

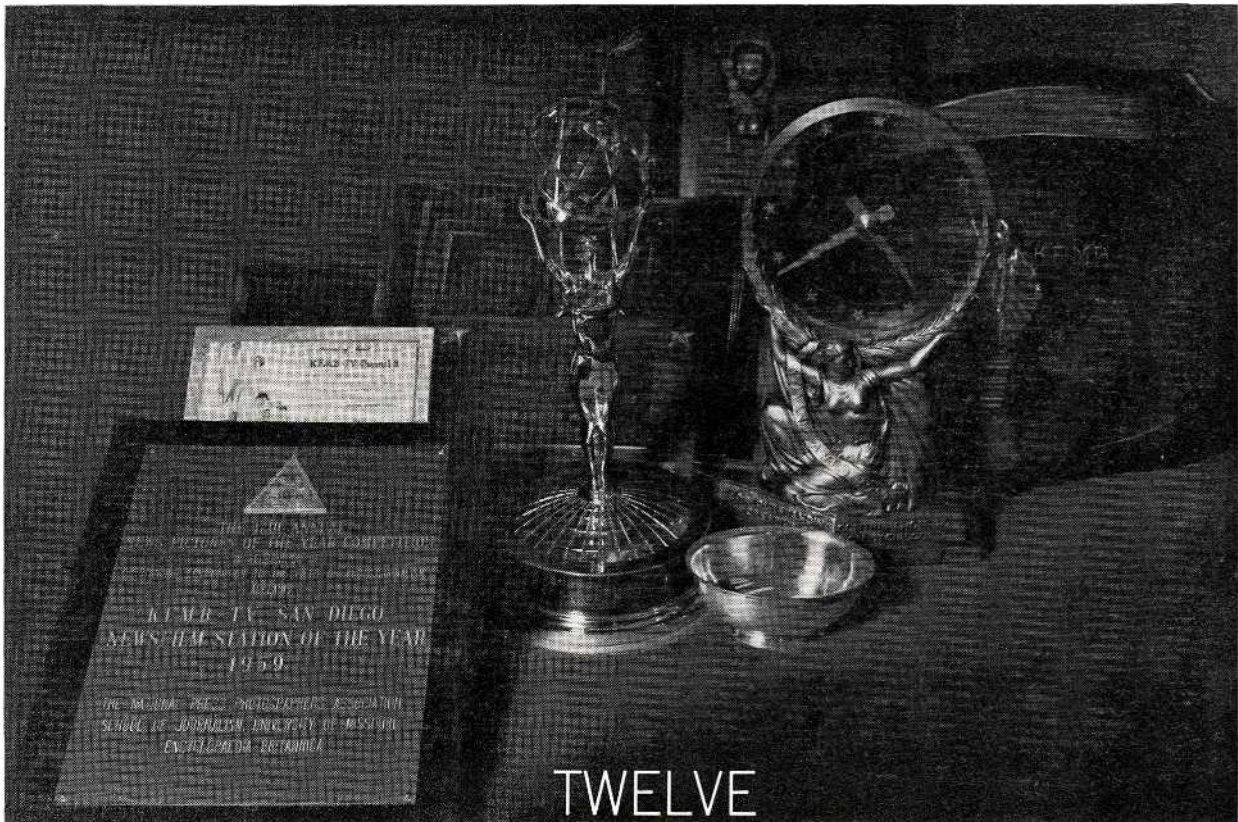
June 1961 Vol. XVIII No.6 Fifty cents

TELEVISION

*Disenchantment among the writers, TV's prosperous prodigals;
Profile of the fall season, with a 3-page schedule in pictures;
The men and method behind a new show; JWT's Dan Seymour*



Color: Missing link in reality



TWELVE
 AWARD-
 WINNING
 YEARS!!

That's 12 years out of 12, friends, and no station runs up a record like this by luck or accident. • KFMB-TV is proud of these awards, because they represent professional recognition from some very tough judges—our own business colleagues. • But we're especially proud of the station's reputation with the severest of all critics—local audiences. They don't vote on awards. But somehow they always line up quietly, in great numbers, behind the news programs that have real depth and imagination. • That's the only kind of news we have on KFMB-TV... and that's where you'll find the San Diego audiences. • KFMB-TV news is gathered, analyzed, written, edited and presented by the most respected staff of television journalists in the West. They have earned this respect, by putting honest substance and integrity into every news program that goes on the air. • Ask your Petry man for all the facts.

KFMB • TV-8 ☉ SAN DIEGO CALIFORNIA

SYMBOL OF SERVICE



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

Represented by



The Original Station Representative

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



when
you
think of
ANNAPOLIS
you
think of
MARYLAND

Of course you recognize this picture as the annual graduation at Annapolis! In the same way, alert national advertisers always recognize these stations as famous for Spot TV that *sells*. They know these stations deliver the coverage, audience and reputation that make Spot TV invaluable in producing maximum results.

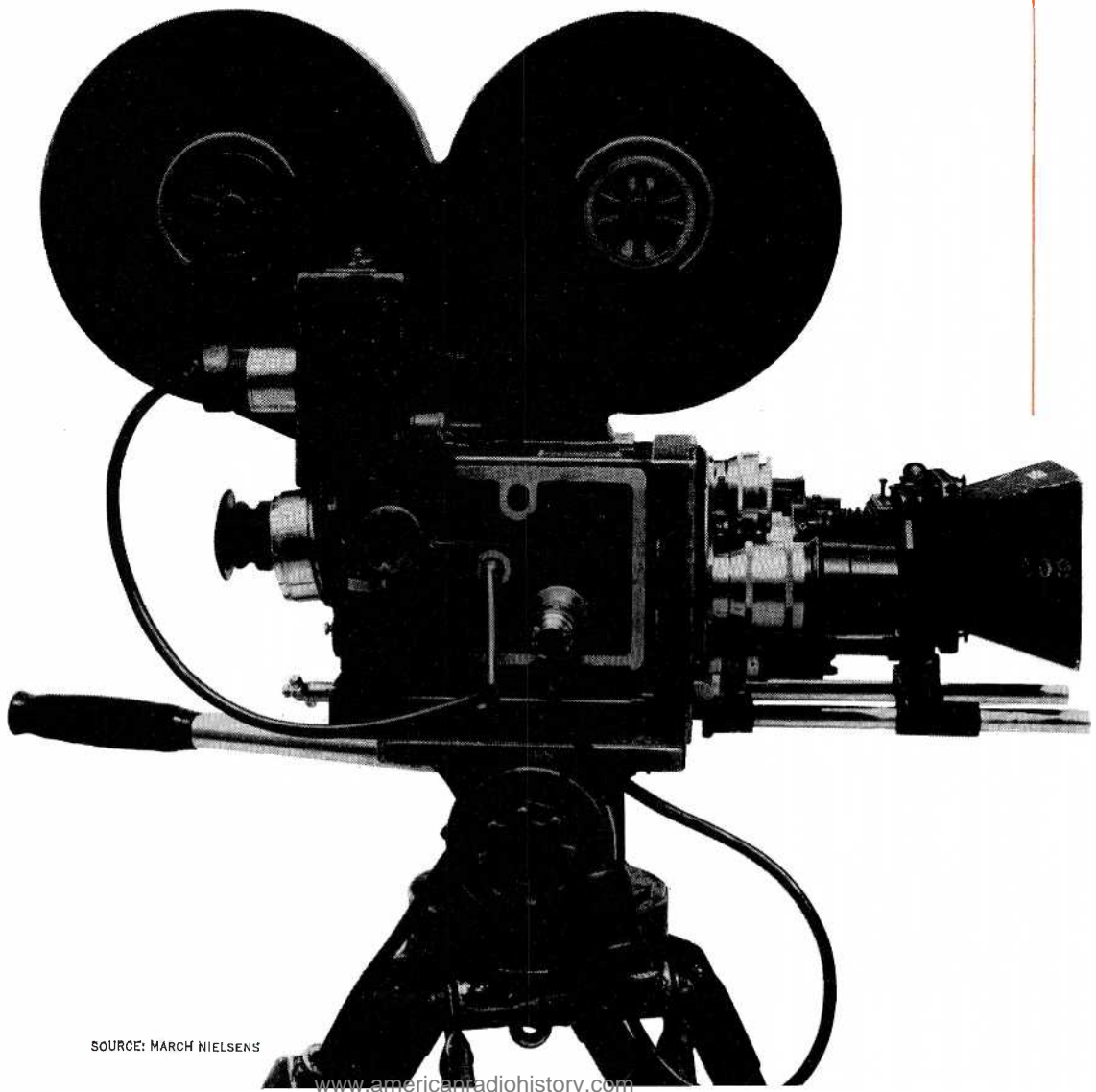
when
you
think of
SPOT
TELEVISION—
think of
these
stations

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

Television Division
Edward Petry & Co., Inc.
The Original Station
Representative

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

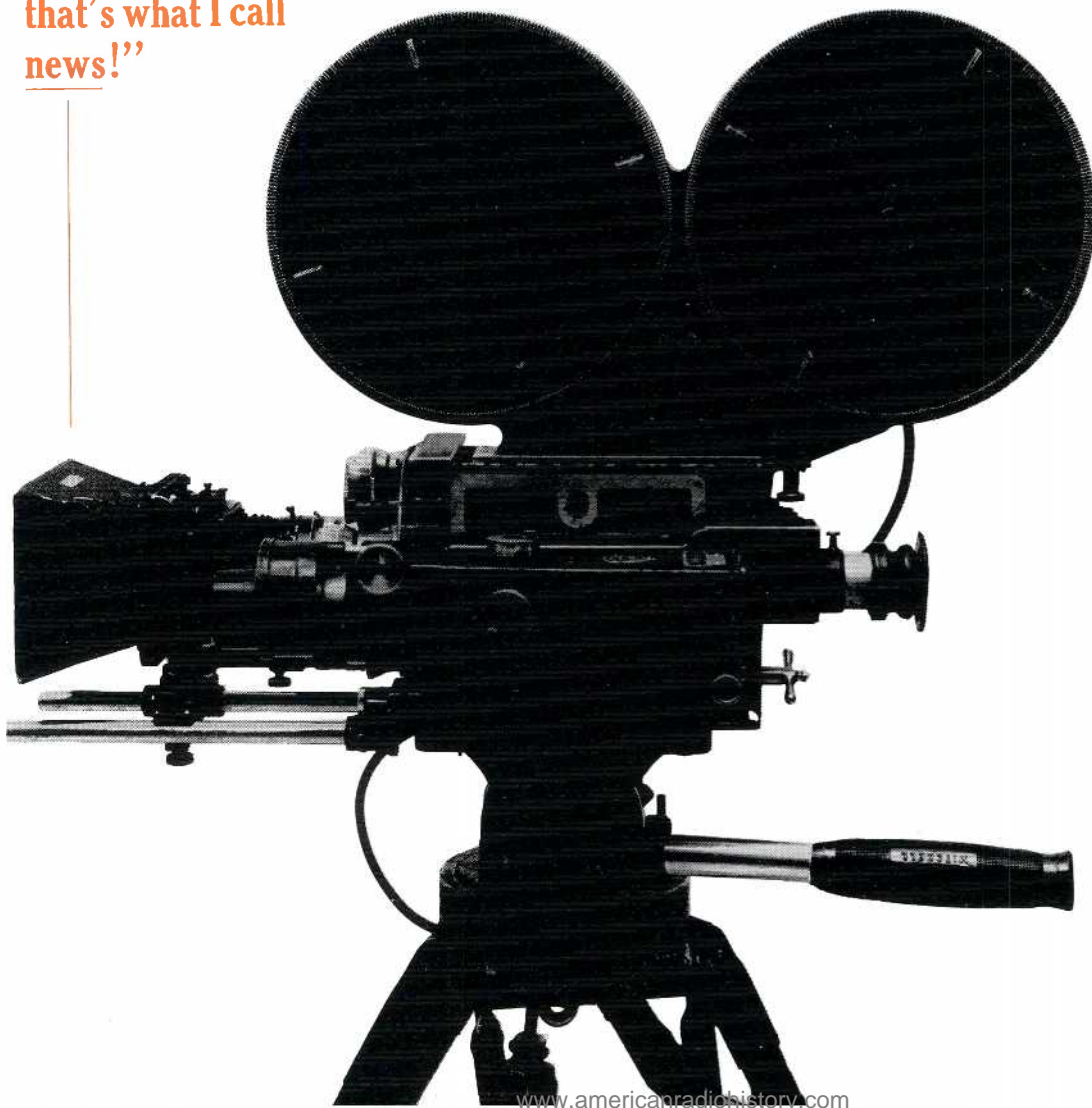
**“Wow!
Viewers spend a
total 23 million hours
each week
watching news
on the five CBS Owned
television stations.
In fact,
42% of the total
television news audience
in the five markets
gets the news
from the CBS Owned
television stations.”**



SOURCE: MARCH NIELSENS

www.americanradiohistory.com

**“Man...
that’s what I call
news!”**



**◎ CBS
TELEVISION
STATIONS**

A Division of Columbia
Broadcasting System, Inc.
Operating
WCBS-TV New York
KNXT Los Angeles
WBBM-TV Chicago
WCAU-TV Philadelphia
KMOX-TV St. Louis
(all represented by
CBS Television Spot Sales)

TELEVISION

TV'S MISSING DIMENSION *The colorful world around us stands ready as the subject matter for television in its widest dimension—color. A prominent expert on the color medium—Arnold Copeland of Visual Marketing Inc.—describes the role color plays both in man's environment and his reaction to it, and spells out how television can take advantage of its untapped facility to achieve unmatched effectiveness* **43**

HARD WORDS FROM WASHINGTON *Broadcasters had it laid on the line for them two days running last month, once by their own chief spokesman, again—and more severely—by the new chairman of the FCC. Messrs. Collins and Minow, respectively, offered bleak appraisals of TV's success in living up to its responsibilities, and stern admonitions that changes are called for. Their texts, condensed, make important reading* **48**

DISENCHANTMENT AT THE TYPEWRITER *The men whose job it is to write the words and action for television's programs find their lot a frustrating one. Torn between the desire for creative fulfillment and the financial rewards of less challenging formula fare, many are rebelling against the medium; most are restive within it. A penetrating study of their problems, and television's* **50**

CLOSEUP: DAN SEYMOUR *The man who directs the television and radio activity for the world's largest advertising agency—J. Walter Thompson—is probably less famous now, at the peak of his career, than he was in his salad days as one of the best-known voices in broadcasting. Now, behind the cameras instead of before them, he exerts a far more important influence on the medium* **56**

PROFILE ON PROGRAMMING *A three-part TELEVISION MAGAZINE analysis of next fall's prime-time entertainment, and how it's coming into being. (1) A complete rundown on the new competitive makeup shaping up on the TV networks; (2) a three-page showsheet, in pictures, designed to be removed from this issue for ready reference; (3) a word-and-picture breakdown on how one show was conceived, planned and executed* **58**

DEPARTMENTS

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FOCUS ON NEWS	19			EDITORIAL	100

TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

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Kenneth Cowan Vice President
H. H. Tash Secretary
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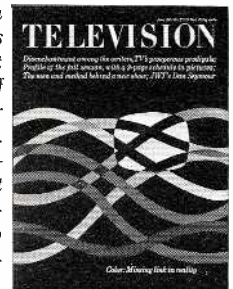
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Cover: The riot of color on this month's cover falls off as it crosses the TV screen—just as the world's color comes off second best through the lesser dimension of black-and-white. This point is made graphically clear by the important analysis of television's greatest unrealized opportunity to achieve maximum impact, beginning on page 43 of this issue.



CREDITS: Illustrations for color TV story pages 43-47 by Ed Young; Minow and Collins photos pages 48-49 by Jack Bullack; Seymour photos pages 57 and 78 by Lou Nemeth; "Alvin & the Chipmunks" art on fall schedule copyright Ross Bagdasarian; photos of Art Carney program pages 72-73 by Lou Nemeth.

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WGAL-TV serves the public interest



Channel 8 telecasts a recent concert of the Lancaster Symphony Orchestra as one phase of WGAL-TV public service activities.

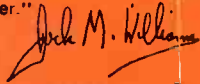
WGAL-TV
Channel 8
Lancaster, Pa. • NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.



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

**YOU CAN
QUOTE ME...**

"RCA Victor distributors tell me they select the WLW Television Stations to advertise RCA Victor Color sets because they're among the Colorcasting leaders in the nation . . . with their Color TV engineering skills, wonderful Color programming, and Color selling power."



Jack M. Williams, Vice Pres.
Advertising and
Sales Promotion
RCA Sales Corporation

I'LL SAY THIS...

"WLW Television Stations have gone all out to sell RCA Victor Color TV sets in the grand tradition of the Crosley Broadcasting group . . . covering store fronts and home fronts to really mean business for RCA Victor. Advertisers have a pot of gold waiting for them at the end of the WLW Television Color rainbow!"



Raymond W. Saxon, Vice Pres.
Marketing
RCA Sales Corporation



Call your WLW Representative . . . you'll be glad you did!
the dynamic Crosley Stations

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton



Crosley Broadcasting Corporation, a division of **Arco**

The provocative relationship between profit and TV advertising

The Television Bureau of Advertising, never knowingly missing a bet for plumping TV's superior sell, has come up with a new calculation designed to hit TV advertisers (and advertisers who bypass TV) where they live—in the profits column. TvB's argument: those who spend most of their ad money in TV take home the most bacon.

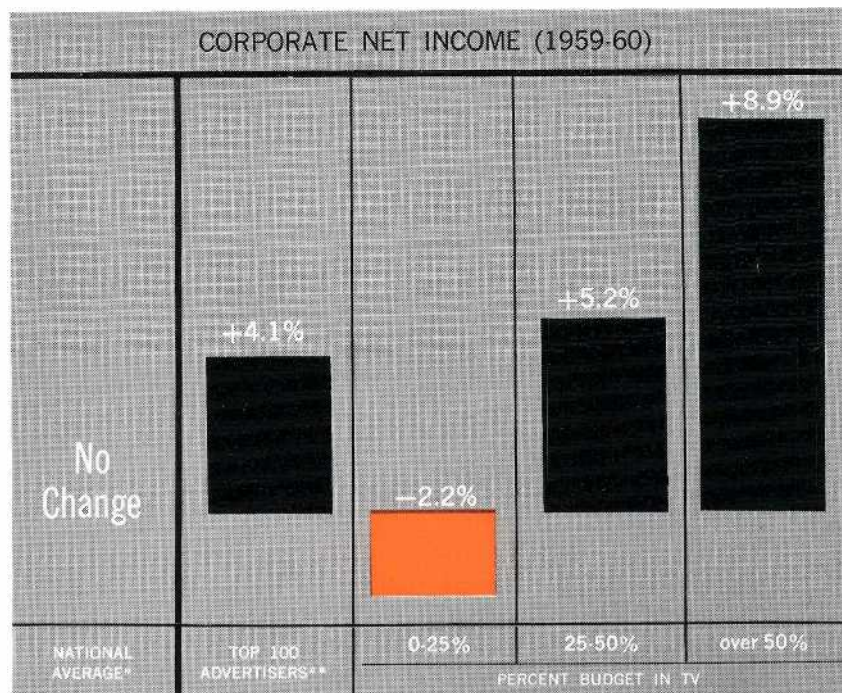
Specifically, the bureau claims, on the basis of an analysis completed in mid-May, that those corporations which spent 50% or more of their total advertising budgets in TV showed the greatest 1959-to-1960 gain in net income: up 8.9%. Those which allocated 25 to 50% of their ad money to TV came out with a lesser gain, 5.2%, while those spending less than 25% in TV advertising sustained a drop of 2.2% in net income.

The Top 100 advertisers (on the basis of 88 income-reporting companies) showed an average gain in net income of 4.1% for 1960 over the preceding year, TvB noted, whereas the national average for corporate net income (First National City Bank's figures on 3,433 firms) showed no significant change from 1959 to 1960.

Admittedly, the analysis is not conclusive. "All indications point to an affirmative answer," TvB's president Norman Cash said of the study, "although we would be the first to admit that there are many factors at work which can affect profits."

The dollar figures to bring off a breakdown by product categories are not always available; but as 1960 sales and earnings reports have filtered in, TvB has applied similar yardsticks and come up with some interesting subdivisions for the argument.

For instance, in the foods-drugs-cosmetics category (lumping the three together because many of the giant companies are spread over two or three of these fields), 26 companies which spent more than 50% of their advertising budgets in TV had an average net-in-



*First National City Bank, 3,433 firms

**1959 top 100, 88 income-reporting companies

THE MORE TV ADVERTISING, THE MORE PROFITS? *That's what TvB suggests in a new chart of corporate net income. While insignificant change was found in average profits of all U.S. firms from 1959 to 1960, those companies spending most in TV reported the best profit picture, those spending little or none showed a loss.*

come gain of 7.3% in 1960 over 1959. The First National City Bank's survey of 201 like companies gave them an average gain of only 1.9%.

Again, TvB found in reviewing brewery advertising in major measured media last year that five of the top 10 brewers spent more than 50% of their four-media advertising budgets in TV. These five showed a 6.4% increase in tax-paid withdrawals over 1959, while the other five, spending less than 50% in TV, reported an increase in tax-paid withdrawals of only 1.5%.

The TvB findings came amid a flood of springtime reports from the bureau documenting television's advertising gains in the recession year of 1960.

The record

Item: Detroit jumped its network and national spot by 19%, accounting for \$58,233,995 in gross time billings. (For both time and talent, the figure exceeded \$75 million.) Network TV got the big play: over \$41 million, but spot climbed from \$12 million in 1959 to \$16.8 million in 1960. (TvB has issued

BUSINESS *continued*

KOSA-TV DOMINATES THE RICH ODESSA- MIDLAND MARKET

2.9 to 1


The March, 1961, ARB shows that KOSA-TV leads in total homes reached in 341 out of 482 surveyed quarter-hour segments.

This means that KOSA-TV is the "dominant" station 71% of the time in the nation's richest retail market (retail sales \$5,887.00 per household*) and in the adjacent trade area of West Texas.

*Sales Mgmt Survey of Buying Power May, 1961

KOSA-TV

FIRST IN ODESSA-
MIDLAND

BUY 

to sell West Texans...

Get 34% of New Mexico to boot



3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE
QUALITY MARKETS / THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collier, Nat. Sales Mgr.

a new folder, "14 reasons why auto dealers use television.")

Item: Gasoline producers increased their TV billings by 22%, spending more in television—for the second consecutive year—than in all other media. The gross time total was \$40 million, of which spot got \$24 million. TvB predicted gasoline advertising on network TV will show "one of the greatest category increases in all television" this year, owing in part to the trend toward national marketing of gasoline brands. Of 15 oil companies using network TV in 1960, two were new to the medium: Continental Oil and Phillips Petroleum.

Item: The tobacco industry in 1960 set new sales records, reduced spending in other measured consumer media, and expanded its use of TV. All told, tobacco advertisers spent \$176 million in TV, magazines, newspapers and outdoor, 1.7% less than in 1959. But national spot and network billings were hiked by 5.6% to a total of \$112 million. The network share: \$76 million.

Item: Brewers pushed their spot and network spending to \$51 million, a 4.2% increase, with spot raking in all but \$7 million of it. "While increasing television expenditures and maintaining about the same rate of advertising spending in other major media, brewers achieved record sales despite cool weather in the summer selling season," TvB noted.

Item: Spot TV started with the soft-drink advertisers in 1960, getting \$11 million of the \$14 million spent in the medium. The overall outlay was up 10.3% over 1959. Soft-drink advertising is expected to rise some 20% in 1961, TvB said, with network billings nearly doubling. One reason: the recent re-entry into network TV of Pepsi-Cola.

Item: More than half of all national advertising dollars spent in major media for pet foods in 1960 went to TV. The total: \$16.2 million, up 13% over 1959. (The increase in 1959 had been 39%.)

Item: Leading national toy makers have embraced TV to the virtual exclusion of all other media. They spent \$7.2 million for network and spot time last year, 17% more than the previous year. Only four of the top 10 toy and game advertisers used magazines; none of the top 10 used newspapers.

Item: The 100 leading national newspaper advertisers are increasing their TV spending at a faster rate (3.7%) than they are their newspaper expenditures (0.2%).

The upbeat news on the TV business front continues strong in 1961, despite a generally hard economic winter. A 3.4% increase in network gross time billing was recorded for February over the same month last year, the total reaching \$57,-

469,791. For the first two months of 1961, ABC was up 18.9% over a year ago, CBS down 5%, and NBC up 8.3%. Daytime billings were up 19.5% for January and February to \$33,988,614. This, in fact, accounted for the overall gain, the nighttime total being off 0.8%.

As for the networks' spring boom in fall program selling, which got off to a roaring early start, it was difficult to determine (if it mattered much) as of last month which network had sold the most prime time. First, CBS turned up in the trade press with an estimate that 80% of its fall evening time was spoken for. NBC, in answer to a query, put its figure at 77%, but upon hearing CBS had announced 80%, an NBC spokesman said, "Put us down for 80%, too." At ABC, where the participation selling pattern makes it doubly difficult to tabulate the availabilities, the question required a front-office estimate. The fact that CBS and NBC were each reporting an 80% sellout was passed along. ABC's straight-faced answer: 81%.

The battlefield

In other developments:

The hubbub over proposed widening of station breaks still reverberated throughout the industry, although neither CBS nor NBC had yet officially fallen in behind ABC's hotly attacked plan to give affiliates 10 seconds more next fall. If the nets all went for the scheme (and they were fully expected to), how much added revenue would stations realize? Talk of an added \$2 million for ABC's five owned-and-operated outlets was knocked down by that network's spokesmen; it would be closer to \$500,000, they said. CBS's William B. Lodge, affiliate relations and engineering v.p., suggested that there might be no real climb in spot billings. What could happen, he thought, was that existing business simply would drift into peak-time openings.

Meantime, Young & Rubicam, ring-leader of agency-advertiser opposition to stretching the breaks, sprang a new tactic. The agencies have claimed the longer breaks not only would rob network clients of time, but would dilute spot effectiveness and lead to over-commercialization through triple-spotting. Y&R got its client, Gulf Oil, in signing with NBC to sponsor Frank McGee's weekly *Here and Now* next fall, to insist upon a clause giving Gulf the right to cancel any station which triple-spotted either before or after the program. Y&R said it would try to get all its clients using network TV to ask for such clauses.

The battle, it was obvious, was not yet over.

END

Broadcasters, TV Tape Services,
Producers of Tape Commercials and Programs
gain a big, new dimension in color



TAPE SERVICES—Reeves Studio in New York uses RCA Color TV Tape Recorders in its elaborately equipped tape plant. Reeves is also equipped with RCA Color Camera and Color TV Film System to put inserts in Color Tape.

... using Color TV Systems
designed by RCA



For living color...smoothest operation...get RCA's matched line of color TV equipment

It's good business to use equipment that is matched, both electrically and mechanically, to work together as a system. Color Studio Cameras, Tape Recorders, Film Cameras, Monitors, Switching, and Special Effects—plus Color Mobile Units—are work-together teammates for finest color performance.

RCA Color equipment is designed for incorporation into a completely matched package. You get everything you need from one reliable source of supply. RCA Color Systems are smooth in operation, use common tube types and standard parts. They follow regular broadcast practices for installation, operation, and maintenance.

From RCA you obtain equipment that is without equal in the television industry. And you have at your command the engineering and planning counsel of RCA experts in your area... When you think of color, think of the Matched Color Package made by RCA. And you can't beat the kind of service that only RCA can offer.

RCA COLOR STUDIO CAMERA

Improved color camera with new precision yoke and prism optics... superb resolving power and clear, precise registration of "living" colors.

RCA COLOR TV TAPE RECORDER

Provides the freshness and sparkle of living color, with built-in improvements for superior color quality.

RCA 3-VIDICON FILM SYSTEM

Designed for top quality in film and slides... performance sets the standard for the industry.

RCA SWITCHING AND SPECIAL EFFECTS

RCA color-engineered switching and special effects equipment imparts peak flexibility to programs.

RCA COLOR MONITOR

Professional quality color monitor produces sparkling color pictures... serves as reference standard for evaluating picture quality.

ALSO, AUDIO, MICROWAVE, TRANSMITTERS AND ANTENNAS OF PROVEN RCA QUALITY

**COMPLETE COLOR EQUIPMENT PACKAGE—
MADE BY RCA FOR FINEST COLOR PERFORMANCE**



ALL COLOR STATION —WHDH-TV, Boston, has RCA equipment throughout its modern plant, from color cameras and master control to color tape recorders and 3-vidicon color film chains.





Glenn Armistead Color Mobile Unit

RCA Color TV goes on location

*...getting the unusual in
pictures in living color.*

RCA Mobile Equipment is custom-designed for the job. Complete color studios on wheels, these units bring studio convenience to "on-location" programs and commercials.

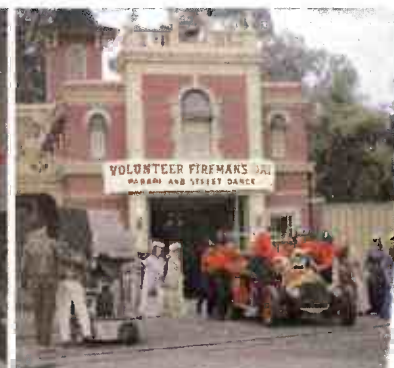


Red Skelton Studios Color Mobile Unit

See your RCA Representative for the complete color package. Or write to RCA Broadcast and Television Equipment, Building 15-1, Camden, N. J.



On Location With Glenn Armistead



On Location With Red Skelton



Tmk(s)®

The Most Trusted Name in Television
RADIO CORPORATION OF AMERICA

FOCUS ON PEOPLE



LUSK



HESSE

At Benton & Bowles, the nation's seventh largest advertising agency (nearly \$120 million billings in 1960), two veteran admen moved a step up. **Robert E. Lusk**, president since 1952, became chairman of the board and appointed **William R. Hesse**, executive v.p. since 1958, to succeed him as agency president. Lusk, who joined B&B in 1933, saw annual billings grow 143% during his eight-year presidency. A "shirtsleeve executive" who knows what's going on in every account, he is also an avid sportsman (golf, trout fishing, trap-shooting and hunting) as well as a great believer in the personal touch (he sent roses to each of the 210 secretaries at the agency on National Secretary Day).

William R. Hesse played professional basketball to pay his way through college ("I can still drop them in one-handed from the outside . . . but now when I do it my feet hurt"). After graduating from the University of Cincinnati in 1937, he joined Procter & Gamble's sales force. Following a stint of several years with BBDO, he came to B&B in 1956 as vice president and account supervisor, was named executive v.p. in 1958.

In announcing the formation of ABC International Television Inc. as a wholly-owned subsidiary of American Broadcasting-Paramount Theatres Inc., AB-PT president Leonard H. Goldenson also named **Donald W. Coyle** as president of the new company. Coyle, who has been vice president in charge of the ABC International Division since its formation in 1959, joined ABC in 1950. In 1956, he was named director of sales development and research for ABC-TV, in 1957 a vice president and in 1958, v.p. and general sales manager of the TV network.

In discussing the formation of the new company (AB-PT has interests in 19 overseas stations, hopes to acquire interests in 19 more in the future), Leonard Goldenson stated "ABC's objective is to cooperate in and assist with the development of television throughout the world into the successful and effective medium it has become in the United States. Through ABC International Television Inc. it is hoped that we can make a major contribution toward this end by providing those stations with whom we establish a relationship abroad with every aspect of our technical knowledge, programming, sales and administrative experience."

On May 17, **Matthew J. Culligan** was installed as president of the Radio & Television Executives Society, serving a one-year term. Culligan, for the last year and a half general corporate executive and director of Interpublic Inc. (formerly McCann-Erickson Inc.), is a 23-year veteran in the industry. As former head of the NBC Radio Network, Culligan introduced several dramatic innovations to the field of broadcasting—"NBC Network News on the Hour," five minutes of news over the entire network every hour on the hour; "NBC Hot Line Control Box," through which the affiliates, in a matter of seconds, could bring to their



COYLE



CULLIGAN



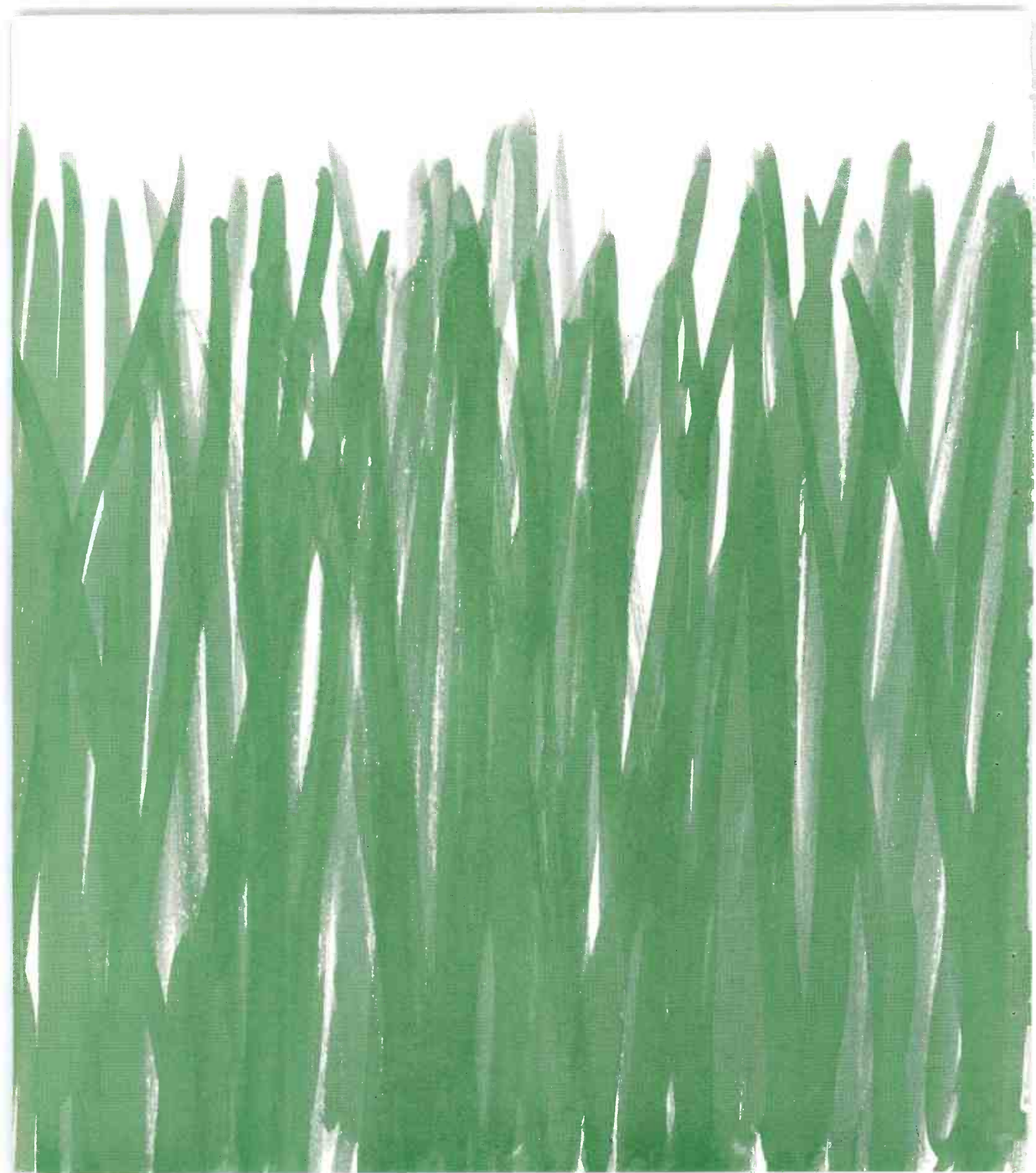
COX

McEVOY

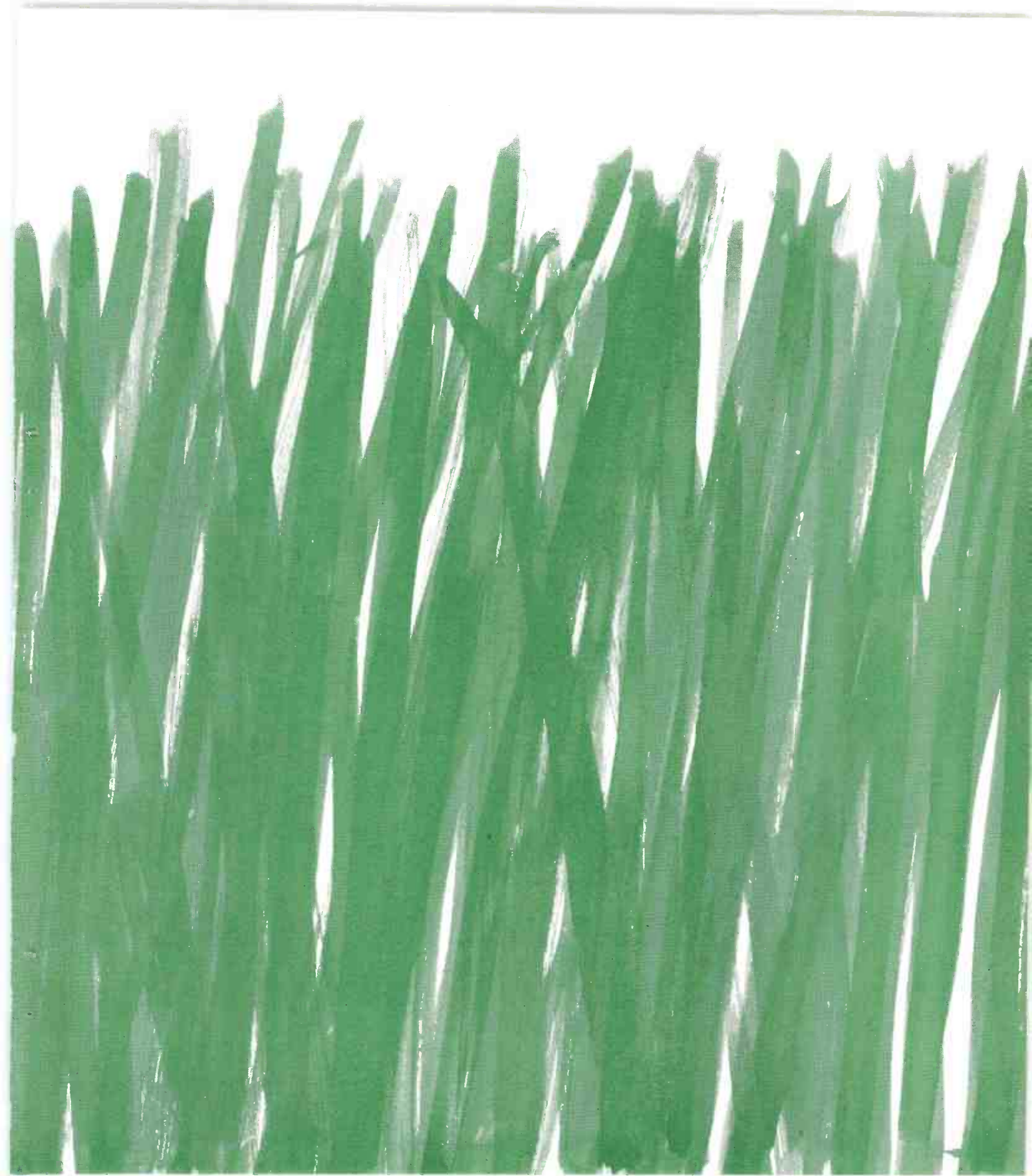


MARTINEZ





The grass is greener...the sky is bluer...and everything's coming up roses on NBC Television's big Fall schedule...the most colorful entertainment schedule ever. With almost 36 hours of color per



week (including 10½ in prime evening time) and more top advertisers making the dramatic shift to NBC Color...it might not be a bad idea for you this Fall...if you'd like to see more green.



PEOPLE *continued*

local audiences on-the-scene reports from correspondents around the world, and his concept of "Imagery Transfer," through which advertisers spending large sums in visual media could keep alive the mental images they created in the public mind by the strategic use of low-cost radio commercials.

RTES also installed the following new officers: first vice president **William K. McDaniel**, an executive vice president of NBC and head of its radio division; vice president **Sam Cook Digges**, administrative v.p. of CBS Films, and vice president **Robert H. Teter**, v.p., Peters, Griffin, Woodward Inc.

The American Association of Advertising Agencies announced its new officers in April. Elected chairman of the board was **Edwin Cox**, chairman of the executive committee of Kenyon & Eckhardt Inc.; **Marion Harper Jr.**, chairman of the board and president of Interpublic Inc., was elected vice chairman, and **William A. Marsteller**, chairman of the board of Marsteller, Rickard, Gebhardt & Reed Inc., Chicago, was elected secretary-treasurer.

Presented with the Gold Key Award for distinguished advertising leadership in the Fourth Annual Station Represent-

tatives Association Awards—**Newman F. McEvoy**, senior v.p. and director of Cunningham & Walsh. McEvoy was the first president of the N. Y. Advertising Media Planners and is presently a member of the executive committee; he is also a director of the executive committee of the National Outdoor Advertising Bureau.

Also honored: **Hope Martinez** of BBDO, who received the Silver Nail Timebuyer of the Year Award. Transferred to the media department several months after joining the agency in 1945, Miss Martinez (who is married and has a daughter) has handled several million dollars in billings for BBDO.

Others on the move:

Crosley Broadcasting Corporation announced the appointment of **John J. Heywood** as vice president and treasurer. Heywood, who fills the post left vacant by the death in February of Kieran T. Murphy, was formerly director of business affairs for NBC-TV.

Ted Bates & Company named **Howard Black** senior vice president. In his new position Black, who joined Bates in 1949 as an account executive, will serve as group supervisor on the Brown & Williamson Tobacco account.

Gordon Davis, general manager of WIND Chicago, was appointed West Coast manager of Westinghouse Broadcasting Company Productions Inc. Succeeding him as general manager of WIND is **G. E. (Ed) Wallis**, formerly general manager of wowo Fort Wayne.

John Hoagland, vice president and associate director of Ogilvy, Benson & Mather's broadcast department since 1959, has been named director of broadcasting.

Jack Cantwell, **Douglas Coyle**, **Herbert Vitriol** and **Barrett Welch** were appointed senior vice presidents of Sullivan, Stauffer, Colwell & Bayles.

Kenneth E. Runyon, vice president and marketing director of Gardner Advertising Company, has been elected to the agency's board of directors.

Fisher Broadcasting Company named **William J. Hubbach** to manage its new TV station in Portland, Oregon. The station will begin operations this fall. Hubbach has been general sales manager of KOMO-TV Seattle for the past six years.

Peter Cott, director of press and public relations for the New York chapter of the Academy of TV Arts & Sciences, has been named director of national projects of the National Academy. END

More people will see 'The American Civil War' on television in **1961...** Than there were in the entire USA in **1861!**

HERE'S HOW TO GET YOUR SHARE OF THIS AUDIENCE . . .

Send for the handsome KIT (includes a complete sponsor list, promotional tie-ins and case histories). Audition prints available for immediate screenings.

THE AMERICAN CIVIL WAR

Thirteen (13) half-hour Sylvania Award programs.
Produced by the Westinghouse Broadcasting Company
Distributed by

TRANS-LUX TELEVISION CORP.

625 Madison Avenue, New York 22, N. Y. • PL 1-3110 • Los Angeles • Chicago

Our clients are our best advertisements

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

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

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

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

ATLANTA: Healey Building, JA 5-1576

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

from clowns to high fashion



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BOSTON

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FOCUS ON NEWS

Dirge from Washington; drama from Canaveral; the Emmy awards

Newton N. Minow, chairman of the Federal Communications Commission, seized television broadcasters by the scruff of their collective necks, shook them vigorously, then redeposited them in their seats at the annual convention of the National Association of Broadcasters in Washington last month.

At this writing broadcasters are carefully appraising Minow's blast, particularly as it relates to the future of TV station operation over the long haul.

In essence, Minow characterized much of television as a "vast wasteland," and his demand for better programming carried the direct threat of "or else." (For the text of Minow's speech, see page 48.)

Denial of Minow's charges and denunciation of the tone of his speech have been widespread in the industry, but mostly on an off-the-record basis.

On other fronts, reaction to Minow's speech was generally enthusiastic, particularly among TV viewers. The FCC chairman reported that he has been receiving hundreds of letters and telegrams "from people I never heard of."

At the networks, CBS and NBC were taking firm "no comment" positions. However, shortly after the speech had been made, ABC's Leonard Goldenson swiftly volunteered: "It was a very courageous speech. We agree with him (Minow) that the greater the competition the greater television will be. ABC hopes that the FCC will speed up the granting of additional television channels in one and two channel markets to foster this increased competition."

On the agency front, comment was mixed, ranging from "It was one heck of a statement—right on the target" (Richard A. R. Pinkham, senior vice president, radio and TV, at Ted Bates & Co.)—to—"He certainly touched all the bases. But I think he kicked some of them harder than deserved" (George H. Gribben, president, Young & Rubicam)—to—"We at BBDO are most enthusiastic about Mr. Minow's comments" (Robert L. Foreman, executive vice president at BBDO).

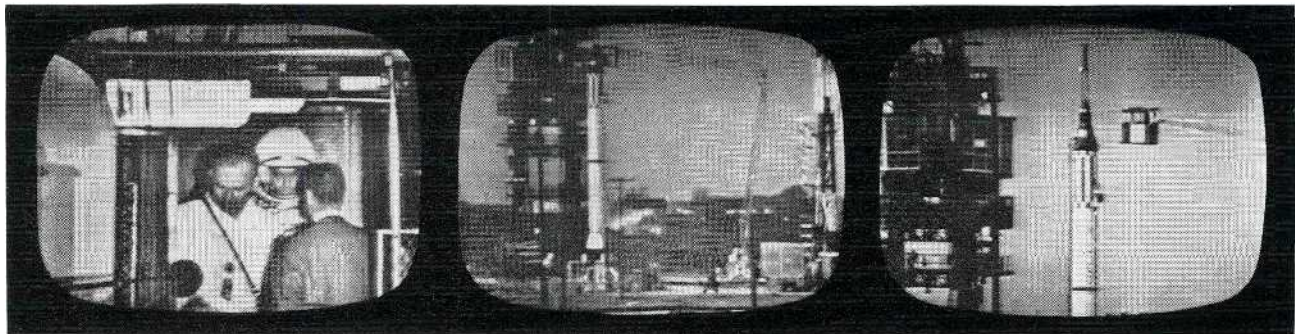
Overall, agreement outweighed disagreement in appraisals of the FCC chair-

man's fiery speech. But among those who agreed with Minow, there was considerable disagreement as to where the finger of responsibility should be pointed.

Earlier the networks had given their affiliates the annual "word," promising that next season would be the best yet. ABC affiliates were told that the network's fundamental attribute which distinguishes it from the other networks "is its powerful appeal to the younger 27 million postwar family homes." Emphasis was placed on the network's gains in markets where the three networks compete directly, on station switches to ABC-TV and on the network's role as a "pacesetter for the industry."

NBC's message to affiliates leaned heavily on the promise of "exciting new programming concepts," with more color (1,600 hours in 1961-1962), expansion in news and informational shows and a raft of new specials.

CBS, on the other hand, said that specials would be cut back because of three negative effects on the network's overall schedule: (1) they deliver less audi-



Alan B. Shepard Jr., a TV newcomer, took 30 million Americans on a 5,000-mph ride to remember on the morning of May 5, 1961. He wrote, in glory, a new chapter in the short history of manned space flight. As the minutes ticked off between 10:22 and 11:30 a.m. the calm, superbly efficient astronaut carried his

spellbound audience out of the earth's atmosphere, through an extended period of weightlessness, then back to the potentially hazardous effects of high-speed re-entry and crushing "G" forces. When it was over and Shepard emerged unharmed, the nation breathed a vast sigh of relief and deep pride. Coverage.....

NEWS *continued*

ence in the time-period in which they are scheduled; (2) they furnish a smaller lead-in and thus hurt the following programs, and (3) they create an opportunity for the audience to sample competing shows . . . and "the competition is able to hold some of the samplers even after our regularly scheduled shows return to the air . . ."

Keynotes of CBS's presentation to its affiliates in New York were "balance with quality" in programming, and a warning that the honeymoon for TV is over. The latter point was spelled out in terms of dwindling single station markets and, concurrently, a "rougher, tougher fight" by affiliates for every single viewer.

Other TV news: William Shakespeare was honored posthumously for the umpteenth time when "Macbeth" received five Emmy awards in the 13th annual ceremony of the National Academy of Television Arts & Sciences. The drama, presented on NBC's *Hallmark Hall of Fame* last November, and viewed by 12,114,000 TV homes between six and eight p.m. on a Sunday night, was chosen as the program of the year and the outstanding TV drama. Awards also went to George Schaefer, who produced and directed the presentation of "Macbeth," and to Maurice Evans and Judith Anderson for outstanding performances by an actor and an actress.

Other awards were as follows:

Outstanding variety program: "Astaire Time," NBC.

Outstanding variety performer: Fred Astaire.

Outstanding news show: *Huntley-Brinkley Report*, NBC.

Public affairs and educational programming: *Twentieth Century*, CBS.

Outstanding humorous program, *The Jack Benny Show*, CBS.

Documentary writing: Victor Wolfson (for episodes of *Winston Churchill: The Valiant Years*, ABC).

Dramatic writing: Rod Serling (various plays on *The Twilight Zone*, CBS).

Children's programming: *Young People's Concert*—"Aaron Copland's Birthday Party," CBS.

Leading actor in a series: Raymond Burr in *Perry Mason*, CBS.

Leading actress in a series: Barbara Stanwyck in *The Barbara Stanwyck Show*, NBC.

Supporting performer in a single show: Roddy McDowall in "Not Without Honor," *American Heritage*, NBC.

Supporting performer in a series: Don Knotts, *The Andy Griffith Show*, CBS.

Television music: Leonard Bernstein for *Leonard Bernstein and the New York Philharmonic*, CBS.

Comedy writing: Sherwood Schwartz, Dave O'Brien, Al Schwartz and Red Skelton for *The Red Skelton Show*, CBS.

Comedy direction: Sheldon Leonard for *The Danny Thomas Show*, CBS.

Art direction and scenic design: John J. Lloyd for *Checkmate*, CBS.

TV cinematography: George Clemens, *The Twilight Zone*, CBS.

Electronic camera work: Charles Schmidt, Red-ee Tape Mobile Unit for "Sounds of America" on *Bell Telephone Hour*, NBC.

TV film editing: Aaron Bibley, Milton Shipman and Harry Coswick for *Naked City*, ABC.

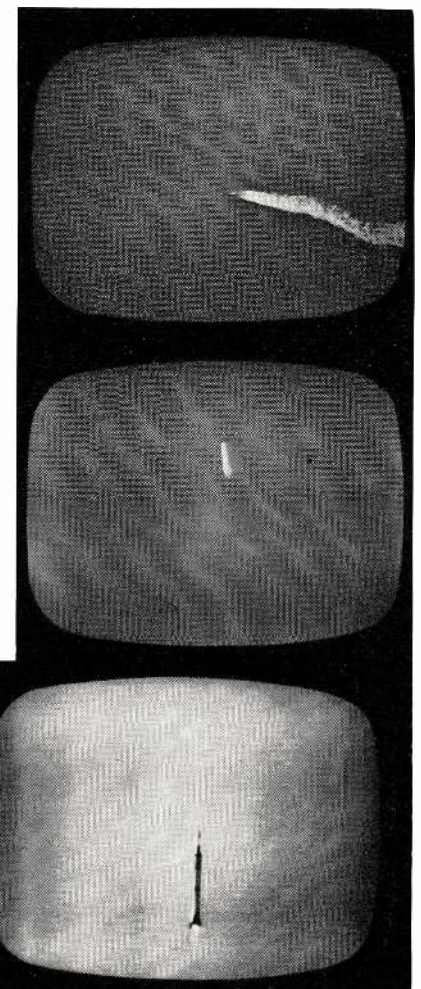
Overall, 11 awards went to NBC, 11 to CBS and two to ABC.

What else is new

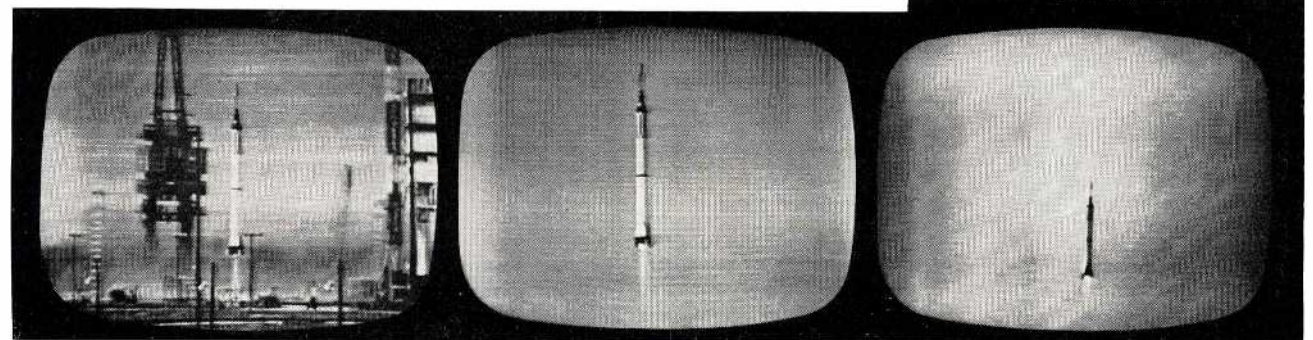
On the financial front: National Telefilm Associates, which is currently selling its New York television station (WNTA-TV), is moving still further away from

the medium. In the latest development, NTA Telestudios, the company's commercial and program taping operation in New York, has been acquired by Metro-Goldwyn-Mayer. Joseph P. Vogel, MGM president, announced that the acquisition is part of MGM's continuing diversification and expansion in the field of entertainment. George Gould, who has been president of the NTA Telestudios, will continue to head the operation.

Net sales of Columbia Broadcasting System Inc. totaled \$126,008,092 for the first quarter of 1961, compared with \$121,077,728 for the first quarter of 1960. Consolidated net income for the quarter was \$6,025,978—compared with \$6,829,367 in the like period of 1960. END



Photos: CBS Television



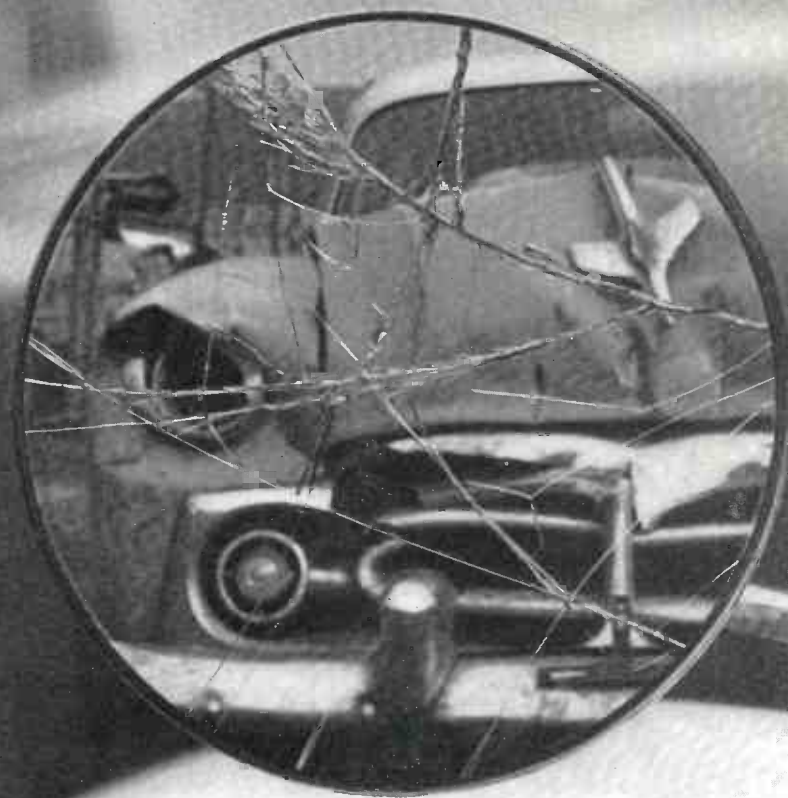
..... of the event by the three major TV networks was uniformly excellent. In addition to live pool coverage of the launching and voice reports on recovery of the astronaut and the capsule, an anchorman for each network interjected special material. According to American Research Bureau, the peak TV

audience of 31.4 million viewers was reached between 11-11:15 a.m. All in all, 14 special telecasts were aired during the historic day. When President John F. Kennedy introduced Commander Shepard as a surprise guest during the Washington NAB convention, he described him as "the nation's No. 1 TV performer."

SEVEN YEARS' BAD LUCK! A split second to happen...seven years to clean up. No matter how serious the accident, no matter how obvious the blame—in Chicago, it takes seven long years, on the average, for a traffic accident case to be resolved in the courts. WBBM-TV found the situation alarming...and brought its case for reform to immediate public attention, via a recent documented editorial, broadcast in prime evening hours. The result was the kind of hard-hitting, responsible local programming Chicagoans have come to expect from CBS Owned WBBM-TV.

People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Television 2, Chicago's top-rated station for 71 consecutive Nielsens. **WBBM-TV**

TELEVISION 2, CHICAGO · CBS OWNED



NOW! BREATH-TAKING
STORIES OF MAN'S MOST
INCREDIBLE EXPERIENCE . . .



Human flight WITHOUT WINGS!

EXCITINGLY DRAMATIZED
in ZIV-UA's sensational
new series...

RIPCORD

STORIES OF
MEN WHO PLUNGE
THOUSANDS-OF FEET
IN FREE FALL TO
LAND "ON TARGET"
ANYWHERE . . .
READY FOR ACTION!

Zooming out
of the skies
a new breed
of heroes!



starring
LARRY PENNELL
with KEN CURTIS

Together, they go where no one
else dares go . . . help when no
one else can help.



PLAYBACK

A monthly measure of comment and criticism about TV



President John F. Kennedy, addressing the National Assn. of Broadcasters in Washington, D. C., May 8:

[After referring to the space flight of Comdr. Alan B. Shepard Jr., who appeared briefly with the President before the NAB.] . . . I do express my commendation to Commander Shepard and also his fellow astronauts who all involved themselves in the hazards and the discipline of the work, but also those who were involved with the program. Because this is a free society, and because we therefore take our chances out in the open, of success or failure, all those who were part of the program, who were involved in the decisions which made the program possible, who were involved in the very public decision which made the very public flight possible on Friday morning, were also in hazard. And while their task did not in any manner approach that of the Commander, nevertheless it is a very real one, and it is the kind of risk which members of a free society must take.

There had been before the flight, as you know, a good many members of the community who felt we should not take that chance. But I see no way out of it. I don't see how it is possible for us to keep these matters private, unless we decide on the highest national level that all matters which are risky, which carry with them the hazard of defeat,

which could be detrimental to our society, that none of them will be printed in the paper or carried on radio or television.

The essence of free communication must be that our failures as well as our successes will be broadcast around the world. And therefore we take double pride in our successes.

I know that to those who live in some parts of this country and some parts of the world, that the discipline of the totalitarian system has some attraction. I called attention at my press conference more than a week ago to a comment made by a student in Paris, an African student, after the extraordinary flight of Major Gagarin, in which the student said, "The Russians don't talk about things, they do them, and then we hear about them."

It is difficult for me to believe that any young man or woman, or any citizen who understands the real meaning of freedom, who recognizes that freedom is at issue around the globe, could possibly hold that view.

I feel, as a believer in freedom, as well as President of the United States, that we want a world in which the good and the bad, successes or failures, the aspirations of people, their desires, their disagreements, their dissent, their agreements, whether they serve the interest of the state or not, should be made public, should be part of the general understanding of all people.

And that is why I was particularly anxious to come here today. There is no means of communication as significant as that in which you are involved: to hear, to see, and to listen.

And you have the opportunity to play a significant role in the defense of freedom all around the globe.

Our adversaries in this struggle against freedom—and, they are not national adversaries, we have no national disagreements, what is involved is the great struggle for freedom, and our adversaries in

that struggle possess many advantages. Their forces press down upon us, on the borders of the Middle East, Southeast Asia and Western Europe. They use the secrecy of the totalitarian state and the discipline to mask the effective use of guerrilla forces secretly undermining independent states, and to hide a wide international network of agents and activities which threaten the fabric of democratic government everywhere in the world. And their single-minded effort to destroy freedom is strengthened by the discipline, the secrecy and the swiftness with which an efficient despotism can move . . .

The great inner resource of freedom, the resource which has kept the world's oldest democracy continuously young and vital, the resource which has always brought us our greatest exploits in time of our greatest need, is the very fact of the open society.

Thus, if we are once again to preserve our civilization, it will be because of our freedom, and not in spite of it. That is why I am here with you today. For the flow of ideas, the capacity to make informed choices, the ability to criticize, all assumptions upon which political democracy rests, depend largely upon communication. And you are the guardians of the most powerful and effective means of communication ever designed.

In the rest of the world this power can be used to describe the true nature of the struggle, and to give a true and responsible picture of a free society. And, in addition, broadcasting has new and untried possibilities for education, for help to end illiteracy, which holds back so much of the world and which denies access to the information so vital to a free and informed choice. The full development of broadcasting as an instrument of education is one of the most significant challenges which confronts your industry. And here in our own country this power can be used, as it is being used, to tell our people of the

The Time

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extra printing
with various news
and items of interest
SUBSCRIPTIONS
\$5.00 a year in advance
\$1.00 a month
5¢ a copy
Published daily except
Sundays and Public
Holidays

For Year 1970 * 1970-1971 * 1970-1971

Kennedy Promises All-Out Moon Race

The US May Lag Years for Decade; Aims to Answer Question on Cuba

President Kennedy today announced that the United States will launch an all-out effort to catch up with the Soviet Union in the moon race. He said the nation would put all its resources into the task and declared: "We have to consider whether or not there is any program now operating in the world which offers us hope of being first in a space race."

April Showers Do Best to Aid May's Flowers

These spring showers, which started last night and are expected to continue through the middle of the week, are expected to be a boon to the flowers of May.

Senate Passes High-Speed Motorway Bill

The Senate today passed a bill to speed up the construction of a new highway system. The bill would allow the federal government to buy up to 10 percent of the cost of the roads.

Water Resources Bill Is Swamped by Foes

The House today voted to pass a bill to speed up the construction of a new highway system. The bill would allow the federal government to buy up to 10 percent of the cost of the roads.

The bill would allow the federal government to buy up to 10 percent of the cost of the roads. It would also allow the government to buy up to 10 percent of the cost of the roads.

The bill would allow the federal government to buy up to 10 percent of the cost of the roads. It would also allow the government to buy up to 10 percent of the cost of the roads.

Water Resources Bill Is Swamped by Foes

Supporter Says Plan Needs More Study; Little TVAY All Over State Seen

The House today voted to pass a bill to speed up the construction of a new highway system. The bill would allow the federal government to buy up to 10 percent of the cost of the roads.

The bill would allow the federal government to buy up to 10 percent of the cost of the roads. It would also allow the government to buy up to 10 percent of the cost of the roads.

The bill would allow the federal government to buy up to 10 percent of the cost of the roads. It would also allow the government to buy up to 10 percent of the cost of the roads.

**Parking Fee
50¢ at Zoo**

ina L. Rohman
mes the Bride
mes B. Smith

December Bride

Enters Syndication
For The First Time

CBS Films announces that "December Bride," the ideal wedding of "crisp dialogue" and "smartly constructed situations" (*Variety*), is now available to regional and local advertisers.

An alumna of Desilu Productions, the bride enjoyed a

of the Resurrection
for the wedding of
Whitney Rohman
and Mrs. Samuel
W. Report and New
Bedford Smith
Jonathan B. Smith
vania.

old Cunningham
ceremony.
at the Hollow
view.

ve his daughter
full length white
and bell-shaped
full train. Her
bon of waist-
lace. The bride
of white orchids
a spray of lilies
valley.

Harvey, cousin
nator of honor.
Janet Clark
Misses Gwen
Fay Jones
Archer and
Waterford.

in champagne
blue sashes
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Spring Byington

triumphant engagement on the CBS Television Network, where she was a consistent favorite (a fast 32.2 average prime-time Nielsen rating). Her sponsors included General Foods, Lever Brothers, Shulton Inc.

Escorting the bride in 157 hilarious half-hours are Verna Felton, Dean Miller, Frances Rafferty and Harry Morgan. Guests include Rory Calhoun, Fred MacMurray, Ed Wynn, Mickey Rooney, Zsa Zsa Gabor.

Sponsors are invited. Rsvp CBS FILMS ("...the best film programs for all stations"); offices in New York, Chicago, Los Angeles, Detroit, Atlanta, San Francisco, Dallas, Boston, and St. Louis. In Canada: S. W. Caldwell Ltd., Toronto.

Have you heard the news?

PLAYBACK *continued*

perils and the challenges and the opportunities that we face—of the effort and the painful choices which the coming years will demand. For the history of this nation is a tribute to the ability of an informed citizenry to make the right choices in response to danger, and if you play your part, if the immense powers of broadcasting are used to illuminate the new and subtle problems which our nation faces—if your strength is used to reinforce the great strengths which freedom brings, then I am confident that our people and our nation, and all other people and all other nations will again rise to the great challenge of the Sixties. . .



Judge Justin Miller's response on receiving the 1961 Distinguished Service Award at the 39th NAB Annual Convention:

It is appropriate . . . that one born in 1888—who has seen the whole panorama of [broadcasting's] development; to whom the story of American broadcasting is a compact package—set in proper focus as an event in American history—should be the one to pay tribute to you for the vision, enterprise and resourcefulness with which you have created this miracle of communication and culture.

Now having paid this richly deserved tribute, let me change my approach, and consider with you, seriously, another phase of your present situation. Although you receive, occasionally, sincere compliments for your achievement, and for your continuing devoted service in the public interest, such compliments are pretty well smothered under the avalanche of criticism. To hear the comments of some critics you are exploiters of a great natural resource; hell-bent for a fast buck; destroyers of the morals of youth, and questionable characters generally.

During the earlier years of broadcasting the main concern was with its technical and engineering phases. The Federal Communications Commission was created for the solution of such problems and for maintaining efficient and non-conflicting service. Today, the public has little interest in such subjects. Instead, it has become predominantly in-

terested in programming and in pressuring for what it wants to see and hear. In a country of widely varied components—racially, religiously, politically, culturally—there is practically no limit to those pressures, as you, my friends, are only too well aware.

The critics of broadcasting—born in the present century, some of them having barely arrived at post-adolescent maturity during the last decade—could hardly be expected to see the picture in its true perspective. Instead, they respond eagerly to the pressure groups. Some of them, with even less creditable motives, build their structure of criticism for special purposes. This, of course, is perfectly obvious in the case of the omniscient young men who write columns about you, to please editors and publishers, who—quite understandably—smart under the competition of your faster and more palatable presentation of the news; and of your ever-increasing effectiveness in displaying the wares of the world to the consuming public. This is to be expected.

Some of your critics complain that you have too slowly and inadequately provided effective methods of self-discipline. I challenge any business or professional group to show that it has acted as quickly and as effectively. Your steady development of your codes and compliance methods is the best answer to this criticism. Rightly or wrongly you are judged—and you will continue to be judged—on the same basis as all other participants in America's cultural development; even though some of them have much less to show for their much longer existence, in this respect . . .

We hear much comment concerning violence, crime, passion and other forms of indulgence, in broadcasting programs. Where should the line be drawn? It is easy to rationalize and excuse excesses. It is difficult to appraise public approval or disapproval. Take obscenity for example. The test is supposed to be what is calculated to produce libidinous thoughts in the minds of adolescents. I have lived long enough to see the line of approval change radically from a maiden's swimming suit which covered her entire body—except her hands and head—to the bikini of today. What is an excess of violence? In a country which, on an average, takes our youth into war every 20 years—just long enough, it has been said, for each new crop of cannon fodder to mature—why protest the relatively minor aggression of the mystery and western pictures?

But the broadcaster, being a member of a profession devoted to the public

interest, vested with a monopoly, by virtue of his license, is charged with a higher responsibility than to program so close to the line as to require excuse or rationalization. His responsibility is to keep so far above that line that the vast majority of discriminating people will vote approval; to build up standards, rather than to erode them.

The future of broadcasting in the United States is largely in your hands as members of this association. As the years go by, broadcasting will be shaped by conflict and compromise between your ideals and practices on the one hand and the dictates of government on the other. The old proverb tells us that nature abhors a vacuum. Whether or not that is true of nature, it is certainly true of an expressed government; responsive to the expressed demands of the people. If you fail to measure up to your full responsibility as a profession—convincingly to the dominant groups in society—alert and aware of the facts of political life—on all levels, local, national and international—the government will act for you. I understand that some media people are asking that government set standards of programming and define the proper bounds of censorship. This is a beguiling illusion, calculated to avoid responsibility. If this suggestion is adopted it will certainly bring government action; beneficent, no doubt, at first; then—a precedent having been established—the inexorable process of strong government will, step by step, shape further limitations; these will be accepted by Congress and by the Supreme Court and the First Amendment will become a thing of the past. The quality of your professional statesmanship will be measured and recorded by those who come after you, in the next and succeeding generations.

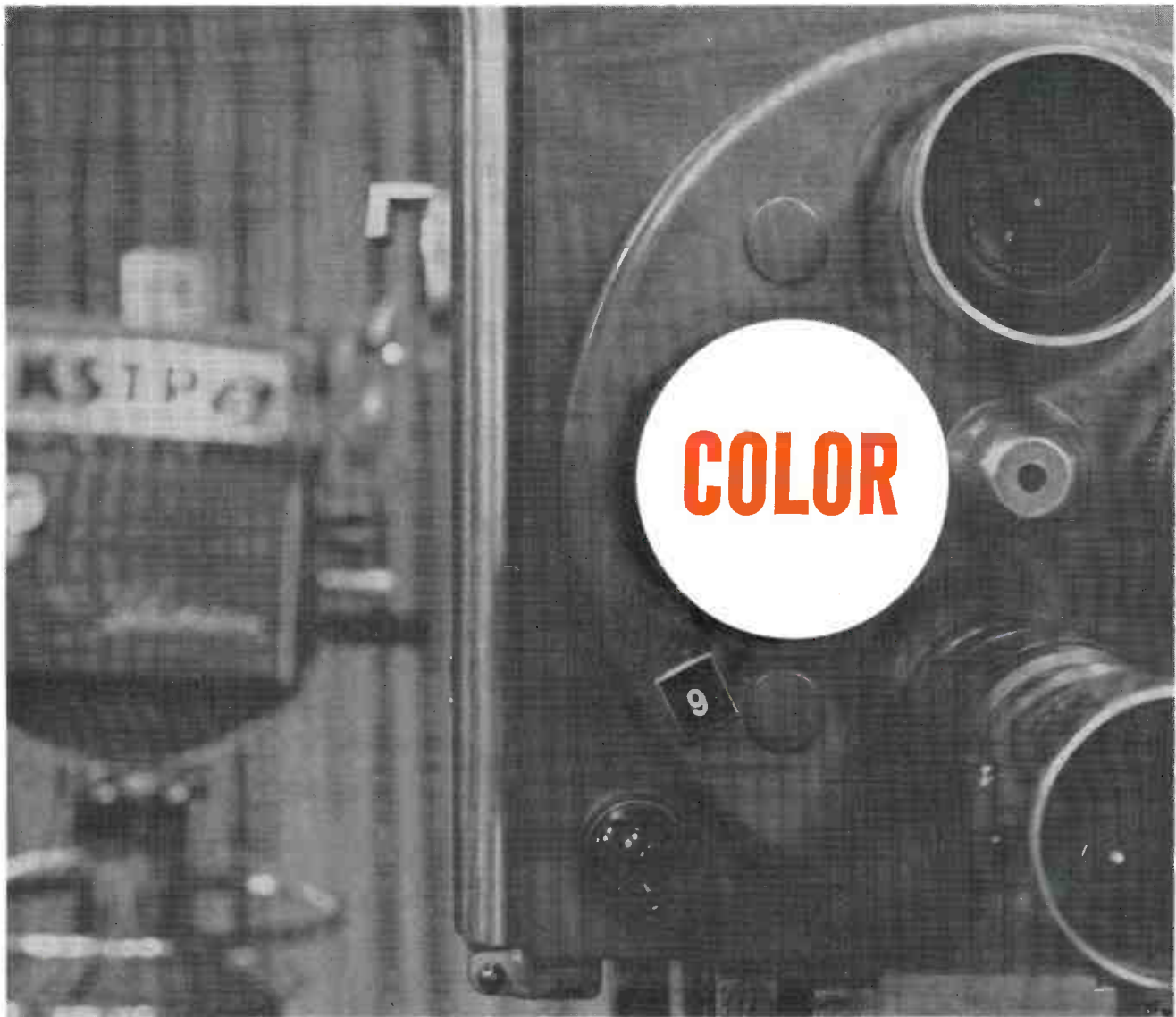
Ad infinitum

William R. Hesse, president of Benton & Bowles, at the 80th Annual Meeting of the Proprietary Association:

Over five centuries ago, the U.S. could have been considered overpopulated.

That's right—overpopulated—because it took a minimum of eight to ten square miles of hunting ground to support one person . . . and there were only seven and a half available. The Indian's primitive methods of agriculture kept him from realizing the potential of the land he inhabited. Besides, those methods gave nothing back to the soil; they did nothing to enrich it so that it might support that Indian long into the future.

To some of us, the present market might also seem overpopulated, and in-



AVAILABLE SOON—THE NATION'S FINEST FACILITIES FOR LOCAL LIVE **COLOR** TELEVISION!

Already the largest television operation in the Northwest, KSTP-TV has added, in the last year, more than 24,000 square feet of modern facilities designed **exclusively** for color television production.

This includes a studio accommodating 400 people with the most advanced stage facilities ever constructed for continuous, live color programming which may be viewed on built-in color monitors.

By once again taking the initiative, KSTP-TV continues to demonstrate its leadership in this fast-moving industry . . . another reason why it **continues** to be "the Northwest's **first** television station."

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

KSTP-TV

100,000 WATTS • NBC

MINNEAPOLIS • ST. PAUL

CHANNEL

5

PLAYBACK *continued*

capable of supporting more and more new products. But here is an interesting aspect of segmentation we can't afford to overlook.

Even though one brand might have a smaller share of the total market, as a result of segmentation, the over-all profits for a company are greater, because the total market is increased. Somehow, this "cell-division" of new products is having an organic effect on the soil from which it springs—the total market. Each new product seems to enrich the soil and expand the total market—for increased sales . . .

This, in turn, puts a premium on good communications, on providing the consumer with advance knowledge of your product—by sharply focused advertising.

Plea for perspective

Harry Harding, out-going chairman, American Assn. of Advertising Agencies, and executive vice president of Young & Rubicam Inc., at the 1961 AAAA Annual Meeting:

We learned from Hugh Hardy of Politz last year that less than 17% of the public have any unfavorable attitudes toward any advertising.

In view of the great volume of advertising outside the auspices of the AAAA and the Federal Trade Commission . . .

In view of the "pitch and switch" advertising that purposely is deceptive . . .

In view of those theorists caught without a cause in this age of tolerance and forbearance who have discovered that advertising is a safe target . . .

In view of the genuine enemies of our free economic system who know full well that an attack on advertising is a telling blow at our mass distribution system . . .

In view of the fact that some of advertising's own spokesmen, unaccustomed to attack, confused and alarmed, have tried to side with the angels by telling people that they deserve to be critical when they in fact must be analytical . . .

In view of all this, that 17% is surprisingly small.

Some of the people have mixed feelings. A clear majority have favorable attitudes.

Would that the advertising critics who claim such devotion to the people did so reflect the people's true free views.

But there is that small per cent who do have unfavorable attitudes toward advertising.

In a country where you are free to believe what you will . . . where there are strong and conflicting beliefs . . . where a man can become President with over 50 per cent of the people voting against him . . . where so many vocal critics, with such superb communications facili-

ties, do exist . . . where we find free opposition to God, Momism, the Supreme Court and American-made cars . . . and where many admittedly punk ads have been committed . . . I am staggered to think that only one person in six is unfavorable to advertising.

People must be smarter than the critics think.

That's why last year Fax Cone said, "It is basic to the reformer's approach . . . that the public is weak-willed and gullible, if not actually simple-minded; and that it is being led by the nose to some fate worse than death."

The point is this. Smart people are not taken in by deception. And people are smarter than the critics think. Those few who do have unfavorable attitudes toward advertising cannot justify the critic.

The critic claims that people must be protected against untruthful advertising.

The fact is that regulations to this end were enacted long ago and are tighter all the time.

People are not reacting against *false* advertising. People with unfavorable attitudes resent *poor* advertising.

And poor advertising is of three kinds: first, tasteless advertising; second, irritating or boring advertising; third, unbelievable advertising. Those people are not unfavorable to our *craft*. They are unfavorable to our *craftsmanship*.

They are not fearful of our power. They are critical of our weaknesses.

They are not awed by us. They are annoyed at us . . .

Because the advertising failed to do what it was supposed to do. It did not persuade.

Yes, advertising can be poor. It must not be.

But citing a bad *advertisement*, as proof that *advertising* is bad, is not unlike indicting water because it drowns people.

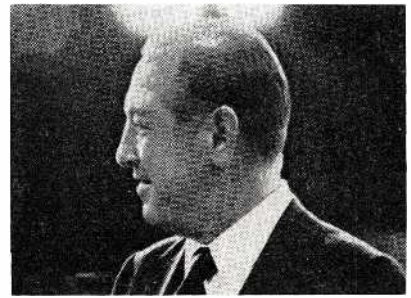
People need water, and they need advertising, and they know it. They want it purified . . . even though some think both a wasteful cost.

A Virginia minister, whose sermon had developed the point that salvation is free, free as the water we drink, was then obliged to complain that the collection was scandalously small this day.

A visiting Harvard professor, as usual taking advantage of an audience someone else had built up, rose to remind the minister that he had said salvation was as free as water.

"Indeed it is," repeated the minister, "but when we pipe it to you, you have to pay for the plumbing."

Don't let the critics turn the hose on us. And don't let us get so confused [that] we turn it on ourselves.



William S. Paley, chairman of the board, Columbia Broadcasting System, before the Seventh General Conference of the CBS TV Network affiliates:

There is no shortage of evidence that there is a demand for balanced programming. Almost every critical generality I have heard about television has been phrased in such exaggerated indictments as "it's all blood and thunder" or "it's all violence" or "it's all escape."

Notice the persistence of that word "all." Although the speaker's real complaint may be that it's not "all" his favorite kind of program, the fact remains that it's of the nature of any mass medium to have to serve the whole public. We have no newspapers that are all editorials or all social notes, or all comics—or even all news. Whether we like it or not, it's a fact of our life in television that we must have something for everybody.

As for quality, CBS wants the highest quality in every program category. There is no short-range competitive factor that could persuade us to abandon that policy. And knowing that we are far from having achieved top quality throughout our schedule, we are aiming at improvement all along the line; we want *better* drama, *better* variety, *better* news—*better* everything.

Where do we expect this policy to get us?

We expect it to retain for us and our affiliates positions of undisputed leadership.

We expect it to bring us and our affiliates record audiences.

We expect it to earn for us and our affiliates the respect and approval of the public.

We expect it to give us, and our affiliates, the stable and expanding earnings that must be the foundation of any business worth its salt.

As to quality in general, the only lasting assurance lies in free competition. Competition is never a smooth road. It is not always a quick one. It is strewn with roadblocks and setbacks. But it is the one certain route to progress. Its certainty consists, like democracy itself, in



Why is approximately 80% of the local TV money in the Des Moines market invested on **KRNT-TV**?

KRNT-TV makes cash registers ring!



The quality of our quantity of audience is apparent to local advertisers who live here and who must prosper here. Their cash register *must* ring — they have no alibis! Their cash register is their copy tester!

The believability of the exclusive KRNT-TV personalities (we have more than all other stations) is shown by the cash register and by the Central Surveys.

Month after month, year after year. KRNT-TV ratings are high. Highest Newscast ratings in the nation! Highest sportscast ratings! Highest local personality ratings!

If you want to find out more about this unusual station, we suggest you check any business man in your line of work in Des Moines. Ask him about KRNT-TV. You, too, can get outstanding results by advertising on . . .

KRNT ch. 8 TELEVISION

DES MOINES, IOWA

An Operation of Cowles Magazines and Broadcasting, Inc.
. . . and represented by The Katz Agency, Inc.

The "color house" that quality



Television studio control room.



Radio studio. Show in progress.



Sales reception room.

and integrity built



Color studio. Show rehearsal.



The WGN Mid-America Broadcast Center

finest in the nation

The only broadcasting center conceived, designed and built for color—WGN's new, ultra-modern studios offer clients a total service. There are three complete color studios, containing every facility for the production of color programs, from 15 commercial to hour-long musicals. And a mobile, remote-color-unit covers any news break, sports event or other program in any part of Chicago or its suburbs. WGN's remote color facility is one of only two in the entire country!

In addition to color . . . the exciting WGN Broadcast Center is the finest, best equipped broadcast plant in the land. Its facilities—including a turntable stage for automobile commercials—are unparalleled anywhere in radio and television, in audio and video taping and in all other related services.

Owned and operated by Chicagoans, this great new WGN "color house" is dedicated to rendering greater service to all Chicagoland—to advertisers, and to their agencies.

WGN
Radio and
Television



2501 Bradley Place, Chicago 18, Illinois

**“IT
AIN’T
NECESSARILY
SO!”**



Who says it takes gunplay, fisticuffs, and other violent action to win an audience?

“George Pierrot Presents,” now in its ninth year on WWJ-TV, proves that you can rack up good ratings and sell merchandise without resorting to tactics TV critics delight to condemn.

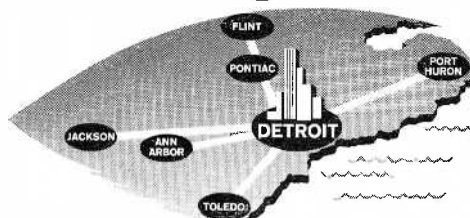
179,900 homes welcome Detroit’s famed globe-trotter and his fascinating guests on an average evening.* The program is heartily endorsed by civic and educational organizations. And—it is one of the most commercially successful in the station’s history.

Good, sound programming like this is the hallmark of WWJ-TV. For additional information, contact your PGW Colonel or your WWJ-TV local sales representative.

*ARB, Detroit, March, 1961

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News

PLAYBACK *continued*

the ultimate soundness of people. They may be temporarily intrigued by the cheap or gaudy. But the cheap or gaudy run their course fast, and the competition for enduring acceptance and solid growth is based on the courageous rather than the brazen, the satisfying rather than the tantalizing, the moving rather than the shocking.

The public's voluntary sifting of the worthwhile from the shoddy is an evolutionary rather than a revolutionary process. It is admittedly inefficient, in that it cannot be speeded up. But once it is accomplished, it has a validity, a force and permanence that no government edict or citizens committee or monolithic industry action can ever bring about. And although it may be the hard way, it is the only way that promises ultimate progress and at the same time safeguards our freedoms.



Arno H. Johnson, vice president and senior economist of J. Walter Thompson, in an address delivered at the 1961 Annual Meeting of the AAAA:

Using 1951, or ten years ago, as a benchmark for the national advertiser, it will require a budget three times as large in 1961 just to maintain his position in the national market and to give his product or service the same relative advertising support per dollar of sales potential as he had in 1951.

This is after taking into account the increased cost of reaching a household with a message; the increase in the number of households to be reached; the increased number of messages, or physical pressures, of competitive advertising to offset in each household reached; and the increased potential value, or increased purchasing power, of each household reached.

This, of course, is only a rough guide of what an advertiser should take into consideration if he wants to maintain his position to the extent of taking into account four of the major factors in our changing economy. The first factor is the inflation in the cost of advertising as measured by the increased cost-per-thousand. This is the factor we hear most about but actually it is of less importance than the others. But just because

of the increased cost-per-thousand—using a weighted average of major media in the proportion in which these media are used in the total national advertising—the advertiser would have to spend \$1.21 today compared to \$1.00 in 1951, just to reach the same number of households with the same number of messages.

Now, assuming that the advertiser in 1951 felt his use of advertising was well planned and gave adequate coverage then he would need to take into account the growth in households since 1951 if he wanted to maintain the same degree of coverage that he had considered adequate before. To take care of this he would have to add another 24¢ or spend \$1.45 vs. \$1.00 to reach the same proportion of households at the increased c-p-m.

He could stop there but he should try to recognize that putting the same number of messages into the home today may not be doing the same job as before because of the increased competition for the interest and attention of the person he is reaching. To arrive at this factor the total increases in advertising, adjusted for the increased cost-per-thousand and for population, indicates that an additional 75¢ must be added. This would mean that by spending \$2.20 now for each 1951 dollar, the advertiser would be reaching for the same proportion of potential customers as he did in 1951 at the increased cost-per-thousand but would be placing enough additional messages so that he would have the same proportion of the total messages reaching the individual as he had previously enjoyed. In other words, if in 1951, he had one out of a hundred messages reaching the individual in a given period, his proportion would drop competitively if he did not take this factor of increased competitive messages into account.

Now, the advertiser could stop at this point if he wished, because he would be reaching the same proportion of customers with the same competitive impact per customer that he previously had. But many advertisers wish to take into account the fact that the prospect reached today, on the average, is a far better prospect for goods or services than the average prospect in 1951. This is because the disposable income per family has increased. This additional income means that the advertiser has an opportunity to get a greater return from each customer than before, either through increased consumption or through competitive switching to his brand. A measure of this increased potential, if he wants to go after it, is indicated by a fourth factor—increased purchasing power per family.

To match just these changes, the national advertiser in 1961 would need a budget 199% greater than in 1951 and 14% greater than in 1960.

View from the couch

Dr. Charles W. Socarides, psychoanalyst, Columbia University College of Physicians and Surgeons, in a speech presented at the business session for ladies, annual meeting of the AAAA:

I do not pretend to be an expert on your economy, but through listening I have gathered that [the advertising agency's] margin of profit is extremely narrow. This is in direct contrast to the fact that you have literally made companies through advertising and furthermore have produced for clients marketing concepts which have had a value far beyond the advertising billing profit of one per cent. How many businesses survive on such a narrow margin?

I would pose the question of why you subject yourselves—and your wives—to the stress and strains of the deadlines that are improperly manufactured. Often I have heard that it isn't the client who sets the deadline but that advertising people themselves leap forward in a masochistic and suffering fashion to promote them. Your deadlines should be conceived of from a step-by-step appraisal of what is involved in the sale and promotion of a product. This has led, as most of you know, to the greatest of tensions in the business, to say nothing of what it has done to the home.

Advertising men and women state that they can think of no other more wonderful, exciting business to go into than advertising and would even recommend it as a vocational choice for their children.

Paradoxically, the psychoanalyst hears that they are unhappy in their work for long periods of time and furthermore that very often those who are paid the highest are often the most unhappy and tend to discredit their own achievements. It is quite obvious that you feel that you are paid, and paid well, for something you enjoy doing. This has directly to do with the feeling that is taught from childhood: that it is only from *hard* work (and I underline "hard" as this is a misconception of the pleasures of work) that one should gain pleasure. All [advertising men] enjoy the fact that through the use of pictures and words and their creative imagination they get pleasure. They'd rather be dealing with these things than anything else. It has been faulty indoctrination from childhood which teaches us that acts from which one derives pleasure cannot be truly valuable. END



**"One O'Clock Club"
WEWS, Cleveland**



IN THE PICTURES—1. Salute to Japan by the One O'Clock Club. 2. On occasion, the Club goes 'on location.' Here the location is center-ring of Circus. 3. Dorothy Fuldheim and guests enjoy one of Bill Gordon's sharp ad-libs.

PROGRAM GOALS

We at WEWS are pledged to use all of our facilities to develop stimulating and entertaining programming, incorporating the finest local talents in the form in which television is itself most exciting and rewarding—live and spontaneous.

Our "One O'Clock Club" is but one example of our constant effort not only to delight the community with fine programming, but also to enlighten it by carefully blending informative and entertainment features in our every local program endeavor.

JAMES C. HANRAHAN
General Manager, WEWS

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

BLAIR-TV

Accent on Personality

Standout studio productions have long been a specialty with WEWS. Now, in the One O'Clock Club, it has Cleveland's most talked-about program.

What has the Club got, that has kept viewers flocking to WEWS studios from all of Northern Ohio, even from Pennsylvania, since '57?

First, it has two of TV's most provocative and appealing talents: erudite, quick-witted Dorothy Fuldheim, and zany, unpredictable Bill Gordon. They develop spontaneity and excitement that fascinates countless thousands of home viewers, as well as the 100 or more on hand for each show.

Plus guest-stars! Stars like Rosemary Clooney, Dody Goodman, Kaye Ballard, Johnny Mathis, Victor Borge, Genevieve, Henny Youngman or Van Cliburn. Most of them make repeat visits because they have so much fun the first time.

Besides celebrities, Bill and Dorothy chat with experts in every field from matrimony to world-travel . . . or Dorothy enthralles viewers with a gripping book review . . . or Bill sings a duet or cha-chas with a guest to the music of Joe Howard's One O'Clock orchestra.

Yes, the One O'Clock Club has all these—and top ratings, too!

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

BLAIR-TV

Television's first exclusive national representative, serving:

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

LETTERS

Pullen pegged

I have just returned from my latest European jaunt to find your piece on one W.C.P. Jr. ("Closeup," April 1961) and a host of letters from friends and others. They all seem to agree that Jack Weiner had both the right range and deflection—in other words, he had me pegged! WESTON C. PULLEN JR. *Vice President, Time Inc., New York, N.Y.*

Compliments in the space age

I think that in the May issue you have elements of interest for anyone who has a business interest in television; the sum total of "helps" makes me want to hold on to the magazine (and in this space age—this is no mean compliment). NEWMAN F. McEVoy *Senior Vice President, Cunningham & Walsh Inc., New York, N.Y.*

I finally got my hands on a copy of TELEVISION and read your article on [NAB President LeRoy] Collins. I think it is a masterpiece and I can readily understand why everyone was talking about it at the NAB convention. Congratulations. JAMES L. HOWE *President, WIRA Fort Pierce, Fla.*

I've got only one complaint about your magazine. It comes out just once a month. CHARLES McABEE *General Sales Manager, KMOX-TV St. Louis, Mo.*

Its own best promotion

It is axiomatic in television promotion that good programming is good promotion. I'm certain that can be applied to magazines. Good content is good promotion. May I say that TELEVISION MAGAZINE is now one of the best promoted magazines in the field. SYMON B. COWLES *Advertising-Promotion Director, WNEW-TV New York, N.Y.*

In addition

Richard K. Doan's article entitled "Participation Vs. Sponsorship" in your May issue was far from complete in its

listing of programs brought in by agencies. It failed to list the following four non-network controlled shows, all of which are or will be telecast over the CBS Network:

The Danny Thomas Show (General Foods); *The Andy Griffith Show* (General Foods—the No. 1 new show of the 1960-61 season); *The Dick Van Dyke Show* (Procter & Gamble); *The Ann Sothern Show* (General Foods and S. C. Johnson).

Adding the above to the non-network controlled shows listed by Mr. Doan, *Rifleman* and *Peter Loves Mary*, it becomes evident that Benton & Bowles is responsible for the great preponderance of non-network controlled shows on the air and is further indication that all the creative program talent in the business does not rest in one place—the networks. LEE M. RICH *Senior Vice President In Charge of Media and Programming, Benton & Bowles, New York, N.Y.*

Extra copies

We would like to order 25 extra copies of the April 1961 issue of TELEVISION. We're also interested in obtaining 150 reprints of ["The Restless Viewer"] in the May issue. Thank you very much. RAY E. BROSEAU *Saturday Evening Post, Philadelphia, Pa.*

Please send me immediately 15 copies of the May issue of TELEVISION MAGAZINE. FRANCIS BRENNAN *Vice President, McCann-Erickson Inc., New York, N.Y.*

. . . four copies TELEVISION MAGAZINE for May. Young & Rubicam Inc., New York, N.Y.

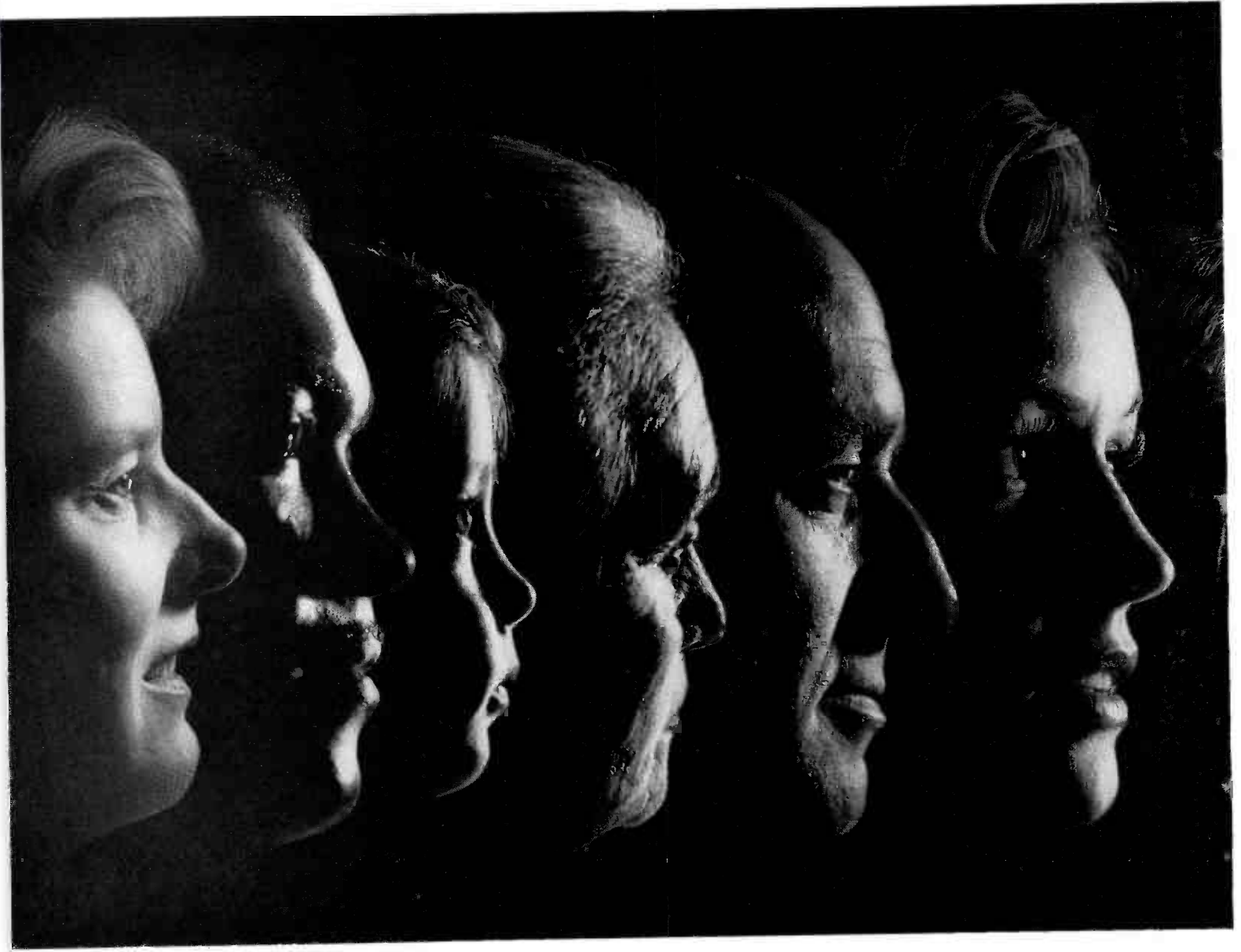
. . . 12 copies May issue. J. M. HADLEY *Ladies Home Journal, St. Louis, Mo.*

Please send me a copy of the May issue containing the analysis of Campbell-Ewald's study ["The Restless Viewer"]. Playboy Magazine, Chicago, Ill.

[EDITOR'S NOTE: Reprint copies of "The Restless Viewer" are available at 25 cents each.]

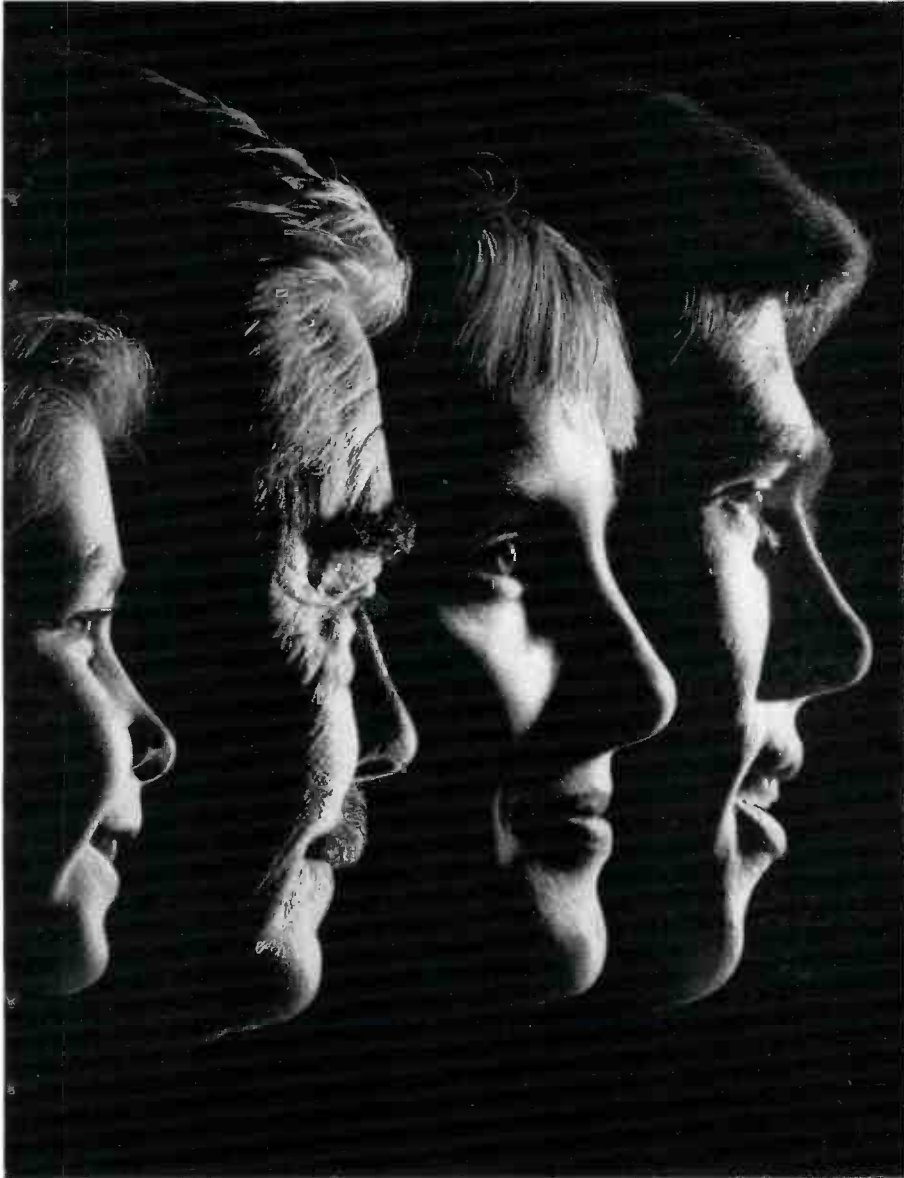
I should very much appreciate receiving three reprints of "Media Strategy, Series #17" (appearing in the May 1961 issue of TELEVISION) along with the commentary by four specialists which was published with the article. F. C. MILLER *Executive Vice President and General Manager, Bozell & Jacobs Inc., Omaha, Nebraska.*

Please send six copies of TELEVISION, February 1961, to my attention. Thank you. PAUL BRICKMAN *Vice President, Fuller & Smith & Ross Inc., Chicago, Ill.*



*Television's biggest average audiences day and night.
More of television's most popular programs than the other two networks combined.
Biggest average audiences in every category of evening entertainment.
More of the Top Ten new programs than the other two networks combined.
The largest investment by advertisers in any television network.*

response...and



When the television screen lights up the faces of the nation's viewers at the start of each new season the big question facing the network broadcaster is: how will they respond? This is the moment of truth, for the measure of their response is the measure of how effectively the broadcaster has discharged his responsibility to the varied needs and interests of his vast audience. By this measure, one network stands out at season's end. It has provided viewers with the kind of entertainment they like best. And it has done so by presenting programs of the highest quality in the most evenly balanced schedule in all broadcasting.

Its superb comedy and variety have filled the nation's homes with laughter and delight. Its dramas, mysteries, and westerns have captivated millions week in and week out. Its presentations of great music through the New York Philharmonic symphony orchestra have enriched the lives of young and old. Its distinguished public affairs programs have won both the acclaim of critics and the industry's major awards. Through such programs as *The Twentieth Century*, *Eyewitness to History*, *Face the Nation*, *The Great Challenge*, and *CBS Reports*, it has illuminated the forces and personalities that shape our times and foreshadow our future.

CBS TELEVISION NETWORK 

Audience data: Nationwide Nielsen reports, Oct 1960-1 April 1961, AA basis; evening, 6-11 pm; daytime, Monday-Friday, 7 am-6pm; Advertising expenditures: Leading National Advertisers, 1960.

responsibility

By constantly striving to present the finest programs of every kind, the CBS Television Network has earned the response of audience, critic and advertiser alike...and thus has demonstrated its responsibility as a broadcaster.

2

BRAND NEW FIRST RUN SERIES —READY TODAY FOR IMMEDIATE LOCAL PROGRAMMING

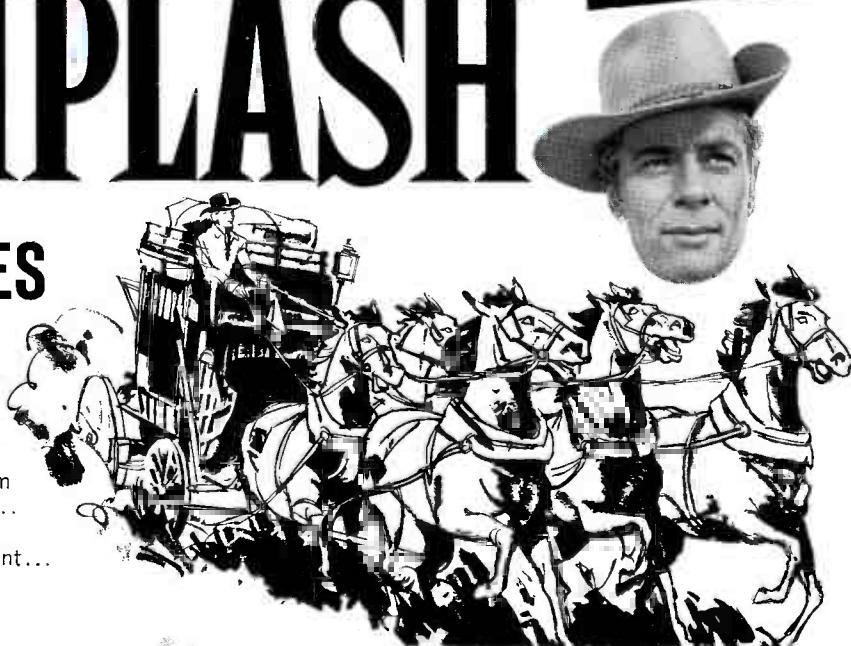
from **ITC**

WHIPLASH

starring

PETER GRAVES

Rugged, 6'3", Midwest-born Peter Graves (star of FURY, now in its 6th year on NBC), plays Chris Cobb, the American who braved a new frontier to form Australia's first stagecoach line... and became a living legend! Filmed on location. Raw excitement... thrills of a still untamed land.



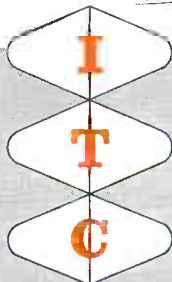
MIKE MERCURY in **SUPERCAR**

Mike Mercury and a large cast plus the amazing SUPERCAR: jets through the sky... skims the ocean's surface... and dives below! A flexible programming opportunity!

For the first time on television... a revolutionary electronic process, "Super Marionation"... a Space Age saga totally new in concept and wonderfully imaginative.



Leading the world
in television program sales
INDEPENDENT

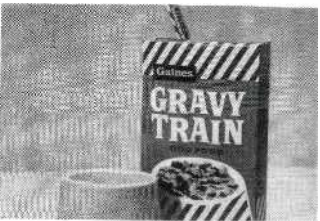
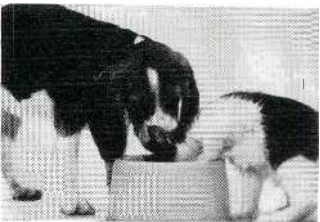
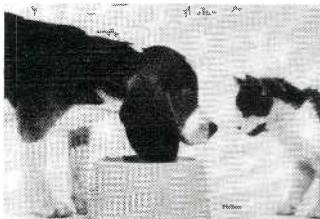


TELEVISION CORPORATION

488 Madison Avenue • New York 22, N.Y. • PLaza 5-2100
17 Gt. Cumberland Place • London W1 • Ambassador 8040
100 University Avenue • Toronto 1, Ontario • EMpire 2-II66

Mexico City • Paris • Rome • Rio de Janeiro • Sydney • and offices in principal cities in 45 countries around the world

FOCUS ON COMMERCIALS



It Wasn't Planned: No cat was in the script for Gaines' Gravy Train dog food spot, but its frolic with Herman was so engaging the agency made an extra commercial. It out-rated the planned spot in tests—and came off with "Best" in pet-food category at TV Commercials Festival.

*The best laid schemes
o' mice and men
Gang aft a-gley . . .*

—Robert Burns

To this day, on Madison Avenue among other places, plans "go oft awry." But it is possible for the unplanned to turn out happily.

Take the case of the cat that sells dog food on TV. No adman in his right mind would premeditatively set out to push a dog food by trying to find a cat with an appropriate taste for canine fare. And yet it happened—and, what is more, it won a medal!

It all happened to Benton & Bowles in the process of developing a new spot for its Gaines Gravy Train account.

B&B had successfully launched the Gravy Train campaign nationally early in 1960, using a pool of commercials, two of which were directed by Irving Penn and utilized extreme closeups of the product—"The only dog food that makes its own gravy right in the bowl"—and a dog in each licking his chops after gobbling the food.

The client and agency decided to proceed with a second commercial pool. One script featured a beagle named Herman and a turtle. The copy line had Herman, "the snoopingest pup in the world," flushing out a turtle in the grass, but easily distracted by a boy's call of "Gravy Train!" As Herman enjoyed his "crunchy chunks in warm, tasty gravy," the voice-over (announcer Leon Janney) explained that Gravy Train is a complete balanced diet with 22 vitamins and minerals and 10 different proteins.

On the last day of shooting at TV Graphics studios in New York, agency producer Ray Lind got a spur-of-the-moment idea. He brought in a cat and, while the cameras turned, tossed him into the vicinity of Herman and the Gravy Train to see what would happen.

The cat made for the food as though it was meant for him. When Herman

came up, the cat and dog looked at each other and the cat fled. Herman stuck his nose in the bowl and started eating. In a few moments, the cat returned. It didn't bother Herman; they ate together from the same bowl.

Delighted, Lind and John Flagg, writer and copy-group head, started a new script on the spot. With plenty of footage to work with, they labored at the movieola devising a format in which Janney, as the voice-over, presumably was taken by surprise at the intrusion of the cat. Then a new script was prepared and a track recorded on the edited film. Even then, Janney found himself adlibbing to some of the action:

"No wonder *dogs* love it. Uh-h-h . . . *dogs* love it. Get the dog! Get the cat!"

The "accident" won

What came out was an unscheduled additional commercial which immediately caught everyone's fancy. The agency ran it through Gallup & Robinson research tests along with the spot with Herman and the turtle. Both scored high, but the "accidental commercial," as one B&B'er called it, scored higher than the originally planned one.

The agency and client decided to use both spots in the Gravy Train campaign. Both are still in use.

When the time came around for the submission of entries in the 1961 TV Commercials Festival, B&B entered both the Gaines' spots in the category for pet foods.

Last month, when the Commercials Festival awards were announced, the Gravy Train "accidental" (produced by Sid Greenhouse, directed by Ed Witalis) won "Best" in its category.

Commenting on the case, Gordon Webber, agency v.p. and director of broadcast commercial production, observed: "It points up the fact that very often in film making, unplanned spontaneous action, especially by children and animals, can have much more im-

In the Bristol-Johnson City Market
WCYB-TV
 Leads with
 More $\frac{1}{4}$ hour
 Firsts, 6 p.m.
 To midnite,
 Monday thru
 Friday
 In both ARB
 and Nielsen.

WCYB-TV First with 83 quarter-hour homes.

Station "B" 37 quarter-hours (March, 1961, ARB)

WCYB-TV First with 98 quarter-hour homes.

Station "B" 21 quarter-hours and tied in one. (March 6-April 2, 1961, Nielsen)

WCYB-TV's superiority in other fields has been nationally proclaimed. Last year, **WCYB-TV** received the AP's national award of First Place for Outstanding Exchange of News through the Associated Press.

Channel 5, your best buy in the Bristol-Johnson City-Kingsport-Tri-City markets—a major Southern Television Market encompassing 37 counties, 1,257,100 people, \$1,209,699,000 income, \$850,594,000 sales.

Market's only station equipped for colorcasting film and network programs.

WCYB-TV Channel 5
 Bristol, Va.-Tenn. NBC

COMMERCIALS *continued*

pact and effectiveness than something that has been planned."

Children and animals that are not "directable" can offer problems, too. B&B produced one Gaines Gravy Train spot using voice-over conversation between two small boys. It came out well, even though one of the youngsters called an ingredient "bite-amins." They let it stand.

The Gravy Train award was one of six "Bests" and three special citations captured by B&B in the Commercials Festival—more honors than any other agency received.

The agency attributes it to the pursuit of its seven-word creative philosophy: "A strong, simple selling idea, dramatically presented."

"We try," says Webber, "to invest our commercials with what I call a production plus: extra production values that lift a commercial above the competitive pack and make it distinctive and memorable."

Sometimes, he explains, this comes from a fresh and original music track, as in the case of the Zest "girl in the pool" spot; sometimes from a vivid quality of photography or camera technique as in the Prell "Guitar" commercial; sometimes from a novel visual device or unusual product demonstration as in Maxwell House's block-of-ice spot or the "typewriter" spot the agency produced for Post Toasties.

The demand for "style"

There is a growing need for "style" in commercials, the agencyman feels. "We have found that television advertising with a definite character and style is more likely to gain attention and to be remembered. The television audience has grown up in the past decade. People are more discriminating, selective, sophisticated. The threshold of their indifference to commercials grows higher year by year. It takes more subtlety and art to reach them."

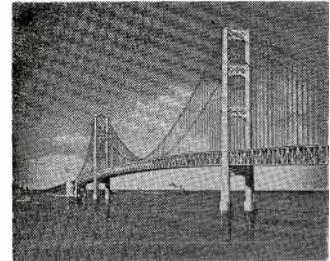
In the case of Gaines Gravy Train, B&B feels its approach has proven successful once again. Although sales figures are carefully guarded, it is reliably reported that Gravy Train has become one of the leading sellers during the year and a half it has been in the highly competitive, \$350 million a year dog food market.

Television Bureau of Advertising figures just released show General Foods, of which Gaines is a division, was the leading 1960 advertiser of pet foods, spending \$5,366,022. TV took 54.8% of this. Out of nearly \$3 million spent, spot TV got \$1,671,850, the networks \$1,267,881. END

MICHIGAN'S

UPPER PENINSULA
 IS EASILY AVAILABLE

NOW



The New \$100,000,000
BIG-MAC Bridge

carries thousands to the U. P. daily!

Paul Bunyan Television

WPBN-TV

Traverse City

WTOM-TV

Cheboygan

One Rate Card

Covers 25 Northern Michigan Counties
 INCLUDING a big chunk of the U. P.
 and parts of Canada

Offering the Only Principal
 City Grade and Grade A
 coverage to Traverse City,
 Cheboygan, and much of Resort-Rich
 Northern Michigan

Reach the **MOST** homes with **P B N***

7000 MORE Homes Reached Than Sta. B
 (M-F, Noon-5 PM)
 1900 MORE Homes Reached Than Sta. B.
 (M-F, 6 PM-Mid.)
 2800 MORE Homes Reached Than Sta. B.
 (Sat. 6 PM-Mid.)
 1900 MORE Homes Reached Than Sta. B
 (Sun. 6 PM-Mid.)

*ARB (March, 1960)



Network Representative Elisabeth Beckjorden



Off will come the jacket if the sun gets too warm. Prepared, adaptable... a "Metropolitan personality."

METROPOLITAN BROADCASTING

205 East 67th Street, New York 21, N. Y.



TELEVISION STATIONS

WNEW-TV New York, N. Y.
WTTG Washington, D. C.
KOVH Sacramento-Stockton, California
WTVH Peoria, Illinois
WTVF Decatur, Illinois

RADIO STATIONS

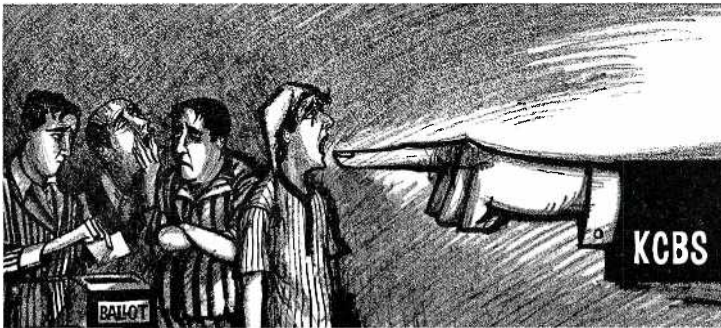
WNEW New York, N. Y.
WHK Cleveland, Ohio
WIP Philadelphia, Pa.

*A DIVISION OF METROMEDIA, INC.
other divisions are:*

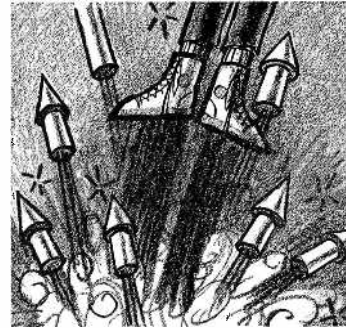
*Foster and Kleiser, Outdoor Advertising
operating in Washington, Oregon,
Arizona and California*

Worldwide Broadcasting, WRUL Radio

GOWN: LANVIN-CASTILLO, PARIS, PHOTO: PETER FINK



KCBS San Francisco alerted millions to the importance of voting, offered solutions to ease the cumbersome local registration system with its editorial titled, "Before It's Too Late."



KMOX St. Louis urged the adoption of an anti-fireworks law.



WCBS New York urged the New York State Legislature to support a bill raising the minimum age for purchase of liquor from 18 to 21.



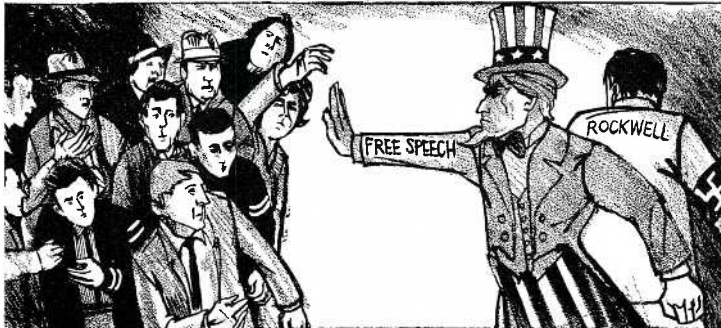
WBBM Chicago backed the Police Superintendent's stand that his department's most vital need was more equipment, not more manpower.



KNX Los Angeles criticized the City Council and the Park and Recreation Commission for the 3½ year delay in building the zoo.



WCAU Philadelphia demanded a thorough investigation of voting frauds.



WEEI Boston criticized the mob that attacked George Lincoln Rockwell, self-proclaimed fuhrer of the American Nazi Party. The station pointed out that freedom of speech applies to everyone.

These editorials are not from seven of America's most important newspapers. They represent the voices of the seven radio stations across America that share the belief that radio has something to say as well as something to play.

This, in fact, sets the CBS Owned Radio Stations apart. They take an active position on important issues within their communities. They take a stand. They not only encourage rebuttals. They seek them out.

Last year 164 special editorials were broadcast by these seven strategically placed stations. This year editorials are continuing at an even greater rate. The result—within earshot of millions of listeners—is *idea* radio. Broadcasting put to positive, stimulating use.

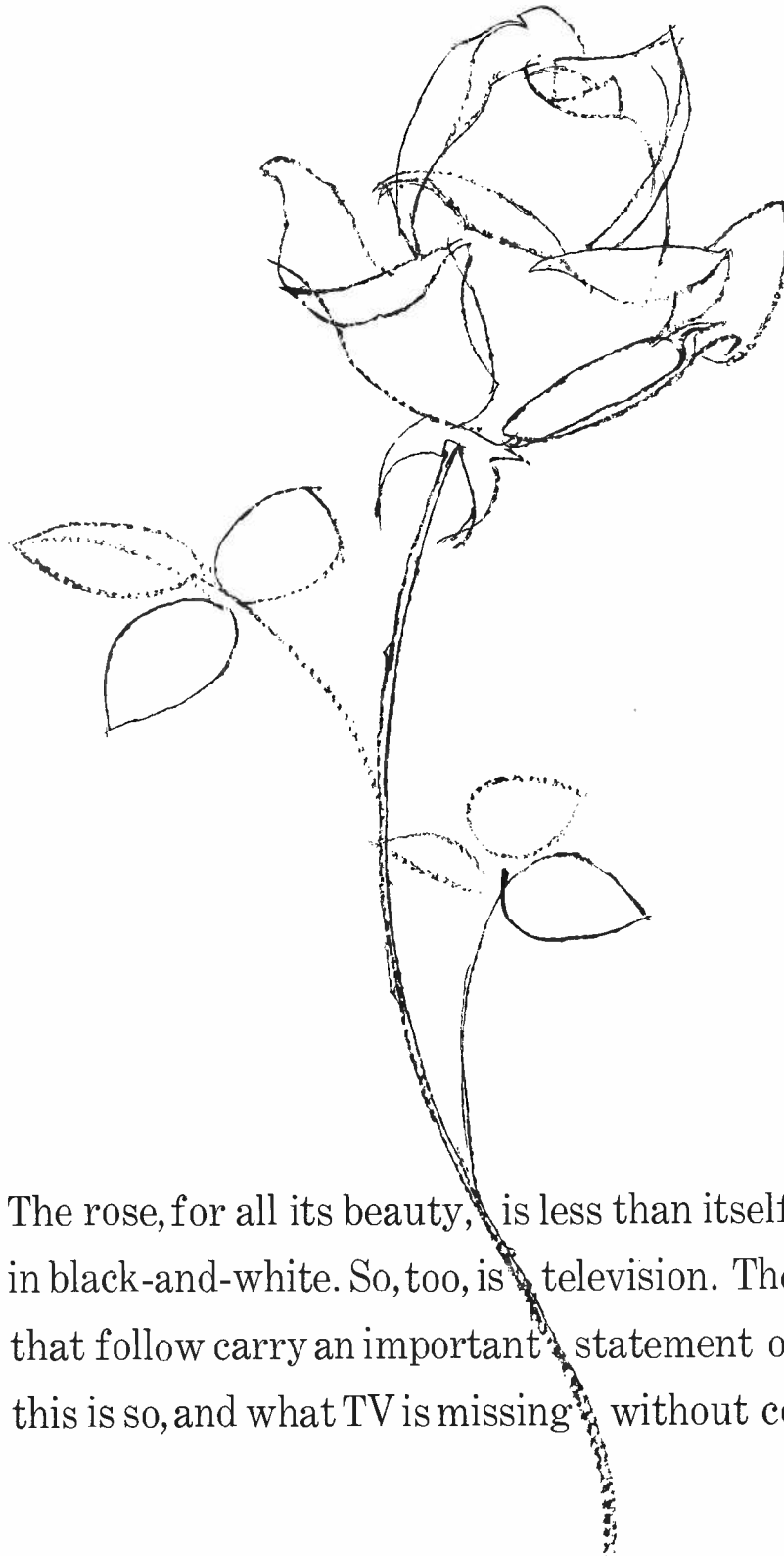
Recently Station KCBS in San Francisco won the National Headliners Club Award for the Best Radio Editorials in the nation, and WCBS in New York received the Ohio

State University Regional Award for "Opinion On The Air," its series of well-documented editorials.

Wherever there is a CBS Owned Radio Station the listener knows he can hear this kind of informed stand on what's happening near his doorstep. Wherever there is this kind of *idea* radio the sponsor knows he can reach people who listen *closely* and respond *actively*.

THE CBS OWNED RADIO STATIONS
Represented by CBS Radio Spot Sales

TELEVISION



The rose, for all its beauty, is less than itself in black-and-white. So, too, is television. The pages that follow carry an important statement of why this is so, and what TV is missing without color.

By ARNOLD J. COPPELAND
President, Visual Marketing Inc.

COLOR: THE MISSING DIMENSION



THE printed page brought two-dimensional imagery to communications. Radio, the dimension of sound. Black-and-white TV, sight, sound, and motion. Color brings the sight, sound, motion and look of life. We at last have a medium that translates the world we live in.

We're not using it.

The engineers in the television industry accomplished a technical prodigy in resolving an all-electronic, high fidelity, compatible color television system. The enormity of this achievement has been little appreciated. It has, rather, been taken quite as a matter of fact. Their achievement was a triumph of imagination. And until now, most of the imagination has been theirs, with virtually none exhibited by those in the industry in a position to take advantage of their technical feat. Simply stated, the marvelous technology of the color set has leaped so far ahead of its use applications that the whole area of programming and marketing ideas tried in color thus far pales into insignificance.

Color encompasses the entire sensory world that man lives in. All visual experience is recorded in color. Since the physical sense of sight is the dominant force in the human communication system, it is safe to say that any form of communication not in color does indeed have a missing dimension. The black-and-white picture on the present TV set is an abstracted "indication" of reality.

In a business which has few dogmas, here is one: everything that is now being done well in black-and-white can be done better in color. This is not the same as saying that any program or commercial will be better in color. As a matter of fact, color tends to act as a magnifier of whatever goes on under it. If it's a bad concept to begin with, it will be doubly so in color. Happily, the reverse is true—good programs and good commercials become outstanding with the addition of color.

Black-and-white, in any medium, is the great averager

of everything. It is a film through which all things are equalized.

What makes this great averager acceptable at all is the wonderful resourcefulness of the human mind. In the absence of color, it will read it in—but always with the qualification "this isn't really real." As a matter of fact, it is this very "it-isn't-reality" that permits black-and-white television to employ some of its less desirable elements.

Violence is one example. The mind does not rebel at much of the violence now in TV because it realizes this is only a game. Add color, however, and the pain threshold of the mind is quickly passed. Take also the phonier commercials, with thinly-disguised medical men passing on hard-sell messages about pharmaceuticals. These, too, which may remain within the limits of acceptability in black-and-white, quickly become unendurable in color. The basic rule applies: color can enhance the good, color will magnify the bad.

Predictions are hazardous in any business, and especially so in television. But it's worth going out on a limb long enough to demonstrate this point more graphically. Such formats as the "Three Stooges" will die in color. They're too unreal to be presented in a medium of reality. Real people just don't go around pulling hair and gouging eyes, and the comic license is not broad enough to encompass this sort of diet. On the other hand, if you were able to put such programs as the old "Our Gang" comedies into color, they would read exceptionally well. Because these *are* real—children do make funny little cars and coast down hills and have all sorts of terribly important problems. Laurel & Hardy, too, would work in color, because theirs was a comic statement that was basically honest, and was a reflection of truth.

But while the mind can "read in" the color of objects with which it is familiar, it can't help when the image is



of something it does not know. Most foreign wars, to most people, are black and white. Nazi Germany, for example, remains a black-and-white image to most Americans who did not experience it. The sight of bulldozers moving bodies at Dachau is black-and-white—and to that degree, remains unrealistic to most of us. Those who have been in war will remember the startling experience of fighting on a foreign soil, and suddenly realizing that the grass they might die on was just as green as the grass back home.

It is this fact that makes color so essential in communicating the reality of world events. The Bay of Pigs in black and white is something that can be believed or not believed, but in color it is imperatively real.

The limitations of black-and-white television become more graphic when you realize that, to begin with, there are only about 60 tonal values that can be distinguished in the grey scale itself, and that only 30 of these are normally transferable through the medium. In color television the different values approach infinity.

Challenge now is to capture reality

Interestingly, the situation with color is just the reverse of what it was in the early days of movies. Back in the puttees-and-hats-turned-backward era of movies they used pieces of smoked glass to arrange their shooting scenes with an absence of color, to reduce their extravaganzas to the grey scale. Now, rather than mastering the limited view, producers must master the full scope of existence. It's a far more difficult thing to do, and far more rewarding when done well.

In order to penetrate this veil that averages all in black-and-white TV, strange things happened to the advertiser's product. The subtleties that were once acceptable advantages at point of sale—say, a pink package with white Spenserian letters—became something else on the monochro-

matic TV monitor. It was feminine, it denoted daintiness and freshness and had a cosmetic feeling—but it didn't read. So they made the letters in a Bodoni face—no, better yet, they made them News Gothic. And then it read—but it wasn't feminine or dainty or cosmetic anymore. And worse, when it was viewed on the shelf alongside the other bold, heavy-handed packages, the consumer had trouble making it out in the mob.

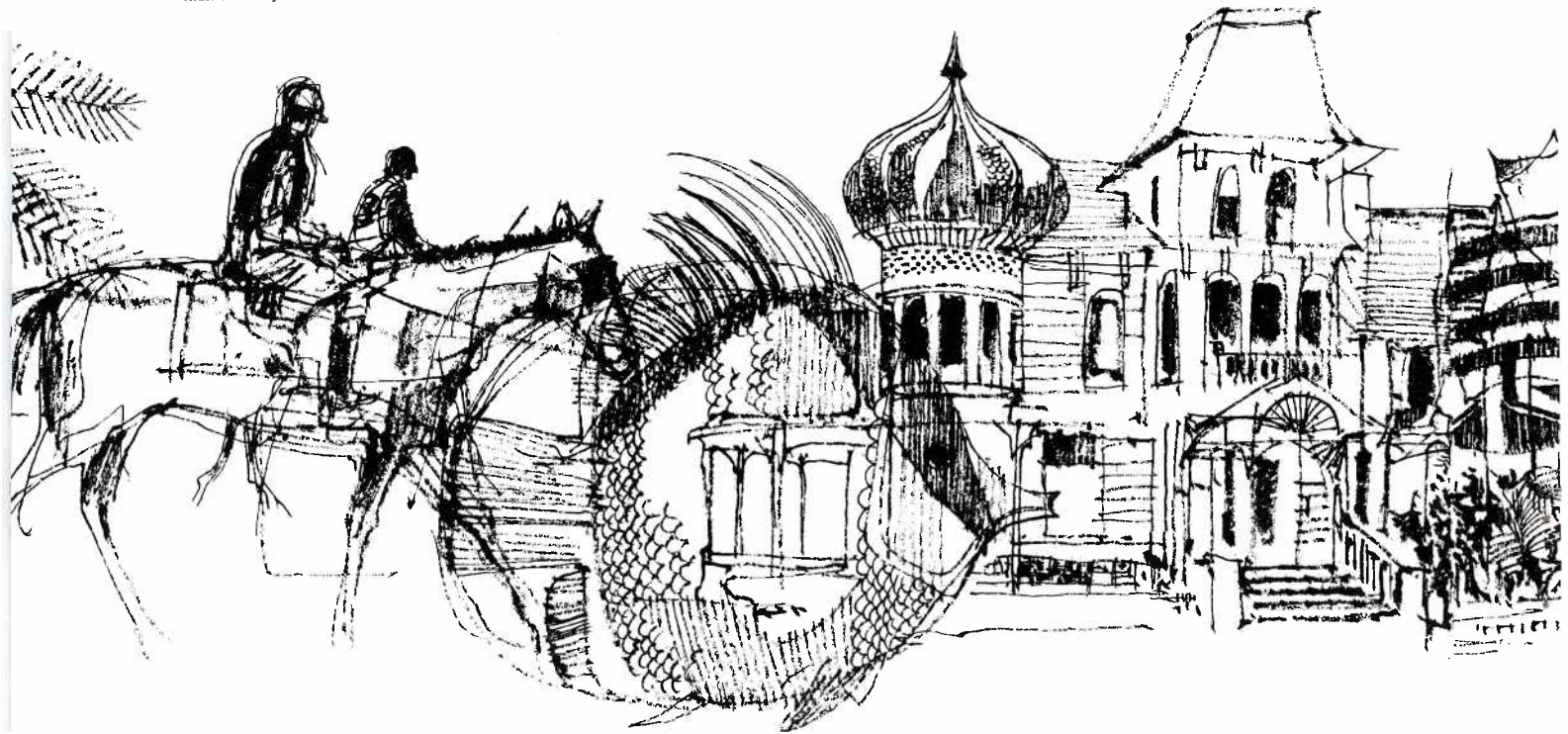
But now the limitation has gone, and with it the necessity of forcing the product into an alien image. Now, whatever design is best for point of sale will be entirely translatable at the color television camera. The design can be for people, not for a medium.

The multi-faceted tonal values which come across in color have still another dimension—depth. A yellow tablet will seem to advance, for example, while a blue tablet will recede. In black-and-white both the yellow and the blue can come across in the same value, and having the same value, will appear on the same plane in the television screen.

Here we have at once a great advantage for color and an extra burden for the commercial producer. He must use his knowledge of the color psychology and the color technique with delicate skill, else his beautiful commercial will disintegrate into a hodgepodge, and, worse yet, will not convey the message he's paying all that money for. In black-and-white, as long as you can see the product on the monitor it doesn't matter what the colors are; in color, you cannot aim the camera without arranging the picture either to your advantage or disadvantage.

It is helpful in a discussion of color to consider what it is, physically. By definition, color is light. But color happens in the mind, not on the object we see.

An old bromide in this connection is that a strawberry in a dark room is not red. It only becomes red when light



reveals it, or, more specifically, when light is reflected off its energy surfaces and is transferred into wave lengths which the eye records and the mind translates. On a bright, sunlit day in a garden the eye records one thing. In the same garden on a moonlit night the eye records quite another.

Our statement that color is for people is exact. It's not for dogs, certainly, for like most animals, they're insensitive to the color wave lengths (although they do distinguish light and dark, of course). The bull reacts to the motion of the matador's cape, not its color. To people, however, color is not only the appearance of objects but in large sense the objects themselves. When you look at a man in a blue coat standing against a white wall, your eye does not see the line of his coat. Rather, the outline of his coat is defined by the difference in color between the fabric and the wall behind it.

It is difficult not to be ecstatic about color's possibilities when you run down a list, even a short one, of products which cry out for color in their presentation. Building materials, whose texture and composition are alive with color; hotels and resorts, whose whole business life is wrapped up in color experiences of warmth and gaiety and fun; lighting, a booming industry which is itself the treatment of color; paints, to which black and white is anathema; toys, wines, clothing, floor coverings, real estate—you name it, it's in color.

All the new experimentation in transparent packaging of foods has color as its reason. There is of course an element of appetite appeal involved, but that's not the primary response. Rather, it's the knowledge that cherries should be red, and peas should be green, and in transparent containers they are. So with color TV—what things are supposed to be, they are.

One of the product categories to which color is of over-

riding importance is fashion. Design, of course, plays a major part—but, in the purchase process, a secondary part.

To reassure yourself on this point, consider the marketplace itself. From the most primitive town in South America where it's out in the street, to Bergdorf Goodman, at least 50 per cent of distant viewing is color. It's first a turquoise dress, or an orange dress, or a white one. Closer, it's a Dior or a Balenciaga or a native squaw dress. In black-and-white, there are very few things you can do with a shoulder strap.

This color importance is more than just a surface characteristic. It is the substance itself. The real difference between the vivid, bold costumes of the tropics and the subtle tweeds of Highland moors is not texture, but the use of color.

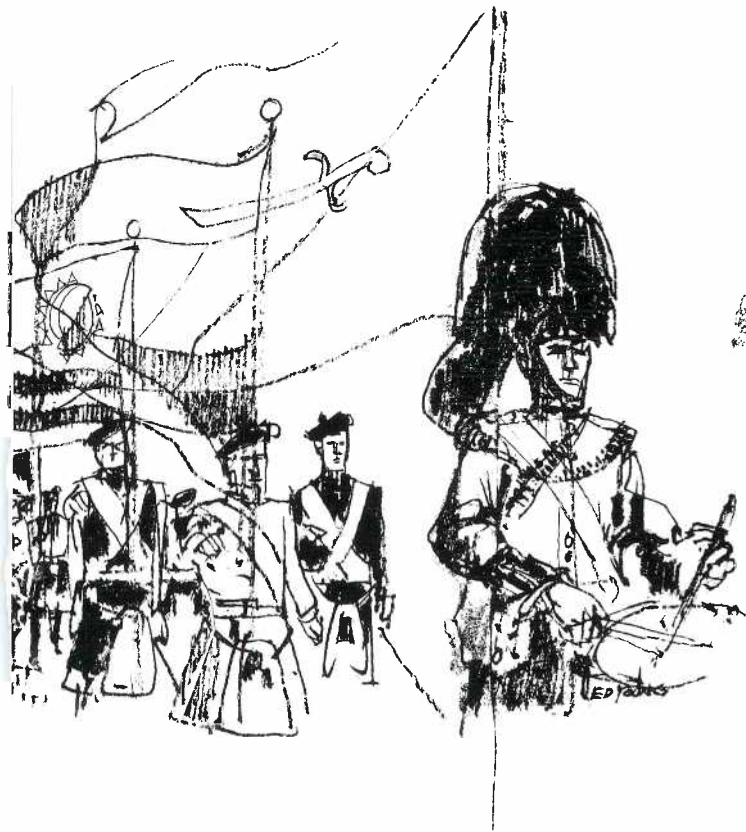
For the world we live in is all compatible color. Things are bright and gay and happy, or cool and calm and restful, or irritating and painful. All the full range of human involvement and emotion has a color identity.

Color's brush spares no object

Is color important to all products? Are there not some which come across as well in black-and-white as in color? No.

The reason goes back to the universality of color in the life experience. There is no product which (1) does not itself have a color and (2) does not exist in a color environment. For one example, take an automobile battery. It will be black (a color) with distinctive brand markings (also color). True, the black can be conveyed well in black-and-white. But where is a battery used? In automobiles, themselves colorful. And what is the big selling argument for a battery? Dependable starting regardless of the weather conditions. Again, color—the color of ice and snow, the color of a blisteringly hot day.

Or take a cake of soap. For the purposes of example,



we'll talk about white soap, forgetting that much soap today is colored. Cannot this come across shimmeringly in black-and-white? It cannot. For while the soap itself is monochromatic, its bubbles aren't, reflecting as they do all the light that plays through them. And certainly the complexion of the beautiful model using the soap is a color experience.

Some argue that color can be a distraction in commercials for some products. Here they have a point—it can be. But it will not be in the hands of a skilled commercial producer. Doing a commercial for a vacuum cleaner, for example, he would not have the machine operated by a housewife wearing bright yellow shoes or a brilliantly-patterned skirt. But he would have the vacuum cleaner at work on real floors, or real carpets, operating against real dirt. The commercial producer will have to use far more care in staging his commercial than he would have in black-and-white, but the results will more than merit the extra exertion.

The situational staging of a product through its advertising is probably the strongest, most economical way to get the story of its use across to the prospective consumer. And it is in this situational use that color is most important.

As the battery example demonstrated, no product exists in a vacuum. Not only are cars themselves a visual experience, so also are the types of people who own them. So also is the place that a car is owned in, the kind of holiday that has to do with water skiing, the sort of boat people drink a certain beer on, the kind of activity that's related to the function of a product, what you do when you use it. The mood that surrounds a product's use is a major factor in the desirability of its purchase, be it a negative or a positive mood, and color is part of the mood as well as the environment. (In fact, when people say they feel "blue," they actually "see" that color in their emotional reaction.)

Another of color's advantages is marketing continuity. Obviously, the "realness" of the product can be translated to the prospective consumer with fidelity. But of equal importance to the advertiser, it can now be translated on basically the same terms in a number of media—outdoor, magazine, point-of-sale. The missing link is now the newspaper, a medium which has little color to begin with and poor color at its best. This competitive advantage, coupled with the already-present advantages of motion and sound, make the color TV combination virtually unbeatable.

This continuity also results in economy among all the media used by the advertiser. Having made more efficient the basic problem of conveying the product image and its situational use, the advertiser can concentrate more effort on other elements in his selling message.

Color has still another value—a monetary one. Not simply in a color itself, but depending on its use, things are cheap or things are expensive, things are substantial or transitory. The Cadillac in color TV will deal in a different range of color emotion than the compact car, and for good reason.

Color has a time dimension, too, as part of its reality function. An example may serve to make the point:

Take an advertisement for shrimp.

In a newspaper, you can, in a black-and-white line rendering or in a halftone, tell the customer that you're talking about shrimp to go in a shrimp cocktail. And you can tell the reader that so-and-so's food market will have these shrimp on such-and-such a date at this-or-that price. This is a transitory message, as impermanent as the newspaper itself, ready to be thrown out in the next trash collection.

In a magazine you can go a little further. You can show the shrimp cocktail in glowing color. And you might also print a recipe along with it, and certainly you can stage it on the table.

Now, in color TV, you can do all these things and more. You can show the preparation of the shrimp cocktail. You can stage it amid all its environmental color. And while the image is seemingly the most fleeting of these three media, you can make a permanent statement about it. The shrimp holds still as long as it would take your eye to look at it directly. The dimension of time is fair and square.

Once the decision to take advantage of color TV is made, the advertiser must immediately discipline himself to tell

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Arnold Copeland brings impressive credentials to the subject of color. He is president of Visual Marketing Inc., New York, a leading firm specializing in design-market planning for new products. Recent projects: design of General Electric's new line of science-hobby kits, re-design of product lines for Pharmacrast's Coldene and Fresh deodorant. He is a graduate of the Arts Center School, a past president of the Westport (Conn.) Artists and a director of the Society of Illustrators. He was director of visual planning for Kudner agency before opening his own company.





THE CHAIRMAN &

TV got the word last month—and it couldn't have been more official. From the chief spokesman, NAB President LeRoy Collins, came the same message: today's

You have my admiration and respect. Yours is a most honorable profession. Anyone who is in the broadcasting business has a tough row to hoe. You earn your bread by using public property. When you work in broadcasting you volunteer for public service, public pressure and public regulation. You must compete with other attractions and other investments, and the only way you can do it is to prove to us every three years that you should have been in business in the first place.

I can think of easier ways to make a living, but I cannot think of more satisfying ways.

I admire your courage—but that doesn't mean I would make life any easier for you. Your license lets you use the public's airwaves as trustees for 180 million Americans. The public is your beneficiary. If you want to stay on as trustees, you must deliver a decent return to the public, not only to your stockholders. So, as a representative of the public, your health and your product are among my chief concerns.

As to your health: let's talk only of television today. 1960 gross broadcast revenues of the television industry were over \$1,268,000,000; profit before taxes was \$243,900,000, an average return on revenue of 19.2%. Compared with 1959, gross broadcast revenues were \$1,163,900,000, and profit before taxes was \$222,300,000, an average return on revenue of 19.1%. So, the percentage increase of total revenues from 1959 to 1960 was 9%, and the percentage increase of profit was 9.7%. This, despite a recession. For your investors, the price has indeed been right.

So I have confidence in your health.

But not in your product. . . .

Like everybody, I wear more than one hat. I am the chairman of the FCC. I am also a television viewer and the

husband and father of other television viewers. I have seen a great many television programs that seemed to me eminently worthwhile, and I am not talking about the much bemoaned good old days of *Playhouse 90* and *Studio One*.

I am talking about this past season. Some were wonderfully entertaining, such as *The Fabulous Fifties*, the *Fred Astaire Show* and the Bing Crosby special; some were dramatic and moving, such as Conrad's *Victory* and *Twilight Zone*; some were marvelously informative, such as *The Nation's Future*, *CBS Reports* and *The Valiant Years*. . . . When television is good, nothing—not the theatre, not the magazines or newspapers—nothing is better.

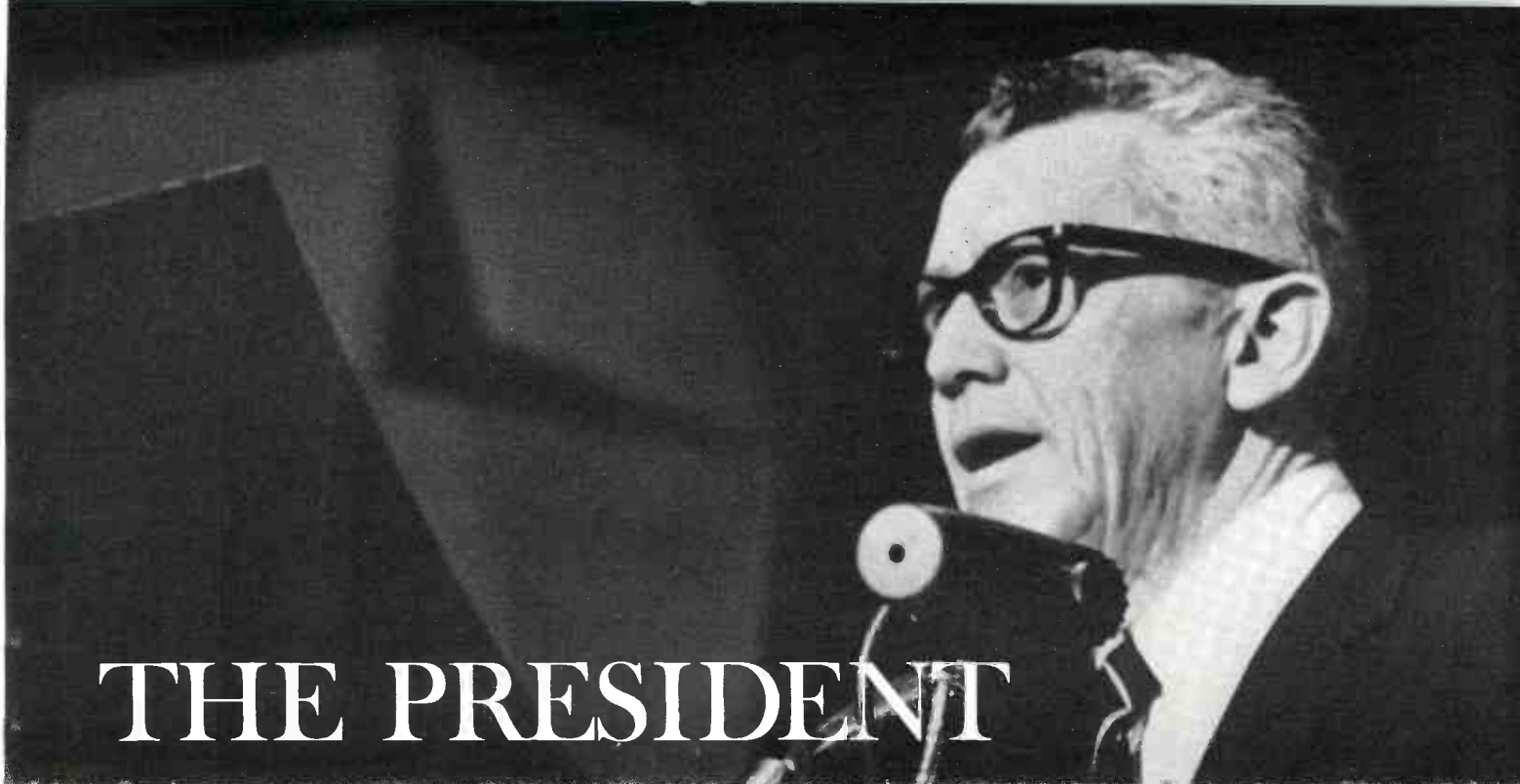
But when television is bad, nothing is worse. I invite you to sit down in front of your television set when your station goes on the air and stay there without a book, magazine, newspaper, profit and loss sheet or rating book to distract you, and keep your eyes glued to that set until the station signs off. I can assure you that you will observe a vast wasteland.

You will see a procession of game shows, violence, audience participation shows, formula comedies about totally unbelievable families, blood and thunder, mayhem, violence, sadism, murder, western badmen, western good men, private eyes, gangsters, more violence and cartoons. And, endlessly, commercials—many screaming, cajoling and offending. And most of all, boredom. True, you will see a few things you will enjoy. But they will be very, very few. And if you think I exaggerate, try it.

Gentlemen, your trust accounting with your beneficiaries is overdue. Never have so few owed so much to so many.

Why is so much of television so bad? I have heard many answers: demands of your advertisers; competition for ever

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THE PRESIDENT

chief regulator, FCC Chairman Newton Minow, and from the industry's own programming isn't enough. Here, condensed, is the situation as they see it.

WE are engaged in a business having such overriding effect upon the social and economic progress of our nation's people that we cannot in good conscience make our decisions only on the basis of the bottom line of the balance sheet.

Today, broadcasting in America is one of the major factors in the nation's life. Beyond dispute, it is the most powerful and extensive medium of mass communication ever devised. Yet the ironic truth is that, within broadcasting and without, it still does not command the recognition and prestige it should deserve.

I propose that we remedy this.

As a first step, we should come to terms with ourselves.

Do we have a professional status?

We know, of course, that to say we are professional people will not make it so. It has been aptly said that a profession reveals maturity when *it* becomes *responsible* for the adequate preparation, the competent performance and the ethical behavior of its members.

Beyond this, I feel that if we recognize our unique position—a private enterprise entrusted with the stewardship of perhaps the nation's richest natural resource—and set out to serve the public interest with enthusiasm and dedication, we will be regarded as the profession we are.

And what is more, in my judgment, it is this path—and this path only—that in the range of time is going to assure broadcasters of the maximum return on their considerable investments—and even their survival as a free enterprise.

I do not indict broadcasting now as wholly failing to serve the public interest. In many important ways broadcasters now respond magnificently to this challenge. But, when measured against the full range of our potential, there

is still much more we can and should do. To achieve that full potential, what we broadcast must reflect our maximum strength.

Entertainment is basic, of course. So is informational reporting. But these are not enough. To combine the ability to entertain with a good conveyor belt for information still falls short.

Let's face it. The reason—the only reason—the print media are regarded with the esteem they enjoy is that the best of them do more than transmit information and entertain; they take sides. They editorialize.

They aggressively seek to participate in shaping the society in which they exist. They are not content to be passive observers and mere sterile messengers.

The prime reason publishers and editors are sought out by the molders and movers of American life is that they, too, are among the molders and movers, and as such they are regarded as much-to-be-desired allies.

I suggest that the indefensible tendency to deny the same access to information for radio and television as is accorded to other news media has a direct relationship with this too-often missing link in our whole chain of influence.

I know from my own experience as Governor of Florida that whenever I wanted to reach the people with a message, I sought out the radio and television microphones and cameras. But when I also wanted *help* in carrying out my program, when it was *influence* I needed to help lead the thinking of people, it was the editorial writers to whom I turned most often for counsel and assistance.

To earn greater respect—to develop adequately your full potential—more of you broadcasters *must take sides*. You must help Americans and others to understand better this

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DISILLUSION BETWEEN THE LINES



By JACK WEINER

THE riders of the polyglot steeds on the carousel at night are television writers. Caparisoned in this instance in the garb of the TV heroes whose lines they write, they circle endlessly to the nervous rattle of a mechanical drum and a canned sound track that alternately plays the "William Tell Overture" and a progressive treatment of the blues. The brass ring is out of reach. It cannot be claimed by anyone who stays on the gilded merry-go-round.

This is the image of the television writer's lot today, or at least the image that many writers themselves visualize. To others it may seem unreal, but to many of television's most successful dramatists it is a representation of disturbing accuracy.

The creators of television drama's basic ingredient, the script, are complaining bitterly of being trapped. They admit that their prison is opulent in creature comforts; no other medium pays as much for writing of comparable craftsmanship. But they chafe for creative freedom they say they are denied. Those who broke into television five years ago or more yearn publicly for the good old days and say that the excitement has been drained from TV drama. If they are right, if the daring has disappeared, if the security of formula is universally preferred to the uncertainty of experiment, there is reason indeed to hear a dirge in the rattle of the mechanical drum. But objective evidence suggests that things may not be all that bad.

It may be that some television writers are beginning to suffer from the guilt complex that once was fashionable among movie scenarists who hated themselves for working by their swimming pools when they could be shivering in





When television works well it's as exciting a medium as it can be. You forget for a time just how immature and stereotyped it can be." But in general, "you can't imagine how depressing it's become. It's almost like being rejected by a lover, because once we did feel very much loved and very much wanted." HORTON FOOTE

Work is available, yes—but the market for original television plays has all but disappeared. As a result, the writer who cares about what he writes for TV is left completely devoid of excitement." DAVID DAVIDSON

I'm highly critical of the medium, but I'm not one of the haters." Because the basic problem for serious television writers in the 1960s is a paucity of outlets for their work, "they are treated in much the same fashion as are people who are called in to fix the sink. Fix it fast and then we don't want to see you around." TAD MOSEL



cold water flats. It is almost certain that many of those who are veterans of television's early days are indulging in prettified nostalgia.

Yet some form of carousel, with the brass ring just out of reach, does exist. Whatever kind of carousel it is, it is as much the creation of the writers as of anybody. And the writers are beginning to wonder how they themselves can bring the ring into closer range.

Earlier this year a group of top-flight Hollywood writers felt the problem had become sufficiently serious to justify the preparation of a special report within the "Craft-Forum" committee of Writers Guild of America (West).

"Our late strike was highly successful," the report begins. "It won for the television writer unprecedented economic gains. The income and financial security of our members is today scarcely limited by more than time and talent. There are still areas which can be improved, but the present contract permits a television writer with even modest

ability to reach extraordinary income brackets compared with other artistic and professional groups."

Despite this, the report continues, "there is a broad and general 'disenchantment' among television writers about their profession. This committee is not the first to note that television writers often use an apologetic tone when referring to their occupation, often following up the 'admission' by quickly explaining future plans in motion pictures, novels or the legitimate stage.

"Although there are exceptions, as a group we are plagued with a curious lack of pride in profession. . . . This committee, representing broad and diversified experience in television writing and Guild affairs, is of the unanimous opinion that the television writer's attitude toward his profession is menacing our organization and the welfare of its individual members, and is the most pressing problem before the Television Branch. Finally, the committee believes the problem grows, not out of some weakness inherent in

There was a certain amount of *glut* in the so-called golden age, too—there were far too many plays about lonely people and little old ladies in the Bronx. What we thought of as the golden age was golden for us.” SUMNER LOCKE ELLIOTT

The networks are frightened of trying something new. Instead they play it safe by imitating something already proved successful. And they refuse to respond to high-level criticism in kind. They respond to charges of ‘sell-out’ and ‘imitative programming’ by issuing edicts canceling out canned laughter.” ROD SERLING

Today there are only several television markets to which a serious writer can contribute—Armstrong Circle Theatre, United States Steel Hour, a few specials . . . The rest is all film. All formula and mostly garbage.” REGINALD ROSE



the type of people in our occupation, but rather out of crippling artistic restrictions which face the television writer in pursuing his profession.”

Although television writers have minimum guarantees in material areas, the report notes, they have no similar protection in matters of artistic integrity. “The committee recognizes there are no totally independent artists. . . . But there are certain freedoms which must be guaranteed, beyond which neither art nor self respect is possible. These minimums have been violated in television.

“Our medium has become dominated by a network-agency-tradesman combination tending totally toward censorship and totally against writer independence and creativity. In ten short years, freedom of expression in dramatic television has been reduced to an area so small that pride in accomplishment is all but impossible.

“Like an assembly-line painter in a giant porcelain factory, the television writer is encouraged to exercise talent

and individuality in color and brush technique only as long as he does not stray from the catalogue of approved designs. If he does stray, the work is ‘corrected’ after it leaves his hands. Although, again, there are some exceptions, the system can only tend toward cliché-ridden product without artistic unity or integrity.”

The report goes on: “For the writer who enters television content to be a benchworker, concerned mainly with a comfortable income, with little interest in his medium and its effort on his society, the current system is endurable.

“But for the majority of men and women who come into writing because it satisfies needs within them to create, comment and communicate, television has become a gold-plated ghetto . . .”

The report is nine pages long, and it raises many additional points. The excerpts above, however, are indicative of its general tone and point of view. At one point it says, in effect, to television writers: Your basic problem is this:

If the American public doesn't rise up on its hind legs and let the networks know what they think, I'll have to join the cynics who say they deserve what they get." ALBERT MCCLEERY

Unlike the people who are ashamed, I enjoy the job. I'm very proud of what I do for television. You can't write for TV unless you treat it with respect." DAVID Z. GOODMAN

What these writers object to is that in a continuing series there's no premium on excellence. There's a premium on craftsmanship. And with some of them, their disdain for the medium shows up in their lack of craftsmanship." DANIEL MELNICK



(1) either you must abandon the pretense that you are an independent artist, or (2) you must abandon television, or (3) you must combine with your fellows to reshape the customs and usages of the industry so that it will offer you at least that minimum of artistic freedom vital to professional integrity.

[The committee is headed by Christopher Knopf, who has written for such programs as *Rifleman*, *Trackdown*, *Restless Gun*, *Wanted—Dead or Alive*, *Alcoa-Goodyear Theater* and *The David Niven Show*. Other committee members are Gene Roddenberry (presently under term contract to Screen Gems and formerly writer for *Have Gun, Will Travel*), Bruce Geller (*The Westerner*), Ellis Marcus (*Walt Disney Presents*), Don Ingalls (formerly story editor on *Have Gun*), Mort Lewis (one of Hollywood's top Civil War buffs) and Nate Monaster (a leading comedy writer).]

The fact of this report's existence invites inquiry into the status of television writing today—into an examination

of attitudes among the men whose words help feed the hungry maw that is television in 1961.

What are the economic conditions of life for television writers today as compared to conditions ten years ago? In what ways does writing for a series program differ from writing for an anthology such as *Playhouse 90*? Is there a place in television for the talented, beginning writer? What responsibility do writers bear for violence and brutality on television? What has happened to the writers whose original dramas filled the screen in the early days of television?

David Davidson is one. In his New York apartment there's a rather unusual closet. Shelves from ceiling to floor, it is crammed tightly with neat piles of mimeographed television scripts—from *Studio One*, *Philco Playhouse*, *Schlitz Playhouse of Stars*, *Playhouse 90* and other anthologies to which Davidson contributed heavily during the 1950s. Recently Davidson stood before the open closet

How extraordinary a world is television—a place where you can flop in front of 20,000,000 people and be told that nobody was watching!” ROBT. ALAN AURTHUR

One of the big problems that the networks face today as far as important writing is concerned is that we must intensify our efforts to create the atmosphere and form in which new writers can develop.” MICHAEL DANN

If these writers want to work in television, they must accommodate themselves to the current tastes of the public.” DAVID LEVY



and observed, with just a hint of rancor, “Every one of those scripts represents a show that’s no longer on the air . . .”

Although these programs fell upon hard times, Davidson didn’t. On the contrary, this novelist-turned-playwright is making an excellent living—and in television. Currently he is working on a special for this fall. During the past year he has written scripts for two NBC pilot films and two scripts for CBS’s upcoming nighttime series, *The Defenders*. But although work is available, the market for original television plays has all but disappeared. “As a result,” he says, “the writer who *cares* about what he writes for television is left devoid of excitement.”

Like Davidson (now national chairman of the Writers Guild of America), other alumni of television’s “golden age of drama”—whose names, five years ago, carried as much “star value” as the stars who appeared in their plays—are similarly disenchanted.

Consider Horton Foote. His most recent representation on TV was “The Night of the Storm,” an original drama that starred Julie Harris. Other dramas written by Foote for television include “Tomorrow and the Old Man,” “Shape of the River,” “Young Lady of Property,” “Traveling Lady” and “Trip to Bountiful.” Foote is regarded by programming executives, producers and writers alike as one of the finest playwrights to appear in many years, yet he writes for television only rarely these days.

“When it works well it’s as exciting a medium as can be,” Foote says. “Working with Julie [Harris] and the others this spring, attending rehearsals and participating from start to finish, I was able to forget for a time just how immature and stereotyped television could be.”

But Foote’s elation faded quickly during a recent meeting with a producer, who offered the writer a new television assignment. “I mentioned casually,” says Foote, “that I hoped he realized that it was important for me to attend

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FROM ON THE AIR TO BEHIND IT

BY ALBERT R. KROEGER

BACK in 1948, when television was a small screen in a neighbor's living room, a young, radio-trained announcer-m.c. named Dan Seymour became a national personality on a program called *We, the People*. The program vanished in 1952 and, seemingly to most TV viewers, so did likeable Danny Seymour, the man with "the world's friendliest voice." But the television industry knows what viewers don't—he didn't go away.

Dan Seymour, still in good voice, today calls the shots on about \$120 million in broadcast billing out of J. Walter Thompson. "Some vanishing act," says a programming man at a rival agency.

As senior vice president and director of radio-TV for the world's largest advertising agency (JWT's total 1960 billings: an estimated \$370 million world-wide, about \$235 million of this in the U.S.), Seymour has a hand in each season's network programming, and because he does, he shoulders some of the responsibility for shaping the viewing habits of millions of Americans.

JWT last year had 22 clients on network television. The money invested in network time alone amounted to roughly \$49 million. The program range was staggering—some 60 regularly scheduled shows, about a dozen specials and sporting events. Ford, Lever Bros. and Kraft Foods were the high spenders with a combined gross network time expenditure of nearly \$25 million.

Dan Seymour is rarely quoted on his views of television, perhaps because he is more concerned with actions than words, often says he will let the JWT programming record speak for itself. But he, like many industry executives today, is disturbed about the state of network programming.

"Not all the criticism," says Seymour, "is deserved. The medium is rarely complimented on things like the quality of show production, vastly improved over the years as Hollywood lavishes full motion picture technique on the new hour shows. But the fact remains that the economics of television are in a sense strangling the business.

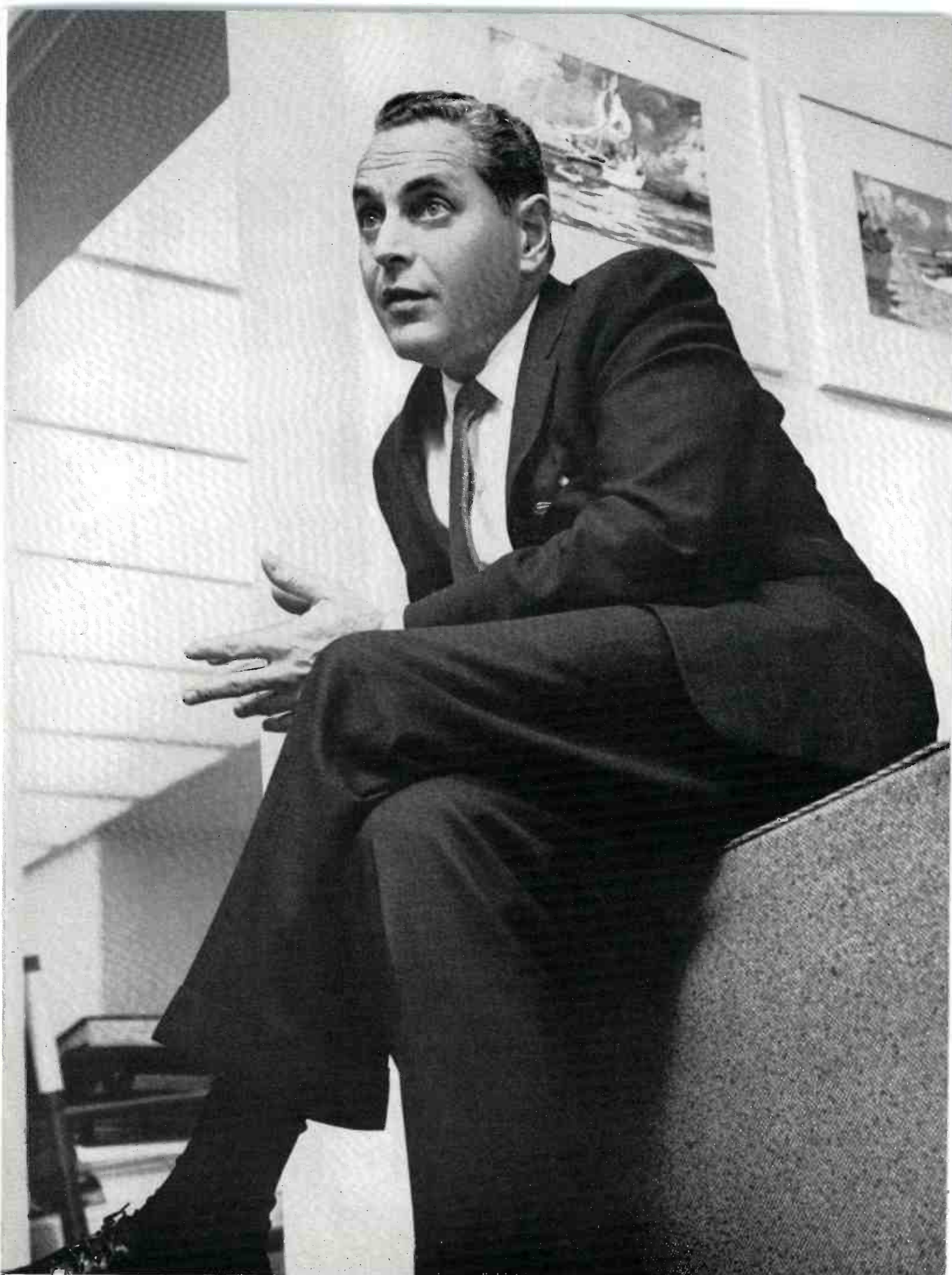
"Imitative programs abound because people are afraid to take the risks that any good creative form requires. The best programming in the last year has been the public affairs documentaries. Next season, however, there'll be fewer of them . . . they're money-losing and the networks are in business for themselves; they control their own destinies."

Concerning destiny, Danny Seymour is a man firmly in control of his own. Since joining JWT in the summer of 1955, Seymour has steadily risen in job responsibility. Initially concerned only with programming, today he is a member of the JWT board of directors, a member of the eight-man executive committee that runs the giant agency and, in addition, is in charge of business development.

It's impossible to prescribe an "ideal" background for an agency programming head. The position has attracted writers, stock brokers, architects, movie men and producers. Dan Seymour's own specialty has been show-business. He likes to call his job "a combination of everything," taste and intuition included. He calls his executive staff "businessmen-showmen" and accents showmen because he feels strongly that "you don't make programming dollars work by pure shine on your pants."

If Seymour misses the "good old days," he shows no sign of it. Always interested in dramatics and the excitement of performing, Seymour says he finds just as much excitement

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FRESH TROOPS INTO THE BREACH

BY RICHARD K. DOAN

AMID a renewed uproar over its programming, the TV medium is primed for its next major season. More than a third of a year ahead of its opening, the television networks have locked up their evening programming, sounded the opening guns of a battle over "balance," sold substantial blocks of their prime time, and heard their forthcoming entertainment efforts already labeled by the critics as "tired."

Network television will continue to climb in cost next fall. It will in all probability boast of new billings records, if not profits. And it will do this without springing any surprises in programming.

About an average quota of new shows will make their debuts in the fall; the dominant word in TV fare will be action. In a business too expensive for radical experimentation, the gambles will be on the safe side. Mostly they'll shoot for another *I Love Lucy* or another *Untouchables*. In between, the station breaks will be longer.

There will be more hour-long shows, and more Hollywood film. And, for an innovation, NBC will introduce a two-hour Saturday night movie. There also will be, however, a renewal of the past season's venture into informational programming in prime time, and some new efforts toward quality programming will be discernible here and there.

Commercially, the 1961-62 network season looks like another success. The unprecedented early-spring scramble by the advertising giants to nail down choice slots for fall had produced, by early May, an unheard-of situation:

The program lineup on all three networks was in final form except for 7:30 Mondays on NBC (there was talk of axing *The Americans*) and 10:30 Fridays on CBS (it might be *Eyewitness to History* again, or the new drama series, *Way Out*). The "sold out" sign was hung by CBS on Saturday and Sunday nights and by NBC on Sunday and Wednesday nights, and many another night on the three networks was close to full. In mid-May, each of the networks was claiming to be approximately 80% sold out of prime time for the fall.

What made this still more impressive was that the advertisers were committing themselves to steadily mounting expenditure: Network time prices will be up next fall. NBC, for instance, charged \$79,877 for a full-network half-hour last fall and reports this will be up about 3% by autumn. Program production costs on the average will climb even more, in many cases 7 to 10% above a year ago.

In programming strategy, there may be enough of a difference in direction by each of the networks to build something of a case for or against the broad approach each has adopted.

ABC, zooming competitively the past couple of seasons, is plunging full-steam ahead with its action-hour concept, augmented the next time around with a couple of *Flintstones*-inspired cartoons.

CBS is clinging tenaciously to a pattern dominated by 30-minute situations which rely strongly on name stars, with only a slightly added accent on action drama.

NBC is splurging more heavily than ever in hour-long

FRIDAY

SATURDAY



EYEWITNESS TO HISTORY



FRANK MCGEE'S
HERE & NOW
Gull-Oh (Y&R)



TWILIGHT ZONE
Colgate (M-E)
Liggett & Myers (M-E)



DINAH SHORE SHOW
American Dairy Assn. (Bates)



FATHER OF THE BRIDE
Campbell Soup (BBDO)
General Mills (BBDO)



BELL TELEPHONE HOUR
AT&T (Ayer)



ROUTE 66
Chevrolet (C-E)
Philip Morris (LB)
Sterling Drug (D-F-S)



CAPTAIN OF DETECTIVES
Participating



RAWHIDE
Participating



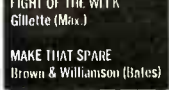
CARNIVAL TIME
Seven-Up (TBA)
(½ available)



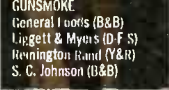
FIGHT OF THE WILK
Gillette (Mix)



GUNSMOKE
General Foods (B&B)
Liggett & Myers (D-F-S)
Revington Rand (Y&R)
S. C. Johnson (B&B)



MAKE THAT SPARE
Brown & Williamson (Bates)



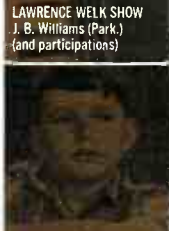
HAVE GUN, WILL TRAVEL
Lever Bros. (JWT)
Whitehall (Bates)



LAWRENCE WELK SHOW
J. B. Williams (Park)
(and participations)



SATURDAY NIGHT FEATURE
Participating



LEAVE IT TO BEAVER
Ralston-Purina (Gard.&Grey)
(and participations)



THE DEFENDERS
Brown & Williamson (Bates)
Kimberly-Clark (FCB)
Lever Bros. (OBM)



TALL MAN
R. J. Reynolds (EWRR)
(½ available)



ROARING TWENTIES
Participating



PERRY MASON SHOW
Participating



TALES OF WELLS FARGO
Participating

TELEVISION MAGAZINE

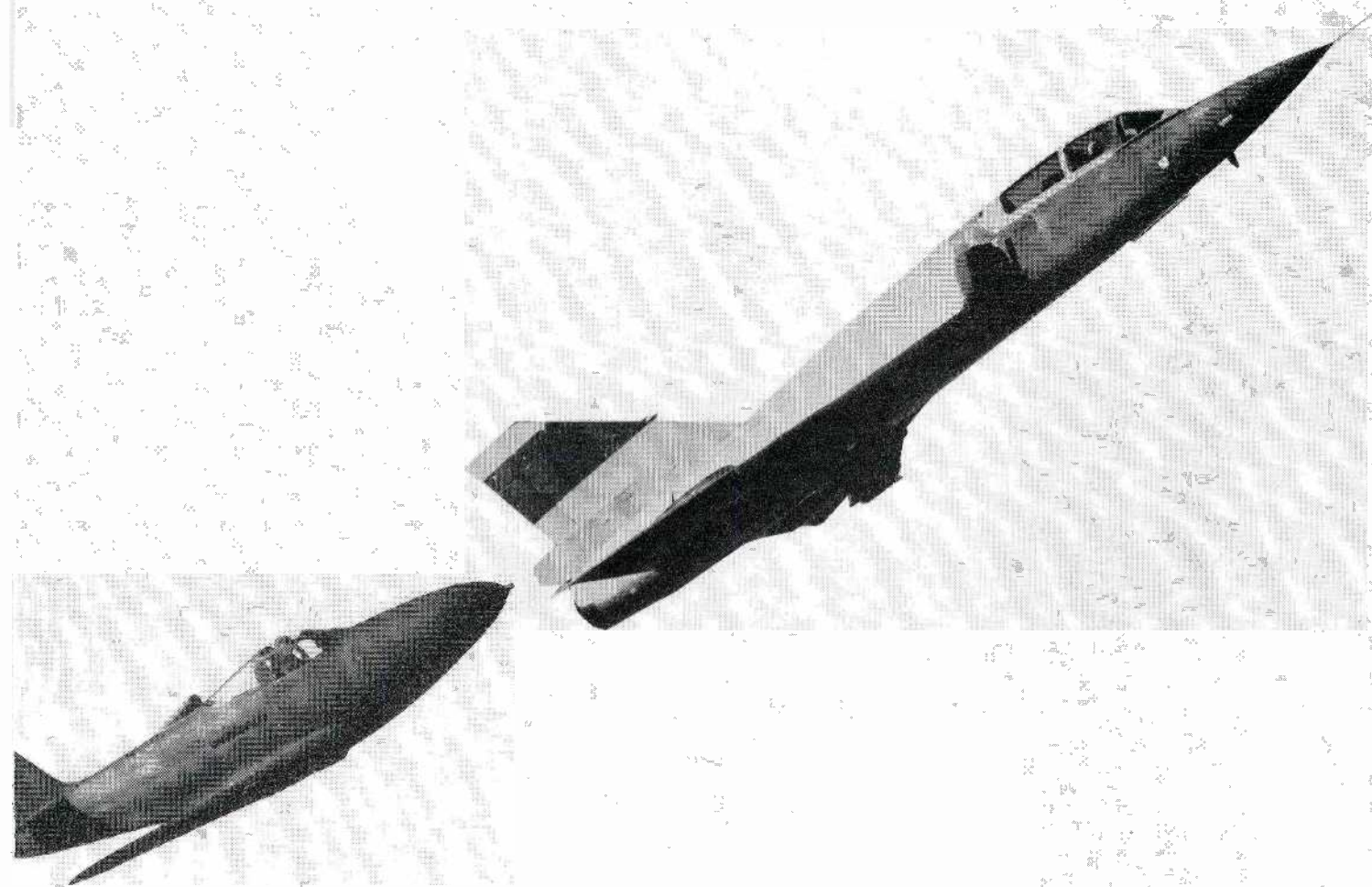
Fall TV 
Schedule,
1961-'62

Much of television's talent in the past months has been concentrated on the panorama at left—the 1961-62 season. This showsheet is designed to show at a glance the nighttime competition for the fall, including sponsors on board to date (other than those in "participating" shows). The diagonal blocks indicate shows which share an alternate-week time period. In the case of programs only partially sold, the still available portion is indicated.

AGENCY KEY

- AYER N. W. Ayer
- BATES Ted Bates
- BBDO Batten, Barton, Durstine & Osborn
- B&B Benton & Bowles
- C-E Campbell-Ewald
- C&W Cole & Weber
- COMP. Compton Advertising
- D-F-S Dancer-Fitzgerald-Sample
- DPB D. P. Brother
- EWRR... Erwin Wasey, Ruthrauff & Ryan
- ESTY William Esty
- FCB Foote, Cone & Belding
- FSR Fuller & Smith & Ross
- GARD. Gardner Advertising
- GREY Grey Advertising
- GBB Guild, Bascom & Bonfigli
- JWT J. Walter Thompson
- K&E Kenyon & Eckhardt
- LCG Lawrence C. Gumbinner
- L&N Lennen & Newell
- LB Leo Burnett
- MJA MacManus, John & Adams
- M-E McCann-Erickson
- MAX. Maxon, Inc.
- NLB Needham, Louis & Brorby
- NOR. North Advertising
- OBM Ogilvy, Benson & Mather
- PARK. Parkson Advertising
- WADE Wade Advertising
- W&L Warwick & Legler
- WEBB. Webb Associates
- Y&R Young & Rubicam





there is nothing harder to stop than a trend

DAY

WEDNESDAY

THURSDAY

SHOW
(Esty)
(LB)

CAIN'S 100
Participating

NAKED CITY
Participating

U. S. STEEL HOUR
U. S. Steel (BBDO)

BRINKLEY'S JOURNAL
Douglas Fir Plywood (C&W)
Pittsburgh Plate Glass (BBDO)

THE UNTOUCHABLES
Participating

CBS REPORTS

SING ALONG WITH MITCH
Ballantine (Esty)
Buick (LB)
R. J. Reynolds (Esty)

THE CORRUPTORS
Participating

SHOW
(LB)
(L&N)

DICK POWELL SHOW
Reynolds Metals (L&N)
(1/2 available)

HAWAIIAN EYE
Participating

THE FRESHMAN
General Foods (Y&R)

PERRY COMO'S MUSIC HALL
Kraft (JWT)

MY THREE SONS
Chevrolet (C&E)

THE INVESTIGATORS

HAZEL
Ford (JWT)

77 SUNSET STRIP
Whitehall (Bates)
(and participations)

B)

HITCHCOCK PRESENTS
Lincoln-Mercury (K&E)

TOP CAT
Bristol-Myers (BBM)
Kellogg (LB)

CHECKMATE

JOEY BISHOP
American Tobacco (SSCB)
Procter & Gamble (B&B)

THE REAL McCOYS
Procter & Gamble (Comp.)

BOB CUMMINGS SHOW
Brown & Williamson (Bates)
Kellogg (LB)

DR. KILDARE
Participating

THE FLINTSTONES
Wiles Labs (Wade)
R. J. Reynolds (Esty)

SHOW
(B&B)

LAHAMIE
Participating

STEVE ALLEN SHOW
Pepsi-Cola (BBDO)
U. S. Time Corp. (W&L)
(and participations)

FATHER KNOWS BEST
Participating

ALVIN & THE CHIPMUNKS
General Foods (R&B)
General Toy (Webb)

DONNA REED SHOW
Campbell Soup (BBDO)
Johnson & Johnson (Y&R)

OZZIE & HARRIET
Peter Paul (D I S)
(1/2 available)

FRONTIER CIRCUS

THE HATHAWAYS
Ralston Purina (CBB)
(and participations)

5

NBC

ABC

CBS

NBC

ABC

CBS

NBC

ABC

	SUNDAY			MONDAY			TUESDAY	
10:30-11:00	 ADVENTURES IN PARADISE Participating	 WHAT'S MY LINE? Allstate (LB) Kellogg (LB)	 DUPONT SHOW OF THE WEEK DuPont (BBDO)	 BEN CASEY Participating	 I'VE GOT A SECRET	 THRILLER Participating	 ALCOA PREMIERE Alcoa (FSR)	 GARRY MOORE Oldsmobile (DP) R. J. Reynolds (S) S. C. Johnson (F)
10:00-10:30		 CANDID CAMERA Bristol-Myers (Y&R) Lever Bros. (JWT)			 HENNESEY General Foods (Y&R) P. Lorillard (L&N)		 CLOSE-UP! Bell & Howell (M-E)	
9:30-10:00	 BUS STOP Participating	 JACK BENNY SHOW Lever Bros. (SSCB) State Farm Mutual (NLB)	 BONANZA Chevrolet (C-E)	 SURFSIDE SIX Participating	 ANDY GRIFFITH SHOW General Foods (B&B)	 87th PRECINCT Participating	 THE NEW BREED Participating	
9:00-9:30		 G. E. THEATER General Electric (BBDO)		 OANNY THOMAS SHOW General Foods (B&B)		 PLAIN & FANCY Owaker (JWT) (1/2 available)		
8:30-9:00	 LAWMAN R. J. Reynolds (Esty) Whitehall (Bates)	 CAR 54, WHERE ARE YOU? Procter & Gamble (B&B)	 RIFLEMAN Procter & Gamble (B&B)	 WINDOW ON MAIN ST. Scott (JWT) Toni (North)	 PRICE IS RIGHT Whitehall (Bates) P. Lorillard (L&N)	 CALVIN & THE COLONEL Lever Bros. (JWT) Whitehall (Bates)	 DOBIE GILLIS (Philip Morris) (1/2 available)	
8:00-8:30	 FOLLOW THE SUN Liggett & Myers (M-E) Kaiser (Y&R) (and participations)	 ED SULLIVAN SHOW Colgate (Bates) P. Lorillard (L&N) Revlon (Grey)	 WONDERFUL WORLD OF COLOR Kodak (JWT) RCA (JWT)	 CHEYENNE Participating	 PETE & GLADYS Carnation (EWRR) (1/2 available)	 BACHELOR FATHER American Tobacco (LCG) Armour (FCB)	 DICK VAN DYKE Procter & Gamble	
7:30-8:00		 DENNIS THE MENACE Best Foods (GBB) Kellogg (LB)		 TO TELL THE TRUTH R. J. Reynolds (Esty) Whitehall (Bates)	 THE AMERICANS Participating	 BUGS BUNNY General Foods (B&B) (and participations)	 MARSHAL DILLON Local Participating	
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS



Things keep looking up.

ABC doesn't want to try to steal any of the headlines' thunder. But, in the spirit of the general jubilation, let us say that The Trend is "A-Okay all the way" toward ABC-TV.

Reason: ABC's leadership in Sports. (ABC's Wide World of Sports, All-Star Golf, Orange Bowl Game, Bing Crosby Golf Tournament, Fight of the Week, NCAA Football, Pro Football & College Basketball.)

Reason: ABC's leadership in action adventure entertainment. (The Untouchables, 77 Sunset Strip, Maverick, Naked City.)

Reason: ABC's leadership in comedy, cartoon shows. (My Three Sons, The Flintstones.)

Reason: ABC's facing of the issues of the day. (ABC-TV News Final, The Winston Churchill series, Close-Up!, Expedition!)

The result: Where people can choose, in the largest 3-network competitive area measured by Nielsen,* ABC is No. 1 in evening audience.

Look at the up-looking chart at the right.

There is nothing harder to stop than a trend.

NETWORK	24 measured weeks 3-net share Oct. 24, 1960—Apr. 16, 1961
ABC-TV	37%
NET Y	34%
NET Z	29%

ABC Television Network

www.americanradiohistory.com

*Source: National Nielsen 50 Markets TV Reports, Average Audience, October 24, 1960 through April 16, 1961. Sunday, 6:30 to 11 PM, Monday through Saturday, 7:30 to 11 PM.



entertainment, with greater emphasis than the others on music-comedy-variety and "reality" programming.

To be sure, this is not decidedly different from the past season's picture. On the other hand, each network appears in its fall plans more dedicated than ever to its recent approach. Concessions to competitors' successful program ideas (i.e., CBS is trying a cartoon series) are less impressive than the reinforcements constructed around established program bulwarks.

If there is a noteworthy development, it is perhaps to be found in the solid ground gained by public affairs and informational shows. The networks' precedent-setting, if modest, plunge into "reality" programming on a regular basis in prime hours during the past season succeeded well enough to win some niches in the fall lineup.

At ABC, *Churchill's Memoirs* has run its course, but Bell & Howell's *Close-Up!* will be back on alternate weeks and a 26-week series on Dwight D. Eisenhower is in the works.

At CBS, *Face the Nation* was dropped, but *CBS Reports* will hold down a full hour three weeks out of four. *Eye-witness* is penciled in for renewal, and Prudential has signed again for *Twentieth Century*.

NBC's *Our Nation's Future* has been crowded out by Saturday night movies, but two new commentaries, *David Brinkley's Journal* and *Frank McGee's Here and Now* have won sponsored weekly nighttime spots.

Possibly even more significant is the amount of news and other fact-based programming planned as parts of series or as specials pre-empting regular shows. This is most evident at NBC, where the new *DuPont Show of the Week* (see picture story in this issue) has given tremendous impetus to the network's special projects and public affairs production. NBC also has been given the nod for six documentaries included in an \$8 million package of 18 hour-long specials, divided among the three networks for Westinghouse.

As if this won't be enough to keep NBC busy in the reality-program department, the network's news unit is mapping 40 full-hour documentaries for the season—an average of one each week, on a pre-emption basis.

Of 93 weekly and alternate-week shows going to the barrier in the network sweepstakes this fall, 35 (or more than one third) will be first-time-out hopefuls. There will be 45 hour-long (or longer) shows as compared with 36 last

fall. The overall change in program "balance" will be relatively minimal: four hours less each week of westerns, two hours more of action-adventure, a few more cartoons, a little more situation comedy.

What is pronouncedly evident in the fall picture is the continuing drift to multi-sponsored Hollywood film product under network control. Of 98 shows to be seen weekly on the three networks during prime (7:30-11 p.m.) time, only 18 will be live productions—even including those videotaped for later airing—and only 20 will be New York-originated. All except 11 of the 103 weekly and alternate-week packages will be under network control, and only 19 of the 93 weekly shows will be fully sponsored by a single advertiser.

The domination of film, a matter of major concern at some of the highest levels in broadcasting, has been coming about on a steady rise for the past decade. *TELEVISION MAGAZINE* reported five years ago that film programming in 1950 constituted as little as 8.6% of CBS's evening schedule and no more than 17.5% of NBC's. ABC's was 14.4% film. By 1956-57, ABC was 52.4% film, CBS 50% and NBC 30.2%, producing an average of 44.2% on all three networks. By next fall, this average will have risen to just over 80%. One network, ABC, will be down to a total of three live originations weekly in prime evening time.

Another remarkable aspect of television's recent ways is the rate at which it dumps star talent. Some of the big names are lucky enough, even though they don't last, to get seved up by contract while they're hot, to keep them away from the competition, and can loaf at lucrative pay. Most, however, simply get turned out to pasture.

Among contract stars:

Ed Sullivan, Garry Moore and Red Skelton will go on working steadily at CBS next fall, but the network has as yet no known TV plans for Arthur Godfrey, Jackie Gleason, Phil Silvers or Desi Arnaz. Lucille Ball, also under contract, is pegged only for a Bulova-sponsored "Lucy on Broadway" special on Dec. 3.

NBC will keep Perry Como, Jack Paar, Dinah Shore and Dave Garroway busy weekly, but reports nothing more than a special here and there in prospect for Milton Berle, Jimmy Durante, Phil Harris and Bob Hope. Mary Martin so far is without an assignment.

At ABC, Bing Crosby and Debbie Reynolds are dangling

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THE CAST OF CHARACTERS*

LYMAN DEWEY, DuPont divisional advertising manager, made frequent treks from Wilmington to sit in on shaping of show.

ROBERT FOREMAN, BBDO's executive vice president, kicked "homework" to NBC after agency and client germinated idea.

DAVID LEVY, NBC program v.p., responded to hurry-up call from Foreman; no crisis, it turned out a windfall for the net.

DON DURGIN, NBC sales v.p., cooked up a dramatized pitch to DuPont brass which won applause from a packed house.

CHARLES CROWLEY, DuPont manager of TV, sold seven product divisions on jointly sharing in single TV show.

JOHN MAUPIN, BBDO producer on DuPont show, rode herd on the complex detail of planning 30 "idea shows."

HERMINIO TRAVIESAS, BBDO's v.p. for radio and TV, played host to initial meeting with NBC brass to spring concept.

HERB WEST, BBDO v.p. and group head, participated in countless sessions mapping direction of project.

JOE CUNNEFF, NBC director of nighttime programs, became "funnel" in coordinating production plans of NBC producers.

LESTER GOTTLIEB, NBC v.p., special programs, one of three production heads involved, will turn out dramas for the series.

DON HYATT, NBC's *Project 20* director, drew assignment to produce many DuPont programs, already has two "in the can."

IRVING GITLIN, NBC executive producer, creative projects, will assemble probably half a dozen DuPont fact-based shows.

In supporting roles:
NBC's Ed Friendly, v.p., program administration; Dick Linkroum, v.p., who has since left NBC; Jim Stabile, staff v.p.; Jim Nelson, manager, special projects, assisting Hyatt; Dean Shallner, director of sales planning; Ray Eichmann, director of sales presentations and promotions; Dave Yanow, TV network salesman. BBDO's Phil Carling, management supervisor on DuPont account; Larry Lawrence, coordinator of DuPont commercials; Georg Olden, art director; Ev Hart, production coordinator. DuPont's Hugh Horning, TV supervisor.



HOW A NEW SHOW COMES INTO BEING

FROM BRAINSTORM TO BROADCAST

How does a new television show come into being? And how does it find a place in a network's prime time?

It is a process which perhaps never follows exactly the same course twice. It can, and often does, involve a large "cast of characters," who devote endless hours, days, weeks, even months, nurturing the program brain-child from embryo to its debut as a sponsored weekly network offering.

To find out how one of next season's 35 new network shows was born and who-did-what in shaping it, selling it, and grooming it for air, TELEVISION MAGAZINE took to the trail of those involved in one of the most ambitious program undertakings for next fall: the new *DuPont Show of the Week*.

The National Broadcasting Co., E. I. DuPont de Nemours, and Batten, Barton, Durstine & Osborn have something going which could set a new fashion in television. At the least, it is going to get an impressive whirl, and if it doesn't succeed handsomely it won't be because some of the best creative brains in the industry haven't sweated to make it Big.

The show, booked to open Sept. 17 in NBC's 10-11 p.m. Sunday slot, will be a venture in wedding TV's proven entertainment wiles with its most high-minded desires for documenting the life around us, past and present. If the marriage clicks, it could prove a happy solution to one of TV's perennial problems: how to amuse the viewer and inform him at the same time.

How did it all come about? Three circumstances were chiefly responsible:

1) NBC's decision to revamp its entire Sunday night lineup;

2) Agreement by seven DuPont product groups to join with corporate advertising, for the first time, in a single TV program. This created a total budget (in excess of \$7 million) sufficient to launch a weekly full-hour show;

3) The assembled presence at NBC of a team of creative producers—i.e., Don Hyatt, Irving Gitlin, Lester Gottlieb—looked upon by DuPont as ideally suited to turn out the kind of program the company had in mind.

The DuPont project came along at a time when NBC felt that it was imperative to strengthen its late Sunday night, that *The Loretta Young Show* and *This Is Your Life* "couldn't make it" against CBS's high-rated *Candid Camera* and *What's My Line?* and ABC's *Adventures in Paradise*. Preferably, NBC wanted an hour-long entry. DuPont, aside from seeking a quality vehicle, definitely wanted an adult audience. A late-evening time seemed most logical.

Also, a "big prestige show" such as DuPont envisioned seemed most suitable in a weekend slot. "Sunday night was a most logical candidate," NBC's Ray Eichmann pointed out, "because it tops any week-night in the number of homes watching TV and in total adult audience." Everybody agreed the DuPont concept was "not a week-night type."

What tended to clinch the Sunday-at-10 niche as DuPont's choice was the overhauling NBC gave its entire Sunday night.

Against CBS's powerful sequencing of Ed Sullivan, *G.E. Theater* and Jack Benny, NBC had found the going tough, even with Dinah Shore's Chevy hour as a bulwark. Heavy promotion of *National Velvet* and Tab Hunter hadn't paid off, and Chevrolet was dropping Dinah. The answer, NBC decided, was to throw out the *Shirley Temple Show*, *Velvet* and Hunter, move Dinah to a week-night, and start fresh. The first move was to shift the popular *Bonanza* from Saturday at 7:30, where it got a lot of juvenile viewing, to Sunday at 9, where it should get more adult audience. Chevrolet bought this approach, and *Bonanza*.

A deal with Walt Disney for a *Wonderful World of Color* Sunday at 7:30 brought Eastman Kodak over from non-tinted CBS to join RCA as a co-sponsor. Rounding out

the revamp, Procter & Gamble came in with a new Nat Hiken comedy series, *Car 54, Where Are You?*, at 8:30.

Thus, NBC was able, by the time the DuPont negotiations got serious, to array a formidably promising lead-in to the projected *Show of the Week*.

Why was DuPont shopping? The company's "TV group" had conducted an exhaustive, months-long search for "efficiency" in product and corporate advertising. The *DuPont Show of the Month* on CBS was in its fourth year. It had earned critical acclaim, won respectable audiences, helped DuPont's image—in all it had achieved its purpose.

But, DuPont's "Chuck" Crowley explained, "it was no secret that the popularity of *Show of the Month* was waning." So many specials were on the air that *Show* was "robbed of its luster and importance." Rise of a third network heightened competition, lowered ratings. Outstanding story properties were increasingly hard to find.

Aside from this, DuPont was dispersing its TV ad budget among as many as 30 different programs, of which all except *Show of the Month* and the *DuPont Show with June Allyson* were multi-sponsored vehicles. "The time had come," Crowley said, "to find out if we were getting the most for our money." The company's total TV outlay had climbed past \$12 million annually.

Consultations with two of DuPont's ad agencies, BBDO and N. W. Ayer, and with the company's own advertising managers dug into every possible TV approach.

Finally, Crowley reported, "unanimous agreement among research studies, independent research organizations, leading TV advertisers that we interviewed, and a special study conducted by the Association of National Advertisers produced a clear-cut conclusion: the most effective use of television by DuPont would be one single weekly hour-long show in prime time."

Along the way, a program concept had begun to sprout. This was where NBC came into the picture, as related by Don Durgin, the network's TV sales boss:

Durgin and NBC-TV's program v.p. Dave Levy were in Durgin's office one morning last autumn when a phone call came from Robert Foreman, executive v.p. at BBDO. He was excited. "Could you come over in 10 minutes?" he asked. It was about 10 minutes until noon and Durgin suggested they make it right after lunch. "I'd appreciate it if you'd come right over," Foreman insisted.

"Coming," said Durgin, and he and Levy set out.

They found Foreman in the office of Herminio Traviestas, radio-TV v.p. "We won't bore you with our homework," he said, "but we've got the germ of an idea we want to tell you about." It was DuPont's plan to put roughly two-thirds of its TV ad money into a single weekly network hour, and the agency had an idea for a show "with fact, real people, real places, real events as its inspiration, but which would be an entertainment series based on these."

When Foreman finished, Durgin and Levy looked at each other and smiled. "What's the matter?" the agencyman asked. "Don't you think this is a pretty good idea?"

"Sure, Bob," Durgin grinned, "but we're smiling because, while your people have been down in Wilmington with your client for the past month, we've been sitting with our management outlining a series that would be one of the major efforts by NBC for the 1961-62 season—and much of our conception of the program sounds just like yours."

"Well," Foreman came back, "we think NBC can do the job. And now we want you fellows to do *your* homework."

The time was late November. Durgin and Levy lost no time. Ray Eichmann's Sales Presentations unit drafted easels on several approaches, one called "People, Places and Events," another "DuPont Show of the Week." Within days, Dick Linkroum had showed them to BBDO and DuPont.

A consensus favored the show-of-the-week theme. By Dec. 15, a revised presentation was prepared and unveiled by Durgin to agency people and DuPont's Crowley and Lyman Dewey in a meeting in the office of Robert Kintner, NBC's president.

After the holidays, the planning and development ball really got rolling. On Jan. 11, at NBC, the program concept as well as contractual agreements were outlined. On Jan. 12, at BBDO, a revised tentative schedule was approved, and a start made on mapping specific shows. On Jan. 16, NBC sent a letter of agreement to BBDO. In the ensuing two weeks, a steady stream of program and research material flowed to agency and client from NBC Sales Planning and Research.

On Jan. 31, at a meeting in Ed Friendly's NBC office, producers Don Hyatt and Gene Burr sat in, discussing program ideas. An outline of "shows in development" was handed to BBDO. Also at this point, Joe Cunneff, NBC's director of nighttime programs, drew an assignment as coordinator. To funnel ideas, suggestions and information, it became his job to meet weekly or oftener with John Maupin, the agency producer, the agency's group head, Herb West, and DuPont's TV group. Internally, Cunneff huddled with the producers, met with NBC Business Affairs on budget, the promotion, publicity and other network angles.

In the first two weeks of February it became clear that DuPont would order the show substantially as it had been developed to this point, and plans got under way to unveil the package officially to the DuPont management in Wilmington.

On Feb. 27, just three months after Foreman's call to Durgin, *The DuPont Show of the Week* was approved.

On March 9, although the deal was sealed, DuPont asked Durgin and Hyatt to come down and spell it out for the Wilmington people. The NBC pair did themselves proud, staging a dramatized presentation with film slides, film clips, scripted pitch. Building the case for reality-rooted showmanship, the NBC sales head proclaimed:

"In literature, the world's great writers for thousands of years have drawn upon actual events and their own experiences for their most exciting and colorful narratives. . . . Non-fiction actually outnumbers and out-sells fiction by about 3 to 1. . . . Think of the most popular magazines—like *Reader's Digest*, *Life* and *Look*. Almost completely non-fiction. . . . Just look at some of the biggest smash hits on Broadway—entertainment in music and drama based on people who really existed. . . . although most motion pictures are fictional, four of the ten top grossers of all time—headed by "The Ten Commandments"—are taken from reality. . . . And television is taking on a new look. . . . actuality, fact-based programming."

"You have our assurance," Hyatt told his collective sponsors, "that we will be doing our utmost to make the new DuPont series distinctive, enjoyable, memorable television."



NBC's Don Durgin (at left) kneels to red-pencil an easel presentation for DuPont, as Ray Eichmann (l.) and Dean Shaffner look on. Below, a sampling of color slides shown by NBC to DuPont management illustrating Sunday-night audience potential, popularity of fact-based books, NBC's production team, and the glamour possibilities in the series.

10-11 PM SUNDAY
SUPERIOR AUDIENCE POTENTIAL
24,200,000
 HOMES PER AVERAGE MINUTE



THE PITCH

Bringing a TV program idea up to the point of a full-blown format often involves, as in the case of new *DuPont Show of the Week*, a round of brainstorming over alternative approaches. At the same time, a strong case must be built for the proposed time period, and another for the network's ability to deliver the quality of product the advertiser seeks. In selling DuPont and BBDO, NBC mobilized both its high-level spokesmen and its best creative talent. The selling campaign ran for three months, from late last November until the end of January. Even after the business was buttoned up, DuPont asked NBC to come to Wilmington and spell out the project for its management people. Sales boss Don Durgin and *Project 20's* executive producer Don Hyatt went down, taking a scripted presentation, dramatized with color slides, film clips (such as from "Victory at Sea") and musical bridging. They found a DuPont auditorium jammed with several hundred company executives, who had turned out in record number to hear about the program. The show was a smash hit. To Durgin's and Hyatt's surprise, they were interrupted four times by bursts of applause. In the wake of the preview, dozens of DuPont people came forth to voice their enthusiasm for the program. It was a "Victory at Wilmington" not only for NBC, but for DuPont's own TV director, Charles Crowley, and the advertising management, including divisional manager Lyman Dewey, who had labored hard in the company product division vineyards to get support for the idea of launching a single network prime-time show as a vehicle both for corporate advertising and various product campaigns. Seven divisions had come in to share the NBC sponsorship.

THE PLANNING

The pitch is only the beginning. The planning of a new TV show is a complex affair, especially if it is venturing outside well-worn formats. What has made the *DuPont Show* a doubly challenging effort is that each week's production will be in fact a special. While all of the season's 30 shows will be "dramatic actuals" (the label of "documentary" is anathema to its planners) and each production will strive for entertainment "rooted in reality," no two of the shows will follow exactly the same pattern. Result: countless program "idea meetings" involving executive as well as operational people, such as (below, l. to r., in BBDO's board room) Foreman, Dewey, West, Crowley, Maupin and Cunneff. In such sessions, every possible theme for various shows has been explored, guest stars considered.



In his NBC office, program v.p. David Levy (r.) gets progress report from Joe Cunneff, coordinating for network.



BBDO v.p. Herb West (top, l.), group head for DuPont television advertising, listens as client's "Chuck" Crowley expounds on idea for one show. Below, BBDO's executive v.p. Bob Foreman (l.) and DuPont divisional advertising manager Lyman Dewey enjoy a quip about programming complexities. Crowley and Dewey, who headquarter in Wilmington, have practically lived in New York since intensive development of new series got seriously under way.

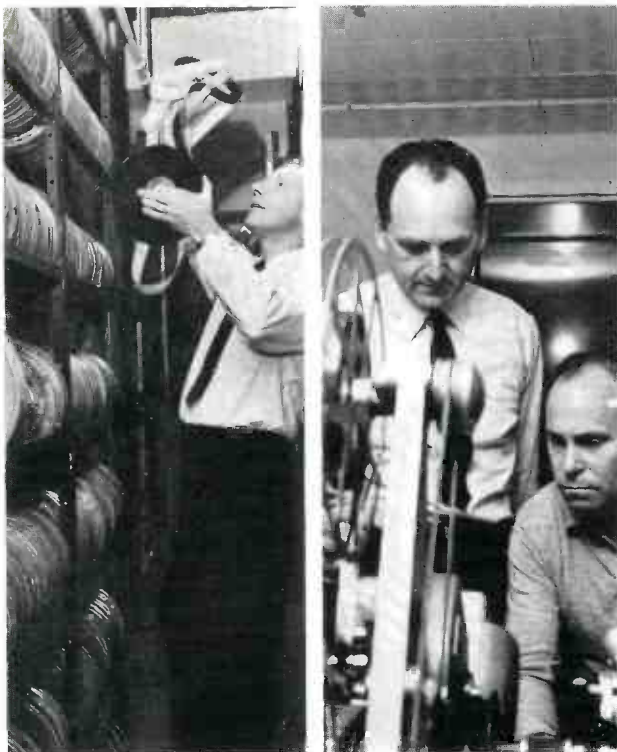




Three of NBC's production units are sharing in the job of putting the DuPont show together. Dramas and musical variety shows, perhaps six in number, will be produced by Lester Gottlieb. Irving Gillin may assemble an equal number using a "news department approach." The remainder, and bulk of the series, will come from Don Hyatt's special projects unit. Above, Gottlieb discusses his plans with Gillin. At top right, in Hyatt's office (l. to r.), Jim Nelson, Georg Olden, Ev Hart and John Maupin ponder the character of the program's introduction.



Many of Hyatt's shows will utilize excerpts from historic movies and newsreels. Below left, he examines a reel in NBC's voluminous film library. Below right, Luke Bennett, chief film editor, gives Gillin a movieola look at some footage shot for one of the "actuals" he will produce for the DuPont series this fall.



THE PRODUCTION

It is one thing to launch a situation comedy, dramatic, panel or other type of series in which the ingredients are well known, and quite another to embark upon an untried concept. Getting the *DuPont Show of the Week* into production meant translating a lot of mental images into actuality. What everybody concerned in the project hopes will be the end result is a form of entertainment which, for want of a better name, they have chosen to dub "dramatic actuals." (Don Hyatt has a name of his own for it: non-fiction programming.) Its basic aim will be to entertain; its stock in trade will be the world of reality. Its themes will be mounted in several recognizable formats: variety, music, drama. Whatever the framework, the premise will be "that fact is as fascinating, as entertaining as fiction." Some will be serious in vein, some light, some a bit of each. One, for example, will examine the glamour girl: what she has been like down through the centuries, what makes for feminine glamour today in various corners of the globe. Two of the DuPont shows already are "in the can." The first (but not the series opener) was "Music of the Thirties," a nostalgic review of a great period in America's popular music, starring Paul Whiteman and Count Basie. Tentatively, DuPont plans call for a series of light-hearted looks at music. The second show, taped in mid-May at NBC's studios in Brooklyn, is concerned with America's "Fads and Foibles." (For a look at how this show was put together, turn the page.) Another will salute the 20th anniversary of the USO shows and will be co-produced by John Aaron and Jesse Zousmer.



Producer-writer Bill Nichols (l.) and executive producer Don Hyatt kid with star Carney on set depicting oldtime saloon.

THE PROGRAM

For an entertaining treatment of our "Fads and Foibles" down through the years, Don Hyatt's NBC special projects unit blended together a melodious miscellany of illustrated narrative, song numbers (sometimes in front of rear-projected period stills), and old movie and newsreel clips on such subjects as automobiles, baseball and women's suffrage. To a script written by producer William Nichols, music was arranged by Robert Russell Bennett and conducted by Skitch Henderson. (Bennett will handle the musical chores on many of the forthcoming productions.) Bill Collieran directed, helped by Robert Garthwaite as associate producer, Jim Reina as unit manager and Gordon Rigby as associate director. Choreography was by John Smolko, choral direction by Ray Barr, film editing by Silvio d'Alisera, research (including film selection) by Daniel Jones and Peretz Johnnes, sets by Don Swanagan and costumes by Lewis Brown. The scenes shown on this page were shot during an evening dress rehearsal which had followed an afternoon run-through and dinner-break. The show was put on tape later the same night. In the cast, besides Art Carney as star, are Alice Ghostley, Eileen Rodgers, Barbara Cook, John Smolko and James Hurst. The production used an economy of sets, relied in part on large photo blowups for its illustrative purposes. In the number pictured at left, Carney and Alice Ghostley do a deadpan version of an old popular musical number, "South America, Take It Away!"



Carney, at piano in Victorian set, gets last-minute pointers from director Bill Collieran and program assistant Janice Freedman.



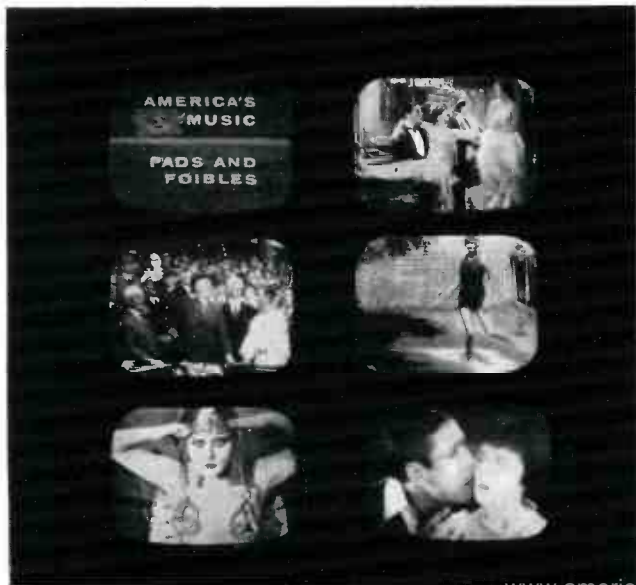
Art Carney makes mention of hatchet-wielding Carrie Nation in panoramic stroll opening the show. Hewing to its fact-based premise, the show takes musical note of gas-light romance, pre-Volstead days, World War I, the Theda Bara era, birth of the auto, even Elvis Presley. Windup is a minstrel-show takeoff in modern dress.



In a cross-over (above) the color television cameras hold tight on Carney as he segues the program's narrative into a barroom quartet rendition of "A Woman's Just a Woman, But a Good Cigar's a Smoke." At several points on show, fads and foibles of yesteryears are depicted in old newsreels and movie clips (below). They picture, among other things, the Charleston dance craze, Hollywood vamps, Franklin Roosevelt and the jazz age.



Eileen Rodgers gets in the spirit as she belts out "You Can't Shake Your Shimmy On Tea."



The Seymour voice: "fluent, dripping with sentiment and shaking dramatically"

and challenge in business and his expanding agency duties.

Associates rarely hear Seymour mention his performing days or his two decades in broadcasting, although sometimes they themselves kid him about both.

A few years ago Thompson's TV workshop produced a film for use within the agency. It was narrated by Seymour. When run off for the TV-radio director sometime later, it was jokingly introduced to him as containing "a voice you may recognize"—a take-off on a situation facing Seymour many times a year. When he meets someone unfamiliar with him, a "say-don't-I-know-you" or "your-voice-is-awfully-familiar" routine is likely to follow.

It all conjures up the nostalgia of network radio in the 1930s and '40s, the best announcer kudos, the producer standing on his head in the control room in a valiant effort to break up the letter-perfect announcer, the noontime banter with Aunt Jenny, the news-making collection of notables and nobodies trooping through 16 years of *We, the People*, the exciting beginnings of network television.

Dan Seymour today looks as if he could step out of his office and host a TV show without much trouble. He stands about 5'9" and weighs a compact 170. Grey has started to course through his wavy brown hair. His custom tailoring and taste in clothing are still as sharp as when he was winning a place on the Top Ten Best-Dressed Men lists of a decade ago.

The Seymour voice, once described by a columnist as "fluent, heavy with portent, dripping with sentiment, trembling with anticipation and shaking dramatically," is still solid and resonant. It can still do all of the vocal gymnastics glowingly described above.

Daniel Seymour was born in New York City on June 28, 1914, the first child of textile manufacturer Harry Seymour and his wife Betty. (Danny's brother and sister today live in California. His parents died several years ago.)

Danny left home at age 12 to enroll in New Jersey's Montclair Academy, prep for college and, as it turned out, to cultivate a taste for the theatre. An ambition for acting seemed to dominate his early years. Sports were an active hobby.

It was 1931 and depression when Danny, accepted at Princeton, decided to go to school instead at Amherst College on the advice of his Montclair headmaster. (At Amherst he missed meeting

Terry Clyne who graduated in 1930 but whom Danny would later come to know as boss of McCann-Erickson's TV operation.)

Seymour majored in dramatics at Amherst under Curt Canfield, now head of the Yale School of Drama. And drama led to his first taste of radio, at WBZA Springfield, Mass., with the Amherst drama club.

Danny worked his way through college with such common campus activity as waiting tables and such uncommon summer jobs as selling cigars to eastern golf clubs. (Danny, in league with a golfing cigar manufacturer, brought out his own private brand. Today he won't say if he was a good salesman, only that the whole thing was "a lot of fun.")

Seymour calls himself a "good" student at Amherst, maintaining about an 80 average. The highlight of his school career was meeting and marrying (in his senior year) pretty Louise Scharff, a student at nearby Mount Holyoke College.

Summer stock in Vienna

Another high point was an invitation for Danny and the Amherst dramatic club to go abroad as guests of the Austrian Ministry of Education to study and teach stage techniques in Vienna. Danny spent two summers at this, part of the time playing stock in Vienna's Palace Theater.

Danny Seymour was solidly caught up in the romance of the theatre as he neared graduation from Amherst in 1935. But he was only 21, married and with no prospect of a stage job. He knew, however, that he wanted to find a spot in the creative arts. And he had acted, briefly, on radio.

Writing to a friend of his, adman Jack Esty, Seymour asked advice about getting into the sound medium. Esty in turn contacted Howard S. Meighan, head of radio sales for CBS (and now president of Videotape Productions and one of Seymour's closest friends). Meighan wrote a letter of introduction for Danny to the management of WNAC Boston, then in the Yankee Network.

Called to Boston, Dan had an interview at WNAC, a terrifying affair, as he remembers it. He auditioned for an announcer's spot but recalls that, "I didn't have the faintest idea of how to go about it." A curt "you can read, can't you?" brought an affirmative response, a two-week trial, and 13 months at the station doing "everything."

Danny remembers his Boston workday as being 12 to 14 hours long, his start-

ing salary as \$22.50 a week. (He was subsequently made an "executive" when NRA went through, raised to \$35, minimum for that lofty post.)

Mrs. Seymour, meanwhile, had taken a job at Boston's Old Corner Book Store, later had the couple's first child (first of four), Nancy Louise.

Seymour was helped by a great voice and a quick mind, in addition to an aggressive, have-at-it nature, and his breaks came fast. He heard that CBS in New York was auditioning announcers for a staff opening. Rushing to New York he learned that the network had recently monitored Gillette's *Community Sing*, a show that he announced on the Yankee Network, and was about to send for him anyway. His audition clicked and announcer Dan Seymour was on his way into the big time.

Seymour's list of programs after this reads like a roll call of the golden era in broadcasting: Benny Goodman, *The Chesterfield Supper Club*, Fred Allen, Eddie Cantor, *Duffy's Tavern*, *The Aldrich Family*, Major Bowes, Milton Berle, Al Jolson, Bing Crosby, Phil Baker, Hildegarde, Andre Kostelanetz. He announced on the East Coast and the West Coast, two-a-day transmissions, ranged the whole mad race and pace of America's then-undisputed top entertainment medium.

Seymour remained on staff at CBS until 1940 before turning to more lucrative freelance announcing. He soon was under contract to a number of radio advertisers, and two big long-term clients: Gulf Oil and Lever Bros.

The association with Lever started at CBS in 1936 at the inception of Aunt Jenny's *Real Life Story*, a five-day-a-week daytime "drama" series narrated and announced by Seymour. For 17 years Danny intoned the merits of Spry shortening and chatted with Aunt Jenny about the trials and tribulations of ordinary folks in mythical Littleton, U.S.A.

During these years Seymour also turned his hand to producing, first in 1944 on *Now It Can Be Told*, wartime stories from once-secret files; a mystery series, *The Whisper Man*, and a series of musicals for Arthur Murray.

But the program which, as Danny says, "became a career with me," was NBC's *We, the People*. Started in the fall of 1936, *People*, a human interest series involving interviews with people in the news, was joined by Seymour in 1940. He became an announcer for sponsoring Gulf Oil and its agency, Young & Rubicam.

In the fall of 1948 *People* went on



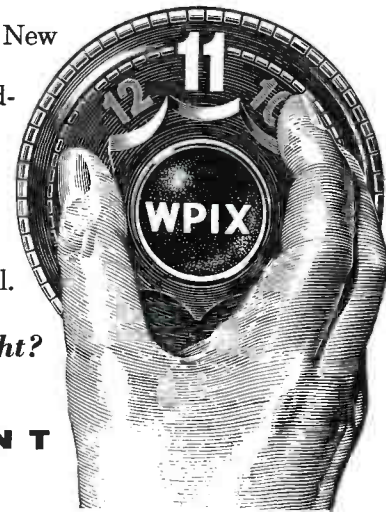
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We don't believe in hiding honors under a bushel. Particularly this one. WPIX is the *only* New York independent TV station qualified to display the National Association of Broadcasters' *Seal of Good Practice*. It's far from being an empty honor – it has real and valuable meaning for *you*, our advertisers. It is an assurance of *specific* higher standards of programming and commercial practices. WPIX is the only independent *with* the Seal.

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NBC-TV in addition to radio, the first simulcast of a major network show. Dan became a face as well as a voice to the public.

The early versions of *We, the People* were awkward, had little pace and low ratings (55th in Nielsen popularity among all nighttime shows). NBC sent out a call for a new emcee. Many of the prominent figures in radio and TV were auditioned. Then someone asked, "Why not Seymour?" Dan got the job early in 1949.

Success for show and Seymour

There followed other advancements on the show—editor and supervisor and, in 1950, producer (for which Dan went on the staff of Young & Rubicam). *We, the People* ratings began to soar, along with Seymour's personal popularity.

Danny today recalls those TV days on *We, the People* as something like "putting out *Life* magazine every week." He was responsible for planning, rounding up guests, on-the-air hosting, makeup, the whole half-hour. He was an expert interviewer who brought out the stories of an amazing collection of people, from Eleanor Roosevelt to Bob Hope, from senators to generals, from Minnie Midnight, a singing mouse (she couldn't), to a cinnamon bear whose owner in-

sisted it could read commercials (it wouldn't).

In addition to meeting and interviewing some of the most interesting newsmakers of mid-century, Dan was also raking in many show-business honors—"best dressed," "friendliest voice," "one of the ten most stimulating faces in America," "Favorite American father in television" and more serious honors such as national chairman of the 1950 Cancer Foundation Fund Drive.

Seymour did not limit himself to *People* during these years. He was producer on a few shows out of Young & Rubicam, host of a music-quiz, *Sing It Again* on CBS-TV and a mystery, *Counter Spy* on NBC-TV in addition to his long-run radio stint on Aunt Jenny.

After *People* was abandoned by Gulf at the close of the 1951-52 season, Dan returned to TV in the fall of '52 on a two-afternoons-a-week show on CBS-TV called *Everywhere I Go*. The format was similar to *People* in that Danny, via a flying saucer (a popular phenomenon at the time), "roved the world" interviewing likely people in unlikely places.

Shortly after the close of *We, the People*, the late Nat Wolff, a former Hollywood talent agent then newly installed as head of the Y&R radio-TV department, urged Danny to consider a permanent role with the agency. Seymour considered and in April 1953, at the age of 39, a young veteran of broadcasting, was appointed Y&R's vice president in charge of programming and production.

A landmark in TV

Seymour, a man of parts, had added another one. At Y&R Danny was responsible for such shows as *Our Miss Brooks*, *Life of Riley*, *Four Star Playhouse*, *Alfred Hitchcock Presents*, *Bob Hope Hour*, *Stage Seven* and "The Rodgers & Hammerstein Spectaculars," one of which is still an industry landmark.

In April 1954, General Foods (with a big chunk of its business at Y&R) celebrated its 25th anniversary by spending \$250,000 to capture all four networks (Du Mont was a fourth at the time) for a 90-minute show. Another \$500,000 went into a glittering array of stars who recreated the "great moments" from the musicals of Richard Rodgers and Oscar Hammerstein II.

Critics called the extravaganza "great television" and some even gave credit to the man behind it—Dan Seymour, who conceived and executed the show in less than 30 days. Said Hammerstein at the time, "We thought it was impossible in such a short time, but we took a flyer." Danny, says a friend recalling the show, "is convincing as well as creative."

While Seymour had his creative wheels turning at Y&R, making it perhaps the top programming agency in the field, wheels of another sort were turning at J. Walter Thompson.

John Reber, head of JWT's radio-TV department, had died in the early summer of 1955. And JWT had a new president, Norman Strouse, head of the Detroit office and the Ford account, who was called up for the top post by Stanley Resor, who moved himself up to chairman.

Strouse had his eye on Dan Seymour for Reber's replacement, had John Devine, then of JWT's legal department (now a TV vice president), call up the Y&R executive about an "exciting opening"—head of the broadcast department with an invitation to reorganize it, get Thompson into a leadership position. Seymour accepted the challenge.

Reorganized TV operation

What followed was a transformation of the JWT TV operation. Seymour scrapped the traditional pattern of having radio-TV time purchased by one department and talent by another. Branch offices had been operating TV account activity independently. Seymour changed this by developing a "big umbrella" unified operation giving him a national voice in the JWT radio-TV operation.

The basic organization of the TV department that Seymour laid down remains unchanged: A group head system—five group heads with dual responsibility to accounts and to the TV department for the quality of the work involved.

"Any of our group heads," says Seymour, "are capable of heading the TV department of a good sized agency. The group head is a total TV man [like Seymour himself], a combination showman-producer-business executive. They all coordinate through Jack Devine, administrative head of the department."

Seymour does not concentrate on storing up an abundance of facts and figures, prefers instead to range deep into planning and the more creative aspects of his job. He calls Devine, "my alter ego in the executive function," calls his relatively small executive staff "men who work hard rather than who inhabit offices as a series of titles and bodies."

It is generally agreed in the industry that Danny Seymour rates the major credit for maneuvering JWT into its enviable TV billing status today. When Danny moved into JWT in 1955, its network TV billings stood at about \$55 million. Its programming was floundering, according to many accounts. By late 1957 the Seymour unification operation, moving slowly and cautiously, had

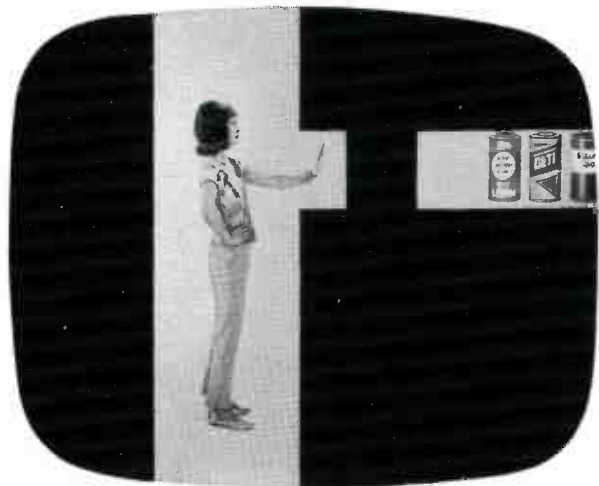
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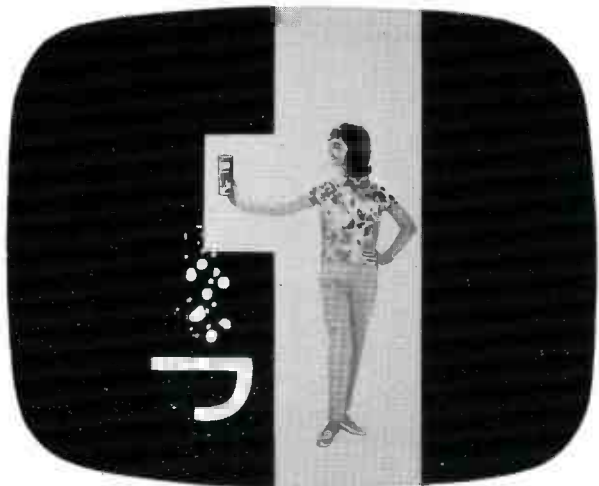
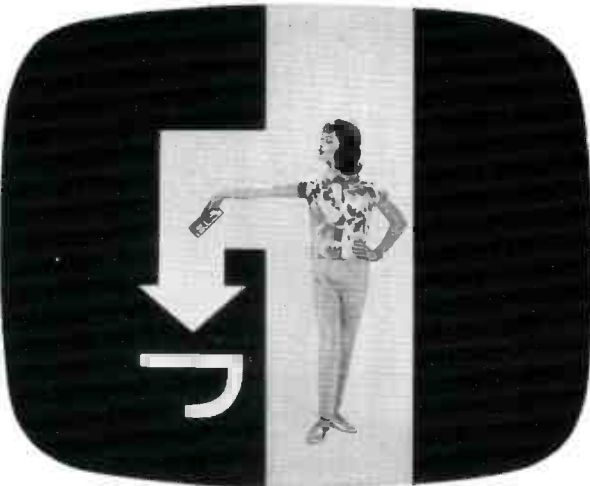
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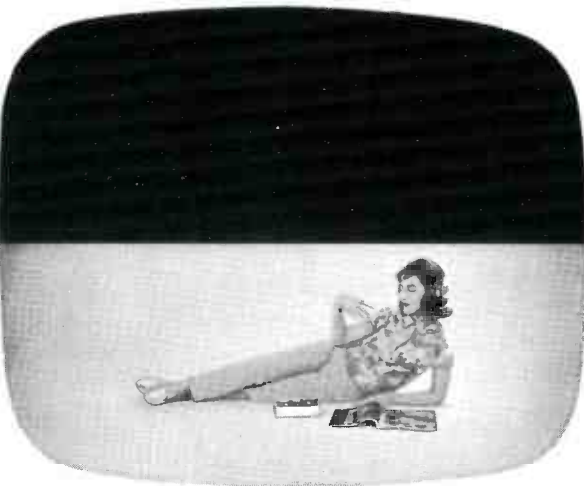
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What's more, it's film alone that assures you the convenience, coverage and penetration that today's total marketing requires.

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FROM ON THE AIR TO BEHIND IT *continued*

built network billings up to about \$65 million. Although JWT never confirms estimates, these billings going into the 1961-62 season are probably between \$70 to \$75 million.

To those who know him best, Danny Seymour hasn't changed a great deal since he became caught up in the video explosion more than a decade ago. He moved easily from radio to TV, from performing to production. His climb into the rarefied atmosphere of command at JWT has signaled no real change in his personality.

Today Danny Seymour has more decisions to make, harder, more important ones than ever before. More people depend on him. His cares have multiplied with his responsibilities. But essentially he is still the same man who chatted soothingly with Aunt Jenny, who instigated much of an era's TV programming and who, at 47, has the credits and credentials of a television V.I.P.

Seymour is variously described by associates as "dynamic," "creative," "imaginative" and "energetic." His office nickname is "The Comet." His war is with time.

"Danny gives the impression of moving when he's sitting still," says Jack Devine. "His outstanding characteristic is quickness of mind. He exudes motion."

Robert E. Buchanan, JWT vice president and a radio-TV group head, describes Seymour as "interested in everything . . . having a working knowledge of just about every aspect of the TV business." Buchanan, who was with Danny at Y&R, also calls Seymour "indefatigable." "The guy just doesn't tire

out. He's as alert at midnight as he is at breakfast."

Thomas P. McAvity, vice president in charge of TV programming at JWT (and a former senior vice president at McCann-Erickson's M-E Productions before Seymour brought him over to JWT last December to take on some of the programming responsibility Seymour himself has had to drop because of his new top management duties), also cites Danny's "wealth of energy," but notes another Seymour characteristic, "an imaginative approach to any problem."

"Danny," says McAvity, "works on the theory that nothing is impossible. He is a master of the offbeat solution. I doubt, for example, if any other programming man, faced with the folding of the *Kraft Theatre*, would have gone out and captured Perry Como, then on for other sponsors."

(McAvity refers to Seymour's 1959 coup, the biggest single TV deal ever made, luring Perry Como into the Kraft Foods' bin with a multi-million dollar long-term contract, and getting NBC-TV to shift Como out of Saturday night and away from six participating sponsors into the Wednesday night *Kraft Music Hall*.)

A big part of Seymour's job has been and continues to be negotiation with the sellers of TV programming—networks, packagers, producers. In this he is described as highly successful.

"The key to Danny's success lies in his recognizing that there are two sides at every bargaining table," says a Seymour associate. "He's not a hard bargainer in the stubborn, driving sense of the word, but his fairness enables

him to make deals other people can't."

Tom McAvity, once on the other side of the table from Seymour (as a programming executive for NBC-TV), recalls that Danny was "fun" to deal with, that NBC officials "liked" working with him.

"Danny has one thing firmly in mind during program negotiations," says McAvity—"getting what is best for his client in absolute coverage. He has no tricks, he doesn't want to make any sharp, cut-rate deals—like some in this business. He looks for the best value at the fairest price and he will not blow a good buy."

Most of today's network men agree with the evaluation. Says one programming vice president, "It's a pleasure working with Danny. Sometimes he's pretty demanding—he can and does speak with the power of millions of dollars in business behind him—but he is fair."

Danny Seymour's office is in a 12th floor corner of New York's Graybar Building, JWT headquarters and TV department nerve center. It has modern decor, overlooks Lexington Avenue and the roof of the Grand Central Station post office. If the view isn't particularly exciting, Danny hasn't much time to look anyway.

Danny, like most programming men, is a heavy phone worker. Conferences, too, are frequent, often at a small, six-chair table in his white and blue colored office. (The far wall in the office is wood compartmented, contains conventional TV and radio equipment and a special color TV set hooked up to the JWT TV workshop so Danny can be cut into experimental laboratory work.)

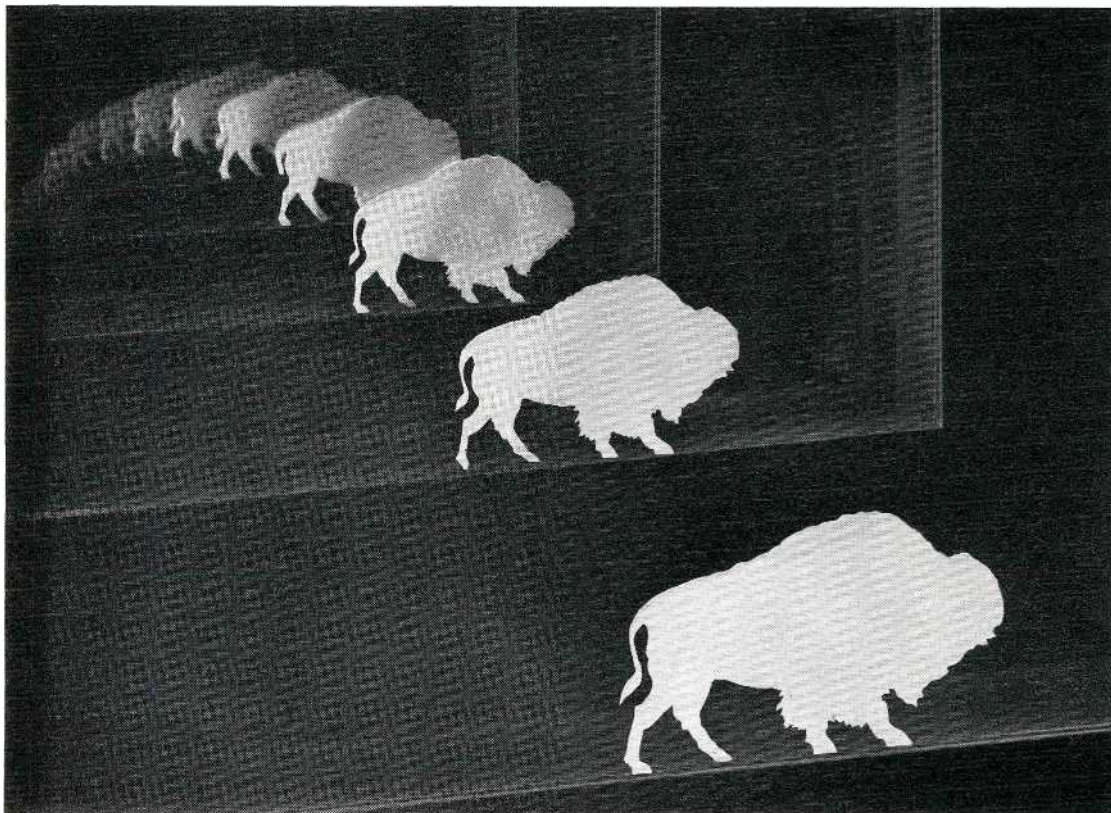
Seymour's day

Seymour's mornings start at about 9:15 or 9:30. A typical one might involve meetings with programming, production or network representatives. A stream of JWT people may be flowing in and out of his office with questions or reports. There may be a meeting of the JWT executive committee, meetings with top account people or Norman Strouse. There is a constant ringing of the phone, a constant coming and going of people.

Lunch is usually business, starts at perhaps one in the afternoon. The post-lunch period is a repeat of the morning. Danny tries to get the 6:23 train home to White Plains, frequently misses it. With him usually go a pile of homework and phone calls—often two or three hours on the phone when he gets home.

When Seymour gets to Hollywood (five or six times a year on programming and production) the pace quickens. He may be awakened at six or seven a.m. by the telephone ("New York people forget the time differential or are just plain sadistic," says a Seymour associate) to start out on what is usually an 18- to 20-hour day.

Danny announces his working hours



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	No. of Quarter Hours		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
7:30 a.m.-Noon	55	25	68.7%	31.3%
Noon-6 p.m.	70	50	58 %	42 %
Sun. thru Sat.				
6 p.m.-9 p.m.	72	12	85.6%	14.4%
9 p.m.-Sign off	110	3	97.3%	2.7%

*Samuel Hinds appeared in 159 films, more than any other American actor.

Almost every home in the Kalamazoo and Grand Rapids market is a "theater" for WKZO-TV—and this market is *important* to you!

For example, Kalamazoo *alone* is predicted to show the greatest increase in personal income and retail sales of any city in the U.S. between now and 1965. As a result, WKZO-TV's dominant position is even more important. WKZO-TV delivers an average of 103% more homes per quarter hour than Station B, Sunday through Saturday, 1 p.m.-Midnight (NSI—Oct. 17-Nov. 13, 1960)!

You can *sell* in Kalamazoo-Grand Rapids and Greater Western Michigan with WKZO-TV. *And if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac, to your WKZO-TV schedule.* Sources: Sales Management Survey of Buying Power, and NSI for Kalamazoo-Grand Rapids.



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

WKZO-TV

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For Greater Western Michigan
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Danny Seymour: "The agency business has ruined only one thing for me—my golf game"

as "from the time I get up to the time I go to bed." He estimates that he was on the road 135 days last year, mostly in Hollywood. So far this year he has had four trips to California, two to Florida, others to Washington, Detroit, Philadelphia, Chicago and Rochester.

This high-tension existence is tough but Seymour is durable, has never been known to lose his temper on the job. A heavy smoker, he alternates on straight and filter cigarettes. Intimates feel he should "slow down," for his own good.

Seymour, however, does know how to relax. He tackles this almost as hard as he does work, especially golf, a love since boyhood. Dan once shot in the low 70s, was good enough to play with pros and make the tournaments. Today he has an eight handicap, is still good but doesn't get to play as much as he would like. ("The agency business has ruined only one thing for me—my golf game.")

Seymour is reputed to be a wicked gin rummy player and a voracious reader (novels and a vast body of theatre literature as well as business reading). He sees as many of the important Broadway plays and motion pictures as he can manage, watches "enough" TV fare to be on top of what is going on.

One of his favorite hobbies is cooking, with chicken and lobster dishes his specialties. Gardening is another interest which he rarely gets time for. He enjoys spectator sports, particularly football and baseball. He took up bowling with his family only three years ago, proudly announces that he broke 200 this year.

The Seymours live in a nine-room Dutch colonial house in White Plains which they bought in 1940. Two of the four Seymour children are married, daughters Nancy Louise (now Mrs. Robert E. Morgan Jr., wife of a Columbia Records A&R man in New York) and Judith Ann (wife of Marine Corps 1st Lieutenant John W. Fowler, now in the Philippines). A son, Stephen Dana, is now a 19-year-old freshman at Rutgers. The youngest daughter, Kathie Joan, 11 next month, is the only child still at home. (The Seymours became grandparents for the third time last year when daughter Judith had her second child. Nancy's son, the first grandchild, is four.

The Seymours own a second home on Cape Cod at East Harwich ("my Mr. Blanding's experience"), an old, eight-room colonial structure which Danny bought and restored about five years ago. He and his wife have vacationed on the Cape since their Boston days.

The Massachusetts retreat is where

Danny manages to spend summer vacations with his family, where he can golf, fish and relax (near the ever-busy telephone). He also manages to fly up to the Cape for long summer weekends.

At the Cape Danny gets in all the activities he misses in the city, including driving. (He owns a Thunderbird and a Ford convertible.) He also throws an annual clambake for his business friends and neighbors.

A fulfillment and challenge

Surprisingly, Danny admits that his announcing days were never quite satisfying to him. "I felt like an automaton," he says. He felt more fulfilled with television and its new challenges. (Seymour had the honor of doing the first commercial on television back in 1939, for Lever Bros.) He says his job at JWT, the management as well as the programming side, "calls on as many creative resources as a man can muster."

Seymour does not boast about JWT's broadcast billings or feel that they mean a great deal. "Most important are the standards of quality you work by," he says, "the programs you back, the creativity you muster. You don't maintain top billings if your work isn't good."

Dan Seymour feels that "different" shows in the pool of programming same-ness stand out today. He cites *Candid Camera* as a different show, a successful JWT bet for Lever Bros. last season. He feels that *Hazel*, a situation comedy based on Ted Key's *Saturday Evening Post* cartoon character, will be a hit for Ford in 1961-62. (Other new shows for JWT next season: *Wonderful World of Color* (Kodak, RCA); *Calvin & The Colonel* (Lever); *Plain & Fancy* (Quaker Oats); *Window on Main St.* (Scott).

JWT's 60-odd network shows last season were composed heavily of participation or dispersion buys, media as much as programming decisions. Seymour, like any agency programming man, would probably like to see more sole sponsorships—making for more advertiser and agency control of programming. But he is a realist. "Today's TV department," he says, "can't work separately from the media department. With the large number of dollars at stake, it would be foolish to work any other way. And you can't generalize about the benefits of sponsor identity vs. scatter plans. The *Kraft Music Hall* is a dynamic marketing force for Kraft. Participations are equally effective for some other clients."

Seymour has no quarrel with the TV rating services ("they are the best we've got . . . invaluable in estimating trend"),

but he feels that a lot of work in the area is needed, especially more qualitative research (a lot of which JWT is undertaking itself). He also feels that ratings are a little dangerous. "Make a fetish out of ratings," he said two years ago, "and you'll end up buying the same concept over and over again with the result that television will sink into a morass of sameness," the exact criticism of current programming.

Dan Seymour does not lay the blame for all of television's shortcomings on the doorstep of the networks. "The dollar investment in programming by the networks is so great today," he says, "they are forced to go with what they think will sell. You really can't blame them, although it is unfortunate.

"Television today needs experimenting. We had it in radio and even in early television . . . relatively low costs permitted it, one factor hindering progress today."

On the subject of ABC-TV's plan to increase station break time on affiliated stations from 30 to 40 seconds and the other networks' apparent "competitive" go-along, Seymour says this: "Over-commercialization is wrong for this business in any form it takes, but in this case, part of the blame springs from the local station position.

"The networks might not have pursued the matter if pressure hadn't come from their affiliates. People forget that TV is a local station medium. I keep watching for industry contributions out of the local stations. All I see is their profits increasing but, by and large, little in the way of public interest."

For Dan Seymour, being an agency programming chief is "being knowledgeable about a whole business." Seymour's "knowledge," creativeness and personality are in ever-increasing demand at JWT. He is becoming less and less involved in the daily operation of his department, more engrossed in planning and strategy, not only for radio-TV, but for the entire agency.

Since Norman Strouse took over as president and chief executive officer a year ago, and since the retirement of Stanley Resor last February, a new JWT management team has come into being. Speculation is that Strouse has boosted the stature and status of the JWT creative corps, among them, Dan Seymour.

About his current status, but primarily about his TV activity, Seymour says, "It can be fun and it can be frustrating—I don't know what else can take its place." For a man with Seymour's background, it's a pretty big statement. **END**

on the contract string, with no exposure yet mapped.

As for headliners at liberty as a result of program cancellations this season, their names are legion: Ernie Ford, Groucho Marx, Ann Southern, Shirley Temple, Loretta Young, Barbara Stanwyck, Henry Fonda, June Allyson, Tom Ewell, Sid Caesar, Art Carney, Ralph Edwards, Tab Hunter, Ernie Kovacs, to name only a few—and not to mention a herd of film cowboys whose era, without many a tear, has closed.

By networks, the coming season shapes up this way:

ABC—24 of the past season's prime-time shows will survive, 10 are cancelled, 10 new programs will be in the running. *Maverick* and *Matty's Funday Funnies* will be shifted to dinner-hour times. ABC, which once played cowboy to the hilt, will have the fewest westerns (only two hours weekly in prime time), will again carry the only nighttime hour of sports (*Fight of the Week*), and will program not one game or panel show after 7:30 p.m. Situation comedy and action-adventure will gain one hour each per week. In addition to two new animated

cartoon series, ABC will offer a couple of new situation comedies. But the central strategy is reflected in six new action shows. The hour-long format is dominant in this category, but ABC also will have a liberal sprinkling of half-hour offerings, even to running five in a row.

Emphasis on situation comedy

CBS—Ten new shows will be introduced, replacing 12 cancelled out of last fall's lineup, and 27 evening entries will be carried over. CBS will change its program balance less than its two competitors, will keep heavy emphasis on situation comedy (six and a half hours weekly) and step up action-adventure only by half an hour as against last fall. CBS's Sunday night lineup was one of the few unhit by the reshuffling blitz, and its Monday night—with five situations in a row—will be the only evening-long spread of half-hours in network TV. On another night, CBS will have only one 60-minute entry.

NBC—Here the casualties have been heaviest: 21 of last fall's starters have been scratched and only 12 carried over; 14 new weekly offerings are on the list.

Horse operas will occupy a little less time (five and a half hours versus seven last fall), but NBC still will be heaviest of the networks in this category. Three new shoot-'em-ups also have been tossed into the mix. Still, NBC has sprinkled its new schedule with some diversity in new offerings. An interesting possibility is posed by the network's Saturday night movie: if it chances upon occasion to be a cowhand saga, NBC will have a solid Saturday evening of western fare. As for NBC's accent on hour shows, it has block-booked them across the board at 7:30 p.m. And on each of six nights out of seven, NBC will air only one half-hour show.

The new fall shows:

ABC

Follow the Sun—Home-based in Hawaii, "two handsome young free-lance writers with a taste for good living and an ingrained horror of hard work" roam the Pacific looking for copy. Producer: Marion Hargrove.

Bus Stop—Marilyn Maxwell, Rhodes Reason and Joan Freeman star in a series based on William Inge's award-

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winning play and movie. Inge will help in the scripting. One episode will be based on Hemingway's "My Old Man."

Ben Casey—Produced by James Moser, creator of *Medic*, the series will star Vincent Edwards and Sam Jaffe as doctors at the Los Angeles County Hospital.

Calvin & The Colonel—The adventures of a bear and a fox in a big-city setting will star the voices of Freeman Gosden and Charles Correll, of *Amos 'n' Andy* fame. Producers: Joe Connelly and Bob Mosher, creators of *Leave It To Beaver*, who wrote and produced the A'n'A series for 15 years.

The New Breed—Out of *The Untouchables* stable (QM Productions), this series stars Leslie Nielsen in episodes based on activities of the Los Angeles P.D. Metropolitan Squad.

The Steve Allen Show—After a year of only occasional TV appearances, Allen returns with a comedy-variety show out of Hollywood which is expected to try out fresh young talent and occasionally originate from college campuses. Guest stars also will be featured.

Astaire to host

Alcoa Premiere—Fred Astaire will host weekly, and star in several shows, the formats ranging from adventure and

mystery drama to musical variety and comedy. Half of the season's shows will be hour-long, the others 30 minutes.

Top Cat—The animated big-city escapades of a pack of felines, dominated by a brash opportunist known as TC, will be filmed by Hanna-Barbera Productions, the producers of *The Flintstones*.

Maygie—"The hectic life and times of a sparkling teen-ager," played by Cynthia Pepper, growing up in the 1920s in a small town near New York City. The series will resurrect raccoon coats, Stutz Bearcats, and other clichés of that by-gone era.

The Racer—Brian Kelly and John Ashley as the principals in a world of high-speed auto racing, with some of the top international races as story background.

The Hathaways—Peggy Cass and Jack Weston in a domestic situation comedy about a real estate man and his wife whose "family" consists of three chimps—those Marquis Chimps remembered for their guest spot on Jack Benny's show. Producer: Ezra Stone.

The Corruptors—Based on the confidential files of Lester Velie, roving reporter-investigator for the *Reader's Digest*, the series stars Steve McNally as a crusading newspaperman out to expose

organized crime. Velie will be adviser.

CBS

Window on Main St.—A "warm, human" situation comedy casting Robert Young as a novelist who returns to his small home-town to write stories about the people he knows best. Creator: Roswell B. Rogers, who was principal writer on *Father Knows Best*.

Reiner to write

Dick Van Dyke Show—Originally titled *Double Trouble*, the series will be produced and written by Carl Reiner and star Van Dyke, with comedian Morey Amsterdam as his sidekick, in the professional and domestic adventures of a writer of humor for a TV comedian.

Plain and Fancy—Originally titled *Ichabod*, a situation comedy about a New York newsman (Robert Sterling) who buys a newspaper in a sleepy New England village. Reason for title change: Ichabod Adams (George Chandler) is not the star of the piece; he's a supporting character.

Alvin & The Chipmunks—In addition to Alvin (a chipmunk himself) and his friends, this one will feature songwriter David Seville, *nom de cartoon* for Ross Bagdasarian, who wrote and recorded

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New comedy formats in the fall television schedules signal a continued interest in humor

the best-selling "Chipmunk Song" and its popular sequels.

The Freshman—Gertrude Berg and Sir Cedric Hardwicke will have a go at capitalizing upon the Broadway success of their "A Majority Of One." Miss Berg plays a widow who enrolls in college as a freshman; her English teacher is an exchange professor (Sir Cedric) from Cambridge.

Frontier Circus—An action-adventure-western hour starring Chill Wills and John Derek in the story of a traveling circus on the western frontier.

Bob Cummings Show—The star of *Love That Bob* now turns up as a "high-living, free-spending adventurer" who flies his own plane.

The Investigators—James Franciscus, James Philbrook, Mary Murphy and Al Austin as an insurance-investigating team "involved in every phase of criminal activity" while looking into claims.

Father of the Bride—Stars Leon Ames (*Life With Father*), Ruth Warrick, Myrna Fahey and Burt Metcalfe in a series based on the Edward Streeter novel and MGM movie of the same name.

The Defenders—CBS's newest dramatic hope stars E. G. Marshall and Robert Reed as a father-son law partnership involved in courtroom dramas. Script editor is Reginald Rose, who also will write four or five episodes. The series, in development for two years, will be one of the costliest of the season's new entries: \$135,294 gross per hour.

NBC

Wonderful World of Color—Will cover a wide range of subjects, "from true-to-life nature stories to animated cartoons, from tales of adventure to adventures in the world of space." All in color, of course.

Car 54, Where Are You?—Writer Nat Hiken's much-heralded situation comedy about the life and times, on duty and off, of two New York prowler-cops.

DuPont Show of the Week—Fact-based "dramatic actualities" mounted as musical comedy revues, straight dramas and documentaries, produced in large part by NBC's special projects and public-affairs teams.

87th Precinct—Robert Lansing stars as Detective Steve Carella in action-suspense dramas based on the best-selling Inner Sanctum 87th Precinct mysteries of novelist Ed McBain (Evan Hunter). Producer: Hubbell Robinson.

Dick Powell Show—Powell will host and occasionally star on this anthology series, for which David Niven, Charles Boyer, Curt Jurgens, Robert Morley and

Jack Hawkins have so far been signed for starring roles. Scripts will include light comedy as well as mystery-suspense and action adventure.

Cain's 100—Mark Richman "as a federal agent battling the rulers of the nation's invisible crime operations." Creator: Paul Monash, who wrote the original version of *The Untouchables*.

Joey Bishop Show—Developed in Danny Thomas' comedy factory and previewed on the *Danny Thomas Show* this spring, this one stars Bishop as a talent agency employe whose greatest talent is getting into trouble.

Bob Newhart Show—Will not be a situation comedy, but a variety show relying strongly on the comedian's talent for monologue. Producer and chief writer will be Roland Kibbee, who once wrote for the late Fred Allen.

The "twinkley" partner

Brinkley's Journal—Will give the "twinkley" member of the Huntley-Brinkley team a chance to do a half-hour weekly "column" of personal observations and reactions to the news.

Dr. Kildare—Revives one of fiction's most durable teams of medics: Dr. Kildare (Richard Chamberlain) and Dr. Gillespie (Raymond Massey).

Hazel—Casts Shirley Booth in the cartoon characterization which has been a *Saturday Evening Post* feature for years, and subject of several books.

Carnival Time—Offered as "a new approach to spectacle entertainment on television," will feature circuses, ice shows, aquatic and magic shows taped as they are being staged before audiences in various European cities. Producer: Lawrence White.

Captain of Detectives—A new hour-long version of *Robert Taylor's Detectives*.

Frank McGee's Here and Now—The anchor man of Gulf Oil's news specials of the past season gets a regular slot for his documentary narratives.

Saturday Night Feature—NBC's two-hour movie will draw upon a roster of 150 20th Century-Fox films, the first group of post-1950 prestige features to be released to network TV.

ABC will have the fewest agency/sponsor-controlled packages: only *Rifleman*. CBS will have seven: the *Danny Thomas Show*, *The Freshman*, the *Dick Van Dyke Show*, the *Andy Griffith Show*, *Hennessey, G.E. Theater* and *Lassie*. NBC will have three: *Car 54*, *Hazel* and the *Bell Telephone Hour*.

The live originations will be:

ABC—the *Lawrence Welk Show*, *Fight*

of the *Week*, and *Make That Spare*.

CBS—the *Ed Sullivan Show*, *Candid Camera* (taped and film), *What's My Line?*, *To Tell the Truth*, *I've Got A Secret*, the *Red Skelton Show*, the *Garry Moore Show* (taped), *U.S. Steel Hour* (sometimes taped), *Circle Theatre*, *Face the Nation*, *Eyewitness* (plus tape and film).

NBC—*DuPont Show* (taped), *Price Is Right*, the *Perry Como Show*, *Brinkley's Journal*, *Sing Along with Mitch*, *Carnival Time* (taped), *Bell Telephone Hour*, *Dinah Shore*, and a public affairs show.

New York originations:

ABC—*Naked City*, *Fight of the Week* (usually), *Make That Spare*.

CBS—*Ed Sullivan*, *Candid Camera*, *What's My Line?*, *To Tell The Truth*, *I've Got A Secret*, *Garry Moore*, *Steel Hour*, *Circle Theatre*, *CBS Reports*, *Face the Nation* (or from Washington), *Eyewitness*, *The Defenders*.

NBC—*Car 54*, *DuPont Show*, *Price Is Right*, *Perry Como*, *Sing Along*, *Bell Hour*, and public affairs show.

As for specials, the planning thus far indicates they will be fewer in number and apparently less lavishly budgeted than in recent years.

NBC's deal with Disney calls for some specials in addition to his weekly productions, but the network looks to public affairs as the area from which most of its 1961-62 specials will emerge. These include four "Our Man In . . ." shows to star David Brinkley and a three-part series on "The World Around Us."

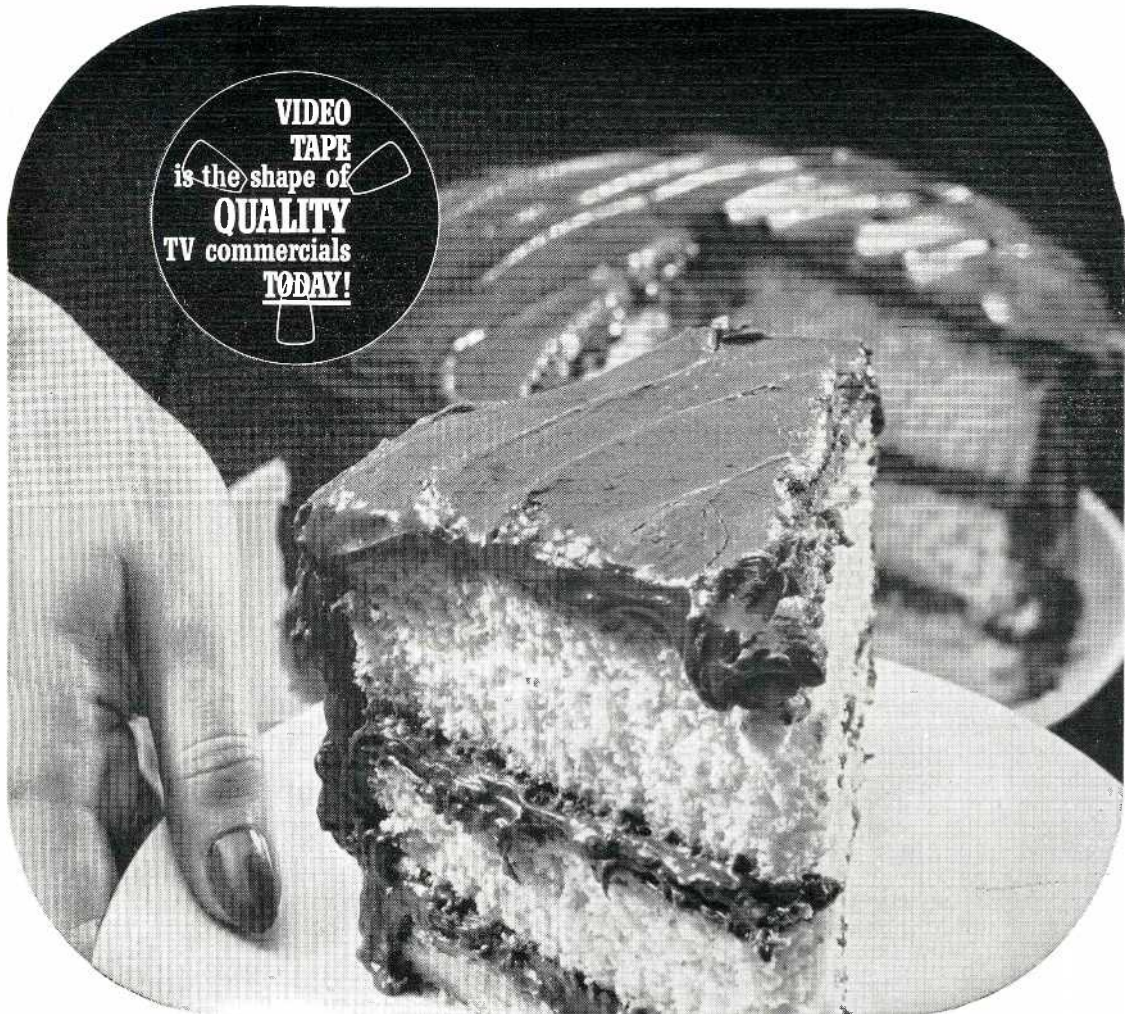
CBS, in addition to the "Lucy" special, expects to repeat the "Wizard of Oz" two-hour show in December (half of it has been sold to Crest toothpaste), and the same month also will present a one-hour Judy Garland special sponsored by Dow Chemical Co.

ABC's plans for specials are still unreported.

There will, of course, be another kind of special around: the Westinghouse package of 18 hour-long programs, parceled out among all three networks and ranging from drama to variety to documentary. Another in this category is the American Gas Association's series of Selznick dramas to be scheduled once a month on NBC.

In sports, NBC again will telecast the National Football League's pro championship game, having paid a record \$615,000 for radio-TV rights in highly competitive bidding. CBS, however, wrapped up TV rights to all the league's other games for 1961 and 1962. Under a two-season contract, the league will get \$4,650,000.

END



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... WHERE RESEARCH IS THE KEY TO TOMORROW



higher ratings; the need always to attract a mass audience; the high cost of television programs; the insatiable appetite for programming material—these are some of them. Unquestionably, these are tough problems not susceptible to easy answers.

But I am not convinced that you have tried hard enough to solve them.

I do not accept the idea that the present over-all programming is aimed accurately at the public taste. The ratings tell us only that some people have their television sets turned on and of that number, so many are tuned to one channel and so many to another. They don't tell us what the public might watch if they were offered half a dozen additional choices. . . . I believe in the people's good sense and good taste, and I am not convinced that the people's taste is as low as some of you assume.

Certainly, I hope you will agree that ratings should have little influence where children are concerned. The best estimates indicate that during the hours of 5 to 6 p.m. 60% of your audience is composed of children under 12. And most young children today, believe it or not, spend as much time watching television as they do in the schoolroom. It used to be said that there were three great influences on a child: home, school and church. Today, there is a fourth great influence, and you ladies and gentlemen control it.

If parents, teachers and ministers conducted their responsibilities by following the ratings, children would have a steady diet of ice cream, school holidays and no Sunday school. What about your responsibilities? Is there no room on television to teach, to inform, to uplift, to stretch, to enlarge the capacities of our children? Is there no room for programs deepening their understanding of children in other lands? Is there no room for a children's news show explaining something about the world to them at their level of understanding? Is there no room for reading the great literature of the past, teaching them the great traditions of freedom? There are some fine children's shows, but they are drowned out in the massive doses of cartoons, violence and more violence. Must these be your trademarks?

What about adult programming and ratings? You know, newspaper publishers take popularity ratings too. The answers are pretty clear: it is almost always the comics, followed by the advice to the lovelorn columns. But, ladies and gentlemen, the news is still on the front page of all newspapers, the editorials are not replaced by more comics, the newspapers have not become one long collection of advice to the lovelorn. . . .

The people own the air. They own it as much in prime evening time as they do at 6 o'clock Sunday morning. For every hour that the people give you, you owe them something. I intend to see that your debt is paid with service. . . .

I did not come to Washington to idly observe the squandering of the public's airwaves. The squandering of our airwaves is no less important than the lavish waste of any precious natural resource. I intend to take the job of chairman of the FCC very seriously. I believe in the gravity of my own particular sector of the New Frontier. There will be times perhaps when you will consider that I take myself or my job *too* seriously. Frankly, I don't care if you do. For I am convinced that either one takes this job seriously, or one can be seriously taken.

Now, how will these principles be applied? Clearly, at the heart of the FCC's authority lies its power to license, to renew or fail to renew, or to revoke a license. As you know, when your license comes up for renewal, your performance is compared with your promises. I understand that many people feel that in the past licenses were often renewed *pro forma*. I say to you now: renewal will not be *pro forma* in the future. There is nothing permanent or sacred about a broadcast license.

But simply matching promises and performance is not enough. I intend to do more. I intend to find out whether the people care. I intend to find out whether the community which each broadcaster serves believes he has been serving the public interest. When a renewal is set down for hearing, I intend—wherever possible—to hold a well-advertised public hearing, right in the community you have promised to serve. . . .

Today, more than one-half of all hours of television station programming comes from the networks: in prime time, this rises to more than three-quarters of the available hours.

You know that the FCC has been studying network operations for some time. I intend to press this to a speedy conclusion with useful results. I can tell you right now, however, that I am deeply concerned with concentration of power in the hands of the networks. As a result, too many local stations have foregone any efforts at local programming, with little use of live talent and local service. Too many local stations operate with one hand on the network switch and the other on a projector loaded with old movies. . . .

I join Governor Collins in his views so well expressed to the advertisers who use the public air. I urge the networks to join him and undertake a very spe-

cial mission on behalf of this industry: you can tell your advertisers, "This is the high quality we are going to serve—take it or other people will. If you think you can find a better place to move automobiles, cigarettes and soap, go ahead and try."

Tell your sponsors to be less concerned with costs per thousand and more concerned with understanding per millions. And remind your stockholders that an investment in broadcasting is buying a share in public responsibility. . . .

But there is more to the problem than network influences on stations or advertiser influences on networks. I know the problems networks face in trying to clear some of their best programs, the informational programs that exemplify public service. They are your finest hours—whether sustaining or commercial, whether regularly scheduled or special—these are the signs that broadcasting knows the way to leadership. They make the public's trust in you a wise choice.

They should be seen. As you know, we are readying for use new forms by which broadcast stations will report their programming to the Commission. You probably also know that special attention will be paid in these reports to public service programming. I believe that stations taking network service should also be required to report the extent of the local clearance of network public service programming, and when they fail to clear them, they should explain why. If it is to put on some outstanding local program, this is one reason. But, if it is simply to carry some old movie, that is an entirely different matter. . . .

I urge you to put the people's airwaves to the service of the people and the cause of freedom. You must help prepare a generation for great decisions. You must help a great nation fulfill its future. END

THE PRESIDENT from page 49

complex, rapidly-changing world and show them how they can become more significant parts of its movement. . . .

In our relations with the public generally, we still have our critics, of course. Some of this criticism is not only unfair but also in bad faith. Some is well-intended but badly informed.

Against such criticism we are making healthy headway. The intelligent and patient efforts of the Television Information Office, for example, have proved of great help with highly intellectual opinion-makers. But among the broad rank-and-file of Americans—that vast, impossible-to-classify, often-inarticulate bulk of our broadcast audience—we are



takes more awards, has more finalists than any other production company in the second American TV Commercials Festival



Lucky Strike
 Agency: BBD & O
 Agency Producer: Bernie Haber
 MPO Director: Charlie Dubin

Best in Category



Ivory Flakes
 Agency: Grey Advertising
 Agency Producer: Catherine Pitts
 MPO Director: Mickey Schwarz

Best in Category



Eastman Kodak
 Agency: J. Walter Thompson
 Agency Producer: Art Kling
 MPO Director: Charlie Dubin

Best in Category



Scott Paper
 Agency: J. Walter Thompson
 Agency Producer: Mort Levin
 MPO Director: Murray Lerner

Best in Category



Pal Blades
 Agency: K & E
 Agency Producer: Max Glandbard
 MPO Director: Joe Kohn

Special Citation



Brylcreem
 Agency: K & E
 Agency Producer: Larry Parker
 MPO Director: Joe Kohn

Special Citation



Tide
 Agency: Benton & Bowles
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MPO leads the way again with the most awards and the most Festival Finalists in the 2nd American TV Commercials Festival. Selected by an outstanding jury of advertising, agency and TV production executives, these awards bear out the creative contribution made

by MPO to the commercials it films. Without losing or changing the advertiser's message, MPO's professional filmmaking skill adds award-winning vitality to all its films. Next commercial you make, call in MPO first.

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all aware of the greatest potential source of dissatisfaction. These are the people who, in the last analysis, are our greatest allies; without them we simply cannot succeed.

They want quality—more quality and diversity in our programming.

To equate them, and their potentials, with mediocrity is not only to make a grievous tactical error, it is also to commit a canard upon our nation.

We simply cannot adjust a thinking broadcaster's future with a mediocre program taste. . . .

Is not our surest defense [against possible competition from pay TV] to eliminate or sufficiently reduce the market potential of our competitor? And this, simply, means providing more and more of the higher-quality programming which pay television holds out that it will supply.

In this free-enterprise system of ours, the way to beat the competition is not to rant and rave at it but to win the loyalties of the customers. And we can do this most effectively by improving our product, broadcast programming.

Toward that end—the improvement of broadcasting itself—I have proposed that the broadcasting profession make a concerted effort in its most conspicuous aspect, television, to produce an increased amount of what I call “blue-ribbon” programming in prime time.

Under such a plan, the three television networks, through a cooperative effort, would divide the increased hours among themselves in an equitable fashion so that none would benefit or suffer more than the others.

I have urged advertisers and their agencies to accept their fair share of the responsibility for improving the medium, through which they so greatly profit, by devoting a larger portion of their budgets to sponsorship of such programming. Their response has been encouraging.

And today I should like to urge you who operate television network-affiliated stations to do your fair share by clearing the necessary time and making it possible for the networks and advertisers to get such blue-ribbon programming in increased amounts to the American viewing public. . . .

It is the duty of NAB to serve all of broadcasting, but we should never forget that the foundation—by law, the very essence—of broadcasting is the holder of the broadcast license.

You, the licensee, have been given the stewardship for this medium. And you should say to those who seek to utilize that medium—for whatever purposes—that you are responsible for its standards. . . .

END

his story as it really is—not to dress it up, not to overstate it, not to paint everything neon red and Dayglo. This discipline may not be easily achieved, for the limitations of other media—and of black-and-white TV—have gotten many advertisers out of the habit of accepting reality. But if there is validity in the product, if it delivers the promise held out for it, if it's easily identified on the shelf when the consumer goes to buy it, if it has a competitive advantage—all these things can be stated honestly to the mind when you deal through the medium that conveys all the elements of reality.

Each new medium of communication—or, for that matter, each new development in progress—becomes subject to man's capacity for excess.

With the Italians it was marble. Once they found that material was useful for building purposes, they made everything out of it. In this country, when wood was the most available material, builders soon wrapped themselves up in rococo wooden gingerbread. With the silent movies, it was the exaggerated gesture. With talkies, all conversation. With early television, acrobats.

Color TV is particularly susceptible, combining as it does, so temptingly, all these elements that individually brought on excess and collectively offer the chance for a Mardi Gras spectacular. The wise user will resist.

When he's used the medium, he'll quickly discover the saneness of this conservatism. For color becomes color-full, oddly enough, by the lack of it. The thing that makes an ocean liner large is the seagull wheeling above it. The thing that makes a transistor radio small is the keychain next to it. Color is only exciting and bright and brilliant by lack of exciting, bright and brilliant colors around it.

Two examples—one from programming, the other from a commercial—come easily to mind. In the *Perry Como Show*, by now an experienced user of color, the request sequence features the singer on a black stage, sitting on a white stool by a white music stand. Atop the stage there's a single rose. The red of the rose, with the touch of green of its leaves, makes an eloquent color statement that a full bower couldn't achieve. So with a color commercial for Lucky Strike cigarettes: a black screen, a white cigarette and the flame of a match.

Still another commercial bears mentioning. This is one for the Corvair compact car, which shows three of them coursing about over sand dunes. In black-and-white it's good; in color it's sensational. What makes it especially

effective is that the producer does not restrict himself to the customary close-ups, but instead has the courage to stay back and let his product be small in the television picture. He can stay back because these are not little grey cars on the grey sand, but rather little blue, green and red cars shown against the vividly white sand.

Color TV viewers were given a vivid demonstration of the medium's magnificence last January during the inaugural parade. All day long they'd seen the brilliant bands passing by against the winter panorama of Washington after a snow-storm. Then night started to fall. In black-and-white TV it just got dark. In color, the night came alive. The incandescent lights of the White House, translated even more yellow and gold than they really are, against the purple of the darkening shadows brought about an art effect of reality that defies description. In monochrome it was a news event; in color it was an emotional experience.

It's clear that the emotional experiences color holds out to us are not confined to the programming material carried on the medium, but are a very real part of the commercial, too. In this connection one other point is worthy of consideration: the color psychology of a product.

What the eye makes of it

In its simplest terms, a product's color psychology is the emotional reaction it occasions in the eye of the beholder. A sporting goods product, for example, would want to impart the connotation of gaiety and fun. A bank, on the other hand, would want to be seen as stable and respectable and helpful. Although there is no set formula of colors that alone imparts any of these values, in combination with other elements of the design or the presentation color plays a key role.

For the advertiser, this is a crucial consideration; it is imperative to know that all products do have a color psychology, and that it works either for or against the product. For TV, it is important to know its advantage in being able to carry the color psychology to the prospect.

Books can be written about how to use color properly, or to avoid using it improperly. I will be more succinct than that. *Not* using color is using it improperly. Here, for the first time, we have a medium that brings all things within the technical grasp of men who would communicate with other men. To deny it, or rationalize it away, or debate its feasibility, or simply to ignore the fact of color TV, is the tragic waste. END



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For list of TV stations programming Warner's Films of
the 50's see Page One SRDS (Spot TV Rates and Data).

"Quality television is like the theatre—always dying, but never quite dead"

all rehearsals. He was quite shocked. 'Why?' he asked. Because I'm *interested*, I said. He looked at me incredulously, then said, 'But after it's written, do you really *care* what happens to it?'

Horton Foote cares a great deal—and he turned the assignment down cold. "You can't imagine how depressing it's become," he comments. "It's almost like being rejected by a lover, because at one time we *did* feel very much loved and wanted."

Foote says he will work in television again, but only on his own terms—when he can write what he wants to write. In the meantime he's keeping busy with other projects—a play, "Habitation of Dragons," which will be produced by Mary Frank and which will open on Broadway in the fall and a motion picture that is scheduled for 1963 production.

Tad Mosel is another playwright who reached the peak of his television activity during the middle 1950s. Since 1953 he has written 17 original television plays—for *Playhouse 90*, *Philco-Goodyear Playhouse*, *Studio One*, *General Electric Theatre*, *Playwrights '56*, *Omnibus* and *American Heritage*. (His *American Heritage* drama about Theodore Roosevelt, incidentally, was placed into the *Congressional Record* in its entirety.)

Mosel, too, feels that the basic problem for serious TV writers in the 1960s is a paucity of outlets for their work. "Television writers these days," he notes quietly, "are treated in much the same fashion as are people who are called in to fix the sink. Fix it fast and then we don't want to see you around . . ."

Mosel considers himself one of "the lucky ones." In other words, he is recognized enough to be sought out for some of the few opportunities that occasionally crop up in television for writers of television dramas, and he is sufficiently successful in other writing endeavors (he was recently awarded a Pulitzer Prize for his Broadway play, "All The Way Home," which had previously been named best American play by the New York Drama Critics' Circle) so that he can afford to be selective about his TV assignments. Presently he is working on a play, "That's Where the Town Is Going!," which will be presented by CBS as one of six Westinghouse-sponsored originals on an anthology series produced by Gordon Duff. Perhaps that is why Mosel says, almost defensively, "I'm highly critical of the medium, yes—but I'm not one of the haters. You see, I don't really want to leave TV."

Actually, among TV's old-line writers

the "haters" are few and far between. Although many unhesitatingly voice their criticism of television programming in general—and of imitative programming patterns in particular—they are also quick to defend the medium against wholesale condemnation. To some, it's a matter of Gresham's Law—the bad drives out the good. And even the most disillusioned dramatic writer concedes that "quality television, or live television if you prefer, is like the theatre—always dying, but never quite dead."

"The audience isn't there"

In this connection NBC's David Levy, vice president in charge of programs and talent, says there's much less of an appetite for straight drama on TV today—from viewers, from agencies, and from their clients—despite the protestations of a handful of writers. "Look at Tad Mosel's play ['All the Way Home]," he says. "It was just awarded the Pulitzer Prize and they're still having trouble keeping it alive. The audience just isn't there. If these writers want to work in television, they must accommodate themselves to the current tastes of the public."

Reginald Rose, for one, seems to have found an answer. Rose is the author of "Twelve Angry Men" (later adapted for the stage and motion pictures), "Tragedy in a Temporary Town," "A Quiet Game of Cards," "Black Monday," "Crime in the Streets," "The Cruel Day," "Marriage of Strangers," "The Sacco and Vanzetti Story" and other original television dramas. Today, he feels, there are only several television markets to which a serious writer can contribute. He lists *Armstrong Circle Theatre* and *U.S. Steel Hour* along with a few specials. "The rest," he says, "is all film. All formula and mostly garbage."

But Rose is pinning his hopes on CBS's upcoming new hour-long series, *The Defenders*, which is being produced by Herbert Brodtkin for fall premiere. Rose is serving as script editor for the series and will contribute five or six stories himself. A CBS presentation notes: "Created and produced by many of the same men associated with *Playhouse 90*, *The Defenders* promises to set new standards—in production, direction and writing—for a weekly series."

Rose himself emphasizes that *The Defenders*, which will deal with cases at law defended by a father-and-son team (E. G. Marshall and Robert Reed), is not a "formula" show. "Each script will stand by itself, as adult drama, dealing

with moral and ethical problems. We've gone out to find the best writers and we're sitting down and telling them that we want *Studio One* quality."

Although at least one writer has expressed the view that Rose "is deluding himself" and that "inside of a year the series will be like any other formula series," the playwright himself disagrees.

"If this series is a ratings success," he says, "it will be a tremendous step forward for the medium. On the other hand, if it flops it will be a big step backward—and they won't try anything like it again for a while . . ."

Ernest Kinoy, who has written two scripts for *The Defenders*, has this to say about Rose's hopes: "While it's true that the most saleable TV form today is a series that can be stuffed into one or another category with continuing characters, *The Defenders* will reflect a difference. Any of the scripts could have showed up on one of the dramatic anthologies. Generally they attempt to have something to say—their characteristic quality is humanity and some point related to life."

Kinoy believes that *The Defenders* will be one of the best things on the air next season. "But unfortunately," he adds, "something like this should be at the *bottom*—as a starting point—and the quality should go *up* from there."

The credits of 36-year-old Kinoy date back to the early days of TV and include "Walk Down the Hill" (*Studio One*), *The Marriage* (a comedy series for the Cronins) and many more anthology originals. Last season he wrote three *American Heritage* dramas dealing with the lives of Oliver Wendell Holmes, Andrew Carnegie and Hamilton and Jefferson. More recent works include scripts for *Asphalt Jungle*, *Dr. Kildare* and *Naked City*. Kinoy also is preparing a play for Broadway (based on Mark Harris' novel, "Something About a Soldier").

Reflecting on the current state of TV (which he "deplors") Kinoy says that he can work in the medium only if he is able "to draw the line and not contribute to television's excesses, to the general pattern of trash."

As it develops, however, each man draws his own line in his own way. What is "trash" for one writer can sometimes be "an exciting new idea" to another. A case in point:

Kinoy was in Hollywood early this year, where he wrote an hour show and two half-hour shows. Before he returned to New York his agent suggested that he see a producer regarding a pilot script for a "new package." Believing that the

package was an anthology, Kinoy visited the producer. He describes the experience this way:

"As soon as he handed me the presentation and I saw the juicy one-word title for the series, I knew what I was in for. But to be polite, I started to read. Actually, I didn't have to go past the first page.

"You know the kind of thing it was—two guys, a heavy jazz beat in the background, sports cars—the whole thing, including the luscious girls. These two guys aren't cowboys, they aren't private eyes, they aren't lawyers, they aren't even driving a Corvette around the country. They're psychiatrists.

"Each week they handle a different patient—and get to the bottom of a different psychosis. The producer must have seen my face while I was reading, because he said, 'This could be a tremendous commercial success—why, just look what "Psycho" did at the box office. Each week we'll do a different mental case, and it'll all be very legitimate. We'll get psychological clinics for advisers . . .'"

Kinoy continued, "I kept reading and then I put it down. He asked me for my reaction, and I told him—point blank. I argued with him for about 25 minutes, but I just couldn't make him see that this would destroy whatever progress has been made—small as it has been—in educating the public on the question of mental health. I tried to show him that the real need in such education was to *desensationalize* mental illness, and that the series would do just the reverse.

"Anyway, I refused to write the pilot. But this didn't disturb him one bit, because somebody walked in the next day and said he'd do it. As far as I'm concerned, I hope this horrible excrescence never gets on the tube . . ."

"An exciting new series"

The old saw about "one man's meat"—or, in this case, "one man's trash"—was brought sharply into focus about a week after Kinoy had related his experience. At that time this reporter interviewed another well-known television writer. During the discussion the writer mentioned that he was doing a script for "an exciting new series—a really terrific idea." He couldn't give details, he said, but he mentioned the name of the producer and the studio where it would be produced.

The name rang a bell, and the writer was asked if the "exciting new idea" had anything to do with mental illness. He blanched, said something about "psychiatry"—and the subject was quickly dropped.

Another "golden age" alumnus, Robert Alan Aurthur, draws the line in quite another fashion—he's leaving television, period. Aurthur wrote for the *Philco Playhouse* over a period of five

years, produced NBC's *Sunday Showcase*, and wrote such prize-winning dramas as "A Man is Ten Feet Tall" and "Man on a Mountain Top" (Sylvania Awards in 1954 and 1955), "A Sound of Different Drummers" and many others. He says that writers in television today stay in for one of two reasons—to make a lot of money, or to do what they want to do and earn a reasonable living.

Aurthur wrote recently in *The Nation*: "Creativity needs room to move in, fresh air to breathe. Perhaps I'm too quick to suffer shortness of breath and too easily panic from claustrophobia, but I find the limited atmosphere allocated by the Machinemen intolerable. From the quiet of my living room, the TV set off, the fields of the theatre and independent motion picture production look far greener.

"Besides, souls shrivel at the enormity of the failure one suffers in today's TV. How extraordinary a world is television—a place where you can flop in front of 20,000,000 people and be told that *nobody* was watching!"

Aurthur is of the opinion that television is more an informational than an entertainment medium, because information is what it does best. "If I had a blank check from one of the networks I'd buy a mobile color unit," he says. "Then I'd travel around the world and report on the positive things of life—on people beating the rap and *living* life. There's already too much of the gloom and doom stuff."

Discussing television criticism, he believes that the medium hasn't been in existence long enough for demands to be made that there be certain, specified percentages of drama, comedy, adventure and so on.

"And all this talk about the grand old days of TV drama is a lot of noise. When you come right down to it, there just weren't that many first-rate plays."

If Aurthur's last point is valid, one might well ask: "Just how golden was the golden age?" Another of TV's top dramatists, Sumner Locke Elliott, answers the question by saying, "What we thought of as the golden age was golden for *us*."

Elliott, best known for his adaptation of "Peter Pan" (and for "The Laughing Willow," "Mrs. Gilling and the Skyscraper," "The Winslow Boy," "Prisoner of Zenda" and "The Count of Monte Cristo"), describes TV as a monster. "And with a monster, of course," he says, "there is always the danger of glut—too many westerns, too many identical action-adventure shows and so on. But there was a certain amount of glut in the so-called golden age, too—I mean, there were far too many plays about lonely people and about little old ladies living in the Bronx."

Recalling the days of *Studio One* and

Philco Playhouse, Elliott points out that writers were preparing as many as seven or eight original plays a year—and that they were lucky if one or two of them were really good.

"Too much was demanded of us," he says. "As a result the New York live show became a cliché almost of itself." Elliott believes that in this sense, insofar as drama is concerned, TV is better programmed today than it was in earlier years.

"Now we're being paid the money that makes it possible to do fewer plays of higher quality. Look at me—I'm working on a play now for presentation in the fall. I'm as busy as can be, fortunately."

Turning of the tide?

Although he considers most television today "appalling," Elliott believes that there are hopeful signs. "First, some of the inane situation comedies—things like *Bringing Up Buddy* and *My Sister Eileen*—are being rejected by the public, as are the second-rate westerns. And the tide is beginning to turn a little as far as drama is concerned."

As examples, Elliott points to the dramas that Gordon Duff will produce for CBS next season, to Fred Coe's remakes of Selznick movies for NBC (which, contractually, have to be presented "live") and to an Alcoa-sponsored anthology on ABC.

Rod Serling, creator, writer and executive producer of *The Twilight Zone* (and author of such Emmy Award winners as "Requiem for a Heavyweight," "Patterns" and "The Comedian"), is also somewhat optimistic about a "trend" to more anthology-type programs on television. He points to filmed anthologies currently in the works at the Hollywood studios of Four Star and Revue, and notes, "The ultimate future of original television dramas will depend to a large extent on next season's anthologies."

Some time ago, as participant in a discussion of the relation of the writer to television (held under the auspices of the Fund for the Republic's Center for the Study of Democratic Institutions) Serling commented: "At one time the networks could have demanded and received creative prerogatives. In other words, they could have themselves demanded some kind of cleavage between the commercial and artistic aspects of a program. But they gave this prerogative away."

Recently we asked Serling if the situation had changed at all—if the networks had *regained* their prerogative. "Only to a degree," he replied. "They assume more control over content than they did five or six years ago—but not the optimum amount. The ultimate judge of content is still the agency."

Serling describes the networks as "frightened of trying something new;"

"The networks are dabbing with Mercurochrome when the organism needs major surgery"

instead, he says, they play it safe by imitating something already proved successful. "A good case in point is *The Untouchables*. Next season it will have two imitators on ABC—*The Corruptors* and *The New Breed*."

To Serling, one of the most distressing characteristics of network behavior is the "refusal to respond to high-level criticism in kind." For example, he notes, the networks respond to charges of "sell-out" and "imitative programming" by issuing edicts canceling canned laughter. "All they're doing is touching a few symptoms of a serious disease and dabbing with Mercurochrome—when it's obvious that the total organism needs major surgery."

Discussing formula stories within formula formats—as opposed to anthology-type originals or adaptations—Serling says *The Twilight Zone* is neither fish nor fowl. "It's not top level and it's not terribly serious drama—it's not supposed to be a *Playhouse 90*. But of its type, I think it's damned good. Sometimes we fail, but you can't grind these things out week after week and still maintain the kind of quality you want." For this reason, Serling says, he's not prone to take another series ever again.

Although Serling refers to *Twilight Zone* as a "series," it is perhaps more accurately classified as a type of anthology, along with such programs as *Way Out*, *Thriller*, *Alfred Hitchcock Presents* and *The June Allyson Show*. The true series (which accounts for most programming on the air today) is characterized by a format and by continuing characters. The writing requirements for such programs are different from requirements for anthologies, with emphasis on craftsmanship rather than creativity.

Over the years this difference has caused a rather sharp division between the New York writer and the Hollywood writer. The division is not peculiar to television, however; it has existed in much the same fashion between Broadway playwrights and Hollywood screenwriters. Serling describes it this way: "The New York writers look upon the Hollywood writers as 'hacks,' and the Hollywood writers look upon the New York writers as pretentious 'message, message' kids."

Though a certain amount of enmity does exist, it is tempered by the fact that the so-called New York writer is a vanishing breed. Many former New York writers now work in Hollywood; either they have trekked westward on a permanent basis, or they have become jet age "commuters."

The enmity is also tempered by the opinions of dramatic writers like Alvin Boretz, who says: "I look with a very jaundiced eye on writers who bleat about the lack of opportunity for writers in television. This business of looking down your nose at the so-called Hollywood hack is ridiculous. The guys who *don't* write format *can't* write format. A writer doesn't have to be restricted by the format of a show—he can do his best *within* that format. Because he writes for a series doesn't mean he has to write badly."

Daniel Melnick, programming executive at ABC-TV, expresses a similar viewpoint and says he has little sympathy for writers who are "ashamed" to write for filmed episodic programs. "The writers with real ability can work in whatever medium is available." Melnick describes television writing as much like any other kind. "There is a small degree of excellence, a middle ground of competent craftsmanship and a bottom level of poor work." Melnick lists such ABC offerings as *Surfside 6*, *Adventures in Paradise*, *Hawaiian Eye*, *77 Sunset Strip* and *The Roaring '20s* as examples of programs which require "a different kind of writer—one who doesn't have a burning desire to make an original statement."

How to write for a series

In what ways does writing for a filmed series differ from writing an "original" or a "special?" Examine ABC's *The Corruptors*, billed as "a new hard-hitting series which bases its hour-long dramas on the story of crime's pervasion of legitimate society." The new series is being produced for ABC by Four Star (which also produces such shows as *Rifleman*, *Trackdown*, *The Detectives* and *Wanted—Dead or Alive*).

To begin with, the producers of the series have on hand a great deal of source material (*Corruptors* is based on the "confidential files" of crime reporter Lester Velie) on corruption in various phases of American life. Dominick Dunne, executive producer at Four Star, says that a group of prospective writers is selected from an "A list" comprising 40 to 50 of the industry's top craftsmen. "As a first step," Dunne explains, "they are called in to watch the pilot film of the series. We talk over the general area and scope of the program and we discuss the research material that we have."

At this point, some writers will say, "This is not for me," and bow out. Another writer, however, may become quite excited with the idea and say, "Did you

read about that hospital scandal—that racket with the blood plasma . . .?"

Such a writer will usually come up with his own story idea. If the producers (John Burrows and Leonard Ackerman) feel the idea has possibilities (and can be worked into the format) the writer will first put it into outline form, then a first, second and sometimes a "polish" draft. "By this time," Dunne notes, "we've gotten to know the writer pretty well. We know what he can do and what he can't do. If we feel that he'll work out well, we might assign him several more scripts."

This doesn't happen too often, however. At the outset as many as 15 writers will be working simultaneously on scripts for a show like *Corruptors* (and normally no more than five of the 15 will be asked to write additional scripts). When the series gets rolling, usually during the second season, "the ideal thing is to locate three writers who'll handle the entire series on a steady basis."

Christopher Knopf (previously mentioned as head of the Craft-Forum committee of Writers Guild of America-West) is one of a number of writers currently working on scripts for *Corruptors*. Though some of his friends reportedly write as many as 50 scripts annually for various shows ("and earn more than \$100,000 a year") Knopf himself writes about one script a month. He also does some screenwriting.

Knopf says that when he was "ready" to do original drama, outlets for such work had all but disappeared from television. Consequently, most of his work has been in filmed TV. (One of his originals, "The Loudmouth," which starred Jack Lemmon on *Alcoa-Goodyear Playhouse*, was nominated for an Emmy Award.) "There's no question about the fact that originals are more rewarding from a creative point of view," he says. "In a series, the whole key to writing is not *what* you do but *how* you do it."

One of the advantages of writing for a series with continuing characters, Knopf notes, is that you've got things working for you. "You don't have to spend time telling the audience about Lucas McCain (*Rifleman*) because they already know him from previous episodes. They know what he's like and how he thinks—how he feels about all sorts of things. They even know the kind of relationships he has to other characters in the series. When you've written these things for a while, you learn that a half-hour television show is not a one act play—it's a second act curtain and a third act."

A television writer is normally not al-

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"The writers have found a scapegoat for their own failings—TV," says writer Goodman

lowed to explore sensitive areas or to investigate popular truths, asserts Knopf. "However," he adds, "the fact remains that we're in the business of advertising—not in the business of art. We're in the business of selling soap."

Despite this "eyes-wide-open" approach, Knopf feels it's important that he put his best into whatever he does. And he has harsh words for writers of his acquaintance who say: "TV is junk so I'll give it junk. I'll save my best for a play."

Speaking of the work flow for TV writers in Hollywood today, Knopf says, "One month you're swinging high and every producer in town wants you—you're red hot. The next week, nobody knows you. Right now, I'm riding a crest . . ."

Another writer currently riding a crest is David Z. Goodman. Just a few years ago, Goodman says, he earned \$80 a week working 12 hours a day in his father's store. During the evenings he worked on his play, "A High Named Today," which was produced off-Broadway in 1954 by George Englund. The big change in Goodman's life took place last summer, when he had just finished writing the screenplay for "The Ugly American" (also produced by George Englund).

"I wanted to earn some extra money by doing a few things for TV," Goodman relates. An old friend put him in touch with Jerry Thorpe, who was executive producer of *The Untouchables* (and who is now vice president in charge of special projects for Desilu).

Thorpe liked Goodman's work, and Goodman found Thorpe an easy man to work with. Things clicked. Since July 1960 Goodman has written six scripts (at \$4,000 each) for *The Untouchables*. The producers liked his first scripts so much that they let him work from New York. (From time to time he goes to Hollywood for a few days to "talk over stories.")

"Unlike the people who are ashamed, I enjoy the job," Goodman says. "I'm very proud of what I do for television. You *have* to be proud, because as far as I'm concerned you can't write for TV unless you treat it with respect. Inanity in television writing is a direct result of people having disdain for what they do."

Goodman finds there's much more leeway in the format of a program like *Untouchables* than most people imagine. "The important point is characterization," he says. "We start our story conferences by thinking of a character, someone with a particular trait to which the audience can relate. Greed is an example of such a trait. Once we've decided on

the character trait—the flaw—we relate it to the format. In the case of greed, the character would have to own something, or try to acquire something, which would involve the federal authorities and Elliot Ness. Something like whiskey, or narcotics."

Following three or four story conferences (during which time the writer and producer have plotted a script from start to finish), Goodman knows exactly what he wants to accomplish insofar as character and set of circumstances are concerned. From that point on it takes him about ten days to complete the script.

Speaking of television writers' "disenchantment," Goodman says, "I don't know how anybody can get up in the morning hating what they do and still be able to do it. There seems to be a great guilt among these 'disenchanted' writers who feel they want to do something else, yet *can't* do something else. They've found a scapegoat for their own failings—that scapegoat is television. Such TV writers should be asked over and over again, 'What's your goal as a writer?'"

Goodman sees *his* career in playwrighting and screenwriting (he has just completed the screenplay for "There Am I," to be produced by George Englund, and will soon start work on a play for Broadway, to be titled, "The Night They Buried Mary Anne.")

"I never had it so good"

"Frankly, I've never had it so good," Goodman says. "I write for television at my convenience and I really enjoy what I'm doing. At the same time I'm earning enough money so that I can have peace of mind and write what I want to write."

Although television writers are hardly of one mind in regard to the past, present and future of the medium, there is one point on which they agree. Most writers, both east and west, take a dim view of the charge that they themselves are responsible for excessive violence and brutality on television "because they'd rather throw in a fist fight than write the equivalent six pages of dialogue." This is nonsense, the writers say.

One well-known Hollywood writer (who asked that his name not be used because he didn't want to publicly bite the hand that feeds him) noted that writers for *The Corruptors* are constantly being reminded: "Don't forget to get the violence in." He points out that the pilot film for the series contains a particularly grisly scene—in which a man "is squashed to death by the bed of a garbage truck."

The same writer also recalled watching the pilot for *Route 66* and being told by a producer: "Each episode has to have three fights."

Writer David Karp, whose credits include "The Plot to Kill Stalin," "The Hidden Image" and "The Book of Silence," recalls his dismay over an *Untouchables* episode he had written. Some time after he had written it, he watched the show at home. "All of a sudden there was a sequence showing two lush babes, wearing low-cut gowns, Indian wrestling! I never wrote that sequence. Someone just decided to put it in. . . ."

What are the economic facts of life for television writers today? Evelyn Burkey, executive director of the Writers Guild of America, points out that ten years ago television writers were being paid as little as \$150 for all rights to an hour-long original script. Today, of course, the situation is vastly changed.

Last year, according to Writers Guild figures, television writers earned in excess of \$18,000,000. Total WGA membership is about 3,000—of which approximately half are screenwriters and the other half are television writers. Thus, based on a rough estimate, average earnings for TV writers in 1960 was \$12,000.

However, this average is based on a very low "bottom" and a very high "top." Accordingly, it would be safe to say that a sizable group of television writers are currently earning anywhere between \$30,000 and \$70,000 a year—and a smaller group are well up in the six-figure bracket.

As collective bargaining agent for the writers since the early '50s, WGA has negotiated two basic contracts—one for live and one for filmed television. (Pre-taped programs are usually covered by the live contract). The live contract gives the network or producer the right to broadcast a program only once for the original price. After that, the rights revert to the writer. In order to obtain additional rights the network must pay an additional fee, and because of this arrangement minimums for live television writing are lower than for film. Speaking of minimums, Miss Burkey notes: "It is impossible to set fixed rates. Because of this, the stated minimums serve as a floor, and the writer is entitled to negotiate for any better deal that he can."

Since most filmed programs are televised more than once, the network or producer gets five-year rights to a script. Initial payment to the writer is higher, and additional compensation is payable

if the show is re-run in the same city. In addition, under the new film contract (which runs for six years and for which the writers struck from January to June 1960) the network must contribute 5% of original compensation (up to double minimum) to a pension plan. A key provision of the new film contract is payment for uses of programs abroad.

A case in point

Let's take a case in point: The minimum rate payable for a story and teleplay for *Untouchables* (an hour-long "high budget" film program) is \$2,200 under the new film contract. The going rate, however, is \$4,000. Let's assume that John Jones has been assigned to write a script for *Untouchables*. Initial payment (before the broadcast) to Jones is \$4,000. For the second run of the show he will be paid 35% of the \$2,200 minimum. He will receive 30% for the third run, 25% for the fourth run, 25% for the fifth run and 25% for "the sixth and all subsequent runs combined in perpetuity." In addition, the network will pay 5% of Jones' original compensation (up to double minimum) into a pension fund.

Thus, if Jones' *Untouchables* script were to run six times, for example, he would receive a total of \$7,080—plus \$200 into the pension fund.

If Jones had written an hour-long original for the upcoming series to be produced by Gordon Duff for CBS, for example, the network would pay him \$10,000—the going rate. The contractual minimum for such an original is \$1,500.

In the event that the network re-uses an original, re-use fees must be paid to the writer as follows: 100% of original compensation for the first re-use, 75% for the second re-use, 50% for the third, and so on. Thus if Jones' hour-long original were to be used three times he would receive a total of \$27,500. However, many "big name" writers choose to specify one-time usage, preferring to attempt to have the script adapted for the stage and/or motion pictures (and far greater income). Reginald Rose's "Twelve Angry Men" and William Gibson's "The Miracle Worker" are cases in point.

Income aside, a recurring theme in discussions among writers is the overabundance of mediocrity on the air today. Some say that the economics of three-network competition are the cause, others attribute the mediocrity to the "cycles" of the medium. The fact remains, however, that there is general concern among writers about the lack of opportunity for "important" writing.

In this connection Michael Dann, vice president in charge of programming at CBS in New York, says, "One of the big problems that the networks face today as far as important writing is concerned—and the thing that CBS is concerned

about—is that we must intensify our efforts to create the atmosphere and form in which new writers can develop."

The answer, Dann feels, is more original drama on the air. "CBS, for one, hopes that we'll do infinitely more. We're going to do everything possible to keep original drama in our schedule."

At ABC, programming executive Daniel Melnick expresses the view that there is plenty of opportunity for important writing, but that there aren't enough good writers. "What these writers object to is that in a continuing series there's no premium on excellence—there's a premium on craftsmanship," he says. "And with some of them, their disdain for the medium shows up in their lack of craftsmanship."

If there is a "shortage" of good writers, the blame must be shared by the networks themselves, writers argue. Neither ABC, CBS nor NBC are carrying out even minimal programs of writer development (CBS's Workshop was closed down last December), and television writers cannot be developed and trained in limbo, nor can they experiment in a vacuum. They must, in one network official's words, "do shows."

Where are the shows? Where are the workshops? Doesn't television's newness and potential literally cry for experimentation?

Albert McCleery, a long-time television producer (10 years at NBC and now at CBS, where he conducted the television workshop until it was discontinued by the network last year), has his own theory. "You're operating in a great sell-

out, which is the result of fear," he says. "And the networks have no reason to fear, because they're in control now. There's far less agency control than there's ever been and the responsibility has passed back to the network. This year they're just beginning to flex their muscles. But next year is *their year*."

Public opinion can't change the programming pattern for the 1961-1962 season now—not even money can, McCleery says. "But public opinion can change the picture for 1962-1963. If the American public doesn't rise up on its hind legs and let the networks know what they think, I'll have to join the cynics who say the public deserves what it gets."

McCleery deplors the approach to network programming where "everybody hides behind committee work"—where nobody says "I" and everybody says "we." "Somewhere in the networks," he says, "there must crop up the kind of responsibility in broadcasting that was apparent ten years ago—the men who were willing to stand up and pronounce judgment. The crying need is for leadership."

McCleery's words merit attention, for as an "insider" since TV's inception, he surely has been within ear's range of the medium's pulse. However, if television writers agree with the diagnosis, they acquire at least part of the responsibility in effecting a cure.

In this sense, each writer able to grasp the brass ring (whose elusiveness fades when art is married to economic reality) will do a service to the medium and to himself. END



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JUNE TELEVISION HOMES

TV homes in each market are based on TELEVISION MAGAZINE's county-by-county projections of the "National Survey of Television Sets in U.S. Households" for March 1958, plus various industry interim reports. The March 1958 survey was prepared by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

Penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas, for example sections of the South, have reached a rather lower plateau. Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

In a number of markets, therefore, the TV homes count is at a temporary plateau even though the television penetration level is below the 95% ceiling established by TELEVISION MAGAZINE. These markets will be held for an indefinite period of time.

The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

A 95% ceiling on TV penetration has been established for all markets. Many rating services show lighter penetration in metropolitan areas, but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% appears to be the most logical theoretical ceiling for the television market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming, and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and, in some cases, the regular reports of the various rating services. The ARB data in particular has become TELEVISION MAGAZINE's guide for estimating coverage and re-evaluating markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. Normally, all the television homes in a county will be credited to a market if one-quarter of these homes view any one of the stations in the market at least one night a week. Therefore, based upon this definition, TELEVISION MAGAZINE reports maximum coverage for each television market, based upon a 25% nighttime weekly cut-off.

In some markets, it has been impossible to evaluate the available and sometimes contradictory data. These areas are being re-studied by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions, individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no real substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV homes figures accordingly. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the bottom of each page.

TOTAL U.S. TV HOMES.....47,405,000
TOTAL U.S. HOUSEHOLDS.....53,870,000
U.S. TV PENETRATION.....88%

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	22,100
KXAB-TV (N,C,A)	
ABILENE, Tex.—80	72,000
KRBC-TV (N)	
ADA, Okla.—80	83,100
KTEN (A,C,N)	
AGANA, Guam	††
KUAM-TV (C,N,A)	
AKRON, Ohio—45	†71,200
WKRC-TV† (A)	
ALBANY, Ga.—64	138,900
WALB-TV (A,N)	
ALBANY-SCHENECTADY-TROY, N.Y.—93	**428,800
W-TEN (C); WAST (A); WRGB (N)	
(W-TEN operates satellite WDCD, Adams, Mass.)	
ALBUQUERQUE, N.M.—71	136,900
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	
ALEXANDRIA, La.—71	87,300
KALB-TV (A,C,N)	
ALEXANDRIA, Minn.—75	96,000
KCMT (N,A)	
ALTOONA, Pa.—88	276,300
WFBG-TV (A,C)	
AMARILLO, Tex.—79	111,900
KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	
AMES, Iowa—89	293,500
WOI-TV (A)	
ANCHORAGE, Alaska	††
KENI-TV (A,N); KTVA (C)	
ANDERSON, S.C.	††
WAIM-TV (A,C)	
ARDMORE, Okla.—76	28,400
KXII (N)	
ASHEVILLE, N.C.—	
GREENVILLE-SPARTANBURG, S.C.—79	400,900
WISE-TV† (C,N); WLOS-TV (A);	††
WFBC-TV (N); WSPA-TV (C)	
ATLANTA, Ga.—84	549,800
WAGA-TV (C); WLW-A (A); WSB-TV (N)	
AUGUSTA, Ga.—75	184,100
WJBF-TV (A,N); WRDQ-TV (C)	
AUSTIN, Minn.—86	147,300
KMMT (A)	
AUSTIN, Tex.—78	137,300
KTBC-TV (A,C,N)	
BAKERSFIELD, Calif.—93	187,200
KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	†64,200
BALTIMORE, Md.—92	728,400
WIZ-TV (A); WBAL-TV (N); WMAR-TV (C)	
BANGOR, Me.—92	99,100
WABI-TV (A,C); WLBZ-TV (N,A)	
(Includes CATV Homes)	
BATON ROUGE, La.—74	239,200
WAFB-TV (C,A); WBRZ (A,N)	
BAY CITY-SAGINAW-FLINT, Mich.—91	410,500
WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	†62,600
BEAUMONT-PORT ARTHUR, Tex.—78	148,800
KFDM-TV (C,A); KPAC-TV (N,A)	
BELLINGHAM, Wash.—84	*49,300
KVOS-TV (C)	
BIG SPRING, Tex.—77	19,100
KEDY-TV (C)	
BILLINGS, Mont.—69	57,200
KOOK-TV (A,C); KGHV-TV (N)	
BINGHAMTON, N.Y.—92	342,900
WNBF-TV (A,C); WINR-TV† (A,N,C)	†43,300
BIRMINGHAM, Ala.—79	430,400
WAPI-TV (A,N); WBRC-TV (C,A)	
BISMARCK, N.D.—73	**42,600
KXMB-TV (A,C); KFYR-TV (N,A)	
(KFYR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	
BLOOMINGTON, Ind.—91	618,500
WTVV	
(See also Indianapolis, Ind.)	
BLUEFIELD, W. Va.—81	119,000
WHIS-TV (N,A)	
BOISE, Idaho—82	65,100
KBOI-TV (C); KTVB (A,N)	
BOSTON, Mass.—93	1,697,900
WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	
BRIDGEPORT, Conn.	††
WICC-TV† (A)	
BRISTOL, Va.—JOHNSON CITY, Tenn.—71	172,200
WCYB-TV (A,N); WJHL-TV (A,C)	
BRYAN, Tex.—72	42,600
KBTX-TV (A,C)	

Market & Stations—% Penetration	TV Homes
BUFFALO, N.Y.—92	566,300
WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	
BURLINGTON, Vt.—88	*188,800
WCAX-TV (C)	
BUTTE, Mont.—71	**59,600
KXII-TV (A,C,N)	
(Operates satellite KXII-TV, Helena, Mont.)	
CADILLAC, Mich.—85	99,300
WWTV (A,C)	
CAPE GIRARDEAU, Mo.—82	197,100
KFVS-TV (C)	
CARLSBAD, N.M.—86	12,100
KAVE-TV (A,C)	
CARTHAGE-WATERTOWN, N.Y.—82	*66,700
WCNY-TV (A,C)	
(Includes CATV Homes)	
CASPER, Wyo.—59	33,200
KTWO-TV (A,N,C)	
CEDAR RAPIDS-WATERLOO, Iowa—90	302,300
KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	
CHAMPAIGN, Ill.—90	324,600
WCIA (C); WCHU† (N)	
(† See Springfield listing)	
CHARLESTON, S.C.—76	143,900
WCSC-TV (C); WUSN-TV (A,N)	
CHARLESTON-HUNTINGTON, W. Va.—82	439,300
WCBS-TV (A); WHTN-TV (C); WSAZ-TV (N)	
CHARLOTTE, N.C.—84	651,300
WBTV (C); WSOB-TV (A,N)	
CHATTANOOGA, Tenn.—77	199,400
WDEF-TV (A,C); WRGP-TV (N); WTVG (A)	
CHEBOYGAN, Mich.—74	24,200
WTOM-TV (N,A)	
(See also Traverse City)	
CHEYENNE, Wyo.—68	**54,600
KFBC-TV (A,C,N)	
(Operates satellite KSTF, Scottsbluff, Neb.)	
CHICAGO, Ill.—93	2,224,800
WBMM-TV (C); WKBK (A); WGN-TV; WNBQ-TV† (N)	
CHICO, Calif.—83	111,600
KHSI-TV (A,C)	
CINCINNATI, Ohio—91	791,300
WCPO-TV (C); WKRC-TV (A); WLW-TV (N)	
CLARKSBURG, W. Va.—77	79,500
WBOY-TV (A,C,N)	
CLEVELAND, Ohio—93	1,300,200
WEWS (A); KYW-TV (N); WJW-TV (C)	
CLOVIS, N.M.—69	15,400
KVER-TV (C)	
COLORADO SPRINGS-PUEBLO, Colo.—83	96,900
KKTV (C); KRDO-TV (A); KCSI-TV (N)	
COLUMBIA-JEFFERSON CITY, Mo.—82	123,200
KOMU-TV (A,N); KRCC-TV (A,C)	
COLUMBIA, S.C.—79	183,500
WIS-TV (N); WNOK-TV† (C)	†33,400
COLUMBUS, Ga.—80	127,800
WVTV (A,N); WRBL-TV (C)	
COLUMBUS, Miss.—60	50,800
WCBF-TV (C,N,A)	
COLUMBUS, Ohio—93	553,200
WBNS-TV (C); WLW-C (N); WTVN-TV (A)	
COOS BAY, Ore.	†††
KCBY-TV (N)	
CORPUS CHRISTI, Tex.—80	95,500
KRIS-TV (N); KZTV (C,A)	
DALLAS-FT. WORTH, Tex.—86	741,500
KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	
DANVILLE, Ill.—73	†23,500
WICD-TV† (N)	
DAVENPORT, Iowa—ROCK ISLAND, Ill.—92	327,000
WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—94	492,800
WHIO-TV (C); WLW-D (A,N)	
DAYTONA BEACH-ORLANDO, Fla.—77	266,600
WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	
DECATUR, Ala.—39	†32,100
WMSL-TV† (C,N)	
DECATUR, Ill.—79	†122,200
WTVV† (A)	
DENVER, Colo.—85	368,700
KBTX (A); KJZZ-TV (C); KOA-TV (N); KTVR	
DES MOINES, Iowa—90	277,100
KRNT-TV (C); WHO-TV (N)	
Detroit, Mich.—92	*1,608,200
WJBL-TV (C); WWJ-TV (N); WXYZ (A)	
DICKINSON, N.D.—62	15,400
KDIX-TV (C)	
DOTHAN, Ala.—62	76,000
WTVY (A, C)	
DOUGLAS, Ariz.	†††
KCDA	
DULUTH, Minn.—SUPERIOR, Wis.—85	151,600
KDAL-TV (C); WDSM-TV (A,N)	

Market & Stations—% Penetration	TV Homes
DURHAM-RALEIGH, N.C.—76	300,200
WTVD (A,C); WRAL-TV (N)	
EAU CLAIRE, Wis.—92	110,900
WEAU-TV (A,C,N)	
EL DORADO, Ark.—MONROE, La.—74	165,100
KTVE (A,N); KNOE-TV (A,C)	
ELKHART-SOUTH BEND, Ind.—69	†150,000
WJSV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	
EL PASO, Tex.—80	*105,500
KELP-TV (A); KROD-TV (C); KTSM-TV (N)	
(Includes 4,700 television homes on military bases)	
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—95	†173,280
WICU-TV (A,N); WSEE-TV† (A,C)	†58,000
(Includes CATV Homes)	
EUGENE, Ore.—85	**101,000
KVAL-TV (N); KEZI-TV (A)	
(KVAL operates satellite KPIC-TV, Roseburg, Ore.)	
EUREKA, Calif.—80	59,600
KEM-TV (A,C); KVIQ-TV (A,N)	
EVANSVILLE, Ind.—HENDERSON, Ky.—84	223,200
WHE-TV† (N); WTVW (A); WEHT-TV† (C)	†125,800
FAIRBANKS, Alaska	††
KFAR-TV (A,N); KTVF (C)	
FARGO, N.D.—77	141,600
WDAY-TV (N); KXGO-TV (A)	
(See also Valley City, N.D.)	
FLINT-BAY CITY-SAGINAW, Mich.—91	410,500
WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	†62,600
FLORENCE, Ala.—51	†15,000
WOWL-TV† (C,N,A)	
FLORENCE, S.C.—75	163,800
WBTW (A,C,N)	
FT. DODGE, Iowa—60	†27,500
KQTV† (N)	

* Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station coverage study not completed.
* U.S. coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
† Market being held as it has reached 95% TV penetration.

IN THE HUGE MARYLAND MARKET
WMAR-TV
AGAIN LEADS WITH
HOMES VIEWING AUDIENCE*

* Based on the latest NIELSEN** and ARB*** reports, WMAR-TV again leads the other Baltimore stations with more quarter-hour firsts based on both homes viewing and ratings from sign-on to midnight.

** NIELSEN, APRIL 1961 (3/6 - 4/2) *** ARB, MARCH 1961 (2/16 - 3/15)

In Maryland Most People WATCH
WMAR-TV
SUNPAPERS TELEVISION
BALTIMORE 3, MD.
 Represented Nationally by
THE KATZ AGENCY, INC.
CHANNEL 2

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
FT. MYERS, Fla.—67 WINK-TV (A,C)	13,200	JEFFERSON CITY-COLUMBIA, Mo.—82 KRCG-TV (A,C); KOMU-TV (A,N)	123,200	MISSOULA, Mont.—73 KMSO-TV (A,C)	57,000
FT. SMITH, Ark.—71 KFSM-TV (A,C,N)	32,000	JOHNSON CITY, Tenn.—BRISTOL, Va.—71 WJHL-TV (A,C); WCYB-TV (A,N)	172,200	MOBILE, Ala.—80 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	243,300
FT. WAYNE, Ind.—81 WANE-TV (C); WKRG-TV (N); WPTA-TV (A)	†182,900	JOHNSTOWN, Pa.—91 WARD-TV (A,C); WJAC-TV (N)	555,700	MONAHANS, Tex.—71 KVKM-TV (A)	25,800
FT. WORTH-DALLAS, Tex.—86 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	741,500	JOPLIN, Mo.—PITTSBURG, Kan.—83 KODE-TV (A,C); KOAM-TV (A,N)	134,400	MONROE, La.—EL DORADO, Ark.—74 KNOE-TV (A,C); KTVE (A,N)	165,100
FRESNO, Calif.—91 KFRE-TV (C); KJEO-TV (A); KMI-TV (N)	235,500 †190,400	JUNEAU, Alaska KINY-TV (C)	††	MONTEREY-SALINAS, Calif. (See Salinas)	
GLENDIVE, Mont.—60 KXGN-TV (A,C)	2,000	KALAMAZOO, Mich.—93 WKZO-TV (A,C)	611,700	MONTGOMERY, Ala.—71 WCOV-TV (C); WSPA-TV (N,A)	153,600 150,700
GOODLAND, Kan.—61 KBIR-TV (C)	10,700	(See also Grand Rapids)		MUNCIE, Ind.—59 WIBC-TV (A,C,N)	120,900
GRAND FORKS, N.D.—75 KNOX-TV (A,N)	32,900	KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	605,000	NASHVILLE, Tenn.—70 WLAC-TV (C); WWSX-TV (A); WSM-TV (N)	377,000
GRAND JUNCTION, Colo.—65 KREX-TV (A,C,N)	**26,800	KEARNEY, Neb.—77 KHOL-TV (C)	**88,400	NEW BRITAIN-HARTFORD, Conn.—94 WTIC-TV (C); WNBC-TV (N); WHCT-TV (N)	661,400 1297,100
(Operates satellite KREY-TV, Montrose, Colo.)		KLAMATH FALLS, Ore.—70 KOTI-TV (A,C,N)	13,900	NEW HAVEN, Conn.—92 WNHC-TV (A)	978,300
GRAND RAPIDS, Mich.—93 WOOD-TV (A,N)	471,100	KNOXVILLE, Tenn.—71 WATE-TV (N); WBRN-TV (C); WTVK-TV (A)	212,400 148,100	NEW ORLEANS, La.—84 WDSU-TV (A,N); WYVE (A); WWL-TV (C)	379,400
(See also Kalamazoo)		LA CROSSE, Wis.—88 WKBT (A,C,N)	120,300	NEW YORK, N.Y.—93 WABC-TV (A); WNEV-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,129,900
GREAT BEND, Kan.—75 KCKT-TV (N)	**102,500	LAFAYETTE, La.—71 KIFY-TV (C)	99,600	NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	301,500
(KCKT-TV operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)		(Includes CATV Homes)		NORTH PLATTE, Neb.—69 KNOP-TV (N)	20,300
GREAT FALLS, Mont.—82 KFBB-TV (A,C,N); KRTV	51,700	LAKE CHARLES, La.—72 KPLC-TV (A,N); KTAG-TV (C)	75,700	OAK HILL, W. Va.—78 WOAY-TV (A,C)	89,700
(Includes CATV Homes)		LANCASTER, Pa. WGAJ-TV (C,N)	**17,800	OAKLAND-SAN FRANCISCO, Calif.—90 KTUU; KRON-TV (N); KPX (C); KGO-TV (A)	1,356,800
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLWK-TV (A)	321,300	LANSING, Mich.—92 WJIM-TV (C,A); WLIX-TV (N) (Nonadag)	377,900	ODESSA-MIDLAND, Tex.—70 KOSA-TV (C); KMID-TV (A,N)	85,700
GREENSBORO-WINSTON-SALEM, N.C.—86 WFRM-TV (A,C); WJSJ-TV (N)	398,000	LAREDO, Tex.—64 KGN5-TV (A,C,N)	10,600	OKLAHOMA CITY, Okla.—85 KWTU (C); WKY-TV (N); KOCO-TV (A) (Enid)	316,100
GREENVILLE-SPARTANBURG, S.C.—ASHEVILLE, N.C.—79 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV (C,N)	400,900	LA SALLE, Ill. (See Peoria, Ill.)		OMAHA, Neb.—92 KMTV (N); WOW-TV (C); KETV (A)	319,800
GREENVILLE-WASHINGTON, N.C.—75 WNCT (A,C); WITN (N)	177,200	LAS VEGAS-HENDERSON, Nev.—77 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	49,500	ORLANDO-DAYTONA, Fla.—77 WDBO-TV (C); WLOP-TV (A); WESH-TV (N)	266,600
GREENWOOD, Miss.—62 WABG-TV (C)	58,900	LAWTON, Okla. (See Wichita Falls, Tex.)		OTTUMWA, Iowa—84 KTVO (C,N,A)	86,500
HANNIBAL, Mo.—QUINCY, Ill.—89 KHQA (C,A); WGEM-TV (A,C)	172,300	LEBANON, Pa.—84 WLYH-TV (A)	†108,800	PADUCAH, Ky.—79 WPSD-TV (N)	178,900
HARLINGEN-WESLACO, Tex.—75 KGBT-TV (A,C); KRGV-TV (A,N)	**75,700	LEXINGTON, Ky.—47 WLEX-TV (A,N); WKYT-TV (C,A)	155,800	PANAMA CITY, Fla.—77 WJHG-TV (A,C,N)	26,500
HARRISBURG, Ill.—83 WSIL-TV (A)	199,100	LIMA, Ohio—65 WIMA-TV (A,C,N)	155,300	PARKERSBURG, W. Va.—44 WTAP-TV (A,C,N)	†19,200
HARRISBURG, Pa.—71 WHP-TV (C); WTPA-TV (A)	†162,400	LINCOLN, Neb.—85 KOLN-TV (A,C)	176,100	PEORIA, Ill.—78 WEEK-TV (N); WMBD-TV (C); WTVH-TV (A) (WEEK-TV operates WEEQ-TV, La. Salle, Ill.)	**†177,300
HARRISONBURG, Va.—75 WSVA-TV (A,C,N)	45,700	LITTLE ROCK-PINE BLUFF, Ark.—72 KARK-TV (N); KTHV (C); KATV (A)	253,600	PHILADELPHIA, Pa.—91 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,983,800
HARTFORD-NEW BRITAIN, Conn.—94 WTIC-TV (C); WNBC-TV (N); WHCT-TV (N)	661,400 1297,100	LOS ANGELES, Calif.—91 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,826,300	PHOENIX-MESA, Ariz.—85 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	234,900
HASTINGS, Neb.—81 KHAS-TV (N)	99,600	LOUISVILLE, Ky.—81 WAVE-TV (A,N); WHAS-TV (C)	423,800	PINE BLUFF-LITTLE ROCK, Ark.—72 KATV (A); KARK-TV (N); KTHV (C)	253,600
HATTIESBURG, Miss.—65 WDAM-TV (A,N)	51,100	LUBBOCK, Tex.—80 KCBD-TV (A,N); KDOB-TV (C)	109,100	PITTSBURG, Kan.—JOPLIN, Mo.—83 KOAM-TV (A,N); KODE-TV (A,C)	134,400
HENDERSON, Ky.—EVANSVILLE, Ind.—84 WEHT-TV (C); WEEI-TV (N); WTVW (A)	223,200 †125,800	LUFKIN, Tex.—69 KTRE-TV (N,C,A)	34,000	PITTSBURGH, Pa.—93 KDKA-TV (C); WIC (N); WTAE (A)	1,178,200
HENDERSON-LAS VEGAS, Nev.—77 KLBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	49,500	LYNCHBURG, Va.—82 WLYA-TV (A)	129,100	PLATTSBURG, N.Y.—84 WPTZ (A,N)	*106,400
HOLYOKE-SPRINGFIELD, Mass.—87 WWLP-TV (N); WHYN-TV (A,C)	**†328,300	MACON, Ga.—75 WMAZ-TV (A,C,N)	112,000	POCATELLO-IDAHO FALLS, Idaho—73 KTLB; KID-TV (A,C); KIFI-TV (N)	64,000
(WWLP operates satellite WRLP-TV, Greenfield, Mass.)		MADISON, Wis.—90 WISC-TV (C); WKOW-TV (A); WMTV-TV (N)	232,600 186,800	POLAND SPRING, Me.—91 WMTW-TV (A,C) (Mt. Washington, N.H.)	328,900
HONOLULU, Hawaii KGMB-TV (C); KONA-TV (N); KHVH-TV (A)	**149,000	MANCHESTER, N.H.—90 WMUR-TV (A)	144,900	PONCE, P.R. WSUR-TV; WRIC-TV (C,A)	††
(Includes 14,600 television homes on military bases)		MANKATO, Minn. KEYC-TV	†††	PORT ARTHUR-BEAUMONT, Tex.—78 KPAC-TV (N,A); KPDM-TV (C,A)	148,800
(Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV, KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KAIA, Wailuku to KONA-TV.)		MARINETTE, Wis. (See Green Bay)		PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	232,300
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	497,200	MARQUETTE, Mich.—85 WLUC-TV (C,N,A)	52,300	PORTLAND, Ore.—86 KGW-TV (N); KOIN-TV (C); KPTV (A)	474,100
HUNTINGTON-CHARLESTON, W. Va.—82 WHITN-TV (C); WSAZ-TV (N); WCHS-TV (A)	439,300	MASON CITY, Iowa—87 KGLO-TV (C)	152,200	PRESQUE ISLE, Me.—83 WAGM-TV (A,C,N)	20,600
HUNTSVILLE, Ala. WAFG-TV (N)	††	MAYAGUEZ, P.R. WORA-TV (C,A)	††	PROVIDENCE, R.I.—93 WJAR-TV (A,N); WPRO-TV (C)	674,200
HUTCHINSON-WICHITA, Kan.—83 KTVH (C); KAKE-TV (A); KARD-TV (N)	**300,000	MEDFORD, Ore.—73 KBES-TV (A,C,N)	43,900	PUEBLO-COLORADO SPRINGS, Colo.—83 KCSI-TV (N); KKTU (C); KRDO-TV (A)	96,900
(KTVH, Ensign, Kan. and KAYS, Hays, Kan., satellites of KAKE-TV)		MEMPHIS, Tenn.—77 WMBQ-TV (A); WMCB-TV (N); WREC-TV (C)	470,400		
IDAHO FALLS-POCATELLO, Idaho—73 KID-TV (A,C); KIFI-TV (N); KTLB	64,000	MERIDIAN, Miss.—67 WTOK-TV (A,C,N)	92,700		
INDIANAPOLIS, Ind.—91 WFBM-TV (N); WISH-TV (C); WLW-I (A)	730,600	MESA-PHOENIX, Ariz.—85 KVAR (N); KTVK (A); KPHO-TV; KOOL-TV (C)	234,900		
(See also Bloomington, Ind.)		MIAMI, Fla.—90 WCKT (N); WFSB-TV (A); WTVJ (C)	569,300		
JACKSON, Miss.—68 WJTV (C); WBTV (A,N)	222,500	(Includes 66,800 tourist-only sets)			
JACKSON, Tenn.—71 WDXL-TV (A,C)	56,800	MIDLAND-ODESSA, Tex.—70 KMID-TV (A,N); KOSA-TV (C)	85,700		
JACKSONVILLE, Fla.—82 WJXT (C); WFGA-TV (N,A)	293,300	MILWAUKEE, Wis.—93 WISN-TV (A); WITI-TV (C); WTMJ-TV (N); Wxix-TV (N)	643,100 †166,400		
		MINNEAPOLIS-ST. PAUL, Minn.—90 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	742,400		
		MINOT, N.D.—71 KXMC-TV (A,C); KMOT-TV (A,N)	*33,800		

* Market's coverage area being re-evaluated.

† U.H.F.

†† Incomplete data.

††† New station coverage study not completed.

* U.S. coverage only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite.

† Market being held as it has reached 95% TV penetration.

Market & Stations—% Penetration	TV Homes
QUINCY, Ill.—HANNIBAL, Mo.—89 WGEM-TV (A,N); KHQA-TV (C,A)	172,300
RALEIGH-DURHAM, N.C.—76 WRAL-TV (N); WTVD (A,C)	300,200
RAPID CITY, S.D.—58 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUI-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Lead, S.D.)	**34,100
REDDING, Calif.—79 KVIP-TV (A,N)	73,100
RENO, Nev.—84 KOLO-TV (A,C,N)	41,300
RICHMOND, Va.—82 WRVA-TV (A); WTVR (C); WEXE-TV (N) (Petersburg, Va.)	268,800
RIVERTON, Wyo.—54 KWXB-TV (C,N,A)	6,700
ROANOKE, Va.—81 WDBJ-TV (C); WSLIS-TV (A,N)	251,600
ROCHESTER, Minn.—87 KROC-TV (N)	77,400
ROCHESTER, N.Y.—92 WROC-TV (A,N); WHEC-TV (A,C); WRET-TV (A,C)	335,600
ROCKFORD, Ill.—91 WREX-TV (A,C); WTVO-TV (N)	202,900
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	107,100
ROME-UTICA, N.Y.—94 (See Utica)	327,000
ROME-UTICA, N.Y.—94 (See Utica)	149,200
ROSWELL, N.M. KSWB-TV (A,C,N)	*49,800
SACRAMENTO-STOCKTON, Calif.—88 KXTV (C); KCRB-TV (N); KOVR (A)	447,600
SAGINAW-BAY CITY-FLINT, Mich.—91 WKBN-TV (A,C); WNEM-TV (A,N); WJRT (A)	410,500
ST. JOSEPH, Mo.—90 KFQD-TV (C,A)	162,600
ST. LOUIS, Mo.—92 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	110,400
ST. PAUL-MINNEAPOLIS, Minn.—90 WTGN-TV (A); WCCO-TV (C); KSTP (N); KMSP-TV	858,300
ST. PETERSBURG-TAMPA, Fla.—85 WSUN-TV (A); WFLA-TV (N); WTVT (C)	742,400
SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	345,600
SALISBURY, Md.—68 WBOC-TV (A,C)	120,000
SALT LAKE CITY, Utah—88 KSL-TV (C); KCPX (A); KUTV (N); KIOR-TV (Provo, Utah)	**221,200
SAN ANGELO, Tex.—82 KCTV (A,C,N)	133,900
SAN ANTONIO, Tex.—83 KUAL-TV; KCOP-TV; KENS-TV (C); KONO (A); WOAI-TV (N)	259,200
SAN DIEGO, Calif.—93 KFMB-TV (C); KOGO-TV (N)	31,900
SAN FRANCISCO-OAKLAND, Calif.—90 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	321,800
SAN JOSE, Calif.—84 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	256,200
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey) KEY-T (A,C,N)	62,600
SAVANNAH, Ga.—74 WSAV-TV (N); WTOG-TV (A,C)	102,600
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**428,800
SCRANTON-WILKES-BARRE, Pa.—87 WDAU-TV (C); WBRE-TV (N); WNEP-TV (A) (Includes CATV Homes)	128,400
SEATTLE-TACOMA, Wash.—90 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	*582,300
SEDALIA, Mo.—88 KMOS-TV (A)	27,300
SELMA, Ala. WSLA-TV	†††
SHREVEPORT, La.—78 KSLA (A,C); KTBS-TV (A,N)	283,300
SIoux CITY, Iowa—87 KTIV (A,N); KVTI-TV (A,C)	181,800
SIoux FALLS, S.D.—79 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPIO-TV, Reliance, S.D.)	**228,800

Market & Stations—% Penetration	TV Homes
SOUTH BEND-ELKHART, Ind.—69 WNUD-TV (N); WSBT-TV (C); WSJV-TV (A)	1150,000
SPARTANBURG-GREENVILLE, S.C.—79 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV (A)	400,900
SPOKANE, Wash.—80 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	275,800
SPRINGFIELD, Ill.—77 WICS-TV (N) (Operates satellite WCHU, Champaign, Ill.)	**140,800
SPRINGFIELD-HOLYOKE, Mass.—87 WHYN-TV (A,C); WWLP-TV (N) (WWLP operates satellite WRLP-TV Greenfield, Mass.)	**328,300
SPRINGFIELD, Mo.—81 KTTS-TV (C); KYTV (A,N)	112,700
STUEBENVILLE, Ohio—88 WSTV-TV (A,C)	339,800
STOCKTON-SACRAMENTO, Calif.—88 KQVR (A); KCRB (N); KXTV (C)	447,600
SUPERIOR, Wis.—DULUTH, Minn.—85 WDSM-TV (N,A); KDAL-TV (C)	151,600
SWEETWATER, Tex.—83 KPAR-TV (C)	48,300
SYRACUSE, N.Y.—92 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**467,000
TACOMA-SEATTLE, Wash.—90 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*582,300
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—65 WCTV (C,A)	133,300
TAMPA-ST. PETERSBURG, Fla.—85 WFLA-TV (N); WTVT (C); WSUN-TV (A)	345,600
TEMPLE-WACO, Tex.—79 KCEN-TV (N); KWTZ-TV (A,C)	126,700
TERRE HAUTE, Ind.—92 WTHL-TV (A,C)	196,600
TEXARKANA, Tex.—73 KTAL-TV (A,C)	88,700
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee) TOLEDO, Ohio—93 WSPD-TV (A,N); WTOL-TV (C,N)	421,700
TOPEKA, Kan.—81 WIBW-TV (C,A,N)	117,900
TRAVERSE CITY, Mich.—86 WFPN-TV (N,A) (WFPN-TV operates S-2 satellite WTOM-TV, Cheboygan)	**45,900
TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); W-TEN (C); WAST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**428,800
TUCSON, Ariz.—86 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	110,300
TULSA, Okla.—82 KOTV (C); KVOO-TV (N); KTUL-TV (A)	326,300
TUPELO, Miss.—61 WTVW (N)	46,300
TWIN FALLS, Idaho—77 KLIX-TV (A,C,N)	25,700
TYLER, Tex.—73 KLTV (A,C,N)	106,800
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	149,200
VALLEY CITY, N.D.—78 KXJB-TV (C) (See also Fargo, N.D.)	135,100
WACO-TEMPLE, Tex.—79 KWTX-TV (A,C); KCEN-TV (N)	126,700
WASHINGTON, D.C.—88 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	871,200
WASHINGTON-GREENVILLE, N.C.—75 WITN (N); WNCN (A,C)	177,200
WATERBURY, Conn. WATR-TV (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—90 KWVI-TV (N); KCRG-TV (A); WMT-TV (C)	302,300
WATERTOWN-CARTHAGE, N.Y. (See Carthage) WAUSAU, Wis.—87 WSAU-TV (A,C,N)	119,700
WESLACO-HARLINGEN, Tex.—75 KRGV-TV (N,A); KGBT-TV (A,C)	*75,700
WEST PALM BEACH, Fla.—78 WEAT-TV (A); WPTV (N)	85,300
WESTON, W. Va. WJPB-TV (A)	†††
WHEELING, W. Va.—86 WTRF-TV (A,N)	239,900
WICHITA-HUTCHINSON, Kan.—83 KAKE-TV (A); KARD-TV (N); KTVH (C) (KTVC, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE TV)	**300,000
WICHITA FALLS, Tex.—83 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	137,900

Market & Stations—% Penetration	TV Homes
WILKES-BARRE—SCRANTON, Pa.—87 WBRE-TV (N); WNEP-TV (A); WDAU-TV (C) (Includes CATV Homes)	128,400
WILLISTON, N.D.—56 KUMY-TV (N,A)	18,700
WILMINGTON, N.C.—72 WECT (A,N,C)	97,800
WINSTON-SALEM—GREENSBORO, N.C.—86 WSJS-TV (N); WFMY-TV (A,C)	398,000
WORCESTER, Mass. WWOR-TV (N)	††
YAKIMA, Wash.—63 KIMA-TV (A,C,N); KNDO-TV (A) (KIMA operates satellites KLEW-TV, Lewiston, Ida., KBAS-TV, Ephrata, Wash., KEPR-TV, Pasco, Wash.)	1100,900
YORK, Pa.—55 WSBA-TV (A)	39,500
YOUNGSTOWN, Ohio—74 WFMY-TV (C); WKST-TV (A) (Includes CATV Homes)	1171,100
YUMA, Ariz.—81 KIVA (C,N,A)	28,100
ZANESVILLE, Ohio—77 WHIZ-TV (A,C,N)	119,100

TV MARKETS JUNE, 1961

1 - channel markets.....	131
2 - channel markets.....	69
3 - channel markets.....	54
4 - (or more) - channel markets.....	17
Total U.S. markets.....	271
Commercial stations U.S. & possessions.....	528

- * Market's coverage area being re-evaluated.
- † U.H.F.
- †† Incomplete data.
- ††† New station coverage study not completed.
- * U.S. coverage only.
- ** Includes circulation of satellite (or booster).
- *** Does not include circulation of satellite.
- †††† Market being held as it has reached 95% TV penetration.

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A MINORITY VIEW OF THE MAJORITY WILL

BECAUSE of right motives but wrong reasoning, television is being brought perilously close to rigid government control. In the process there is a very real danger that television can be impoverished and, of larger consequence, that basic democratic principles can be eroded beyond repair.

With the support of a considerable body of intellectual opinion, the new chairman of the Federal Communications Commission has announced his determination to improve television programming. That is an admirable purpose.

But the chairman wishes to bring about improvement by government command. That notion is Utopian. Worse, it is in direct conflict with the very first provision that the wise designers of the American government wrote into the Bill of Rights.

Undeniably television would be a happier estate if suddenly all writers wrote better, all actors acted better, all directors, singers, dancers, musicians, scenic artists, cameramen, reporters, commentators and editors performed to the level of the best talents now in their crafts. The FCC is no more capable of inducing that condition than the Post Office of making Thomas Manns of all novelists as a condition to the passage of their books through the mails.

The FCC is equally incapable of making universally-acceptable judgments of programs after they have been produced. Television programming is as perverse and unpredictable—as human—as the talents that create it. It is not susceptible to grading by the government; it cannot be candled like an egg. The television audience is also unpredictable. It reacts with such diversities of taste and of capacity to enjoy or comprehend that no one, least of all the audience itself, can forecast with certainty what kind of response any program will evoke. Twenty years ago the great showman Samuel L. “Roxy” Rothafel scoffed when someone suggested that the key to theatrical success was to give the people what they want. “If the people knew what they wanted,” said Roxy, “there wouldn’t be a dark house on Broadway.”

Yet it is in the name of “the people” that Newton Minow, the new chairman of the FCC, proposes to act. “The people own the air,” he asserted in his

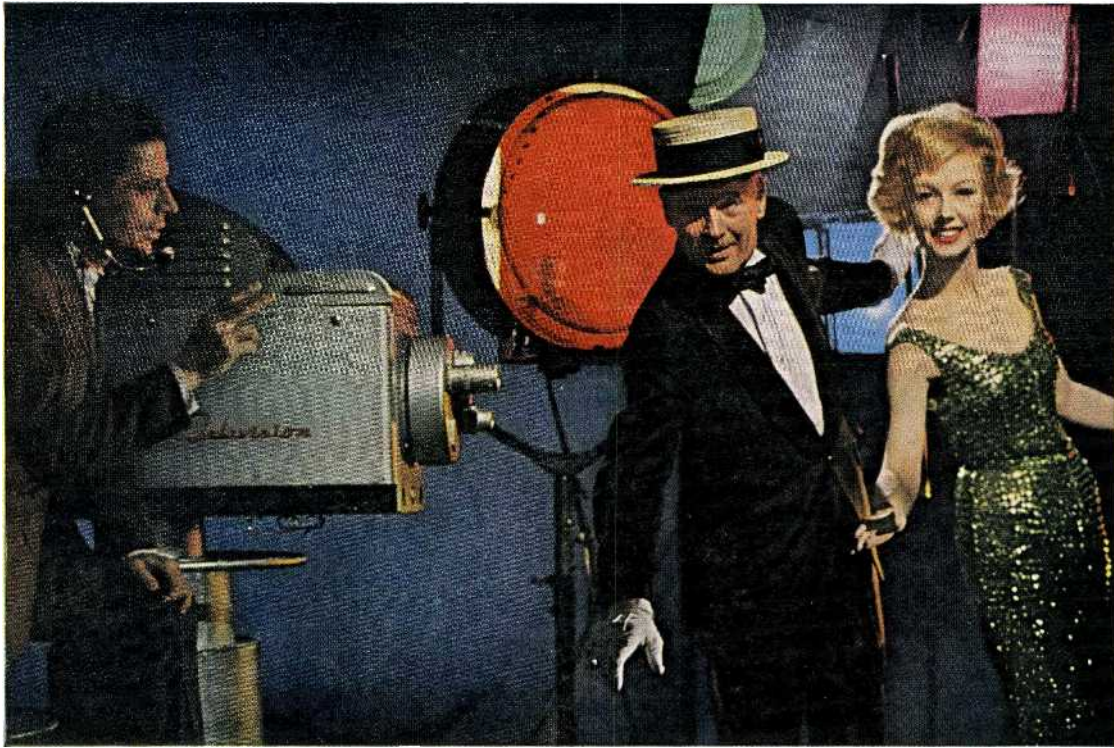
threatening talk to the National Association of Broadcasters (see page 48). “For every hour that the people give you, you owe them something. I intend to see that your debt is paid with service.”

By implication he presumed also to be speaking for “the people” when he described contemporary television programming as “a vast wasteland.” That is too big a presumption to be made. By every respectable measurement of audience, substantial numbers of “the people” disagree with Minow’s evaluation. Where he and his like-minded supporters see a wasteland, millions of other-minded persons see a vista that pleases them. To be sure, the pleasure of an audience ought not to be the sole objective of the television broadcaster. Yet it is as important for the broadcaster to please the 25 million who watch *The Untouchables* as to please Newton Minow and the five million others who watch *The Nation’s Future*.

It is possible, of course, that Minow believes that a majority endorsement of television programming is invalid as a measurement of television values. If so, he must be ill at ease in his present job. He was appointed to it by a President who was elected by the narrowest majority in Presidential voting history.

To take an action in the name of “the people” is to give it the trappings that are essential to any seizure of power. No dictatorship ever came into being on a platform advocating dictatorship. No Newton Minow can assert suzerainty over television without saying—and perhaps believing—that he is doing so on the people’s behalf.

The inevitable consequence of government authority over programming must be the shaping of that programming to the subjective judgment of the government in power, which is to say the subjective judgment of a few men designated as the specialists in one small branch of government. The tastes of a majority of four commissioners cannot possibly represent the range of tastes that are now at work in the American television audience. Let Newton Minow’s policies be put into effect, and his kind of television will become your kind. The chances of your being happy with that situation are approximately 180 million to one.



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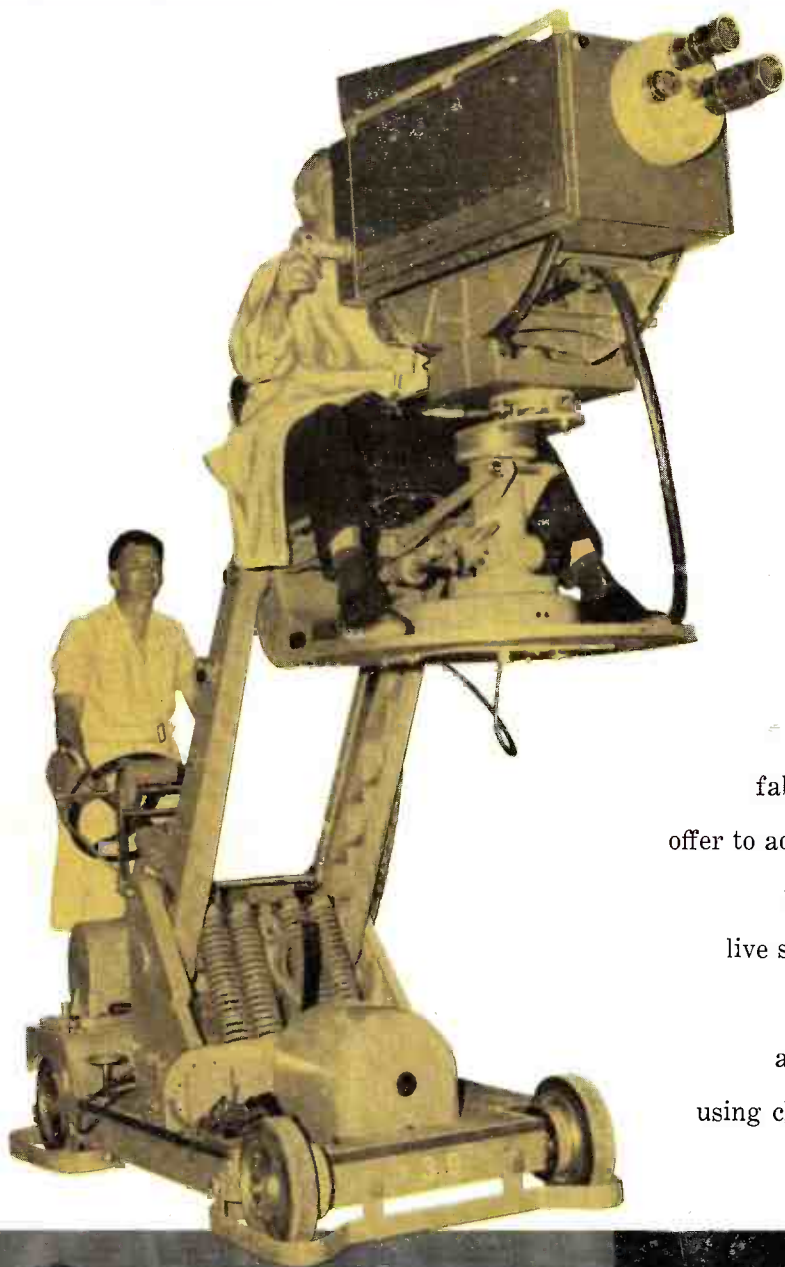
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