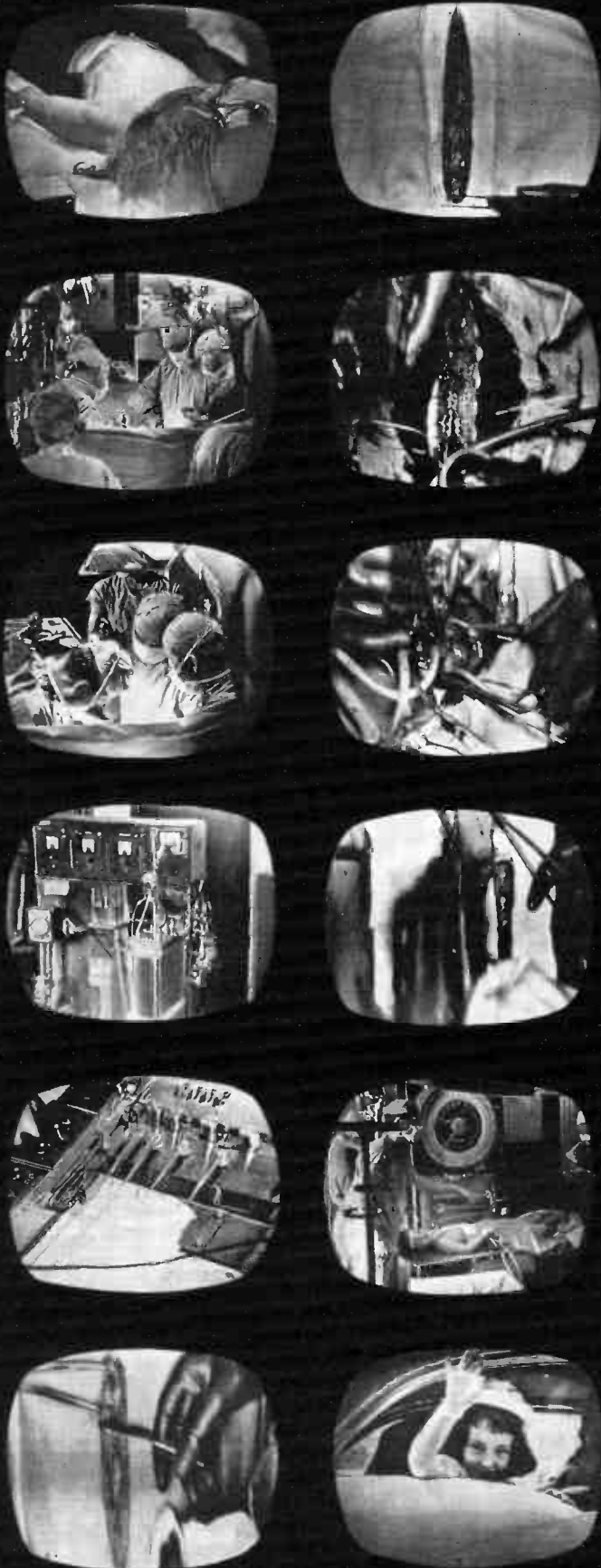
KGW-TV Portland: "World Court in Action"



WBBM-TV Chicago: "Viewing the Press"







WRGB Schenectady: "Open Heart Surgery"

WSB-TV Atlanta: "The Warm Springs Story"



WNEW-TV's Sonny Fox gave children a short course in democratic processes on "Wonderama."

KGW-TV assembled 16 Oregon lawyers to sit as a "world court" in a Law Day special.

WBBM-TV's foreign editor, Carter Davidson, continued his sponsored look at the press.

WRGB observed, in a full-hour, prime-time special, an actual open-heart surgical operation on a seven-year-old girl. A medical professor described each step of the operation. Station crews witnessed two similar operations before this one to familiarize themselves with procedures.

WSB-TV's George Page wrote and produced a documentary on the work of the Warm Springs Foundation. Filmed at the polio treatment center in 1960, the special was given a repeat showing this year.



WBZ-TV-Boston: "Starring the Editors"

KDKA-TV Pittsburgh: "K-DEE Has a Baby"



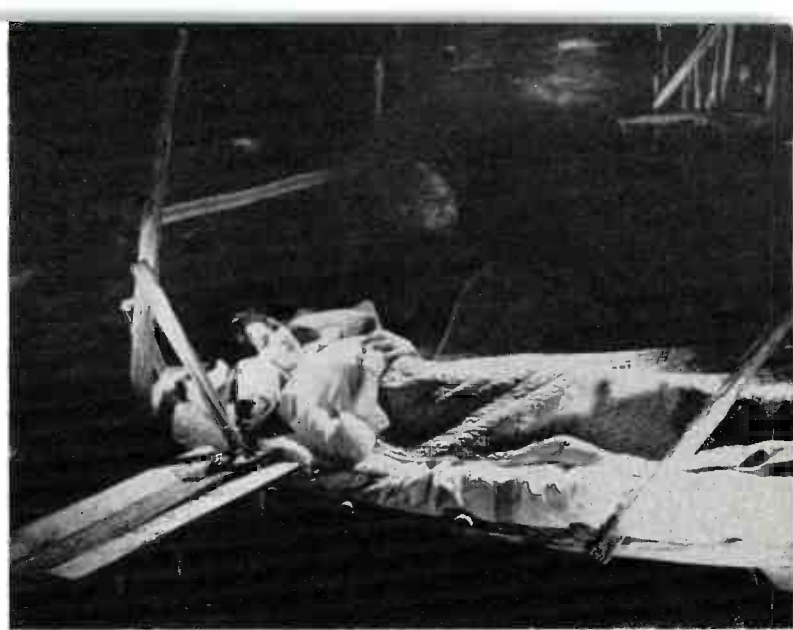
Continued from page 80

His old news pals growled openly that he "fouled his own nest." but tipped him off by phone to press foibles. In New York, Charles Collingwood, soon after kicking off a weekend "Views the Press," got a chance to spread his views over a prime-time half-hour. The one-shot got wide notice.

To spread understanding of other lands, WNEW-TV New York, in a four-hour special on Sonny Fox's "Wonderama," marked the 13th anniversary of Israel with a story, filmed on location, of the children of that new nation.

To promote interest in international law, KGW-TV Portland depicted 16 Oregon State Bar members sitting as justices in a simulated world court trying a specific case. The program won a number of awards.

To answer many questions about human birth, KDKA-TV Pittsburgh devoted an eight-week series to the experiences of an expectant mother, even watching the baby's birth.



KHOU-TV Houston: "Texas Legends in Song and Drama"



WNTA-TV New York: "New York Panorama, 1961"



KDKA-TV, in an eight-part daytime series, documented the experiences of an expectant mother and watched the birth of her baby. The unprecedented program won wide acclaim. An actual Caesarian section was shown in addition to delivery of "K-Dee's" son. The series has been made available to other stations.

WBZ-TV's "Starring the Editors," the only editorial news program of its kind in TV, will reach its eleventh anniversary next month. Moderator is Erwin D. Canham. The editors swap views on current issues.

KHOU-TV, looking back into "Texas Legends in Song and Drama," presented early folk songs in period settings, showed famous historical paintings, retold early humor.

WNTA-TV served up a two-hour report to New Yorkers by Mayor Robert Wagner and 21 key city department heads on the operation of the world's largest municipality. The program, aired Sunday, June 4, at 7:30 p.m., was followed up the next evening by a 90-minute hot-seat appearance by Wagner and his top aides on Betty Furness' "At Your Beck and Call" show, which invited citizens to telephone questions and gripes to the officials and get them answered immediately. The calls were plentiful.



# THE WORLD OF PEOPLE & IDEAS

**E**FFORTS to get viewers to thinking on light, serious or “unabashedly egghead” topics sprang up on local TV in quite a few localities.

For authoritative information, the stations often went to the source. Every other Wednesday, Oklahoma’s Gov. J. Howard Edmondson spent a Class A half-hour discussing the state’s concerns on KWTU Oklahoma City. In Florida, Gov. Farris Bryant, taking a cue from President Kennedy, agreed to live coverage of a press conference—in the studios of WTVT Tampa. More than half a dozen other Florida stations accepted a WTVT feed. Cincinnati’s WKRC-TV rounded up its area’s Congressmen for prime-time interviews.

WICS, in Springfield, Ill., grabbed off a high-ranking Soviet deputy, Demetri S. Polyansky, for his only appearance on local TV. On the Coast, KTLA Hollywood caught up with three Russian newsmen for an exclusive live press conference.

South Bend’s WNDU-TV launched a “Washington Tie Line” series with a filmed and two-way phone interview with FCC Chairman Newton Minow, his first local TV appearance following his “vast wasteland” speech.

The pursuit of serious thinking on both timely and perennial topics could be regularly found on many channels. In Boston, WBZ-TV tapped such people as news correspondents and editorial writers for a full prime-time hour of “Thinking Out Loud.” Similar authorities turned up weekly on WNBC-TV’s New York “Open Mind,” and on WNEW-TV’s New York-originated (and syndicated) “John Crosby Show.” The latter station’s Dr. Albert Burke, also syndicated, usually held forth singlehandedly in his news-making news essays on “A Way of Thinking.” Sen. William

*To page 87*

WNDU-TV South Bend: “Washington Tie Line”



WKRC-TV Cincinnati: “Your Man in Washington”



KYW-TV Cleveland: “Open Circuit”



WBZ-TV Boston: “Brainstorm”





WNEW-TV New York: "A Way of Thinking"

WNDU-TV, with help of Indiana Rep. John Brademas, got FCC's Minnow on "Tie Line."

WKRC-TV used Taft Broadcasting newsmen to quiz local Congressmen.

KYW-TV's "Open Circuit" let people phone such guests as NAACP's Thurgood Marshall.

WBZ-TV installed actress Joyce Holden to "brainstorm" business ideas.

WNEW-TV captured such nationwide critical notice with Dr. Albert Burke's "A Way of Thinking" that his half-hour news essays now are syndicated.

WBBM-TV's "At Random" has let Irv Kupcinet cultivate bright talk with such guests as Carl Sandburg, Zsa Zsa Gabor, George Burns and Jack Benny.

WNBC-TV often develops heat in its "Open Mind," as when Negro leaders and moderator Prof. Eric F. Goldman assessed the Black Muslims.

WBBM-TV Chicago: "At Random"



WNBC-TV New York: "Open Mind"





KNXT Los Angeles: "Touch of Fame"

KTLA Los Angeles: "Russian Press Conference"



KGW-TV Portland: "World Report"



WBBM-TV Chicago: "Young Ideas"



KNXT imported U.S.C.'s Dr. Herman Harvey for 26 discourses on famous people and the causes of their genius.

KTLA caught up with three Soviet newsmen and pumped questions at them.

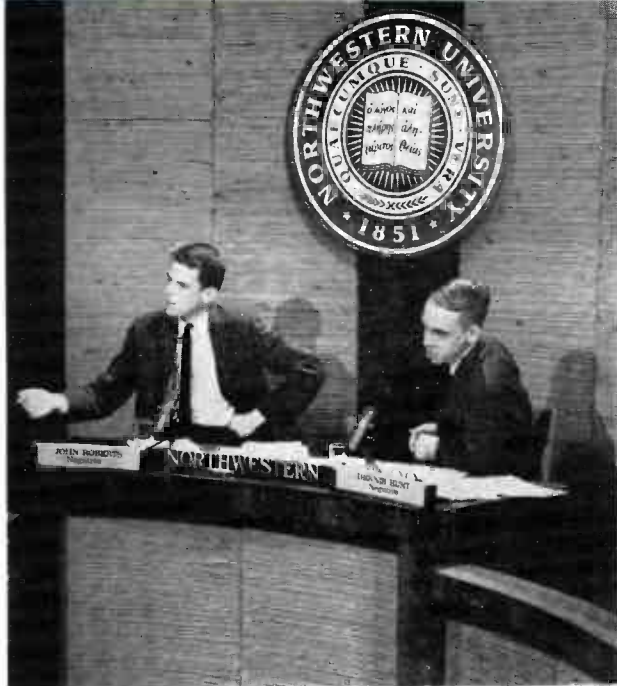
KGW-TV's weekly "World Report" quizzed such people as Sen. Wayne Morse.

WBBM-TV's "Young Ideas" invited youths to swap ideas with such as Fairfax Cone.

WBBM-TV's "Rebuttal" pitted top college debate teams on controversial topics.

WNEW-TV gave John Crosby a weekly hour to gab with clusters of personalities. Student audiences got to ask questions.

WNBC-TV's Dr. Joyce Brothers dispensed advice on intimate personal matters.



WBBM-TV Chicago: "Rebuttal"



WNBC-TV New York: "Dr. Brothers"

WNEW-TV New York: "John Crosby Show"



Continued from page 84

Proxmire hailed this show on the Senate floor as "the kind of enlightened program that the country needs."

On the lighter side, Philadelphia's WCAU-TV lured such people as James Michener, Tennessee Williams and Brendan Behan into conversing "Once Over Lightly" in a 20-week series. In Chicago, Irv Kupcinet kept the midnight oil burning with his 12:30 a.m. "At Random" chatter with showbusiness people and others, like Carl Sandburg.

For a difference, there were such offerings as Dr. Joyce Brothers' advice on intimate personal problems, via WNBC-TV and also syndicated (by ABC), and a brainstorming series on WBZ-TV in which a pretty actress, Joyce Holden, held forth as timekeeper while other participants fetched up top-of-the-head ideas for improving business techniques.

Thus local television not only has sometimes nurtured the art of conversation, but led it along meaningful paths.



# THE WORLD OF ENTERTAINMENT

To be or not to be dramatically entertaining with local live talent is a question obviously beyond the concern of most U.S. TV stations. The vast majority are content to buy their play-acting with a "Made in Hollywood" label. It is safer, and infinitely less expensive.

Still, a handful of venturesome outlets have risked home-made dramatic productions this past season, or brought local or passing troupes before their cameras. The results have at least been a matter of some pride. In a case or two they've even found a sponsor.

Interestingly, such projects have not been limited to the talent-laden centers of New York and Hollywood. They have come also from such locales as New Orleans and Seattle, Cedar Rapids and Raleigh.

For KNXT, a workshop group of Hollywoodians produced a 90-minute edition of G. B. Shaw's "Candida." It drew mixed critical notices, but an A for effort—and the sponsor, a savings institution, was pleased enough to order up four more similar dramatic specials.

In New Orleans, WWL-TV, with the help of student and soldier actors, staged a 90-minute, modern-dress version of Shakespeare's "Julius Caesar." After its prime-time airing, Bob Sublette, New Orleans *States-Item* critic, wrote, "Thank goodness, somebody is trying to do something different, something of quality." Viewers' letters agreed.

Last March, Seattle's KING-TV became the first Northwest station to adapt and produce a commercial Broadway play for TV. "I Like It Here" was offered in a 60-minute version at 10 p.m. starring stage and screen comic Billy Gilbert.

In Philadelphia, WCAU-TV inspired press plaudits with a special for children on a Tuesday at 8 p.m. The hour was fully sponsored by a bank and a dairy. Titled "Gene London's Wonderful World of Sound," it presented a company of more than 140 young dancers and singers, backed by members of the Philadelphia Orchestra.

On the adult level, Shakespeare turned up locally in many areas. Some stations, like Metropolitan's WNEW-TV

To page 92



KNXT Los Angeles: "Candida"



"Affairs of Anatol"

"Two Mrs. Carrolls"







WMT-TV Cedar Rapids: "The Christmas Story in Dance"

KNXT has come up with something of a "Playhouse 90" of its own in five 90-minute live productions.

The plays are produced by a workshop group of actors, writers and directors, including John Newland, who directed the opener, G. B. Shaw's "Candida," and Ezra Stone, who called the shots on the second entry, "The Affairs of Anatol." Newland starred, with Susan Oliver, in the third play, "The Two Mrs. Carrolls," seen last month. Both KNXT and the sponsor have given the series wide promotion.

WMT-TV presented a costumed cast of 35 dancers in a special "Christmas Story in Dance." Four tableaux illustrating the Bethlehem story were followed by interpretive dance sequences.

KRCA-TV gave the University of Redlands an unprecedented TV showcase by airing an hour-long live color enactment of Shakespeare's "Hamlet." Later the same Sunday, the station presented the U.R. Drama Trio in Albert Johnson's "Roger Williams and Mary," which won the Freedom Foundation's George Washington Medal of Honor in 1956.

WHC-TV did not forget entertainment of another, though less cerebral, sort.



KRCA-TV Los Angeles: "Hamlet"



WHC-TV Pittsburgh: Wrestling



KTLA Los Angeles:  
"Bozo the Clown"



WTVH Peoria:  
"Mr. Toyman"



WTNH's Dickensian-looking "Mr. Toyman" added something to the film strip-and-comic cutup routine: his magic "toy machine" invented all sorts of new playthings.

KTLA's "Bozo," like his counterpart in many cities, entertained his studio audience in a circus setting. Parents got seats, too.

WNBC-TV's "Family" show regularly features Paul and Mary Ritts' puppets. Jerry Lewis, appearing on the show, was so moved by an adlib bit with a tiny puppet clown that he sat up all night writing special material for himself and the puppet. He has returned three times.

WABC-TV, on its morning "Chubby's Rascals," regularly played host to school groups, including the P.S. 77 orchestra.

WCAU-TV discovered Jane Norman, as "Pixanne," in a Christmas children's special and gave her a regular Saturday half-hour in which to sing and tell stories for the kiddies.



WNBC-TV New York: "The Family"



WABC-TV New York: "Chubby's Rascals"



WCAU-TV Philadelphia: "Pixanne"



WNTA-TV New York: "Play of the Week"



KYW-TV Cleveland: Cleveland Orchestra

*Continued from page 88*

New York and WTTG-TV Washington, aired the British-produced "An Age of Kings." In Los Angeles, KRCA-TV gave live color facilities for an hour edition of "Hamlet" by the University of Redlands drama department.

Raleigh's WRAL-TV, for the third time since early 1960, gave the National Grass Roots Opera Co. 90 minutes of prime time, this time for "Don Pasquale." In Cedar Rapids, a costumed cast of 35 performed a "Christmas Story in Dance" for WMT-TV's viewers.

Seventy-odd stations carried NTA's "Play of the Week."

Musical productions, in both dramatic and concert form, met with success in several areas. On WNEW-TV, with Sonny Fox as host, the Little Golden Theatre produced "Young Abe Lincoln" as an original musical drama. Cleveland's KYW-TV scored a beat with two 90-minute concerts—their first TV appearances—by the 140-piece Cleveland Orchestra and Robert Shaw's 245-voice chorus. The sponsor, a Cleveland bank, has underwritten two more concerts for the coming season.

New efforts at local entertainment are in the making. In Chicago, WBBM-TV has announced that at least four locally-produced dramatic shows in prime time will be scheduled in 1962. In addition, a workshop-type dramatic half-hour series, both local and live, will be under way by mid-August.



WWL-TV New Orleans: "Julius Caesar"

WNEW-TV New York: "Age of Kings"



KYW-TV was the first to turn TV cameras on the renowned Cleveland Orchestra and its 245-voice chorus. Christmas and Easter concerts, both sponsored, have led to plans for two more programs this year.

WNTA-TV's "Play of the Week," with such offerings as "Legend of Lovers," continued to attract drama fans in New York and other cities where the series is syndicated. The future of "Play," however, is in doubt.

WWL-TV drew on its own staff as well as outside talent to stage a modern-dress version of Shakespeare's "Julius Caesar," set in revolt-torn Cuba. A cast of more than 75 appeared in the 90-minute prime time performance.

WNEW-TV, along with Metropolitan's WTTC-TV Washington, created dramatic excitement with initial scheduling of the 15-part Shakespearean series, "An Age of Kings." Filmed in England and now in syndication, the series was sponsored on its two-station outing by Standard Oil (N.J.).

## *Now's the time for creative people to sell management on creative programming ideas*

the question of where grassroots TV goes from here is still difficult to answer.

Undeniably, the TV stations are prosperous. A major New York station representative disclosed in passing the other day that one of his stations, a moderate-sized Middle Atlantic outlet, is realizing a 55% net before taxes.

A station-group executive noted last month: "Now's the time for creative people to get in their licks. The moment is ripe for those with programming ideas to put them forward. The management mood perhaps never was more receptive."

A station manager said he might put more quality programming on the air if his program people would come to him with strongly felt ideas—"and sell me on them."

One of the paradoxes of the business is that broadcasters reap so little public and official recognition for the efforts they do make "in the public interest." As one major rep executive put it recently: "I think one trouble is that the broadcasters haven't sold what they've done in public affairs." He didn't suggest how they might do it.

A widespread feeling among thoughtful observers is that stations aren't under fire so much for what they don't do in the realm of information and culture as they are for entertainment programming which offends tastes and sensibilities.

Most broadcasters can build an impressive documentation of what their stations have done in the community interest. The TV stations of the U.S. could literally inundate FCC Chairman Minow's office with evidence: brochures, presentations, photographs, trade ads, commendations and awards, and mountains of mail.

### **Snowed under in an avalanche of stereotypes**

The hitch seemingly is that much of the stations' do-good effort escapes general notice. If it isn't half-lost by exposure in light-viewing hours (i.e., Sunday afternoon or late night)—which, to be sure, is of the broadcaster's doing—it is lost in impressiveness because it occupies such a fractional part of the whole program spectrum. In short, a few public affairs specials, wonderful as they may be to critical audiences, are snowed under in the public mind by the avalanche of stereotyped offerings.

There have been recent efforts here and there both to counteract public disparagement and to invite community understanding of broadcasting's problems.

On June 27, the three stations of the Albany-Schenectady-Troy (N.Y.) area, WRGB, WTEN and WAST, pre-empted 30 minutes of prime time for a simulcast titled "Status—Television Northeast" to tell how the stations have tried to meet their local obligations.

In Philadelphia, WCAU-TV is inviting community leaders to sit down before the cameras with general manager John Schneider every third Sunday afternoon for a 30-minute exchange of ideas and comments on TV programming.

In New York, a leading station rep, Blair-TV, has mounted a project to encourage stations to package more local "factual" programming and to sell the values and virtues of such programming on Madison Avenue (see "New Way to Sell in a Buyer's Market," page 109).

The situation confronting the stations has, typically, two

sides: one says the industry is running out of film product and the stations must perforce turn to live productions; the other side says plenty of canned stuff is around, and coming up, and "what's all the crying about?"

One says the squeeze is on for upgrading programming and that broadcasters cannot resist reform. The other says the shouting will pass, as it has before, and nothing drastic is called for.

The "film's-all-gone" school of thought frequently states that only one (or not even one) new first-run syndicated package is available for fall. Actually, at least half a dozen new series are on the market.

The "don't-get-excited" school says that even if film is in shorter supply now, demand will create new product.

The syndicators themselves blame the stations for the current dearth on grounds that broadcasters have driven prices down to the point where studios can't afford continued production of quality features.

"It's no wonder the situation is worse today than ever," the president of a major syndicating operation observed. "While production costs have soared, the stations have gone on paying the same rates for film that they did five years ago."

Large chunks of station time are still plugged with syndicated product. The average among stations responding to TELEVISION MAGAZINE's survey was between 15 and 20 hours weekly, but some ran to as much as 38 and 45 hours. WPIX New York, probably the heaviest user, has had 56 half-hour film features (including network re-runs) in its weekly 7-11 p.m. time.

There is a particular concern about the network re-runs: how worth buying will many of these be, the question goes, if the action-adventure cycle suddenly runs its course? West-erns already are over the hill, except for a handful of the best ones.

Another question: how well will the plethora of hour-long network entries fit into local schedules as re-runs? Some quarters doubt their market will be good.

Movies are viewed as a continuing bulwark of profitable local TV. Few stations have yet abandoned their "late shows" in favor of attempting to buck NBC's durable Jack Paar with live local efforts, although several have decided to try it with the Westinghouse stations' new taped *PM East* and *PM West*.

The average station, judged by those surveyed, still books close to 20 hours a week of feature films. Nineteen reported they programmed less than five hours weekly, but another 11 aired more than 32 hours each.

While there has been evidence that TV movies pull less well than they once did, New York's WOR-TV amply demonstrated this summer that topgrade films still magnetize audiences. Ranked as the most film-happy operation of all (76 out of 81 hours in one June week), the RKO-General independent kicked off a *Big Preview* series of Seven Arts films with a June 20 showing of "The High and the Mighty." Running from 9-11:15 p.m., the show picked off a 24.2 Arbitron and topped all competition including Garry Moore.

A new film tack is under way at New York's *Daily News* independent. WPIX's general manager, Fred M. Thrower,



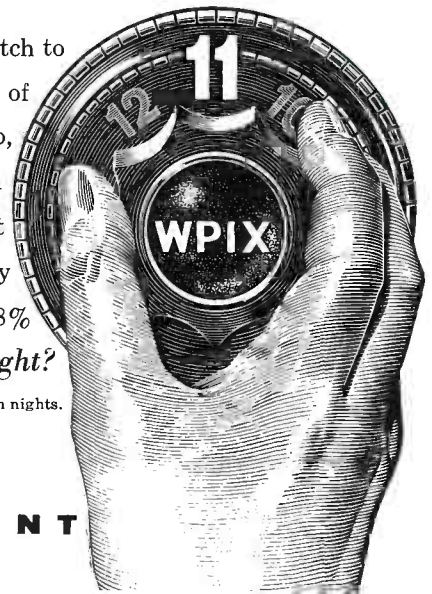
exposed

The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the "network look"—an array of network proven and network caliber programs night after night. Groucho Marx, Wyatt Earp, One Step Beyond, World of Giants, Troubleshooters, It's a Wonderful World, Wanted, Dead or Alive are some of the new fall shows joining the best looking and top-rated\* independent in New York—and the only one qualified to display the NAB Seal of Good Practice. Only WPIX gives you *minutes* in *prime* time in such a network atmosphere. A client list that is 98% national advertisers is the clincher. *where are your 60 second commercials tonight?*

\*During every month of this year ARB reports WPIX-11 has the largest share of audience among the independents, 6 PM to Midnight, seven nights.

**NEW YORK'S PRESTIGE INDEPENDENT**

[www.americanradiohistory.com](http://www.americanradiohistory.com)



## *Stations' biggest push in live programming seen in news and other information shows*

believes that half-hour formula westerns and private-eyes have pretty well "had it." He has booked only three prime-time westerns for fall, adding *Wanted—Dead or Alive*, and one of these may be dropped. Meantime, WPX will gamble on building a trend for real-life adventure with nine prime-time half hours of this fare: *I Search for Adventure*, *Bold Journey*, *Wild Cargo*, John Gunther's *High Road*, *Seven League Boots*, John Cameron Swayze's *It's a Wonderful World*, *Adventure Theater*, *Rendezvous with Adventure*, and *Global Zobel*. Some of these have been filmed especially for TV; others are compiled of film shot by explorers, adventure clubs and others.

### **A growing new source of film**

Still another source of film programming has been noticeably growing in recent months: the stations themselves. Most of the product is of a "non-fiction" category, such as the *PM* series, Metropolitan Broadcasting's *Albert Burke* and *John Crosby Show*, WNBC-TV New York's *Dr. Joyce Brothers* (through ABC Films), WPX's *Secret Life of Adolf Hitler* and other documentaries, WNTA-TV New York's *Play of the Week* and *Open End*. The list grows steadily.

Recently, still more impetus to this trend came in the formation of a Trans-Lux subsidiary, Television Affiliates Corp. Backed by an "advisory committee" of prominent station executives, the firm is assembling a library of 100-odd station-produced programs of a cultural and informational nature to offer to other stations. This fall, TAC will attempt to sign up 100 or more stations as subscribers.

Straight program exchanges are under way, too, such as the international one set up by CBS's owned and operated outlets in which New York's WCBS-TV *American Musical Theatre* has been swapped abroad for 12 hours of foreign programs for use as an "International Hour" on the five o-and-o's. Similarly, the Westinghouse stations have cooperated with the National Educational Television & Radio Center to show and distribute documentaries on world affairs produced by International Television Federation.

In live programming, news and other informational shows undoubtedly received the most impetus in recent months. Some stations expanded their early-evening "report" (including a quarter-hour from the network) into a full hour, with notable results. Last September KFSD-TV San Diego took this tack and doubled its 6-7 p.m. ratings. The bigger news package appeared to heighten audience interest: sets-in-use, from May '60 to May '61, jumped from 33 to 53.

In March WAGA-TV Atlanta went to a full hour "Panorama" of news at 6 p.m., including its "Waga Editorial" in a flexible format allowing for instant updating of dispatches breaking during the period.

In San Francisco, KRON-TV's 30-minute "Assignment Four" at 6:30 p.m., now in its second year, has picked up awards for its regular news-in-depth efforts. In another example of news alertness, KRON-TV aired President Kennedy's April 20 speech on the Cuban crisis three times that day, repeating it twice at 7 p.m. with a suggestion to viewers between the replays that they alert friends and neighbors to the rebroadcast.

When Hurricane Donna blew in, WTVJ Miami stayed on the air around the clock to report its progress. Films of

Donna by WCKT Miami became part of a U.S. Weather Bureau special report on hurricanes.

Last fall WTVJ began programming a daily news show in Spanish, *News En Español*, for the benefit of 50,000 Cuban refugees in the Miami area.

Not all of the extended regular news coverage is in the customary evening slot. WBZ-TV Boston gives its *News at Nine* (a.m.) a half-hour, injecting feature interviews. Incidentally, WBZ-TV's *Starring the Editors*, a news analysis moderated by Erwin D. Canham, editor of the *Christian Science Monitor*, is in its eleventh year.

Some news-specials have inspired official action. A wow-TV Omaha "TV News Conference" on the increase in crime in the Omaha area brought about passage of a crime-study resolution by the Nebraska legislature.

Among the stations responding to TELEVISION MAGAZINE's questionnaire, by far the most give news from two to four hours weekly on a regular basis. About one-fifth of them, however, exceeded five hours weekly, with some reaching past eight hours.

In children's programming, the cartoon and comedy strip-with-live-m.c. formula has become so solidly entrenched and widespread that almost no other kind of kiddie show exists. Loaded with cans of "Laurel & Hardy," "The Three Stooges" and the like—and now "Dick Tracy"—the stations present the strips in bits and pieces spliced with small talk from studio clowns, cops, cowboys and cuties (WISN-TV Milwaukee has a pair of girl puppeteers) to entertain peanut galleries of knee-high fans.

The formula generally works. In fact, where it works well, competing stations often just give up and shoot for whatever adults they can round up. More than 25% of the stations surveyed in June reported either no children's programming or less than two hours weekly.

On the other hand, a few go hot and heavy for the children, giving them 20 hours a week or more of juvenile fare. In the seven-station New York market, WPX has corralled the kids with three hours daily (4-7 p.m.) of strip upon strip, hosted by a platoon of funnymen. It has been charged by competitors that WPX has a sort of unfair advantage: with its daytime largely occupied by Regents-sponsored classroom TV, "if WPX doesn't catch them in school, it gets them when they come home."

Some added interest in kiddie shows on the part of stations is foreseen in the wake of word out of Washington that the FCC plans to add this category of programming to the breakdown requested in license renewal forms.

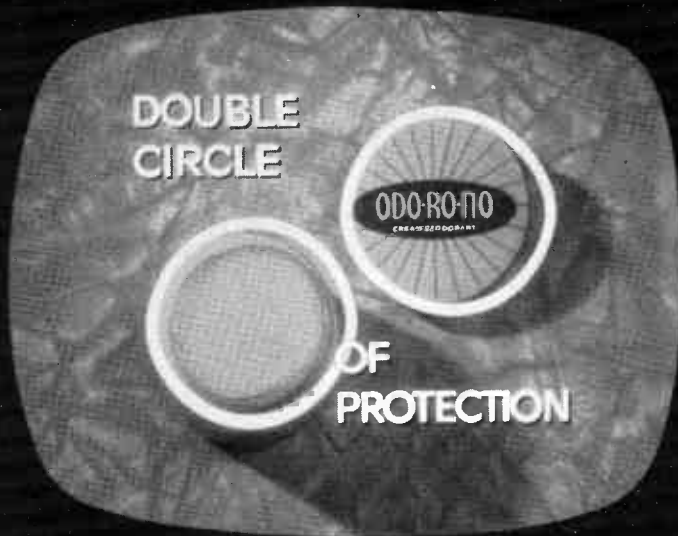
As for live local daytime programming for the housewife, it is possibly less plentiful than formerly, but persists in many localities in many formats. Judging from questionnaire findings, well over a third of the stations carry no "women's service" shows and almost as many air no variety-panel-music programs. Audience-participation shows are still fewer; fully two-thirds of the stations bypass them.

Religious programming occupies something less than two hours weekly on about 50% of the stations surveyed. Of the remainder, about half carry no religious shows at all.

For a summary and sampling of what U.S. TV stations have been doing in various entertainment and public affairs programming this past year, turn to the picture story beginning on page 60.

END





THREE SHOTS FROM  
A SHOOTING SCRIPT:

"CAMERA MOVES UP  
AND OVER JAR AND  
LID SO WE LOOK  
DIRECTLY DOWN ON  
THEM FROM OVERHEAD  
AND SEE THEM AS  
TWO CIRCLES. SUPER:  
'DOUBLE CIRCLE OF  
PROTECTION.'

# FILM does the unusual!

Note the technic shown here. The producer calls it "live action." Actually, it's a combination of camera movement and a controlled light beam (or beams) of any size or shape. In this case, single circles. Plus optical printing.

Result: a highly effective commercial, one with striking sales impact.

In fact, film offers many technics to produce the kind of commercials you want, the way you want them—and when!

What's more, film gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

For more information, write  
Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

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

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

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

or **W. J. German, Inc.**

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

**ADVERTISER:**

**Odorono**

**AGENCY:**

**Ellington & Company, Inc.**

**PRODUCER:**

**Gray-O'Reilly Studio**



"DISSOLVE TO GIRL  
IN SLIP, REACHING  
AS IN FIRST SCENE.  
FLOAT IN ONE WHITE  
CIRCLE OUTLINE  
WHICH MOVES IN SYNC  
WITH AUDIO.



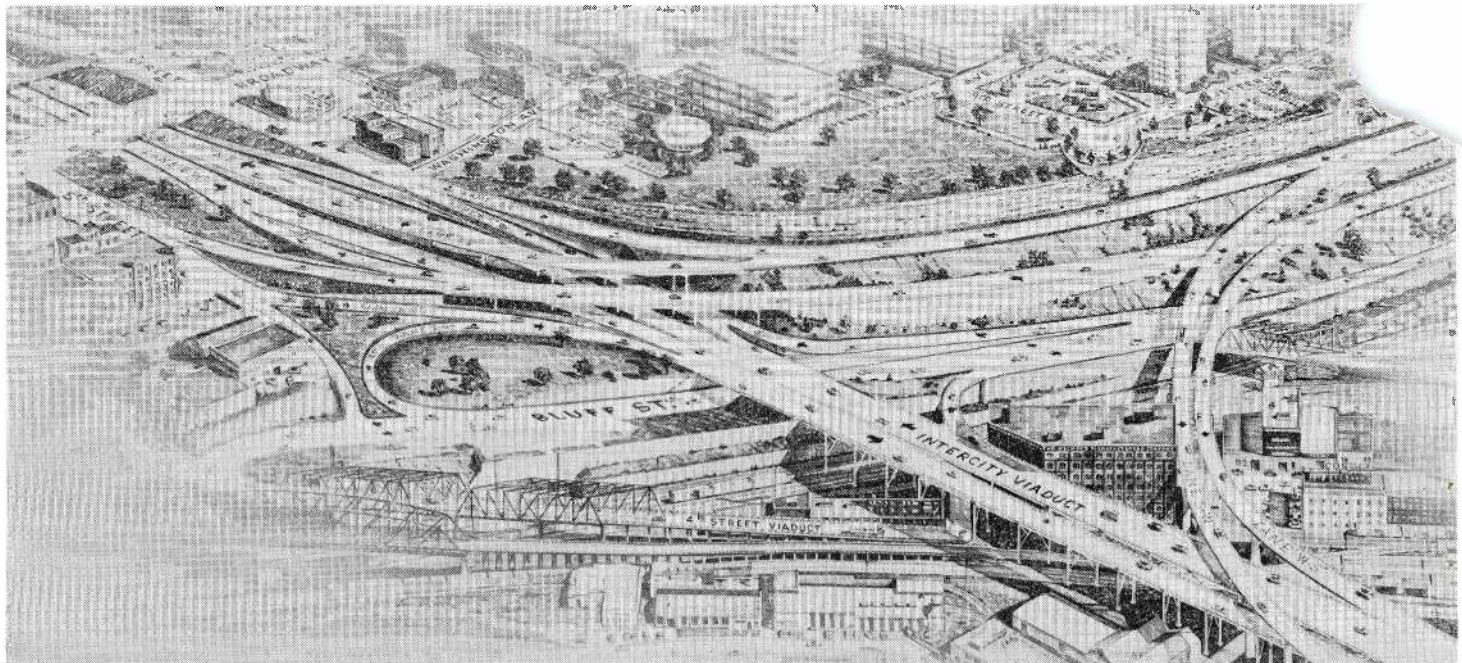
"HOLD CIRCLE AND  
DISSOLVE TO GIRL  
AT TABLE AS IN  
SECOND SCENE. FLOAT  
IN SECOND CIRCLE.  
NOW BOTH CIRCLES  
MOVE IN SYNC. WITH  
AUDIO."

# Pardon Us . . . We're on the Grow!

A hole in the ground, a super-structure climbing skyward, new expressway complexes, ribbon cutting ceremonies...these are familiar scenes in Kansas City today. Not since early days has the Kansas City skyline undergone such vast alterations. In the Country Club Plaza alone, five new luxury apartment buildings are currently under construction. This is the largest building volume of its kind at any one time in Kansas City history. • Now, let's take a broader look at the market, from Sales Management's projections for metropolitan Kansas City in 1961:

POPULATION.....	1,100,400 (UP 49,700)
HOUSEHOLDS .....	360,600 (UP 15,900)
EFFECTIVE BUYING INCOME.....	\$2,513,767,000 (UP \$215,359,000)
RETAIL SALES.....	\$1,611,791,000 (UP \$51,454,000)

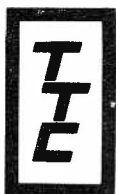
Keeping pace with this bustling market are Transcontinent Television Corporation's WDAF AM-FM-TV. Ask your Petry men how the sights and sounds from Signal Hill can be your most effective tools in reaching this booming Heartland.



BLUFF STREET INTERCHANGE

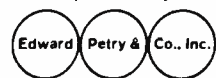
**WDAF-TV 4 WDAF-AM-FM 610 KANSAS CITY** 

SYMBOL OF SERVICE



WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.  
 WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,  
 KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.  
 WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by



The Original Station Representative

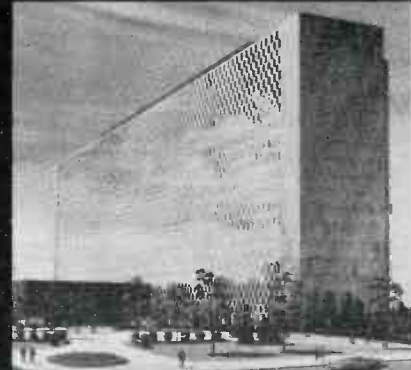
TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17

[www.americanradiohistory.com](http://www.americanradiohistory.com)

TRADERS NATIONAL BANK



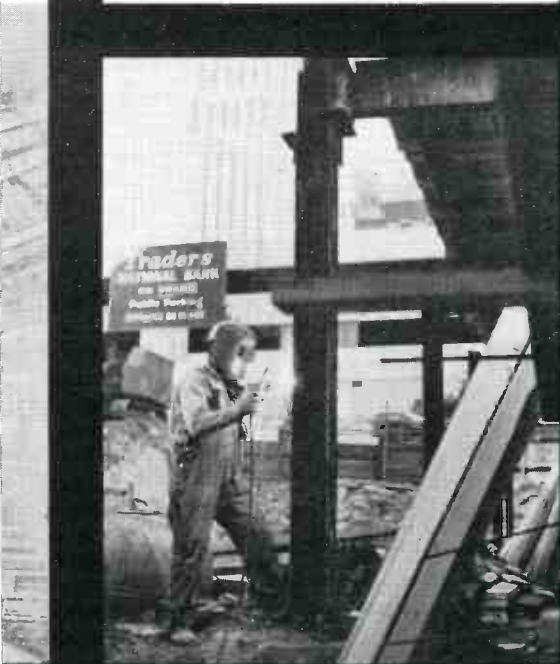
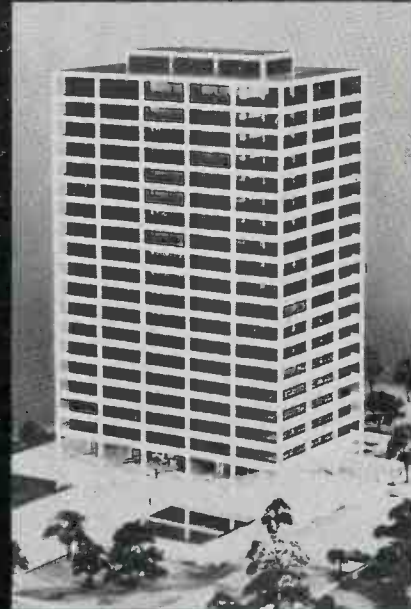
FEDERAL OFFICE BUILDING



CONTINENTAL TOWER



BUSINESS MENS ASSURANCE CO.



REGENCY HOUSE APARTMENTS



COMMERCE TRUST COMPANY



MANY a U. S. television station is awakening, somewhat belatedly, to a long-known fact: people will take an interest in you if you take an interest in them.

The means by which the stations are taking a new interest is broadcast editorials.

Where once the governing philosophy was that broadcast media should not mix in controversial affairs—often those matters of most concern to people—for fear of alienating advertisers, if not audience, a growing number of station managements have discovered that possessing a firm civic voice, and using it, pays off well in a number of ways.

Two factors appear mainly to have spurred the development: 1) The Federal Communications Commission has made it clear in many comments that it considers editorializing not only a proper function of stations, but a responsibility and obligation of the broadcast licensee. The

National Association of Broadcasters has backed this view. 2) Many a TV market is served today by a newspaper monopoly which offers the community only one point of view. The citizen welcomes another's viewpoint, whether it opposes or agrees.

By no means, however, is editorializing yet a common TV practice. A majority of stations have still to get their teeth into local issues.

Of 175 stations responding to TELEVISION MAGAZINE's survey, 78 editorialize, 51 of these on an "occasional" basis. Only 16 air daily editorial comments; seven others speak out weekly, two bi-weekly, one monthly. The editorials usually range from one minute in length to 15. Most are under five minutes long. A few do 30-minute editorial documentaries upon occasion; two said they air hour-long commentaries.

# EDITORIALIZING: THE

By BILL MONROE

ON-THE-AIR editorials have been described as a new use of the air waves which directly meets the broadcaster's commitment to the public interest, as a new kind of public service offering prestige dividends to local stations and as a vigorous venture into a freer (and somewhat more dangerous) form of broadcast journalism.

These descriptions may be accurate as far as they go. But we may find ourselves looking back on them a few decades hence as being remarkably blind to the full, sweeping potential of broadcast editorials. The first evidence already in from the handful of stations now presenting daily editorials suggests that editorials on the air may eventually: (1) put broadcasters into an intimate relationship with public issues which could enlighten and elevate the whole industry; (2) give profound impetus to the continuing development of broadcast news; (3) fill the dangerous gap left in our public debate by the trend toward newspaper monopolies, and (4) significantly enrich and invigorate our national democratic process at a time when the alertness of the American public is vital to the survival of Western civilization.

wdsu television and radio in New Orleans began editorializing on September 15, 1958—the first day the *New Orleans Item* ceased publication after opposition papers bought it out, leaving the city a newspaper monopoly. The results of our editorial policy, for the station, for the community and in terms of deep personal satisfaction, convince me that the hopeful conclusions above are not visionary. The broadcast newsmen and officials involved in daily editorializing at other stations are similarly enthusiastic. We, and they, cannot resist urging other broadcasters to consider going beyond news into opinion—if certain conditions can be met.

These conditions are important. They have to do with whether broadcasters go into editorializing with an awareness of the challenge and responsibility it presents, or whether they take it up as a casual fad. The attitudes developed in the present early experiments with on-the-air

editorials may be crucial factors in deciding their eventual role in our democratic system.

The two most important conditions for editorializing by a local station are (1) the right kind of news operation and (2) the right kind of management.

By "right kind of news operation," I'm not talking about any arbitrary number of people. But if a station has a news setup where every newsmen has to knock himself out to get the regular newscasts on the air, it probably should not think of taking on daily editorials on top of what it's doing now. Editorials cannot be done well, and probably should not be done at all, unless somebody can spend three or four hours at least on each editorial for research and writing. If the news director cannot see his way to handling this kind of additional work day after day, and if station management is not sold on editorial possibilities to the extent of hiring another man, I would say forget it. A hastily-researched, hastily-written series of editorials is not going to do anything for the station or for the community.

Some stations are trying to get into the editorial swim without getting wet. They're wading in knee-deep with occasional editorials or with weekly editorials. This is probably a good thing as far as it goes. But it would be my guess that editorializing once a week can have only one-twentieth the impact of editorializing five times a week Monday through Friday. Once-a-week can't give editorials the timeliness they should have, can't establish the station as one that speaks sensibly and vigorously on today's news, can't get editorials off the ground as a regular listening habit, can't take editorials out of the realm of broadcasting oddity and put them into the realm of basic broadcasting service.

The stations that stick to wading are not going to learn how to swim. They may enjoy being able to say that they're editorializing but, in an important sense, they're shrinking away from editorializing. At least some of these stations are hiding behind that weekly editorial to keep from meeting the issue.

In evidence of the rate at which editorializing is spreading, 24 of the 78 stations launched themselves on the editorial seas within the past year. A number of stations indicated they planned to jump in shortly. On the other hand, a dozen or so stations said they had been airing editorials for as long as six to eight years.

What have stations achieved by editorializing? Specific results are sometimes hard to document, but those stations which have assumed strong positions have no doubt of their substantial impact. In fact, the conviction of managements which have really gone to bat editorially—notably, Southern stations which have mixed in the bitter integration fight—is that a fair and honest but hard-hitting approach is the only one worth taking. Favoring motherhood and being “agin sin,” they say, isn’t worth the bother.

Far from costing the stations either audience or advertis-

ing, forceful editorializing has been found, at least in one instance, to have encouraged business:

An Atlanta clothier moved his advertising from another station in order to plant it adjacent to WAGA-TV’s editorials. And an auto dealer, denied sponsorship of the station’s editorials (they aren’t sold), bought an adjacent newscast.

Terry Lee, Storer Broadcasting’s regional vice president headquartered at WAGA-TV, has become one of the most outspoken advocates of TV editorializing. In a recent speech, he observed:

“In my 15 years in this industry . . . I can honestly and sincerely say that the past year in which I have been involved in broadcast editorials has been the most satisfying and rewarding I have spent.”

The article below presents an experienced viewpoint on this subject by one of its most ardent practitioners.

# NEWEST TV FRONTIER

By “right kind of management,” I mean the kind that takes an interest in news and public service, the kind willing to spend money, at least occasionally, without hope of any direct financial return because of an interest in using the medium to serve the public. And once you have the right kind of news operation and the right kind of management, you have to add a close collaboration between the two.

Some stations broadcast “editorials” that are produced by the news department alone. There is some doubt in my mind as to whether these should be called editorials, although they do more or less come under the scrutiny of management, which would undoubtedly object to any tendencies that seemed to be irresponsible.

Other stations broadcast editorials that are produced by management alone. These, it seems to me, suggest a definite danger to the ultimate development and acceptance of broadcast editorials. The danger lies in the kind of opinionated station manager who, though untrained in journalism and short on information, takes to batting out his own editorials and putting them on the air, untempered by consultation with newsmen or anyone else and without the balance of equal-time answers from those on the other side.

There’s only one way for a station to put everything it has into an editorial. That way is to use the special talents of background knowledge, journalistic skills and writing effectiveness possessed by the news staff and the maturity, community understanding and authority of management. To do this, newsmen and station executives have to work together closely, day after day. And this in itself produces some important dividends.

Let’s take the two most likely collaborators in the editorial operation—the news director and the station manager. Even when they move into editorializing on a basis of already established mutual respect, their daily contact on editorial problems brings them closer together, increases their understanding and appreciation of each other.

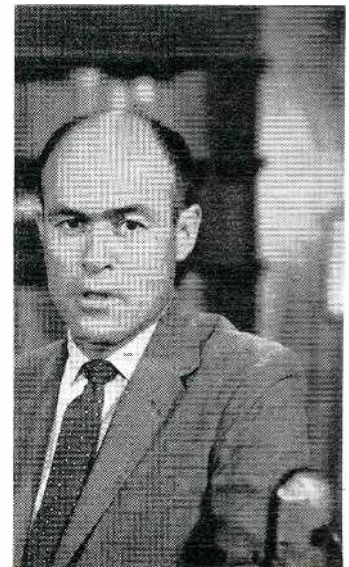
The news department is too often a semi-isolated append-

age of station structure, a journalistic cell tolerated but not understood in a world of entertainment, with the news director frequently reporting to an unsympathetic program director. Daily editorial collaboration between news and management people situates news at the core of station policy.

A lot of us news characters, it should be said, may be in danger of developing a patronizing attitude toward our managements. There is a widespread assumption among broadcast newsmen that the executives have nothing to offer to the news operation except interference. As long as this assumption is in effect, it becomes standard operating procedure for the newsman to stay as far away from management as possible. I have to confess that management suggestions and modifications have improved our editorials, not impaired them. They have sharpened the writing in some cases, given better balance to viewpoints, added telling facts and arguments.

Sometimes, naturally, I disagree with management suggestions. If I do, I say so, and if I make a good case the boss

*Bill Monroe, president of the Radio-TV News Directors Assn. and for seven years news director of WDSU-TV New Orleans, is at this date en route to Washington to become manager of NBC News in the nation’s capital. Once chief editorial writer of the New Orleans Item, he wrote and delivered hard-hitting editorials which were cited as contributing to WDSU-TV’s winning of a Peabody Award in 1960.*



*"Dishwater can't be changed by calling it brandy—editorials should offer an opinion"*

will probably go along. Or we may compromise the point. Any differences are almost always minor. And the give and take is a healthy process that produces better editorials. I guess what I'm saying is that news directors should not despair about their station executives too easily. First, try giving them a little responsibility and see if they make good.

The test of the collaboration is whether it produces an editorial which combines fact and opinion to say something worth saying. It must contain a plainly expressed viewpoint. If it doesn't, it's commentary or analysis, not an editorial. If it fails to speak up and offer a straightforward opinion—"we think this is right . . . we think this is wrong . . . we're in favor of this project"—it should not be labeled an editorial. Dishwater can't be changed by calling it brandy.

The mechanics of an editorial program—length, format and so forth—can vary widely. Our editorials happen to be two minutes in length, long enough to say something, short enough to keep us from getting long-winded. They're almost hermetically sealed off from sponsored programs. They are unsponsored bits of programming separated from commercial spots or sponsored programs on either side by the editorial identification preceding and following them. They are broadcast several times a day in different time and program contexts, which indicates their lack of relation to any adjoining program. The editorial set used on television is completely different from any of the news sets. The customary editorial spokesman does not serve as newscaster for any regular sponsored programs. When substitutions are necessary, regular newscasters are not allowed to serve as editorial spokesmen.

A key factor in the effectiveness of the wdsu editorial is the repetition of it. It doesn't make sense to put in hours of work on an editorial, an effort backed up by close news department-management cooperation, deliver it one time to a fraction of the cumulative daily audience and then forget about it. If it's worth doing, it's worth backing up with the full weight of the medium. A one-time-only spot will not do a sales job for a commercial product, nor will it put much shoulder behind an editorial opinion. wdsu broadcasts each daily editorial twice on television and five times on radio.

We have never received a complaint about the duplication. One reason undoubtedly is that the editorial is short. Another is that the repeated airings are reaching largely unduplicated audiences. The result of the repetition is that people in our community hear our editorial. It's hard to compare newspaper exposure with broadcast exposure but, using rating and circulation figures, we estimate our editorial probably reaches five to ten times the number of people who read local newspaper editorials.

Our editorial process begins in the morning. Larry Scharff, our editorial research man, and I talk over possible topics. Then, on a typical day, we'll call Edgar Stern, president of the wdsu Broadcasting Corporation, and set up an editorial conference that will last about 10 minutes. Talking over the possibilities with him, we'll agree on a topic and a general approach. Then we go back to the newsroom where Larry and I will talk over what kind of research he needs to do to run down necessary facts on the subject.

If it's a local controversy we're tackling, Larry may tele-

phone half a dozen persons or more and talk with each of them at some length—persons on both sides of the controversy. He will also have some clippings available from a small file he keeps on typical editorial subjects. By 3 p. m. or 3:30, Larry is ready to brief me on the subject and hand me a sheaf of notes based on his telephone interviews. He may also have turned up a good news story on the subject to go into the evening newscasts. I write the editorial. It goes back to Mr. Stern for checking and possible modification. Then it goes on the air—planned, researched, written, checked—as an opinion of the company.

The same night some 100 copies of the editorial are printed for distribution to key station personnel and for mailing to public officials, civic leaders and others directly interested in the subject involved. In the case of controversial or critical editorials, the station deliberately seeks out responsible spokesmen to provide an answer, which is broadcast in the regular editorial periods. The answer, in other words, preempts the editorial for that day and is broadcast the same number of times.

However, we broadcast only about one answer to every eight editorials. One reason for this is that many persons refuse the opportunity to make a reply. Sometimes it's clear that political figures, for instance, feel they're in the wrong in a particular situation, and they would rather see the subject dropped.

**Effects of presenting the opposition**

We find this equal-time system one of the strong points of our editorial operation. It's an additional factor encouraging responsibility on our part in the presentation of fact and opinion, since we know an opposition spokesman will have a chance to point up any inaccuracies or distortions. It prevents any buildup of the bitterness or hostility which could result from the continual presentation of one viewpoint. The public in general, and those holding opposition viewpoints in particular, appreciate the fairness of giving equal time to the other side. As a matter of fact, opposition spokesmen, grateful for their equal-time opportunity, have sometimes left the studio, after recording and videotaping their replies, with warm expressions of friendliness toward the station.

One point on which editorializing stations differ is the range of subject matter. Some stick entirely to local topics. Others comment more on national and international subjects. Because we know more about them and they probably generate more interest among our viewers and listeners, wdsu deals primarily with local issues. But about once a week we discuss a national or international subject. These are times when the future of the U. S. is being made to a large extent in Moscow, London, Paris, Peiping and New Delhi. We believe it's an obligation on our part, as well as that of the local press, to be informed about, and stir some thinking on, the vast issues of war and peace and international competition. We defend our competence to do this on the basis of our news staff and news facilities.

One problem we have not solved is whether to endorse candidates for office. We discussed this possibility at considerable length in many meetings before the recent gubernatorial campaign and finally decided not to endorse any

# a channel 12 community service presentation

As surely as "the air waves belong to our people" . . . KONO-TV devotes a prodigious portion of its time, talent and energies to conscientious community service. Our entire staff is public-service oriented, recognizing that we have the opportunity to continue building a safer, better educated, more enlightened San Antonio and South Texas. Besides carrying a large schedule of nationally created public service programs

and local and national spots . . . we initiate numerous community service projects which are conceived, planned and produced by our station . . . working closely with civic, cultural, military, religious and educational groups. Several programs are reproduced by us for airing on other stations. We are proud of this year's community service accomplishments . . . all locally produced . . . as partially outlined on this page.



## MILITARY:

- "U. S. Army Reports"—for Fourth Army.
- "Biggest in the Southwest"—for Kelly Field and San Antonio Air Materiel Area.
- "The Greatest War"—for Ft. Sam Houston: an historic record of weapons of the Civil War.
- "Summer Safety"—for Brooke Army Medical Center.
- "Cloverleaf Varieties"—for Fourth Army Recruiting.
- "Aerospace San Antonio"—for Randolph Air Force Base.
- "U. S. A. F. Language School"—for Lackland Air Force Base.

## PUBLIC SAFETY:

- "Biography of a Fire"—for the San Antonio Fire Department.
- "Fire Fax"—weekly programs for constant safety instruction.
- "The Friendly Stranger"—for San Antonio Police Department Vice Squad.

## CIVIC:

- "The Children's Hospital"—a one-hour filmed and video taped tour of Santa Rosa Hospital's new Children's Hospital Facility.
- "The Austin Report"—for State Senators and Representatives.
- "The State Tax Crisis"—a panel of all State Senators and Representatives from Bexar County, on the air live for five and one-half hours answering questions phoned in by viewers.
- "Tax Telethon"—to answer viewers questions on income tax problems.

- "Know Your Social Security"—quarter-hour series produced for local Social Security Office.
- "San Antonio Federal Reserve Bank"
- "The Picture Behind Our Ghost Towns"
- "Report on the Missions"
- "San Antonians in Uniform"—filmed by our local news director on a European tour.

## GOODWILL:

- "Mexican Holiday"
- "Panoramic Holiday"
- "The Modern Pentathlon"
- "Accent on Fun"

## MEDICAL:

- "Flight Nurse—Lifeline in the Sky"—for Brooks Aerospace Medical Center.
- "Army Burn Center"—for Brooke Army Medical Center.
- "Exercise with Betty & Glenn"—a daily exercise show conducted by professional physiotherapists.

## CULTURAL:

- "Ideas in Focus"—a weekly half-hour of discussion by a Rabbi, a Priest, and a Protestant Minister.
- "Young Pegasus"—for the San Antonio Public Library.
- "Little Theater Reviews"—for the San Antonio Little Theater.

## AGRICULTURE:

- "Livestock Auction"—at the San Antonio Livestock Exposition.
- "Gardening with Renton"—weekly gardening program for urban farmers.

## EDUCATIONAL:

- "Conversational Spanish"—series for St. Mary's University.
- "Learn to Type"—series for San Antonio College.
- "The Art of Investing"—series for San Antonio College.
- "Set Theory in Mathematics"—series for St. Mary's University.

## RELIGIOUS:

- "Catholic World Report"—weekly live studio presentation.
- "Sunday Morning Worship"—weekly remote program.

## TOPICAL:

- Daily interviews concerning civic, cultural or social events of general interest to the community, plus local film newscasts, complete weather coverage, and bulletin news coverage.

## COMING SOON

- "San Antonio Symphony Concert Series"
- "Good-Neighbor Commission"—series featuring nations of Organization of American States.
- "Lives of Great Americans"

AND MORE AND MORE AND MORE

**KONO tv channel 12**  
SAN ANTONIO, TEXAS

Represented Nationally by the  
KATZ AGENCY

*"There's something democratic, something challenging in standing up to be counted"*

candidates, at least not during that campaign. One reason for the negative decision involved the colossal impracticality of granting equal time to the 11 candidates who ran in the first primary. Another involved the uncertain status of broadcast editorials, which are sanctioned by nothing stronger than a policy of the FCC. In the light of that status, it seemed that it might be overdoing things during this stage of the game to set about trying to elect candidates and defeat candidates. This decision may have erred on the side of caution, but it did permit us to broadcast several editorial comments on the campaign which seemed to have wide interest and acceptance precisely because they were not partisan.

In general, the thing that has surprised, pleased and satisfied us most about editorializing is the profound impact it has had on the community. The editorials have consistently drawn more letters, phone calls and word-of-mouth comment than regular news programs. It is, of course, almost impossible to tell what effect a two-minute segment is having on program ratings. Suffice it to say that there is no clear indication that the WDSU editorial has affected ratings one way or another. Word-of-mouth comment indicates a certain audience strength in the editorials. Many people say they wait for them, hear them regularly, wouldn't miss them. It probably has some significance that such comments come from all kinds of people—laborers, clerks, waiters, businessmen, lawyers and doctors. Local citizens, known and unknown, frequently come up to WDSU staff members in the street to express their appreciation of the editorials. Often they mention specific editorials they have enjoyed. They

also frequently mention the importance of having a second editorial voice in the area now that New Orleans is a newspaper monopoly. A station file of enthusiastic letters about the editorials presents an impressive cross-section of civic leaders. There are also a few letters of angry criticism.

I was associate editor and chief editorial writer of the *New Orleans Item* for about five years. I have been working on radio-TV editorials for the past year-and-a-half of my five years with WDSU. It seems to me that broadcast editorials can reach more people, and get through to them more effectively, than print editorials can. After working with editorials in both media, I feel that broadcasting is a much more powerful editorial medium than the newspaper.

In any event, there is something profoundly democratic, something challenging, something invigorating in standing up to be counted.

Whether you're a station executive or a news director or an editorial research man, you're a special breed of journalist in this editorial situation. You're part of a news task force. You're going to stick your neck out. So the first thing you do is to get your ammunition ready. You dig deeper into the story than you would otherwise. Before you open your mouth, you want to know *all* the facts.

As you dig deeper, you inform yourself better. You enliven your whole news operation. By the time you get through, you've come up with something people will stop and listen to. And you're willing to say it in plain, blunt language because you know what you're talking about.

You get beneath the surface. You touch the community, and the community responds. END

## EDITORIALIZING: ANOTHER VIEW FROM THE SAME VINEYARD

By JACK JUREY *WTOP-TV Washington, D. C.*

Governor Le Roy Collins' advice to the National Assn. of Broadcasters about the need for "taking sides" on public issues was a pointed reminder of the prestige and community-service advantages of editorializing by individual stations. But the broadcaster disposed to heed his counsel is liable to find that the act of creating his own editorials is not quite so simple as it might appear on the surface. In many ways broadcast editorializing is still an infant art—an art about which a great many people know very little. Stations venturing into editorializing have to make some basic decisions of their own about what it is they intend to do and how they intend to do it.

On the basis of some comparatively early experience in writing TV-radio editorials, I can identify three of the important areas of required study:

1. *What is an editorial?* Even the most learned authorities seem to have trouble defining just what an editorial consists of and how it should be judged. One widely held view is that an editorial worthy of the name must be a clarion call to action [see Bill Monroe's article above]. Actually, however, the occasions for an unequivocal stand on an issue are comparatively few. More frequently, the responsible editorial is an assembling of facts in a given situation rather than a definite statement of opinion. The

*New York Times'* editorial page may not be the most outspoken in the country, but it is widely read and respected. Yet in one week surveyed at random (April 24-30), *The Times* printed 21 editorials which seemed to me to be almost totally expository, containing very little opinion as such. Another 15 *Times'* editorials in the same week were what might be termed a "middling" mixture of fact and opinion. Only six of the *Times'* editorials of that week appeared clearly intended to have a stop-or-go effect on some action. The 25 daily editorials broadcast by WTOP-TV during the entire month of April showed about the same ratio—10 were expository, 10 "middling" and 5 were "action."

Thus the broadcaster who embarks on regular editorializing may find to his surprise that a good deal of what he says is more news background than clear-cut opinion. There are several obvious reasons why this should be so. One is that many issues of public policy at any level of government are debatable, with no simple, obvious answer. Another is a lack of information concerning some problems. For example, the question of whether the United States should resume underground nuclear testing is so involved in technical considerations that an editorialist without access to classified material can hardly make a reasoned judgment. Vice President Lyndon Johnson has made the point that a decision is no better than the information on which it is



# New York Emmy Station Achievement Award



Presented by the Academy of Television Arts and Sciences

## To WNBC-TV

- For serving with vigor the varied interests of the citizens of the New York Metropolitan area,
- For recognizing their civic needs through such programs as "Searchlight" and "Direct Line,"
- For fostering their interest in serious inquiry through programs like "Open Mind" and "Conscience of a City," presented during prime time,
- For responding to their concern about youth and education through "Youth Forum" and "Recital Hall,"
- And for excellence of program balance in these and other fields.

NBC Television in New York

Channel 4

## *The task of establishing a television editorial mechanism must begin at the top*

based, a limitation applying to the editorial writer as well as the public official.

There are times, of course, when a simple statement of fact can have more-than-usual force. Recently the District of Columbia was the scene of a "crime wave" which caused some loud cries of alarm and inspired two Congressional investigations. The impression was created that the District, because of peculiar local circumstances, had sunk suddenly into a state of unique iniquity and violence. The fact was—as stated without much embellishment in a WTOP-TV editorial—that Washington's crime rate was increasing no faster than in four other cities in the same population class. That editorial was largely expository, but it nevertheless had a distinct impact.

2. *The controversy quotient.* Although it's true that many editorials have a neutral quality, this aspect will not spare the conscientious broadcast editorialist from involvement in controversy. I am not talking here about the station which restricts itself to editorials on such subjects as Girl Scout cookie sales, Community Chest campaigns and the need for caution while canoeing. These are matters of public consensus which arouse little interest and probably have little effect.

However, the station that airs editorials on a regular, frequent basis and resolves to deal with the most important developments in the news must, as a matter of simple arithmetic, discuss a good many topics with a large potential for controversy. These topics—predictably—get some strong response. Much less predictable was the greeting given what I considered a rather lighthearted criticism of a midnight crackdown in East Orange, New Jersey, against persons with overdue library books. That caused an unexpected stir among some virtuous book-borrowers. (It also was a reminder that irony is one of the most difficult literary devices to employ and editorial writers ought to handle it carefully.) On the whole, however, reaction to WTOP-TV's broadcast editorials has been temperate. The first daily editorials two years ago were greeted by a humbling letter from a woman who declared that she would pay about as much attention to our opinions as those of the corner druggist. One old gentleman called persistently for several months to complain that the station was saying things some of its audience didn't agree with. Also there were, at the outset, a few puzzled callers asking, "Who gave you the right to say *that*?"

A controversial editorial may bring two or three dozen quick phone calls to the switchboard, followed, a day or two later, by a number of letters. Although our critics tend to be much more articulate than those who agree with us, as far as I know there has never been any concerted plan to march on the station and tear down the transmitter. From all the evidence available to me, those who feared that an expression of opinion by a station would lead to reprisals of one kind or another underestimated the tolerance and sophistication of viewers and listeners. This same observation applies to advertisers—in only one isolated instance has the suspicion arisen that WTOP-TV was denied an account because of something that was said in an editorial.

3. *The editorial process.* Any station that sets out to editorialize will learn quickly that there is no wholly satisfactory technique of presentation, especially on TV. How long an editorial should be, how frequently it should be repeated, who reads it and how—these are matters for interminable argument. WTOP broadcasts the same two-minute editorial six times a day—three times on TV, three on radio. Two minutes (about 250 words) is not an ideal length for all subjects but serves reasonably well. Any shorter length would be inadequate to contain the facts and present the argument.

The questions of presentation are of less importance than the fundamental problem of how a reputable expression of editorial opinion is to be evolved. One thing I'm certain of is that a station's editorial process, if it is to be objective and reasonable, requires a top management that is prepared—and eager—to entertain the ideas the good editorials must contain.

This is true because, in contrast to a newspaper, the creating of station editorial opinion takes place in a management structure in which news, for all its *importance*, usually has a subordinate position. A newspaper may claim justly that its primary function leads logically to editorializing. An individual TV or radio station must deliberately establish its own editorial mechanism, a task that must begin at the top.

So the station operator who makes the decision to editorialize assumes a large and difficult responsibility. He must hire and tolerate an editorial writer who (I can say with considerable authority) is virtually certain to be cranky and opinionated. He must entertain viewpoints which might ordinarily be distasteful. He must allow intellectual elbow-room to those on his staff who help formulate editorial policy. He must fend off those who will warn against any editorial statement which might offend anyone. He must lead the effort to form balanced judgments in a world which continues to display a perverse talent for bewilderment.

Is it worth the effort? From a strictly account-sheet viewpoint, perhaps not. Editorializing costs money, returns profits by only the most indirect route and inevitably involves a station in dissension. Yet there is much to be said for Governor Collins' assertion that broadcasting needs a stronger voice in the public dialogue. If this is true—and it almost certainly is—editorializing is a necessary extension of the public concept.

END

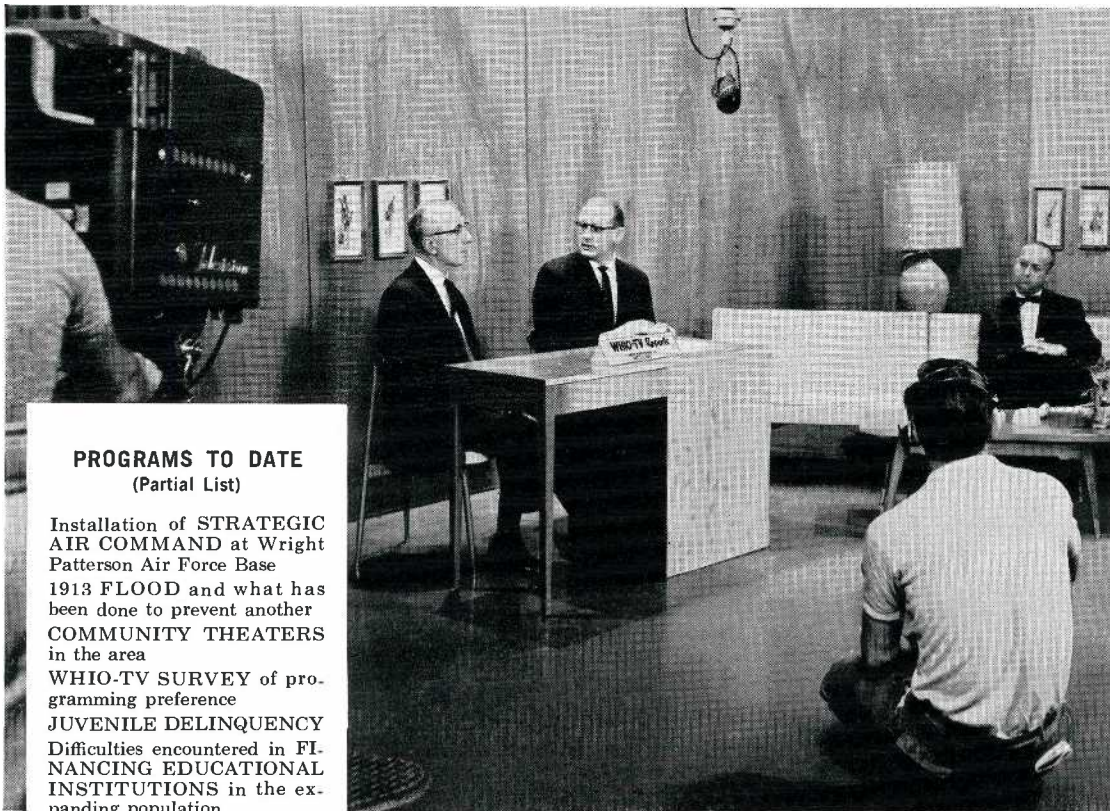
**About the Author:** Jack O. Jurey writes and broadcasts the daily editorials on WTOP-AM-TV Washington, D. C. He joined that operation's news staff in 1958 after service since 1951 as reporter and editorial writer on the Youngstown (Ohio) *Vindicator*. Before that he was news editor of WKBN Youngstown, attended Youngstown U. He recently completed a year's study of economics at Harvard on a Ford Foundation grant.



every monday evening at seven

# "WHIO-TV REPORTS"

a program deeply concerned with the interests and welfare of its viewers



**PROGRAMS TO DATE**  
(Partial List)

Installation of STRATEGIC AIR COMMAND at Wright Patterson Air Force Base

1913 FLOOD and what has been done to prevent another  
COMMUNITY THEATERS in the area

WHIO-TV SURVEY of programming preference

JUVENILE DELINQUENCY  
Difficulties encountered in FINANCING EDUCATIONAL INSTITUTIONS in the expanding population

NEW HORIZONS in MEDICINE—a series on medical research in the Dayton area

CIVIL DEFENSE—a series on preparation, plans, equipment and training in this area

FBI in Southwestern Ohio; equipment, training, qualifications, operations

WATER POLLUTION, and what is being done to curb it in the Miami Valley

WEATHER FORECASTING, and why the Miami Valley area is one of the most difficult to forecast

MILITARY AVIATION PROGRESS, from old McCook Field to present installations at WPAFB

Photographed during the New Horizons in Medicine series are (left) Frank C. Sutton, M.D., Director, Miami Valley Hospital; Al Herbert, moderator; and Nathaniel Soifer, M.D.

There's entertainment galore on WHIO-TV. That's as it *should* be. But there's information, too, that is interesting, dramatic, vital. That's as it *must* be if WHIO-TV continues its policy of both satisfying and serving its viewers. *As it will.*

Ask George P. Hollingbery for data on WHIO-TV and its market — third largest in Ohio.

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





**idea  
television...**

at KBTV

in Denver

we plan, produce

and program ideas...

that work.



1089 Bannock Street • Denver  
AM 6-3601

Represented by  
Peters, Griffin and Woodward

**JOHN C. MULLINS**  
President

**JOE HEROLD**  
Station Manager

**PLANNED**

... An \$800,000 expansion of KBTV studios and office facilities ... plus the purchase of Denver Radio Station KICN, now called KBTR, bringing good radio back to Denver.

**PRODUCED**

... A News Department directed by Arthur J. Smith that keeps pace with the tempo of the world.

**PROGRAMMED**

... The "EXPEDITION COLORADO" series, winner of a TV-Radio Mirror Gold Medal, the BMI Award, and the ABC-TV Network Award as the best local production in the Expedition series ... AND, selected by the U.S. Dept. of Defense to be shown to our Armed Forces around the world.

**in DENVER ... KBTV is "idea television"**

# NEW WAY TO SELL IN A BUYER'S MARKET

*Those cherished local public affairs programs can be advertising vehicles as well—all they need is selling. Here's how one company is proving the point.*

On July 4, KGW-TV Portland, Ore., took an hour of prime evening time, 10-11 p.m., to present a locally-filmed report on the World Championship Timber Carnival, a three-day event which had just concluded at Albany, Ore. The telecast would not have been noteworthy outside KGW-TV's sphere save for one fact: the program was sponsored by a national advertiser, the United States Plywood Co.

Never before had a KGW-TV special events broadcast been sold in New York.

The fact is, of course, that very little local public affairs programming has ever been sold on Madison Avenue. It hasn't been a commodity the station representatives felt they could effectively push; agency timebuyers often aren't empowered to authorize such program purchases. Stations, for the most part, have viewed their prospects of selling such programming as strictly local, or non-existent.

Typically, special events and public affairs telecasts have been a product of spur-of-the-moment decisions, usually not too far in advance of air time. This is of necessity to some extent, of course, because of the passing nature of public events. The common practice has been to offer institutional sponsorship of such programs to banks and other local advertisers. If this failed, the station put in an eleventh hour call to its rep in New York to "get us off the hook" by interesting a national advertiser in picking up the tab. Such last-ditch efforts have been notoriously unsuccessful.

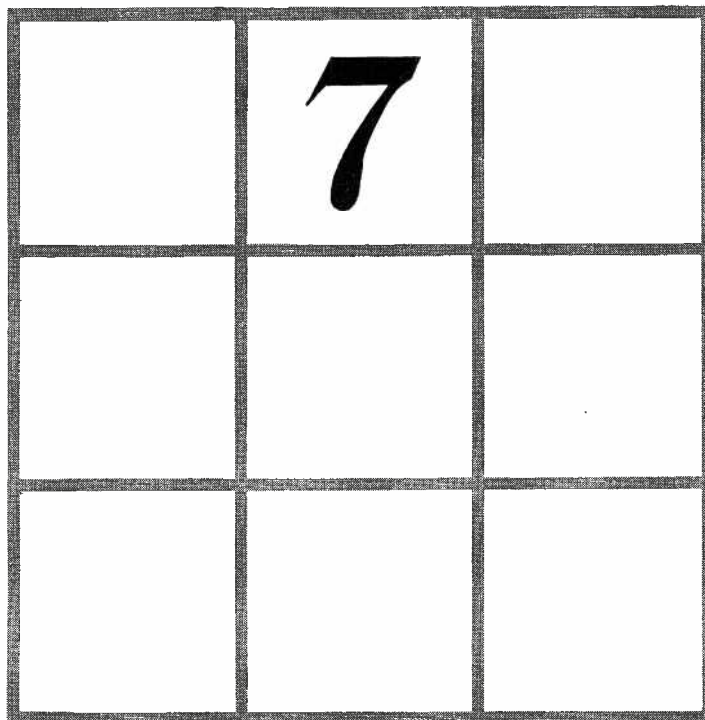
What turned the trick in the case of KGW-TV's log-rolling show was the application of a new sales approach. It began to take shape last March when representative Blair-TV set up a Special Projects Division to push the sale of "factuals."

This program label in itself explains something of the thinking behind the move. It stemmed from a feeling that too much of the special, local live programming by U.S. television stations had suffered the sponsor stigma of being labelled "public service." The recently more common name of "public affairs" has not been much help. The name "documentary" has been not always suitable, let alone much more saleable. Blair-TV likes "factuals."

By whatever name, such programming is on the ascendancy. Contributing to its rise is the mounting public, FCC, Congressional and critical clamor over TV's programming tastes. Unable to afford live dramatic and other entertainment which won't look homespun alongside slick network fare, many stations choose to turn their cameras, so to speak, on a free show: the local scene.

It isn't as inexpensive as buying cans of Hollywood product, but it is within the stations' pocketbooks, and it has the

## MAGIC SEVEN



Start with our channel number on top (as indicated) and put a different digit in each blank square so that each row and diagonal totals fifteen.\*

Send us the correct answer and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publication, Inc., N. Y. (If you've already won it, say so in your entry and we'll send this one to your secretary.)

*\*Feel free to use the channel number of any Washington TV station within the squares (we're broad-minded that way) as long as ours is on top. This is only fair, as media buyers are putting us on top of their schedules since we became the top nighttime station in Washington.*

# wmal-tv

Washington, D. C.

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

*An intriguing surprise: The c-p-m on some "factuals" can undersell entertainment shows*

inherent virtue of community interest. What is more, when it's well done, it doesn't fare so badly in the ratings book, a seemingly little-known fact which now happily is being put to work.

When Blair-TV pulled one of its senior salesmen, Ralph Allrud, off the Madison Avenue beat and made him director of special projects development, one of his first steps was to survey how well factuals were doing on the networks as well as locally.

He came up with a surprise: ". . . a lot of advertisers are getting smaller audiences with 'escape' programming than they could have been getting with programming which asks the audience to 'join in'—to learn a little, and to think. These public service programs were on the three network stations in New York during the week of April 9 through 15 . . . most of them in prime time:

*"Eyewitness to History, CBS Reports, The Nation's Future, Closeup, Leonard Bernstein-Young People's Concert, G.E. College Bowl, 20th Century, NBC News 'Special', J.F.K.—Report #2, Churchill Memoirs, Expedition, Cuba in Revolt, Face the Nation.*

"The average ARB rating for the best 50% of these programs was 14.1 . . . the average of all of them was 10.0.

"The following is a list of entertainment programs which had ratings about the same or lower than the average of that best 50%:

*Dinah Shore Show, Loretta Young, This Is Your Life, Asphalt Jungle, National Velvet, Lassie, Adventures in Paradise, Laramie, Stagecoach West, Hong Kong, Danger Man, Peter Loves Mary, Bat Masterson, Ernie Ford, Happy, Tall Man, Make That Spare, Lawrence Welk, Cheyenne, Wells Fargo, The Americans, Acapulco, Tab Hunter, Shirley Temple, Peter Gunn, Wyatt Earp, Alcoa Presents, My Sister Eileen, I've Got a Secret, The Outlaws, Gunslinger, Groucho Marx, Bonanza, The Deputy, Fight of the Week, The Roaring 20's.*

"That's 36 programs, all of them sponsored! Half of them are lower rated than the average of all the public affairs programs. Advertisers are paying for these, too.

"These figures alone, as a beginning," Allrud added, "should serve to at least convince ourselves that we don't have to have a lowest-common-denominator medium and to start us on our way toward building a better public image for television."

**The pattern holds elsewhere**

In case New York might be considered a better market for reality programming than other parts of the country, Allrud sampled the showings of the same programs in Omaha, Columbus, and Portland, Ore., and found that they followed "essentially the same pattern" as in New York.

"It's interesting to observe," he noted, "that the actual rating figures of the dozen non-entertainment shows measured are about the same in all four markets. This would seem to indicate that the percentage of people attracted to more serious programming is about constant everywhere, the remainder dividing themselves among other competing entertainment shows, whether on two channels or six."

Looking for evidence that grass-roots reality also can pull audiences, Allrud found:

"There have been local high school band competition programs, of an hour or 90 minutes in length, which have achieved 40% and 50% share of audience. And there have been one-hour televised meetings of city fathers getting together to talk, for example, about an exposition that was to take place a year in the future (on KING-TV Seattle) which achieved a 21 rating in prime time. A local program called *Eyewitness*, presented by WFIL-TV Philadelphia, on alcoholism, drew a 30 rating at 10:30 p.m. Another program at 7:30 p.m., called *Frontiers of Knowledge*, produced by the University of Pennsylvania, drew a 15 against *The Outlaws* with a 20 and *Ann Sothorn* with an 18. Another at 8 p.m., on cancer research, pulled a 16, against *Rawhide* with a 23."

**Sales tell their own story**

Even more meaningful, for the purposes at hand, was a story of soaring sales attributed to local use of factuals by a national advertiser. As of last summer, Lestare bleach had been on the market in Los Angeles for nine months, using a conventional TV spot schedule, and had failed to make a showing in the Los Angeles Times Home Audit. KTTV sold Lestare 50% sponsorship of a series of special remotes covering the International Beauty Congress at Long Beach. Lestare's share of the market in the Times Audit jumped suddenly to 27.4%, and in the following month to 31.8%.

Sales success stories for national advertisers using local factuals are hard to find because so few have ventured into it, but Allrud noted that Ehlers Coffee was described as "a very happy client," with sales in the New York area climbing 15 to 20% after sponsoring *Great Music From Chicago* on WNTA-TV—despite an Arbitron rating of only 2.5.

For one thing, the Blairman argues fervently that ratings, though they may be achieved by some factual programming, should not be the end-all yardstick.

"Let's get rid of the idea that we always have to get huge audiences," he preaches. "We're certainly going to try to keep our prices in some kind of line so we're not asking a fortune for a minute audience, but we're also not going to try to compete very often with the lowest-common-denominator offerings, since we're offering a different product—a different *medium*. I guess since we've spoiled all of our good customers with a super-abundance of research and audience measurement material—far more than any other medium—I suppose that we will have to dig up more research material to prove our contention that the impact of programming that calls upon and achieves a greater participation on the part of the viewer . . . requires that he join in and think a little while he's watching . . . rather than simply staring and 'escaping,' that a commercial in this environment would also get more attention by the viewer."

Allrud's strongest brief, however, is that TV has oversold itself as a "mass" medium, that it doesn't simply reach millions of eyes and ears indiscriminately, and that it could be approached by advertisers in the same manner in which they buy print media.

"I don't believe," he contends, "that an advertiser tells his agency to 'go out and buy something on a printed page, and don't spend more than \$2 a thousand.' I don't think he asks the print media department of his agency to throw



Log-rolling at the World Championship Timber Carnival televised on KGW-TV Portland had a national advertiser—U. S. Plywood.

into the same hopper the *Herald Tribune* and the *Mirror*, *Reporter Magazine* and *Argosy*, *Reader's Digest* and *Playboy*, and tell them to buy the cheapest they can get. But, taking a little poetic license, this is approximately what happens in television. I don't think advertisers are entirely to blame in this matter because I am afraid that until the recent past we broadcasters ourselves tended to make this buying pattern relatively the easiest.

"But there now seems to be an increasing awareness on the part of people on both sides of the business that the easy way today may make the way a good deal harder tomorrow. In other words, if there is too much sameness and repetition and not enough newness and innovation and excitement and creativity, we may find that this absolutely miraculous medium will not continue to be that because we'll be delivering our wares to a passive and vacant-minded audience, rather than a stimulated and responsive one.

"You buy classified circulation, for example, when you run two-thirds of a page in *Newsweek*," Allrud points out. "In the New York area, *Newsweek* delivers approximately 120,000 homes at a pro-rata cost of about \$500. The same kind of media thinking would easily permit you to buy a sight, sound and motion minute in *Age of Kings*—Shakespeare, that is—on Channel 5, New York . . . but now you would reach a quarter of a million homes for about \$500. In other words, twice the circulation for the same amount of money. And this comparison does not take into account the fact that the average 'noted' figure for a  $\frac{2}{3}$  page magazine ad is only about 30%."

A second argument is that TV customarily is thought of as the medium "for the big boys," whereas pin-pointed selling through factual programs on local stations is within the budgets of smaller advertisers who may now tend to use magazines to reach limited or specialized audiences.

A third argument is that local advertisers long have realized and capitalized on the impact of local TV:

"The advantages enjoyed by local brands over national are well known," Allrud explains. "For example, they can generally outspend the national brand for advertising by

two or three to one; also there are certain natural loyalty values which attach themselves to local brands. This presents a classic case for the use of image-building promotion and advertising on the part of a national brand or national corporation at the local level to increase the community awareness and appreciation of company and brand name. This can go a long way toward compensating for differences in price, advertising weight, etc."

On the station side, the Blair-TV push has been (1) to spur feet-dragging stations to greater public-affairs effort; (2) to get stations to build complete case histories of past efforts, demonstrating their effectiveness, and (3) to encourage stations to think ahead and schedule factual programming far enough in advance to permit adequate advance exposure to prospective national sponsors.

The stations have been urged to take coincidental rating surveys on all special programming of this nature.

At the rep's Fifth Avenue headquarters, Allrud has erected a slotted wallboard with color-flagged cards listing information on 500 advertisers, "the prime prospect list for special programs." It shows which ones in the past have sponsored such programs, those which have "underspent" in TV as well as the big spenders, and the interest shown by them, in other media as well as TV, in public affairs.

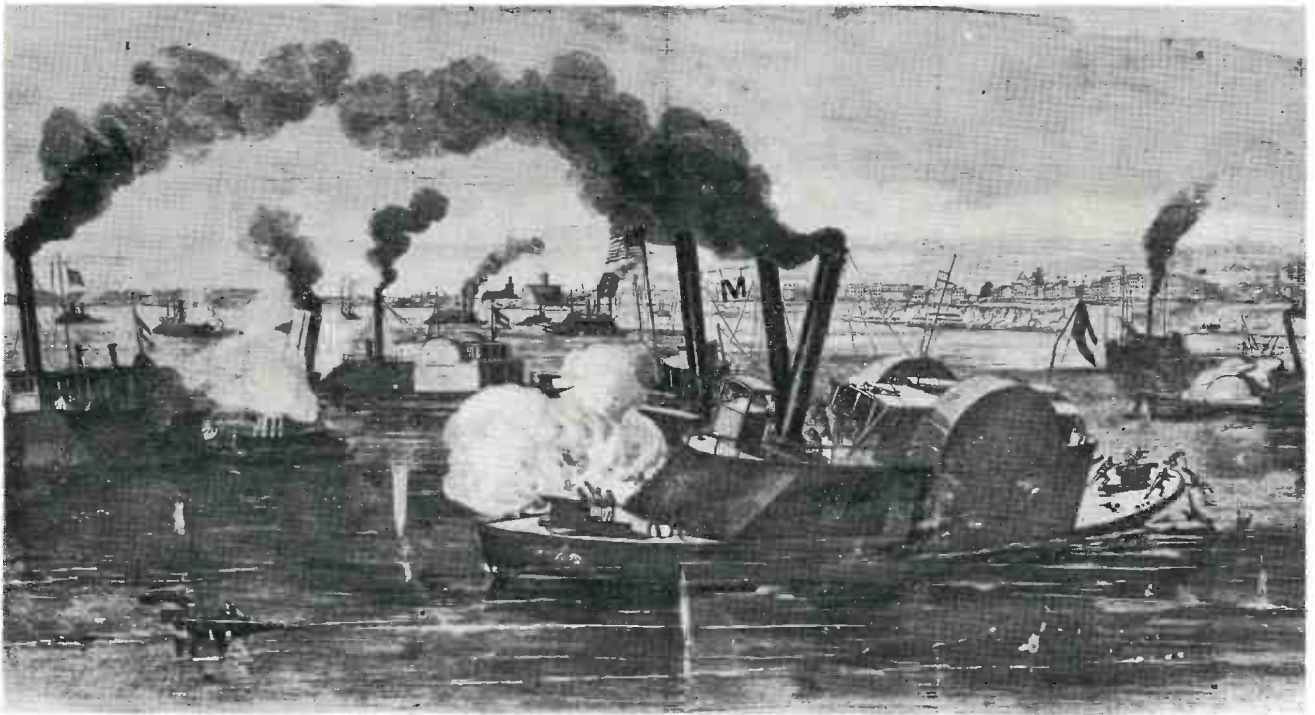
The colored flags indicate prospects for various categories of programming: news, sports, special events, documentaries, talk shows.

The purpose, of course, is to give Blair-TV salesmen a handy, quick reference to the best known prospects for any special or series they are handed to sell.

Sale of KGW-TV's Timber Carnival show, however, demonstrated another approach. "It was simply a case of selling in a new context," Allrud says. "Instead of going back to old, established sources, we tried to think creatively about new prospects. The Timber Carnival suggested wood, and wood suggested U.S. Plywood." He and Earl G. Thomas, his colleague in Blair's special public affairs effort, went straight to Richard F. Lowell, advertising and sales promotion manager of United States Plywood. They spelled out



**A CENTURY AGO** THE MOST IMPORTANT EVENT IN THE MID-SOUTH WAS...



## THE BATTLE OF MEMPHIS

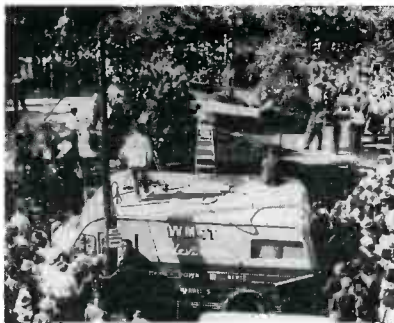
At dawn, June 6, 1862, Union gunboats and rams swept down the Mississippi River and engulfed a Confederate fleet before Memphis.

**TODAY**, the important events in the Mid-South are covered by WMCT. Whether it's news, sports, or special documentary features, if it's of interest to Mid-South families WMCT film or live remote cameras are there! In fact, locally-produced programs that *serve* the community's needs and interests have been a major effort of WMCT for over twelve years.

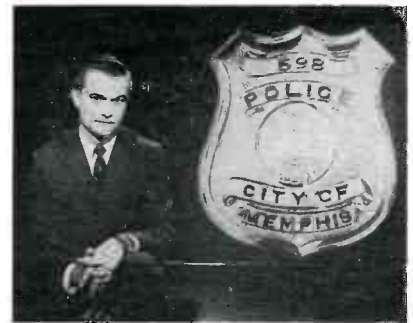
If it's of interest to the Mid-South, it's of interest to WMCT



Memphis Open Golf Tournament is one of several major sports events covered exclusively by WMCT remote cameras. The station also features the area's only regular TV sports-news program.



Major Mid-South news events are recorded by WMCT film cameramen and remote facilities. News is compiled and edited by the area's largest and best equipped TV news staff.



Man Behind the Badge, a WMCT-produced documentary of the Memphis Police Department, is typical of the informational services programmed in prime time.

**WMCT Memphis** / Full Power Channel 5  
National Rep.: Blair-TV

the program in 20 minutes; he liked it, and a couple of days later the deal was set.

On the selling side, Blair-TV's concentration will be upon taking its special projects directly to the advertiser. "We expect," Allrud explains, "that our presentations will be largely at the account executive and client level, except of course for those agencies whose timebuyers are a factor in media planning and strategy. In many cases, we will employ specialized marketing data as part of our proposals."

The rep feels it is imperative to get the story on factials directly in front of the advertiser for two reasons:

1) to induce him, if he sees advantages in such programming, to make his agency aware of this attitude, and

2) to urge him, if he is of such a mind, to set aside a contingency fund for TV specials so that the problem of "no money" will not be so formidable.

Still another feature of the strategy is to attempt to interest national advertisers in 52-week packages of factials in specific markets. The stations are being urged to assemble such packages for advance sale.

"The Gulf Oil/NBC package is an example of what I mean," Allrud points out, "and of course this was all started on a local basis by KTTV Los Angeles some seven years ago when they had a contract with General Petroleum which was the prototype of the Gulf/NBC arrangement."

KTTV sprang first to Blair-TV's proposal to compile a 52-week package for presentation on Madison Avenue. Given the overall title of "KTTV Long Lens," it is subtitled: "A comprehensive year-round continual-impact approach to special events and public affairs in Los Angeles television."

It is a 1962 omnibus of scheduled special events, documentary public affairs programs, and unscheduled bulletin announcements. It would include live coverage (and,

where desirable, taped rebroadcasts) of spectacular spot news stories. Scheduled events would include the Rose Parade, Christmas and election specials, Hollywood's Santa Claus Lane Parade, the Santa Barbara Fiesta, the California Fashion Spectacular, Marine War Games, a July 4 "Shrines of Liberty" show, Redondo Neptune Days, an Armed Forces Day special, Easter Sunrise Services in the Hollywood Bowl, the Golden Gloves Awards, and a National Heart Month special.

Nine documentaries are included, six of them to deal with local affairs, three with global problems.

KTTV estimated that the package will add up to 52 hours of "living television," plus an additional five or six hours of prime-time videotape replays, at an average of seven commercial minutes per hour, bringing the total commercial spread to more than 400 minutes.

On top of this, the station proposes to toss in 2,920 bulletin announcements, at a rate of eight times daily, seven days a week, promoting the sponsor's coverage.

The price tag on the complete package was fixed at approximately \$250,000. Leaving out the bulletins, the cost per 1000 on the 400 commercial minutes, if they average a 7.0 rating, was estimated at about \$3.

During July the Blair-TV factials team landed national billing for two West Coast special packages:

Kent Cigarettes, through Lennen & Newell, bought a July 23 prime-time half-hour on KING-TV covering Seattle's Diamond Cup Hydroplane Races, plus a "Roaring '50's" hour, scheduled for Aug. 4, reviewing 10 years of these races.

Norwich Pharmacal, for Pepto Bismol, signed for 12 spots, representing one-eighth sponsorship, in KTTV's series of specials on the International Beauty Contest.

Where there's a will . . .

END

## Beginning in September

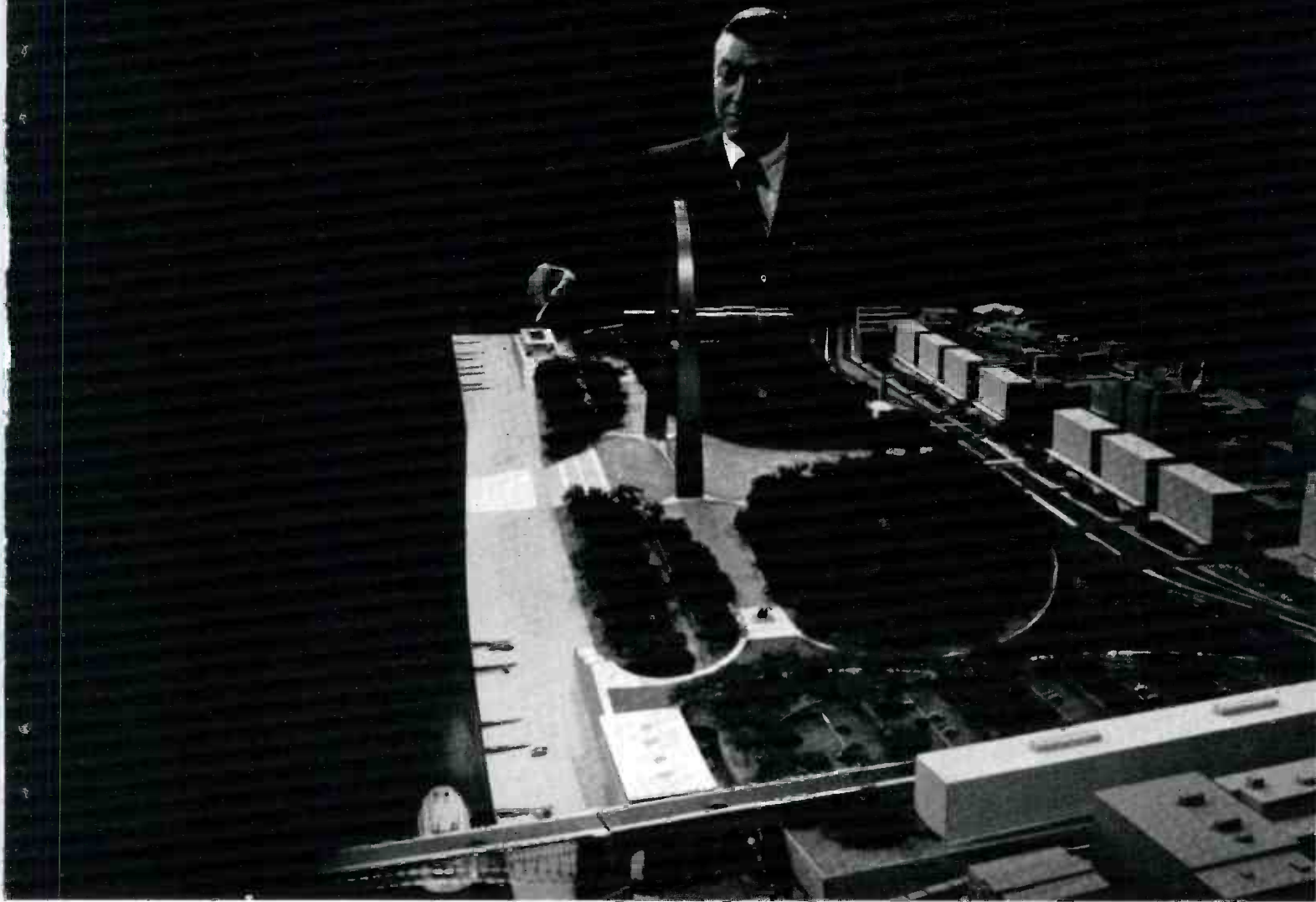
# A Major Series on U.S. Television Advertisers

## No. 1: Procter & Gamble The Giant from Cincinnati

*An in-depth case history dissecting the marketing and advertising strategies which have made P&G a respected competitor and a major force on the American economic scene—as well as the pre-eminent user of both spot and network television time. Including never-before-published facts of interest to all TV executives who want to know more about the prime movers in their business, how they operate, and how they succeed. Watch for September's . . .*

**TELEVISION MAGAZINE**

# unique!



"Eye on St. Louis" concerns itself with what's unusual, interesting and important locally — such as the 630-foot Saarinen arch being constructed on the riverfront — and has itself become unique in the process. For "Eye on St. Louis" (fully sponsored for three years) commands an average rating of 16.6 — higher than the ratings of 80% of all prime-time programs, local or network, on the other three stations. This popularity, remarkable for a serious public affairs program telecast nightly (10:15 Monday-Friday), aptly demonstrates what happens when a television station has close rapport with its audience and a deep-grained understanding of local community needs and tastes. Such a station is CBS Owned KMOX-TV, first with audiences in St. Louis in every Nielsen report for more than three years. **KMOX-TV**

CHANNEL 4, ST. LOUIS



**Cigars?  
Cigarettes?**

All these cigarettes and cigars are spotted on the Channel 11 air. Result: Pittsburghers are smoking up a storm. How does your brand stack up?

**BEL AIR  
EL PRODUCTO  
KENT  
KOOL  
MARLBORO  
MURIEL  
NEWPORT  
OLD GOLD  
PARLIAMENT  
PHILIP MORRIS  
RALEIGH  
VICEROY**

**CHANNEL  
WIC**

***The eyes of Pittsburgh***

Represented nationally by Blair-TV





## TELESTATUS

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

# AUGUST TELEVISION HOMES

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

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

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

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

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

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

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

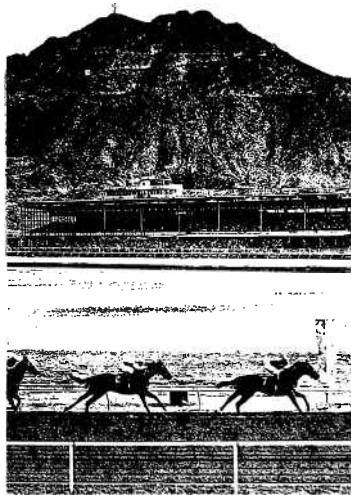
After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. Normally, all the television homes in a county will be credited to a market if one-quarter of these homes view any one of the stations in the market at least one night a week. Therefore,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

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

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

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

## The Quinella To Buy!



Sunland Park

**1st In West Texas  
2nd In New Mexico**

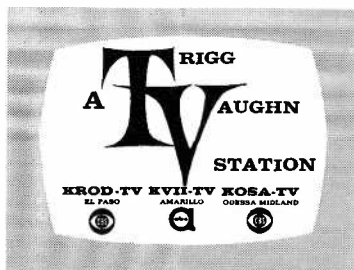
**KROD-TV**  
El Paso  
**KOSA-TV**  
Midland-Odessa  
**K7-TV**  
Amarillo

The **[TV]** Buy delivers the largest media audience in West Texas. . . . Over a million West Texans in 51 counties. These are the rich Texans you hear about (E.B.I. \$7500):\*

The **[TV]** Buy also delivers 250,000 New Mexicans in 11 counties. 94% of these consumers are unduplicated by New Mexico's 1st TV Market.

\*Average Effective Buying Income in 4 West Texas Counties.  
SOURCES: Survey of Buying Power, May 1961  
ARB Mar 1961, U. S. Census.

**BUY [TV]**  
to sell West Texans . .  
Get 34% of New Mexico to boot



**3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE  
QUALITY MARKETS / THE BOLLING COMPANY, INC.**

Jack C. Vaughn, Chairman of the Board  
Ceil L. Trigg, President  
George C. Collie, Nat. Sales Mgr.

### AUGUST, 1961

**TOTAL U.S. TV HOMES.....47,780,000**  
**TOTAL U.S. HOUSEHOLDS.....54,000,000**  
**U.S. TV PENETRATION.....89%**

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

Market & Stations—% Penetration	TV Homes
<b>ABERDEEN, S.D.—70</b> KXAB-TV (N,C,AI)	22,300
<b>ABILENE, Tex.—80</b> KRBC-TV (NI)	72,300
<b>ADA, Okla.—80</b> KTEN (A,C,N)	83,400
<b>AGANA, Guam</b> KUAM-TV (C,N,AI)	††
<b>AKRON, Ohio—45</b> WAKR-TV† (AI)	†17,600
<b>ALBANY, Ga.—64</b> WAIB-TV (A,N)	140,300
<b>ALBANY-SCHENECTADY-TROY, N.Y.—93</b> W-TEN (C); WAST (A); WRGB (NI) IW-TEN operates satellite WCDC, Adams, Mass.)	**430,500
<b>ALBUQUERQUE, N.M.—72</b> KGGM-TV (C); KOAT-TV (A); KOB-TV (NI)	137,600
<b>ALEXANDRIA, La.—71</b> KAIB-TV (A,C,N)	88,500
<b>ALEXANDRIA, Minn.—75</b> KCMT (NI,A)	96,600
<b>ALTOONA, Pa.—88</b> WFBC-TV (A,C)	277,200
<b>AMARILLO, Tex.—79</b> KFDA-TV (C); KGNC-TV (NI); KVII-TV (A)	112,300
<b>AMES, Iowa—89</b> WOI-TV (A)	294,300
<b>ANCHORAGE, Alaska</b> KENI-TV (A,N); KTVA (C)	††
<b>ANDERSON, S.C.</b> WAIM-TV (A,C)	††
<b>ARDMORE, Okla.—76</b> KXII (NI)	28,500
<b>ASHEVILLE, N.C.— GREENVILLE-SPARTANBURG, S.C.—79</b> WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (NI); WSPA-TV (C)	402,500 ††
<b>ATLANTA, Ga.—84</b> WAGA-TV (C); WLW-A (A); WSB-TV (NI)	554,900
<b>AUGUSTA, Ga.—75</b> WJBF-TV (A,N); WRDWT-TV (C)	185,200
<b>AUSTIN, Minn.—86</b> KMMT (A)	148,000
<b>AUSTIN, Tex.—78</b> KTBC-TV (A,C,N)	137,900
<b>BAKERSFIELD, Calif.—93</b> KBAK-TV† (C); KERO-TV (NI); KLYD-TV† (A)	188,800 164,900
<b>BALTIMORE, Md.—92</b> WJZ-TV (A); WBAL-TV (NI); WMAR-TV (C)	729,600
<b>BANGOR, Me.—92</b> WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	100,300
<b>BATON ROUGE, La.—74</b> WAFB-TV (C,A); WBRZ (A,N)	242,300
<b>BAY CITY-SAGINAW-FLINT, Mich.—91</b> WNEM-TV (A,N); WKDK-TV† (A,C); WJRT (A)	411,400 162,700
<b>BEAUMONT-PORT ARTHUR, Tex.—78</b> KFDM-TV (C); KPAC-TV (NI); KBMT-TV (A)	149,800
<b>BELLINGHAM, Wash.—84</b> KVOS-TV (C)	*49,600
<b>BIG SPRING, Tex.—77</b> KEDY-TV (C)	19,200
<b>BILLINGS, Mont.—69</b> KOOK-TV (A,C); KGHl-TV (NI)	57,600
<b>BINGHAMTON, N.Y.—92</b> WNBF-TV (A,C); WINR-TV† (A,N,C)	344,400 143,700
<b>BIRMINGHAM, Ala.—79</b> WAPI-TV (NI); WBRC-TV (A,C)	434,200

Market & Stations—% Penetration	TV Homes
<b>BISMARCK, N.D.—73</b> KXMB-TV (A,C); KFVR-TV (N,A) (KFVR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,700
<b>BLOOMINGTON, Ind.—91</b> WTTV (See also Indianapolis, Ind.)	621,600
<b>BLUEFIELD, W. Va.—81</b> WHIS-TV (N,A)	119,200
<b>BOISE, Idaho—82</b> KBOI-TV (C); KTVB (A,N)	65,800
<b>BOSTON, Mass.—93</b> WBZ-TV (NI); WNAC-TV (A,C); WHDH-TV (C,N)	1,712,400
<b>BRIDGEPORT, Conn.</b> WICC-TV† (A)	††
<b>BRISTOL, Va.-JOHNSON CITY, Tenn.—71</b> WCYB-TV (A,N); WJHL-TV (A,C)	172,800
<b>BRYAN, Tex.—73</b> KBTX-TV (A,C)	42,800
<b>BUFFALO, N.Y.—92</b> WBEN-TV (C); WGR-TV (NI); WKBW-TV (A)	569,900
<b>BURLINGTON, Vt.—88</b> WCAX-TV (C)	*190,300
<b>BUTTE, Mont.</b> KXIF-TV (A,C,N)	*59,800
<b>CADILLAC, Mich.—85</b> WWTV (A,C)	99,700
<b>CAPE GIRARDEAU, Mo.—82</b> KFVS-TV (C)	197,600
<b>CARLSBAD, N.M.—86</b> KAVE-TV (A,C)	12,200

\* Market's coverage area being re-evaluated.

† U.H.F.

†† Incomplete data.

††† New station coverage study not completed.

\* U.S. Coverage only.

\*\* Includes circulation of satellite (or booster).

\*\*\* Does not include circulation of satellite.

† Market being held as it has reached 95% TV penetration.

**IN THE HUGE  
MARYLAND MARKET  
WMAR-TV  
AGAIN LEADS  
WITH  
HOMES VIEWING  
AUDIENCE\***

\* Based on the latest NIELSEN\*\* and ARB\*\*\* reports, WMAR-TV again leads the other Baltimore stations with more quarter-hour firsts based on both homes viewing and ratings from sign-on to midnight.

\*\*NIELSEN, JUNE 1961 (5/8-6/4) \*\*\*ARB, JUNE 1961 (5/15-6/11)

**In Maryland Most People WATCH  
WMAR-TV  
SUNPAPERS TELEVISION  
BALTIMORE 3, MD.  
Represented Nationally by  
THE KATZ AGENCY, INC.  
CHANNEL 2**

daddy—what's merchandising?

You—a veteran advertising man—have to hem and haw and beat around the bush before you answer a child's simple question? Maybe you've been in show business too long, and too long away from what you got into advertising for—to sell goods.

Merchandising is all those things you can do with your advertising in addition to running it. Using it to stimulate your sales force—adapting it as direct mail to lists of special customers—promoting it to dealers and wholesalers—exploiting it—publicizing it—making sure the people who are supposed to see it *do* see it, and do something about it *when* they see it.

Remember?

When you advertise in SPORTS ILLUSTRATED, the merchandising ideas and assistance you get makes those dollars you spend the hardest-working dollars in your whole ad budget. Sport is the most merchandisable subject since the invention of the pretty girl. And a lot easier to handle.

You could have three sales contest winners play golf for a day in a foursome with an Open or a Masters champion. You could put on a sports exhibit featuring Olympic gold-medal winners in swimming, diving, track and field. You could send out a series of folder reprints, each with a letter from a nationally-known star in a different sport. You could have a whole ball team speak, sign autographs, and spread good cheer at a father-and-son dinner.

SPORTS ILLUSTRATED advertisers have already done all these things, and far more besides. The cost, far less than you'd expect. (Just like the cost of SPORTS ILLUSTRATED—17 black-and-white pages reaching 950,000 high-income families, for \$100,000. No, not \$100,000 a page! \$100,000 for the whole 17.) **Sports Illustrated**—L. L. Callaway Jr., Advertising Director, Time and Life Building, N. Y. 20.



Why is approximately 80% of the local TV money in the Des Moines market invested on **KRNT-TV**?

**KRNT-TV** makes cash registers ring!



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

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

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

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

## **KRNT ch. 8 TELEVISION**

**DES MOINES, IOWA**

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



Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
<b>CARTHAGE-WATERTOWN, N.Y.—82</b> WCNY-TV (A,C) (Includes CATV Homes)	*67,100	<b>DURHAM-RALEIGH, N.C.—76</b> WTVD (A,C); WRAL-TV (N)	301,900
<b>CASPER, Wyo.—59</b> KTWO-TV (A,N,C)	33,400	<b>EAU CLAIRE, Wis.—92</b> WEAU-TV (A,C,N)	111,400
<b>CEDAR RAPIDS-WATERLOO, Iowa—90</b> KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	303,200	<b>EL DORADO, Ark.—MONROE, La.—74</b> KTVE (A,N); KNOE-TV (A,C)	166,700
<b>CHAMPAIGN, Ill.—90</b> WCIA (C); WCHU-TV (N) († See Springfield listing)	326,000	<b>ELKHART-SOUTH BEND, Ind.—69</b> WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†150,500
<b>CHARLESTON, S.C.—76</b> WCSC-TV (C); WUSN-TV (A,N)	144,300	<b>EL PASO, Tex.—81</b> KELP-TV (A); KROD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*105,900
<b>CHARLESTON-HUNTINGTON, W. Va.—82</b> WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	440,400	<b>ENID, Okla. (See Oklahoma City)</b>	
<b>CHARLOTTE, N.C.—84</b> WBTV (C,A); WSOC-TV (N,A)	654,500	<b>EPHRATA, Wash.—28</b> KBAS-TV† (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†5,000
<b>CHATTANOOGA, Tenn.—77</b> WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	200,700	<b>ERIE, Pa.—95</b> WICU-TV (A,N); WSEE-TV† (A,C) (Includes CATV Homes)	†173,280 †58,000
<b>CHEBOYGAN, Mich.—74</b> WTOM-TV (N,A) (See also Traverse City)	24,300	<b>EUGENE, Ore.—85</b> KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,200
<b>CHEYENNE, Wyo.—68</b> KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**54,800	<b>EUREKA, Calif.—80</b> KIEM-TV (A,C); KVIQ-TV (A,N)	60,200
<b>CHICAGO, Ill.—93</b> WBMM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,234,600	<b>EVANSVILLE, Ind.—HENDERSON, Ky.—84</b> WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	224,100 †126,300
<b>CHICO, Calif.—83</b> KHSI-TV (A,C)	112,900	<b>FAIRBANKS, Alaska</b> KFAR-TV (A,N); KTVF (C)	††
<b>CINCINNATI, Ohio—91</b> WCPO-TV (C); WKRC-TV (A); WLW-TV (N)	794,600	<b>FARGO, N.D.—77</b> WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	142,300
<b>CLARKSBURG, W. Va.—77</b> WBOY-TV (A,C,N)	79,700	<b>FLINT-BAY CITY-SAGINAW, Mich.—91</b> WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	411,400 †62,700
<b>CLEVELAND, Ohio—93</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,306,000	<b>FLORENCE, Ala.—52</b> WOWL-TV† (C,N,A)	†15,200
<b>CLOVIS, N.M.—69</b> KVER-TV (C)	15,500	<b>FLORENCE, S.C.—75</b> WBTW (A,C,N)	164,300
<b>COLORADO SPRINGS-PUEBLO, Colo.—83</b> KKTV (C); KRDO-TV (A); KCSJ-TV (N)	97,500	<b>FT. DODGE, Iowa.—60</b> KQTV† (N)	†27,600
<b>COLUMBIA-JEFFERSON CITY, Mo.—82</b> KOMU-TV (A,N); KRCG-TV-TV (A,C)	123,200	<b>FT. MYERS, Fla.—67</b> WINK-TV (A,C)	13,300
<b>COLUMBIA, S.C.—79</b> WIS-TV (N); WNOK-TV† (C)	183,900 †33,400	<b>FT. SMITH, Ark.—71</b> KFSA-TV (C,N,A)	52,000
<b>COLUMBUS, Ga.—80</b> WWTM (A,N); WRBL-TV (C)	128,900	<b>FT. WAYNE, Ind.—81</b> WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†183,800
<b>COLUMBUS, Miss.—60</b> WCBM-TV (C,N,A)	51,300	<b>FT. WORTH-DALLAS, Tex.—86</b> KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	744,300
<b>COLUMBUS, Ohio—93</b> WBNS-TV (C); WLW-TV (N); WTVN-TV (A)	555,800	<b>FRESNO, Calif.—74</b> KFRE-TV† (C); KJEO-TV† (A); KMI-TV† (N)	†192,500
<b>COOS BAY, Ore.</b> KCBY-TV (N)	††	<b>GLENDALE, Mont.—60</b> KXGN-TV (C,A)	2,100
<b>CORPUS CHRISTI, Tex.—80</b> KRIS-TV (N); KZTV (C,A)	95,900	<b>GOODLAND, Kan.—61</b> KBLR-TV (C)	10,800
<b>DALLAS-FT. WORTH, Tex.—86</b> KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	744,300	<b>GRAND FORKS, N.D.—75</b> KNOX-TV (A,N)	33,100
<b>DANVILLE, Ill.—73</b> WICD-TV† (N)	†23,600	<b>GRAND JUNCTION, Colo.—65</b> KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,000
<b>DAVENPORT, Iowa-ROCK ISLAND, Ill.—92</b> WOC-TV (N); WHBF-TV (A,C)	328,100	<b>GRAND RAPIDS, Mich.—93</b> WOOD-TV (A, N) (See also Kalamazoo)	471,700
<b>DAYTON, Ohio—94</b> WHIO-TV (C); WLW-D (A,N)	495,100	<b>GREAT BEND, Kan.—75</b> KCKT-TV (N) (KCKT — operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**103,000
<b>DAYTONA BEACH-ORLANDO, Fla.—77</b> WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	269,000	<b>GREAT FALLS, Mont.—82</b> KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	52,000
<b>DECATUR, Ala.—40</b> WMSL-TV† (C,N)	†32,400	<b>GREEN BAY, Wis.—90</b> KBAY-TV (C); WFRV (N); WLUK-TV (A)	322,700
<b>DECATUR, Ill.—79</b> WTVP† (A)	†122,700	<b>GREENSBORO—WINSTON-SALEM, N.C.—86</b> WFMY-TV (A,C); WSJS-TV (N)	400,100
<b>DENVER, Colo.—85</b> KBTV (A); KJZZ-TV (C); KOA-TV (N); KTVR	370,300		
<b>DES MOINES, Iowa—90</b> KRNT-TV (C); WHO-TV (N)	277,900		
<b>DETROIT, Mich.—92</b> WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,611,000		
<b>DICKINSON, N.D.—62</b> KDIX-TV (C)	15,400		
<b>DOTHAN, Ala.—62</b> WTVY (A, C)	76,800		
<b>DOUGLAS, Ariz.</b> KCPA	††		
<b>DULUTH, Minn.—SUPERIOR, Wis.—85</b> KDAL-TV (C); WDSM-TV (A,N)	152,500		

For the  
**MOST  
IMPACT**  
in North Carolina



**North Carolina's  
Grade A World**

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

**North Carolina's  
Grade A World**

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

**North Carolina's  
Grade A World**

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

**WSJS  
TELEVISION**

WINSTON-SALEM / GREENSBORO / HIGH POINT



Peters, Griffin, Woodward, Reps.

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



Market & Stations—% Penetration	TV Homes
<b>RENO, Nev.—84</b> KOLO-TV (A,C,N)	41,300
<b>RICHMOND, Va.—82</b> WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	269,300
<b>RIVERTON, Wyo.—54</b> KWRB-TV (C,N,A)	6,800
<b>ROANOKE, Va.—81</b> WDBJ-TV (C); WSLS-TV (A,N)	252,200
<b>ROCHESTER, Minn.—87</b> KROC-TV (N)	77,900
<b>ROCHESTER, N.Y.—92</b> WROC-TV (A,N); WHYC-TV (A,C); WVVET-TV (A,C)	336,500
<b>ROCKFORD, Ill.—91</b> WREX-TV (A,C); WTVQ (N)	203,800 †107,700
<b>ROCK ISLAND, Ill.-DAVENPORT, Iowa—92</b> WHBF-TV (A,C); WOC-TV (N)	328,100
<b>ROME-UTICA, N.Y. (See Utica)—94</b>	149,700
<b>ROSWELL, N.M.</b> KSWB-TV (A,C,N)	449,800
<b>SACRAMENTO-STOCKTON, Calif.—88</b> KXTV (C); KCRA-TV (N); KOVR (A)	452,000
<b>SAGINAW-BAY CITY-FLINT, Mich.—91</b> WKBN-TV (A,C); WNEM-TV (A,N); WJRT (A)	411,400 162,700
<b>ST. JOSEPH, Mo.—90</b> KFEQ-TV (C,A)	110,600
<b>ST. LOUIS, Mo.—92</b> KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	859,600
<b>ST. PAUL-MINNEAPOLIS, Minn.—90</b> WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	746,900
<b>ST. PETERSBURG-TAMPA, Fla.—85</b> WSUN-TV (A); WFLA-TV (N); WTVT (C)	347,700 †221,100
<b>SALINAS-MONTEREY, Calif.—88</b> KSBW-TV (A,C,N) [See also San Jose, Calif.] [Includes circulation of optional satellite, KSBY-TV, San Luis Obispo]	**223,500
<b>SALISBURY, Md.—68</b> WBOC-TV (A,C)	†34,000
<b>SALT LAKE CITY, Utah—88</b> KSL-TV (C); KCPX (A); KUTV (N); KLOR-TV (Provo, Utah)	260,900
<b>SAN ANGELO, Tex.—82</b> KCTV (A,C,N)	32,000
<b>SAN ANTONIO, Tex.—83</b> KVAT-TV (N); KENS-TV (C); KONO (A); WOAI-TV (N); ††	323,000
<b>SAN DIEGO, Calif.—93</b> KFMB-TV (C); KOGO-TV (N)	*301,700
<b>SAN FRANCISCO-OAKLAND, Calif.—90</b> KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,365,300
<b>SAN JOSE, Calif.—84</b> KNTV (A,C,N) [See also Salinas-Monterey, Calif.]	258,800
<b>SAN JUAN, P.R.</b> WAPA-TV (A,N); WKAQ-TV (C)	††
<b>SAN LUIS OBISPO, Calif. (See Salinas-Monterey)</b>	
<b>SANTA BARBARA, Calif.—82</b> KEY-T (A,C,N)	63,400
<b>SAVANNAH, Ga.—74</b> WSAV-TV (N,A); WTOG-TV (C,A)	103,600
<b>SCHENECTADY-ALBANY-TROY, N.Y.—93</b> WRGB (N); W-TEN (C); WAST (A) [W-TEN operates satellite WDCD, Adams, Mass.]	**430,500
<b>SCRANTON-WILKES-BARRE, Pa.—87</b> WDAU (C); WBRE-TV (N); WNEP-TV (A) [Includes CATV Homes]	†280,400
<b>SEATTLE-TACOMA, Wash.—90</b> KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	*585,700
<b>SEDALIA, Mo.—88</b> KMOS-TV (A)	27,300
<b>SELMA, Ala.</b> WSLA-TV	†††
<b>SHREVEPORT, La.—78</b> KSLA (A,C); KTBS-TV (A,N)	285,400
<b>SIoux CITY, Iowa—87</b> KTIV (A,N); KVTM (A,C)	182,200
<b>SIoux FALLS, S.D.—79</b> KELO-TV (C,A); KSOO-TV (N,A) [KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.]	*4229,800
<b>SOUTH BEND-ELKHART, Ind.—69</b> WNDU-TV (N); WSBT-TV (C); WSJV-TV (†)	†150,500
<b>SPARTANBURG-GREENVILLE, S.C.—</b> <b>ASHEVILLE, N.C.—79</b> WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV (†)	402,500 ††
<b>SPOKANE, Wash.—80</b> KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	277,800

Market & Stations—% Penetration	TV Homes
<b>SPRINGFIELD, Ill.—77</b> WICS (N) [Operates satellite WCHU, Champaign, Ill.]	**†141,400
<b>SPRINGFIELD-HOYOKE, Mass.—87</b> WHYN-TV (A,C); WWLP (N) [WWLP operates satellite WRIP (Greenfield, Mass.)]	**†332,000
<b>SPRINGFIELD, Mo.—81</b> KTTS-TV (C); KYTV (A,N)	112,700
<b>STEBENVILLE, Ohio—88</b> WSTV-TV (A,C)	340,800
<b>STOCKTON-SACRAMENTO, Calif.—88</b> KQVR (A); KCRA (N); KXTV (C)	452,000
<b>SUPERIOR, Wis.-DULUTH, Minn.—85</b> WDSM-TV (N,A); KDAL-TV (C)	152,500
<b>SWEETWATER, Tex.—83</b> KPAR-TV (C)	48,500
<b>SYRACUSE, N.Y.—92</b> WHEN-TV (A,C); WSYR-TV (N,A) [WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.]	**469,000
<b>TACOMA-SEATTLE, Wash.—90</b> KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*585,700
<b>TALLAHASSEE, Fla.-THOMASVILLE, Ga.—65</b> WCTV (C)	134,600
<b>TAMPA-ST. PETERSBURG, Fla.—85</b> WFLA-TV (N); WTVT (C); WSUN-TV (A)	347,700 †221,100
<b>TEMPLE-WACO, Tex.—79</b> KCEN-TV (N); KWIZ-TV (A,C)	127,200
<b>TERRE HAUTE, Ind.—92</b> WTHI-TV (A,C)	197,600
<b>TEXARKANA, Tex.—73</b> KTAL-TV (A,C)	88,900
<b>THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)</b>	
<b>TOLEDO, Ohio—93</b> WSPD-TV (A,N); WTOL-TV (C,N)	423,700
<b>TOPEKA, Kan.—81</b> WIBW-TV (C,A,N)	118,500
<b>TRAVERSE CITY, Mich.—86</b> WPBN-TV (N,A) [WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan]	**46,100
<b>TROY-ALBANY-SCHENECTADY, N.Y.—93</b> WRGB (N); W-TEN (C); WAST (A) [W-TEN operates satellite WDCD, Adams, Mass.]	**430,500
<b>TUCSON, Ariz.—86</b> KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	111,100
<b>TULSA, Okla.—82</b> KOTV (C); KWCO-TV (N); KTUL-TV (A)	327,300
<b>TUPELO, Miss.—61</b> WTWV (N)	46,700
<b>TWIN FALLS, Idaho—77</b> KUX-TV (A,C,N)	26,000
<b>TYLER, Tex.—73</b> KITV (A,C,N)	107,200
<b>UTICA-ROME, N.Y.—94</b> WKTU (A,C,N)	149,700
<b>VALLEY CITY, N.D.—78</b> KXJB-TV (C) [See also Fargo, N.D.]	135,700
<b>WACO-TEMPLE, Tex.—79</b> KWTX-TV (A,C); KCEN-TV (N)	127,200
<b>WASHINGTON, D.C.—88</b> WMAL-TV (A); WRC-TV (N); WTOG-TV (C); WTTG	871,200
<b>WASHINGTON-GREENVILLE, N.C.—75</b> WITN (N); WNCN (A,C)	178,200
<b>WATERBURY, Conn.</b> WATR-TV (A)	††
<b>WATERLOO-CEDAR RAPIDS, Iowa—90</b> KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	303,200
<b>WATERTOWN-CARTHAGE, N.Y. (See Carthage)</b>	
<b>WAUSAU, Wis.—87</b> WSAU-TV (A,C,N)	120,400
<b>WESLACO-HARLINGEN, Tex.—75</b> KRGV-TV (N,A); KGBT-TV (A,C)	*76,000
<b>WEST PALM BEACH, Fla.—79</b> WEAT-TV (A); WPTV (N)	86,100
<b>WESTON, W. Va.</b> WJPB-TV (A)	†††
<b>WHEELING, W. Va.—86</b> WTRF-TV (A,N)	240,700
<b>WICHITA-HUTCHINSON, Kan.—83</b> KAKE-TV (A); KARD-TV (N); KTVH (C) [KTVH, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE-TV]	**301,600
<b>WICHITA FALLS, Tex.—83</b> KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	138,400

Market & Stations—% Penetration	TV Homes
<b>WILKES-BARRE-SCRANTON, Pa.—87</b> WBRE-TV (N); WNEP-TV (A); WDAU-TV (C) [Includes CATV Homes]	†280,400
<b>WILLISTON, N.D.—56</b> KUMV-TV (N,A)	18,700
<b>WILMINGTON, N.C.—72</b> WECT (A,N,C)	98,300
<b>WINSTON-SALEM-GREENSBORO, N.C.—86</b> WSJS-TV (N); WFMY-TV (A,C)	400,100
<b>WORCESTER, Mass.</b> WWOR (N)	††
<b>YAKIMA, Wash.—63</b> KIMA-TV (A,C,N); KNDO-TV (A) [KIMA operates satellites KLEW-TV, Lewiston, Idaho, KBSA-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.]	†101,500
<b>YORK, Pa.—55</b> WSBA-TV (A)	†39,900
<b>YOUNGSTOWN, Ohio—74</b> WFMY-TV; WKBN-TV (C); WKST-TV (A) [Includes CATV Homes]	†171,700
<b>YUMA, Ariz.—81</b> KIVA (C,N,A)	28,400
<b>ZANESVILLE, Ohio—77</b> WHIZ-TV (A,C,N)	†19,200

\* Market's coverage area being re-evaluated.

† U.H.F.

†† Incomplete data.

††† New station coverage study not completed.

\* U.S. Coverage only.

\*\* Includes circulation of satellite (or booster).

\*\*\* Does not include circulation of satellite.

††† Market being held as it has reached 95% TV penetration.

#### TV MARKETS

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

Remarkable  
**ROCKFORD**  
BELONGS IN YOUR  
MARKET MIX

STIR  
UP  
SALES  
BUY  
WREX-TV  
THE  
HOT  
BUY  
EVERY  
MONTH

GET THE FACTS  
FROM OUR  
PERSPIRING REPS

**WREX-TV**  
CHANNEL 13 ROCKFORD

J. M. BAISCH  
Vice Pres. & Gen. Mgr.



## EDITORIAL

### There's peril along that shortcut to the bank

CONSIDERING the nature of television's growth, it is altogether remarkable that television stations have produced as impressive an array of local programs as is displayed in the articles and pictures on preceding pages.

The incentive to create local programs has been among the least compelling incentives at work at individual stations. Programming, for most stations, has been a commodity they acquired from somebody else.

From its very beginning television has had a national program supply.

Networks were already functioning coast-to-coast when the Federal Communications Commission, in 1952, lifted its freeze on television station construction and opened the way for the expansion that occurred in the next few years. As stations went on the air, most of them could count on getting their basic program service from one or more networks. Whatever time slots they wished to program in addition to their network schedules they could easily fill with movies and syndicated films.

That condition persists, in the main, to this day.

It explains why television programming in one community is scarcely distinguishable from programming everywhere else.

It explains why network affiliates in all but the smallest markets—which is to say the majority of stations now on the air—are among the most profitable businesses in the country.

It explains why most station owners and most station managers are sincerely convinced they have done a respectable job. The programs they have broadcast have attracted big audiences which in turn have attracted big advertising revenues. It is difficult to persuade a station man that his programming is inferior when he can look at a profit statement that clearly proves to him his programming is good. It is just as difficult to persuade him that a continuation of present program policies is unwise. No P & L

statement at this point suggests a need for expensive excursions into local originations.

Yet there are good reasons to believe that stations ought to be building up their own program departments and putting their own facilities to much more use. The self-interest of stations themselves requires it.

A television station's only product is programming. So far most stations have been content to let somebody else assume the risks and the expenses of product development. To the degree a station cedes the risks to somebody else, to the same degree it cedes the rewards, and in the process it loses individuality and independence. There is a measure of truth in the statement that three television networks are programming American television today.

For stations there is little security in this arrangement. Inevitably the fortunes of a network become the fortunes of an affiliate that programs only the network's offerings plus feature movies and syndicated films. When the network's fortunes are good, so are the affiliate's. But let a network come under critical attack and all its suckling stations will be helpless to escape the consequences.

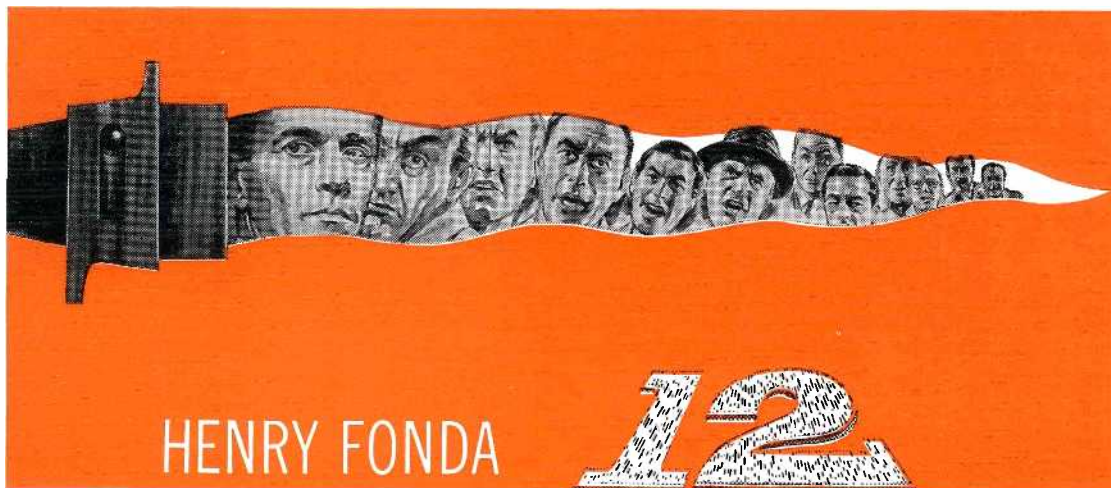
The solution lies not in disengagement from the network but in creating locally-oriented programs to piece out a total program service that will make one station different from another. Much of the current criticism of television would evaporate if there were more local programs of the kinds described in this issue of this magazine.

So far the programming at too many stations has been a job for business-minded managers who can negotiate a hard bargain with a film salesman and an advantageous affiliation contract with a network.

If television is to mature, program management at stations must become a job for creative minds that are inquisitive and daring. At most stations, minds like that can be added to the payroll without disastrous harm to dividends.

**"POWERFUL  
AND PROVOCATIVE ENOUGH  
TO KEEP A VIEWER SPELLBOUND!  
FONDA GIVES HIS MOST POWERFUL  
PORTRAYAL IN YEARS! TAUT.. ABSORBING..  
COMPELLING DRAMA!"**

**-NEW YORK TIMES**



HENRY FONDA

**12**

**ANGRY MEN**

THE A-OKAY'S... 32 RECENT FINE FEATURE MOTION PICTURES FROM UNITED ARTISTS



**U.A.U.**

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK 247 Park Avenue, MU 7-7800 ■ DALLAS 1511 Bryan St., RI 7-8553

CHICAGO 75 E. Wacker Dr., DE 2-2030 ■ HOLLYWOOD 1041 N. Formosa Ave., HO 6-3429

THE  
**QUALITY**

TOUCH

It's quality all the way at "Communication Center" where everything is new and incorporates the very latest advancements in the industry. A good example is our film and slide projection system — designed especially for television. Five new combination motion picture and slide projectors feature a continuous motion process, and accommodate color or black and white. All films and commercials are stored in humidity controlled dust-free cabinets and bins.

Not a thing has been overlooked in giving the advertiser more for his money on WFAA-TV... including a big free-spending audience. And we're eager to deliver them to you!



Ask those who use WFAA-TV... you'll want to join the growing list!

**WFAA-TV** DALLAS  
 FT. WORTH Channel **8 a**



"Communications Center"

Represented by  
 Edward Petry & Co., Inc.

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

The Original Station Representative