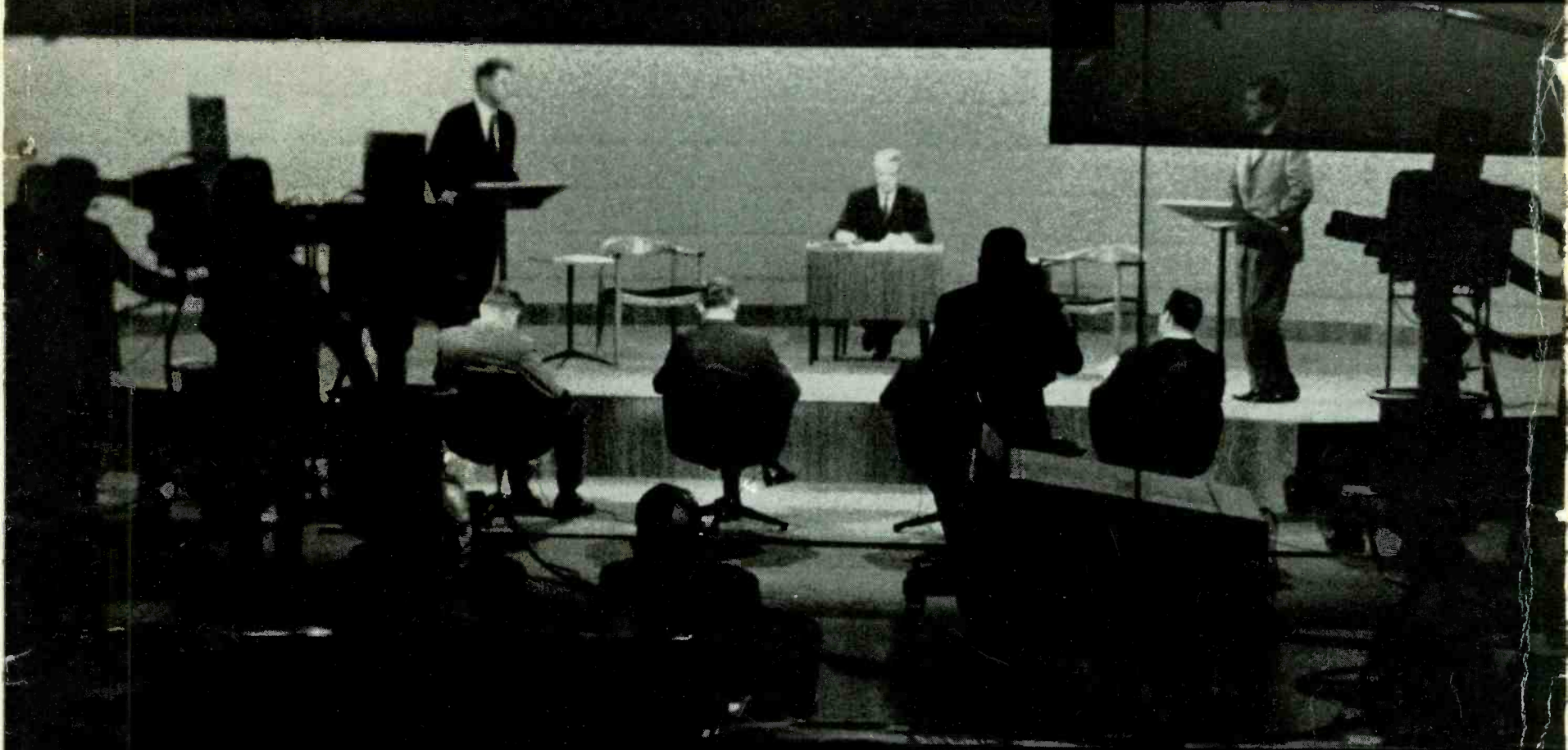


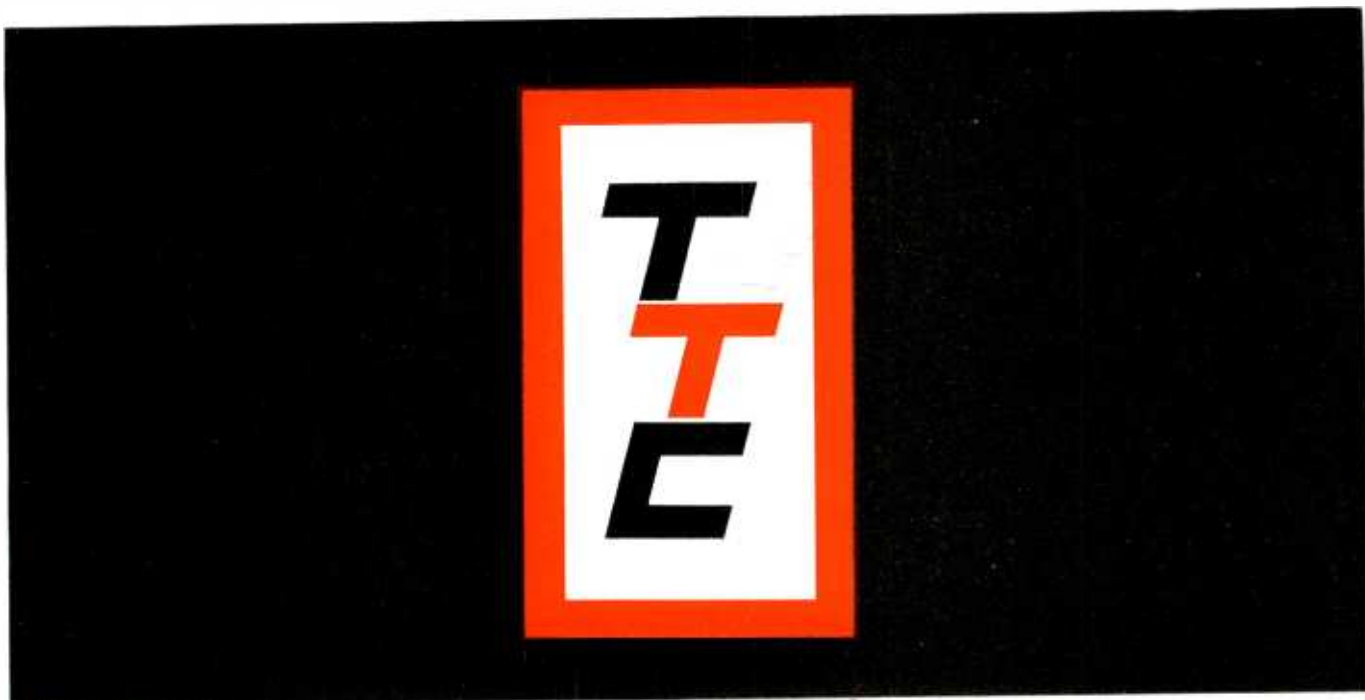
TELEVISION




1960
THE JOURNALISM EXPLOSION
1961

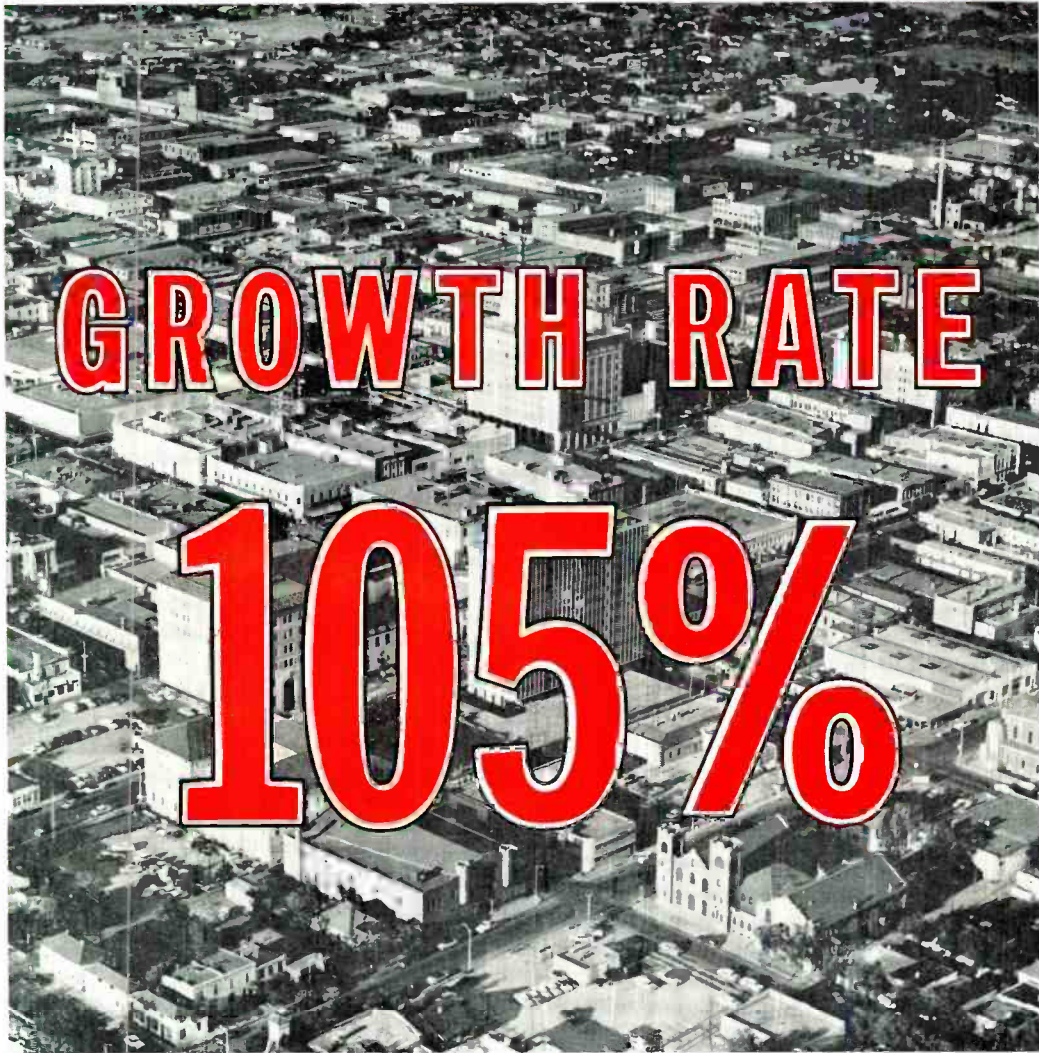
*A word and picture documentary of
the progress, the people, the peril
and the promise on TV's new frontier*

In program planning, in daily operation and in creative public service, the high standards of Transcontinent Stations are earning an ever increasing loyalty and acceptance from their audiences. This service, integrity and cooperation makes a lasting contribution to the constantly growing number of Transcontinent Stations' advertisers and their products.



WROC-TV, WROC-FM, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.	Represented by  The Original Station Representative
WGR-TV, WGR-AM, WGR-FM, Buffalo, N. Y. • KFMB-TV, KFMB-AM,	
KFMB-FM, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.	
WDAF-TV, WDAF-AM, Kansas City, Mo.	
TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17	

THIS IS ALBUQUERQUE



Ten years ago, Albuquerque, New Mexico, was not included among the nation's top 100 cities in population.

Now, the 1960 Census shows that Albuquerque has more than doubled in population in the last 10 years and ranks as the nation's 60th largest city!

These figures confirm what many people have realized for some time: that fast-growing Albuquerque is a major market . . . a billion-dollar market no advertiser can afford to ignore.

And these people also know that KOB-TV dominates the exploding Albuquerque market—in ratings and in homes delivered. It's your *best* buy in atomic Albuquerque.

KOB-TV

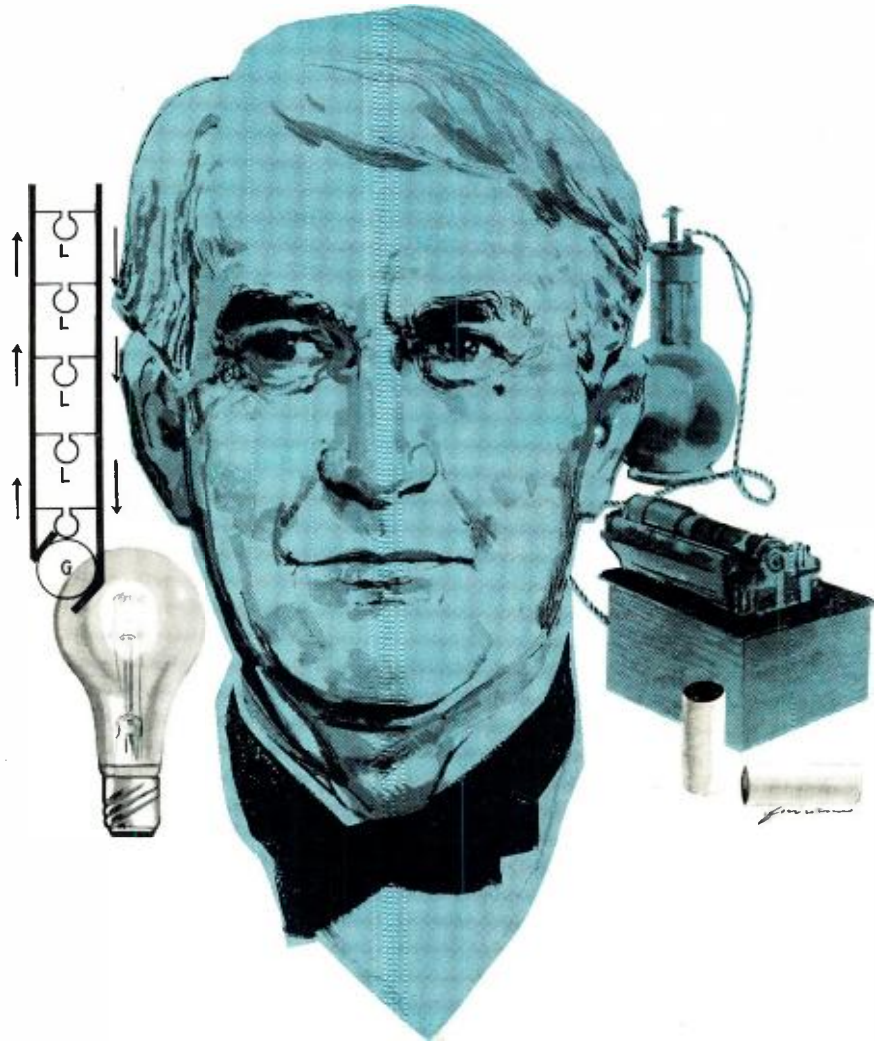
NBC Affiliate

Albuquerque, N.M.

4

KNOW HOW

A curious mind and an insatiable desire to turn impractical ideas into workable and useful devices . . . these are the elements which put the stamp of "Know How" on Thomas Alva Edison. It resulted in more than 1,000 patents during his lifetime. This same desire to make the best even better is what also earns the "Know How" approval of advertisers and agencies for today's quality-minded television stations.

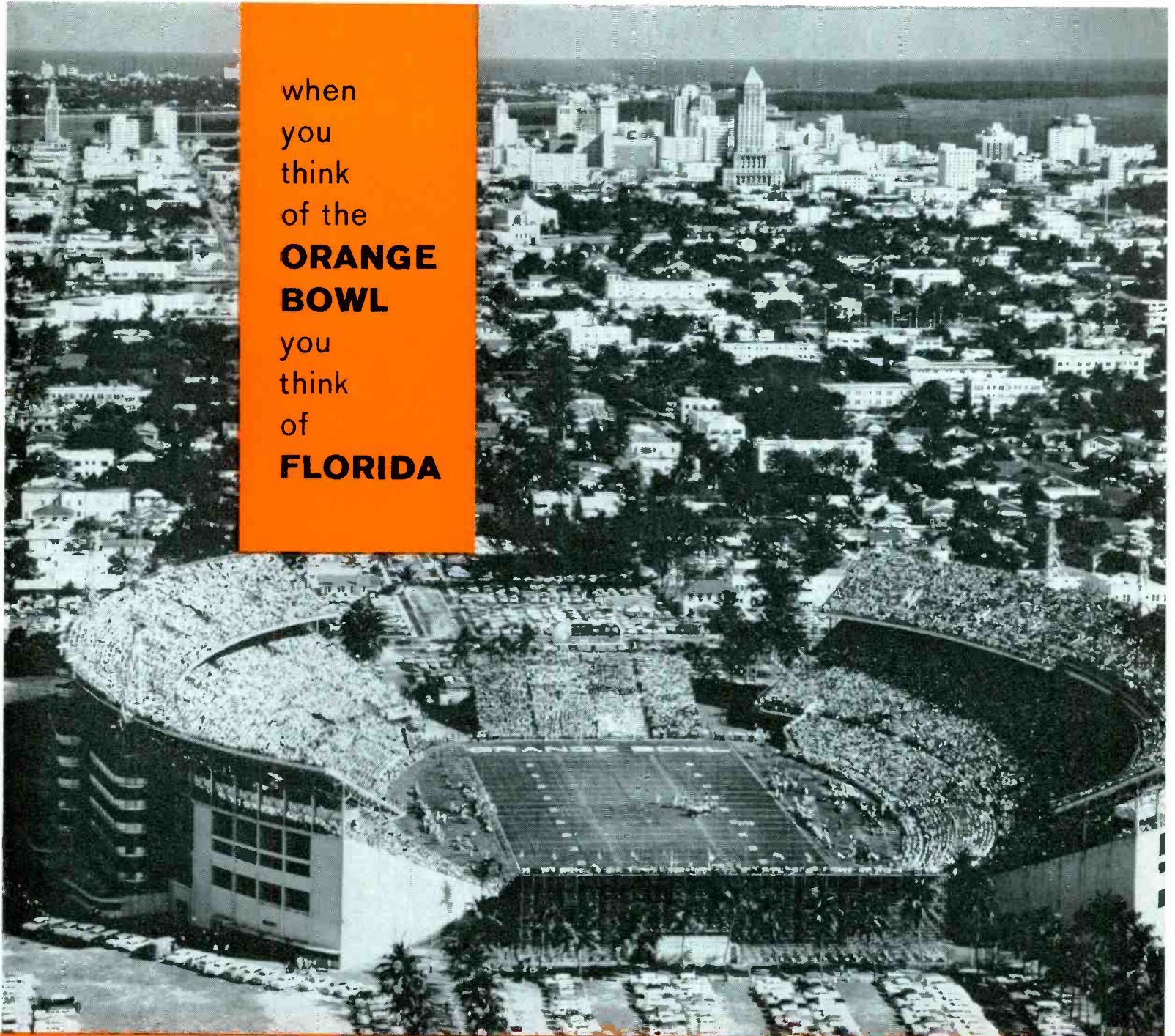


WFAA

Represented by
Edmark Petry & Co., Inc.
The Original Station Representative

dallas • television
Your "Quality Touch" Station!

SERVING THE GREATER DALLAS-FORT WORTH MARKET
TELEVISION SERVICE OF THE DALLAS MORNING NEWS



when
you
think
of the
**ORANGE
BOWL**
you
think
of
FLORIDA

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

Funny thing about a "train of thought." It leads you to your decision destination as surely as a real train delivers you to the right station. That's why national advertisers naturally use the following TV stations *first*. They *deliver* with Spot Television.

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

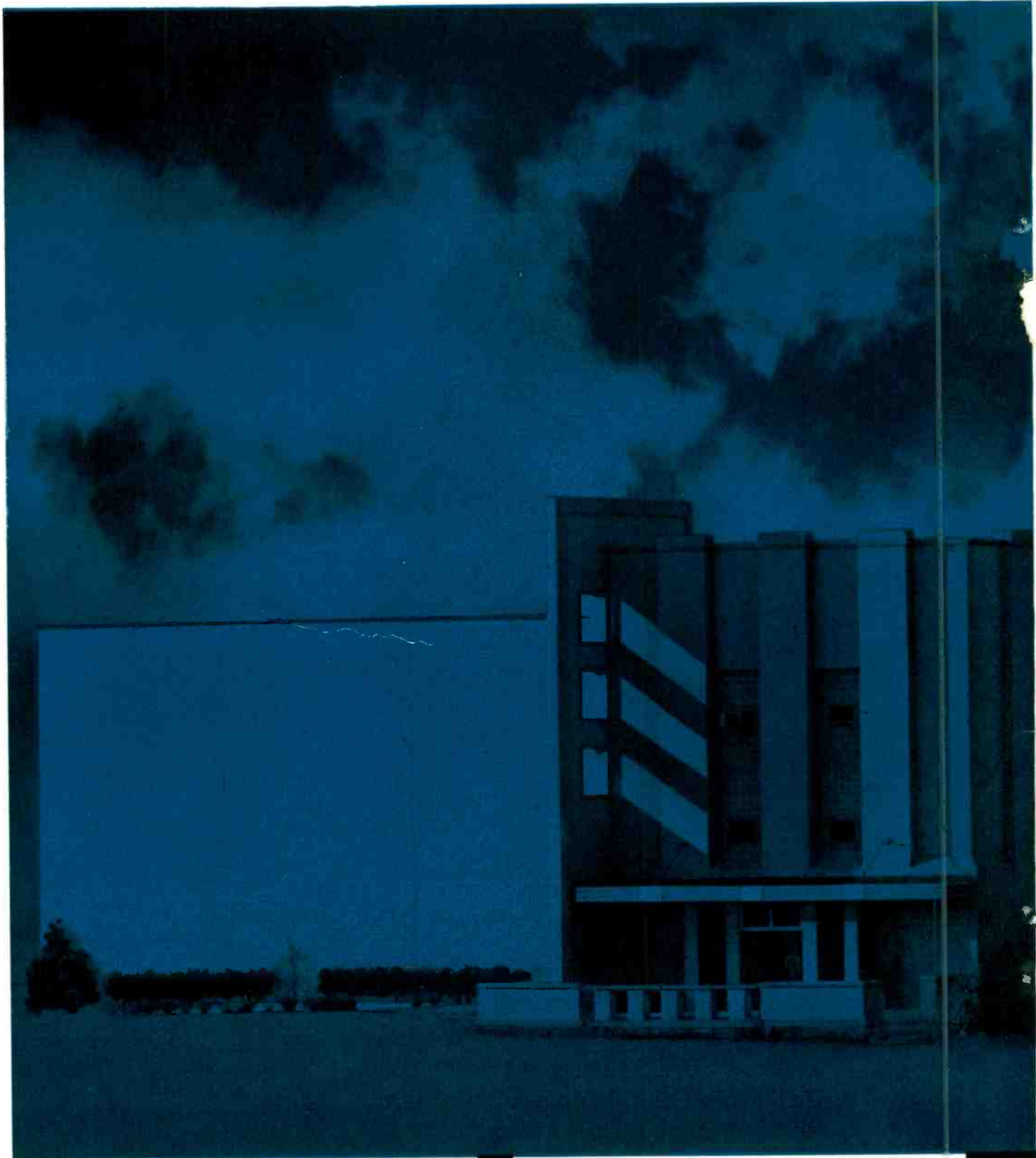
Edward Petry & Co., Inc.

Television Division

The Original Station Representative

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

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 a
Division of **ARCO**

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.



THIS IS THE FIRST ISSUE of TELEVISION MAGAZINE to be published under the ownership of Broadcasting Publications Inc. As regular readers of TELEVISION will recognize, this issue is not spectacularly different from issues recently produced by the former management, but it is different enough, we think, to indicate the kind of magazine we hope to make of it.

We intend it to be the kind of magazine that the subject of its interest deserves. Television—the art form, the divertimento, the business, the advertising medium, the communications force—deserves a magazine that provides thoughtful observation and perhaps a measure of help in the painful, fascinating, creative process of television evolution.

In television, evolution proceeds rapidly enough to be chronicled contemporaneously. Only nine years ago it was thought a marvel when America's coasts were linked by live TV. Soon global relays will be routine. It is not at all improbable that most readers of this issue will live to see a television broadcast from the moon.

In some respects television evolution proceeds almost too rapidly to be chronicled in orderly perspective. Programs are created and discarded, stars explode and fade, advertisers move into the medium and out of it, regulations and practices are shaped, reshaped, replaced in a bewildering profusion of restless change. Of hard necessity there are publications—and TELEVISION's associated magazine, the weekly *Broadcasting*, is their leader—that make it their job to keep abreast of the elements of change as they occur. They are news publications, and their function is indispensable, but they can do little more than stay even with the news. Rarely can they wade out of the mainstream long enough to study where the stream has come from or speculate thoughtfully about where it may lead.

We count it TELEVISION's job to inspect television from a distance that will permit a broader view. As a monthly, TELEVISION can take the time to sort the significant from the superficial, the lasting from the transitory, the excellent from the commonplace.



TELEVISION WILL HAVE NO RIGID FORMAT. It will tell some stories in pictures, because television is a picture medium, but TELEVISION will not be a picture book.

It will tell some stories in text, unadorned by pictures or come-on gimmicks, when the text, however long, is thought to be worth the intelligent reader's time.

It will not carry articles of limited appeal to specialized classes of readers. A piece may deal with new technology, but it will be as understandable, and we hope as interesting, to broadcasting management men or program producers or writers or performers or presidents of corporations that buy television advertising as it is to engineers.



IT IS OUR INTENTION to edit TELEVISION for an audience comprised of

all people who contribute work or money to television and who are serious enough about it to spend an hour or two a month enlarging their knowledge of TV.

It will be an audience with enlightened tastes, a strong sense of style, an eagerness to examine the new without summarily dismissing the tested old.

The magazine that serves that audience must have similar characteristics.

Developing those characteristics will not be easy, but we think it can be done. The hard job of doing it will be made pleasurable by our association with the men and women who supply the creative leadership of television in all its astonishing diversities.

THE EDITORS



WGAL-TV Religious Programs

Religious programming on Channel 8 will soon enter its THIRTEENTH YEAR. During this period, WGAL-TV has cooperated with *all* religious groups throughout its coverage area. Religious telecasts are just one phase of this station's many activities in the course of public service.



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

SEE

THE
MERRIEST
MAGPIES
EVER!

**104
CARTOONS**

also featuring

The Terry Bears

Dinky Duck

Little Roquefort

FIRST

TIME IN SYNDICATION

FUN

FOR

ALL

A HIT!

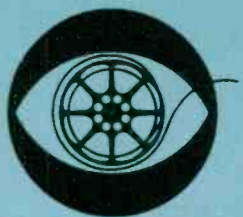
GENERAL MILLS
JOHNSON & JOHNSON
DERBY CANNED MEATS
★
**NETWORK
SPONSORS**
★
PETER PAN PEANUT BUTTER
LOUIS MARX TOYS
TOOTSIE ROLLS

★
**50% AVERAGE
SHARE OF
AUDIENCE
ON THE CBS
TELEVISION
NETWORK**

(NTI, October 1959 – September 1960)

FULLY EDITED

with opening, closing billboards & bridges





★ SALES POWER ★

CALL CBS FILMS

PRODUCED BY
TERRYTOONS

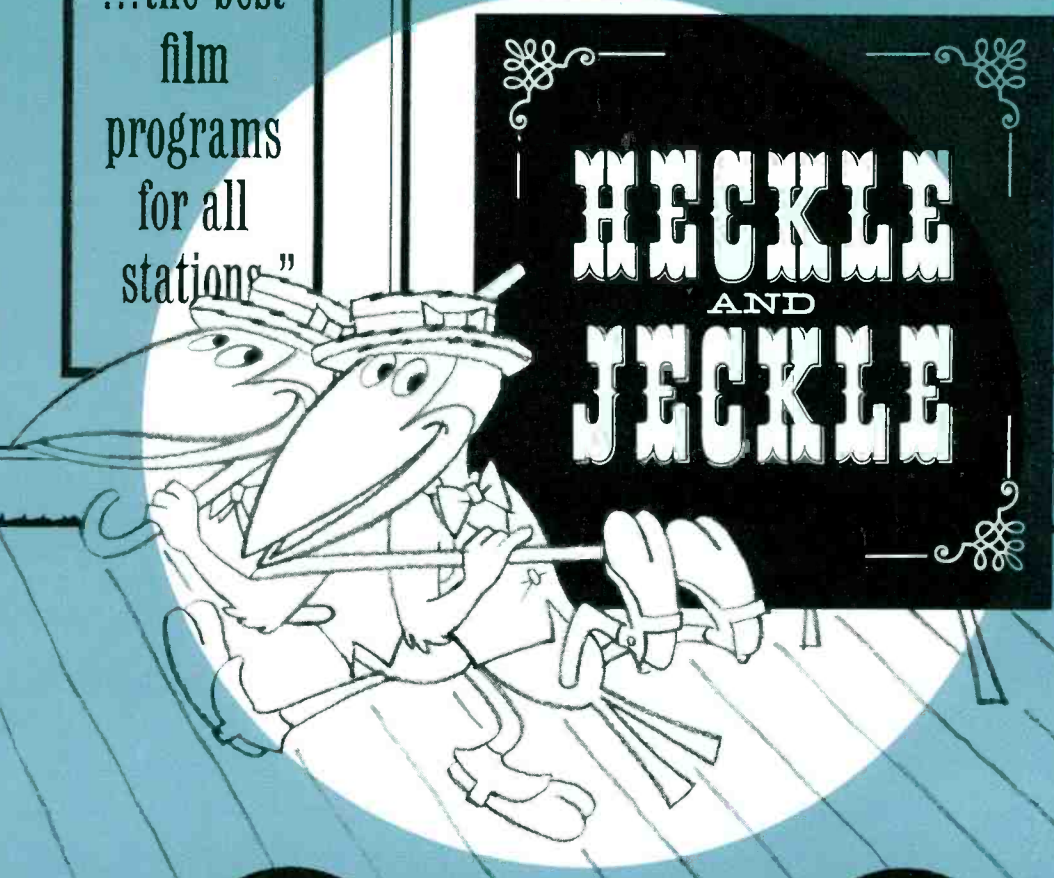
OFFICES IN
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CHICAGO
SAN FRANCISCO
ST. LOUIS
DETROIT
ATLANTA
DALLAS
BOSTON

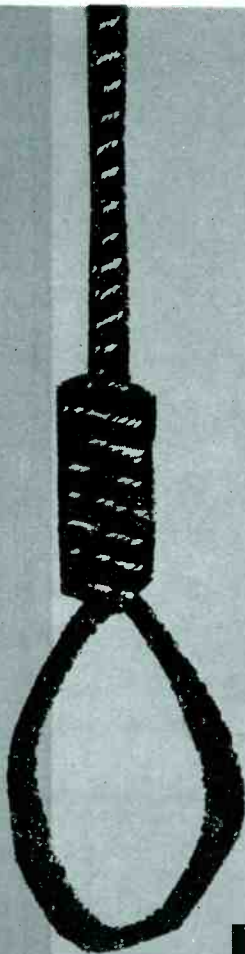


CBS Films

"...the best
film
programs
for all
stations"

IN CANADA: S.W. CALDWELL LTD.





HANG THE CITY POPULATION!

*The Charlotte TV MARKET is First
in the Southeast with 642,500 Homes**

We'd be the first to admit that it stretches the imagination to hang a city population of more than two-hundred thousand—but *hang the city population* when counting necks in the entire Charlotte Television Market!

The real kicker is that WBTV delivers 55.3% more TV Homes than Charlotte Station "B"!**

*Television Magazine—1961
**ARB 1960 Coverage Study—
Average Daily Total Homes Delivered

*Compare these SE Markets!**

Charlotte	642,500
Miami	561,500
Atlanta	535,300
Louisville	420,200
New Orleans	366,900
Richmond	267,200

WBTV

CHANNEL 3  CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

TELEVISION

This issue tells the story of 1960's most dramatic television development: the reshaping of the medium's journalism into a vibrant, bold, far-reaching force. The words and pictures herein are graphic testimony to TV's new image.

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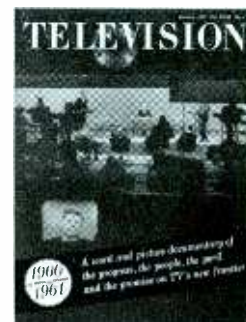
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Cover: The first "Great Debate" between Sen. John Kennedy and Vice President Nixon, as seen from the control room at WBBM-TV Chicago. Date: September 26, 1960. Photographed with a GaMi 16 mm camera using Ilford FP3 film, lens f1.9, shutter 1/25, available light. Photographer: Frank Stanton.



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LET YOURSELF GO KPRC-TV, HOUSTON and enter an entirely new world of advertising where every commercial is transportation to sales results you had not dreamed of. This proud insignia, the KPRC-TV channel number, is borne by every KPRC-TV advertiser. It proclaims a degree of quality, engineering and good taste unmatched on the TV sets of the world. Kings, diplomats, princes and connoisseurs have been enchanted by the graceful "2". You will be too!

KPRC-TV availabilities include programs, minutes, chainbreaks, and ID's. Prices range from about \$90 to \$1100. Ask your Edward Petry man for a demonstration.

KPRC-TV, HOUSTON, TEXAS *(An Affiliate of the National Broadcasting Company)*

"Courtesy of Mercedes-Benz Sales, Inc."

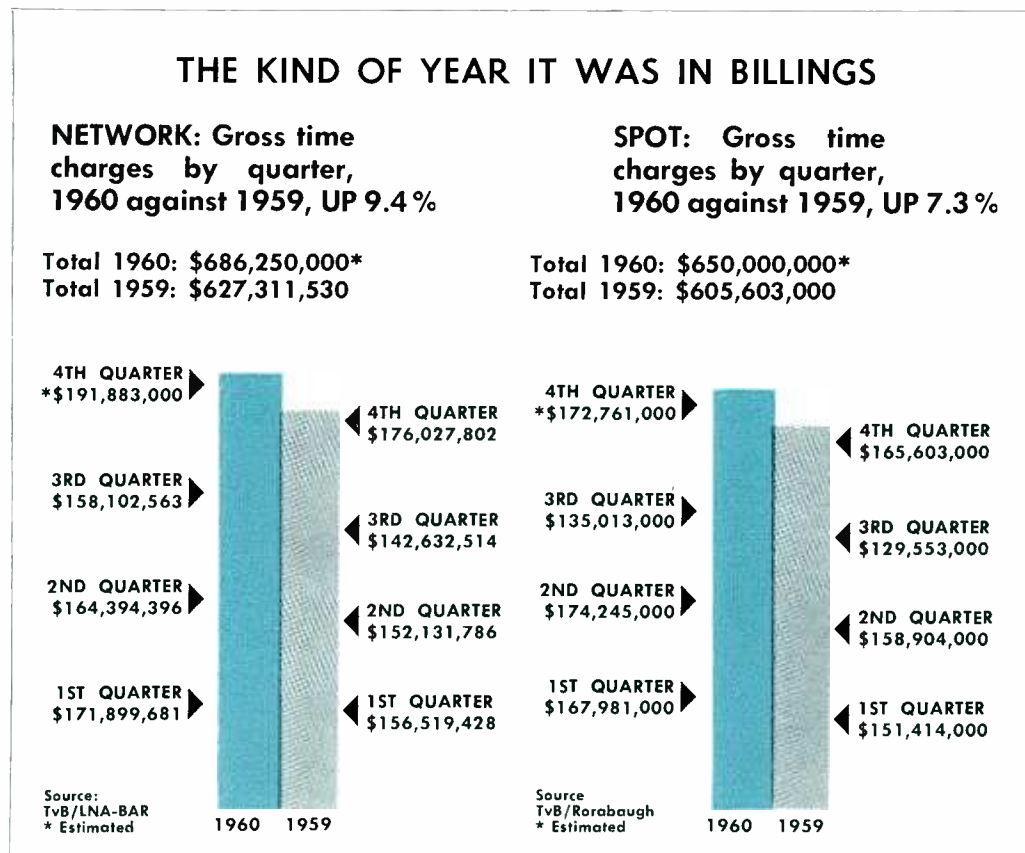
Network's strong, spot's shaky as TV moves into unknown 1961

The start of the new year finds network selling in reasonably good repair, but with spot not quite living up to earlier optimistic expectations. Indeed, spot seems apt to feel not only some constriction in its rate of growth, at least in the early part of 1961, but also some humiliation, if nothing worse, in the continuing gains foreseen for network. For at least part of network's advances appear destined to come from a continuing trend to participation selling, which spot salesmen regard as nothing short of proselytized business that is less efficient than spot and also, almost as bad, comes right out of their own pockets.

That is the somber side of the question, which this year has not merely two sides, but three. The imponderable—always present but this year more ponderous and less ponderable than usual—is the course of the national economy and the duration and effect of the slide that started a few months ago. To this second side of the picture economists bring a glint of distant optimism by predicting a reversal of the present decline by the spring or at least fairly early in the first half of 1961. The third side, somewhat easier to measure and certainly more encouraging, is the sales performance of the industries tied most closely to television's own growth. To the extent that their records can be measured, most of the big product classes seem to have weathered the business slump thus far without permanent damage. For the most part they are moving into 1961 on a record of overall sales progress for the past year, spotty as it was toward the end.

Network billings up 9.4%

Network billings for 1960 are estimated at \$686,280,000 (gross time charges), compared to \$627,311,350 in 1959, an increase of 9.4%, according to the Television Bureau of Advertising. At year-end, the network availabilities situation was this: ABC 90% sold out in nighttime, 84% in daytime; CBS 87% sold out in nighttime, 54% in daytime;



NBC "substantially" sold out in nighttime, 72% in daytime.

ABC and NBC expect that the trend to selling minute participations on network shows will continue unabated. CBS, which currently sells less by minutes than the other networks, "envision[s] participations occupying about the same position this year as last."

Indeed, the way things are going, participation selling is apparently becoming a sure thing. By mid-December, for example, almost all existing availabilities were on half-hour shows, while 60-minute programs, many of which are sold by minutes, were virtually sold out.

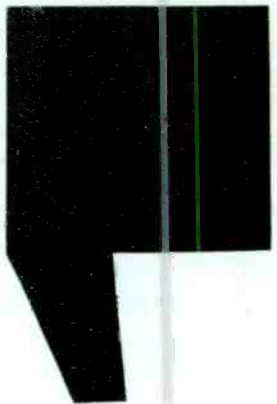
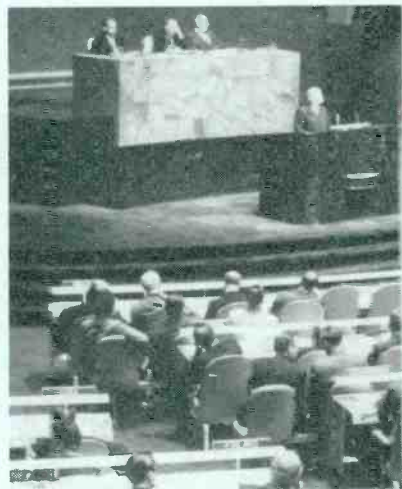
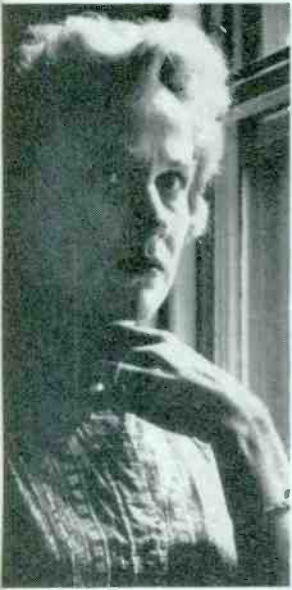
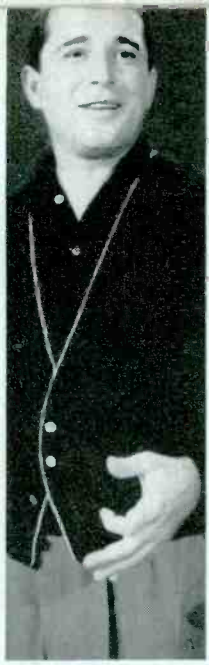
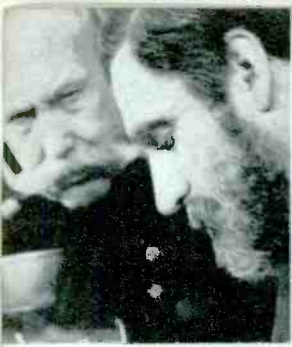
Plans for next season's network schedules so far are leaning heavily to hour shows in obvious hopes that selling history will repeat itself. The comparative

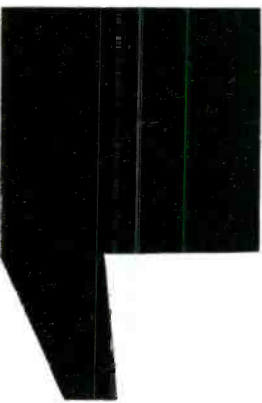
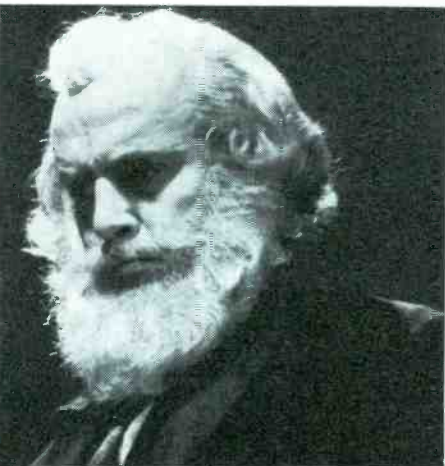
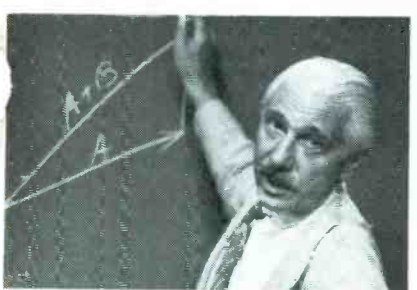
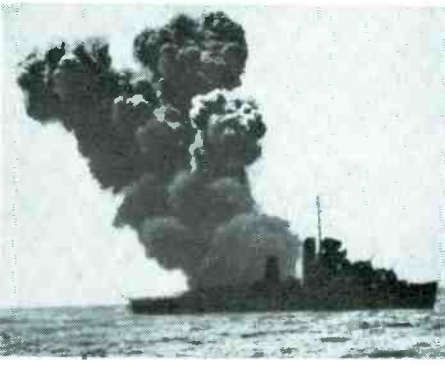
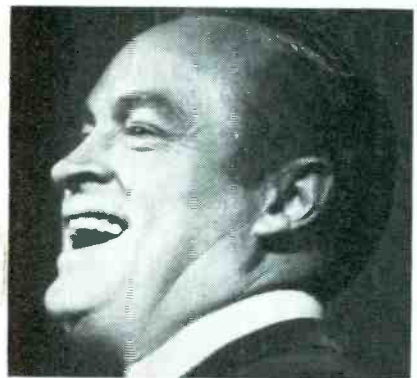
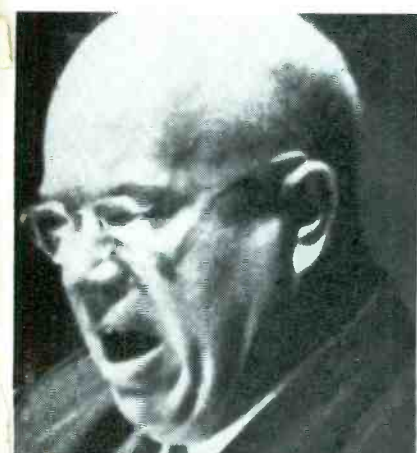
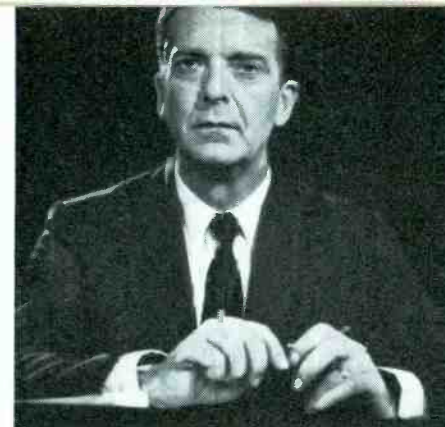
economies of buying participations have been well-touted. And advertisers seem increasingly less worried about the loss of identification on hour participation shows; they reason that the company with sole or alternate-week sponsorship of a half-hour program isn't getting optimum identification there, either, because high costs usually make it necessary to advertise several products within the 30 minutes.

Spot up, but creeping

Spot billings for 1960 were an estimated \$650,000,000 (gross time), a 7.3% increase over the \$605,603,000 recorded in 1959, but nevertheless short of the industry's early hopes.

The feeling among most sellers of spot is that the first quarter of 1961 will be

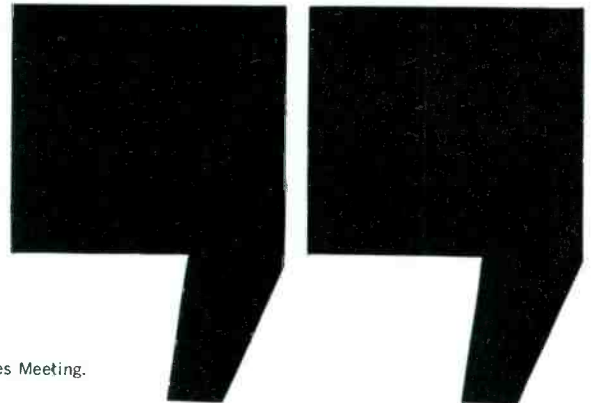




A network worthy of the name must rise to television's opportunities and obligations as the swiftest, most vivid medium of information ever devised—whether in transmitting news events as they happen, or reporting them quickly, or analyzing them in depth or perspective; whether in cultivating discussion and debate of public issues, spreading knowledge of science, or opening the world of the arts and humanities to millions.



Within the entertainment field, it should provide a broad range of programs that appeal variously to the whole family, to different age groups and sexes, and to different levels of sophistication. For the National Broadcasting Company, I pledge to you there will be no turning aside from the course we have always followed: the course of trading the medium up, and enlarging its scope and stature as a full service to the total audience.



From an Address by Robert W. Sarnoff, Chairman of the Board, National Broadcasting Company, 1960 Television Affiliates Meeting.

FLEXIBILITY

in San Francisco

Only **KTVU** offers Advertisers so many extra advantages in planning television campaigns—

ANNOUNCEMENTS of all lengths... Minutes, Twenties and IDs, combine for discounts.

PLAN DISCOUNTS apply in *all* time classifications.

WEEKLY DISCOUNTS for 13, 26 and 52 week campaigns.

PROGRAM VARIETY offers a wide choice of times and audience appeal.



KTVU
CHANNEL **2**

San Francisco • Oakland

One Jack London Square • Oakland, Calif.

represented by H-R Television, Inc.

BUSINESS *continued*

good but not great, with fewer three-station buys in the big markets and fewer two-station buys in the smaller ones. Although buying has picked up after a soft summer and early fall, most reps report that business this year is developing later than usual, partially because of the election and an increase in the number of short-term contracts.

Spot sellers blame part of their problems on the influx of network participation shows or "spot carriers"—a term the networks don't much care for. Increasing competition from magazine regional editions isn't helping, nor is "recession wariness" on the part of some advertisers. But as one rep hopefully sees it, "appropriations will be reduced for the first few months of the year, but after the first session of Congress has ended, spot can look for one of the biggest surges ever."

Even before the big surge, advertisers as usual are complaining about the lack of good availabilities. A few reps are convinced that stations will start accepting 90-second spots out of prime time before very long. For now, however, minutes are still in great demand, especially among large advertisers, although several reps cheerfully note a significant increase in calls for 20s, largely because of rate increases and, as one puts it, "there just aren't enough minutes to go around."

How bad the slide?

Looming large for budget-conscious advertisers is the question of just how serious are the signs of recession? Gross national product was at a seasonally adjusted annual rate of \$503.5 billion in the third quarter of 1960, a slight drop from the all-time high reached in the second quarter which is attributed mainly to a temporary leveling off of the rather frenetic rate of inventory-building noted earlier in the year.

Personal income also leveled off in November after setting records for eight consecutive months, according to the Department of Commerce. November income receipts ran at a seasonally adjusted annual rate of \$409.5 billion, unchanged from October, but still an all-time high and a sharp \$20.8 billion above November 1959.

Total consumer spending in the third quarter was \$328.5 billion—virtually unchanged from the preceding three months. Expenditures for consumer services increased during the third quarter, but purchases of durable goods declined by 4%—almost \$2 billion at the annual rate, with a large part of the loss attributable to a drop in auto buying.

Further trends in consumer durable

goods buying may be seen in a survey by the National Industrial Conference Board, *Newsweek* and Sindlinger & Co. As of this October, consumer intention to buy new cars was up 1% from July and up 6% from last October; dishwashers up 31% from July but down 2% from last October; ranges up 17% from July and up 15% from last October; refrigerators up 9% since July but down 2% from last October; TV sets up 5% from July but down 12% from last October; washing machines down 3% from July and down 25% from last October.

Rundown on TV's pacesetters

The advertiser's adage that this year's sales determine next year's spending is an over-simplification but, in most cases, the way it goes. On that basis, the outlook for the industry groups that account for more than 75% of television's livelihood, network and spot, may be drawn from the following summaries, incorporating the best information currently available:

The automotive industry (including cars, accessories and equipment) spent \$37,813,272 in network and \$17,138,000 in spot during the first three quarters of last year. Early estimates had put total 1960 sales at between 6.6 million and 6.7 million units, which would represent a 6% to 8% gain over 1959, making '60 the second biggest year in auto history. 1955 was its biggest year.

However, December sales, which usually run ahead of November, slackened off, and industry figures show that auto assemblies in mid-December fell behind last December's rate—the first time since August that production has not exceeded the same month in the previous year. With dealer's new car inventories near the million mark, the Commerce Department predicts that 1961 assemblies will fall nearly 14% below 1960, adding that the sag in production will occur mostly in the first six months. Commerce also estimates that output of compact cars will rise from 30% of the industry total in 1960 to between 35% and 40% this year, noting too that since compacts use 30% to 35% less steel than conventional models, the steel industry may have some additional woes.

During the first three quarters of 1960 the food industry spent \$82,602,279 in network television and \$118,558,000 in spot. Total sales from January to October were \$44.8 billion. This is about 4% higher than the same period in 1959, when full year's sales reached \$51,679,000,000. Food sales in chain stores, which do about 48% of the

*buy St. Louis
à la card*



BLAIR-TV

KTVI 2 abc
CHANNEL
ST. LOUIS

PRE-SHOW
your
TV COMMERCIALS
ON BUYERS'
DESKS
with TV-Type screen
Moviematics

*It's the easy way
to get the most*

**"BUY
DOLLARS"**



In the Spring a big-name toy manufacturer reserved pre-Christmas network time. Complete sets of the TV commercials, produced early in the year on 16mm continuous film, were loaded into TSI repeater projectors.

Out across the country went the salesmen to make daylight showings on toy buyer desks. Back they came bringing orders that appreciated upwards to 50% . . . They sold the buyers what they wanted to buy: **INVENTORY THAT HAD THE ASSURANCE OF CONSUMER DEMAND.**

Moviematics carry your 16mm sound film inside, in a repeater magazine. No reel arms—no threading, no room darkening. Just open the TV-Type screen—plug in—and switch on.

IMPORTANT: Should your film-usage be temporary, YOU CAN LEASE TSI PROJECTORS BY THE MONTH. Your men can pick up and return them at the TSI dealer's, in the principal cities.

Interested? . . . Then write or phone



TECHNICAL SERVICE, INC.

Farmington, Mich.

KEenwood 3-8800 (Detroit)

Largest Manufacturers of 16mm
and 8mm Repeater Projectors.

New York Office

Mr. Paul Ruedemann

141 East 44th St.

New York 17, N.Y.

MURray Hill 7-4502

BUSINESS *continued*

industry's total volume, are estimated at \$25.5 billion for 1960.

For the tobacco industry, which spent \$57,586,734 in network and \$27,229,000 in spot during the first three quarters last year, it's upward on most scores. According to Department of Agriculture estimates, total cigarette output for 1960 was about 512 billion units, a 22 billion gain over 1959, with 1961 seen as an even more productive year. Cigarette consumption showed a "sizable increase" for the sixth consecutive year, with a "further significant increase probable in 1961," Agriculture reports.

Going up in smoke

Consumer expenditures on cigarettes in 1960 are estimated at \$6.6 billion, almost a half-billion more than in 1959. For last year, cigarette consumption per capita was a record 3,940 (197 packs), 31½% more than 1959, and average consumption per *smoker* would of course be considerably higher than the per capita figure.

During the next five years, says the Department of Agriculture, the population 15 years (when smoking usually starts) and older will be increasing about 2 million annually instead of 1.5 million as it has in the past few years, and "a conservative estimate of the number of cigarette smokers by 1965 would be 67 million or about 50% of the total population 15 years and over."

Cleaning products, including soaps, detergents, polishes and waxes, billed \$51,789,338 in network and \$59,425,000 in spot during 1960's first three quarters. According to the Sales Census conducted by the Association of American Soap and Glycerine Producers, sales of soaps and detergents (the biggest advertisers among the cleaning products) in the first nine months of 1960 were the highest on record for this period in the 25 years this study has been made. Based on reports from 58 manufacturers representing a high proportion of the industry, sales from January through September totaled \$855,736,000 compared with \$830,222,000 for the same period in 1959.

Cosmetics and toiletries spent \$83,554,405 in network and \$42,775,000 in spot during the first three quarters of 1960. According to the Toilet Goods Association, 22% of all annual retail business is done in December; thus accurate 1960 totals will not be available for a while. Sales from January through October ran slightly ahead of the same period in the previous year, but not at as high a rate as that which enabled 1959 sales to exceed those of 1958. Slow buying in December because of bad

weather in most parts of the country led some industry spokesmen to predict that 1960 sales will tally just slightly higher than 1959's \$1,662,200,000.

In the first three quarters of the past year, the drug industry spent \$60,292,674 in network and \$31,672,000 in spot. Sales for the first 11 months of 1960 were 5.3% higher than the same period in 1959, when the total for the year reached \$7 billion. Drug sales in chain stores, which represent approximately 40% of the industry's total volume, were about \$3 billion in 1960, up 10%.

Soft drinks and confections billed \$10,602,337 in network, with \$23,882,000 going to spot during the first three quarters of last year.

Confectionary sales from January to October were \$1,905,938,000—running about 4% ahead of 1959.

Soft drink sales were up slightly during the first nine months of 1960. According to *Bottling Industry* magazine, although poor weather during the summer months hampered sales in some sections of the country, most franchise firms—aided by a warm fall—reported a modest gain in sales, if not in earnings, for the period ending in September. "The fact that most franchise concerns can cite any sort of increase or come close to matching last year's volume," adds *Bottling Industry*, "is regarded in trade circles as strong evidence that the soft drink business is in good shape."

Firm shape for soft drinks

In addition, *The Value Line*, financial advisory service, recently noted that soft drink company profits "could rise substantially in the years ahead. . . . Such results are likely to be achieved even in a period of over-all mild recession in economic activity. Over the years, soft drink sales have proved to be relatively recession-proof."

In still another beverage department, network expenditures for beer and wine during the first three quarters of 1960 amounted to \$6,060,148. Spot billing totaled \$37,050,000.

Wine sales, steadily increasing through the years, reached \$675 million in 1960. Wine shipments from California, which claims 85% of the national output, totaled 105 million gallons for the first 10 months of last year, a 2 million-gallon jump over the same period in 1959.

For the beer industry, the only available figures are the number of barrels that have left breweries. During the first nine months of 1960, 68,345,946 barrels were so dispatched, with industry sources estimating that the year-end total will certainly exceed 1959's 86,967,927. **END.**

EVERY DAY...BOUGHT IN MORE MARKETS!

THESE STATIONS ACTED FAST...

WHDH-TV Boston
 WHO-TV Des Moines
 WDSM-TV Duluth
 KEYT Santa Barbara
 WTVY Dothan
 KSHO-TV Las Vegas
 KFDX-TV Wichita Falls
 WNEM-TV Saginaw-Bay City
 KID-TV Idaho Falls

XETV San Diego
 WLW-A Atlanta
 KFVR-TV Bismarck
 KTSM-TV El Paso
 WBRE-TV Wilkes-Barre
 WCTV Tallahassee
 KVOS-TV Bellingham
 KABC-TV Los Angeles
 WKBW-TV Buffalo

WNEW-TV New York
 WCCO-TV Mnpls.-St. Paul
 WLWB-TV Miami
 WFBC-TV Greenville
 KERO-TV Bakersfield
 WAVY-TV Norfolk-Portsmouth
 KGO-TV San Francisco
 KETV Omaha
 WLW-C Columbus
 KTVK Phoenix

KOA-TV Denver
 WLW-I Indianapolis
 WFLA-TV Tampa
 KPRC-TV Houston
 WDSU-TV New Orleans
 WKRC-TV Cincinnati
 KKTV Colo. Spgs.-Pueblo
 KSL-TV Salt Lake City
 WALA-TV Mobile
 and many more.

The ZIV-UA man can tell you if your market is still available. Don't delay!

ACTION! DRAMA!

From Oceanfront To The Everglades!

"Miami Undercover"

starring

LEE BOWMAN

as Jeff Thompson

with

ROCKY GRAZIANO

as "Rocky"



The New Power
 in TV Programs

**THESE SPONSORS
 ACTED FAST TOO...**

- WIEDEMANN'S BEER • SAFEWAY STORES
- INSTANT FELS-NAPHTHA • PEPSI-COLA
- TEXAS STATE OPTICAL
- FOOD TOWN in Baton Rouge
- MIAMI STONE in Indianapolis
- RODENBERG'S SUPER MARKET in Charleston
- TINCH FURNITURE in Las Vegas
- CHEERFUL CHARLEY'S PEOPLE FURNITURE in Davenport and many more.

**FILMED ON
 LOCATION
 IN MIAMI!**

Against the background of America's fabulous playground, stories of the man hired to "KEEP TROUBLE OUT OF MIAMI!"



ZIV-UNITED ARTISTS, INC.
 488 Madison Avenue
 New York 22, N. Y.

Produced by
 SCHENCK KOCH
 ENTERPRISES, INC.

WPIX

the
prestige
independent

New York is Giant in size and sales. It is not easily sold. WPIX-11, *New York's Prestige Independent*, delivers the "right tool at the right time" — *minute* commercials in prime evening time in a "network atmosphere." / On WPIX-11 your commercials are in programs with the "network look." / This "network atmosphere" also extends to our advertisers and our audience. 98% of our advertisers are national. / The quality of the WPIX audience has been proved by A. C. Nielsen to be the *equal* of the leading network station's audience. / *Minute* commercials in prime evening time... in a "network atmosphere" provide the "right tool at the right time."

where are your
60-second commercials
tonight?

network programming

M SQUAD / AIR POWER / MAN AND THE CHALLENGE
HOW TO MARRY A MILLIONAIRE / MIKE HAMMER / MEN
INTO SPACE / HIGH ROAD / TARGET / SAN FRANCISCO
BEAT / THIS MAN DAWSON / DECOY / INVISIBLE MAN
NEW YORK CONFIDENTIAL / MEET MCGRAW / STATE
TROOPER / YOU ARE THERE / TRACKDOWN / YOU ASKED
FOR IT / SILENT SERVICE / MR. ADAMS AND EVE / THE
HONEYMOONERS / SHOTGUN SLADE / NAVY LOG / BOLD
VENTURE / JEFF'S COLLIE / THE CALIFORNIANS / BOLD
JOURNEY / WHIRLYBIRDS / AND MANY MORE



network audiences

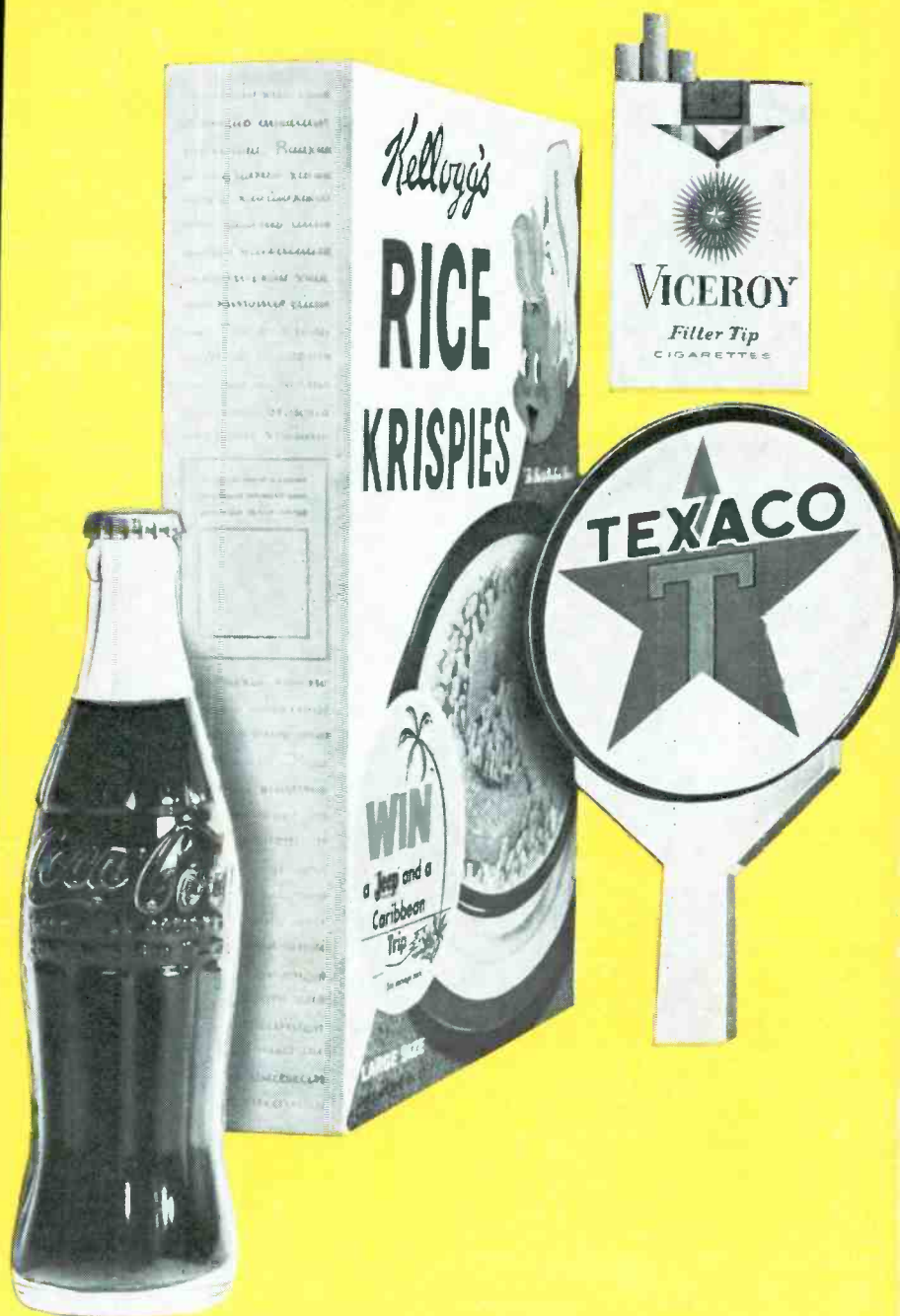
No significant difference! This was the verdict of the A. C. Nielsen Company following their *qualitative analysis* of the audiences of the leading *Network* station and WPIX, the prestige *independent*. This special study provides a *direct comparison* of audiences during the hours 7-11 PM, seven nights a week / FAMILY INCOME HOME OWNERSHIP / AUTOMOBILE OWNERSHIP / OCCUPATION / in other words, the "content" of a rating point on WPIX and the leading *Network* station is *the same!*



WPIX

network advertisers

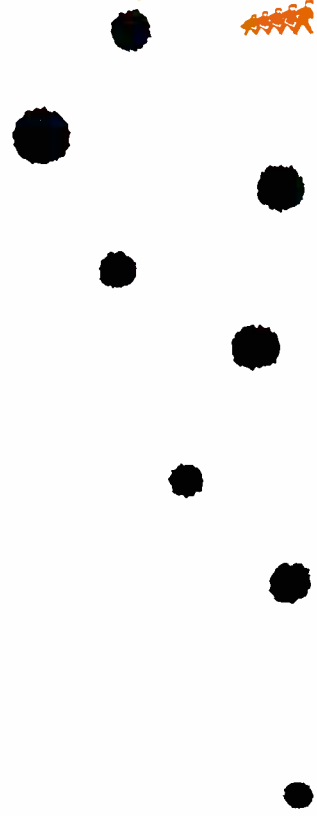
Brown & Williamson Tobacco Corp. / Procter & Gamble Company / Colgate-Palmolive Company / General Motors Corp. / Ralston Purina Company / Bristol Myers Company / General Electric Company / General Foods Corp. / American Tobacco Company / Standard Brands, Inc. / Coca-Cola Company / P. Ballantine & Sons / Kellogg Company / R. J. Reynolds Tobacco Company / Borden Company / General Mills, Inc. / Del Monte Foods / Texas Company / F & M Schaefer Brewing Company / And many more.



new york

The ONLY New York independent qualified to display the SEAL OF GOOD PRACTICE

THE BEST TO YOU EACH MORNING . . . is sold in the early evening. Kellogg's uses the Emmy-winning Huckleberry Hound to do the job of selling. And Huck is demonstrating the power and impact of the spot medium. *Kellogg's* schedules Huckleberry on a market-by-market basis, buying only the markets they **want** – the time periods they **want**. They're successfully selective, too! Your nearest H-R Rep representative will be glad to show you how the spot medium will work for you! Call him.



© HANNA-BARBERA PRODUCTIONS

FOCUS ON PEOPLE



DALY

The effects of the election are still being felt in the business and communications world in varying, and sometimes indirect, ways. The most notable development since the election has been the reorganization of network news departments. CBS, in a move calculated to revitalize its news division in the face of the high ratings and critical acclaim received by NBC for its coverage of the conventions and election, formed a CBS News Executive Committee in December. And ABC engaged James C. Hagerty, news secretary to President Eisenhower, to succeed the resigning John Daly as vice president in charge of news and public affairs.

As chairman of the CBS News Executive Committee, **Richard S. Salant**, a vice president since he joined CBS in 1952, will have authority over scheduling of news programs, determination of news policies and operation of the news division.

Salant, a graduate of Harvard Law School (1938), came to CBS from the law firm of Rosenman, Colin & Kaye, general counsel for CBS, where he was a partner.

After seven years as ABC's vice president in charge of news, special events and public affairs during which he received virtually every major award for distinguished radio and television reporting, **John Charles Daly** resigned from ABC. The official reason for this action was Daly's objection to having Time Inc. produce one of ABC's public affairs programs without his knowledge. However, it is common knowledge in the industry that his relationship with the network has not been altogether amicable; there have been several skirmishes with ABC over its programming practices.

In 20 years of reporting top national and international news stories, John Daly has served as White House correspondent, Washington correspondent, anchor man for ABC's political conventions coverage, foreign correspondent and combat reporter during World War II.

John Daly's successor, **James Campbell Hagerty** has been referred to by *Time* magazine as "the authentic voice of the White House." When the voice changes this month, Jim Hagerty will return to the ranks of the working press he left in 1943 when he became newly-elected Governor Tom Dewey's news secretary. Hagerty saw Dewey through two successful gubernatorial campaigns and two unsuccessful Presidential campaigns. In 1952, he was part of the experienced political organization that Dewey set to work for Dwight Eisenhower.

At NBC, changes in news personnel included the elections of **William R. McAndrew** to the position of executive vice president, NBC News and **Julian Goodman** to vice president, NBC News and Public Affairs. A former UP correspondent in Washington, McAndrew has headed NBC News since 1954. Goodman joined NBC News in 1945, has served the network as manager of news and special events, Washington, and in the same capacity for the NBC Radio and Television Network.

Of the new appointments 1961 brought in, one of the most vital in the field of broadcasting was the selection of **Governor LeRoy Collins** of Florida as president of the National Association of Broadcasters.

Governor Collins served for six years in the Florida gubernatorial chair. Last July, he acted as permanent chairman of the Democratic convention in Los Angeles.



HAGERTY



McANDREW



GOODMAN



SALANT



COLLINS

“...a viewer had an uncanny feeling not only of personal presence but also of emotional involvement...”

Jack Gould in *The New York Times* so reported on “Yanki, No”—the first major TIME-LIFE Broadcast documentary television program, seen on ABC-TV.

Mr. Gould went on to say: “Time Inc. showed it could make a major contribution to television.”

“Yanki, No” was the first application of Time Inc.’s unique journalistic tradition to television. Its aim was to bring the feeling of personal presence as LIFE has done in the magazine idiom. How well it succeeded may be judged from Mr. Gould’s and other critics’ comments.

Time Inc. has been broadcasting for many years—as sponsor, as producer and as operator of four stations. This is the first of a series of reports on plans and progress of TIME-LIFE Broadcast.

BROADCAST NEWS BUREAUS. TIME-LIFE Broadcast has just opened a broadcast news bureau in New York in addition to the present Washington broadcast news bureau. These bureaus process and edit for broadcast the stories that pour in from Time Inc.’s network of news bureaus—the largest specialized news service in the world.

Not intending to duplicate other news services, Time Inc.’s bureaus and correspondents provide depth reporting that spotlights the personalities and motivations behind the news—material that fills out conventional coverage and gives it more meaning.

At present this service is exclusively for Time Inc.’s own stations.

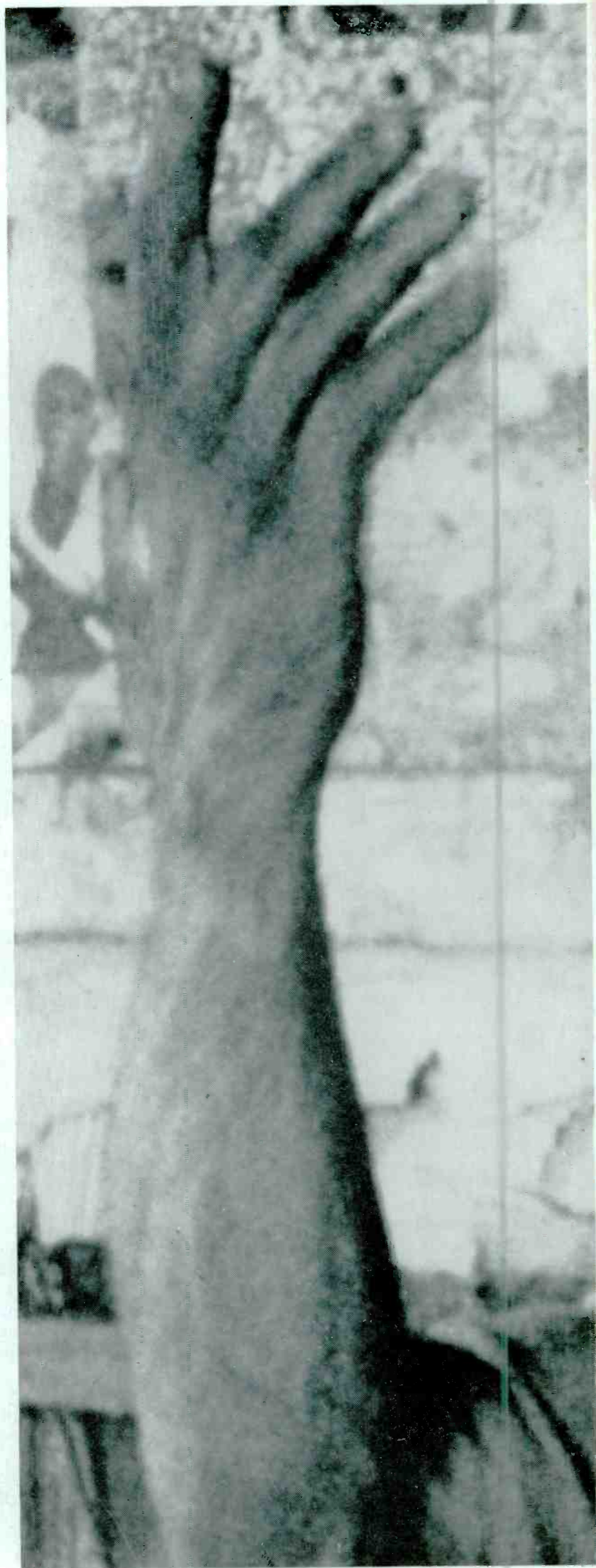
MARCH OF TIME. 11 million historic feet of “March of Time” film, covering the years 1935 through 1951, is currently being edited for possible commercial use.

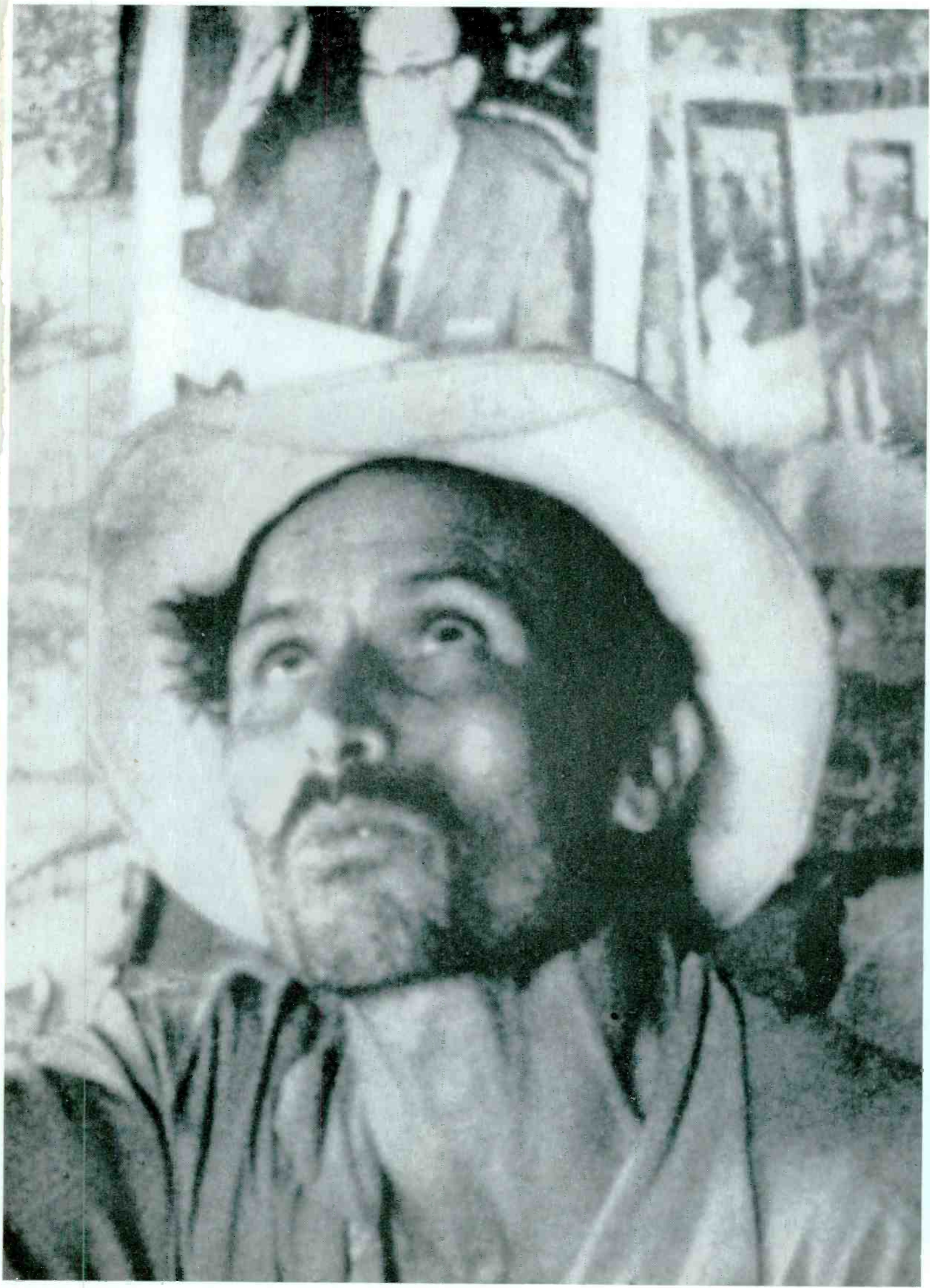
The nucleus of TIME-LIFE Broadcast’s increasing activity centers in its owned and operated stations. Here new ideas and techniques are tested and refined. The aim is for exciting and stimulating developments both in local and national broadcasting.

TIME-LIFE BROADCAST

KLZ-TV—AM Denver WOOD-TV—AM Grand Rapids
WFBM-TV—AM-FM Indianapolis WTCN-TV—AM Minneapolis

Scene from “Yanki, No.” ABC Network Television, December 7, 1960.





**WHY DO TWO
OF AMERICA'S
LARGEST
ADVERTISERS
BUY SPOT TV
ONLY ON WKTV
IN UTICA-ROME**

Two of the nation's largest advertisers found that the tired old cliché, "You can't cover the Mohawk Valley from the outside," was only too true. A mammoth electric company and a major auto manufacturer* figured they had Utica-Rome "covered" until their distributors and dealers set up a howl that was heard in both home offices.

When it came to the selection of an advertising medium there was only one choice—WKTV. They found that no publication, no other medium, no outside TV, reached as many people, or reached them so effectively. These two accounts decided on spot TV in Utica-Rome. And it's the only market in America where these two advertisers use spot TV.

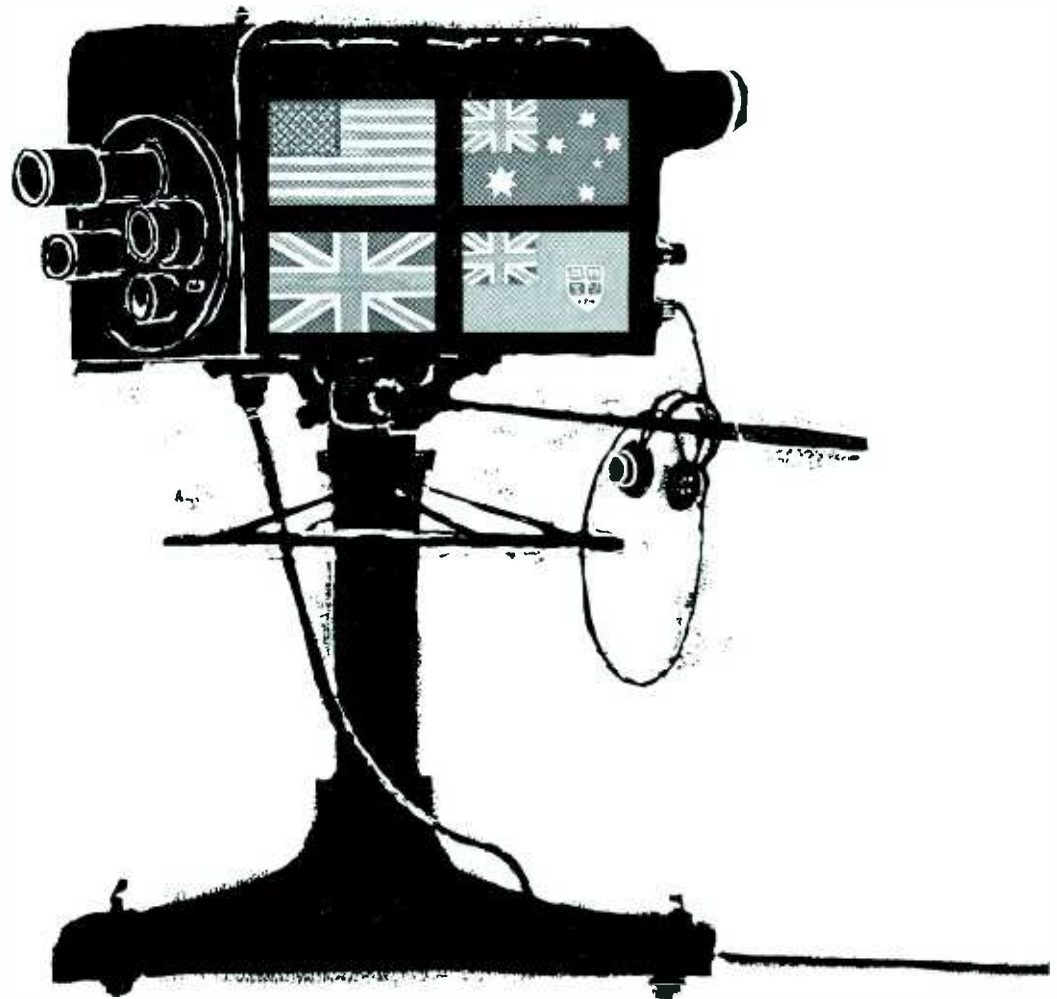
wkTV ch.
2
UTICA-ROME

Represented by H-R

A brand new, 16 page study of the Utica-Rome market in general and WKTV in particular shows why this market is unique — and how WKTV fills the bill. Write to Gordon Gray, WKTV, Utica, New York, for your copy of "Big Drum Along the Mohawk."

*Names on request

NATION TO NATION, OBJECTIVELY SPEAKING ON TELEVISION



China, Cuba, Laos, the Congo, Algiers—what next? Will a new crisis, as these have, create new areas of disagreement between traditionally friendly nations?

There has probably never been a time when better communications between people of different lands was more urgently needed. Not just abstract reports that filter through individuals—but first-hand documents of the way people live from day to day... of their goals and aspirations, their inner thoughts expressed spontaneously and directly to individuals of another country, another way of life. More direct contact must be established—*now!*

It is with this conviction that INTERTEL was established by five television broadcasters—Westinghouse Broadcasting Company (U.S.A.), National Educational Television and Radio Center (U.S.A.), the Australian Broadcasting Commission, the Canadian Broadcasting Corporation, and Associated Rediffusion, Ltd. (Great Britain).

On a regular basis over the next 18 months, each member of this international federation of broadcasters will in turn produce a television program on a leading world problem for a potential audience of 281,000,000 English-speaking people—greatest audience ever exposed to the same public service program. Each program will be another cultural exchange. Each a viewpoint from another nation—fresh, challenging, most likely controversial.

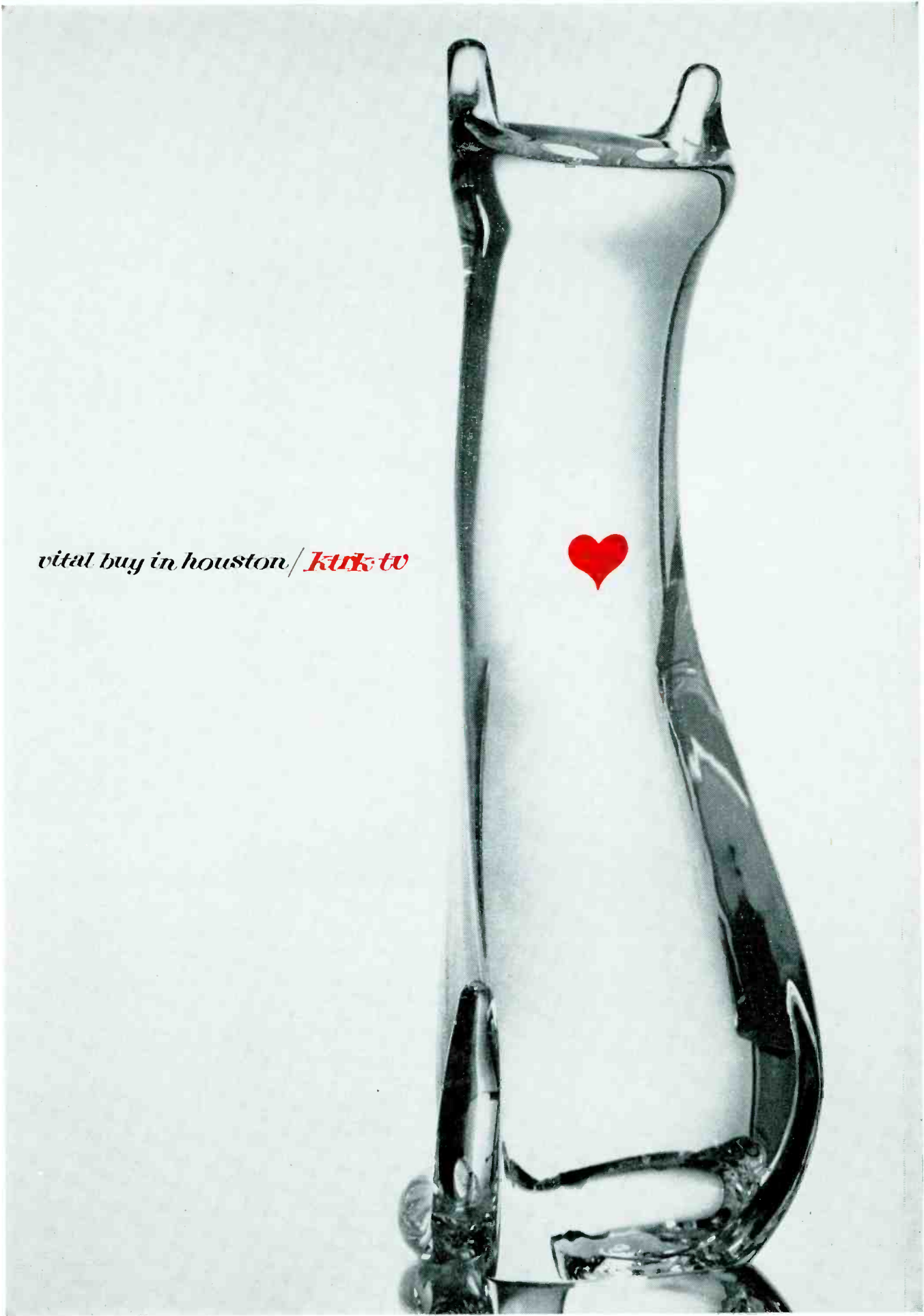
Among the many topics scheduled for programming are: the Canadian attitude toward Cuba...from Australia, an analysis of U.S.-Canadian relations...an English view of the inner conflicts of France...an American impression of how the ordinary Englishman lives today, and what he can look forward to.

At a time when the world is in such critical need of greater mutual understanding and positive acts for peace, WBC believes INTERTEL goes far to satisfy this need.

Westinghouse Broadcasting
Company, Inc. 

WBZ, WBZ-TV, Boston • WJZ-TV, Baltimore • KDKA, KDKA-TV, Pittsburgh, KYW, KYW-TV, Cleveland, WOWO, Fort Wayne • WIND, Chicago, KEX, Portland, Ore. KPIX, San Francisco, RADIO—Represented by AM Radio Sales Co., TELEVISION—Represented by Television Advertising Representatives, Inc.





*vital buy in houston / **kirk tv***

FOCUS ON NEWS

New deal for talent; brickbats for the FCC; sights set on space

Talent fees on the rise

The television networks, advertising agencies and film producers came to terms last month with two talent unions, the American Federation of Television & Radio Artists and Screen Actors Guild, on a new contract calling for generally higher fee scales in each of network program, network commercial and spot commercial categories. Spot was the hardest hit of the three, with some authorities estimating an average talent cost increase of at least 30%, in some cases 65% and in extreme cases 100%. The new contract gave rise to fear that some advertisers might not be willing to absorb such an increase, might cut back on spot or even drop out of the medium. The network program and network commercial fee hikes were, comparatively, not as great: 3.5% and 20%, respectively.

Landis report slams FCC

James M. Landis, former dean of the Harvard Law School and the man named by President-elect Kennedy to analyze the federal regulatory agencies, turned in his report last month. A major target of his criticisms: the Federal Communications Commission. Dean Landis said, among other things, that the FCC "has drifted, vacillated and stalled in almost every major area. It seems incapable of policy planning, of disposing within a reasonable period of time the business before it, of fashioning procedures that are effective to deal with its problems." Dean Landis laid the blame at the doorstep of the Commissioners themselves, noting general technical excellence of the staff. The report said the FCC was "far too subservient" to Congressional committees and that "a strong suspicion also exists that far too great an

influence is exercised over the Commission by the networks." The dean's conclusion: to incubate vigor and courage in the FCC through strong and competent leadership.

Added prospect: that Dean Landis himself will have a hand in seeing his recommendations carried out. Sen. Kennedy named him to the incoming White House staff to help reorganize the regulatory agencies.

TV and the space age

The push toward international TV and radio communications via space satellites got added impetus when President Eisenhower, in one of the last policy-making actions of his administration, said he favored utilizing private companies to develop this communications area, extending the free enterprise principle into outer space. Among the assistance his policy would give private companies developing such communications would be the use of government rockets to launch experimental satellites at cost. The incoming Kennedy administration is not committed to follow the Eisenhower-suggested policy.

Simultaneously, American Telephone & Telegraph asked the FCC to act with "all possible speed" to permit the company to institute limited commercial service.

Closer to the ground, Westinghouse Electric Corp. will start a test of its "Stratovision" airborne television system in conjunction with educational TV in the Midwest. The system uses

Shining hour: Mary Martin soared as Peter Pan for the third time last month, and drew unanimous critical applause not only for herself but for NBC, color and television itself.



A black and white photograph capturing a vast audience seated in a stadium. The perspective is from an elevated position, looking down and across the tiers of seating. The crowd is dense, filling the frame from the foreground into the distance. The stadium's structure, including railings and walkways, is visible. The overall atmosphere is one of a significant sporting event.

MAJOR LEAGUE



American League
baseball and National
League Pro Football
have come to
Minneapolis, St. Paul.

Yes, the Twin Cities are major league. This spring the MINNESOTA TWINS baseball team will be very much in the race for the pennant while later in the fall the MINNESOTA VIKINGS will battle the best the NFL has to offer.

Now more than ever, the Twin Cities are a MAJOR market . . . in population, 1,410,200; in income, \$2,878,895,000; in community enterprise.

The Twin Cities are major league because we THINK major league. It is this thinking that built beautiful Metropolitan Stadium, the home of both clubs. It is this thinking that started one of the biggest building and city redevelopment programs in the nation.

It is this type of thinking that has made WCCO Television the dominant station in this area. Call Peters, Griffin and Woodward to find out why WCCO Television is the DIFFERENCE BETWEEN GOOD AND GREAT in the Minneapolis, St. Paul, MAJOR LEAGUE market.

4
WOODWARD



*Requests like this are not unusual
in the KWTV Weather Department.*

Oklahomans in all walks . . . pilots, farmers and ranchers, business-
men, building contractors, sportmen and wash-line worriers . . . look
to KWTV for reliable weather facts.

In addition to interpreting and reporting Oklahoma's universal conver-
sation-piece . . . weather . . . KWTV's Chief Meteorologist Al
Worth is in constant demand as a civic speaker. Here is reflected
the vital importance of weather in Oklahoma, and the popularity
of KWTV's 6 daily weathercasts.

Oklahoma's Weather Eye-

KWTV
OKLAHOMA CITY



The TOWER with SALESpower in Oklahoma!

EDGAR T. BELL, *General Manager*

JACK DeLIER, *Sales Manager*

NEWS *continued*

converted DC-6's to relay signals over a 300-mile area. The test, financed by a \$7.75 million Ford Foundation grant plus Westinghouse and other private industry moneys, is the second time around for Stratovision, which was grounded after its initial tests back in 1948.

TV in the White House

The President-elect, who while a candidate made TV history by participating in the "Great Debate" series with Vice President Nixon, will make more during his incumbency. He will permit the first live TV coverage of Presidential news conferences, permitting TV to cover his remarks as they occur without being subject to White House editing. President Eisenhower was the first in that office to permit TV coverage of news conferences, but that permission did not extend to live coverage and the White House retained the right to edit remarks before release. Sen. Kennedy has indicated he may hold some night news conferences which would be designed to reach the TV audience.

Black ink for color

Color television, whose principal hue has been reflected in red ink for the years since it came on the market, had its most encouraging 12 months to date in 1960. RCA, almost alone in the push behind color, reported its profits for the year were "in the seven figures," this just a year from the time the company's color operation first broke into the black. Brig. Gen. David Sarnoff, RCA board chairman and ardent protagonist of color television, reported that color's rise last year was the fastest—30%—of any consumer product. Black-and-white TV, meanwhile, dropped off 7%.

In a generally bullish statement, Gen. Sarnoff noted that four out of five RCA sales dollars in 1960 came from items researched and developed since World War II, and predicted that current products plus new ones in development will double the company's sales volume by 1970. Gen. Sarnoff also predicted an international color TV broadcast for the World's Fair in 1964.

Pay TV over a hurdle

Prospects of subscription TV bright-

ened again when the FCC's Broadcast Bureau recommended the Commission approve a Zenith-RKO General application for an experimental test in Hartford.

The Broadcast Bureau could find "no substantial reason why the public interest would not be served" by such a test.

New push for UHF

Battle lines are forming around proposed legislation to require television set manufacturers to produce all-channel receivers. The measure would be designed to foster development of the ultra high frequency TV band. It has the support of the FCC (particularly of Commissioner Robert E. Lee) and the opposition of the Electronic Industries Association, which represents the set makers.

In other moves designed to encourage UHF television, the FCC plans to curtail drop-ins of VHF channels into selected TV markets, encourage VHF stations to simulcast on UHF channels and create a "pool" of UHF channels to be made available where and when needed.

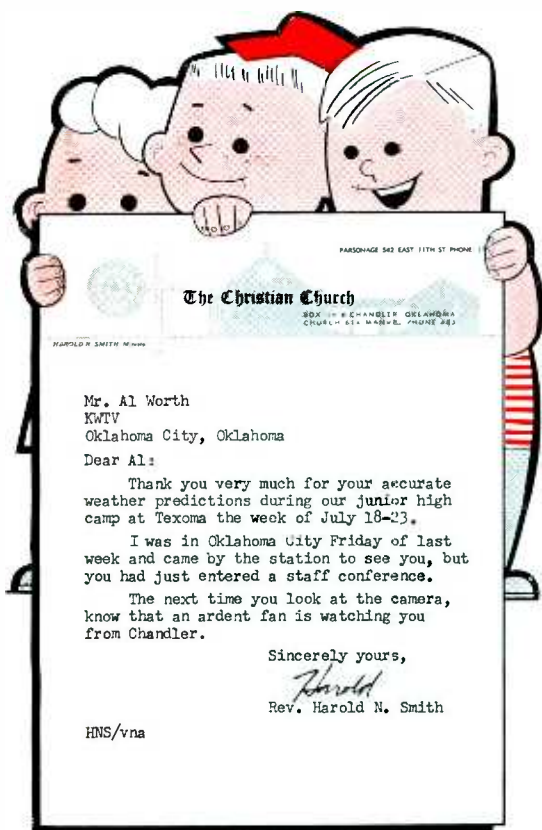
Block-booking days over

A federal court in New York ruled that film distributors may not "block book" their packages to television stations—that is, require a station to take all of a package of films in order to get any one of them. Judge Archie O. Dawson held such block-booking in violation of the antitrust laws, but would not make his ruling retroactive to past negotiations made on that basis.

As most current sales are based on small packages with each film priced individually, the long-fought case will have little practical effect.

Oversight over

Chairman Oren Harris' House Oversight Subcommittee, whose three-and-a-half year tenure touched many phases of the television industry, went out of business Jan. 3. Its more spectacular exposees: Sherman Adams, Charles Van Doren and FCC Chairman John C. Doerfer. Over half of its work and public hearings were devoted to the Federal Communications Commission and the broadcasting industry. END



Weather-conscious Oklahoma viewers have come to depend on the accuracy of KWTV's completely equipped weather station, and the interpretive talents of KWTV's professional meteorologists Al Worth and Ray Booker. These two experienced weathercasters draw their information from:

- KWTV's own on-camera radar installation.
- A facsimile weather map machine.
- A battery of high-speed weather teletypes.
- An on-camera Bendix Friez instrument panel which automatically registers outside weather conditions.

KWTV's modern meteorological equipment, plus the interpretive skills of two professional meteorologists make KWTV "Oklahoma's Weather Eye."

Represented by



The Original Station Representative

MORE ADULT EYES ARE GLUED TO WXEX-TV



than any other station in the • Richmond
• Petersburg • Central Virginia Area



Most ADULTS in Richmond, Petersburg and Central Virginia watch WXEX-TV. ARB Ratings show that WXEX-TV leads with 205 firsts in 387 telecast quarter-hours. That's a clear, positive lead . . . 53% of the time! Station B trails with 37% . . . and Station C with 10%.

So if you want to SELL to *adults* (who, after all, buy EVERYTHING) then see us. Remember . . . the BIGGEST BUYING audience in RICHMOND, PETERSBURG AND CENTRAL VIRGINIA is the big ADULT audience . . . and they buy what they SEE on WXEX-TV . . .

WXEX-TV ^{NBC}

NBC-TV Basic: Tom Tinsley, President; Irvin Abeloff, Vice President. **NATIONAL REPRESENTATIVES:** Select Station Representatives in New York, Baltimore, Washington and Philadelphia; Adam Young in Boston, Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Minneapolis, Milwaukee, Cincinnati, Cleveland, Pittsburgh and Seattle; James S. Ayers in the South and Southwest.

PLAYBACK

A monthly measure of comment and criticism about TV

Ode to individualism

Larry Schwartz, president of the Wexton Advertising Agency, in an address before the League of Advertising Agencies:

I see a trend away from brainstorming and group hand-holding towards the old-fashioned client-advertising man team, a return to the individual, the great creative mind, the great salesman, the great copy writer, the great planner. In soliciting a major tobacco account, a giant agency promised, "We'll assign 30 copy writers to your account." The advertising manager responded, "We'll settle for one good one."

Fashion becomes monopoly

An editorial in the December 14 Christian Science Monitor:

What is so annoying about the fad system of TV programming is the fact that the networks allow a fashion for one type of program to become a near monopoly. One year it is virtually impossible to escape westerns for hours in a row. . . . If it is true that there are only nine basic themes, let them at least be really rotated, not just renamed.

Persuading in the open

John Cunningham, chairman of the board of Cunningham and Walsh, in reply to questions asked during one of a series of Youth Forums instituted by the agency:

Madison Avenue does not nominate the candidates. It does not write the platforms on which they stand. As far as we know, no candidate for President has ever had as his principal speech writer or collaborator an advertising man. The major contribution that advertising people make in a campaign is to lend their special skills in the making of TV spots, paid ads and expressing the candidate's platform.

Yes, we are manipulators of people, but not in the unpleasant way that Vance Packard charges. We spend most of our time trying to manipulate people's minds toward a preference for, let's say, a new kind of electric ice box. This is the basis of free competition. If we knew we had any hidden persuaders in our office, we'd fire them. We pay our people good money to get their persuasion out in the open.

Commentary

Leland Hayward to the Adcraft Club of Detroit:

Show business is in a catastrophic state. The theatre is going to hell in a handbasket, movie companies are faced with bankruptcy, and TV shows are 30% worse this year than last. It's a sick business.

Hail to the sponsor

Columnist Cecil Smith in the Los Angeles Times:

Without being presumptuous, I would humbly like to suggest to the National Academy of Television Arts & Sciences that that august body set a craftsman to work hammering out a golden Emmy of around three times the size of most of those gilded ladies and present it to a sponsor. The reason—as long as television allows itself to be hamstrung in its creative work by its advertisers, then there should be rewards for those rare, enlightened and far-seeing men willing to sponsor programs off the sagebrush-private eye-family comedy path, willing to stake their ads behind occasional works of distinction.

The nomination list (for once) would be very short—because the type of sponsor I have in mind is a rare bird indeed. Matter of fact, I have a nominee of my own . . . Joyce C. Hall . . . president of Hallmark Cards, [who] for nearly a decade now

has been sponsoring the *Hallmark Hall of Fame*. And over the years, *Hall of Fame* must be TV's most distinguished program with the highest level of excellence in the history of the medium. . . .

Some reservations

E. B. White in "Letters From the East" in *The New Yorker*:

The effects of television on our culture and on our time are probably even greater than we suspect from the events of the last few years. TV's effect on political campaigning was great and . . . not entirely healthy. The debates were not conducive to reflection and sobriety; they encouraged quick, cagey answers delivered in headlong style to beat the clock. TV has kept the farmer up late at night, has lured the unwary candidate to offshore islands, and has drawn quiz contestants first into chicanery, then into perjury. It has given liver bile and perspiration a permanent place in the living room—the world's most honored secretions.

Pay TV in the news

Sports Illustrated, "The \$6,000,000-000 Question":

. . . acknowledging that pay TV contains harmful possibilities along with beneficial ones, still that outcome [FCC approval of Tom O'Neil's Phonevision system] seems highly desirable. In the long run it is not the FCC, Congress, the professional pressure groups or anybody but the public itself that should decide about pay and free TV and what the relationship between the two ought to be. The public should be given the chance to see and compare, to support or reject—to buy and, for that matter, to beware. After all, it is reasonable to suppose that Americans are smart enough to be allowed to choose their own television programs. END

Dedicated Service

AMERICAN HEART ASSOCIATION



Howard W. Blakeslee Award

1960

WCSH-TV

for the dedicated effort and interpretive skill exemplified in the program, "Close to the Heart", telecast February 21, 1960. This film, describing local heart research and demonstrating the accomplishments of medical research, is an inspiring example of what an independent station can achieve in fulfilling its public service responsibilities. It is judged to be the outstanding television program of public interest in the cardiovascular field during the past year.

Wade Arnold

Chairman, Awards Committee, American Heart Association

A. Carlton Crumstone

President, American Heart Association

Awarded to WCSH-TV "for the dedicated effort and interpretive skill exemplified in the program 'Close to the Heart' telecast on February 21, 1960."

An inspiring example of the public service rendered to the people of Maine by WCSH-TV and one reason why it is the leader in the Portland market.

Your Weed representative will be glad to give you the other reasons.

WCSH-TV

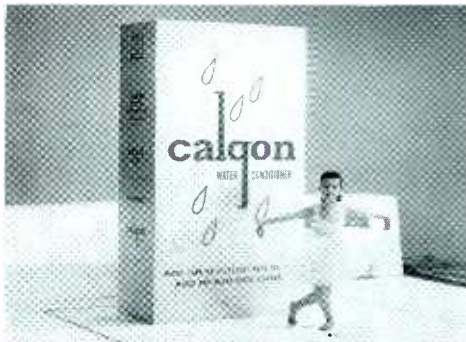
6 NBC for
PORTLAND

MAINE BROADCASTING SYSTEM

WCSH-TV—(6), Portland
WLBZ-TV—(2), Bangor
WCSH-Radio, Portland
WLBZ-Radio, Bangor
WRDO-Radio, Augusta

T. V. spot editor

Sponsored by one of the leading film producers in television



Animated titles "Soft, White and Bright" . . . swish to the rhythm of the snow-white petticoat of a cute little girl dancing with her pet white poodle, to effectively illustrate "It's the Calgon Rinse that makes the difference." The spot closes with an added element of fantasy as the little girl dances out from behind the Calgon box atop a washer.

Produced by SARRA for the CALGON COMPANY through KETCHUM, MACLEOD & GROVE, INC.



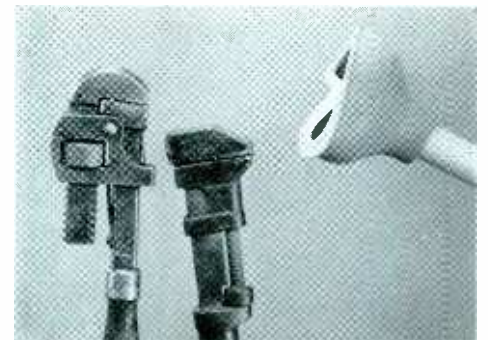
New York: 200 East 56th Street Chicago: 16 East Ontario Street

Again, stop-motion is effectively used to sell Drano. This time a plunger is added to the cast and joins two wrenches who are bemoaning the fact that they have no work, since the lady of the house has been using Drano in every drain. These inanimate objects become the stars in another hilarious stop-motion selling conversation about Drano.

Produced by SARRA for THE DRACKETT COMPANY through YOUNG & RUBICAM, INC.



New York: 200 East 56th Street Chicago: 16 East Ontario Street



With the artistic use of close-ups, the new Westinghouse bulb is introduced as it magically lights upon entering the scene, casting a soft glare-free light on the loveliness of the girl. This simplicity in staging helps emphasize the Westinghouse presentation of "The only modern light bulb in 35 years" . . . a better looking new shape for the best light for seeing ever developed.

Produced by SARRA for WESTINGHOUSE ELECTRIC CORPORATION through McCANN-ERICKSON ADVERTISING (U.S.A.).



New York: 200 East 56th Street Chicago: 16 East Ontario Street

The question . . . "What does Klear Floor Wax do?" . . . is musically answered by . . . "Ask any bright floor." At this point a believable woman demonstrator shows the familiar glass test which proves that Klear "never yellows." Beautiful room and floor shots add factual weight to the commercial message.

Produced by SARRA for S. C. JOHNSON & SON, INC. through FOOTE, CONE & BELDING, INC.



New York: 200 East 56th Street Chicago: 16 East Ontario Street



Would you like to see some of SARRA'S most recent commercials?

WRITE DEPT. M. AT EITHER STUDIO



NEW YORK: 200 EAST 56th STREET . . . CHICAGO: 16 EAST ONTARIO STREET



**VIDEO
TAPE**
is the shape of
QUALITY
TV commercials.
TODAY

The tremendous impact of the tape revolution on the creation, production and economics of TV is being felt increasingly in all areas—from network and spot commercials to dramatic shows and other programming, at both national and local levels. Here, on the next page, are some of the pleasantly surprising things you can expect when you turn to tape to shoot your next commercials . . .

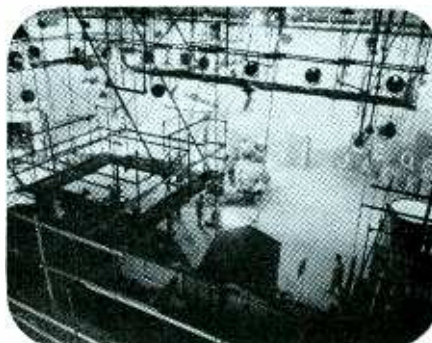
6 proved ways "SCOTCH" BRAND LIVE-ACTION VIDEO TAPE brings new quality and savings to your TV commercials!



The picture "lives" on "SCOTCH" BRAND Video Tape . . . says to the viewer, "It's happening right now!" The extraordinary visual presence of video tape, its real authenticity of sounds, provide a new dimension of believability to commercial or show.



Immediate playback—in a matter of seconds—tells the producer, director, performers, camera crew whether this "take" is the one to keep, or whether a second will add worthwhile values of lighting, focus, pacing and delivery. No processing wait.



Tape saves days because of the uninterrupted work schedules it makes possible. You complete assignments in less time, then go on to the next without the distraction of unfinished business. It helps schedule talent, studios, crews efficiently.



Fast editing is a video tape feature. Its amazing flexibility lets you make last-minute changes. Sight or sound tracks can be erased and redone speedily. New scenes can be inserted and complete rearrangement of elements effected at the last moment.



Special effects machines used in video tape recording make possible an unlimited selection of effects. Wipes, match dissolves, pixie and giant people, combination of animated cartoons and live-action people, zooms, supers—video tape does them all.



Speeds up approvals. Client approval of commercials can be had the same day taping is made! When tape is the medium, the men who make the client's decision can be on the scene to give their approval when enthusiasm is high. No processing delay!



"SCOTCH" BRAND Video Tape has ushered in a new TV age! Along with audible range and instrumentation tapes, it was originated and pioneered by 3M. And it is through continuing and pioneering research that 3M is known and recognized as world leader in the development, manufacture and distribution of quality magnetic tapes.



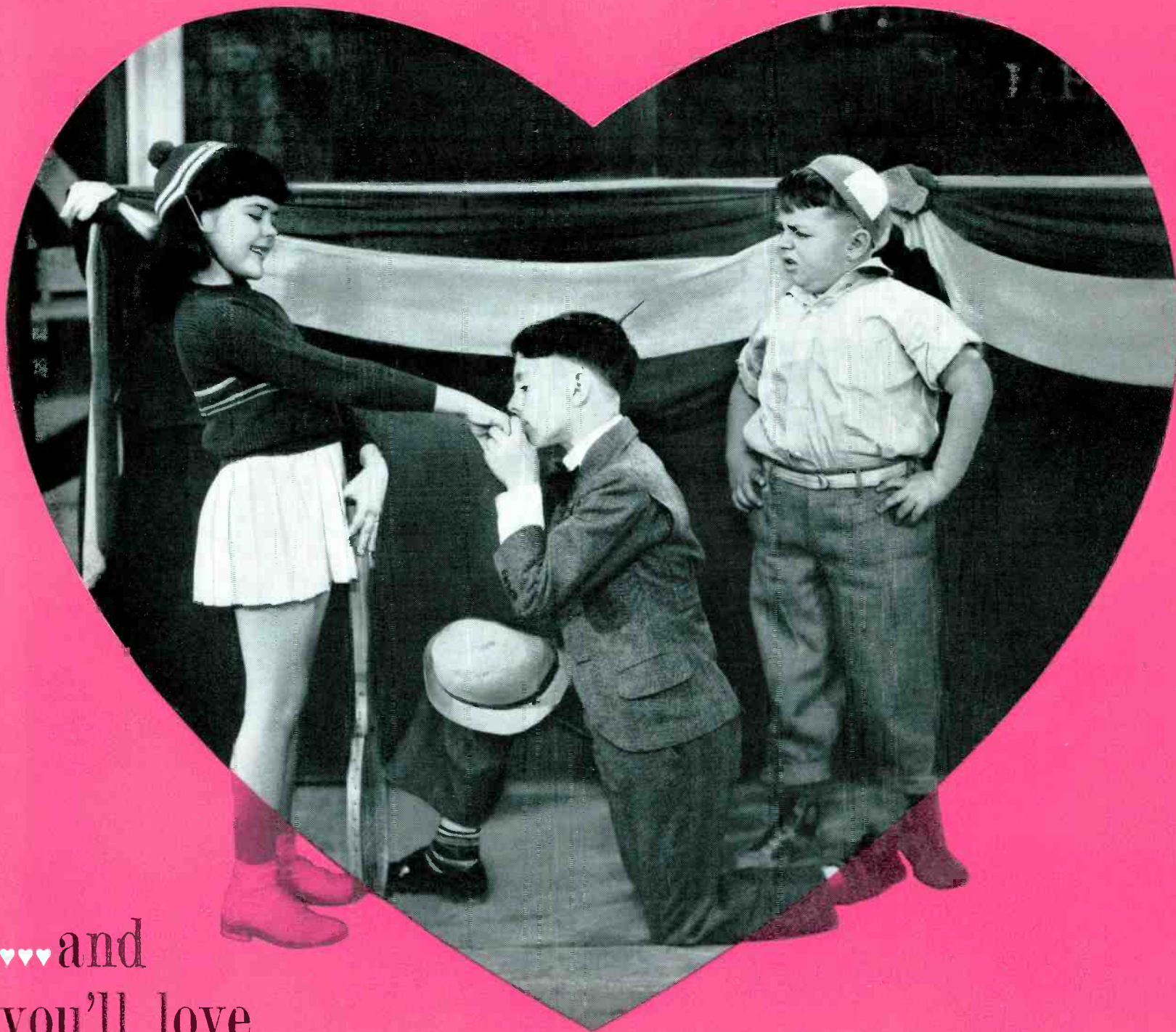
Send for: "The Show Is on Video Tape," a new booklet of case studies on the taping of network commercials, drama programs, and local "spectaculars." Enclose 25¢ in coin to cover mailing and handling costs. Write 3M Co., Box 3500, St. Paul 6, Minnesota.

"SCOTCH" and the plaid design are reg. T.M.'s of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. © 1960 3M Co.

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

Youngsters
Love.....

OUR GANG COMEDIES



♥♥♥ and

you'll love

those high, heart-warming **OUR GANG** ratings!

Fellas, it's been love at first sight...in each and every one of the 75 markets now showing those hearty, hilarious **OUR GANG COMEDIES**. Stations are happy. We're happy. All in all, a howling success. But take heart—perhaps your market is one of the rapidly dwindling number still available. Check us now. And if not—check us, anyhow! We still may be able to have a heart-to-heart chat about all those memorable **M-G-M CARTOONS**. Or those rib-tickling, viewer-snatching **PETE SMITH SPECIALTIES**. Let's talk....

Division of Metro-Goldwyn-Mayer, Inc.

MGM-TV



GET THE FACTS

Straight from the heart!

Maybe all of these outstanding M-G-M Shorts Series are still available in your market.

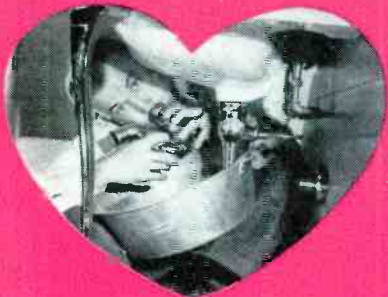
To get more info in a hurry, check the shows in which you are interested—then tear out this ad and mail it to M-G-M TV.



OUR GANG COMEDIES—rich in laughter and ripe in memories—Incomparable!



M-G-M CARTOONS—M-G-Masterpieces all—unforgettable! A laugh-a-second guaranteed.



PETE SMITH SPECIALTIES—The happy choice in short comedy material—family favorite!



JOHN NESBITT'S PASSING PARADE—Provocative, stranger-than-fiction—human interest gems.



CRIME DOES NOT PAY—Except when you program these suspenseful documentaries.



M-G-M TV Division of Metro-Goldwyn-Mayer, Inc.
1540 Broadway, New York 35, N. Y.

NAME _____
 POSITION _____
 STATION _____
 ADDRESS _____
 CITY _____ ZONE _____
 STATE _____

LETTERS

Bradford of GE

... I was curious to see what sort of reaction I would get before writing to you about your profile of me in the November issue ("Bradford of GE: Consultant on Tomorrow," TELEVISION MAGAZINE, November, 1960).

You will be interested to know ... [about] the number of comments I have received from people in and out of the industry. Judging by these, I would assume that you have pretty excellent circulation and readership among some quite influential people. Volunteered comments have come to me from executive personnel in such agencies as Young & Rubicam, Campbell-Ewald, Gardner, BBDO, etc. In addition, there have been notes from several research organizations, notable among them being a letter from Walter Barlow, president of the Opinion Research Corporation, who said, "If I may register an observation, I particularly enjoyed the picture. Whoever took it captured an expression and an approach that had you practically walking out of the page." I thought your layout or art editor would be interested.

In summary, I think you did an excellent job and find it more than confirmed by people who apparently have read the magazine. G. A. BRADFORD *Consultant, Advertising & Sales Promotion, General Electric Company, New York, N. Y.*

A \$50,000 job

Thank you very much for the two copies of your December issue, in which Executive Selection Division, John Orr Young & Associates occupies three spots ("How To Get a \$50,000 A Year Job," TELEVISION MAGAZINE, December, 1960). I am so pleased that I have completely forgiven you for the statement that I am 75!

Do you have any facilities for making a reprint of the story? ... I think my associates at 342 Madison Avenue might

like to have some extra copies of the story. . . . JOHN ORR YOUNG *John Orr Young & Associates, Inc., New York, N. Y.*

Checking the commercial

Certain thoughts come to mind on reading in your November issue the article "What Jimmy Saw: Profile of a Commercial" and the companion piece, an analysis of "How to Control Costs of TV Commercials."

Forgive us, but in both these well-written articles, it seems a shame that no mention is made of the fact that the commercial must be acceptable under the standards maintained by the various networks, individual stations and, in the overall picture, through the Television Code of the National Association of Broadcasters. While the case might be atypical, there is always the possibility that a commercial would be unacceptable, in part or in toto, thus throwing valuable time, money and human energy down the drain.

Picture a television commercial involving months of work and scads of people at the client, agency and production levels. Visualize coordinated planning among these levels carried out to avoid higher costs, loss of time, and to insure a smooth and finished product. Finally success: the commercial is completed, approved by the client and ready for . . . but wait, crash! No, that couldn't be. . . . Why? We should have, but didn't! How ludicrous! No one thought, or perhaps just didn't bother, to check "way back before" (quotes ours), in re the station licensee who, now it develops, requires certain changes before accepting the commercial for broadcasting.

Routine checks with the various network copy clearance (continuity acceptance) offices, and with the New York Code Office of the NAB, should be a very definite pre-production (storyboard) phase of the commercial as discussed in your major article. Surely, as well, such a routine touching of bases should be included in your check list for successful control over production costs.

Needless expense, not to mention inability to meet a deadline and unnecessary human frustration, is risked because of failure to submit commercials for tentative approval and possible suggested revisions from the copy clearance departments. At the same time, thorough acquaintance by agency and client personnel with the Television Code (as a basic standard) and the various network codes should be a must. STOCKTON HELFRICH *Director, New York Code Office, Television Code Review Board*

Sendoff

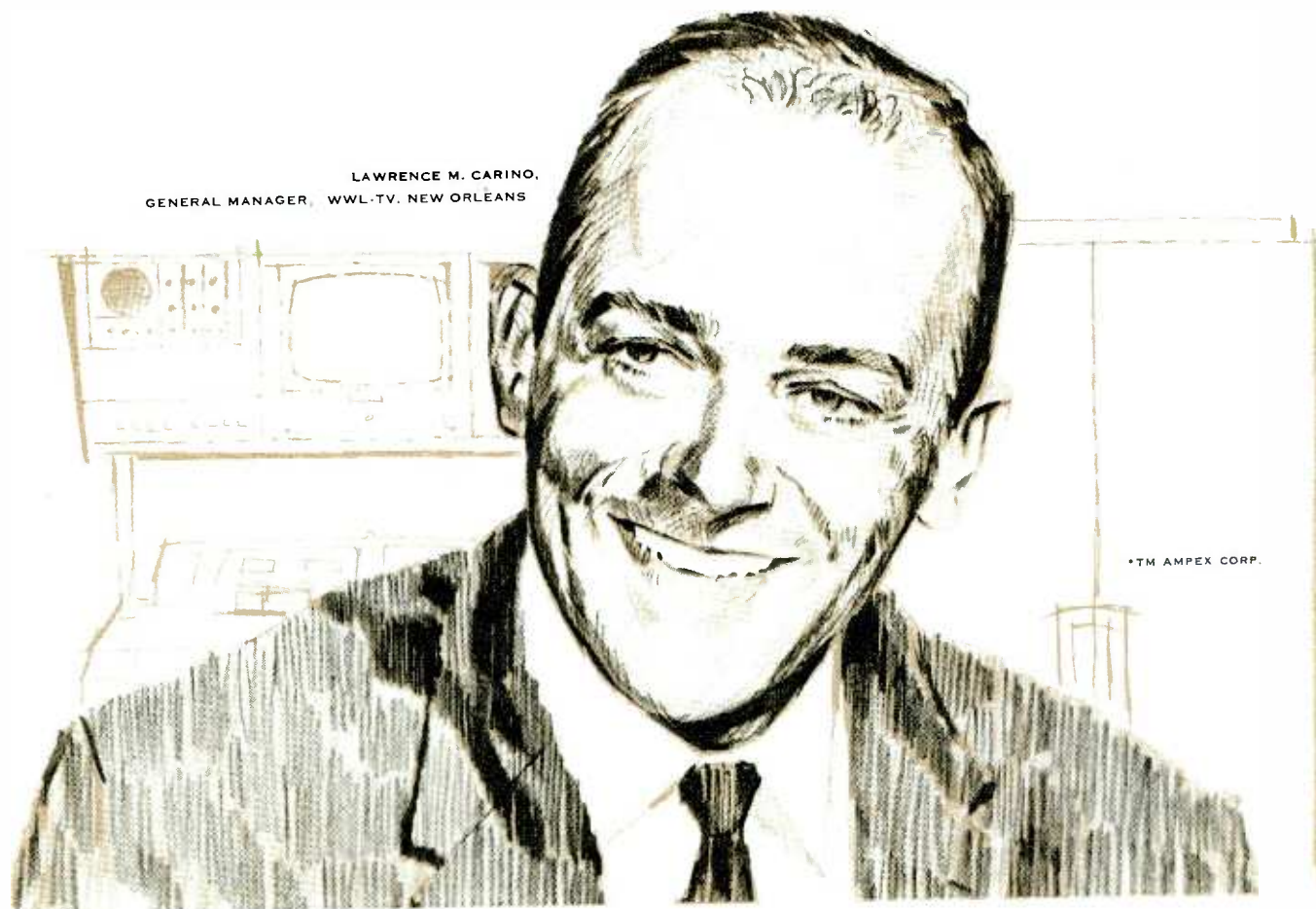
Congratulations upon your acquisition of TELEVISION MAGAZINE. I know

"It opened up new territories for us in sales and production. Not only the obvious ones, such as increasing the number of spots, but we find that it becomes much more advantageous for the small agency at the local level to buy (taped) spots on a plan basis because these spots can be repeated with little extra charge. I cannot single out the most important function of our *Videotape** Television Recorders—all their functions are important. We have made better use of our personnel and facilities. And we have cut down the cost of spot announcement production. We have been able to sell the machine and its capabilities along with our own programming and production standards....We certainly need the recorders and they, in turn, need us. Now tape places at our fingertips—and pocketbooks—another tool for creative broadcasting....Why we bought Ampex? I think the reasons are obvious. Ampex invented *Videotape* and it's proved itself to the entire industry. You can't ask for more than that." A postal card in the mail to Ampex, today, will bring you the complete story from other TV stations about tape as a money-making proposition and why they are sold on Ampex as a basic component of any complete TV facility. Write Ampex Professional Products Company, department TC.

AMPEX

AMPEX PROFESSIONAL PRODUCTS COMPANY • 934 CHARTER ST., REDWOOD CITY, CALIF. • AMPEX OF CANADA LTD., REXDALE, ONTARIO

LAWRENCE M. CARINO,
GENERAL MANAGER, WWL-TV, NEW ORLEANS



*TM AMPEX CORP.

LETTERS *continued*

this indicates the most competent handling of that very fine trade publication. . . . **JACK WRATHER** *President, The Jack Wrather Organization, Beverly Hills, Calif.*

I want to extend every good wish to you in your new undertaking as publishers of **TELEVISION MAGAZINE**.

Everything you have done has been part of a tradition of the very finest in journalism—as evidenced by the enormous strength and credibility of *Broadcasting* for the past 30 years.

It is good to know that another splendid publication will now be under your guidance.

Best wishes for continued success and service to the broadcasting industry. **JAMES T. AUBREY JR.** *President, CBS Television Network, New York, N. Y.*

Congratulations on your expansion into other important areas of publishing which are so close to the business all of us call home. . . . **R. H. BOULWARE** *Vice President, Fletcher Richards, Calkins & Holden, New York, N. Y.*

There is no doubt that **TELEVISION MAGAZINE**, along with *Broadcasting*, will continue to exert a tremendous influence on radio and television in the years ahead. **MARTIN L. NIERMAN** *Executive Vice President, Edward Petry & Co., New York, N. Y.*

We were delighted to read in the press that you will be taking over the publication of **TELEVISION MAGAZINE**.

It makes, in our judgment, a fine *Fortune* complement to the *Life* of the broadcasting field that *Broadcasting* is. . . . **GENE ACCAS** *Vice President, Grey Advertising Agency, New York, N. Y.*

. . . I am sure you will do the same kind of professional job that you do presently with *Broadcasting*. **LARRY H. ISRAEL** *Vice President-General Manager, Television Advertising Representatives Inc., New York, N. Y.*

. . . It's assuring to know that **TELEVISION MAGAZINE** is to be placed in such capable hands. **NORMAN E. CASH** *President, Television Bureau of Advertising, New York, N. Y.*

. . . Best wishes for both *Broadcasting* and **TELEVISION MAGAZINE** to continue to flourish and provide their always complete coverage of broadcasting news. **MICHAEL J. FOSTER** *Vice President—Press Information, ABC, New York, N. Y.*

KTVE

EL DORADO ARKANSAS
GREENVILLE MISSISSIPPI
MONROE LOUISIANA

CHANNEL 10

SEE YOUR NEAREST BOLLING REPRESENTATIVE TODAY! IN THE SOUTH . . . SEE YOUR CLARKE-BROWN REPRESENTATIVE!

KTVE, Full Power, 316 KW, with a 1350 ft. Tower is THE GUIDING STAR FOR OVER 158,000 TV HOMES (Television Magazine) in 3 Metro Areas—Monroe, La., Greenville, Miss., and El Dorado, Ark.

JOHN B. SOELL—Vice President-General Manager
El Dorado, Arkansas-Monroe, Louisiana

\$15,757,2

A matter of principle

In 1960 the five CBS Owned television stations devoted nearly 14 million dollars worth of station time and facilities to non-network public affairs programs and announcements. The amount in itself is not of primary importance. But the principle behind it is. For

the sum (an all-time high!) is a measure of the emphasis the five CBS Owned stations place on community service programming patterned to the highest production standards. The result is a wide variety of exceptional programs which won better than 40 awards

41 AM 72 CT3

and citations during the year. Information programs ranging from hour-long documentary "specials" broadcast during prime-time evening hours, to station editorials, to on-the-spot reports from the Congo and from many other top-interest locations around the world.

In a real sense, the stations' commercial success makes possible this wealth of public affairs programming. And thus guarantees the program balance which has always been a guiding principle of...

CBS TELEVISION STATIONS

*A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago,
WCAU-TV Philadelphia and KMOX-TV St. Louis*

at annual
 WSB radio-tv
 news
 conference...
 Georgia school
 editors see
 electronic
 journalism
 in action!



"More meaningful than the latest textbook on journalism in this fast changing world" is the way one faculty advisor scored the second annual WSB Radio-TV News Conference held in November.

Held in cooperation with the University of Georgia's School of Journalism, this year's News Conference drew more than 100 Georgia high school editors and their advisors to Atlanta and "White Columns." During the course of the all-day sessions these students saw how news was handled at WSB, and heard from Ray Scherer, Chet

Huntley and several NBC newsmen stationed abroad.

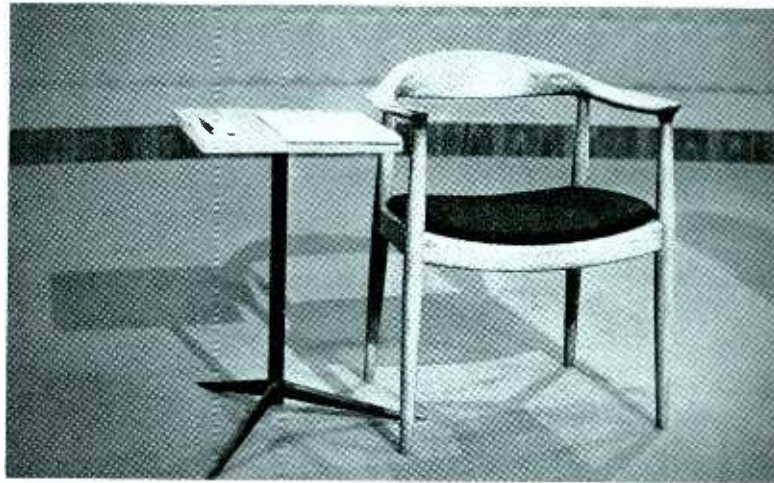
The conference is an annual event on the WSB Radio-TV calendar of public service features. Each year a year's college scholarship is offered to the student submitting the most original and interesting report on the conference.

This type of program is typical of community service as practiced by WSB Radio-TV and partially explains their tremendous audience loyalty and undisputed dominance of the great and growing Atlanta market of over 1,000,000 people.



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

TELEVISION



1960

The man who would take this chair in a Chicago television studio came to prove himself worthy of a place in history. No less on trial

was the communications medium which had invited him there. For Sen. John Fitzgerald Kennedy of Massachusetts the test was for the Presidency of the United States. For television, the test was for the right to act as a responsible journalistic force under the First Amendment. For Sen. Kennedy, the first Great Debate was a step toward a victory he has since won. For television it was another foray in the continuing campaign it has yet to win.

The four television debates, or confrontations, between the Presidential candidates were the climactic events in a year of journalistic explosion for television. While they were undoubtedly the most dramatic, they were by no means unchallenged in significance for the medium. Indeed, 1960 was the year which saw television move forward on all journalism fronts, not alone the political.

It is the purpose of this issue to chronicle 1960's journalistic performance, not as it served an old history but as it began a new one. The TV performance of 1960 was the promise of 1961 and beyond for a new responsibility in the public interest, convenience and necessity.

'61



WEST VIRGINIA

OREGON

MARYLAND

ILLINOIS

NORTH DAKOTA

NEW HAMPSHIRE

NEBRASKANS
WANT YOU
MR. PRESIDENT

UTAH

KANSAS

CALIFORNIA SOUTH IDAHO

MISSOURI

NEW JERSEY

CHICAGO

GENERAL CONVENTION



Richard Nixon, 47



John Kennedy, 43



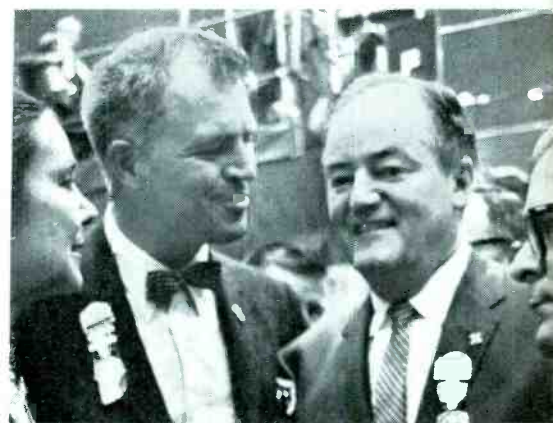
Gov. Nelson Rockefeller, 52

YOUNG MEN, YOUNG MEDIUM

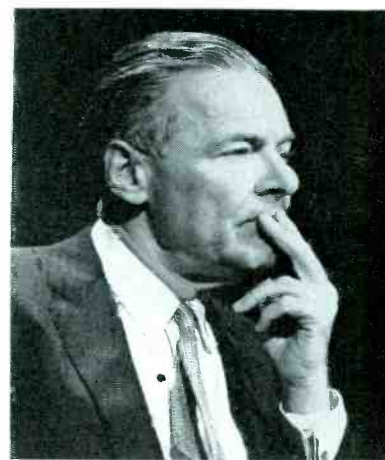
The times were right for television; television was right for the times. In many ways the success of TV in the arena of politics was due both to the temper of the campaign and the tenor of the new decade.

The political campaign itself was a new kind of thing. As the President-to-be himself characterized it at one point, the campaign was certain to result in the election of a man born in and of the 20th Century. The protagonists were bold young men, quick to turn from the traditional campaign forms to the new methods made possible by jet-age travel and speed-of-light communications. They were ready, too, to risk the dangers of face-to-face confrontations before the electorate, something no two candidates had ever chanced before.

For all the newness television both made possible and in some sense forced upon the political process, the medium was still far ahead of the parties—so much so that the accepted fanfare of political conventions (such as the floor demonstration for President Eisenhower pictured on the facing page) emerged as anachronisms unsuited to contemporary politics. The prospect, for which television is due major credit, is that future campaigns will be accelerated even more to keep pace with the junior, yet politically most important, communications medium.



Gov. Williams, 49; Sen. Humphrey, 49



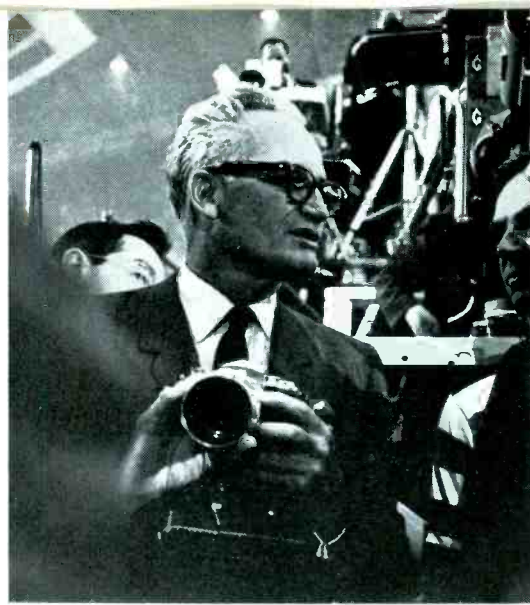
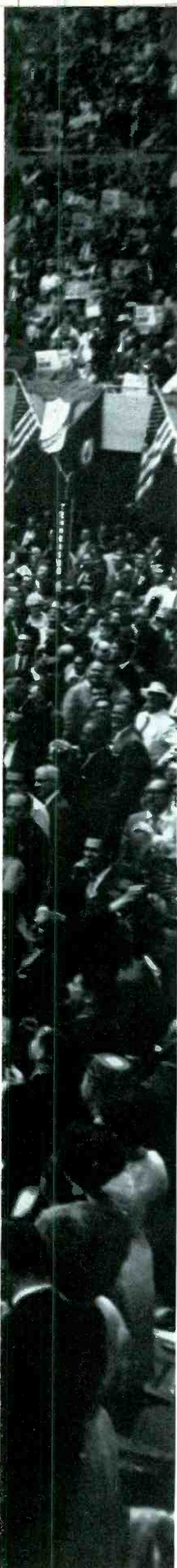
*Ambassador Lodge, at 58
the oldest campaigner*



ON CAMERA

Television's talent for capturing the personality of a person or of an event was given full rein as the cameras focused on the major and the minute during the campaign. This talent could give equal meaning to a Stevenson demonstration in Los Angeles or to the quieter statesmanship of the man as he addressed college students in a New York TV studio. The medium could make the most of such a conservative as Arizona's Goldwater caught on the convention floor, or stir public action behind the crusade of such a liberal as the Kennedy's Robert, alerting Jack Paar and his late-night audience to the dangers of union racketeering. Nor did the family side of politics escape the camera's search, whether catching the excitement of the Nixon daughters on a balcony in Chicago or the repose of Jackie and Caroline Kennedy in Hyannisport. Wherever they ranged, the cameras were both articulate and faithful to the task.





Sen. Barry Goldwater, never in the running, gained new public prominence after the Chicago convention.



Adlai Stevenson on ABC's College News Conference.



NBC with Julie and Patricia Nixon, Caroline and Jacqueline Kennedy.



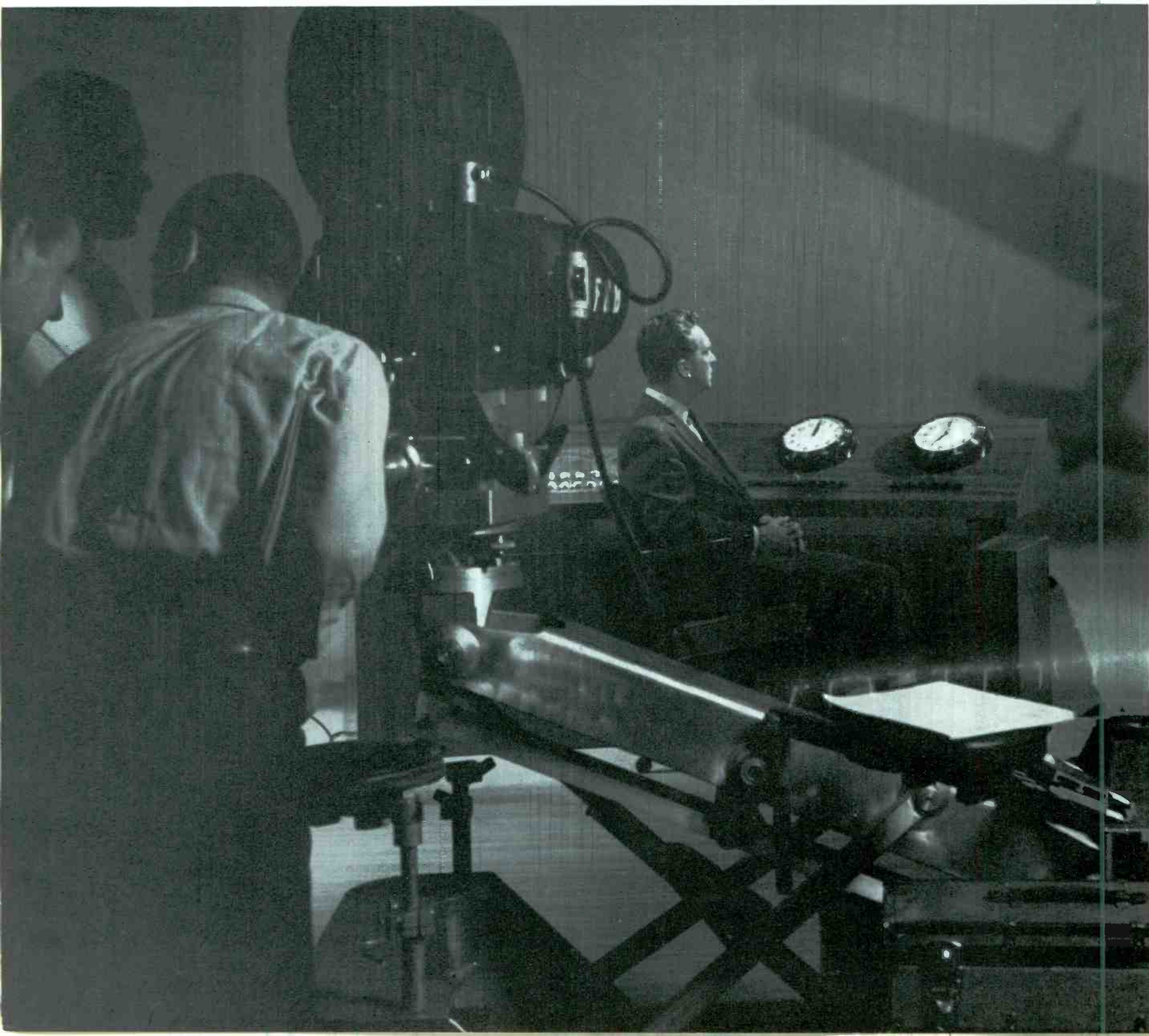
Robert Kennedy, and his book, appeared with Jack Paar on NBC.

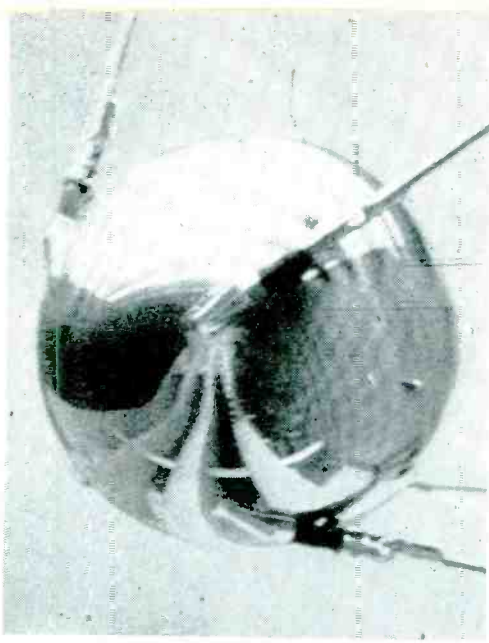
CBS cameras pick up a Nixon demonstration at the Republican convention.

THE ISSUES

cropped up on all sides during the campaign, and as they came up television demonstrated its ability to set them down with clarity and balance. The medium was at home in the world of news and depth reporting, as it demonstrated in its coverage of such things as the missile race, the lingering problem on the 38th Parallel and the calamity of the U-2 incident. It was also at home in the world of thought, as it demonstrated when millions of viewers turned from lighter things to hear a political sage discourse for an hour on the nature of the Presidency.

But television at its best is all-minded, not single-minded, and television in 1960 did not hold itself only to the things of and about politics. The journalism explosion reached to the human issues, too—from the pity of hunger in the Orient to the cruelty of discrimination found back home in the United States.





Film footage of the first Russian sputnik was featured on CBS's treatment of The Space Lag.



Walter Lippmann's analysis of the Presidency also was on CBS.



Discrimination, as found in Puerto Rican Harlem and elsewhere, was the subject of ABC's Cast the First Stone.

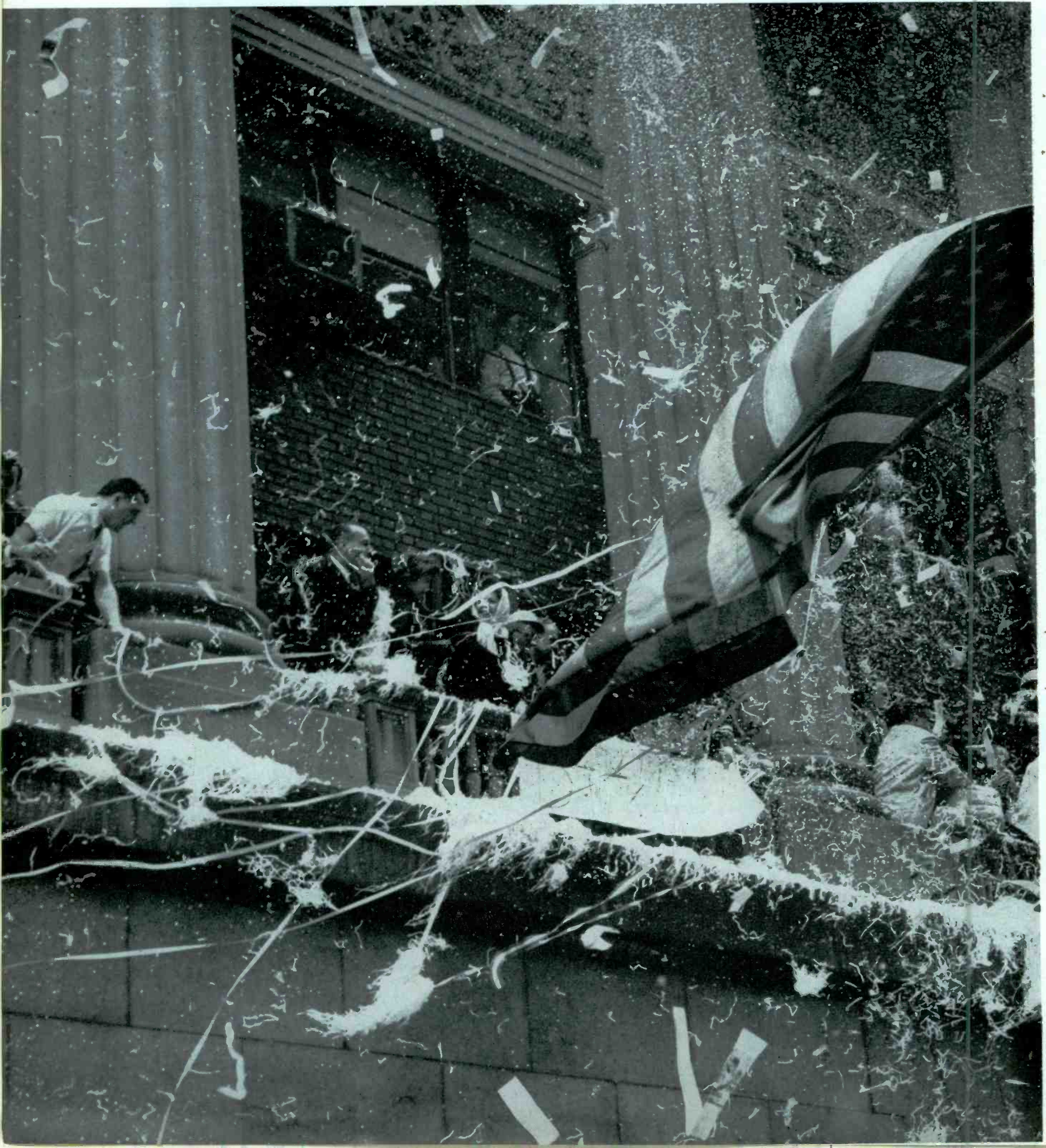


NBC on the Korean demarcation line.



The human side of a foreign affairs problem was dissected on ABC's Listening Post: China.

Chet Huntley narrated NBC's first White Paper. It dealt with the U-2 incident, was aired after the election.



A storm of ticker tape and good wishes greeted the President and Mr. Nixon when New York staged a welcome to equal that it gave Sen. Kennedy.



CITIES

The campaign story, like so many others television told during 1960, knew no parochial boundaries. Vice President Nixon touched down in all of the 50 states, and Sen. Kennedy reached 49. With them continually was an entourage of local station and network newsmen, relaying to the voters an hour-by-hour, day-by-day account. The cities (like New York, top and left) made much of that news, but the whistle



&

WHISTLE STOPS

stops made just as much. In fact, it was on a whistle stop tour even before the nominating conventions that the first TV debate of 1960 took place: between Sen. Humphrey and Sen. Kennedy during the decisive West Virginia primary. It originated in the studios of WCHS-TV Charleston and was carried on a state-wide TV network.



THE STATIC

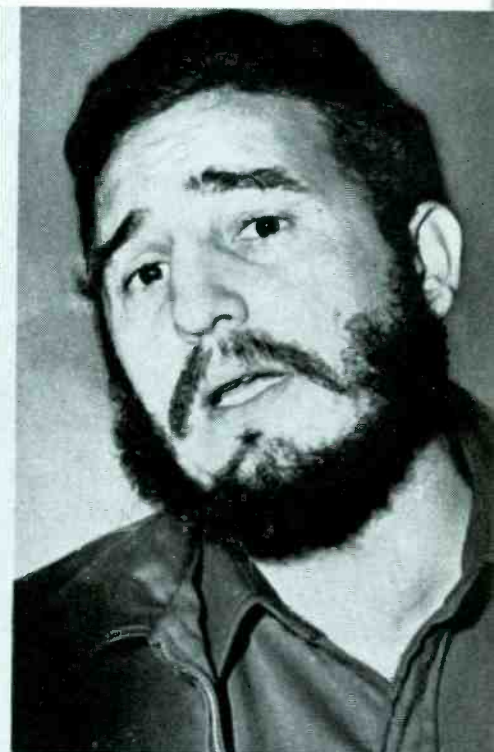
There was abundant sound and fury in 1960, some of it semi-comic, all of it deadly serious. The television camera was the silent witness as the players strutted and stormed on the world stage, be it Khrushchev pounding his desk at the U.N. or Castro ranting in Havana.

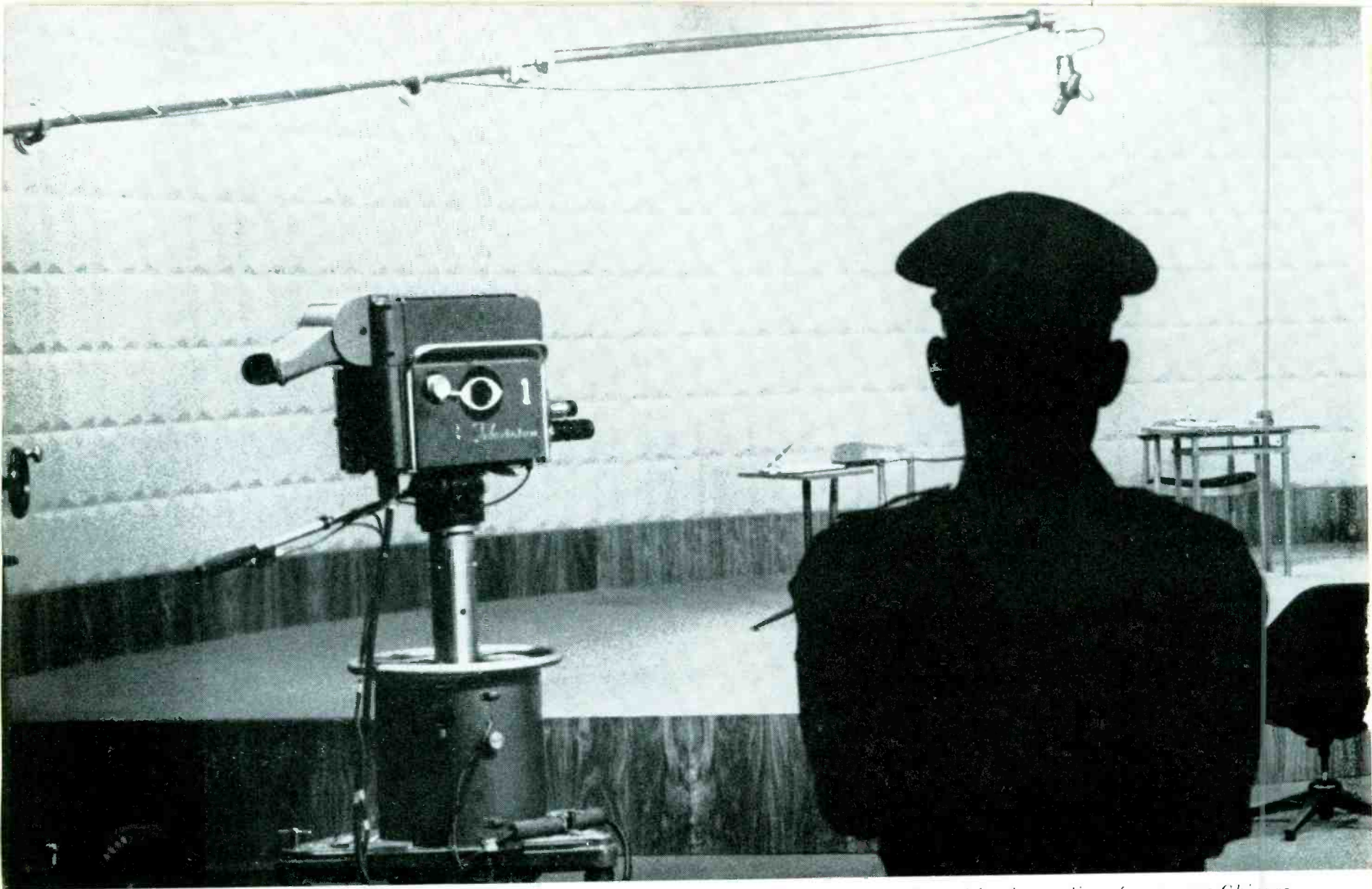
The delicate problem facing television as it strives for freedom and responsibility in journalism was documented forcefully in the matter of the Soviet premier's trip to New York last fall. The government respected television's impact enough to have a State Department functionary make overtures to the networks asking them to deny him over-exposure on the air. Television's responsibility was clear in that the networks had no intention of allowing their facilities to be used for propaganda. Television's peril was clear in that the government would seek, however subtly, to shackle a free communications medium.

Although at times it seemed the static was louder than the basic signal, it too served a purpose. The country will know its enemies far better in 1961 than it did a year before.



One television forum was opened to Mr. Khrushchev in Manhattan—David Susskind's Open End program on WNTA-TV. The station balanced Mr. K's remarks with an analysis by a panel of foreign affairs experts.



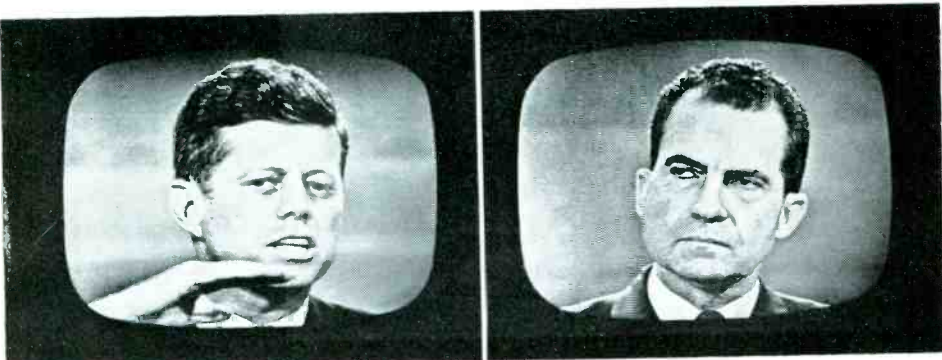
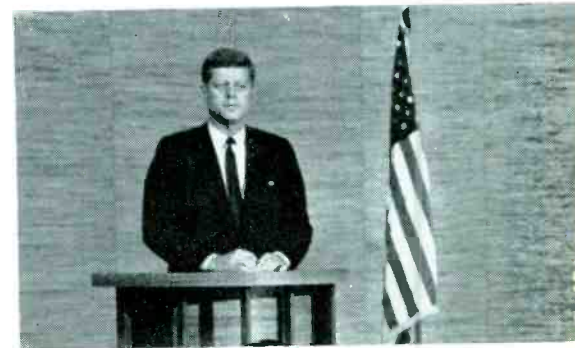


All in readiness for the first television debate, originated in the studios of WBBM-TV Chicago.

A STAGE SET FOR HISTORY

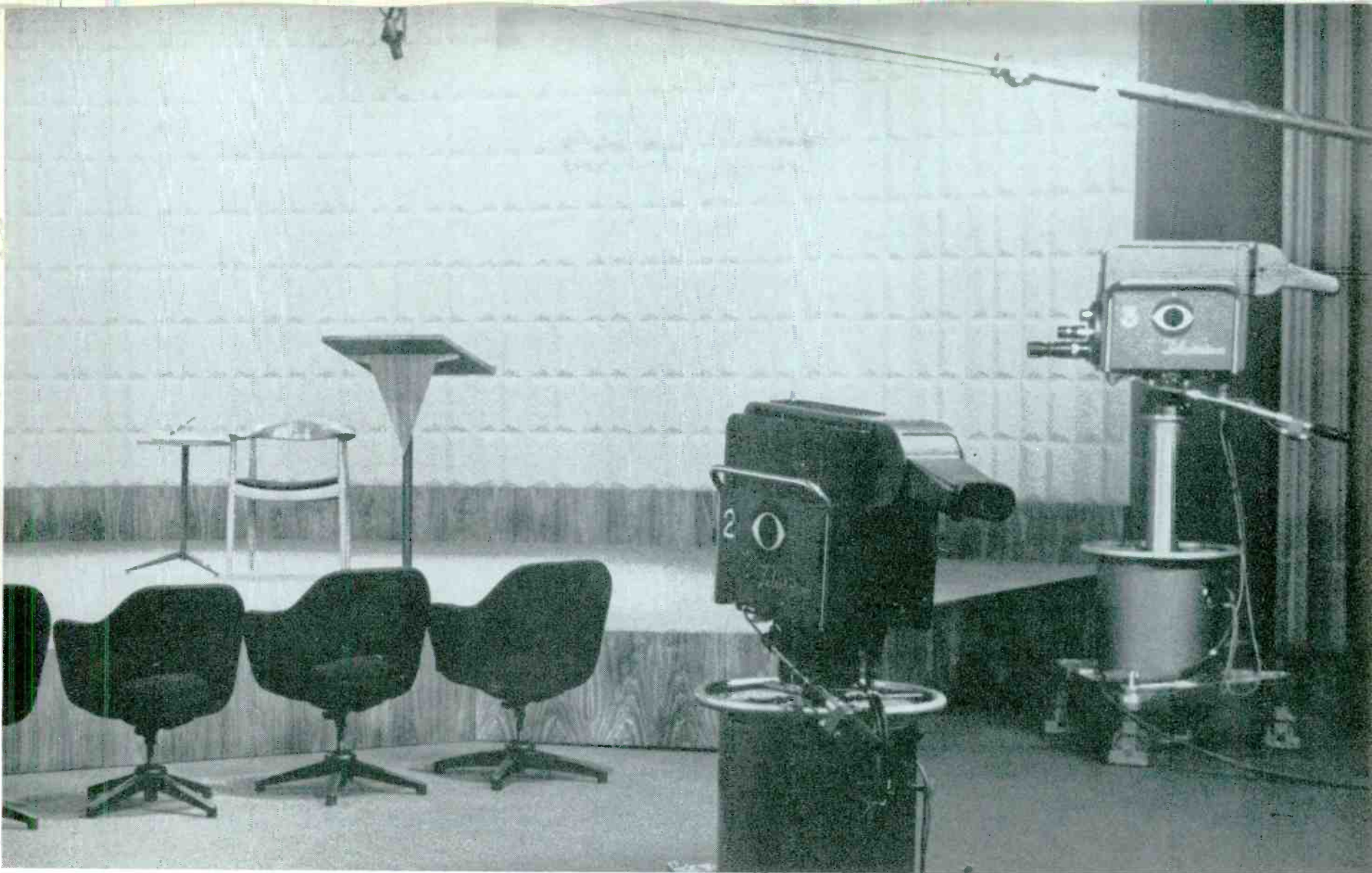
Never in the history of the United States had two men seeking the Presidency met face-to-face in public debate. It happened in 1960.

There were four debates—or confrontations, to use the accurate description rather than the popular one. Three, one each by ABC, CBS and NBC, framed the two candidates in the same studio. A fourth, also by ABC, brought them together by coaxial cable from opposite ends of the country. They were each an hour in length, and roughly 70 million people in width. They made an indelible mark on the history of the nation and on the medium that conceived them.



There are many who say the series of television debates was the crucial factor in the election of Sen. John Kennedy and the defeat of Vice President Richard Nixon. In those hours Jack Kennedy laid to rest the charges that he was too young and inexperienced for the job. The close Kennedy victory makes it impossible to say whether the debates were decisive. The President-elect does not say they won for him; he says only that he couldn't have won without them.

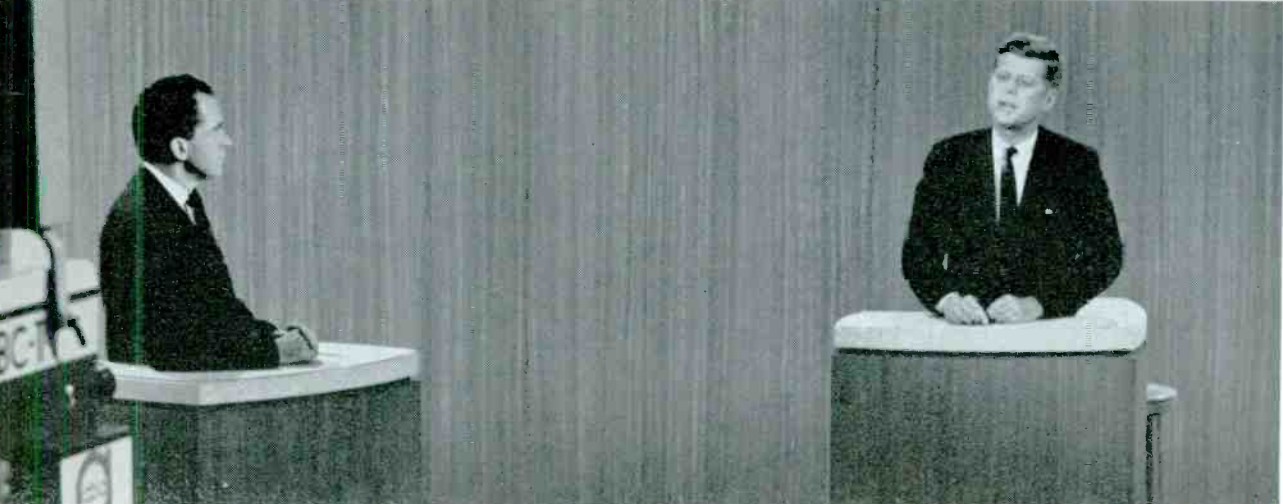




September 26: Sen. Kennedy and Vice President Nixon at WBBM-TV Chicago for the first debate. CBS.



October 7: Kennedy and Nixon at WRC-TV Washington for the second debate. NBC.



October 21: Nixon and Kennedy at WABC-TV New York for the fourth debate. ABC.



October 13: Kennedy in New York, Nixon in Los Angeles. ABC.

THE FORCE,

*A stern appraisal of
the television debates,
and the medium's new
journalistic performance,
by Dean Edward W. Barrett
of Columbia University*



The author has been dean of the Graduate School of Journalism at Columbia University since August 15, 1956. His first writing job was with CBS Radio, from whence he moved to newspaper work including the Birmingham Age-Herald and News. He joined Newsweek magazine as Washington correspondent, becoming national affairs editor and, from 1946 to 1950, editorial director. During World War II he was with the Office of War Information. From 1950 to 1952 he was Assistant Secretary of State for Public Affairs. He is the author of "Truth Is Our Weapon," a study of international propaganda including broadcasting.

THE FAULTS, THE FUTURE

An attempt to assay the historic "Great Debates" of 1960 leads to the conclusion that they were not really debates, that they were not great, but that they were historic, bold and, on balance, beneficial. At the same time, they seemed to provide dramatic new evidence of television's growing up and assuming progressively greater public service responsibilities.

The broadcasts were, of course, more hop-skip-and-jump news conferences than true debates. In each a reporter asked a question; a candidate answered it, usually with a capsuled banality expressed with great vigor, and his opponent commented even more briefly and vigorously. Then the whole show moved on to a completely new, and usually unrelated, question.

The parallel with the Lincoln-Douglas debates, so glibly drawn, is far from real. Those debates focused on one clear and basic issue—slavery—and dealt with it exhaustively through hours of discussion.

Nor were the television performances "great." They threw no clear new light on the basic issues of the day. Indeed, the content of the candidates' remarks made little news except when each overstated himself on the delicate question of Quemoy and Matsu—with each later "clarifying" his way back to a less debatable position. Rather, the nation saw two quick-witted young candidates delivering, with a great display of earnestness, condensed answers designed to irritate the smallest possible number of voters. In almost every case the rebuttal proved more sweeping in its generalities, more flamboyant in its statistics than did the original answer—as if each speaker recognized that his opponent would have no opportunity to rebut the rebuttal. In terms of content, in brief, the discussions fell miles short of greatness.

On the other hand, the TV debates were "historic" in many ways. They represented the first national use of an exciting new medium in a way that involved the drama of the prize ring, with the two Presidential candidates showing very real courage by the mere act of participating. The broadcasts, despite their drawbacks of format, caused an unprecedented number of voters to listen to the arguments, including the arguments of the other side, for the first time.

Moreover the debates did reflect the "new" television attitude on public affairs. Most outside observers like this

writer are convinced that the entertainment-minded wing of the broadcast industry was gaining dominance until the TV scandals of two years ago. The quiz and payola scandals happily strengthened the hand of the many network and station executives who, against strong opposition from their colleagues, had long sought more responsible programming. In any event, recent months have seen an increase in great documentaries, improved news programming, and spectacularly good convention and campaign coverage. The so-called debates were imaginative new evidence of this trend. At a time when too much of our press travels in well-worn ruts, television experimented boldly (and expensively) with massive public service.

The Nixon-Kennedy programs may well prove historic in another sense: There is a real possibility, if not a probability, that they may not be repeated.

THE LEGISLATIVE PROBLEM

The debates, of course, were made possible by temporary legislation that already has expired. That legislation, passed only after a campaign by enlightened network executives with widespread press support, suspended temporarily the old equal-time clause of the Communications Act of 1934. This clause had made it impossible for a station to provide time to major candidates without providing equal time to all candidates, including the nominees of the Prohibition and Vegetarian parties. The suspended clause came back into effect on election eve.

New legislation, either temporary or permanent, will be needed to make possible any new series of debates. In the halls of Congress today there are a surprising number who, for widely varying reasons, would be happy to avoid passing such legislation.

There are Democrats who think that Kennedy, safely ensconced in the White House, would be foolhardy to share the spotlight with his challenger, be he Nixon, Rockefeller, or John Jones. Indeed, one of the oldest axioms of American politics is that the incumbent always avoids sharing the limelight with his opponent. Thus, Mr. Roosevelt was "too busy" to debate with Mr. Willkie. Every alderman or sheriff seeks, usually successfully, to avoid debating his less well-known opponent. In community after community the challenger then appears on the town hall platform with an

empty chair representing the office holder "who did not dare debate with me."

Richard Nixon ignored this axiom of politics, reputedly because he felt confident of trouncing his opponent. There are those around Mr. Nixon who say he would not make the same decision again under similar circumstances. Robert Kennedy is already hinting that his brother, the President-elect, is sure to be too busy in 1964 to take time for any studio dueling.

Among Republican functionaries there are those who think their party is bound to suffer when debate time is provided free to both major candidates. The Republican Party, they reason, is generally better financed than the opposition and hence can buy far more television "exposure" under the old pre-debate system.

Again there are those in both parties who genuinely believe it will be dangerous to put a President in the position where he feels compelled to speak off the cuff about sensitive issues that his administration is quietly seeking to handle with patience and delicacy. They point to the pain already caused the State Department by the two candidates' discussion of Quemoy and Matsu. Nor do they relish the picture of a President of the United States being cut off when his two-and-a-half minutes are up.

Finally there are those whose favorite candidates for the next election are less noted for their nimble tongues than for other qualities.

Most of these groups will never frontally oppose renewed debates. All, however, can easily conspire with inertia to help see that the Congress just doesn't "get around to" new legislation suspending the equal-time clause. Together these champions of inaction constitute a powerful bloc. A major campaign, buttressed by generous press and public support, may well be needed if there are to be renewed national debates.

THE 'CONS'

All of this is not to say Presidential debates on television are an unmixed blessing. They had many flaws and some dangers.

Such debates can easily place an undue premium on glibness as opposed to profundity, on the facile generality as opposed to the thoughtful analysis. Some, including Henry Steele Commager, insist such debates would have defeated Washington, who lacked verbal facility, or Wilson, whose painstaking analyses would inevitably exceed the time limit.

There is the added danger that such debates lead masses of voters to attach disproportionate importance to such superficialities as make-up, hair dress or a tendency to perspire. Some of the pollsters who interviewed masses of voters thought they found that those who listened on radio paid more attention to what was said than did those who watched via television. The latter were too preoccupied with appearances.

Again the format of the debates, at least as followed in 1960, inevitably leads to superficiality, to leaving one subject prematurely and then jumping to another. Moreover, it will not be easy to persuade opposing candidates to agree on limiting each debate to one subject narrow enough to permit systematic and thorough discussion. The two parties naturally differ as to the pet issues they would like to stress. In the future, as in the first debates, it will be difficult to

narrow a given debate beyond such a broad issue as "foreign policy" or "domestic policy." The result again may seem to be a flitting from one subject to another, a procession of glib generalities, and, by the fourth debate, a feeling by the voter that this is where he came in.

THE 'PROS'

Such faults, large and small, give pause to the evaluator. In the end, however, they seem well outweighed by the array of merits.

First, there is no doubt that the debates increased vastly the amount of voter exposure to candidates and issues. Survey figures indicate that the average audience for the debates was three and a half times the audience for the average nighttime set speech broadcast by one candidate or the other. The conventional telecast by a candidate, in other words, drew 30% of the audience drawn by the average debate. CBS statisticians estimate that 101 million citizens saw one or more of the debates, with an average of 71 million for the four debates. Even more surprising, these figures show the four debates having audiences that averaged 20% more than the audiences of the entertainment programs they replaced.

One may well question the wisdom of our perennial get-out-the-vote campaigns. Sometimes we seem to beat the tom-toms and ring the doorbells in order to herd to the polls millions who are neither interested enough nor informed enough to know what they are voting about. Nonetheless, since we seem committed to the practice, any step that increases the information of these millions is to be valued. If we accept the simple premise that an increasingly informed electorate is needed, it is difficult not to applaud the debate innovation.

Second, and perhaps more important, partisans of both parties in 1960 listened to both candidates and both issues for the first time in history. In today's world, where we can ill afford the luxury of closed minds, this is obviously a net gain.

Third, if the debates involve a danger of overemphasizing glibness, this is mild beside the potential danger of the dim-witted actor-politician who, in old-style campaigning, is seen by the public only as he melliflously reads the prose of a ghost writer. The debate at least gives the voter the chance to see the candidate on his own, stripped of his carefully prepared and rehearsed declamation. The viewer sees him facing situations, thinking, reacting, and responding. The average American is not too easily deceived. He has learned to suspect the nimble-tongued mountebank and to spot such other qualities as prudence, restraint, insight and comprehension. The television screen is revealing. It is more than possible that the judgment and character of a Washington or the wisdom of a Wilson would show through as readily as the quick-wittedness of another.

THE FUTURE

Walter Lippmann has called the TV debates "a bold innovation which is bound to be carried forward into future campaigns, and could not now be abandoned." There is serious doubt that the innovation has yet been woven so thoroughly into our political fabric. Inertia, plus obstruction by countless undeclared opponents, could well block renewal of the debates.

A vigorous effort by public, press and broadcasters can assure such renewal. On balance, it seems well worth that effort.

END

The Congress: warm on the debates, cautious on permanent relief

SEN. WARREN G. MAGNUSON (D-Wash.), chairman of the Senate Commerce Committee, key to important TV legislation.

"No one has worked harder to bring the Presidential candidates and the issues before the American people than the presidents of the three networks and their subordinates and, in many instances, individual TV and radio stations across the nation."



Sen. Magnuson said he will introduce legislation in January to make permanent the 1960 suspension of Sec. 315 for Presidential and Vice Presidential candidates. It will be enacted, he believes, "because the American people want it."

REP. OREN HARRIS (D-Ark.), chairman of the House Commerce Committee in charge of communications legislation.



Rep. Harris said he thinks the televised debates were "very effective and brought about a lot of interest on the part of the American people."

But he said he is reserving comment now on the question of making permanent the 1960 suspension or of repealing Sec. 315 outright. "As chairman of the committee, I will have to take time to look into the matter. There is quite a lot of investigating and research to do. I am not in a position to make any plans for the future" regarding Sec. 315 legislation, he said.

SEN. JOHN O. PASTORE (D-R.I.), chairman of the Senate Commerce Committee's Communications Subcommittee who pushed the temporary suspension resolution through the Senate.

Sen. Pastore said he was "favorably impressed" with broadcasters' handling of the entire "Great Debates" simulcasts. The television industry proved to him during the 1960 campaign that it "really had matured," he said.



The Rhode Island Democrat said he is "very happy" to reiterate his previously-expressed position that the temporary suspension of Sec. 315 for Presidential and Vice Presidential nominees should be made permanent.

SEN. HENRY JACKSON (D-Wash.), chairman of Democratic National Committee during the successful 1960 campaign.



"I think (the televised debates) were very useful media in the campaign, although I feel there could be some improvement in the approach and format."

The format-approach problem was inevitable in the 1960 elections because of the nature of the campaign, he thought.

Sen. Jackson said the main problem in making the suspension permanent is that of getting an incumbent to debate an "outsider," a situation that was obviated in the 1960 campaign because neither Sen. Kennedy nor Vice President Nixon were incumbents; but the situation in the future might be different, he said.

The Democratic national chairman said he feels there should have been an agreement by the candidates during the 1960 campaign on whether they would be willing to debate in future campaigns.

Sen. Jackson had similar reservations about outright re-

peal of Sec. 315. There is a need for some kind of uniformity, he thought, so that the advantage of such a debate wouldn't lie with one candidate at one time and the other at another time.

SEN. WILLIAM PROXMIRE (D-Wis.), who has advocated network regulation and who sought futilely in Senate debate to reinstate the license suspension provisions deleted from the payola bill.

Sen. Proxmire acknowledged that the televised Kennedy-Nixon debates were beneficial, but said he was inclined not to favor permanent suspension of Sec. 315 as regards Presidential and Vice Presidential nominees. Before taking a firm position, he said, "I want to see the Watchdog Subcommittee's report."



He said he opposes outright repeal of Sec. 315. One reason for this, he said, is that "95% of all television stations are owned by Republicans."

SEN. THRUSTON MORTON (R-Ky.), chairman of the Republican National Committee during the 1960 campaign and member of the Senate Commerce Committee.



Sen. Morton said he feels there "probably is" a chance of making the 1960 temporary suspension permanent. "The televised debates generated a terrific interest and were widely followed," he said. But he believes the format of the TV debates will have to be improved, question candidates in "greater depth."

SEN. A. S. MIKE MONRONEY (D-Okla.), member of the Senate Commerce Committee and its Communications Subcommittee.

Sen. Monroney said he thought the televised "Great Debates" was a "very fine operation—for a starter." But he thought the TV debates were "too heavy" on panel techniques and "too light" on actual debate and that this restriction lowered the level of their value. The TV debates, he stated, "reeked" of the "commercial" type of show and during their progress he "almost expected to see a patent medicine ad."



The Oklahoma Democrat said he opposes making permanent the 1960 temporary suspension next year. He thinks Congress should continue with temporary suspensions each Presidential election year because of the "tremendous power" (to broadcasters) involved.

As for outright repeal of Sec. 315, he opposes this altogether because he feels that too much broadcast time would be involved to extend similar broadcaster discretion in the case of all political candidates.

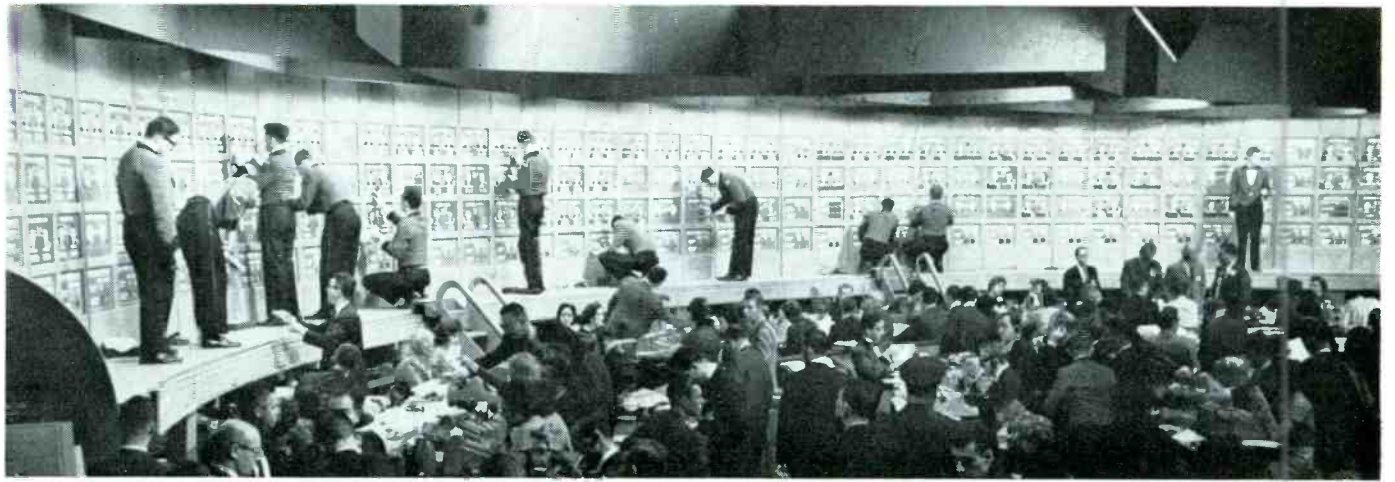
SPEAKER SAM RAYBURN (D-Tex.), who had the Sec. 315 suspension resolution reported directly to the House floor without reference to the House Commerce and House Rules Committees.



"I passed the bill (temporary suspension) and think it was a good thing. It was a very generous act on the part of the broadcasters and networks. It was in many ways helpful."

On making the suspension permanent or on outright repeal of Sec. 315, Speaker Rayburn said: "I wouldn't know, I haven't discussed it with anybody."

END

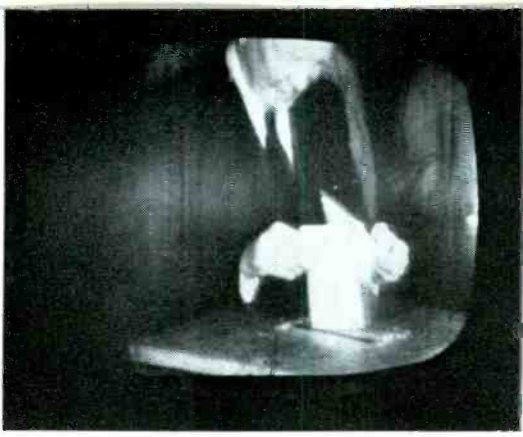


The votes of a nation came together on TV network counting boards like this one at CBS News.



THE LONG NIGHT





As the long night began Tuesday, the TV screen framed an exiting President casting his vote in Gettysburg.

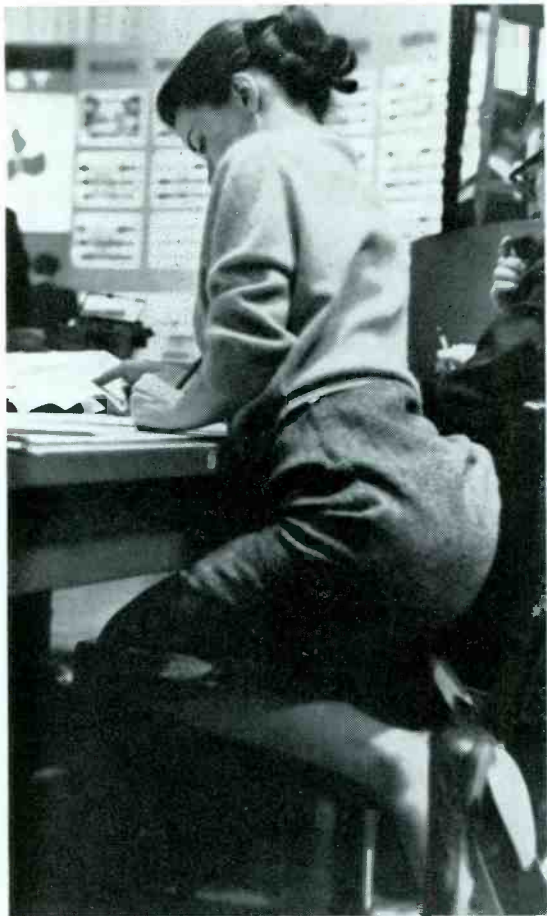


As the long night ended Wednesday, the TV screen framed a President-to-be greeting the crowd in Hyannisport.



On Monday, election eve, Dick Nixon called the campaign "The Exquisite Agony." Over a day-and-a-half later, when the long election night had stretched into Wednesday afternoon, television and its viewers knew what he meant. In the early hours that morning the Vice President, in deference to the TV audience, emerged with his wife to make a "good night" statement, not a concession—and in so doing gave television one of the

dramatic picture moments of the year as Pat Nixon tried in vain to mask her heartbreak and her husband covered his with a broad smile. Then they left, with only the faintest hope of returning. Among the screens tuned to the moment were those in Kennedy news headquarters in Hyannisport, where the President-elect and his wife would come hours later to acknowledge the victory and the start of a new political administration in Washington.



AM Weary was the word for Wednesday. Long past the time for normal elections, and the people who cover and watch them, to be in bed, this one was still going—perhaps not strong, but going. For a tabulator at NBC, this was not the time for prim posture. For a newsman at Kennedy press headquarters, this was the time for forty winks beside a momentarily stilled tape recorder.

Yet there still was work to do, and there would be for hours to come. The election coverage stayed on the air until the daytime programs came in that morning. Although most viewers had quit by then, and even the cameras could rest for a time, television's toil was undone. Not until Herb Klein, Nixon's news secretary, had made the concession statement in California, and the President-elect his victory statement in Hyanisport, could television say it was over.



ANATOMY OF AN EVOLUTION

It did not come at one instant, this journalism explosion of 1960. Rather, it came in one's and two's that by the end of the year mounted to a crescendo of performance that had even the severest critics admitting something special had happened to the television air.

It did not come at one place, either. Its scope ranged as wide as the earth is round and as high as space has been touched by man.

Nor was the explosion ignited by one man. Every element of the industry had a hand in what happened this past year—not excluding the sponsor's wife.

The journalism explosion was at its most prominent in the area of national politics. The medium which had become increasingly important in recent elections became the dominant element of the 1960 campaign. Both because of the "Great Debates" and the increased exposure of candidates and issues on other special coverage the politicians and the public came to rely first on television and second on the traditional ways of winning a vote or deciding one.

Television won loud applause for what it did in 1960, and, like any performer, warmed to it. Each new cheer spurred the medium to greater exertion. Each new evidence of support, be it from a sponsor who said "yes" to a piece of an information series or from a columnist who suspended a running attack on westerns long enough to drop a curtsy toward a U.N. broadcast, solidified television's intuitive feeling that this was the course it should be taking.

Just as the special legislation which permitted the "Great Debates" was the key element in television's 1960 exercise of editorial initiative, so will the absence of permanent legislation imperil the future. As a seasoned Washington campaigner expressed it, "What was free time to the candidates was borrowed time for broadcasting." The television industry must do again what it did before in securing the first temporary relief. It will be the same fight, but fought this time with a new cast of characters and circumstances.

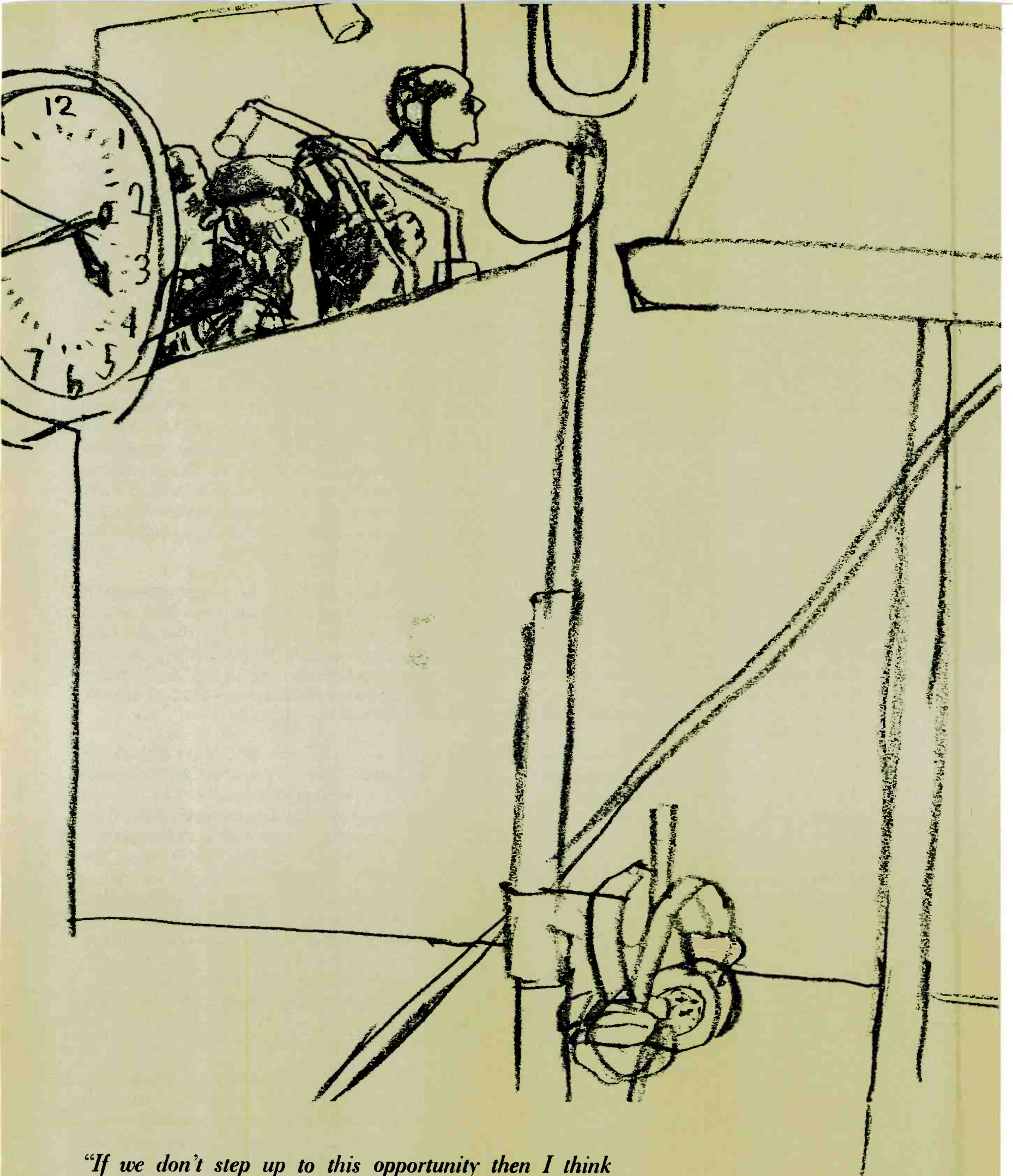
One way to count the dominance of television journalism in 1960 is through a review of raw statistics on the hours, money and audience involved in the political coverage alone. These are just a few:

A TELEVISION MAGAZINE survey of U.S. TV stations determined that 171 of them devoted 1,085 hours and 7 minutes to 10,855 appearances of Sen. Kennedy and 950 hours and 44 minutes to 9,512 appearances of Vice President Nixon. Beyond that, in the broad arena of political broadcasts, those 171 stations devoted 3,378 hours and 12 minutes to appearances of all candidates—national, state and local. And those totals account for only a third of the stations on the air.

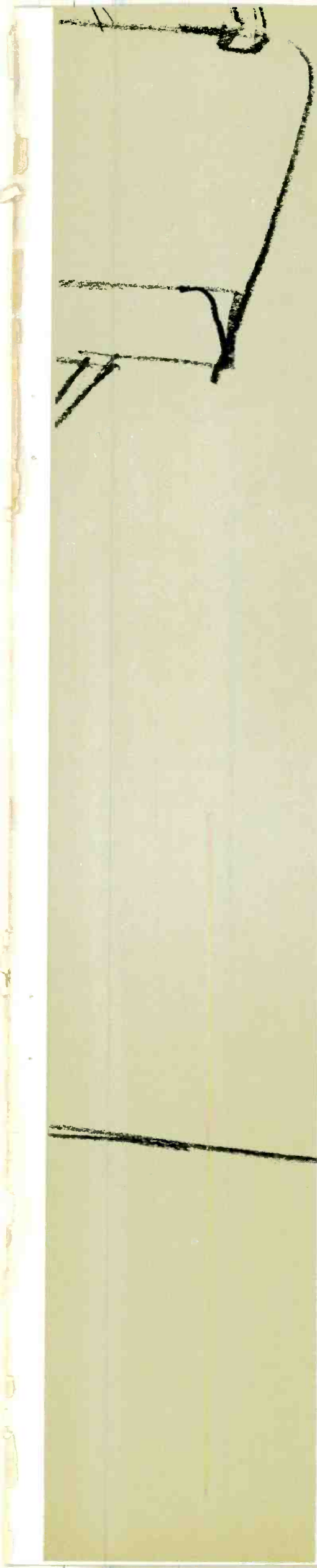
It is impossible to gauge all the moneys expended by networks and stations in providing this kind of coverage, but these figures give at least a hint: the three television networks spent \$3,361,000 just to present the free appearances of the Presidential and Vice Presidential candidates during the campaign—NBC \$1,686,000, CBS \$1,425,000 and ABC \$250,000.

According to A. C. Nielsen, 86% of the nation's TV homes (38.7 million families) watched the Democratic convention for an average of 9 hours and 38 minutes; 82% of TV homes (36.9 million families) watched the Republican convention for an average of 7 hours and 32 minutes; the four debates reached 89.9% of TV homes, attracting over 100 million people in all, about 70 million for each debate; election coverage reached 92% of TV homes for a total of over 900 million home-hours of viewing; averaging all the convention, debate and election coverage, and excluding all other campaign broadcasts, each American TV home viewed for a total of 20 hours. Commenting on that last statistic, Nielsen says it would take the top-rated *Gunsmoke* over two years to equal that volume.

The statistics tell only part of the story. The pictures and words in this issue tell another part of what happened in 1960, why it happened and what will happen next. The evolution is well begun. It remains for television to fulfill the promise of its new frontier.



“If we don’t step up to this opportunity then I think we deserve to be considered a second-rate medium. You are not stronger by ducking responsibility.”



How TV won the battle How it hopes to win the war

*FRANK STANTON's personal account of
television's continuing fight for journalistic freedom*

The president of CBS Inc. has for years been the acknowledged leader of the broadcasting industry's struggle to gain unfettered editorial stature. He describes that effort in the exclusive interview which follows below, recorded with TELEVISION editors.

Dr. Stanton, at what time did you become involved in this struggle to secure journalistic freedom for broadcasting?

The active period began in 1955. Prior to that there had been some correspondence and some discussion about the desirability of doing the debates, beginning with the remarks of the late Sen. Blair Moody [D-Mich.] on *The People's Platform* program on CBS Radio on July 27, 1952. In an off-the-cuff discussion, Sen. Moody made the remark that it would be desirable, he thought, to have the kind of debate that we ultimately did get.

Sen. Moody, in the course of the discussion, said, "I think I should like to make a suggestion that you might, Mr. Cooke, be interested in. [Dwight Cooke was the CBS moderator of *People's Platform*.] You know television and radio have remade the American political scene. People now are sitting in on conventions where the candidates can talk to the people even

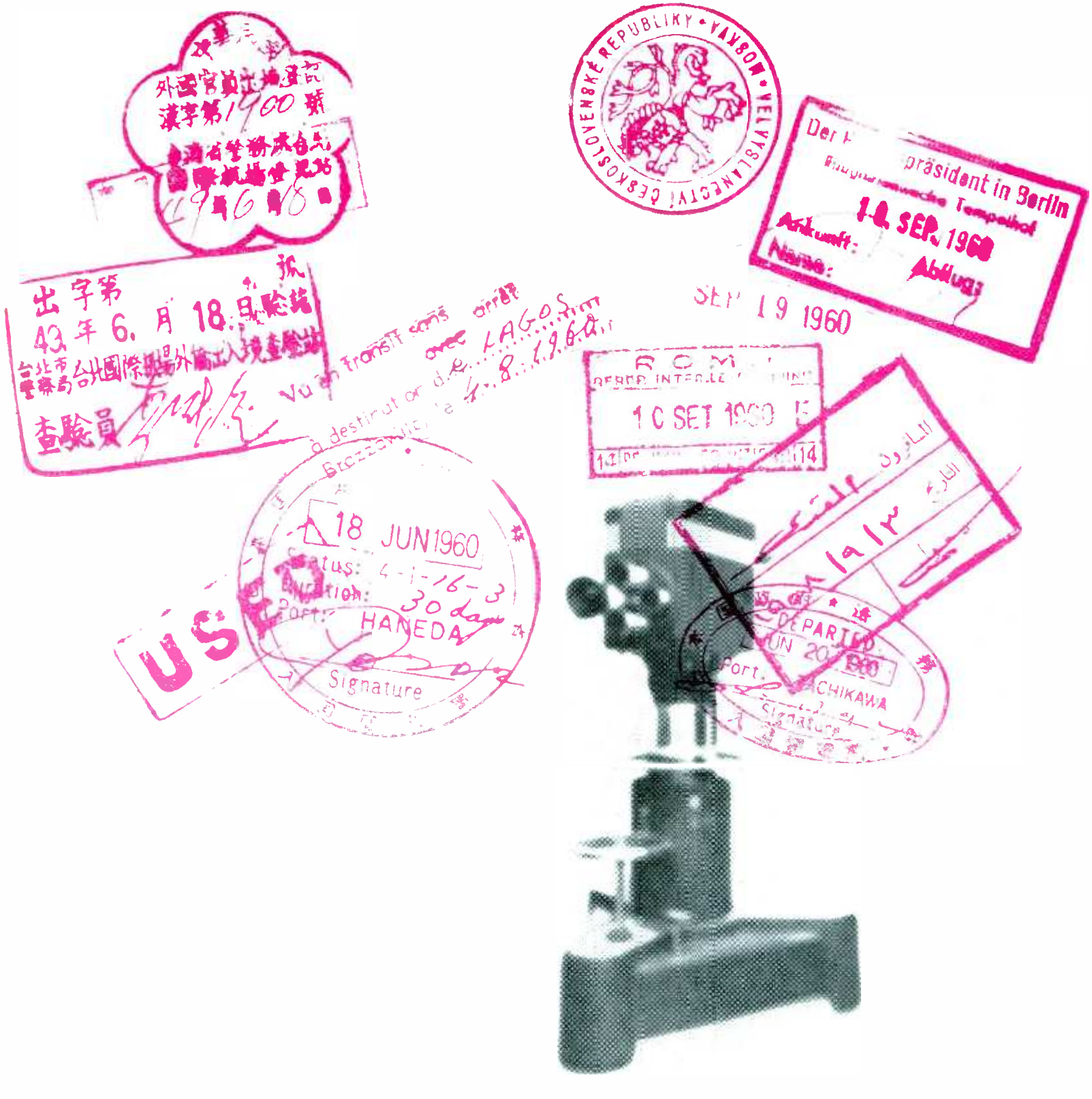
though they can't get around on different stops and see them all. I think it might be very good for CBS or NBC or someone else to put on a series of debates between Gen. Eisenhower and Gov. Stevenson. I think that it would be a very good idea and I would perhaps think you might think that up because I would like to hear the relative views of these two men contrasted with each other."

A week or two later, on August 6, I wrote Moody and told him that I had listened with interest to his discussion and to his remarks about the debates. I went on to tell him about the onerous restrictions of Sec. 315 and urged him to get into the act, so to speak, and try to help get the legislation or the relief that would let us do this.

Did you at that time make any offer of CBS time for debates of this sort?

I talked to Ben Duffy, who was then president of BBDO, the agency handling the first Eisenhower campaign. And I told Ben that I thought the debate would be a good idea. I took the risk of talking about it with him hoping he could generate interest on the part of Gen. Eisenhower to participate in such a debate.

I had already talked with some of the people who were working with



GOING PLACES!

Year-round, round-the-clock, WBBM-TV newsmen are going places... and Chicago audiences are seeing people, places and events shaping the destiny of nations.

In the past year, reporters Frank Reynolds, Carter Davidson and Fahey Flynn have traveled far and wide—the Congo, Japan, Korea, Formosa, Austria, Germany, Italy, France, England—to score major news breaks which viewers have seen either as one-time news “specials” (“Orient in Ferment,” “Anatomy of a Crisis: ‘The New Congo Nation’ and ‘Africa Marching’”), or as part of WBBM-TV’s regular day-in, day-out news coverage.

Clearly, Television 2 Chicago goes to great lengths to bring the world closer to home. Which is one reason why WBBM-TV’s clear-cut leadership goes on and on...why Nielsen has reported WBBM-TV the number one television station in Chicago for the past 66 consecutive reports! **WBBM-TV** CBS Owned, Television 2 Chicago

Adlai Stevenson out in Springfield and found that they were eager for the debate.

What was Ben Duffy's reaction?

Ben didn't take to the idea. At the time I presented it to him—and as it later turned out, he was right—at the time I presented it to him he was sure that Gen. Eisenhower was going to be elected.

If you recall, that campaign in 1952 was played in a very low key in terms of joining the issues with Stevenson as a personality. In other words, Gen. Eisenhower was General of the Army, and he was being kept apart from the political in-fighting that frequently takes place in a campaign. It was Duffy's opinion that as far as his candidate was concerned he had more to gain by not debating than he had to gain from the debate.

My argument naturally didn't run in terms of whether it was good for Gen. Eisenhower or good for Gov. Stevenson. My thought was that this was using broadcast media in a way to give the public a greater sense of what was going on in the campaign and a greater opportunity to evaluate the two candidates.

Obviously there wasn't any way that I could bring any public pressure to bear on either candidate, because this was a relatively sophisticated subject. Sec. 315—equal time—was barely known to most people as a section in the Communications Act.

There was no fanfare about this. This was a private conversation with the Stevenson representatives, and I am not sure that I recall who the Stevenson people were. I saw Stevenson personally in the summer of 1952 and I might have even talked with him about it at that time. But he was terribly eager to participate. There wasn't any doubt in my mind about that. I did not talk with Gen. Eisenhower personally about it at all.

One of the reasons that I thought that the 1952 campaign was unique—and I remember telling this to Ben Duffy—was that you had the real break-through in terms of television circulation. 1952 was the first convention that was really a television convention. And you had the beginning, I thought, of another eight-year term and you weren't going to have



Dr. Frank Stanton, president of CBS Inc. and architect of editorial freedom

two fresh candidates for another eight years, probably.

Ben Duffy couldn't have cared less about that point. He admitted that it would be a tremendous thing for television to have the debates, but he was looking out for his candidate.

That's about all that happened in 1952, 1953 or 1954. Then, on May 19, 1955, I made a talk to CBS television affiliates meeting at the Waldorf in New York, proposing the network present debates. Again I was naive enough to think that if we could get some activity going on 315, at least a year ahead of the next convention, that we might possibly get, in the Congressional session that was to begin in the fall of 1955, the relief that would make it possible for broadcasters to carry debates in 1956, ir-

respective of the fact that it was a virtual certainty in the spring of 1955 that Eisenhower would run again.

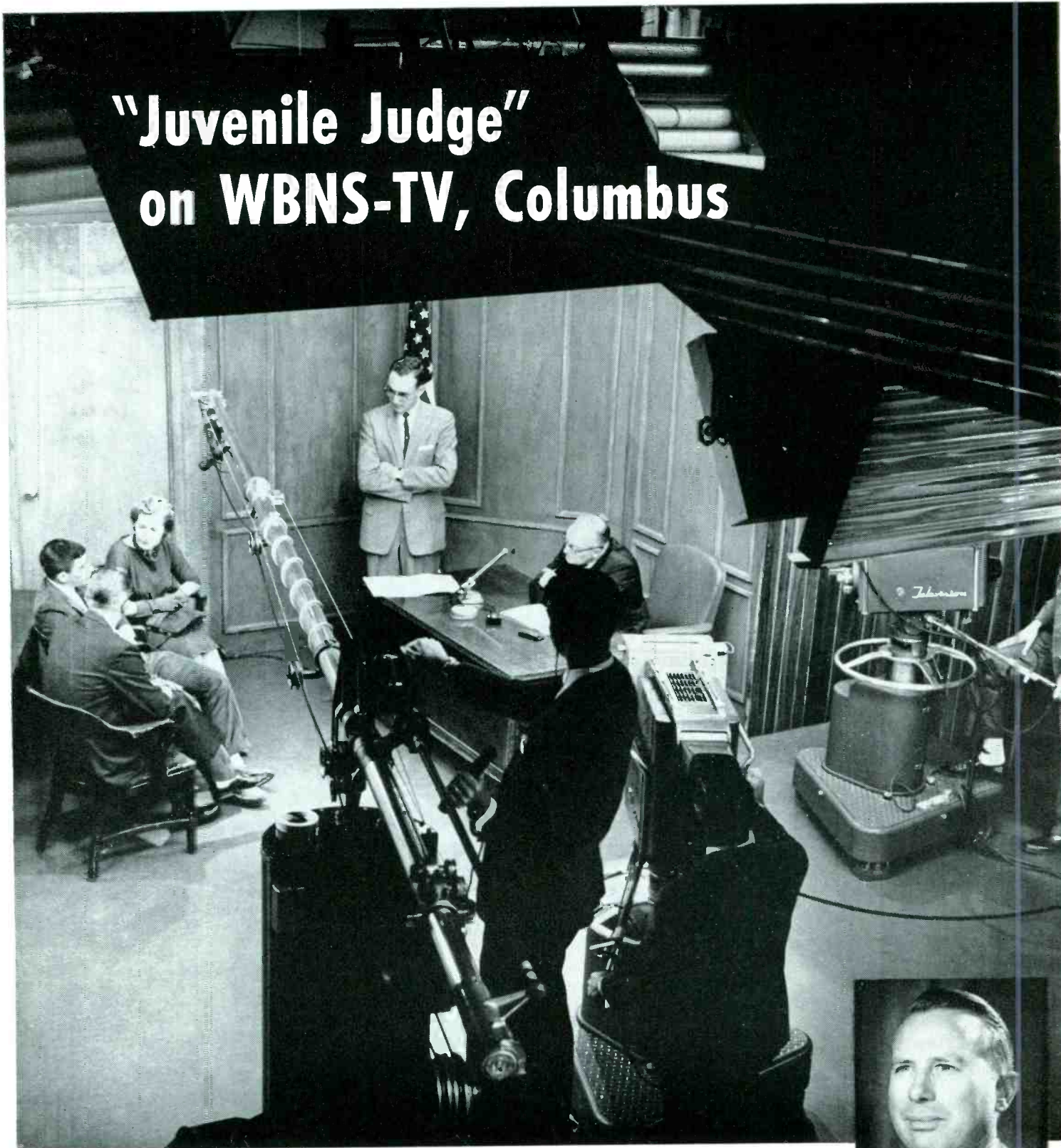
I didn't expect, if Eisenhower were to be a candidate again, I didn't expect Eisenhower to embrace this idea. But it seemed to me that if in 1956 we got the right to do it, and we got debates going on a Congressional and gubernatorial level, that this would set the stage for 1960.

What I asked for in 1955 was the opportunity to do "Lincoln-Douglas" debates between the Democratic and Republican Presidential candidates.

What was the reaction from the affiliates when you proposed this?

Virtually unanimous—there were but one or two that didn't cotton to

"Juvenile Judge" on WBNS-TV, Columbus



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*Director of Sales
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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

STANTON *continued*

the idea. The reason I put it up to the affiliates is because they had to be a party to the offer inasmuch as it was partly our time and partly their time that I was talking about.

What happened next?

Then, in the summer of 1955, I had a fortunate break. John Crosby asked me to do a guest column for him. And it seemed to me that this was the place to beat the drums again and to get something started in a popular sense, if you will. In that column, I talked about the Lincoln-Douglas debates and how few people saw them and how many people could see the Presidential candidates debate in 1956 if we succeeded in getting this relief.

In that article I made this specific offer: "If Congress amends Sec. 315 as we propose, CBS would provide free time for the major Presidential candidates to debate the main issues."

I saw the debates, or these programs, in 1955 as something that would come at the latter part of the campaign, not at the head of the campaign. It seemed to me that we had to go through the cross country trips and all the set speeches, and things of that kind, until we began to distill the real issues in which the public could gain something from seeing the men full face on camera join the issue on these important subjects.

At the time I wrote the piece, I didn't even care whether the two candidates were in the same studio, because I didn't want their advance planning of their schedules to be used as an excuse for not being able to do the debates.

Also, I wanted to be able to do something that only television or radio could do, which was to go to the candidate and bring him to the same studio in the sense that they would be in the viewer's or listener's home. But they might be three thousand miles apart as far as the origination was concerned.

But the format wasn't the important thing, it seemed to me, as much as it was to get the two candidates face to face in a place where the public could see them and something would emerge from this I felt in terms of a better understanding of the candidates by the voters.

Did you get any response from Congressmen?

Nobody in Washington picked it up or took it seriously. I know I talked it up in the fall and for the most part I got negative reactions.

Look, this was negative all the way through the Lar Daly* thing. You'll recall that Lar Daly teed off on us in 1959—not on us particularly, but he made this demand on the Chicago stations for time.

Time to answer what, do you recall?

This was where two or three exposures had been given in hard news programs to Mayor Richard Daley, the incumbent, who was a candidate for re-election. One I think was a March of Dimes campaign, another was greeting Frondizi when he came up from Argentina.

Lar Daly went to the FCC and said, "I want time to reply to Mayor Richard Daley's appearance on television." This was not only directed at WBBM-TV, which was our station in Chicago, but also to the NBC and ABC stations. The Commission, in February 1959, said that he should be given time.

I was shocked by the decision. For years we had operated on the basis that hard news programs were not within the reach of Sec. 315. Then, a week or so before the NAB convention in 1959, I was in Washington at a reception talking with a couple of Congressmen about the FCC's decision in the Chicago Lar Daly case when one of the Commissioners came up and entered the discussion. He made it quite clear that the future implementation or application of Sec. 315 would apply against all news broadcasts. Wherever a candidate appeared on a news broadcast, the station had to give equal time to all the other candidates for that office.

I could hardly believe what I was hearing and I asked again about the situation. I remember having talked about the assassination attempt on Roosevelt in Florida when Cermack was killed in that unfortunate inci-

*Lar Daly, a constant candidate for offices from the Presidency down, has become the broadcaster's symbol of the splinter candidate asking for equal time. He frequently pickets governmental offices and courts wearing an "Uncle Sam" costume.

From an initial defeat on Lar Daly, television won the first victory over Sec. 315

dent down there in one of the early Roosevelt campaigns.

The mayor of Chicago?

Yes. Chicago was probably one of the reasons I remembered the Cermack incident and said, "You mean to tell me if we covered that assassination attempt and showed this on television"—if this were pushing the clock back to the time of that particular incident—"that we would then have to give equal time to all other candidates running for the Presidency?"

And the man said, "Absolutely."

This seemed incredible to me. Within a week, or perhaps it was ten days to two weeks, I was going to appear before the affiliates' conference again [on March 14], the same kind of thing we had in 1955, except in 1959 it was held in connection with the NAB convention in Chicago, and I decided I would tear up the script that I was going to give and direct all my attention to this threat.

I told the affiliates, "We propose to appeal this decision with all the force and vigor at our command. We have asked the Commission to reconsider and to reverse itself. If it does not"—this is where we were defiant—"we are going to appeal to the courts, we are going to appeal to the Congressmen, we are going to appeal to the people."

What we in effect did was to defy the Commission and make a test on the Lar Daly matter.

Did you refuse to grant the time the Commission ordered?

That's right—on the theory that 315 didn't apply to hard news.

Were you joined in that refusal by the other parties who had been told to give time to Lar Daly?

My recollection is that NBC complied and it turned out that ABC hadn't carried the contested appearances. We were the only ones, as I recall, who didn't comply.

What happened in regard to your refusal to give him time? Did it go to the courts? Did it go to the Court

of Appeals? The FCC did not reverse itself, obviously.

No. What happened was we got a bill that gave us protection we needed on hard news, discussions, news events—I forget what else was in that. It was a bill [S. 1858] introduced by Sen. Vance Hartke [D-Ind.]. That was introduced in the spring of 1959, following this Chicago talk. And this came about as a direct result of the thing that we kicked off at the NAB convention.

But at any rate, now we are back to where I was before. It was at a discussion on this bill that I urged we include debates as one of the things that would be out from under Sec. 315.

We couldn't get it in the Committee hearings in both the Senate and the House. We couldn't get anybody to really cotton to the idea of the debates. I urged the Subcommittee on June 18, 1959, at least to include debates and, if it was taken out on the floor, at least we would have had our chance to get it in.

John Pastore [Sen. John Pastore, D-R.I.] told me that he would try to get the debate wording kept in so it would be clear for the next campaign. But he said, "I warn you that this isn't going to get through." And it was taken out in committee.

As things turned out, then, the end result of the FCC's Lar Daly decision was to get relief at least in the area of hard news programs.

Oh, it got us not only that, but it made it possible for us to do news interview programs of the *Face The Nation*, *Meet The Press* kind of approach in campaigns, which we had been denied by the original 315. We had never done *Face The Nation* in the campaign using the candidates, simply because if we did we would have had to invite all the other candidates on the program. So we stayed away from the use of that kind of program in the campaign. In fact, I used to say that the sad thing about television and radio during the campaign was that programs such as *Meet The Press* and *Face The Nation* had to virtually go underground from the

time of the convention until the election, because of Sec. 315. We could have a Senator on if he were not running for re-election, but we couldn't have a Senator on who was running for re-election, lest we bring in all of the other fringe candidates.

But the important thing was we could not have the Presidential candidates on that kind of a program. None had ever indicated he would go on, but we were always hoping the day would come when we would be able to persuade them to participate.

In your fight for the amendment of Sec. 315 CBS aired one of its rare radio-television editorials and you were CBS' spokesman. What was the reaction to it? Did many of your affiliates clear for it?

Yes, we broadcast the editorial as the tailpiece of *Behind the News* with Howard K. Smith on July 26, 1959. Our affiliates were wonderful about carrying the program and reaction throughout the country was very impressive. This was because of Howard's usual fine job, not because of me.

Would you consider going to the people again with such an editorial?

Yes.

At what point did the actual debate legislation enter the picture?

Now you have the debates coming about I think as a result of two things: You had the chain of events developing out of the Lar Daly case, and then superimposed on that you had the opportunity brought about by the introduction of the bill that came in the spring of 1960, which was directed specifically at the debate situation. That was S. J. Res. 207. It grew out of S. 3171, which was introduced in the spring of 1960.

S. 3171 came about in part as a result of Democratic concern about the cost of campaigning. Sen. Mike Monroney [D-Okla.] was one of its strong supporters. But Sen. Monroney didn't want debates; he just wanted free time for the candidates.

As it developed during the hearing

in the People's Interest



NATIONAL SAFETY COUNCIL

425 NO. MICHIGAN AVE.
CHICAGO 11, ILLINOIS

October 27, 1960

Mr. Edwin K. Wheeler
General Manager
WWJ - WWJ-TV
Detroit, Michigan

Dear Mr. Wheeler:

The march of time has caught up with me, and I'm retiring soon after 23 years as director of public information for the National Safety Council.

In ending my tenure of office, I have had occasion to run through the list of recipients of our Public Interest Award, which we confer annually upon media for exceptional service to safety. And I know you are as proud as I am that:

WWJ Radio

Has won more Public Interest Awards than any other radio station in the country.

Is the only radio station to win the award twelve consecutive times.

Has won the award every year since it was created.

Won the Alfred P. Sloan Award (administered by NSC) in 1948 and 1950.

WWJ-TV

Has won more Public Interest Awards than any other television station in the country.

Is the only television station to win the award eleven times.

Won the Sloan Award in 1956.

Under your leadership, WWJ-TV has broadcast safety programs and messages your stations have broadcast. Injuries avoided, and many accidents prevented.

I bespeak for the Council, for my successor, John Naisbitt, and for safety in general a continuation of what you have done in the public interest.

Cordially,

Paul Jones
Paul Jones

Director of Public Information

WWJ AM and FM
RADIO
Detroit's Basic Radio Station



WWJ-TV
Michigan's First Television Station

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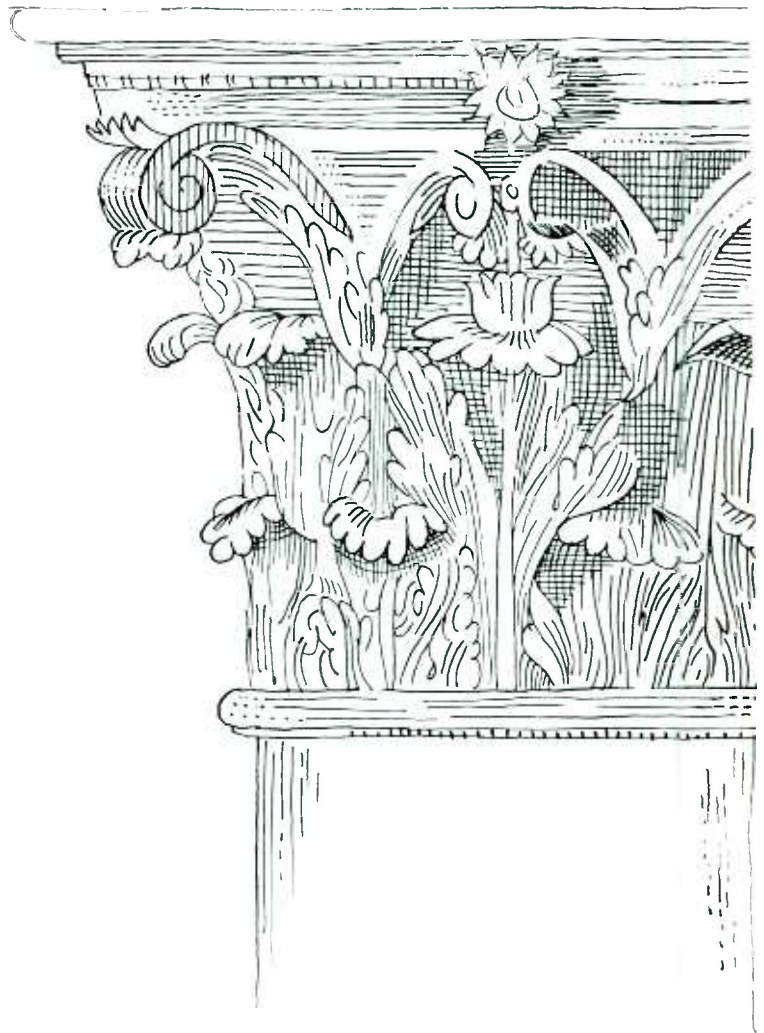
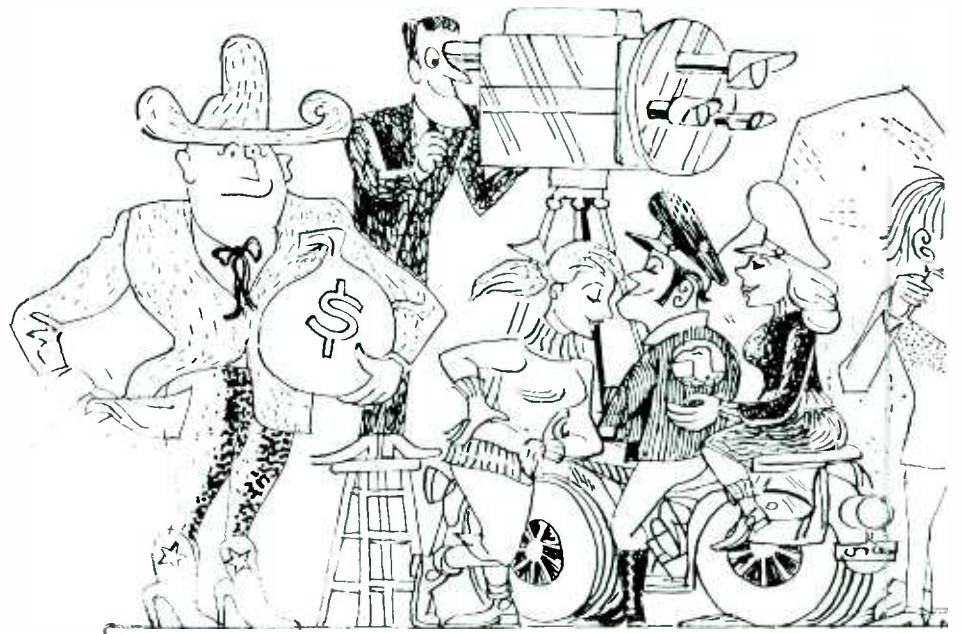
Delinquents Are Chicken, Texas Is Broke, and Other Trauma

Before you cancel all your Texas time we hasten to add that the headline refers to the state of state finances, as seen by the searching eye of a KHOU-TV camera. Chicken-hearted juvenile delinquents are microscoped by KOTV. Some other trauma: WISH-TV takes a hard look at local school problems, WANE-TV examines woman's place in the local economy, and KXTV x-rays Sacramento's new gold rush.

This collective community commentary is a sampling of work in progress on the local Corinthian television front, a variety of riches folks don't have to get up at five in the morning to see. The programs are set for evening viewing in time made available every third week by enlightened *Face the Nation* scheduling on the part of CBS.

Each Corinthian station is mining this prime-time nugget in its own way. Local staffs, confronted with the stimulus of a programming opportunity in evening time surrounded by network competition, are responding creatively. Instead of a canned package designed largely to keep one half-hour from rubbing against another, we have exciting explorations of community life, well-budgeted, lovingly planned, carefully produced, and interesting to area audiences.

They may even be interesting to advertisers—but, sponsored or not, they'll be presented with pride and confidence as local productions mirroring local conditions, in keeping with the Corinthian group's emphasis on individual programming.



Responsibility in Broadcasting

THE CORINTHIAN

on 3171, it was clear that the broadcaster would have no opportunity to set the ground rules for the broadcast. What he was literally doing was turning his facilities over to the candidates to use as they saw fit. That is what Sen. Monroney wanted.

I opposed that absolutely right on the stand. And that is where 207 was born.

I was trying to make the case for the broadcaster to have the right to something he had been asking for for years, because we had always wanted this and had been prevented from having it. We were willing to make the time available for the candidates, but it was Congress that said, "You can't give the major candidates time without giving it to everybody else."

That evoked a response from Pastore?

Yes. Pastore said, "Now, what observation have you to make if we amend 315, that is, if Congress chose to do that? I am merely giving you a hypothetical situation and limiting the exemption to the candidates for the offices of President and Vice President, so as not to open it too wide and run into objections we ran into when we opened Sec. 315 last year."

Here he was referring to the broad debate waiver.

Then I said, "I think this would be an excellent step. And another thing has occurred to me in this connection, that is if you don't want to change Sec. 315 permanently on the books, because I can recognize time is running out, would it not be possible to pass a resolution which would set aside Sec. 315 as it applies only to the Presidential and Vice Presidential candidates for 1960? Let the Commission make a study of how it worked, report back to the Committee, and then you decide what to do when you come up to 1964."

That is where 207 came from, right in that exchange with Pastore.

The interesting sidelight on that is that I didn't know that a resolution of this kind could be the solution to the problem until about 15 minutes before I went on the stand. I was sitting in the back of the hearing room, waiting for Pastore to summon me to the chair, when Leon Brooks [Washington counsel for CBS] leaned over to me and said, "Have you ever consid-

ered the possibility that if you can't get permanent relief, you might ask for temporary relief as an experiment?"

And I said, "No, it had never occurred to me. How would one go about it?"

Leon said, "Well, I suppose what you would get would be a Joint Resolution from Congress which would give you the temporary relief for the experimentation."

And I said, "Is it legal?"

And Leon said, "Well, at least I think it could be worked this way, and it is worth consideration."

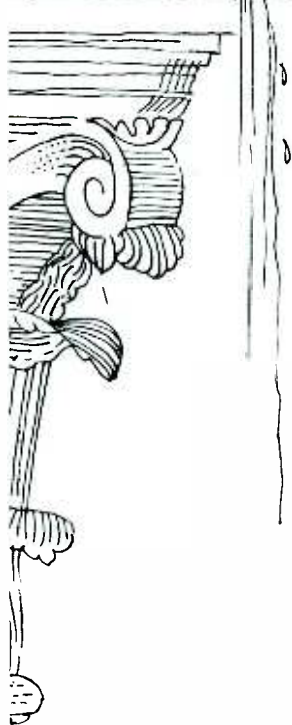
So I said, "Fine," and I filed it in the back of my mind, because I didn't know what events were going to take place when I got in front of the Committee. One never does.

In fact, I didn't get beyond the second or third page of my prepared statement that day when they began cross-examining me, and I don't think I ever did finish reading my statement. I think I just asked them at the end if I could put it in the record, which was a good example, and I think I pointed this out to the Committee, that even the Committee isn't interested in set speeches, what they are interested in is the give and take that you get in a confrontation or a debate situation.

I have always felt that a witness in front of a committee made his best points when he was in a cross-examination period, not in his direct statement, because a direct statement can be prepared by a staff, it can be submitted. This isn't the way to really get the feel of the situation and really get the feel of what makes the witness tick and what kind of a guy he is, which you can do by seeing him when he is cross-examined on issues before the Committee. If it is true in a committee situation, it is certainly true in a campaign.

I don't know what would have happened if Leon Brooks had not whispered in my ear almost as I was going to the stand, "How about this temporary approach to the problem?"

Don't you think you would have had a very difficult time containing the attack which you were then defending, on 3171, because there was a very strong sentiment to get something through that would give access



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STATIONS

at no cost to certainly the Presidential candidates?

Sen. Monroney made no bones about it. He just wanted free time. All they wanted was time for such speeches and rallies and to use as they wanted to use it. So there isn't any question but that this was an effort just to get free merchandise from the broadcasters.

And to a certain extent that was the motive behind the acceptance of the principle of suspension. In other words, if there had not been an element of free access to television to candidates strongly involved in the suspension, the resolution might have had a more difficult time in getting through. Would you say that is true?

Unquestionably. But I think one of the things that helped was the fact that, as far as Congress was concerned, this was confined to the Presidential and Vice Presidential candidates.

I prefer not to identify who the Senators are, but when I was in the struggle on the Lar Daly relief, and I had a number of meetings in Washington with members of the Committee and others in Congress about getting that relief, when I was pitching

so hard to get the debate situation in and Pastore was saying to me, "Well, we will put it in the Committee print, but I am sure it will be stricken when it gets to the floor," when I ran into that attitude time and time again, I would say to people who were friendly enough to talk with me about it, in effect, off the record, "What is wrong with the debate idea?"

And you would occasionally get a frank response, "Well, you know, we are in, and who wants to debate with somebody who wants, in effect, our jobs? But obviously we are never going to say this on the floor of the Senate, you know."

I think if we had included, and if I had the wisdom to suggest it, maybe I would have gotten it in 1959, but if we had said in 1959, "Give us this relief on debates just for the Presidential and Vice Presidential candidates, because you have a campaign coming up a year from now," maybe we would have gotten a little bit farther in 1960. But hindsight is always 20-20. There is nothing to be served by going back and saying what might have been. But I do know that one of the strong factors in connection with Congress' opposition to 207 is the fact that this gives the opponent the opportunity to come up and be on the same platform.

Our obligation as broadcasters is to expose the candidates in the most favorable light in terms of the public so that they can make a judgment. But you have got to be realistic enough to know that you are not going to get legislation if the candidates think they are not going to be advanced by the use of the debate.

I was always sure in my own mind that if you ever got the two candidates in front of the American people on television that there wouldn't be any way to stop this thing because the public's appetite was so tremendous for this kind of information and opportunity to see the candidates, that you never could take it away from the public once they had it.

That's why all this quibbling about whether you have a news panel or no news panel, or whether you have an opening statement or you don't have an opening statement of the candidates, always seemed to me rather secondary in the 1960 campaign. The main thing I wanted to do was to get that first broadcast on the air. Once you got that on the air then I was sure we could refine the technique. Not only could we refine it but journalists and the public at large would have suggestions as to how to improve the thing. But getting that first olive out of the bottle was the first thing I was concerned with.

This is another reason I went out to Chicago two days before our first debate out there, just to make sure that nothing was left undone, because I was so worried that within the last forty-eight hours before the debate really took place, something would happen to overturn the thing. I just didn't want to take that risk.

Are you as convinced now as you were before the debates that once the debates got started they couldn't be stopped?

Absolutely. Without a question.

Look at the public response to it. There are four or five different indices that you can use. The first is size. Of course, you could say you would have a big audience for the first because it was a "first." But the audience to the fourth one was almost as high as the audience for the first. And the difference between the second and



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This timely localized approach, plus continuing effort in all areas of public service, have come to be expected of WJBK-TV. Providing such service is far more than an assignment or obligation. It is our pride and pleasure to take this active part in the life of the big busy 5th market we serve, where month after month in ARB and Nielsen Channel 2 is audience leader.

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NATIONAL REPRESENTATIVE: THE KATZ AGENCY

the third was very, very slight. It was a matter of a variation of less than 10%, I think, among the group of the debates in terms of rating, and these were spaced out during the campaign.

Another index is the fact that as I recall, over one out of four families looked at all four debates. Now, this is a rather remarkable thing, because there were people who said, "One of the things that is wrong with the debates is that they are the same each time." I don't agree they were the same each time. But apparently one

out of four families in this country wanted to see all four of them so there must have been this kind of interest in the debates or they wouldn't have gone to all four. The figure was over 46% viewing the four debates.

Now you can say, "How much did they look at them?" Sure, they would sample them. But it was much more than that. The average family stayed 55 minutes out of the hour. One debate was from 10 to 11, going against the sets-in-use curve, and despite that, the curve is flat minute by minute.

You can go on. There are other indices, but these are all things I think that add up to the fact that when I said absolutely the public will want these things, I think you should look back on what took place in 1960 and that will pretty well answer the question.

If this were subject to a public vote your position would be more secure.

It is subject to the public vote. This is where the broadcasters in the country come in and the journalists come in.

The public wants them—there is no question. We have got to give the public the opportunity to be articulate. We have to remind the public they had this opportunity in 1960 and they can have it again in 1964 if they want it. If they don't want it, there is nothing on God's green earth that could make it happen.

I suspect what you are saying is, will the candidates participate? Will the incumbent President participate in the debate and give his opponent this kind of opportunity to be on the platform with him in a campaign?

Actually, that is the second obstacle I was suggesting. The first is, will Congress make permanent this relief to put the candidate on the spot so he either has to say yes or refuse? Would it not be simpler, for example, President Kennedy being the incumbent, would it not be simpler for him to throw up enough obstacles in the way of passage of such legislation so it would never come to him to say no?

Sen. Kennedy is a very astute man. He might very well want the debates in 1964. Don't forget that the preponderance of newspapers in this country were opposed to him—not to his candidacy, but to his election. I am not saying that I think the reporters or columnists were, but if you took the publishers in this country, I think it was three to one in favor of Nixon.

Once the honeymoon is over as far as Kennedy's program is concerned and the publisher's attitude begins to set in, if it should, in opposition to him—I am not saying it will—but if it should happen, come 1964, he might very well want the opportunity to

THE THREAT WAITS IN THE WINGS

When broadcasters tell Congress, the FCC and the public at large about the impossible situation brought on by Sec. 315, they speak from intimate knowledge of how far they would have to open their facilities to splinter groups if TV sought to present the major parties. The listing below shows only the candidates or parties who had a countable vote in 1960. All the splinters who come out of the woodwork to make equal time demands defy both count or comprehension.

Martin Luther King (Independent Afro-American)	
Alabama	1,485
Connecticut	15
Illinois (write in)	15
Iowa	10
Massachusetts	31
	<hr/> 1,556

Lar Daly (Tax Cut Party)	
Michigan	1,767

Lar Daly (Independent American Party)	
Michigan	539
Total Lar Daly	2,306

Mississippi Unpledged Electors	
Mississippi	116,248

Gov. Orville Faubus (National States Rights)	
Alabama	4,367
Arkansas	28,952
Delaware	326
Louisiana	182,931
New Mexico	1
Tennessee	11,304
	<hr/> 227,881

Eric Haas (Socialist Labor Party)	
Arizona	469
California	1,050
Colorado	2,803
Delaware	110
Illinois	10,560
Indiana	1,136
Iowa	230
Massachusetts	3,892
Michigan	1,718
Minnesota	962
New Jersey	4,262
New Mexico	570
Pennsylvania	7,185
Virginia	397
Washington	10,895
Wisconsin	1,792
	<hr/> 48,031

Farrell Dobbs (Socialist Workers Party)	
Colorado	572
Iowa	634
Michigan	4,347
Minnesota	3,077
Montana	391
New Jersey	11,402
New York	14,319
North Dakota	158
Pennsylvania	2,678
Utah	100
Washington	704
Wisconsin	1,310
	<hr/> 39,692

Dr. Rutherford B. Decker (Prohibition)	
Alabama	2,106
California	21,705
Delaware	251
Indiana	6,746
Kansas	4,138
Massachusetts	1,633
Michigan	2,029
Montana	455
New Mexico	777
Tennessee	2,485
Texas	3,870
	<hr/> 46,197

J. Bracken Lee (Conservative)	
New Jersey	8,708
New Mexico	10
New York	256
Oregon (write in)	959
Pennsylvania (write in)	440
	<hr/> 10,373

Constitution Party (candidate unnamed)	
Texas	18,169

C. Benton Coiner (Conservative)	
Virginia	4,204

Merritt B. Curtis (Constitution)	
Washington	1,401

Total splinter vote 513,233

KRNT-TV is very big in Des Moines

Big in total audience – see all surveys

Big in total adult audience – see all surveys

Big in service to the community – see Central Surveys

Big in news – five years of dominance – see all surveys

Big in personalities – see Central Surveys

Big in believability – see Central Surveys

Big in local business – see FCC figures

Big in the lives of people in the community – see the people

Big in sales impact – see Katz

KRNT-TV is Des Moines Television

A COWLES OPERATION

have the debates, to go directly to the people to set the record straight.

Sure, he can have set speeches for this purpose. But who does he get by a set speech? He only gets his own side when he does a set speech. If he does a debate he gets both sides into the tent to hear what he has to say.

As somebody said, the great thing about the debates in the present campaign, one of the great things about them was that 85 million people got to see the opposition. This doesn't

happen generally. You get just the Republicans to look at the set speech of the Republican candidates and the Democrats the other way.

So you have got to think in terms of what the incumbent might very well want in 1964. It is wholly natural to think that once he is in he is not going to participate. But if you think about it and think about the posture that a Democratic President is in *vis-a-vis* a preponderantly Republican press, this might be a God-given opportunity for

that man to make his record for the next campaign.

I am not so sure I would make the same arguments if Nixon had been elected, but that is not my problem right now.

Right now my problem is about Sen. Kennedy. So I think this may be in a sense a break. And once we get the debates in 1964, it is going to be enormously difficult then to withdraw them, or for a candidate in the future to say no to the public.

I would rather doubt that Congress will say no to a permanent change as far as the Presidential and Vice Presidential candidates are concerned. I think that they may begin to get their backs up if we talk about broadening the freedom.

What has the President-elect indicated to you on that?

This gets to my conversation which I had with him last month in Washington. I don't think it is appropriate for me to say what he did say.

Did you discuss it with him?

Yes, sir, I did—and at some length.

You have been giving quite articulately the conditions which may prevail in 1964. But two years from now there will be a fairly significant election involving the Senate and the House, and of course local and state officers, to which the suspension of 1960, even if it were reaffirmed on a permanent basis, would not apply. What about the chances for a more sweeping amendment, or outright repeal of the remnants of 315? Does this not seem to be the best tactical opportunity that broadcasters have had for a more general overhaul of the law than they have ever had before?

Absolutely. We have to take advantage of the momentum we have going now. I think this is the right psychological moment to strike while the iron is hot and to push as hard as we can for all the relief that we can possibly get. It is going to be tougher to get the broader relief—but this doesn't mean we should back away from it.

At this point can we talk practical political tactics with some candor?

WWTV-AREA FAMILIES BUY 54% MORE FOOD THAN NORTH DAKOTA!



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

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

WWTV, Cadillac-Traverse City, *alone* serves an area with 54% more food sales than the entire state of North Dakota*.

WWTV is the undisputed leader in Northern Lower Michigan television, delivering more homes than Station B in 433 of 450 competitive quarter hours surveyed, 8 a.m.-Midnight, Sunday through Saturday (NSI, Cadillac-Traverse City—June 6-July 3, 1960). To match WWTV's 36-county coverage you would have to use 13 daily newspapers or 16 radio stations.

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

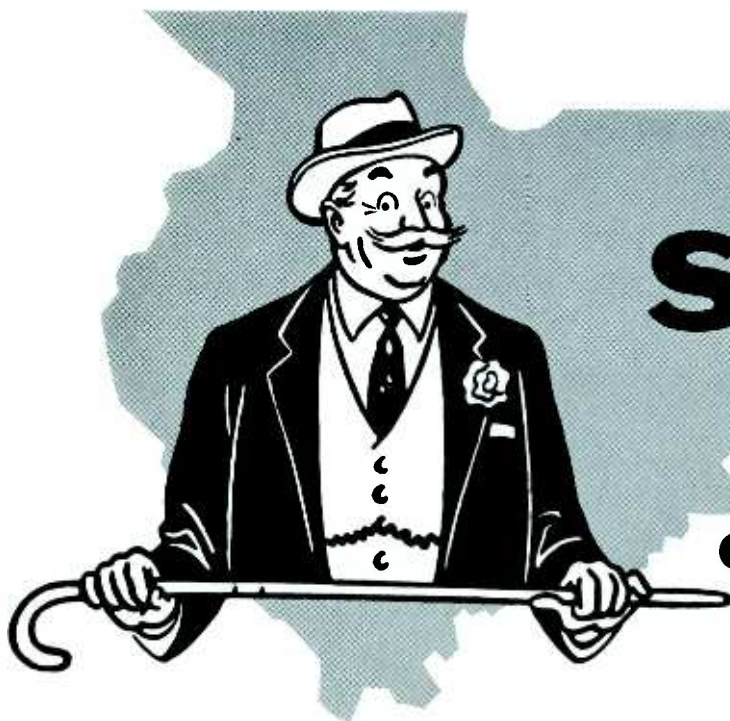
*WWTV-area food sales are \$219 million compared to \$133.9 million for North Dakota. (Source: SRDS, October 15, 1960)



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives



**NOW
SELLING
3
GREAT STATIONS
IN THE GREATER
ILLINOIS MARKET**

Midwest Television, Inc. is proud to
Announce that Effective January 1, 1961

WCIA-TV — **CHAMPAIGN**

WMBD-TV — **PEORIA**

WMBD-AM-FM **PEORIA**



Will All be Represented Nationally
By

PETERS, GRIFFIN, WOODWARD, INC.

Last month both you and the chairman of NBC in a sense committed yourselves to an appeal for repeal of the Section, although you didn't go quite as strongly as Sarnoff [Robert W. Sarnoff, board chairman of NBC] did in the testimony and the submissions to the House Campaign Expenditures Committee.

I didn't think that was the Committee where you made the case for 315. In my Sigma Delta Chi talk last month I did talk about all-out freedom under 315.

This, for the first time in my recollection, puts two of the three networks squarely in a position of desiring the

outright repeal of the Section. Heretofore, there has never been that clear a statement of policy on this thing. There has been a willingness, which was of course strategically necessary, to settle for something less, but I take it now that at least NBC and CBS are on record supporting all-out repeal.

How, as a practical matter, do you go about enlisting enough group and individual station operators to make this an effective campaign? Two networks are a tremendous force, but they certainly cannot do it all by themselves.

I think that the networks are not very well situated to do this job, the tactical job that we are talking about. I think that we would never have had the relief that we got in 207 if it hadn't been for the strong work of affiliates. This was a grassroots thing. This wasn't a network thing that got 1858 and 207 in. I think if we get permanent relief on 207 and the broader relief we are talking about here, this is going to come about only because the stations want to do it, not because a network or two networks want to do it.

How do you enlist a stronger body of support from the stations than has been available to you in the past for the limited relief so far obtained?

I would disagree that we had limited support from the affiliates on 207. In 1955, when we first made the pitch to the television affiliates, we had only a couple that dragged their feet on the thing. But that's peanuts.

I never had any trouble getting the affiliates to go to work on this thing as far as 207 and 1858 were concerned and I think that if the same opportunity is available again that the networks, or network leaders, have got to point up the problem to the affiliates.

I think some of our affiliates are now much more active on this front than they have been in the past. I think they have seen the opportunity that the debates have given them on a national basis. And don't forget, a number of them have done local debates where they didn't have a multiplicity of candidates for the office.

In 1958, I think I am right—it was in the 1958 campaign here in New

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ALBANY — SCHENECTADY —
TROY MARKET . . .**

Special balanced programming attuned to area preferences exposes more prospects to your selling strategy. And . . . viewer confidence in WAST multiplies the effectiveness of your sales message.

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WILLIAM A. RIPLE, *General Manager*

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Let's Talk About Your Children For A Change!

Funny thing about this industry. We all seem to talk about "viewers" as though they didn't necessarily include our own families — our neighbors — our friends. We're always interested in the mass audience — the impersonal statistics — the questionable ratings.

Consider your own children for a moment. You're vitally interested in the school they attend — the friends they make — the food they eat — the entertainment they choose. How about their daily diet of TV? Is it the *best* the industry can offer — or is it just passable? Is it all "cake and candy" — or is it a balanced diet of fun and EDU-TAINMENT*?

If you program the Encyclopaedia Britannica Film Library you have no worries — you're doing the best any parent can do to add vitamins to the meal. Your children's audience will grow — your adult critics will approve.

But — if you're just grinding out the slapstick and cartoons, you're programming to the tune of the Pied Piper — and *your* children are in the parade. Think about that the next time someone from Trans-Lux says "Isn't it time *you* acquired the Encyclopaedia Britannica Film Library?"

*EDU-TAINMENT: a proper balance of education and entertainment on film made to order for youngsters — available in approximately 700 shapes, sizes and colors.

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In Charge Of Sales • NEW YORK • CHICAGO • HOLLYWOOD



To secure editorial freedom, this is the time for broadcasters to put on long pants

York State that WCBS-TV did a modified debate. It was a four-way affair because you had four candidates. But we had Harriman and Rockefeller face to face in 1958 without the relief of Sec. 315.

Anybody could do it now without relief if there are only two candidates—you can have debates until the cows come home.

But I think the 1960 debates showed everybody that this thing is a contribution and it is a road that the stations should go down on using radio and television effectively in the campaign.

Now, I would propose—as far as I am concerned and our own organization is concerned—that we mobilize our affiliates by giving them the information and showing them the opportunity that is ahead for them. From there on I think this is largely up to the licensee because network support alone for a thing, as you know as well as I, is almost the kiss of death in Washington. You are better off by far if you have an affiliate of low power to support you than if you have a big station or network support on something.

But I am not pessimistic about the kind of support we will get from our affiliates. Sure, speaking frankly, I believe there are affiliates, just as there are nonaffiliated stations, who would rather not have to bother about the problems that come out of the debate situation. It requires an approach to the problem that takes more time and there are going to be some problems in the conduct of future campaigns if we have this additional freedom.

But, Good Lord, if we don't step up to this opportunity then I think we deserve to be considered a second-rate medium. You are not stronger by ducking responsibility. It is as simple as that. I don't think you would have had the kind of freedom that the print media have in this country if guys a long time ago had not decided to make a fight for something.

In your recent history of vigorous activity in connection with this general subject, I know you have been in frequent and quite intimate touch with affiliates. Discussing it, have you no-

ticed or detected any significant degree of opposition to your point of view from the Washington lawyers representing stations? If you have not, I am surprised. There is an awful lot of advice going out of Washington from law firms who have collected rather handsome fees for various political broadcasting advice, who are rather violently opposed to any liberalization. How do you overcome that?

I am not trying to duck your question. I myself have not run into it either with any of the Washington legal fraternity or with any affiliates who have been candid enough to say the reason I am opposed to it is because so and so has recommended it this way. This could be the genesis or the reason for some of the opposition that some affiliates are showing to the complete relief under Sec. 315. Just as I think Congressmen are reluctant to give the broad relief, because it might rest on their own doorsteps, so I think some affiliates are reluctant because they may have the problem about a gubernatorial campaign or a local Congressional campaign.

But I believe these Congressmen are in the majority only in private. I don't think they are in the majority on the floor because then they are in public.

By the same token I don't think any affiliate could take such a position publicly, and still say that he should have a license.

I think we—by we I am talking now about the leadership in the industry, and not leadership just for networks but leadership among the affiliates—we have got to talk about this issue quite frankly with the affiliates and say "This is the time to put on long pants."

Speaking again to this question of tactics, considering the composition of the incoming Congress, what people do you have to have supporting permanent relief before you have a hope of getting it passed? Have you zeroed in on your targets?

I haven't. But you can look at the leadership in the Senate and in the

House and pretty well decide where it has to come from.

You have got two very influential committees on this—the Senate and House Commerce committees. Without the support of the two committees you are in trouble to begin with.

Sen. Warren Magnuson [D-Wash.] has already said he is going to introduce legislation to get permanent relief on the 207 part. He hasn't made any indication, so far as I know, to go to the broader idea of complete relief under 315.

I don't know how Oren Harris [D-Ark.] feels at this particular moment, but he would certainly be a key man in the House.

You start with those two, the chairmen of their respective committees. And certainly Speaker Rayburn has been very strong for the debates as they took place in the present campaign or in the campaign that is just concluded.

I don't know anything more about any Senatorial endorsement other than a letter that I got from Sen. Pastore, and certainly he is a strong ally as Chairman of the communications subcommittee on the Senate side. I have had innumerable letters and conversations from and with Senators, all applauding the debates, but none has said to me, "You can count on my vote for relief when legislation comes up."

I would expect to convert those voluntary endorsements into supports at the time.

You can get too far ahead of the campaign if you go to Washington or you start talking with Congressmen before the bill is up. These are very busy men. You talk to them now and if the bill doesn't come up for another three months an awful lot of things are going to intervene. They have got just so much time to give to you or to give to a certain situation. I would rather use their time to make a special plea when we are closer to the situation.

For example, after Magnuson has introduced such a bill?

Yes, and possibly after a hearing on such a bill, this would be the time to

mobilize the affiliates to suggest to them that if they want this thing, now is the time to strike.

I would like to get commitments wherever possible, if I could get three or four Senators to write me voluntarily and say, "By golly, we think it's great, it's a great thing and we are going to support them." This is fine. If I could get that kind of voluntary thing now, then I would have something to go back on later on. But I won't go out personally—I am talking now about myself—and start trying to enlist support, because I think it is too far in advance of the time when we need it. But I do think every affiliate and every licensee who can get to his Congressman and to his Senator now right after the debates have taken place, and before the next session begins, and get an expression from him as to how he feels, this would be highly desirable.

As you say, the time to begin a campaign for education is after some legislation has been introduced. So far we know only of Magnuson's intention to introduce legislation to make permanent the 207 thing. Do you know anybody who is of a mind to, and with some stature in the Senate, to introduce a bill to repeal 315?

No, I don't know. But I am not so sure this would be too difficult to get somebody to do.

And Sen. Magnuson, who is sort of a principal guide in this field, might be disposed to enter a bill soon after the formation of Congress for repeal of the Section? You would be working for a bill for repeal rather than for a bill of suspension, making permanent the limited suspension?

I don't know whether Sen. Magnuson could be persuaded to introduce such a bill or not. I wouldn't hesitate to try to persuade him to introduce such a bill, but I wouldn't try to get him to do that until I thought the time was ripe for it. I don't think the time will be ripe for it until the Senate gets back to work. There are going to be a lot of things in the early days of the Kennedy administration which will be very top priority and certainly the disposition will be to put this aside.

That is the thing that worries me. I would like to get this thing on the



Dr. Stanton watched every detail of the first debate—and fixed the carpet himself.

calendar so that it doesn't get kicked along and everybody says, "Well, we can wait until next year to take care of this." And then the ball gets lost in the tall grass and 1964 comes and we don't have the relief.

There I think we have got a real problem, to get this thing on the timetable. But I am realistic enough—I almost said as a politician—but I am realistic enough, as a tactician at least, to say that it doesn't make sense to go down and try to get support now while the Senate and the House have four or five very important Administration bills to give their attention to.

I don't want to waste my blue points or waste my good coupons by going down too early to talk about these things, because I think it will be wasted at this time.

But once you get that program rolling, then I too would say at that time, "Let's take care of this thing now and not put it off until the next session."

And I think every licensee who has had the experience of working with his Congressman and Senators in the past campaign and in working with them on a week-to-week basis, as they make reports to their constituents, should start working now to lay the groundwork for when this thing can take place.

In 1952, when you first began this campaign to get the debates, in your

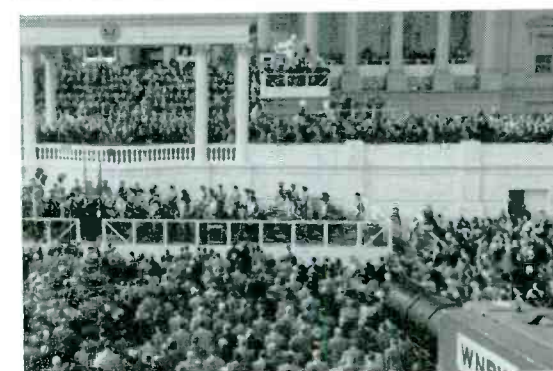
personal conversation with the candidates or their representatives, you met a positive response from Stevenson's men and a negative response from Eisenhower's. In 1960, did you approach Kennedy and Nixon for support of passage of this legislation, and did they give it?

No, sir, I did not approach Sen. Kennedy in 1960. I did seek the support of the Vice President and I sought the help of a number of Republicans in the Senate. I didn't have the problem *vis-a-vis* Kennedy.

You can figure it out for yourself. Sen. Monroney, at the time he was making the pitch for the free time, was all-out in support of Adlai Stevenson as his man for the Presidency. I don't recall who else on the Committee had affiliations, either overt or covert, as far as various candidates were concerned, but I suspect that certainly Sen. Pastore was pretty well committed to Sen. Kennedy at the time the 3171 hearing took place. I can't document it, but I would guess that was the case. There wasn't any reason to have to see Kennedy at that time.

I would hope that people who are close to Sen. Kennedy could prevail upon him to support the all-out repeal of 315, or certainly the expansion of 315 at least to provide on a permanent basis what 207 has given us on a temporary basis.

END



These weren't sustaining. From top: Chamberlain at Munich, The 20th Century, CBS, Prudential; Walter Reuther on Close-Up, ABC, Bell & Howell; "The Great Holiday Massacre," CBS Reports, Philip Morris; Eyewitness to History, CBS, Firestone; the Presidential inauguration, NBC, General Motors. Top center: the December plane collision over New York, NBC News Special, Gulf Oil in 1961.



BY ALBERT R. KROEGER

ACCORDING to one Madison Avenue wag, the subject of an upcoming *CBS Reports* is "The Rise of Huntley-Brinkley."

If the humor is farfetched, the current focus on broadcast journalism is not. The television networks, stung by the aftermath of the quiz scandals and the barbs of high-minded critics, have plunged into the pool of public affairs and seem intent on staying there. To almost everyone, advertisers included, the water's fine.

A flick of the dial this season in prime-time hours over the course of a month will get viewers any of 10 regularly scheduled network information "series" shows; perhaps up to five public affairs "specials." In addition to this there are roughly 15 non-prime-time information-education shows, most of them slotted on Sunday afternoon.

All told this 1960-61 season, the three networks will fill about \$25 million worth of prime time with broadcast journalism, better than 200 programming hours (vs. 84 prime hours of information programming worth some \$10.5 million in gross time during the 1959-60 season).

And importantly, advertisers have come to appreciate the "quality look," the public affairs association. Of the 10 currently running prime-time information series shows, eight have found short or long-term sponsors to underwrite at least part of their cost.

While the networks expect to lose money on their journalistic efforts, the public affairs sponsorship picture has brightened considerably from the crisis days of last winter. At that time the networks agreed to the "Doerfer Plan" (so-named because it grew out of a suggestion by former FCC Chairman John Doerfer) of expanding information programming at peak viewing periods—with or without sponsor support.

But support, even if in short supply, is coming. In one



You needn't go broke on public affairs

A new breed of sponsor is putting his cash behind the ideal of informational programming. It's still a red-ink item for networks and stations, but there's hope it may not always be.

instance: the entire CBS News division budget for 1961, including expenditure for public affairs programming, is estimated at about \$25 million. The projection is for an \$18 million return in sponsor money. CBS would be the first to agree that this is better than nothing.

It is still true that public information programs are difficult to sell. Their cost-per-thousand is generally unattractive. Their ratings are usually low. But discounts on these shows are reported to be considerable, sponsorship arrangements many, and advertiser interest growing.

Indeed the quality and quantity of news and public affairs shows has grown to the point where forward-looking ad men can ask, "Is the technique being over-done?"

The prospect of having the three networks examine the same subject is very real. Last month, on the night of the aviation disaster in New York City that took the lives of 134, NBC-TV rushed in with a half-hour prime-time special on the accident. CBS-TV devoted a full *Eyewitness to History* show, sponsored by the Firestone Tire & Rubber Company, to the same news event on the same evening. NBC-TV's coverage, while unsponsored, would this year come under the heading of *Special News Reports* with identification to the Gulf Oil Corporation via Gulf's "instant" news special sponsorship arrangement with the network.

The meaning of duplicated coverage and its effects on sponsors is as yet unclear. One corporate advertising manager, a 1960 TV public affairs sponsor, told TELEVISION MAGAZINE that he saw "danger" in subject repetition, perhaps tangled sponsor identities. Another advertising director, involved currently with a documentary sponsorship, took a more journalistic stance. He felt that print media have proved that people will read—and so presumably will watch—as many treatments as offered them.

It cannot be said, to make a rough simile, whether the TV

viewer is in for a *Life*, *Look* and *Saturday Evening Post* treatment of comparable subjects by the three networks. Each network news division, however, is attempting to cut out a strong identity for itself in its approach to the news.

The sponsor of broadcast journalism will want more answers to the questions arising out of the new directions taken by news and public affairs programming, just as he wants to know more about the sales and image values that might be open for him in the information show today.

The reasons for public affairs sponsorship can be both simple and complex. For one advertiser, a TV documentary might satisfy a board chairman's impelling desire for corporate do-goodism or a president's whim for a show that he, out of status, can culturally "identify" with.

Sponsorship of a "quality" series, for another advertiser, might be the route to building a sagging company image, a public relations rather than an advertising move. Still another advertiser might be solving a tricky sales problem.

Network officials and TV advertisers see at least three factors motivating public affairs sponsorship today:

- A buyers' market in this area which nets the advertiser an advantageous purchase arrangement.
- A higher sponsor identification in the information show than in the standard entertainment program, especially when topics are controversial.
- An opportunity to appeal to what is seen as a growing audience maturity and intelligence.

To these factors might be added a fourth: Pleasure in the camp of the critics—those who have long called for "quality" programming and "enlightened" sponsors. More than one advertiser will frankly admit that the press publicity attending his buy or individual program has been the "cake," not the "icing."

The dividing line between what is "journalism," "educa-

Prudential: You can still get a big enough audience to make the purchase worth while

tion" and culture- or art-rooted "entertainment" is thin and crossable. CBS-TV's *Twentieth Century*, NBC-TV's *Project 20* and ABC-TV's *Expedition*, for instance, could be considered quasi-entertainment.

And not all of last year's public affairs projects, of course, had sponsors. Some have had only part-time benefactors. NBC-TV's *White Paper* has been only half sponsored (by The U.S. Time Corporation). *Nation's Future*, on the same network, goes into 1961 unsponsored. *CBS Reports*, sponsored last fall by Philip Morris, as of late last month had not found sponsors for this year.

In 1960, with the Great Debates, the extensive convention and election coverage and the flock of public affairs programs in prime time, it could be said that broadcast journalism came of age, for advertisers as well as the networks.

While public affairs programming is not new (every sponsored network news program could be considered by their sponsors, even before the news boom, as giving them a public affairs image), much advertiser use of it is.

Where "image" was once the prime reason for sponsorship of the information show, as with Alcoa on CBS-TV's *See It Now* in 1953, The Prudential Insurance Company of America's sponsorship of CBS-TV's *You Are There*, *Air Power* and *Twentieth Century* stretching back over eight years, today a number of information shows have been harnessed for mass product "sell."

Trail-blazing sponsors

Bell & Howell Company, now in its third year of public affairs sponsorship, could be said to have led the way for advertisers into informational programming for profit (see "Percy of Bell & Howell," TELEVISION MAGAZINE, December 1959). Now cigarettes (Brown & Williamson Tobacco Corporation, Philip Morris), breakfast food (Ralston-Purina Company), laundry products (Purex Corporation) and gasoline (Gulf), have all tasted public affairs selling—and they endorse it.

In all of TELEVISION MAGAZINE's conversations with these sponsors and others, however, it was stressed that "stature" attached to public affairs sponsorship is still equally important with sales. This benefit will probably never be lost from sight.

Pioneer credit for sponsorship of the public affairs type program could best go to Prudential Insurance of America who left off pure entertainment programming in 1953, after a year on the *Show of Shows*, to put its television money on the

documentary format—*You Are There*, *Air Power* and since 1957, *Twentieth Century*, all on CBS-TV.

What have these sponsorships meant to Prudential? The company's former president, Carrol M. Shanks, said last year, "[these shows] have given Prudential and its sales representatives greater prestige among our policyholders and the general public—with consequently greater sales opportunities. We regard [*Twentieth Century*] as a sound business investment."

Frederick H. Groel, Prudential's advertising vice president, feels that his company's TV success may have had an influence on the recent upswing in public affairs sponsorships. "We did well audience-wise," says Groel, "on our early entertainment sponsorships, but public service has been more compatible to company goals. And we have shown that you can still get a big enough audience in public service to make the purchase worth while—in addition to getting benefits in the field of education." (Prudential's shows have had wide national school showings.)

Asked if he felt that Prudential might do better with a public affairs show in prime time, in the light of the new acceptance there for what once was referred to as "Sunday ghetto" programs, Groel said that he felt the present Sunday time period (6:30-7 p.m.) "best" for Prudential purposes. "This is not saying," he added, "that we would not shift if a good opportunity presented itself, but the situation might be worse in prime time because of the increased competition."

If Prudential has been the public affairs pioneer, Chicago's diversified motion picture equipment manufacturer Bell & Howell has been the field's crusader. With its 1959-60 sponsorship of the often controversial *CBS Reports* series (with B. F. Goodrich Company), B&H broke ground for the leisure, luxury and to an extent, mass product advertiser in TV journalism.

Bell & Howell's public-minded president Charles Percy holds the belief that "informational programming that is well produced and imaginatively staged can be as exciting as any western." The B&H aims, with *CBS Reports*, the initial *Winston Churchill* shows on ABC-TV in 1960 and the 1960-61 *Closeup* series on the same network, are well documented. The company feels from a marketing point of view that the young, sophisticated families it wishes to sell are those with the greatest stake in the domestic and international "problem" shows it sponsors. It also seeks an image and fulfillment of the "corporate obligation."

Public affairs sponsorship, as seen by Peter Peterson, B&H executive vice president, "is good for business." He feels that sponsor identification is higher, brand image is accelerated. And he notes that B&H is reaching its audience—an audience approving of the company's public affairs programming.

Bell & Howell's director of advertising, R. D. Lipson, asked if he saw any diminishing of B&H benefits accruing to its once near-solo position in now-rising public affairs sponsorship, said no. "There is room for the present number of public affairs advertisers and more, so long," he continues, "as they are consistent in their sponsorship and maintain close identity with their shows."

Little danger of too much

Lipson also feels that the networks run little danger of "overdoing" their information shows by increasing their number, so long as each show is competently handled. But he adds that it is "hard to envision the day when public affairs shows will rival entertainment shows in number."

Most multi-show TV advertisers will not fall into the trap of comparing their public affairs and entertainment buys with each other. Public affairs, say some, is part of our programming "balance." But on the other hand, if an information show is being used primarily as a sales vehicle, the field is still too new for most advertisers to judge the effect.

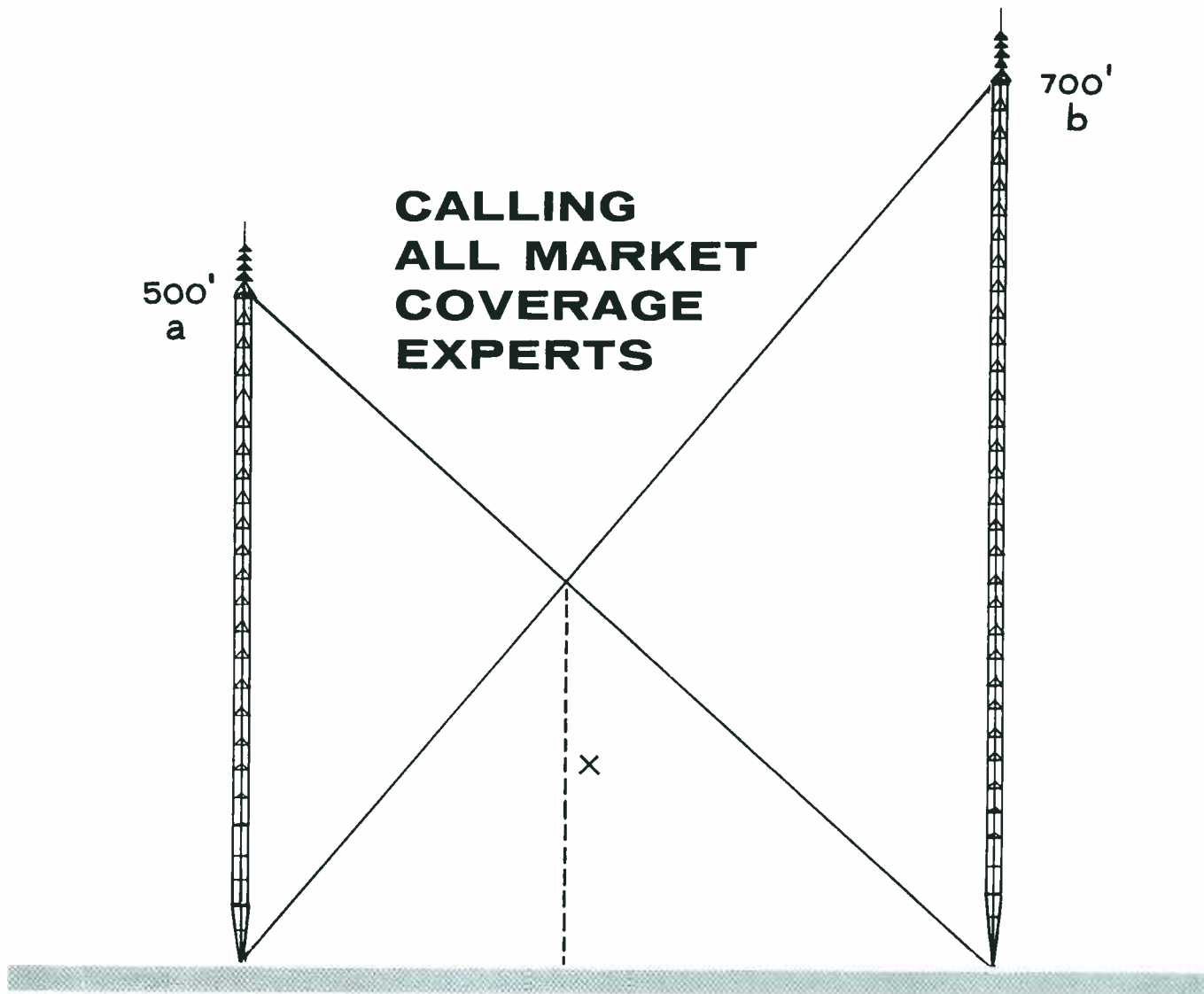
Philip Morris, however, sponsoring four late 1960 *CBS Reports* shows, has said that it is confident that an information show can effectively sell all kinds of products. And the cigarette company, sponsoring five entertainment shows at the time of its *CBS Reports* sponsorship, makes no bones about the information show being an economical buy.

Says Roger Greene, Philip Morris vice president of advertising (see "Philip Morris' Roger Greene: Something For Everyone," TELEVISION MAGAZINE, December 1960), "These shows at least approach sound economic buying on television." (Philip Morris reportedly received a 60% discount on its *CBS Reports* buy.)

Greene, like many of the sponsors now entering information programming, feels that the information show is a good substitute for a special—a chance to portray a brand in a fresh climate.

As to the controversy that sometimes surrounds the subject of an information show (it touched Philip Morris last November on its sponsorship of *CBS Reports* "Harvest of Shame" telecast which exposed the living and working condi-

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Two tv station owners* erect tv antenna towers within guy-wire range of each other. In fact, a wire goes from the top of each antenna to the base of the other. The ground between the two is flat. One tower is 700 ft. high, the other 500 ft. What is the height above ground where the two guy wires cross one another? (These are ultra-special, giant economy size guy wires with no middle age spread or sag.)

Solve this neck-craning problem and receive, absolutely without strings, a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you have already earned this invaluable trophy, say so in your entry and we'll provide another brain-stimulating prize.

* Obviously, they weren't buddy-buddy or they would have mounted both antennas on a single tower to obtain equal signal coverage. No such problems exist in Washington, D. C., where all four stations have equal height antennas—but WMAL-TV leads in market coverage due to its total area promotion of ABC programs.

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TELEVISION CLOSEUP

BOTH SIDES OF THE HYPHEN

The saga of Huntley-Brinkley, who gave NBC new life in news, and TV a new kind of news. It's a match that couldn't work, but does.

By KENNETH SCHWARTZ

IN a medium where 10 years is an eternity, networks and sponsors alike have hitched their sales to an ever-changing constellation of TV stars. The comedians, once the kings of the TV hill, now languish in the limbo of bowling shows and panel discussions; singers, once hailed as successors to the comic, now bid for public favor amid the smoke and gunfire of the western and the private eye. Meantime, over the years, those who dispense news and information programming have with the exception of the ubiquitous Edward R. Murrow, been looked down upon as poor cousins of the entertainers—long on prestige, but short on sales appeal.

Today the poor cousin is more often than not turning into a rich uncle, particularly as more and more advertisers turn to public information shows (see story on page 86). And of those TV journalists who have risen to such critical and commercial eminence, few can match the ascent of Chester Robert Huntley, a tall, serious, saturninely handsome man of 49, and David McClure Brinkley, a slow-drawling, 40-year-old Southerner equipped with an astringent wit delivered with a kind of squirming body English and lop-sided smile.

In the years since the 1956 political conventions brought them together, "the interwoven pair," as one colleague called them, have grown steadily in the eyes of the critics, Nielsen researchers and official Washington.

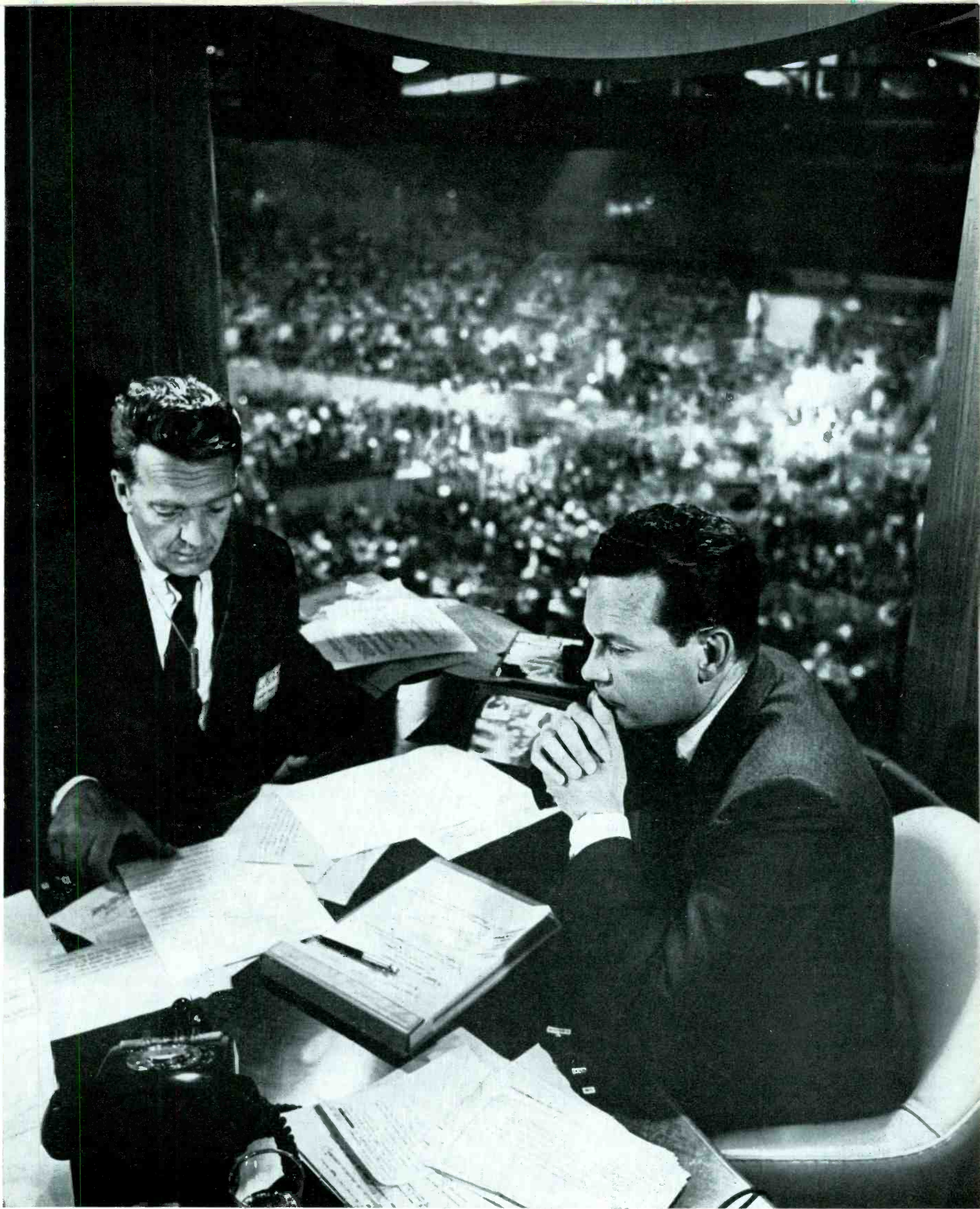
Not only have they been showered with an Emmy, awards

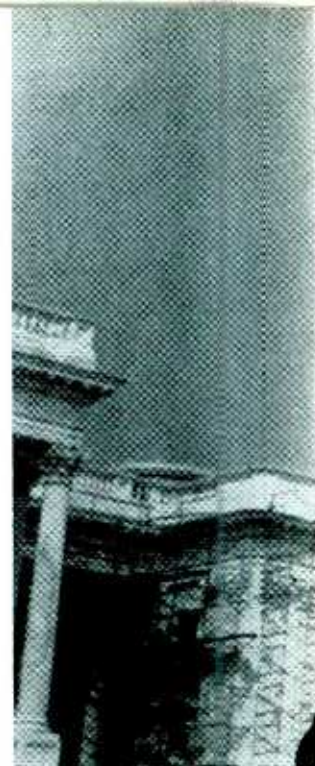
from the University of Missouri and the *Saturday Review*, and other prizes for their work on the conventions, Presidential elections and nightly, 15-minute newscast, the *Texaco Huntley-Brinkley Report*, but each has received his individual share of accolades: Huntley has been cited at least 28 times for his reporting, including three George Foster Peabody Awards; Brinkley holds a Peabody, an Alfred I. duPont Commentator's Award and the School Bell Award for Educational Broadcasts. And in a special survey about a year ago, members of Congress named the pair's nightly show as their favorite news program.

All this approval is in keeping with the fact that Huntley and Brinkley, as unexcitable TV reporters who seldom pontificate but project an air of unassuming authority and easy informality, have all but revolutionized the business of newscasting, perhaps ending forever the day on TV of the breathless news messenger and the sagacious pundit.

In doing so, they have accomplished what amounts to a Grand Slam in television. For one thing, their unpretentious presence has spearheaded NBC's slowly-won fight to wrest dominance in public affairs broadcasting from CBS, once considered the New York Yankees of network news coverage. According to the reckonings of Nielsen, NBC enjoyed an average network share of audience of 51% during the 1960 conventions (when H&B were the anchormen) versus CBS's 36% and ABC's 13%. In election night coverage (with H&B on tap), NBC racked up a 52% share versus the 40% recorded for CBS and the 8% posted by ABC.

As a result, Huntley and Brinkley fulfilled the promise the critics accorded them back in the 1956 conventions although NBC then still lagged behind CBS. As *New York Times* critic Jack Gould remarked prophetically at the time: "The sudden rise of Mr. Brinkley on the national





“Funny thing . . . all during that Faubus business our ratings went up all over the South. They liked to look at us and mutter.”

scene and the introduction of Mr. Huntley—the two work well as a team, incidentally—is the first real change in the network news situation in a long while. This convention marks the first time that the Columbia Broadcasting System, with such established stars as Edward R. Murrow and Eric Sevareid, has had real competition from NBC in the matter of news personalities . . . The CBS pre-eminence always has been something of a sore point with NBC . . .”

And as if Huntley and Brinkley's 1960 success in the convention and election coverage wasn't enough, the pair also have managed to rub some additional salt in CBS's news side. After a slow uphill fight over four years, the *Huntley-Brinkley Report* had, by the April 1960 Nielsen report, passed CBS's competing Douglas Edwards' news show for the first time in number of homes reached.

In fact, the latest Nielsen report months, October and November 1960, show the dynamic NBC news team stretching the ratings gap between themselves and CBS News to its widest point ever. By December, H&B were reaching an average audience of 7,459,000 homes.

Moreover, in popularity ratings by the TV-Q service in December 1960, Huntley and Brinkley simultaneously outstripped Doug Edwards on CBS and ABC's John Daly, and were at the top of all programs surveyed by TV-Q that month (only NBC's *Wagon Train* equaled the H-B score of 54).

Not only do such statistical triumphs bring genuine fiscal and aesthetic satisfaction to the top brass and news management at NBC, right from the executive suite down through the secretarial ranks (“Hey! Did you see what Chet and Dave did last night?”). But they are nothing less than complete vindication for the sponsor of the *Huntley-Brinkley Report*, Texaco, which first purchased the 52-week package (at a reported \$8,000,000-a-year gross) in the fall of 1959, (through Cunningham & Walsh) when the pair was still trailing competing news shows. Prior to the Texaco buy, *The Huntley-Brinkley Report* staggered along financially with in-and-out advertisers who purchased pieces and parts of the show throughout the week, and ranged from American Can Co. to Time Inc. to Sperry-Rand to Pan-Am.

Texaco's respect for the pulling power and independence of Huntley and Brinkley is evident in its relationship with those who work on the program. “From the beginning we have never had any grief from Texaco,” says Reuven Frank,

the brilliant organizer who produces the Huntley-Brinkley news programs, produced NBC's 1956 and 1960 convention and election coverage, and acts as the balance wheel between the two newscasters (“my tigers”). “To my knowledge,” says Frank, “Texaco has never gotten into the news aspects. When they get a letter of criticism—and with television as the only truly national news medium you cannot avoid regional criticism—they don't buck it to us, but ask for the script and reply themselves.

“They don't call us with their own ideas or stories. When Castro confiscated their refinery, we got no instructions on how to handle the story. In fact, they called us for news on the situation.

“I've been in television as long as Milton Berle, over 10 years and that's an eternity. This show we're doing is going so well I'm sure that it'll blow up any minute.”

It is not that Huntley and Brinkley have not had their share of controversial moments over the past four years. Liberal in their political philosophies, they have rarely, if ever, shied away from expressing their views out loud. Their sallies against political pomposity are, of course, well known to viewers of NBC's convention coverage (“The Republicans should have an honest-to-goodness convention this year. Last time it was a coronation.”) And in their time they have brought down upon themselves the ire of such divergent dignitaries as the President of the United Arab Republic and the governor of Arkansas. “During the Little Rock business,” says Brinkley, “we used to get wild letters of complaint no matter what we said. I remember one night I happened to mention that Gov. Orval Faubus of Arkansas went to a service in a Baptist church that morning. The next day we got a crazy letter telling me to get off the air, keep my Yankee mouth shut and stop knocking the Baptists.

“Funny thing, though, all during that Faubus business our ratings went up all over the South. They liked to look at us and mutter.”

If such controversy were the sole key to their success, there would be little trouble explaining why Huntley and Brinkley have such an edge in prestige and following over their rivals. The reasons, however, are rooted in a paradoxical combination of qualities that make both effective TV journalists.

For one thing, although they are booked together for 260 nightly *Huntley-Brinkley Reports* a year, and logged in-



numerable hours this past year covering the national elections together, they rarely see each other in person, with Huntley and his wife living in New York and Brinkley and his family in Washington. One of the favorite stories at NBC is how Huntley and Brinkley recently met accidentally while changing planes at Chicago's Midway Airport. Huntley was returning to New York from Salt Lake City and Brinkley was on his way to Hong Kong. "They just had time for a cup of coffee and a quick talk," says Julian Goodman, NBC's director of news and public affairs.

Contributing further to the paradox of their success is the fact that both are quite disparate in appearance, reporting style and personality. Huntley, for example, has been described as "ramrod-backed, eagle-eyed and gauntly-handsome" with a penchant for taking "a panoramic view of the news . . . This comes out most in his own Sunday show, *Time: Present—Chet Huntley Reporting*, in which he explores predominantly heavy subjects: integration, world trade, public education."

Off camera, and in contrast to his public image, Huntley is a deceptively uncomplicated man ("the trouble is he talks about foreign affairs the way some people discuss baseball"), who can imitate accurately the sound of various train whistles (his father, like Brinkley's, was a railroader), and enjoys nothing better than betting wildly with his attractive wife on baseball and football games.

Brinkley, on the other hand, has been variously described as "puckish . . . slouchy, inclined to favor the wink over the piercing stare" and who "with an essentially mischievous disposition, provides (the *Huntley-Brinkley Report's*) seasoning."

Off camera, Brinkley (who usually sits during broadcasts) surprises visitors with his height and size (6 ft. 2, 175 pounds), his serious reserve (to the uninitiated his introversion often seems more frosty than friendly) and his complete lack of pretension about himself as a comedian of newscasting: "I never try to be funny. I don't tell gags or cute stories about a cat stuck up in a tree. But if some element turns up in a story, I use it if I can."

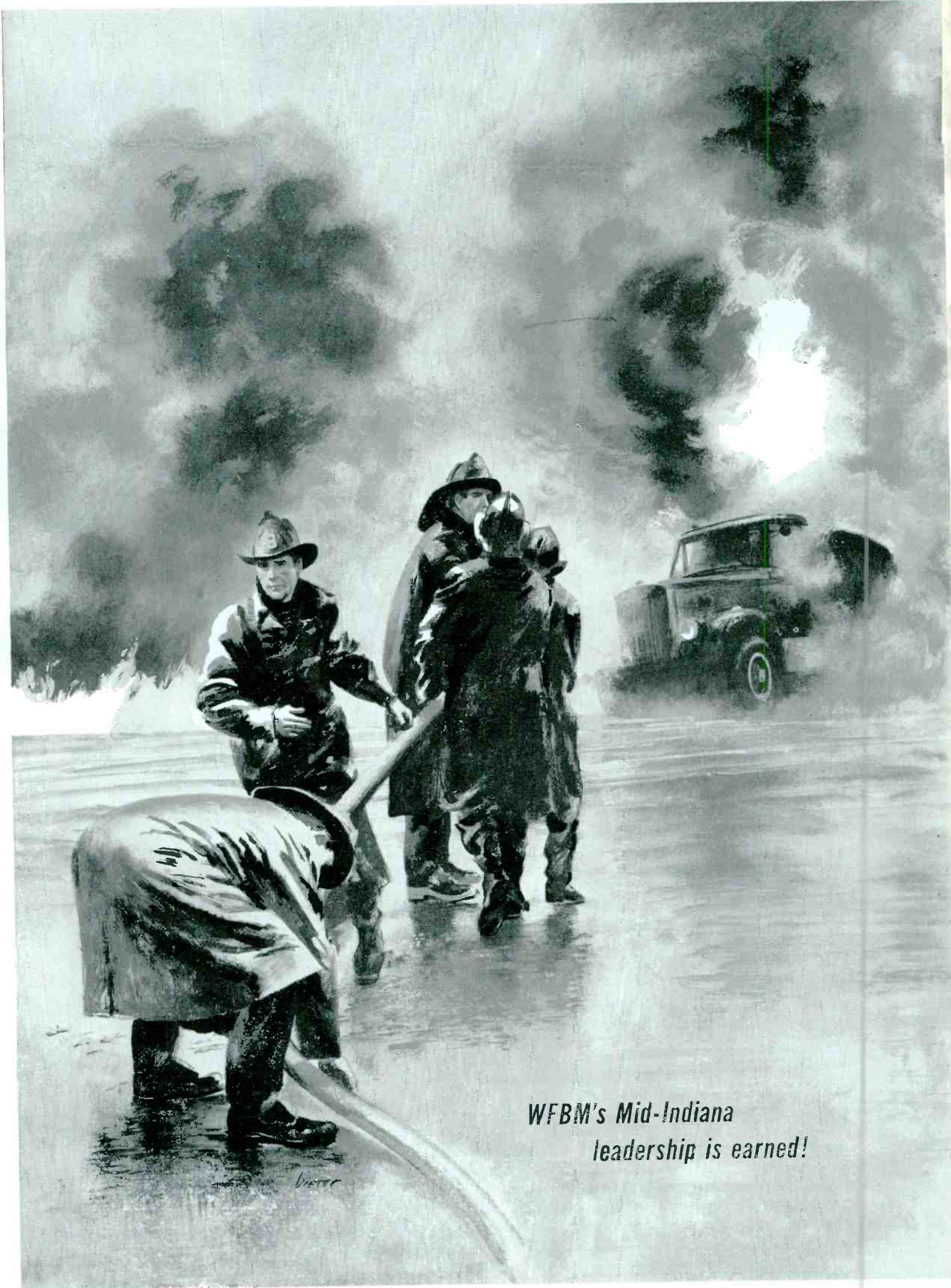
Despite such diverse personalities ("I think David is much more complicated a person than Chet," says one friend), their joint TV appearances are unbelievably smooth ("They seem to accomplish personal communication by 'a look in the eye' although neither knows what the other is about to



The differences that set Chet Huntley and Dave Brinkley apart on TV are apparent off-camera, too. One is a city dweller, the other a suburbanite. One takes the subway, the other drives a sports car. In some respects they're more alike: both use roll-top desks, both read voraciously, both work long hours, both avoid cocktail parties.

Huntley is married to the former Tippy Stringer, once a weather girl and vocalist from Washington, D.C. Brinkley is married to the former Ann Fischer, whom he hired at WRC-TV Washington when she was a reporter and he the station's news manager. Their sons (l. to r.) are Joel, Johnny and Alan.

Although Huntley and Brinkley work together over 200 days a year on their nightly news program, the two rarely see each other in person. The picture at top center was taken on one such occasion when both had story assignments at the Capitol in Washington. A more recent meeting: over a cup of coffee when their paths crossed at a Chicago airport.



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BOTH SIDES OF THE HYPHEN from page 93

say"). Together Huntley and Brinkley, as *Time* magazine once remarked, are "complimentary rather than competitive—an unusual circumstance in the jealously competitive TV club."

Neither newsman is inclined to analyze at length his or the team's impact on the public at large. "You might say," says Huntley, "that I'm the serious one and David provides the humor." I think that if we've done anything," says Brinkley, "it's to take the pomposity out of so much news reporting." While uninformative about the reasons for their success, both also seem somewhat astonished by it ("TV grew up, and I just happened to be standing there," says Brinkley). "We have no business being celebrities in the first place," says Huntley, who, like his junior partner, abhors personal publicity although realizing that it's one of the penalties of fame (not long ago Brinkley, shopping in a Washington supermarket for some instant coffee, was virtually mobbed by other store customers seeking his autograph).

If anything, Huntley and Brinkley are quick to laud the NBC news organization for contributing to the success of their performances during the 1960 conventions and election coverage. "David and I look only as good as the team is good," Huntley has said, giving special credit to the reporters on the convention floor. "I'll swear I don't know how they do it . . . There's the noise on the floor, and they're being pushed and jostled . . ."

"While we're in this tank over the floor, practically sealed in," Brinkley says, "all we know is what we can see through the glass window—not really very much. All the real information we have we see on the NBC program monitor and what we get off the NBC news wire. We're not in there manufacturing things . . . We do not generate very much; we pass it along. It's, of course, the polite thing to say but it's also the true thing."

A matter of respect

Such modesty is neither false nor surprising to those who have known both Huntley and Brinkley over the years. "You've got to understand," says a friend of both, "that these boys have a lot of respect for each other and the people they work with so closely. It's not one of those sickening, mutual admiration societies. It's just that they've all known each other a long time and have a pretty high regard for each other's professional abilities."

Even so, to their closest colleagues, the success of the team on the television screen has something of the mystique

about it. "I think it is some mysterious quality—a chemistry, if you will—that comes across on the screen," says Reuven Frank. "It has nothing to do with our business—news. It's a show business element. It's kind of like asking what makes Helen Hayes a star. One friend of both told me at a party once that he thought they represented the masks of tragedy and comedy on the screen. Someone else thought that a father-son relationship comes across. I think that they give viewers an opportunity to postulate their own relationship . . . something that happens with movie stars . . ."

"You know, after the 1956 conventions, and the idea came up to replace the *Camel News Caravan* [on which Frank was a writer] with Huntley and Brinkley, I refused at first to produce it. I didn't want to be the man in the middle of a lot of tensions and temperament. But it's worked very well. Oh, Huntley gets mad at me. And Brinkley goes off and sulks. But I've never had any jealousy between them.

"In fact, I got a little worried about all the publicity that David got in the beginning. But Chet never worried. It was David who worried about its effect.

What comes naturally

"You see, we don't start with the image they project on the screen. We do what's natural and concentrate on the news and the guys. I think that's because most of us doing it here did not come up the production route and we're not preoccupied with gadgets and electronics. David sits during the evening news show because he's more comfortable that way. And Chet stands because he's more comfortable that way. David has his script on table. Chet uses a TelePrompter. We have a rear projector behind Chet and the counter at his elbow height because he likes to lean on the counter and it gives him a convenient place to put his pipe."

Beyond this naturalness of technique and their personal chemistry on the air, Huntley and Brinkley's persuasiveness is rooted in a prickly social conscience and a sense of mission about keeping people informed. "What I like most about (them)," wrote Robert Lewis Shayon in the *Saturday Review*, "is that they are moralists. What distinguishes 'Chet' and 'David' . . . is their propensity to introduce, every now and then, a revelatory footnote to the mere facts.

"Try as they may to present the mask of neutrality (Huntley has been accused of having an over-solemn poker-face and Brinkley of undisguised boredom) the tones of their voices, ironies on their lips, and subtleties in their eyes betray their

values—not to speak of the selectivity in their news items.”

Both, of course, have opportunity to “moralize,” as Shayon puts it, beyond the borders of the regular *Texaco Huntley-Brinkley Report* and their quadrennial coverage on the Presidential election. Every day each does one five-minute broadcast over the NBC Radio in the network’s series of 40 *Emphasis* programs a week. *Emphasis*, launched in January, 1960, features NBC news correspondents with comment, analysis and feature stories to provide listeners with background supplementing the “hard news” reported on NBC Radio’s 20 daily *News-on-the-Hour* broadcasts.

Huntley, perhaps, has the edge on Brinkley in the moralizing department, particularly with his Sunday show *Chet Huntley Reporting*, formerly titled *Outlook* and started in October, 1956. “I want people to think; it’s not necessary that they agree with me. The Sunday program is fun.” Among the specials he’s done, Huntley recalls with particular fondness those on Africa, the 10th anniversary of Israel, Berlin and the fall of the Fourth Republic in France.

Right now Huntley is immersed in a special report on Spain for May. “I

started out in November with a list of countries I’d like to examine—Brazil, Poland, Yugoslavia and Spain. We settled on the last. I want to experiment with getting on film the mystique of the Spanish people and perhaps get at the answers to why Spain isn’t in the middle of the twentieth century.”

Although less active in special reports, Brinkley is now preparing a study of Hong Kong which he spent three weeks filming in December. Brinkley’s last major venture in foreign reporting was the full-hour program, “Our Man in the Mediterranean” in March 1959. His commentary on this tour from Egypt to Spain was widely praised. The Hong Kong special, scheduled for March, will concentrate on the people of Hong Kong and the city’s contrasts of luxury and poverty. “This is to be,” says Brinkley, “about the city and the colony. We won’t have a lot of interviews. I don’t like interviews because you get self-serving answers. Interviewing is a much over-rated device. People get stiff and their naturalness disappears.”

To prepare for such specials, both Huntley and Brinkley “talk to everyone about the subject, read about it and study it.” Whenever they are about to

cover some special event, each begins his studies long before the day of broadcast. Brinkley, for one, goes to great lengths to collect nearly everything he can find on a subject. “Mr. Brinkley believes,” says his secretary, NBC researcher Marya McLaughlin, “in having more than he will need. We start filling up a loose-leaf book months in advance.” For example, for the inauguration this month, he had, by late December, all kinds of categories of little details—birth dates, landmarks, anecdotes and the like—in a folder. Several inches thick, the folder is organized for immediate reference when he’s on the air. On the other hand, Huntley, while doing a fierce amount of homework (“Chet thinks he’s had a good day if he’s gotten in five hours of reading”) relies more on an excellent memory when broadcasting.

They write their own

Since both men do almost all their own writing (some film narration is written by others for Huntley), the need for constant study and reading is apparent (“I don’t even have time to read the books my friends have written,” says Brinkley).

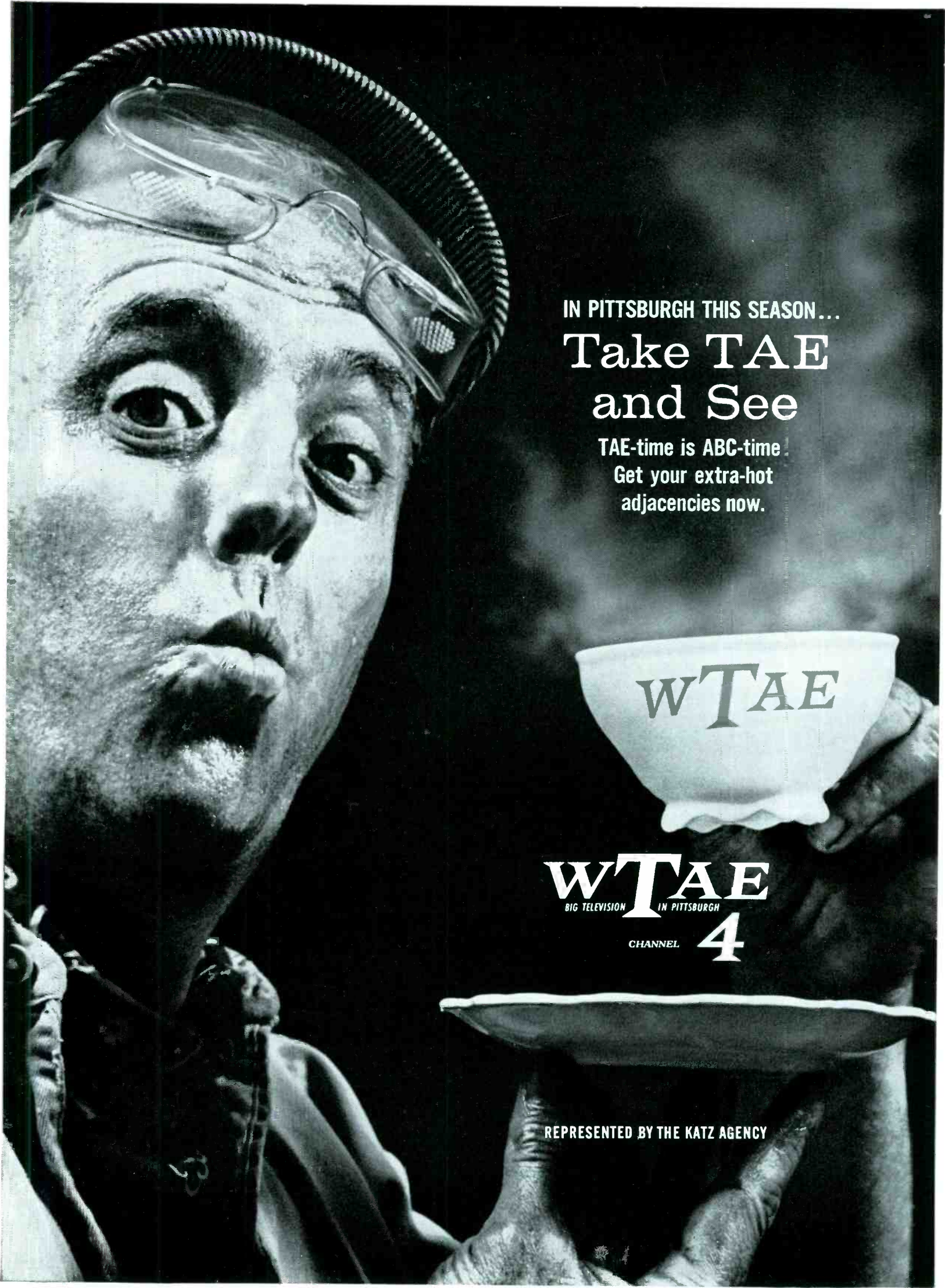
Both have been highly praised for their writing, with which each takes great pains under enormous daily pressure. Yet, again there is a disparity in technique. Brinkley’s casualness contrasts sharply with the quiet authority worn by his partner, who has a sense of humor too, but is inclined to keep it under wraps, saving it for special occasions. On election night eve, for example, Huntley opened NBC’s coverage with a quietly humorous note: “This year I became a grandfather! This year I shall be, no matter what the decision on election day, older than the President-elect of the United States . . .”

Brinkley’s opinions on writing technique are particularly formidable (not surprisingly, his favorite writer is stylist E. B. White). “In writing and telling news on the air,” says Brinkley, “I have tried to unlearn some of what I learned in earlier years of writing for newspapers and wire services, and to combine so far as I can simplicity with clarity. It is quite easy to make the full meaning of a story clear in 1,000 words. It is much more difficult in maybe 50 or 100. It can only be done by mercilessly eliminating the cliché that wastes time, repetition that appears in nearly all news media, cumbersome information such as lists of names, excess adjectives and every word or phrase that does not actively contribute.

“I have found that nearly all news stories that cannot stand a simple, clear and compressed treatment are not worth

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using in the first place, not worth using at all, and the very act of not using them contributes still further to simplicity and clarity.

"I say that this is what I try to do, knowing of course that I don't always succeed. But I believe that it does pay off, because I get a great deal of mail from people saying that they like the way it comes out without really being able to say why they like it. I think it is simply because it is clear and plain."

Brinkley also has some definite ideas about the validity of his "humorous" style and editorial freedom on the air. "If everyone were perfectly behaved, quiet, decorous, even and regular, and if things always happened the way they are supposed to happen, the news business would not exist. But people and things behave in ways that are unexpected, curious, tragic, heroic and funny. It has always been standard practice to cover and report the unexpected, the curious, the tragic and the heroic.

"I have always liked also to include the funny—not to try to be a comedian, but because humor is one of the elements in the human experience and one that is very possibly essential to human sanity . . .

Opinion on opinions

"There is a lot of talk now about the 'new' freedom to express opinions on the air, and it has been used in some places as a pure gimmick, trumpeted and advertised as something new. All of us at NBC have had this freedom all the time I've been here—15 years—and I have occasionally expressed opinions on the air, always saying something like, 'What follows is opinion, clearly labeled.' But I do not believe that giving of opinion should be overdone, nor should it be used as a gimmick.

"For one reason, I would not want to offer an opinion on the air unless I was convinced that I was right. This happens rarely. So to set up a format calling for the regular and systematic expression of opinion will lead to shallowness, repetition, pestering and strained defenses of prior opinion that turned out wrong. Look at the editorial pages of all but a few newspapers for proof. For another reason, I think the frequent or constant haranguing of an audience with personal views, slants, colors and opinions is a bore. No one man knows enough to have opinions on everything. So, while I believe an occasional expression can be helpful and useful, this ought not to be played with like a toy."

Both Huntley and Brinkley also are firmly dedicated to the principle that news is not show business. (Huntley's only foray beyond the news area was a recent appearance on the *Perry Como Show* to read the old *New York Sun* editorial, "Yes, Virginia, there is a Santa Claus.")

"I think everyone in the news business—broadcasting and otherwise," says Brinkley, "should, without being pompous about it, maintain a degree of dignity. He should not be a 'news commentator' one minute and a disc jockey the next. He should not give news one minute and read a commercial the next. The honest and able reporting of news is enough of a career for anyone. In fact it almost seems too much for one man . . . Furthermore, a news source is reluctant to take seriously a 'newsman' who has just finished a pitch for a mouthwash.

"I have one other thought on a newsman's doing news and not playing records and doing commercials. Some survey or other I've just seen asked people to grade the various trades and professions by the amount and degree of preparation and ability required to pursue them successfully. 'News commentators' were ranked—in the opinion of those polled—well down the list just below undertakers. I believe that is because in too many cases around the country the man described on the air as a 'news commentator' is in fact the same man who a few minutes earlier was introduced as a 'host' or 'emcee' or as someone reading an announcement for an advertiser."

Huntley and Brinkley's single-mindedness about their work undoubtedly reflects the fact that both, despite differing backgrounds, have spent all their professional lives as newsmen. Of the two men, Huntley got the latest start in his journalistic career, having originally set out to become a doctor.

Born December 10, 1911 in Montana, Huntley is the eldest of four children (the others, all sisters, now live, respectively in Montana, Colorado and Ohio). If any one theme dominated Huntley's early childhood, it was probably the nomadic wandering of his family around Montana, since his father, a railroad telegrapher, not only moved from station to station along the route of the Northern Pacific, but tried his hand at homesteading, or ranching.

"I think it was those years that gave Chet his self-reliance and independence," says his wife, Tippy. "Life was one of hardship. Chet's father, now in his seventies, is hard as a rock. He still goes to

the station every day and chops wood every day. Chet's pretty powerful, too. He's got very strong forearms from the days he pitched hay in Montana. When the Huntleys were out homesteading, I think Chet was the only one strong enough at one time to withstand the plagues of mosquitoes and to tend the family's sheep. Despite those times and the way Chet loves New York, I think he eventually would like to have a ranch. Why, the last time we were in Montana, he got to imitating a turkey's gobble and had a conversation with a big bird for almost 10 minutes!"

A taste for debating

Due to the early, itinerant character of his family life, Huntley's formal schooling did not start until the fifth grade ("he only got sporadic schooling from town to town and what his mother could teach him"). However, it was in grade school that Huntley acquired a taste for public debating, an interest he maintained throughout his days at Montana State College, and which, perhaps more than anything else, changed the direction of his professional career.

For it was only after three years of study in a pre-med course that he won a National Oratory Tournament in 1932, ending his medical ambitions. With a scholarship to the Cornish School of Arts in Seattle as his prize, Huntley went on to study speech and drama. After a year at Cornish, he transferred to Washington University and obtained his B.A. degree in 1934. Upon graduation Huntley then went to work for the *Seattle Star* which hired him to read news items on a local radio station ("you know, it was one of those jobs where you sweep up and do everything").

Moving on to other radio stations in Spokane and Portland, Huntley later joined CBS on the West Coast in 1939. He worked out of Los Angeles for CBS until 1951, covering such assignments as the founding of the United Nations in 1945 and other top stories. In 1951, he switched to ABC and covered the Bandung Conference for that network, adding a reporting swing throughout Asia and the Middle East before coming home. ("I think," says his wife, "that just being at that conference was one of the highlights of his life.") Huntley then joined NBC in 1955 and went on to join Brinkley as an anchorman on the 1956 conventions.

In contrast with Huntley, Brinkley started his news career when a teenager. Born July 10, 1920 in Wilmington,



* No gambling when you buy WBRZ in Baton Rouge . . . Baton Rouge as a market ranks just below Ft. Worth - Dallas, Houston and New Orleans. It's the 4th largest market in the Gulf South—an area made up of the states of Louisiana, Texas and Mississippi. The Baton Rouge market, with a population of 1,561,000 and retail sales of \$1,285,000,000.00, is served completely by television station WBRZ. Baton Rouge is truly too BIG a market to be overlooked on any list. Call your Hollingbery man.

NBC

ABC

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North Carolina, he is one of five children (he has two brothers and two sisters.) His father was a railroader who quietly continued his wine-making hobby despite the Volstead Act, although Brinkley's mother was a staunch prohibitionist. He has inherited, says Brinkley, none of his father's "rare skill."

Even before his graduation from Wilmington's New Hanover High School in 1938, Brinkley had started a newspaper career. As he puts it, he was launched due to "early exposure to the newspaper business through a relative who owned a weekly newspaper in Wilmington and asked me at the age of 17 to write a column about high school activities. It was full of such racy items as who was buying ten cent sodas for whom, each separated by three dots." Aside from this early newspapering, Brinkley's other interests embraced baseball, rifle shooting and the literary society.

Upon leaving school, he worked as a reporter for the *Wilmington Star-News* from 1938 to 1940, and attended classes at the University of North Carolina in Chapel Hill, majoring in English. In 1940 Brinkley joined the United States Army as an infantryman, and spent his brief military career as a supply sergeant in an infantry rifle company at Fort Jackson, South Carolina. Discharged the following year with the rank of sergeant, he was hired in 1942 by the United Press as a reporter in the Atlanta, Ga., bureau. Subsequently, he was entrusted with one-man bureaus in Montgomery, Ala.; Nashville, Tenn., and Charlotte, N.C. He continued his education at Vanderbilt University while he worked in Nashville.

Almost alone on TV

Brinkley left the United Press in 1943 to go to Washington, D.C. There he applied for a job with NBC, which hired him as a news writer to prepare scripts for news announcers. Before the year was out, he was delivering his own newscasts on television. "I had a chance to learn while nobody was watching," he says; there were then only a few hundred sets in the capital.

As television grew, so did Brinkley's importance in the medium. At first, in addition to making his television newscasts, he worked on NBC Radio, and from 1945 was the moderator for the network's *America United* program. He became a TV news commentator in 1950 and the following year took on the job of Washington correspondent for NBC's *News Caravan*, which was eventually re-

placed by the *Huntley-Brinkley Report*.

By now, although all connected with NBC agree that it was a good idea to bring Huntley and Brinkley together in 1956, few are in accord on who actually should get credit for the decision. As Reuven Frank explains it, they were compromise candidates for the position of NBC's anchormen at the 1956 conventions. "At the time, the management had suggested several people and we in the news department had suggested someone else. We were debating who would do it, and our suggestions were not well accepted. Then one day Bill McAndrew [executive vice president in charge of NBC News] and Joe Myers [since retired as director of NBC News] and I walked down to the president's office and said, 'It's got to be these two guys.'

Hesitant decision

"Somebody had made the suggestion, I forget who, that it should be two people. I claim no credit for that. And I don't even remember who can. But the minute somebody suggested two people, we were sure who it should be.

"We went down to management with a determined look in our eyes and our idea was accepted since we were too hard to replace on short notice. Yet there was so little confidence in the decision that it was not announced, or allowed to be announced, for several weeks after that. I think maybe as many as six weeks."

The NBC News Department's uphill fight to get management to accept the suggestion for the 1956 convention coverage reflects what McAndrew describes as the then-prevailing management view: the news personnel "were a group of people with dirty carbon paper on their fingers." As McAndrew adds, NBC president Robert Kintner, a former newspaperman, has since changed the situation, pulling the news department out of the programming department and having it report directly to him, plus giving news personnel more money and freedom.

Not only has the initially tortuous decision to bring the pair together paid off well for NBC, but it obviously has brought some changes in the living standards of the newsmen themselves, although each has something of an awed attitude toward the money he earns. Brinkley, who remembers when TV brought him \$60 a week, now collects around \$100,000 a year. Huntley, one of TV's best-paid newsmen, probably

makes much more with his heavier schedule of shows and extra cash from narrating industrial and training films.

The latter now lives with his wife in a three-story town house they purchased on Manhattan's East Side last April ("You can't call Chet a man who lives it up with Rolls Royces and all that," says his agent, Marvin Josephson, "but he lives comfortably, if simply").

The house, furnished by the Huntleys in a tasteful, if eclectic, combination of styles ("We haven't done the antique bit yet," says his wife), has a fully-equipped modern kitchen facing the street on the first floor, a dining area behind it, with a formal dining room at the rear. The latter looks out, through plate glass doors, on a patio which Huntley and his wife recently had landscaped "as our Christmas present to each other."

On the second floor, facing the street, is a large, high-ceilinged, sunken living room, with steps in the rear up to a panelled study, featuring, among other things, a big built-in bar with sink and refrigerator ("I think that's why we bought the place," says Mrs. Huntley). The floor above has a front guestroom and the Huntleys' bedroom.

It's in the study where Huntley reads, sporadically watches television ("he just loves Perry Como") and where guests gather after dinner.

Simple social life

A continuous series of informal monthly dinner parties ("if Chet's not off on a trip") probably are the main feature of the Huntleys' social life. "I'm not a joiner and we resolve to lead a simple life," he says. "We have these parties and we go to small restaurants. I think the worst night I could spend would be in a place like the Copacabana. If you aren't careful, you can be swept up in the social whirl. I'm glad our show is on when it is, so that I don't have to go to cocktail parties."

"Chet likes to get a real mixture of people together at his dinner parties," says a friend. "You'll find old friends of his from here and the West Coast, new acquaintances, his co-workers, advertising men, doctors, lawyers, writers—it's a pretty broad group and we don't talk shop and Chet doesn't hold court. He just keeps the whole thing moving along."

"I like to get lawyers and doctors together," Huntley says, "because they're pretty ingrained. And if we get them talking we might even broaden their political horizons a bit." When he can, Huntley also likes to entertain some of



Our Finest Hours

in 1960 included *Spring Into Color*, for the first time in history 17-hours of color in one day; *The Missile Story*, developed by KMTV News and appearing in headlines from coast to coast; *The Night They Shot Down St. Nicholas*, a prime time original live drama; *Playhouse Awards*, the first telecast of Omaha's Henry Fonda — Dorothy McGuire awards; *Your Doctor and You*, the seventh annual KMTV series of medical programs; *Spring Music Festival* in color, the first television appearance of

the Omaha Symphony; *Meet the Candidates*, a 13-week pre-election series

pitting opposing candidates on the same program; *Six White Crosses*, dedi-

cated to safety and to the memory of six Omaha crash victims; *The Second Annual KMTV Awards Dinner*, honoring civic leaders for effective use of television public service; *Birth of a Decade*,

Omaha's growth in the '50's and predictions for the '60's; *Playground Champions*, the seventh annual KMTV series of city Park competition; *The Hidden City*, Omaha's first continuing series of in-depth specials; *The Hunter and His Gun*, safety in the field; *'Twas the Night Before Christmas*, a live color dramatization of Clement Moore's poem; *Jean's Story Time*, Omaha's only live children's religious program series; *Cavalcade of '60*, the year's top news stories; *All Star Bowling*, the nation's only daily live television coverage of the 1960 All Star Tournament; *TV Classroom*, now in the tenth year and one of the nation's first programs to offer courses for college credit; *First Lutheran Service*, Omaha's only remote of local Christmas observances; *The Amendments*, pro's and con's of proposed Nebraska Constitutional changes; *European Reports*, featuring two KMTV News trips to Europe and Africa; and a virtual sweep of the Omaha Radio/TV Council "Gold Frame" Awards for public interest programming. We have even bigger plans for 1961.

KMTV 3 Omaha and Lincoln

Represented nationally by Edward Petry and Co.

"The audience puts faith and trust in these boys. They've got to work harder and harder."

the screenwriters, visiting New York, whom he befriended during his West Coast days. "There are a few good minds in the movie colony, you know. And it's the writers who make life tolerable in Southern California."

Aside from this social life, trying his hand at some cooking and "our Saturday trip to the A&P," Huntley's major preoccupation is work, and more work (like Brinkley, he puts in an average work day, with his reading, of anywhere from 10 to 14 hours).

Despite his schedule, Huntley and his wife exchange several phone calls a day and manage to lunch together in midtown Manhattan several times a week. Divorced from his first wife (who now lives in Los Angeles), Huntley has two grown daughters: the younger, Leanne, or "Missy" as she is called, is eighteen and entered the University of Oregon this fall; the other, Sherry, twenty years old, is married to Dan Ainsmeier, who works in sales at a West Coast TV station. They have a nine-month-old son, Rik, referred to indirectly by his grandfather in his own opening remarks on the air Election Day eve.

"Chet's daughters call me grandma," says the present Mrs. Huntley, the former Tippy Stringer, an attractive redhead in her late twenties. Before she met Huntley, she was the weather girl on NBC's Washington, D.C., station, WRC-TV, from which Brinkley originates his half of the pair's nightly news program.

Closed-circuit courtship

In fact, it was Brinkley and the program that brought the Huntleys together two years ago. Born in Evanston, Ill., Mrs. Huntley, after graduation from the University of Maryland ("I was a speech and drama major there"), first broke into Washington life with a singing job at CBS' outlet, WTOP-TV. Less than a year later, she switched to WRC-TV, where she worked for seven years, "doing two weather shows a day each on TV and radio, commercials, singing on an afternoon show and appearing nightly as a vocalist in the Blue Room of the Shoreham Hotel. Boy, was I tired!"

"Since the boys' news program came on after my weather show, I used to pass back and forth through David's studio when they had the line open to New York just before their broadcast. I think they kind of used me as a test pattern. Then, one day, David stopped me when I was passing through and introduced me to Chet who was on the New York

monitor. I thought he was charming." After a few more months of "chatting back and forth on the open line," and a short courtship in Washington, the Huntleys were married March 7, 1959, with Reuven Frank, producer of the news show, as best man.

"I'm from a broadcasting family, you know," says Mrs. Huntley. "My father met Chet long before I ever did." The late Arthur C. Stringer met Huntley while surveying radio stations in his career as director of special services for the National Association of Broadcasters. Her brother, also named Arthur Stringer, is a vice president and manager of the Chicago offices of Blair Television Associates.

By subway and sports car

Unlike Huntley (a city-dweller who rides to work on the subway), Brinkley's existence is that of the suburbanite. Each normal day's work begins and ends for him, at least at his office, with a 20-minute ride in his white Corvette sports car from his home in rural Montgomery County, Maryland, to the studios of WRC-TV on the outskirts of northwest Washington.

His house, constructed two years ago on a two-acre piece of land the Brinkleys bought in 1957, is what some might call a showplace ("It's our fourth place after an apartment and two houses in Chevy Chase"). Designed by the Brinkleys themselves ("we took plans of a similar place and knocked walls down here, a wall there"), it is a low-slung, two-story, red-brick affair built into the top and side of a hill commanding a magnificent view.

Both house ("it's modern, but not very") and hill are situated immediately above the winding, now defunct Chesapeake & Ohio barge canal that runs 100 miles from Washington to Cumberland, Maryland. Paralleling the canal, and in full view from windows at the rear of the house, is the Potomac River, the boundary of Maryland and Virginia.

Altogether, there are some 17 rooms housing Brinkley, his wife, the former Ann Fischer, their three sons—Alan, 11 ("a replica of his father whom he watches on TV"), Joel, eight, and Johnny, five ("they prefer westerns")—a maid, a large collie and one cat.

The living quarters of this constantly churning menage are divided roughly into two parts. On the top floor are the Brinkleys' bedroom, living room, a terrace and enclosed porch (all running across the back of the house) and a kitchen, dining room, music room,

study, guest room and bathrooms (running across the front of the top floor which is the only part of the house visible as one walks up the front path). On the bottom floor are the boys' separate bedrooms, a play-room, maid's room, laundry room and a large workshop full of every conceivable kind of power tool.

The workshop reflects Brinkley's lifelong ("since I was 15") hobby of cabinet-making and wood-working. "David made most of our furniture when we first got married," says his wife.

"It's the penalty of success," says Julian Goodman, a close friend of Brinkley's since the days Goodman was Washington manager of NBC News. "The audience puts a lot of faith and trust in both these boys. And they've got to work harder and harder all the time. It doesn't give them much time for outside activities."

Although self-effacing about his work ("I've got a five-day-a-week job like other people"), Brinkley admits he's pressed for time ("We did manage," says his wife, "to get the boys out to the ball park a few times last summer").

Evenings at home

A good many of his evenings are spent in his study just off the living room, reading and writing at a roll top desk his wife found and gave to him. Comfortable, but uncluttered, the study and rest of the house are furnished in "things we like," from some antiques to the furniture made by Brinkley, many books, mementos of his travels, paintings, prints and old maps of the surrounding countryside ("They're not," says a friend, "one-period people"). To maintain order, Mrs. Brinkley goes through the untold publications sent her husband, cleaning out periodicals every two weeks ("We get three newspapers a day here").

Like Huntley, Brinkley tries to lead a relatively simple social life. "I hate cocktail parties. It's a medieval torture device. You can't hear anything. It's hot. And you can't stand up." And although he gets at least 10 requests a week to make a speech, he rarely honors them ("I don't mind the speaking. It's the traveling there. And then they want to put funny hats on you and make you tour the town").

The Brinkleys socialize most with news and political friends because "the people I like best are those with opinions and ideas."

"News people have a sense of humor and a kind of irreverence we like," says Mrs. Brinkley, a reporter herself before she married. Born and bred in Washing-

IN THE PUBLIC INTEREST...

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the "way" station *to the central south*

RUTH C. TALLEY
Director of Public Service Programming

T. B. BAKER, JR.
Executive Vice-President and General Manager

"Huntley-Brinkley Report": A five-times-a-week marathon of telephones and television

ton (her family still lives in the city), Mrs. Brinkley worked for United Press before going to NBC News in Washington. "I hired her," says Brinkley, "when I was so-called news room manager here" at WRC-TV. "She was a reporter and used to cover the Hill." Following their marriage on October 11, 1946, Mrs. Brinkley worked for a time as correspondent for the *London Times*.

Now she devotes herself to her family ("Setting up the car pool to get the kids around takes a lot of time, you know") and is active in several charitable organizations and on the board of trustees of the private school attended by their children. In contrast to her deceptively tall husband, Mrs. Brinkley, a pretty woman with dark brown hair, is five-feet and weighs around 98 pounds ("Do you think we're mismatched?")

Ordinarily, the work day for Huntley and Brinkley starts between ten and ten-thirty in the morning (they each rise about eight-thirty or nine, read a few newspapers over breakfast, then set out for their respective offices 250 miles apart).

Brinkley may go directly to the station, where he occupies (with no visible differences for a \$100,000-a-year newsman) one of a series of glass partitioned cubicles allocated NBC's 12 Washington correspondents. His office adjoins a cramped, although adequate, radio studio, where he and other correspondents make their broadcasts.

Politically, a seller's market

If there is a story breaking "downtown," Brinkley may go directly from home to cover it. "One of the difficult aspects of the news business, particularly in Washington," he says, "is its fierce and unrelenting competitiveness and the unending search for the exclusive piece of information. In this search for exclusivity, the politician or public official finds himself in a seller's market.

"If he has a piece of information, he can place it in a newspaper or on the air with the accuracy or precision of an advertiser buying space or time. He can tell his story to a single reporter, with the assurance that since it is exclusive, it will be used with greater prominence than otherwise would be the case.

"And since he is 'leaking' the information he can leak it his own way, at the time of his choice, and to the newspaper or network of his choice. Therefore, the leak needs to be examined carefully before it is published or broadcast to make sure the reporter is not being used."

After he has been "downtown," Brink-

ley usually returns to his office ("I have to be back by two o'clock"). He scans the news, prepares his five-minute radio broadcast at four o'clock ("If I have an idea, I can write it in 15 minutes"), and gets ready to talk to New York about the plans for that night's *Texaco Huntley-Brinkley Report* at 6:45 EST.

Red and green phones

Brinkley has two different lines from his desk to the New York headquarters of NBC News: a red phone direct to either Julian Goodman or NBC News vice president McAndrew; a green phone direct to Huntley, producer Reuven Frank and Eliot Frankel, news editor and associate producer of the New York end of the Huntley-Brinkley show.

Frank, Huntley and Frankel occupy three unprepossessing offices situated in that order in an L-shaped corner at the far end of NBC News' fifth floor offices in Rockefeller Plaza. The corner, about the size of a small, two-car garage, is equipped with its own set of wire service teletypes and television sets to monitor film and tape news run off in a studio several blocks away.

In addition to Huntley, Frank and Frankel, the New York staff includes four writers, for Huntley's film narration, four directors who rotate nightly, a production assistant and two secretaries; at the Washington end the principal staff, aside from Brinkley, is his assistant, Marya McLaughlin, and a director, Ralph Peterson.

While Brinkley may be out checking "leaks" to start the day, Huntley generally spends the morning quietly reading, telephoning, checking mail and talking to his associates ("I wish I could get out more. But in these group journalism things, you can't").

Generally, his co-workers leave him in the morning, as Brinkley's do, to a solitary contemplation on the potentialities of the day's news. Huntley's office, resembling a professor's study, has as its main attraction a large roll-top desk, sent him by the Northern Pacific after he spotted and admired a similar one in a railroad depot during a trip to Montana.

Occasionally, Huntley breaks his reverie ("like David, he can switch out automatically") to take a message from his secretary, Lucy Souza, a Brazilian girl the Huntleys met during their honeymoon in Rio. Or he may stroll into the adjoining office of Reuven Frank for a discussion of the evening news show.

While Huntley and Brinkley are doing their morning chores (Huntley must get ready to write his three-o'clock radio

broadcast shortly before the show goes on), Frank and Frankel have spent part of the morning discussing the evening's broadcast. Some of what they'll do that night is based on the outcome of the daily 11 a.m. conference that Frank, along with about a dozen NBC News executives (TV and radio), attends in the office of McAndrew.

This meeting features a running commentary by almost everyone present on the news breaking that day and events to be covered in the days and weeks ahead. Punctuated with heavy sarcasm, particularly in-trade digs at CBS, it runs about an hour. ("Tape and film come to sell," says Frank, "and I come to buy").

By late afternoon Frank and his colleagues have usually found in the news a pattern for the evening's show based on the morning meeting, all-day screenings, wire service reports, copy filed by NBC news correspondents and constant telephone conversations with Brinkley.

At about five o'clock all those connected with the New York end of the program gather for an informal meeting in Frank's office. Reviewing what Brinkley has in Washington, Frank, quietly and humorously, leads a discussion of what will be covered from the New York end. The last is based on the day's news "budget," a list (typed by one of the writers and distributed to all) of all major news stories breaking or about to break here and abroad. The "budget" may comprise as many as 30 different domestic and foreign stories, of which perhaps five or six are eventually used on the program.

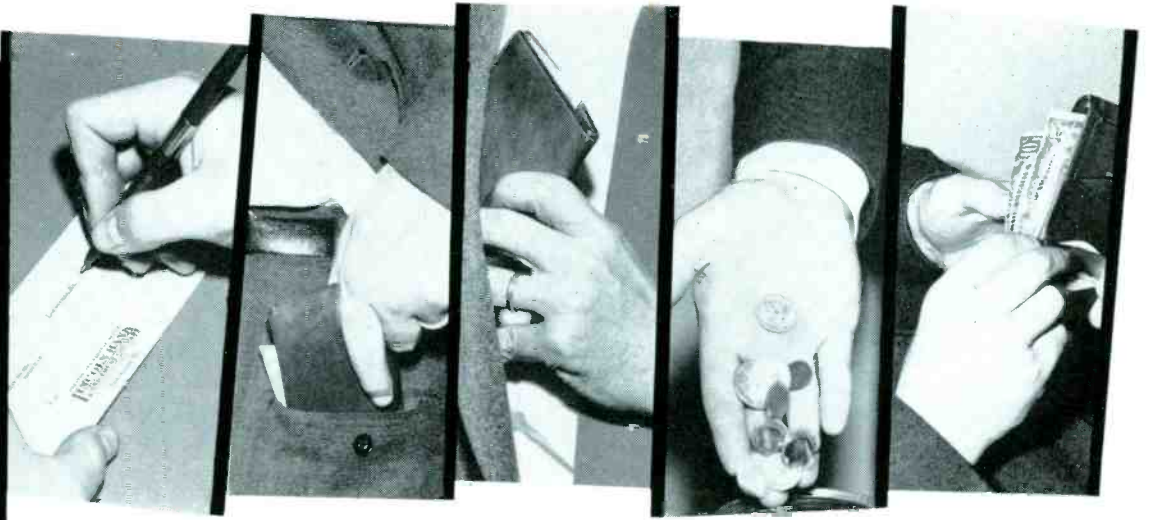
Fitting out the show

Out of this discussion, lasting about 15 or 20 minutes, with Frank as "managing editor" or arbiter, the evening's schedule is drawn up with the time allotted each news element. Whoever takes the lead-in story on the show depends entirely on whether the best story is in Huntley's or Brinkley's territory.

The New York group then divides the writing chores, with Huntley picking the spots he'll write and the rest of the assignments going to the four writers on the show, as well as Eliot Frankel. Frank pencils in "a rough lineup," typed up by production assistant Ann Kramer and distributed to everyone. While all scatter to do their copy in New York, Miss Kramer phones the rough line-up to Brinkley's assistant in Washington.

What follows is usually similar to the atmosphere in a tightly fought basketball game in the last few minutes of

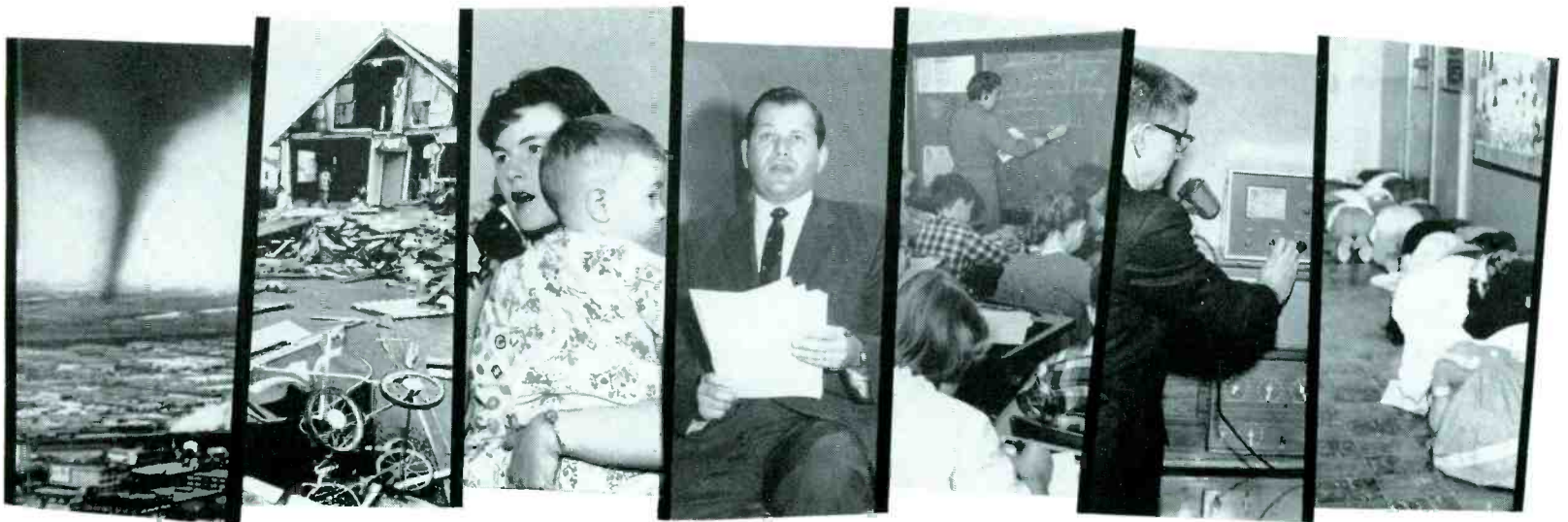
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In seven years, the WHAS-TV Crusade for Children has raised more than \$1,200,000 to aid mentally and physically handicapped children in Kentucky and southern Indiana. This money has helped

more than 200,000 Kentuckiana children. Costs of the program have been reduced to less than 7% since 1954, while contributions have increased 33%.



The Program—"53 Miles From Death"...The Result—CONELRAD IN EVERY SCHOOL!

Louisville was threatened by a devastating tornado. A WHAS-TV news documentary, "53 Miles From Death," revealed that the area's school children were inexcusably unprotected. Aroused

viewers demanded and got a clear-cut procedure and Conelrad weather warning receivers for all of the area's public and parochial schools . . . America's most extensive school use of Conelrad.



"WHAT'S YOUR QUESTION?"...We've had over 29,000!

Every week since April, 1951, Kentucky, southern Indiana and national newsmakers have faced the WHAS-TV audience to answer direct questions. Scheduled from 10:00 to 10:30 p.m., "What's Your Question?" regularly makes news through its guest participants' answers. Viewers invariably jam the WHAS-TV switchboard with calls.

Only a station that concerns itself day in and day out with the interests of its community can earn the respect that moves people to respond.

**WHAS-TV
LOUISVILLE**



*Foremost In Service
Best In Entertainment*

play. While Brinkley (who writes his inserts between 5:30 and 6:30) and Huntley (writing between 5:30 and 6:15) are quietly preoccupied in their offices, the phone calls come one on top of the other, to and from Washington, to New York from wherever there may be a remote pickup for use on the broadcast.

Meantime, both Frank and Frankel begin to get copy from all sides. As each piece is timed and retimed by stopwatch, and adjusted for the final lineup, it is typed and distributed to directors, those who prepare Huntley's TelePrompTer script, technical people and the like. Brinkley, meanwhile, on the phone off-and-on with New York, times and retimes his own copy to adjust to the final lineup.

Between 6:00 and 6:30, things are beginning to snap into place. During that time, with a firm line-up in hand, New York and Washington have exchanged the exact order of all parts of the show (a recent broadcast, for example, had 20 different segments, with Texaco's opening and closing billboards, two commercials, tape and film break-ins and switches to and from both cities). Each branch of the operation also has ex-

changed by direct phone the last "cue" words in each of Huntley's and Brinkley's portions of the program.

By six-thirty, Huntley is downstairs for makeup and rehearsal in his small set in NBC's cavernous studio 3A in New York. Brinkley, too, is by now in the basement studio of WRC-TV for a rehearsal and the final lighting adjustments.

Following the last run-through and rehearsal in both studios, and a sound and video check on "the open line" between them, the program is ready to begin at 6:45.

Although the program is over at seven o'clock (EST), the day's work is not done. The show is repeated at 7:15 for stations in the Midwest. The 6:45 broadcast goes to affiliates in the Eastern Time Zone and is taped for playback on the West Coast. In between shows, Huntley and Brinkley return to their offices for a short break and then return to do it all over again.

Three hours later, by the time their last viewer has seen the *Texaco Huntley-Brinkley Report*, its principals are home immersed in their reading for the next day's broadcasts. END

tions of migratory farm labor), Greene says, "We don't want editorial control, but there are some subjects we would want no part of." But overall, Greene, in an echo of the Bell & Howell viewpoint, feels that "Controversy isn't bad if the reporting is good."

A special case of selling and educating is now being attempted via the TV public affairs route by the Edward Dalton Company, a division of Mead, Johnson & Company and the 1961 sponsor of ABC-TV's *Winston Churchill* series.

The Churchill show will in effect serve as a special marketing platform for a "hot" product, Metrecal, a dietetic for weight control that is commonly misunderstood and misused, and, importantly, which is running into stiff competition from similar products.

Proper setting for Metrecal

The reason for selecting a public affairs program for Mead, Johnson's first TV effort and Metrecal is basically this: a high-quality program to match a high-quality product, a product that might be out of place in another TV setting.

According to Mead, Johnson director of public relations Charles H. Prout, Dalton and its agency, Kenyon & Eckhardt, New York, consider the Churchill show as a high order of entertainment, a public affairs show with a high audience interest quotient.

And in keeping with the stately, long copy print phase of the Metrecal advertising, commercials on Churchill are educational more than sell, delivered by noted actor Martyn Green.

Quite often there appears to be no deep special purpose behind the buying of information shows other than this: for the big, diversified corporation there is prestige in examining its parts before the public and relating them to progress and the public good against the background of public affairs.

Said J. Ward Keener, president of B. F. Goodrich, about his company's 1959-60 sponsorship of *CBS Reports* (co-sponsored with Bell & Howell): "What better way to perform a public service commensurate with our size and scope and at the same time tell the story of our company, than to sponsor a TV series that would present . . . some of the most vital facts of our world and time?"

Goodrich's director of advertising, F. T. Tucker, from the advertising viewpoint, says simply, "From cost-per-thousand through sales and image, the shows were good buys."

Olin-Mathieson Chemical Corp., with 1958-59, 1959-60 sponsorship of CBS-TV's *Small World*, chose this show for its audience selectivity, weekly continuity, the audience following of Edward R.

Hamilton-Landis & Associates
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NATIONWIDE BROKERS

15th year

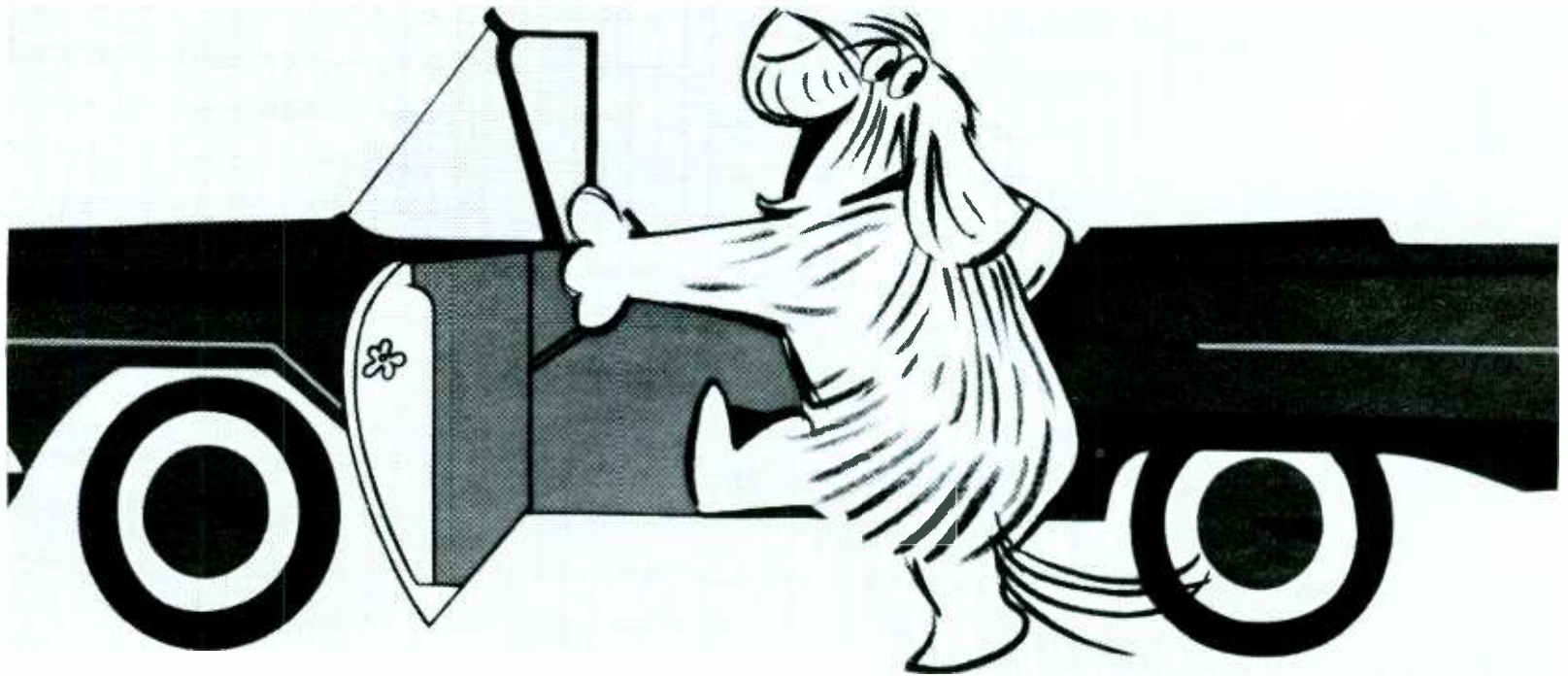
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Again, the dog is right. Film, and film alone, does three things for you: (1) gives animation—crisp, exciting; (2) provides the optical effects you've always required for high-polish commercials; (3) assures you the coverage and penetration market absorption requires.

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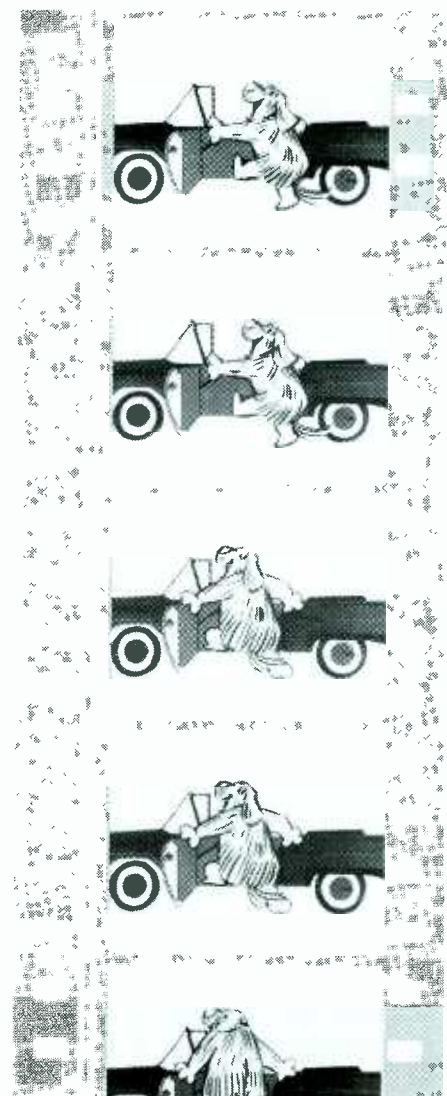
Midwest Division
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West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

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YOU NEEDN'T GO BROKE from page 106

Murrow and "commercial compatibility" afforded by a flexible format.

Stanley de J. Osborne, president of O-M, commenting on the buy said, "Small World was an entirely new and unique show that we felt gave us a distinguished, modern and effective advertising buy to meet our objective of introducing Olin-Mathieson to a selective and vital audience."

O-M ad manager Stanley W. Koenig indicates that the company may be back in information programming this year. He would, however, as would many public affairs prone advertisers, like more answers to the question of "overcrowding" and repetition in broadcast journalism—if this should arise.

American Machine & Foundry Company last year entered the information program arena with sponsorship of two *Tomorrow* specials on CBS-TV and a repeat of one of them this month. Another large, diversified company, AMF saw in these shows—which hit on how developments in science and technology will affect future life—a chance to express itself corporately.

Victor Ancona, AMF supervisor of advertising services, says that "while the corporate media form varies with the times, the theme in back of AMF (identity with the future, wide product spread, stress on research and development) is constant."

Ancona calls the *Tomorrow* shows "a public relations venture for AMF in carrying out the corporate image." But he notes that while the commercials were corporate, AMF nonetheless received many inquiries from viewers on individual products.

General Electric Corporation too, an occasional information program sponsor, is impressed with viewer reaction to the thoughtful program. On GE's sponsorship of a CBS-TV special on education, "Influential American" last November, David Burke, manager, institutional programs, reports that GE received more than 10,000 letters. He calls information shows "excellent for our purposes . . ."

The need to be identified with "quality" programming is strong in almost every case of public affairs sponsorship, particularly so with The Firestone Tire & Rubber Company.

"Down through the years," says chairman Harvey S. Firestone Jr., "our company has always insisted that its broadcasts reflect the integrity of our company and the quality of its products, while at the same time making some worthwhile contribution to the public interest as a means of expressing our appreciation to our customers for their patronage."

When *The Voice of Firestone* went off

the air in the spring of 1959 after over 30 years of broadcast, Firestone was pressed to find a TV vehicle of high quality to match it. CBS-TV proposed *Eyewitness to History*, a documentary series covering President Eisenhower's overseas visits. Firestone took the series in August 1959 and is still with it. Says a company spokesman, "To us information and news fit into the category of quality programming, gain a quality audience."

For the Purex Corporation also, strong in 1960-61 public affairs programming with seven of NBC-TV's daytime *Specials For Women* and five nighttime shows including two *Project 20's* and the five-hour Inauguration coverage on NBC, the strategy has been to support hour programs that are of top quality.

Leslie C. Bruce Jr., Purex director of advertising and promotion, says that the laundry products company has a "pot-pourri concept" of TV programming. "We do not want to concentrate on just one type of program," says Bruce. "We want to try to cover a wide range of entertainment appeals. Information programs are one dimension of this."

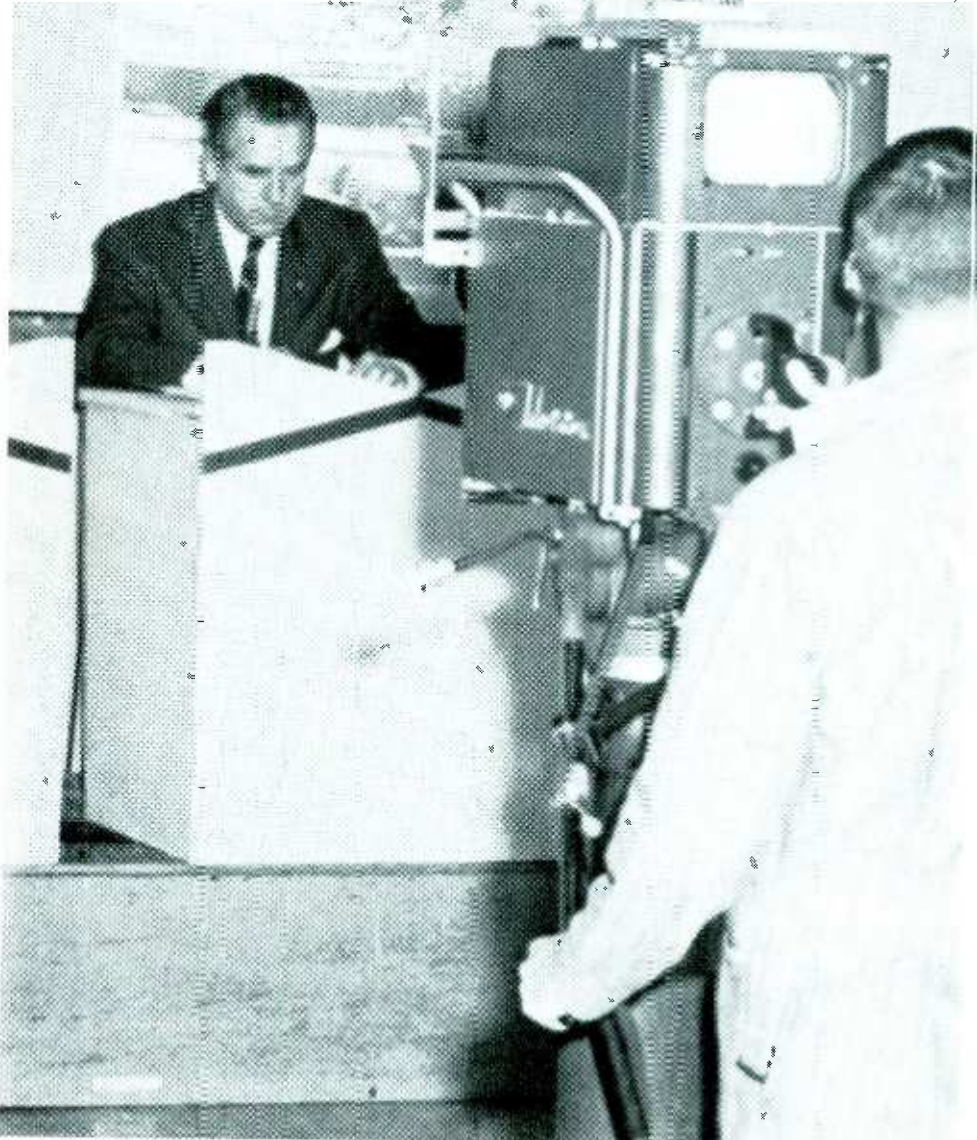
Bruce also feels that entering daytime TV with *Specials For Women* is yet another part of the Purex concept, and he says that the possibility of bringing these shows into prime time is "being discussed."

Another for quality

The U. S. Time Corporation (Timex watches), with half sponsorship on six NBC-TV *White Paper* programs for 1960-61, is another advertiser after the quality image. A company spokesman says, "It is important for a major corporation to present matters of substance on TV. Timex felt it was not fulfilling its full responsibility as an advertiser without a hand in public affairs programming."

Timex also indicates that after a run of entertainment special sponsorships (which it will continue this year), it does not mind the occasional controversy attached to broadcast journalism. NBC's first *White Paper*, "The U-2 Affair," had plenty of this.

The Ralston division of Ralston-Purina Company, which entered education-information programming five years ago with sponsorship of ABC-TV's *Bold Journey* and followed up with John Gunther's *High Road* and the current travel-scientific exploration series *Expedition*, expresses sentiments on information programming similar to Timex. Says Robert Eskridge, Ralston manager, cereal advertising and promotion, "The commercial company has an obligation to the



**WMCT, MEMPHIS,
THE STATION THAT
BRINGS THE**

NOW

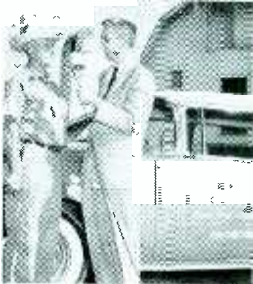
TO THE MID-SOUTH

Whatever the occasion . . . whatever the distance . . . if it's of interest to Mid-South families, the WMCT cameras are there!

Programming that serves the community's needs and interests is in keeping with our creed: *To maintain the trust and confidence of the people of this city and area with an unending program of public service of the highest character and caliber.* This has been a major effort for over twelve years . . . one that has resulted in unchallenged viewer confidence in the informational, educational, and news services of WMCT, the station that brings the "NOW" to the Mid-South.

*when it is in the
public interest,
there you'll find*

Memphis Town Meeting is just one of WMCT's many informational services, programmed in prime time to the people of the Mid-South.



Farm Service. "Mid-South Today" is the Memphis area's only television farm-informational program.



News. Gathered, compiled, and edited by the Mid-South's largest, most experienced, and best equipped TV news staff.



Sports. The area's only regular TV sports-news program. Nightly, Monday through Friday, on WMCT.



WMCT

Full Power

Channel 5

MEMPHIS, TENN.

National Rep.: Blair-TV

Gulf Oil buys because "news event treatment is the most exciting area of television"

public to use the TV medium to the best advantage."

Eskridge notes that while Ralston has five TV "entertainment" shows, *Expedition* and its predecessors give the company a good, balanced family audience. And from a dollar standpoint, he adds, "they are cheaper than a big show or special, even though cost-per-thousand, the 'old' measurement, is almost twice what a western would run."

Eskridge also calls *Expedition* "a wonderful vehicle for the commercial." He notes that as there is "no emotional involvement on the audience's part with the content of the show," the Ralston commercials "do not interrupt."

Ralston gets more mileage from its information sponsorships than just air time. When it began sponsoring *Bold Journey* five years ago, the breakfast food company received heavy mail from teachers asking for show information in advance so they could tie subjects in with their classroom curriculum. Making the most of this, Ralston hired educational

consultants, worked up a national program based on study guides for upcoming shows. Initially 25,000 teachers were involved. Today some 125,000 teachers come under the program.

Ralston can also relate its sponsorships to sales. In summing up the *Bold Journey* and *High Road* sponsorships last year, Ralston division vice president Geoffrey Baker said they "violate to a great extent some of the most cherished beliefs of commercial broadcasting. Ratings, for example, are regarded as the prime mark of commercial success. Neither show has been highly rated. Yet each has had a remarkable record of successful sales. We know this because the bulk of our cereal advertising budget has been in these ABC programs, and if our advertising doesn't penetrate, we lose sales. Instead of losing, we have gained in sales in the past three years eight times more rapidly than the industry average."

The general "excitement" of information programming has lured a number of companies into sponsorships. One of the

most recent is the Gulf Oil Corp. which will invest about \$1.2 million this year in NBC-TV *Special News Reports*—a tie to fast-breaking news coverage as it irregularly occurs over the course of the year. (A rough comparison of this show would be with CBS-TV's Firestone-sponsored *Eyewitness to History*, although *Eyewitness* is regularly scheduled and largely an after-the-fact wrap-up.)

Explaining the buy, Gulf's first major TV venture since it gave up *Life With Riley* in the spring of 1957, Gulf advertising coordinator Paul Sheldon says his company was motivated by the belief that "news event treatment is the most exciting area of television" and that "the best TV is the most thoughtful TV."

Sheldon feels that *Special News Reports* will mean a combination of sales and image for Gulf. And while he says that commercial format will largely depend upon the content of each individual program, there will "initially be corporate advertising."

Behind the Gulf buy is certainly another factor to be considered. While news is a traditional oil industry broadcast format, Gulf has never been heavy in this area. But Gulf today is very conscious of the impact made by the network newscasts of Huntley-Brinkley, sponsored by competitor Texaco.

The excitement of news was also in the mind of Shulton Inc. when the toiletries manufacturer last spring tried to place the David Wolper-produced "Race For Space" documentary on all networks and was turned down (because of the policy of networks producing their own news and public affairs programming, a practice since broken by ABC-TV in allowing Time Inc. production on Bell & Howell *Close-Up* programs). Shulton nevertheless worked up a "fourth network" plan with its agency, The Wesley Associates, New York, placed its show on 105 television stations.

But Shulton, like many of the other public affairs sponsors, sees more in the information program than just news excitement. Gilbert J. Supple, Shulton ad director, says, "Our president, George Schultz, likes to be associated with a program that contributes more than entertainment. We want a good audience, of course, but we also want to weigh this with what we can offer constructively to the medium."

Despite its network trouble, but also because of it, Shulton received a tremendous barrage of publicity before and after "Race for Space" was aired. Ad director Supple says that Shulton is on

As a seller, your own opinion cannot mean as much to a buyer as ours!

Our knowledge of actual sales, our experience and our reputation for reliability naturally lend greater weight to our opinion than any seller can reasonably expect to be given to his own. Selling . . . or buying . . . you would be wise to put your confidence in Blackburn. Hundreds of satisfied clients have.

BLACKBURN & Company, Inc.

**RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS**

WASHINGTON, D. C.

James W. Blackburn
Jack V. Harvey
Joseph M. Sitrick
Washington Building
Sterling 3-4341

MIDWEST

H. W. Cassill
William B. Ryan
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-6460

ATLANTA

Clifford B. Marshall
Stanley Whitaker
Robert M. Baird
Healey Building
Jackson 5-1576

WEST COAST

Colin M. Selph
Calif. Bank Bldg.
9441 Wilshire Blvd.
Beverly Hills, Calif.
CRestview 4-2770

the
Winners



SELECTED BY A LANDSLIDE

It's really no longer news when WNEM-TV tops all competition in ratings in the Saginaw-Flint-Bay City market area. We've been doing it now for years. It's a habit. The Happy Channel 5 habit. But it *IS* news when a survey (Nielsen, November, 1960) shows WNEM-TV news programs literally swamping all competition! Give a look:

The "Top Of The News", Mondays through Fridays, at 6:00 p.m., attracts *124% more TV viewers than the area's 2 other early evening competitive newscasts combined!*

The Huntley-Brinkley Report, Mondays through Fridays, at 6:45 p.m., holds *170% more TV homes than the other 2 competitive programs combined!*

The "Five Star Final", WNEM-TV's nightly news wrap-up, rolls up an almost unbelievable *199% more TV homes than the 2 other 11:00 p.m. competitive newscasts combined!*

Proves what we've long maintained—when Eastern Michigan folks want the news they stick with the winners—exclusively theirs on Channel 5! (Sorry but all of our evening newscasts are sold out across the board—but keep in touch with your Petryman for future availabilities.)

CHANNEL
5

WNEM-TV

serving FLINT — SAGINAW — BAY CITY



EASTERN MICHIGAN'S FIRST VHF STATION — ALL WAYS

the lookout not only for more public affairs shows in 1961, but any TV fare that is "a little different." Supple also calls the "fourth network" technique (which Shulton has used since for entertainment shows) "successful for us."

One of a number of advertisers to tie in with network convention and election coverage last year was Thomas J. Lipton Inc. for its Lipton Tea. The company was a co-sponsor on the NBC-TV cover-

age (and later on the NBC-TV-carried *Open End* David Susskind program with Lanvin Perfumes).

Howard Anderson, Lipton's tea product manager, sees in the political and discussion program buys "an opportunity to secure good audience and at the same time to present 'unusual' type programming." Beyond this, says Anderson, these sponsorships backed up the "Lipton philosophy of purchasing only top-

quality programming and adding to the company image."

The advertiser reasons for sponsoring broadcast journalism and information programming are varied but amazingly clear-cut. The association with "quality" is a basic consideration, an aid in furthering company and product image. There is also a "freshness" in the public affairs show, a format that is not yet stale from use. This is seen as a plus in the setting (and viewer reception) of commercials. Top management "ego satisfaction," too, cannot be overlooked.

In the hard reality of cost-per-thousand and sales effectiveness that must also be considered on this type of programming, no clear statement can be made. Ratings are generally low but there are exceptions. If the audience is small it may also be heavily composed of the sponsor's top prospects. Most of the continuing public affairs sponsors can trace sales gains to their programs. To say that public affairs delivers small numbers at large cost is an over-simplification.

More bouquets than brickbats

Public affairs undoubtedly is not the proper vehicle for all advertisers. Many products do not fit the format. Yet more and more companies of all kinds are entering the field. And in controversy of subject matter, the sponsors who have experienced it have not felt themselves hurt. Critical letters are usually far outweighed by compliments. And most sponsors have been willing to accept the judgments of the network news departments as to subject matter.

The advertising agency shares equal credit with the advertiser in boosting information show sponsorship. In most cases the agency is the one who has brought the show in. But in many cases it is corporate management itself that has instigated the program search. In NBC-TV's signing of Gulf for its *Special News Reports*, it was the network's top management that went directly to the oil company to sell the program.

In the extraordinary tempo of 1960, with the U-2, the blow-up of the summit conference, the Presidential election, integration, progress in research and science, the United Nations and the Congo and the continuing crisis in world affairs, the events alone, have demanded extra television coverage—television has given it. And a growing number of advertisers have welcomed it with their support.

The critics, never satisfied, see in the broadening of broadcast journalism a test and a hope for a filtering of quality to other programming sectors. The enlightened TV advertiser may well be the key to this hope. END

A BILLION DOLLARS ON A SILVER PLATTER

Sound good? It is! One buy (WSFA-TV) delivers the lush Montgomery and Central-South Alabama area, where a million people spend over a billion dollars every year.

WSFA-TV
NBC / ABC MONTGOMERY - CHANNEL 12

Represented by Peters, Griffin, Woodward, Inc. The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina



**"One of our wisest decisions was to purchase the
RCA TELEVISION TAPE RECORDER"
— says Glen Taylor, Pres. and Gen. Mgr. WAVY-TV**

"Our station facilities were the best available when we went on the air in September 1957, and we are keeping them so with our RCA TV Tape Recorders. The RCA machines have provided the means for our program department to produce top quality commercials and programs; to insure good viewing and commercials that sell. Today, WAVY-TV production is sharp, clear and tight, thanks to our RCA TV Tape Recorders for both monochrome and color. Moreover, we use our manpower to the fullest extent."

Credit special RCA features. You can check through the entire system for the very best picture with RCA's many monitoring checks. Electronic quadrature adjustment keeps the picture sharp, assures a perfect alignment in seconds. In playback, even makes tapes produced elsewhere better.

You monitor audio continuously off the tape as it is being recorded. Production is tight. There's no waste of

time or talent—thanks to simultaneous control track monitoring, positive assurance that a control track is being recorded.

Encouraged by RCA's special values for quality production and the RCA Recorder's top quality picture, WAVY-TV first installed one monochrome TV Tape Recorder. Its popularity with advertisers led to a second, this time for color . . . essential for their growing color requirements.

What are the values that are dictating *your* need for a TV Tape Recorder? Is it for "live" quality in your commercials? Or is it for immediate playback and operating convenience? Production savings? Then why consider anything less than RCA with its superior picture, outstanding convenience, and space-saving design. Why not see your RCA Representative for the kind of service and assistance that only RCA can perform.

RCA Broadcast and Television Equipment, Camden, N. J.

Let us send you *all* the particulars. Write to
RCA Broadcast and
Television Equipment,
Dept. P-121, Camden, N.J.



The Most Trusted Name in Television
RADIO CORPORATION OF AMERICA

THERE'S NO MYSTERY ABOUT

WHO'S



NO.1*
IN NASHVILLE . . .
WSIX-TV 8

... located in the NATION'S 47th TV MARKET**

*** BOTH NIELSEN & ARB REPORT**

WSIX-TV rated Number One 6 to Midnight SEVEN DAYS A WEEK. TV-8 with 15 of top 16 Net shows; 20 of top 25 Net shows; leading other Nashville stations by 21% with minimum 8000 more homes in 6 to Midnight time periods. (Nov. 13 Nielsen 1960)

Again Number One in prime time. Top 5 Net shows, TV-8 has 3; top 10 Net shows, TV-8 with 7. In 6 to 10 P.M. Sunday thru Saturday, WSIX-TV again leads with 6,800 more total homes reached. (Nov. ARB 1960)

**** TELEVISION MAGAZINE
DEC. 1960**

now credits NASHVILLE, TENNESSEE MARKET with 372,000 television homes. This makes NASHVILLE a greater market than New Orleans, Denver, Tulsa, Richmond, Tampa-St. Petersburg, Norfolk-Portsmouth and Jacksonville . . . to name just a few.

NOW . . . 2 VIDEO TAPE MACHINES

WSIX-TV uses two 1001-A Videotape Recorders with intersync, complete telechrome special effects generator with joystick positioner, Universal Zoomar lens with close-up and distant converters for maximum efficiency and high quality production.



Represented Nationally by: PETERS, GRIFFIN, WOODWARD, Inc.



TELESTATUS

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

JANUARY TELEVISION HOMES

TV homes in each market are based on TELEVISION MAGAZINE's county-by-county projections of the "National Survey of Television Sets in U.S. Households" for March 1956 and March 1958, the two county-by-county estimates 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.

The factor chiefly responsible for this situation is penetration increases off-set by current trends of population movement which for some regions has shown at least a temporary decline (cf. Bureau of the Census, Current Population Reports, Series P-25, No. 160).

A 95% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., over 97% in Cleveland and Milwaukee), 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 TV 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 outlets refer to VHF only.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Viewer studies are used when current-engineering contours, only where

The TV Homes credited to each market are those covered by the station with maximum coverage in that market. Figures for other stations in the market may vary according to programming, channel, power, tower height or other pertinent factors.

research data is made obsolete by station facility or market changes.

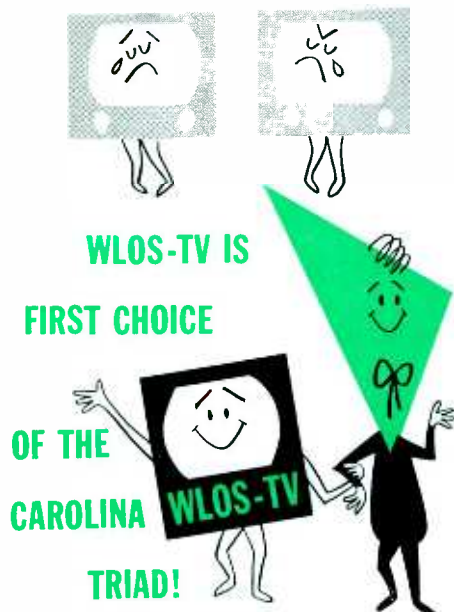
Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception. Other factors, however, may well rule out any incidence of viewing despite the quality of the signal.

Network affiliations, programming, number of stations in the service area must all be weighed. The influence of these factors is reflected in the Nielsen Coverage Study, the ARB A-Z surveys and, in some cases, the regular reports of the various rating services. The Nielsen data in particular, where made available to TELEVISION MAGAZINE by NBC subscribers, has become the backbone of estimating coverage and re-evaluating markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cutoff point of 25%. Normally, a county will be credited to a market if one-quarter of the TV homes in that county view that market's dominant station at least one night a week.

Individual markets have been combined in a dual-market listing wherever there is almost complete duplication of coverage and no substantial difference in TV homes. The decision to combine markets is based on 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. ▶



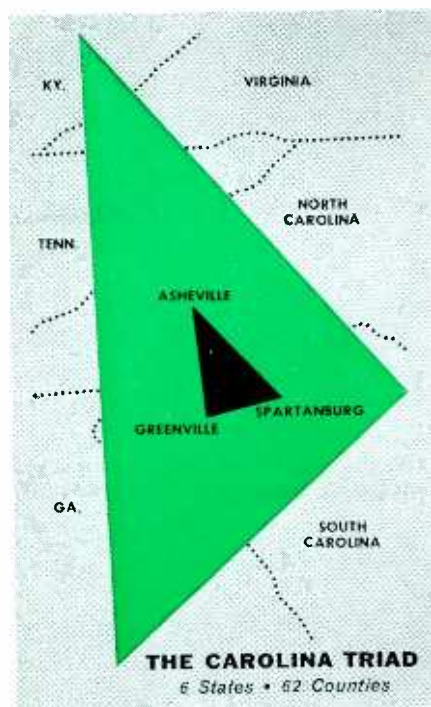
In the rich, six-state Carolina Triad, WLOS-TV takes top honors! It is the most watched station all day, all night, all week—with an average of 34,000 homes delivered every quarter hour (108.6% more homes than station "c", 21.4% more than station "b").* So if you want to sell the Carolina Triad, put your message on WLOS-TV, with the South's highest antenna. Ask your PGW Colonel for Details.

*March ARB

WLOS-TV

Serving
**ASHEVILLE
GREENVILLE
SPARTANBURG**

A Wometco Enterprise



REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.
SOUTHEASTERN REP.: JAMES S. AYERS CO.

TOTAL U.S. TV HOMES.....46,451,500
TOTAL U.S. HOUSEHOLDS.....53,250,500
U.S. TV PENETRATION.....87.2%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—69.0 KXAB-TV (N,C,A)	21,800
ABILENE, Tex.—79.0 KRBC-TV (N)	71,100
ADA, Okla.—80.0 KTEN (A,C,N)	82,400
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45.0 WAKR-TV† (A)	†70,500
ALBANY, Ga.—64.0 WALB-TV (A,N)	134,900
ALBANY-SCHENECTADY-TROY, N.Y.—93.0 W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**421,400
ALBUQUERQUE, N.M.—71.0 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	134,500
ALEXANDRIA, La.—71.0 KALB-TV (A,C,N)	84,200
ALEXANDRIA, Minn.—75.0 KCMT (N,A)	94,400
ALTOONA, Pa.—88.0 WFBG-TV (A,C)	271,900
AMARILLO, Tex.—79.0 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	110,800
AMES, Iowa—89.0 WOI-TV (A)	290,700
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	††
ANDERSON, S.C. WAJM-TV† (A,C)	††
ARDMORE, Okla.—76.0 KXII (N)	28,200
ASHEVILLE, N.C.— GREENVILLE-SPARTANBURG, S.C.—79.0 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	396,000 ††
ATLANTA, Ga.—84.0 WAGA-TV (C); WLW-A (A); WSB-TV (N)	535,300
AUGUSTA, Ga.—75.0 WJBF-TV (A,N); WRDW-TV (C)	180,700
AUSTIN, Minn.—86.0 KMMT (A)	145,400
AUSTIN, Tex.—78.0 KTBC-TV (A,C,N)	135,600
BAKERSFIELD, Calif.—93.0 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	181,500 †62,200
BALTIMORE, Md.—92.0 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	721,300
BANGOR, Me.—91.0 WABI-TV (A,C); WLZ-TV (N,A) (Includes CATV Homes)	96,000
BATON ROUGE, La.—74.0 WAFB-TV (C,A); WBRZ (A,N)	230,700
BAY CITY-SAGINAW-FLINT, Mich.—91.0 WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	407,300 †62,200
BEAUMONT-PORT ARTHUR, Tex.—78.0 KFDM-TV (C,A); KPAC-TV (N,A)	145,800
BELLINGHAM, Wash.—84.0 KVOS-TV (C)	*48,300
BIG SPRING, Tex.—77.0 KEDY-TV (C)	18,900
BILLINGS, Mont.—69.0 KOOK-TV (A,C); KGHL-TV (N)	56,000
BINGHAMTON, N.Y.—92.0 WNBF-TV (A,C); WINR-TV† (A,N,C)	337,400 †42,700
BIRMINGHAM, Ala.—78.0 WAPI-TV (A,N); WBRC-TV (C)	420,900
BISMARCK, N.D.—73.0 KBMB-TV (A,C); KFJR-TV (N,A) (KFJR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,200
BLOOMINGTON, Ind.—91.0 WTTV (See also Indianapolis, Ind.)	610,200
BLUEFIELD, W.Va.—80.0 WHIS-TV (N,A)	118,200
BOISE, Idaho—82.0 KBOI-TV (C); KTVB (A,N)	63,100

Market & Stations—% Penetration	TV Homes
BOSTON, Mass.—93.0 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,653,400
BRIDGEPORT, Conn. WICC-TV† (A)	††
BRISTOL, Va.—JOHNSON CITY, Tenn.—71.0 WCYB-TV (A,N); WJHL-TV (A,C)	170,700
BRYAN, Tex.—72.0 KBTX-TV (A,C)	42,100
BUFFALO, N.Y.—92.0 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	556,300
BURLINGTON, Vt.—88.0 WCAX-TV (C)	*184,400
BUTTE, Mont.—70.0 KXLF-TV (A,C,N) (Operates satellite KXLU-TV, Helena, Mont.)	**58,700
CADILLAC, Mich.—85.0 WWTV (A,C)	98,200
CAPE GIRARDEAU, Mo.—82.0 KFVS-TV (C)	195,500
CARLSBAD, N.M.—86.0 KAVE-TV (A,C)	12,000
CARTHAGE-WATERTOWN, N.Y.—82.0 WCNY-TV (A,C) (Includes CATV Homes)	*65,500
CASPER, Wyo.—59.0 KTWO-TV (A,C,N)	32,600
CEDAR RAPIDS-WATERLOO, Iowa—90.0 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	299,700
CHAMPAIGN, Ill.—90.0 WCIA (C); WCHU† (N) (1 See Springfield listing)	320,500
CHARLESTON, S.C.—76.0 WCSC-TV (C); WUSN-TV (A,N)	142,500
CHARLESTON-HUNTINGTON, W.Va.—82.0 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	436,200
CHARLOTTE, N.C.—84.0 WBTV (C); WSOC-TV (A,N)	642,500
CHATTANOOGA, Tenn.—77.0 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	195,800
CHEBOYGAN, Mich.—73.0 WTOM-TV (N,A)	24,000
CHEYENNE, Wyo.—68.0 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**53,800
CHICAGO, Ill.—93.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,195,600
CHICO, Calif.—83.0 KHSL-TV (A,C)	108,100
CINCINNATI, Ohio—91.0 WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	782,500
CLARKSBURG, W.Va.—76.0 WBOY-TV (A,C,N)	79,100
CLEVELAND, Ohio—93.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,283,700
CLOVIS, N.M.—68.0 KVER-TV (C)	15,300
COLORADO SPRINGS-PUEBLO, Colo.—83.0 KKTV (C); KRDO-TV (A); KCSI-TV (N)	95,100
COLUMBIA-JEFFERSON CITY, Mo.—82.0 KOMU-TV (A,N); KRCC-TV (A,C)	122,900
COLUMBIA, S.C.—79.0 WIS-TV (N); WNOK-TV† (C)	181,900 †33,100
COLUMBUS, Ga.—79.0 WTVM (A,N); WRBL-TV (C)	124,600
COLUMBUS, Miss.—60.0 WCBI-TV (C,N,A)	49,500
COLUMBUS, Ohio—93.0 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	546,200
COOS BAY, Ore. KCBY-TV (N)	†††
CORPUS CHRISTI, Tex.—79.0 KRIS-TV (N); KZTV (C,A)	94,300
DALLAS-FT. WORTH, Tex.—86.0 KRLD-TV (C); WFAA-TV (A); KFJZ-TV; WBAP-TV (N)	732,100
DANVILLE, Ill.—73.0 WICD-TV† (N)	†23,300

• Data pending further study.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (for booster).
♦ Market being held because it has reached 95% TV penetration

Market & Stations—% Penetration	TV Homes
DAVENPORT, Iowa—ROCK ISLAND, Ill.—92.0 WOC-TV (N); WHBF-TV (A,C)	323,900
DAYTON, Ohio—94.0 WHIO-TV (C); WLW-D (A,N)	486,800
DAYTONA BEACH-ORLANDO, Fla.—76.0 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	257,000
DECATUR, Ala.—39.0 WMSL-TV† (C,N)	†31,400
DECATUR, Ill.—79.0 WTVF† (A)	†120,700
DENVER, Colo.—85.0 KBTX (A); KLZ-TV (C); KOA-TV (N); KTVR	362,100
DES MOINES, Iowa—90.0 KRNT-TV (C); WHO-TV (N)	274,400
DETROIT, Mich.—92.0 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,600,100
DICKINSON, N.D.—61.0 KDIX-TV (C)	15,300
DOTHAN, Ala.—61.0 WTVY (A,C)	74,000
DULUTH, Minn.—SUPERIOR, Wis.—85.0 KDAL-TV (C); WDSM-TV (A,N)	149,100
DURHAM-RALEIGH, N.C.—76.0 WTVD (A,C); WRAL-TV (N)	295,800
EAU CLAIRE, Wis.—92.0 WEAU-TV (A,C,N)	109,000
EL DORADO, Ark.—MONROE, La.—74.0 KTVE (A,N); KNOE-TV (A,C)	160,800
ELKHART-SOUTH BEND, Ind.—69.0 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†148,300
EL PASO, Tex.—80.0 KELP-TV (A); KRDD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*104,100
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—95.0 WICU-TV (A,N); WSEE-TV† (A,C) (Includes CATV Homes)	*†171,000
EUGENE, Ore.—85.0 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**99,900

Market & Stations—% Penetration	TV Homes
EUREKA, Calif.—80.0 KIEM-TV (A,C); KVIQ-TV (A,N)	58,000
EVANSVILLE, Ind.—HENDERSON, Ky.—84.0 WRE-TV† (N); WTVW (A); WEHT-TV† (C)	220,900 †124,500
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FAIRMONT, W.Va. WJPB-TV (A,C)	†††
FARGO, N.D.—77.0 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	139,900
FLINT-BAY CITY-SAGINAW, Mich.—91.0 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	407,300 †62,200
FLORENCE, Ala.—51.0 WOWL-TV† (C,N,A)	†14,700
FLORENCE, S.C.—75.0 WBTW (A,C,N)	162,000
FT. DODGE, Iowa—60.0 KQTV† (N)	†27,400
FT. MYERS, Fla.—66.0 WINK-TV (A,C)	12,800
FT. SMITH, Ark.—71.0 KFSA-TV (C,N,A)	51,900
FT. WAYNE, Ind.—81.0 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†180,500
FT. WORTH-DALLAS, Tex.—86.0 KFJZ-TV; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	732,100 †184,900
FRESNO, Calif.—91.0 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	228,300 †184,900
GLENDALE, Mont.—60.0 KXGN-TV (C,A)	2,000
GOODLAND, Kan.—60.0 KBIR-TV (C)	10,600
GRAND FORKS, N.D.—75.0 KNOX-TV (N)	32,600
GRAND JUNCTION, Colo.—65.0 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**26,300

Market & Stations—% Penetration	TV Homes
GRAND RAPIDS, Mich.—93.0 WOOD-TV (A,N) (See also Kalamazoo)	469,600
GREAT BEND, Kan.—74.0 KCKT-TV (N) (KCKT-TV operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**101,000
GREAT FALLS, Mont.—81.0 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	50,800
GREEN BAY, Wis.—90.0 WBAY-TV (C); WFRV (N); WLUK-TV (A)	316,500
GREENSBORO—WINSTON-SALEM, N.C.—86.0 WFMY-TV (A,C); WSIS-TV (N)	392,500
GREENVILLE-SPARTANBURG, S.C.—ASHEVILLE, N.C.—79.0 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	396,000 ††
GREENVILLE-WASHINGTON, N.C.—75.0 WNCT (A,C); WITN (N)	174,600
GREENWOOD, Miss.—62.0 WABG-TV (C)	57,200
HANNIBAL, Mo.—QUINCY, Ill.—89.0 KHQA-TV (C,A); WGEM-TV (A,C)	171,100
HARLINGEN-WESLACO, Tex.—74.0 KGBT-TV (A,C); KRGV-TV (A,N)	*74,700
HARRISBURG, Ill.—83.0 WSIL-TV (A)	197,300

• Data pending further study.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite for booster.
♦ Market being held because it has reached 95% TV penetration.

○
2

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, OCT.-NOV. 1960
(Complete 8 Week Report)
*** ARB, NOV. 1960

In Maryland Most People Watch

WMAR-TV

SUNPAPERS TELEVISION
BALTIMORE 3, MD.

Represented Nationally by
THE KATZ AGENCY, INC.

CHANNEL 3

Cuisine Exquise . . . Dans Une Atmosphere Elegante

RESTAURANT
VOISIN

575 Park Avenue at 63rd Street
NEW YORK

Lunch and Dinner Reservations- Michel TEMPLON 8-6490



NOW! WFGA-TV FIRST IN JACKSONVILLE

WFGA-TV now dominates the Jacksonville Market with 55% share of the audience

Latest ARB (August) shows WFGA-TV first, with 55% metro share-of-audience 9 A.M. to midnight, seven days a week! WFGA-TV proudly joins its sister stations, WTVJ, Miami and WLOS-TV in the Carolina Triad, as the number one station in its respective market.

For highest results in your advertising, choose the highest-rated station in the Jacksonville area, WFGA-TV!

For the first Jacksonville Starch Survey for over a decade...Contact your PGW Colonel.

WFGA-TV

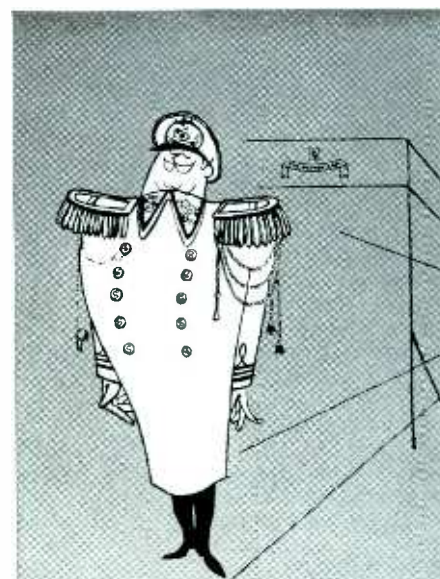


A Wometco Affiliate



Market & Stations—% Penetration	TV Homes
HARRISBURG, Pa.—71.0 WHP-TV† (C); WTPA† (A)	†158,900
HARRISONBURG, Va.—75.0 WSVA-TV (A,C,N)	45,500
HARTFORD-NEW BRITAIN, Conn.—94.0 WTIC-TV (C); WNBC† (N); WHCT†	642,000 †288,300
HASTINGS, Neb.—81.0 KHAS-TV (N)	99,200
HATTIESBURG, Miss.—64.0 WDAM-TV (A,N)	49,700
HENDERSON, Ky.—EVANSVILLE, Ind.—84.0 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	220,900 †124,500
HENDERSON-LAS VEGAS, Nev.—77.0 KLRJ-TV (N); KLAS-TV (C); KSHO-TV (A)	49,100
HOLYOKE-SPRINGFIELD, Mass.—87.0 WWLP† (N); WHYN-TV (A,C) (WWLP operates satellite WRLP†, Greenfield, Mass.)	**†318,700
HONOLULU, Hawaii KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV, KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**•149,000
HOUSTON, Tex.—88.0 KPRC-TV (N); KTRK-TV (A) KHOU-TV (C)	490,900
HUNTINGTON-CHARLESTON, W.Va.—82.0 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	436,200
HUNTSVILLE, Ala. WAFG-TV†	††
HUTCHINSON-WICHITA, Kan.—83.0 KT VH (C); KAKE-TV (A); KARD-TV (N) (KTVC, Ensign, Kan. and KAYS, Hays, Kan. Satellites of KAKE-TV)	**295,400
IDAHO FALLS-POCATELLO, Idaho—73.0 KID-TV (A,C,N); KTLN (N)	62,000
INDIANAPOLIS, Ind.—91.0 WFBM-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.)	720,800
JACKSON, Miss.—68.0 WJTV (C); WLBT (A,N)	216,300
JACKSON, Tenn.—71.0 WDXI-TV (A,C)	56,100
JACKSONVILLE, Fla.—82.0 WJXT (C); WFGA-TV (N,A)	286,800
JEFFERSON CITY-COLUMBIA, Mo.—82.0 KRCC-TV (A,C); KOMU-TV (A,N)	122,900
JOHNSON CITY, Tenn.—BRISTOL, Va.—71.0 WJHL-TV (A,C); WCYB-TV (A,N)	170,700
JOHNSTOWN, Pa.—91.0 WARD-TV† (A,C); WJAC-TV (N)	548,000 ††
JOPLIN, Mo.—PITTSBURG, Kan.—83.0 KODE-TV (A,C); KOAM-TV (A,N)	133,300
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—93.0 WKZO-TV (A,C) (See also Grand Rapids)	609,100
KANSAS CITY, Mo.—90.0 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	601,200
KEARNEY, Neb.—77.0 KHOL-TV (C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**88,000

- Data pending further study.
- † U.H.F.
- †† Incomplete data.
- ††† New station-coverage study not completed.
- * U.S. Coverage only.
- ** Includes circulation of satellite (or booster).
- ◆ Market being held because it has reached 95% TV penetration.



Pompous?

OH, NO SIR! PROUD!
Proud to be associated with New York's new, elegant Dryden-East. The decor is discreetly lavish. Rooms are extraordinarily large, luxuriously appointed.

Naturally, every room has individually controlled air conditioning, color television, FM radio, extension phone in bathroom, its own private cocktail bar. And may I venture to say, sir, the personalized service is unparalleled.

Welcome, sir—and madame—to



Tariff from \$15 to \$60 daily.

Several executive suites suitable for large companies as a year round city apartment.

Robert Sarason, General Manager



YOU MAY NEVER WRITE 67 MILLION WORDS* —

**BUT... A Few Well-Chosen Words On WKZO-TV
Move Merchandise In Kalamazoo-Grand Rapids!**

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
June 6-July 3, 1960

	No. of Quarter Hours		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
7:30 a.m.-Noon	80	10	89%	11%
Noon-6 p.m.	70	50	58%	42%
Sun. thru Sat.				
6 p.m. 9 p.m.	79	5	93%	7%
9 p.m.-Sign off	76	8	81%	19%

Here are a few of the reasons why WKZO-TV and the Kalamazoo-Grand Rapids area should be first-line choices on any advertiser's schedule.

Both Kalamazoo and Grand Rapids are among the 55 fastest-growing markets in population and households (source: Television Magazine), and WKZO-TV is the overwhelming leader in this big, on-the-go market. WKZO-TV delivers an average of 128% more homes per quarter hour than Station B, Sunday through Saturday, 9 p.m.-midnight (NSI—June 6-July 3, 1960)!

Depend on WKZO-TV for effective coverage of Greater Western Michigan. *And if you want all the rest of Michigan worth having, add WWTV, Cadillac, to your WKZO-TV schedule.*

*Grantland Rice is credited with having written 67 million words during his long sports writing career.



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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

TAKE A GOOD LOOK

AT THE NASHVILLE MARKET

After you've looked at Marilyn King of WSM - TV's 4 Kings

47th

in TV Homes — 372,400

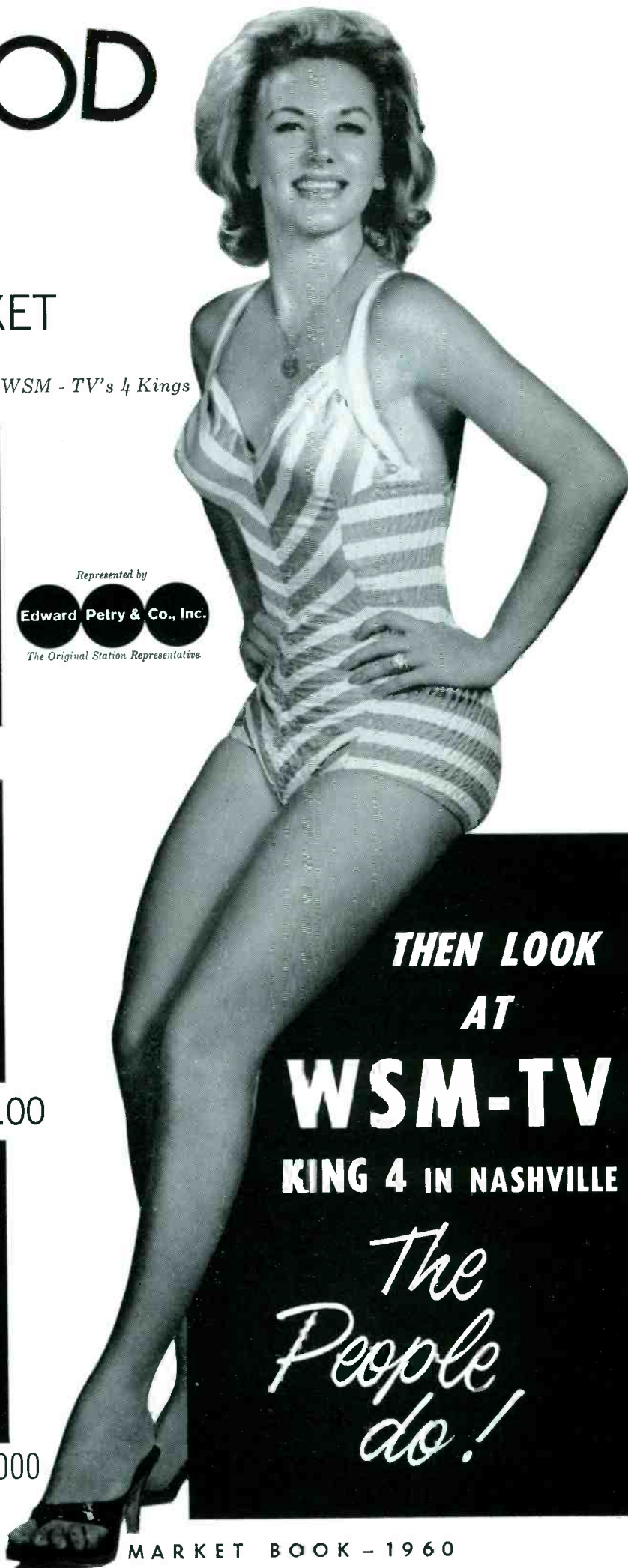
44th

* in Retail Sales — \$1,769,149,000.00

48th

* in Effective Buying Income — \$2,458,273,000

Represented by
Edward Petry & Co., Inc.
The Original Station Representative



**THEN LOOK
AT**

WSM-TV

KING 4 IN NASHVILLE

*The
People
do!*

Market & Stations—% Penetration	TV Homes
KLAMATH FALLS, Ore.—70.0 KOTI-TV (A,C,N)	13,700
KNOXVILLE, Tenn.—71.0 WATE-TV (N); WBIR-TV (C); WTVK† (A)	210,000 †47,500
LA CROSSE, Wis.—88.0 WKBT (A,C,N)	118,300
LAFAYETTE, La.—71.0 KLFY-TV (C) (Includes CATV Homes)	96,100
LAKE CHARLES, La.—72.0 KPLC-TV (A,N); KTAG-TV† (C)	72,900 ††
LANCASTER, Pa. WGal-TV (C,N)	•517,800
LANSING, Mich.—91.0 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	375,500
LAREDO, Tex.—64.0 KGN5-TV (A,C,N)	10,500
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77.0 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	49,100
LAWTON, Okla.—83.0 KSWO-TV (A)	89,900
LEBANON, Pa.—83.0 WLYH-TV† (A)	†106,400
LEXINGTON, Ky.—47.0 WLEX-TV† (A,C,N); WKYT† (C)	†55,500
LIMA, Ohio—65.0 WIMA-TV† (A,C,N)	†53,900
LINCOLN, Neb.—85.0 KOLN-TV (A,C)	175,600
LITTLE ROCK-PINE BLUFF, Ark.—72.0 KARK-TV (N); KTHV (C); KATV (A)	252,800
LOS ANGELES, Calif.—91.0 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTTV	2,749,600



**A TELEVISION
ADVERTISING
DOLLAR WELL SPENT**
Sell YOUR Client's
PRODUCT AT LESS THAN
\$1 per 1,000 TV HOMES
KMSO-TV NOW SERVES
60,300 TV HOMES

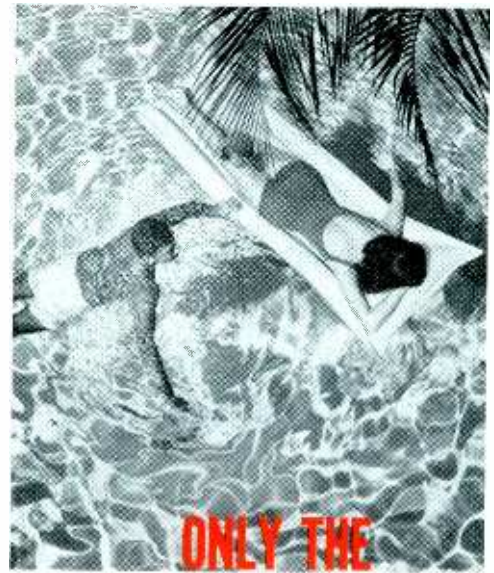
CBS • NBC • ABC



**NATIONAL REPRESENTATIVES
FOR JOE-TV, INC.**

Market & Stations—% Penetration	TV Homes
LOUISVILLE, Ky.—81.0 WAVE-TV (A,N); WHAS-TV (C)	420,200
LUBBOCK, Tex.—80.0 KCBD-TV (A,N); KDUB-TV (C)	107,900
LUFKIN, Tex.—68.0 KTRE-TV (N,C,A)	33,600
LYNCHBURG, Va.—82.0 WLVA-TV (A)	128,300
MACON, Ga.—75.0 WMAZ-TV (A,C,N)	109,000
MADISON, Wis.—90.0 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	228,700 †85,400
MANCHESTER, N.H.—92.0 WMUR-TV (A)	133,300
MANKATO, Minn. KEYC-TV	†††
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85.0 WLUC-TV (C,N,A)	51,800
MASON CITY, Iowa—87.0 KGLO-TV (C)	150,300
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—73.0 KBES-TV (A,C,N)	43,100
MEMPHIS, Tenn.—77.0 WHBQ-TV (A); WMCT (N); WREC-TV (C)	464,400
MERIDIAN, Miss.—66.0 WTOK-TV (A,C,N)	90,200
MESA-PHOENIX, Ariz.—85.0 KUAR (N); KTVK (A); KPHO-TV; KOOL-TV (C)	228,800
MIAMI, Fla.—90.0 WCKT (N); WPST-TV (A); WTVJ (C) (Includes 66,800 tourist only sets not included in % penetration)	561,500
MIDLAND-ODESSA, Tex.—70.0 KMID-TV (A,N); KOSA-TV (C)	84,600
MILWAUKEE, Wis.—93.0 WISN-TV (A); WITI-TV (C); WTMJ-TV (N); WXIX†	632,100 †163,500
MINNEAPOLIS-ST. PAUL, Minn.—90.0 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	729,800
MINOT, N.D.—71.0 KXMC-TV (A,C); KMOT-TV (A,N)	*33,600
MISSOULA, Mont.—73.0 KMSO-TV (A,C)	56,200
MOBILE, Ala.—79.0 WALA-TV (N,A); WKRG-TV (C); WEAR-TV (A) (Pensacola)	236,400
MONAHANS, Tex.—70.0 KVKM-TV (A)	25,400
MONROE, La.- EL DORADO, Ark.—74.0 KNOE-TV (A,C); KTVE (A,N)	160,800
MONTEREY-SALINAS, Cal f. (See Salinas)	
MONTGOMERY, Ala.—71.0 WCOV-TV† (C); WSFA-TV (N,A)	150,200 †49,600
MUNCIE, Ind.—59.0 WLBC-TV† (A,C,N)	†20,600
NASHVILLE, Tenn.—70.0 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	372,400
NEW BRITAIN-HARTFORD, Conn.—94.0 WTIC-TV (C); WNBC† (N); WHCT†	642,000 †288,300
NEW HAVEN, Conn.—92.0 WNHC-TV (A)	950,900
NEW ORLEANS, La.—84.0 WDSU-TV (A,N); WVUE (A); WWL-TV (C)	366,900
NEW YORK, N.Y.—93.0 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,023,900
NORFOLK, Va.—85.0 WAVY (N); WTAR-TV (C); WVEC-TV (A)	299,500

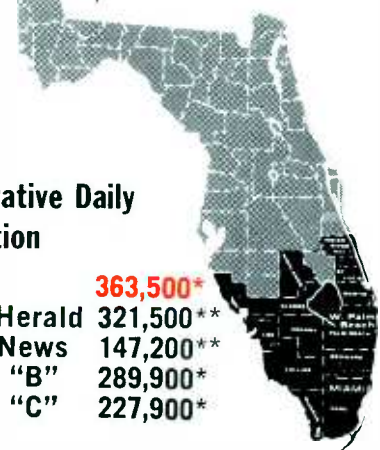
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† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite for booster.
♦ Market being held because it has reached 95% TV penetration.



**ONLY THE
SUNSHINE
COVERS
SOUTH FLORIDA
BETTER THAN
WTVJ!**

13.1% more South Florida homes view WTVJ daily than read the area's largest newspaper . . . 147% more homes than read the second newspaper. WTVJ is viewed daily in 40.5% more homes than the average of the other two Miami television stations. Obtain the facts from your PGW Colonel. Ask him for Profile III.

WTVJ



**Comparative Daily
Circulation**

WTVJ	363,500*
Miami Herald	321,500**
Miami News	147,200**
Station "B"	289,900*
Station "C"	227,900*

*ARB Coverage Study—January 1, 1960
**Publisher's Statements—March 31, 1960

REPRESENTED NATIONALLY BY
PETERS, GRIFFIN, WOODWARD, INC.

**GROWING
FASTER
THAN
CALIFORNIA**

SACRAMENTO COUNTY

The booming hub
of California's
3rd largest
TV market!

**SACRAMENTO
COUNTY**
1950-1960
POPULATION UP

81%

CALIFORNIA
1950-1960
POPULATION UP

49%

Source: U.S. Federal Census Bureau

Contact your Petry man
about the 26 County
explosive Sacramento TV
Market... and about the
5 year dominance
of KCRA-TV

KCRA-TV
SACRAMENTO
CHANNEL 3

Market & Stations—% Penetration	TV Homes
NORTH PLATTE, Neb.—69.0 KNOP-TV (N)	20,200
OAK HILL, W.Va.—78.0 WOAY-TV (A,C)	83,800
OAKLAND-SAN FRANCISCO, Calif.—90.0 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,315,600
ODESSA-MIDLAND, Tex.—70.0 KOSA-TV (C); KMID-TV (A,N)	84,600
OKLAHOMA CITY, Okla.—85.0 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	313,200
OMAHA, Neb.—92.0 KMTV (N); WOW-TV (C); KETV (A)	319,000
ORLANDO-DAYTONA BEACH, Fla.—76.0 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	257,000
OTTUMWA, Iowa—84.0 KTVO (C,N,A)	85,900
PADUCAH, Ky.—79.0 WPSD-TV (N)	177,400
PANAMA CITY, Fla.—76.0 WJHG-TV (A,C,N)	25,600
PARKERSBURG, W. Va.—44.0 WTAP-TV (A,C,N)	†19,100
PEORIA, Ill.—78.0 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	**†175,100
PHILADELPHIA, Pa.—91.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,944,600
PHOENIX-MESA, Ariz.—85.0 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	228,800
PINE BLUFF-LITTLE ROCK, Ark.—72.0 KATV (A); KARK-TV (N); KTHV (C)	252,800
PITTSBURG, Kan.-JOPLIN, Mo.—83.0 KOAM-TV (A,N); KODE-TV (A,C)	133,300
PITTSBURGH, Pa.—93.0 KDKA-TV (C); WIIC (N); WTAE (A)	1,164,400
PLATTSBURG, N.Y.—84.0 WPTZ (A,N)	*104,200
POCATELLO-IDAHO FALLS, Idaho—73.0 KTLN (N); KID-TV (A,C,N)	62,000
POLAND SPRING, Me.—91.0 WMTW-TV (A,C) (Mt. Washington, N.H.)	318,800
PONCE, P.R. WSUR-TV; WRIK-TV (C,A)	††
PORT ARTHUR-BEAUMONT, Tex.—78.0 KPAC-TV (N,A); KFDM-TV (C,A)	145,800
PORTLAND, Me.—92.0 WCSH-TV (N); WGAN-TV (C)	224,600
PORTLAND, Ore.—86.0 KGW-TV (N); KOIN-TV (C); KPTV (A); KHTV†	468,000 †††
PRESQUE ISLE, Me.—84.0 WAGM-TV (A,C,N)	19,900
PROVIDENCE, R.I. WJAR-TV (A,N); WPRO-TV (C)	*796,900
PUEBLO-COLORADO SPRINGS, Colo.—83.0 KCSJ-TV (N); KKTV (C); KRDO-TV (A)	95,100
QUINCY, Ill.-HANNIBAL, Mo.—89.0 WGEM-TV (A,N); KHQA-TV (C,A)	171,100
RALEIGH-DURHAM, N.C.—76.0 WRAL-TV (N); WTVD (A,C)	295,800
RAPID CITY, S.D.—58.0 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	**33,600
REDDING, Calif.—79.0 KVIP-TV (A,N)	71,200
RENO, Nev.—84.0 KOLO-TV (A,C,N)	41,300
RICHMOND, Va.—82.0 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	267,200
RIVERTON, Wyo.—54.0 KWRB-TV (C,N,A)	6,600
ROANOKE, Va.—81.0 WDBJ-TV (C); WSLT-TV (A,N)	250,000

Market & Stations—% Penetration	TV Homes
ROCHESTER, Minn.—87.0 KROC-TV (N)	76,200
ROCHESTER, N.Y.—92.0 WROC-TV (A,N); WHCC-TV (A,C); WVET-TV (A,C)	329,900
ROCKFORD, Ill.—91.0 WREX-TV (A,C); WTVQ-TV (N)	200,100 †105,800
ROCK ISLAND, Ill.-DAVENPORT, Iowa—92.0 WHBF-TV (A,C); WOC-TV (N)	323,900
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M.—80.0 KSWB-TV (A,C,N)	49,300
SACRAMENTO-STOCKTON, Calif.—88.0 KXTV (C); KCRA-TV (N); KOVR (A); KVUE-TV†	434,900 ††
SAGINAW-BAY CITY-FLINT, Mich.—91.0 WKNX-TV† (A,C); WNEM-TV (A,N); WJRT (A)	407,300 †62,200
ST. JOSEPH, Mo.—90.0 KFEQ-TV (C,A)	110,000
ST. LOUIS, Mo.—92.0 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	853,500
ST. PAUL-MINNEAPOLIS, Minn.—90.0 WTCN-TV (A); WCCO-TV (C); KSTP (N); KMSP-TV	729,800
ST. PETERSBURG-TAMPA, Fla.—84.0 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	336,200 †214,700
SALINAS-MONTEREY, Calif.—88.0 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	**214,300

• Data pending further study.
† U.H.F.
†† Incomplete data.
††† New station-coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
† Market being held because it has reached 95% TV penetration.

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Market & Stations—% Penetration	TV Homes
SALISBURY, Md.—68.0 WBOC-TV† (A,C)	†33,500
SALT LAKE CITY, Utah—88.0 KSL-TV (C); KCPX (N,A); KUTV (A); KIOR-TV (Provo, Utah)	254,000
SAN ANGELO, Tex.—81.0 KCTV (A,C,N)	31,600
SAN ANTONIO, Tex.—82.0 KCOR-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	317,700 ††
SAN DIEGO, Calif.—93.0 KFMB-TV (C); KFSD-TV (N)	*288,900
SAN FRANCISCO-OAKLAND, Calif.—90.0 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,315,600
SAN JOSE, Calif.—84.0 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	248,200
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82.0 KEY-TV (A,C,N)	60,700
SAVANNAH, Ga.—74.0 WSAV-TV (N); WTOG-TV (A,C)	100,100
SCHENECTADY-ALBANY-TROY, N.Y.—93.0 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**421,400
SCRANTON—WILKES-BARRE, Pa.—87.0 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†280,100
SEATTLE-TACOMA, Wash.—90.0 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	*570,600
SEDALIA, Mo.—88.0 KMOS-TV (A)	27,300
SHREVEPORT, La.—78.0 KSLA (A,C); KTBS-TV (A,N)	277,400
SIoux CITY, Iowa—87.0 KTIV (A,N); KVTN (A,C)	180,400
SIoux FALLS, S.D.—79.0 KELO-TV (C,A); KSOO-TV (N,A); KEO-TV (operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance S.D.)	**225,800
SOUTH BEND-ELKHART, Ind.—69.0 WNDU-TV† (N); WSBT-TV† (C); WSVJ-TV† (A)	†148,300
SPARTANBURG-GREENVILLE, S.C.- ASHEVILLE, N.C.—79.0 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	396,000 ††
SPOKANE, Wash.—80.0 KXQ-TV (N); KREM-TV (A); KXLY-TV (C)	270,000
SPRINGFIELD, Ill.—77.0 WICS† (N) (Operates satellite WCHU, Champaign, Ill.)	**†137,400
SPRINGFIELD-HOLYOKE, Mass.—87.0 WHYN-TV† (A,C); WWLP† (N) (WWLP operates satellite WRLP† Greenfield, Mass.)	**†318,700
SPRINGFIELD, Mo.—81.0 KTTS-TV (C); KYTV (A,N)	112,300
STEBENVILLE, Ohio—88.0 WSTV-TV (A,C)	336,000
STOCKTON-SACRAMENTO, Calif.—88.0 KVUE-TV†; KOVR (A); KCRA (N); KXTV (C)	434,900 ††
SUPERIOR, Wis.-DULUTH, Minn.—85.0 WDSP-TV (N,A); KDAL-TV (C)	149,100
SWEETWATER, Tex.—82.0 KPAR-TV (C)	47,700
SYRACUSE, N.Y.—92.0 WHEN-TV (A,C); WSyr-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**459,500
TACOMA-SEATTLE, Wash.—90.0 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*570,600

Market & Stations—% Penetration	TV Homes
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—64.0 WCTV (C,A)	129,200
TAMPA-ST. PETERSBURG, Fla.—84.0 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	336,200 †214,700
TEMPLE-WACO, Tex.—78.0 KCEN-TV (N); KWTX-TV (A,C)	125,100
TERRE HAUTE, Ind.—92.0 WTHI-TV (A,C)	194,100
TEXARKANA, Tex.—73.0 KCMC-TV (A,C)	88,100
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93.0 WSPD-TV (A,N); WTOL-TV (C,N)	416,600
TOPEKA, Kan.—81.0 WIBW-TV (C,A,N)	116,300
TRAVERSE CITY, Mich.—85.0 WPBN-TV (N,A)	45,400
TROY-ALBANY-SCHENECTADY, N.Y.—93.0 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**421,400
TUCSON, Ariz.—86.0 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	107,400
TULSA, Okla.—82.0 KOTV (C); KVOO-TV (N); KTUL-TV (A)	323,400
TUPELO, Miss.—60.0 WTWV (N)	45,000
TWIN FALLS, Idaho—77.0 KLIJ-TV (A,C,N)	25,900
TYLER, Tex.—73.0 KLTN (A,C,N)	105,500
UTICA-ROME, N.Y.—94.0 WKTV (A,C,N)	146,800
VALLEY CITY, N.D.—78.0 KXJB-TV (C) (See also Fargo, N.D.)	133,500
WACO-TEMPLE, Tex.—78.0 KWTX-TV (A,C); KCEN-TV (N)	125,100
WASHINGTON, D.C.—88.0 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	869,800
WASHINGTON-GREENVILLE, N.C.—75.0 WITN (N); WNCT (A,C)	174,600
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—90.0 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	299,700
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87.0 WSAU-TV (A,C,N)	117,700
WESLACO-HARLINGEN, Tex.—74.0 KRGV-TV (N,A); KGBT-TV (A,C)	*74,700

Market & Stations—% Penetration	TV Homes
WEST PALM BEACH, Fla.—78.0 WEAT-TV (A); WPTV (N)	82,200
WHEELING, W. Va.—85.0 WTRF-TV (A,N)	237,800
WICHITA-HUTCHINSON, Kan.—83.0 KAKE-TV (A); KARD-TV (N); KTVH (C) (KTVH, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE-TV)	**295,400
WICHITA FALLS, Tex.—82.0 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	136,500
WILKES-BARRE—SCRANTON, Pa.—87.0 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†280,100
WILLISTON, N.D.—56.0 KUMV-TV (N,A)	18,400
WILMINGTON, N.C.—72.0 WECT (A,N,C)	96,500
WINSTON-SALEM—GREENSBORO, N.C.—86.0 WSJS-TV (N); WFMY-TV (A,C)	392,500
WORCESTER, Mass. WWOR† (N)	††
YAKIMA, Wash.—63.0 KIMA-TV† (A,C,N); KNDO-TV† (A) (KIMA operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.)	†98,800
YORK, Pa.—55.0 WSBA-TV† (A)	†38,800
YOUNGSTOWN, Ohio—74.0 WFMY-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†169,900
YUMA, Ariz.—81.0 KIVA (C,N,A)	27,400
ZANESVILLE, Ohio—47.0 WHIZ-TV† (A,C,N)	†11,400

* Data pending further study.
† U.H.F.
†† Incomplete data.
††† New station-covered study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

TV MARKETS

1-channel markets.....	127
2-channel markets.....	69
3-channel markets.....	54
4- (or more) - channel markets.....	17
Total U.S. Markets.....	267
Commercial stations U.S. & possessions.....	527

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EDITORIAL

LET'S QUIT CALLING IT PUBLIC SERVICE

THE kind of programming to which this issue of TELEVISION MAGAZINE has devoted its attention is called by several names: "journalism," "information," "public affairs," to mention three. It is also called "public service." We have chosen not to call it that for reasons that we hope will persuade others to quit using the term as a title for a particular type of broadcast.

It is correct, of course, to say that the "Great Debates," the election coverage, the new journalism series and specials have performed a public service, but it is wrong to say they are public service programs and to mean by that a generic name fitting all programs of that category. To say that one class of programming is public service programming is to imply that all other classes are not. That implication, however undeserved, has tarred much of American programming for the past 20 years or longer.

The idiom of television was borrowed largely from that of radio, including the loose use of "public service" to describe a program type. By the 1940s the term was so commonly accepted in radio that NBC, in its printed program schedules, designated certain "public service programs" and set them apart by marking them with an American shield. The same schedules listed great entertainment programs, but they did not rate the shield. The American public was the richer for the wit of Fred Allen and the fine music of *Metropolitan Auditions of the Air*, but in NBC's terminology neither was a public service.

In March 1946 the Federal Communications Commission issued a report called "Public Service Responsibility of Broadcast Licensees." Later to be known as the "Blue Book," the report devoted one paragraph of lip service to the value of commercially sponsored programs and 58 pages of circumlocution adding up to a government definition of public service. As nearly as could be determined, the FCC was saying that the public interest required the broadcasting of sustaining programs, local live programs and programs of public discussion. The essential criterion seemed to be that a public service program must have so limited an audience that no advertiser would want to sponsor it.

For some time "public service" and "sustaining" had been virtually synonymous but the Blue Book

provided an official confirmation of that usage. After March 1946 the public service broadcast was one produced primarily to satisfy minimum government requirements. As such the name became reserved for the trash heap of radio—the rejected, the unwanted, the dull. The television programs to which the name is now being attached deserve nomenclature of brighter luster. Many other television programs to which the title "public service" is not attached are performing service of as high an order as that provided by "public service shows."

Indeed there is not a program on television that does not perform some form of service. The blandest game show on a daytime schedule is at least providing diversion to an audience that seeks diversion. Not all the public wants more than that at 11 a.m.

This is not to argue that American television should offer nothing more than bland diversion. But diversion, however bland, can be a component of a program schedule that adds up to a public service of unquestionable merit. It is, of course, impossible for any television network or station to fully satisfy the wants of the public within its reach. But the more wants that are satisfied, the higher the degree of public service that is achieved. More wants are being satisfied by the television programming of 1961 than were being satisfied a year ago. If present trends continue, TV will be nearer its unattainable goal in 1962.

The journalism explosion that provides the theme of this issue of TELEVISION MAGAZINE represents a burst of movement toward totality of service. It is a movement away from old concepts and old forms.

In no way is the breaking with the past more evident than in the awakening of advertiser interest in types of programs that sponsors used to shun. A year or two ago it would have been impossible to find a Purex to buy "The Frigid Woman." If the program had been undertaken then, it would have had to be a "public service" in the Blue Book's non-commercial meaning of the phrase. As such, with less budget, it could not have been done as well, and it would have provided less public service.

The march toward new frontiers can only be impeded by the excess baggage of the past. The first encumbrance television must drop is the phrase "a public service program."

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Ten years ago, Albuquerque, New Mexico, was not included among the nation's top 100 cities in population.

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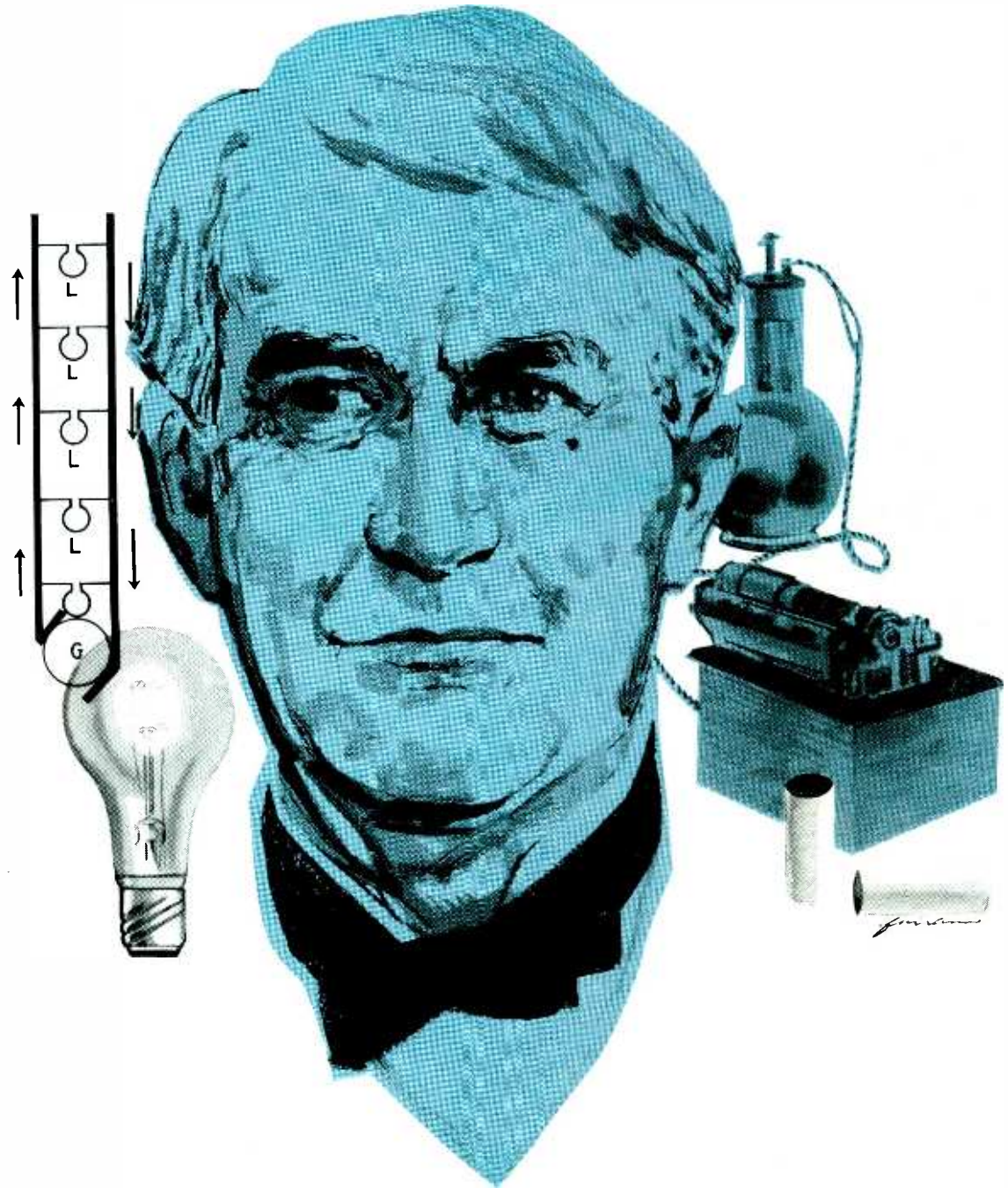
These figures confirm what many people have realized for some time: that fast-growing Albuquerque is a major market . . . a billion-dollar market no advertiser can afford to ignore.

And these people also know that KOB-TV dominates the exploding Albuquerque market—in ratings and in homes delivered. It's your *best* buy in atomic Albuquerque.

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Albuquerque, N.M. **4**

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A curious mind and an insatiable desire to turn impractical ideas into workable and useful devices . . . these are the elements which put the stamp of "Know How" on Thomas Alva Edison. It resulted in more than 1,000 patents during his lifetime. This same desire to make the best even better is what also earns the "Know How" approval of advertisers and agencies for today's quality-minded television stations.



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