

TELEVISION

RESEARCH

PROGRAMMING

MEDIA

The boom markets:
Where television
is busting out
all over - fastest

Freedom of Taste:
A thinking man's
statement about
TV and its critics

Newspapers: local
giant fading fast
in national media
competition

Papert, Koenig, Lois:
Here comes the
swinging generation
in TV advertising

TELEVISION MAGAZINE
NOVEMBER 1962

covered with pink cloths. Horzous clusters of artificial pink roses carried the director with Miss Chase of the ballet company. Also honored at the reception were the ambassadors to the United Nations from some of the nations visited by the American ballet company on its tours to South America.

and Mr. Oliver Smith, director with Miss Chase of the ballet company. Also honored at the reception were the ambassadors to the United Nations from some of the nations visited by the American ballet company on its tours to South America.

Mrs. Howeth Townsend Ford, Frances Diane Eristavi, Mrs. S. Hallock du Pont, Mrs. Cleveland Bacon, Mrs. Mayson Hatch Tucker, Mrs. Franklin Horne, Mrs. Gloria Havenmeyer and Mr. and Mrs. Ivan Doolensky.

American Ballet Theater, which, beginning Nov. 1, will make its permanent home in Washington as a "national ballet company."

In the ballroom huge bouquets of pink roses were placed on the mirrored panels between boxes. Centerpieces

hotel's Jade and Basilidon rooms. Honor guests of the reception were Mr. Robert Stevens, chairman of the National Cultural Center; U. S. Sen. and Mrs. Jacob K. Yost, deputy permanent representative in the U. N. from

and Mrs. Patterson, Mr. and Mrs. Zachary Scott, and Mr. Mrs. Joseph P. Binns. Ewing, Mr. and Mrs. Sherman Dunnington and Mrs. Walker Stein all gave large dinner parties at the ball and among the many others who had with whom he lit

their daughter, Mr. Kuhn to Mr. C. Hopson Jr., son of and Mrs. Hopson, and nephew of Howard M. Abbot

Oklahoma GOP Nearing the Promised Land

By Don Irwin

Republican strength received a high bidable Sen. Robert, in its normally lackluster effort to stop a burlly ex-campaign weeks to promote a first Republican northern wheat farmers in the Oklahoma's 83 which the candidate comes at a growing urban population that isn't entirely happy with the established things as they are.

State 41, a gubernatorial nominee seem to the Silver Star. He is making a strong government bid in the

disastrously deadlocked between Governor, a Nov. 11, and a heavy for Governor Legislature. He some open support Democratic that still has not he Mr. Bell, trying to exploit Mr. Bell, advocacy of the state's and



through Oklahoma as the Kerr-Monroney team has grown in seniority and influence in the Senate.

Sen. Kerr has joined his colleagues in crying "four" against "socialism," which was leveled against Sen. Monroney last year.

ADVERTISING

10 More Men Are Needed For Training as

One a Long Islander

The Air Force announced that it will need 10 more men for training as a result of the loss of one man.



*Inherit the
tremendous
audiences
these great
Warner Bros.
properties have
built in your area...*



Warner Bros. Television Division • 666 Fifth Ave., New York, New York • Ci 6-1000



TV is musical education

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

You've seen how exciting music sounds on the screen. Unforgettable performances that stir the senses. Nothing matches TV's impact as a cultural influence. These stations are proud to be part of Television's contribution to musical education.



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

УЧИСЬ КАК УЧИЛСЯ Д





ЕННН

Lesson for Americans

You're looking at sixth graders at work in a Moscow classroom.

They were photographed by five ABC-TV men who went to the Soviet Union to film a report on Soviet education for the much-praised Bell & Howell *Close-Up!* series.

They were the first American television crew to film this key aspect of Soviet society. And they returned with a superb television story—*Meet Comrade Student*.

The program, presented on ABC Television, September 28, was called by the New York Herald Tribune "an unprecedented service in acquainting us with the challenge evident in the Soviet drive for mass education."

A challenge it is. And a lesson. And clearly a triumph for American television in the crucial area of public affairs.

Meet Comrade Student advances most notably Bell & Howell's responsibility as a corporate citizen in a democracy. A responsibility well served by such previous *Close-Up!* programs as *Cast the First Stone* and *Walk in My Shoes*.

Meet Comrade Student is also very much in keeping with ABC's bold, honest approach to reporting the great issues of the day.

Such programs as *Editor's Choice*, *Adlai Stevenson Reports*, *Issues & Answers* soundly document this approach.

Here then is a forthrightness, a new creative ferment characteristic of ABC's total communications effort. In entertainment, in enlightenment. In hard news, in soft music. In comedy, in commentary.

People like it. And advertisers—being people—likewise.

ABC Television Network



TELEVISION

WHERE THE BOOM'S THE LOUDEST *Television's growth has slowed in recent years, but it hasn't stopped yet by a long shot. In some markets it seems only to have started, as witness the special report in this issue. It's an exclusive tabulation of Television's Fastest Fifties—the markets in which TV home growth is outstepping the rest of the country in both actual numbers and percentage gains* **51**

WHERE NEWSPAPERS ARE HURTING MOST *Although they remain the dominant local advertising medium, newspapers are falling behind on the national front. There aren't many signs that the trend is likely to change, either, as television commands the national advertising lead and magazines step up their competitive pace. This is the second in TELEVISION's series on The Media Competition* **56**

THE FREEDOM OF TASTE *Three years ago this magazine printed an article by Victor M. Ratner concerning television, the criticism of its shortcomings by the cultural elite, and why the twain didn't meet. His statement—reprinted in this issue—rings as true today as it did then; if anything, events of the past months have made it even more meaningful. The editors believe that readers who've seen it before will find it useful to be reminded of what he had to say, and that new readers will be glad they've come across it* **61**

CLOSEUP: PAPERT, KOENIG, LOIS *Few will challenge the assertion that PKL is the "hottest" agency in advertising today. Its growth from scratch a few short years ago has been little less than phenomenal, and its decision to sell stock to the public—implemented this fall—has turned the industry's attention full upon it. This is the story of a new kind of advertising agency and the new breed of ad men who head it* **65**

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Subsidiary of Broadcasting Publications Inc.

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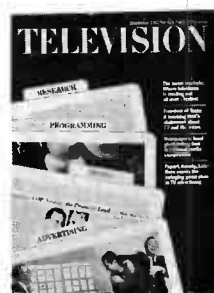
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Cover: The four major subjects which occupy much of this issue's attention also occupy the cover this month—a suggestion that readers interested in a wide variety of television material will not be disappointed by the contents herein. From media to programming, from research to advertising, this month's issue has something for each and all.



Published monthly by the Television Magazine Corp. Executive, editorial, circulation and advertising offices: 444 Madison Ave., New York 22, N. Y. Telephone PLaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing Office: 3110 Elm Ave., Baltimore, Md. Second-class postage paid at Baltimore, Md. Editorial content may not be reproduced in any form without specific written permission. Copyright 1962 by Television Magazine Corp.





THERE IS ALWAYS A LEADER, and WGAL-TV in its coverage area is pre-eminent. This Channel 8 station reaches not one community, but hundreds—including four important metropolitan markets. Channel 8 delivers the greatest share of audience throughout its wide coverage area. For effective sales results, buy WGAL-TV—the one station that is outstanding.

<p>WGAL-TV <i>Channel 8</i> Lancaster, Pa.</p>	<p>NBC and CBS STEINMAN STATION Clair McCollough, Pres.</p>
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Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

The Story of The PGW Colonel... A Best Seller For More Than 30 Years

ON THE GO!



HE KNOWS THE OTHER SIDE OF THE STREET

PGW **Radio** Colonels devoted 48 years to selling print media before joining our company. The **Television** Colonels were with the networks for 48 years. Altogether, we've had 132 years on the other side of the media street.

They were instructive years—and because of them, all PGW Colonels have a better, broader understanding of media values—and how to evaluate them.

That's why the Colonel is always on the go!

PPETERS, **G**GRIFFIN, **W**OODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK ATLANTA DETROIT FT. WORTH MINNEAPOLIS LOS ANGELES
CHICAGO BOSTON ST. LOUIS DALLAS PHILADELPHIA SAN FRANCISCO





It's MARKET Street in SAN FRANCISCO...



It's MAIN STREET in Ohio's Third Market

It's a big country, and it's possible for Americans to be miles apart, both geographically and in their needs and preferences. That's why people in Ohio's Third Market should be approached in a manner that might not succeed, let's say, in San Francisco. ■ That is the job WHIO-TV, AM, and FM has set for itself—to know what is wanted on Dayton's Main Street, and along the 23 other Main Streets in our primary listening and viewing area. Programming is aimed squarely at these known attitudes and needs. The consequence is what you would expect: a vast, fine following of people in all age groups, and at all income levels. ■ And speaking of income levels — you have to look up to see ours. Over the years, *highest in the state*. ■ If you haven't seen George P. Hollingbery lately, ask him to elaborate and particularize.

DAYTON, OHIO WHIO-AM-FM-TV

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



FOCUS ON BUSINESS

All eyes are on the networks; TV homes pass 50 million

With the 1962-63 network television season off and running, crystal ball gazers are back at their favorite pastime—predicting the fate of new programs. Generally, agency programming men see the new season “improved” and in better “balance” than 1961-62. They also see CBS-TV as having an “edge” in first place, ABC-TV and NBC-TV battling for runner-up position (the same view taken by N.W. Ayer program analyst James Cornell in his pre-season analysis for TELEVISION MAGAZINE in the October issue).

Without the benefit of solid rating records to go on yet, the agency guesses pretty much boil down to the preferences and displeasures of the individual examiner mixed with varied amounts of professional knowledgeability. (Newspaper reviewers as a group have been hard on just about everything, except, of course, such “cultural” pets as *Voice of Firestone*.)

The shows being singled out as sure “hits” are both in the CBS stable—the *Lucy Show* and *Jackie Gleason's American Scene Magazine*. Both entries, of course, have been around before under slightly different formats, and both have been of hit caliber. If there is anything like a sure bet or history repeating itself, Lucille Ball and Jackie Gleason fill the bill.

Among the shows seen to be in “trouble” already are *Saints & Sinners* and *It's a Man's World*, both on NBC-TV; *Combat*, *The Gallant Men* and *Going My Way* on ABC-TV; the *Lloyd Bridges Show* on CBS-TV. There is also a mixed reception for NBC's highly-touted *The Virginian*, although there is such a huge investment behind the 90-

minute show, NBC will probably stick with it no matter what the ratings say.

All that the networks can do right now is keep an eye on the ratings, wait for the end of the first 13-week cycle and the close of many advertiser commitments. Then, as last year, the juggling and cutting will begin.

■ Television has reached another milestone. According to the Television Bureau of Advertising, this month marks a national climb to 50 million TV homes, a penetration of 91% of the country's home total of about 55 million. (Looking back, in 1949 there were only 700,000 TV homes out of 41.5 million homes overall, a penetration of only 2%.)

And getting in a competitive stinger, TvB also reports that while daily newspaper circulation has climbed (it stood at 52.8 million in 1949), today's TV sets in use, including multiple homes, hotels, etc., now total more than 59 million, “which means that total TV sets in use will surpass newspaper circulation [59.3 million in 1961] sometime soon.”

While summer in television is a period of programming doldrums, on the viewing and advertising side, TvB announces, things are increasingly active. TV viewing last summer set all-time records with the average TV home spending 4 hours, 20 minutes per day watching during June, July and August, topping 1961's 4 hours, 17 minutes.

Record amounts were also spent by advertisers last summer while c-p-m declined for the fourth successive year. Network TV gross time billings in the June-August period of 1962 were \$192,357,400 against \$167,543,100 spent in the period

a year ago. Network cost per thousand for all programs declined to \$2.30 in the summer of 1962, a decline of 35.9% since 1958 when the c-p-m was \$3.59.

Network gross time billings went up 16% in August over the same month a year ago. Total billings for the three networks in August, according to TvB, were \$64,274,198 against \$55,385,728 in the month a year ago.

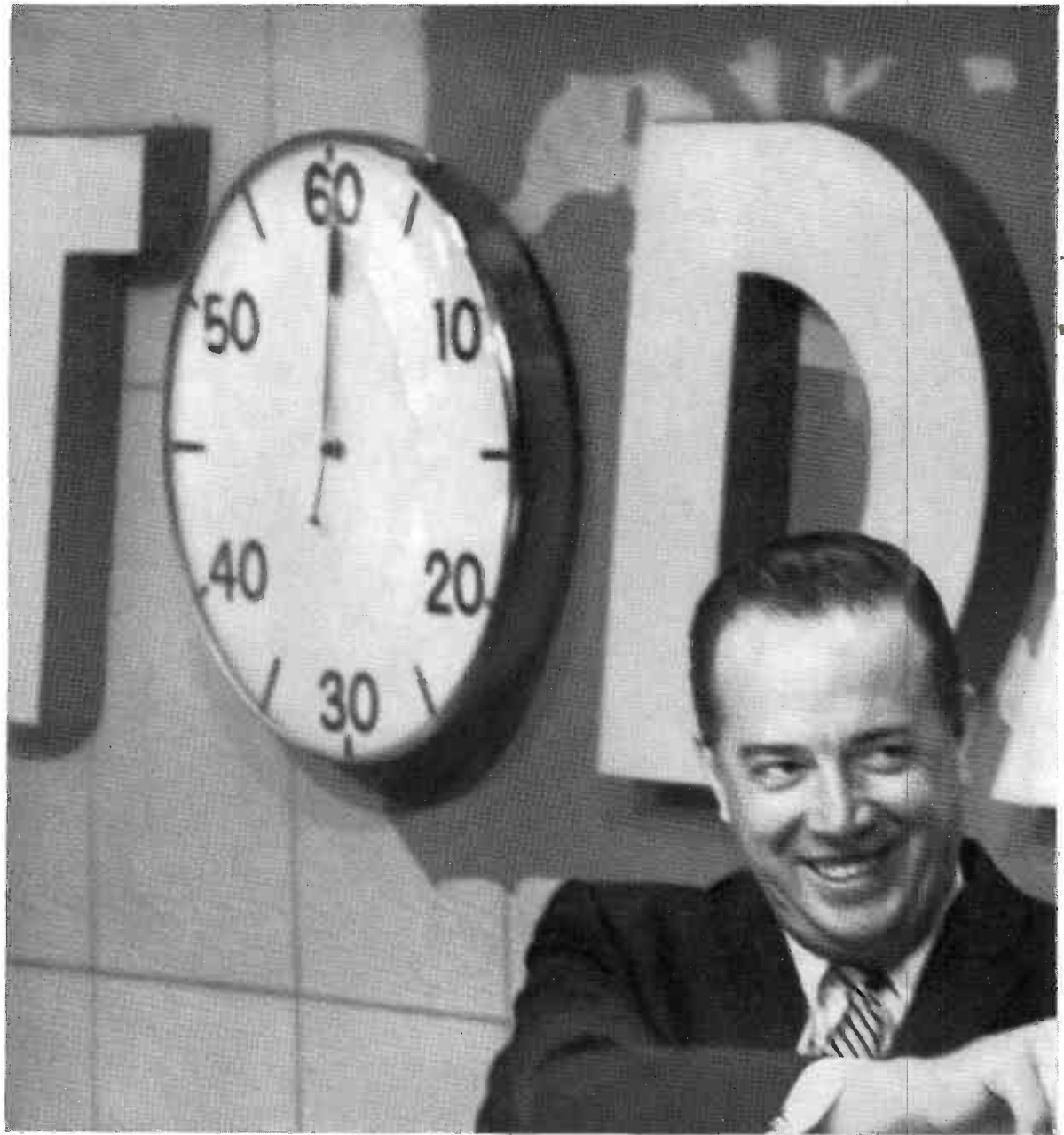
For the first eight months of this year, network billings were \$516,443,077, up 12.7% from \$458,068,236 in 1961.

Eight month billings by network: ABC-TV, \$132,474,200, up 7.3% from a year ago; CBS-TV, \$200,402,561, an increase of 17.6%; NBC-TV, \$183,566,316, up 11.8%.

Daytime television billings showed the biggest increase both in August and for the year. For the month, daytime billings hit \$19,667,686, an increase of 27.3%. For the January-August period, daytime billings were \$159,746,641, up 18.3%. (Nighttime billings in the first eight months were \$356,696,436, up 10.4% from 1961.)

It is a certainty that daytime billings will zoom even higher next year. Following the NBC-TV lead of several months ago, both CBS-TV and ABC-TV are raising their daytime rates, CBS confining its hike to its morning strip, ABC spreading its rate boost to most of its daytime schedule. The rate adjusting reflects an extremely healthy daytime market.

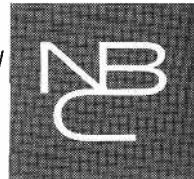
■ For some time now there has been an agency, advertiser and network “squawk” over the “official” figures on advertiser expenditures in network TV compiled for TvB by LNA/BAR in cooperation





What's Hugh Downs doing on Today?

He's the star, making the mornings bright, light and lively. With TODAY regulars Jack Lescoulie, Frank Blair and Pat Fontaine, he's delivering news and information...Yes. Weather...Yes. Entertainment...Sure! And advertising messages...in the style that has earned him the reputation as one of the most appealing personalities in broadcasting. The new TODAY is a first class showcase for advertising. It attracts an adult audience... 6,200,000 men and women every morning, Monday-Friday. It attracts a high income audience...52% of its viewing families earn more than \$7,000 a year. It attracts a hard to reach audience...TODAY is seen by a high percentage of working housewives, who are not home for the average daytime program. So wake up to the new TODAY, the golden opportunity for the early-bird advertiser.



“THOSE D_____ * COMMER- CIALS!”

The reformer curses the commercial as “evil”; the pragmatist regards the commercial as a “necessary evil”; today’s economic realist hails the commercial as “necessary”. . . and in the public interest.

Advertising is public persuasion—an effort to get someone to do something—an extension of the face-to-face persuasion that is as old as Eve seeking Adam. In a complex society advertising is an indispensable substitute for this personal salesmanship. It helps create mass demand and in turn mass production, mass employment and a high standard of living.

Corinthian believes it more than coincidence that the increases in gross national product and consumer sales in the past decade have correlated so closely with the growth of television viewing and television advertising. The television commercial has become the vital ingredient of a mass production and mass consumption economy. It combines public persuasion with face-to-face personal selling.

So the next time your mother-in-law curses the commercials, remind her that THEY SATISFY vital economic needs.

*Demand-producing

Responsibility in Broadcasting

THE CORINTHIAN

BUSINESS *continued*

with the networks. Taking into account only gross figures on time sales, the totals have been called unrealistic in not showing discounts and program costs.

The problem may be solved next year. Talks are now underway on the possibility of giving full information, including a formula for converting costs from gross to a discounted or net basis. A new system would show discounted talent, time and total costs for each brand advertising on network TV.

■ While most major product classifications increased their TV advertising pace in the first half of 1962 over the same period last year, TvB reports cosmetic, drug and confectionery advertising as registering the top gains.

Overall network and spot TV billing growth in the first half of this year amounted to \$100 million. Of this, cosmetics and toiletries contributed an \$18 million increase, drug products a gain of \$11.4 million and confections and soft drinks \$11.1 million more.

Gross time billings, network and spot, for cosmetic and toiletry advertisers were \$88,882,590 in the first half against \$70,904,277 last year. Billings for drug products were \$73,405,670 against \$62,011,358 in 1961. Billings for confection and soft drink advertising in 1962's first half were \$42,453,245 compared with \$31,362,933 last year.

Broken out by itself, soft drink TV advertising increased by 48.3% in the first half. Gross time billings were \$15,733,348 compared with \$10,607,385 in the period last year. (Spot billings were \$11,409,030, up 47.3% from 1961's \$7,747,050; network billings went up 51.2%, \$4,324,318 vs. \$2,860,335.)

Leading advertiser in the soft drink category was Coca-Cola with first half 1962 billing of \$7,333,863. Pepsi-Cola, Coke's bitter rival, had first half billings of \$4,296,748. (The rise in billings for soft drink advertising continues the trend started last year when TV's share of all soft drink advertising topped the 50% level. Total TV spending for all of 1961 from companies and bottlers was \$21,529,427.)

■ The Station Representatives Association recently sought some answers on a problem which has plagued the television industry for a number of years—the feeling toward shared and/or piggyback announcements by TV stations.

The purpose of the SRA survey was to gather and share with the NAB Code Authority and the American Association of Advertising Agencies station sentiment on shared commercials "with the hope that a more orderly and practical set of ground rules might be developed"

to cover the shared commercial problem.

The SRA questionnaire survey was answered by 46% of all commercial stations located in markets representing more than 78% of all TV homes.

To the question "Do you approve of commercials carrying ad messages for two products of different manufacturers," 92% of the respondents stated they do not approve.

Of the respondents, 72% stated that it would not make any difference whether the products were "logically related and smoothly bridged"—they still would not approve; 28% stated that if the commercials were logically related and smoothly bridged, they might be acceptable.

To the question "Do you approve of one manufacturer advertising two or more of his own products in a single commercial," 52% gave their approval; 28% stated they did not approve; 20% gave yes and no answers.

Of those stations approving of one manufacturer's own products grouped in a single commercial, 87% stated they would not accept the commercial unless the products were integrated to give the appearance of one continuous announcement. (But 86% felt that no single manufacturer should be permitted to advertise more than two of his products in a single commercial regardless of circumstances.)

55% of the respondents stated that the present NAB code is too lenient in its position on integrated and piggyback commercials.

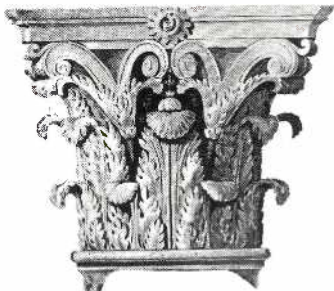
95% of the respondents did not feel that a station should accept shared announcements on a network basis when they do not conform to the code and/or station's policy governing such announcements on a local or national basis.

■ On another aspect of commercials—the old question "are they really louder than the rest of the program they fall in?"—the instrument division of H. H. Scott Inc., a Maynard, Mass., manufacturer of hi-fi components and a line of noise measuring and analyzing equipment, has the latest answer. Yes!

Tests by Scott on three Boston TV channels showed that commercials on 65% of the 40 programs monitored were louder than the feature portion. On 20% of the programs, the commercials were recorded at the same level as the program and on 15% the commercials were actually softer than the program.

Although no commercials were recorded as much as twice as loud as the program they accompanied, two were rated almost that high, 78% louder than the main portion of the show.

Scott takes no position on whether or not commercials *should* be louder. **END**



KHOU-TV
HOUSTON

KOTV
TULSA

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

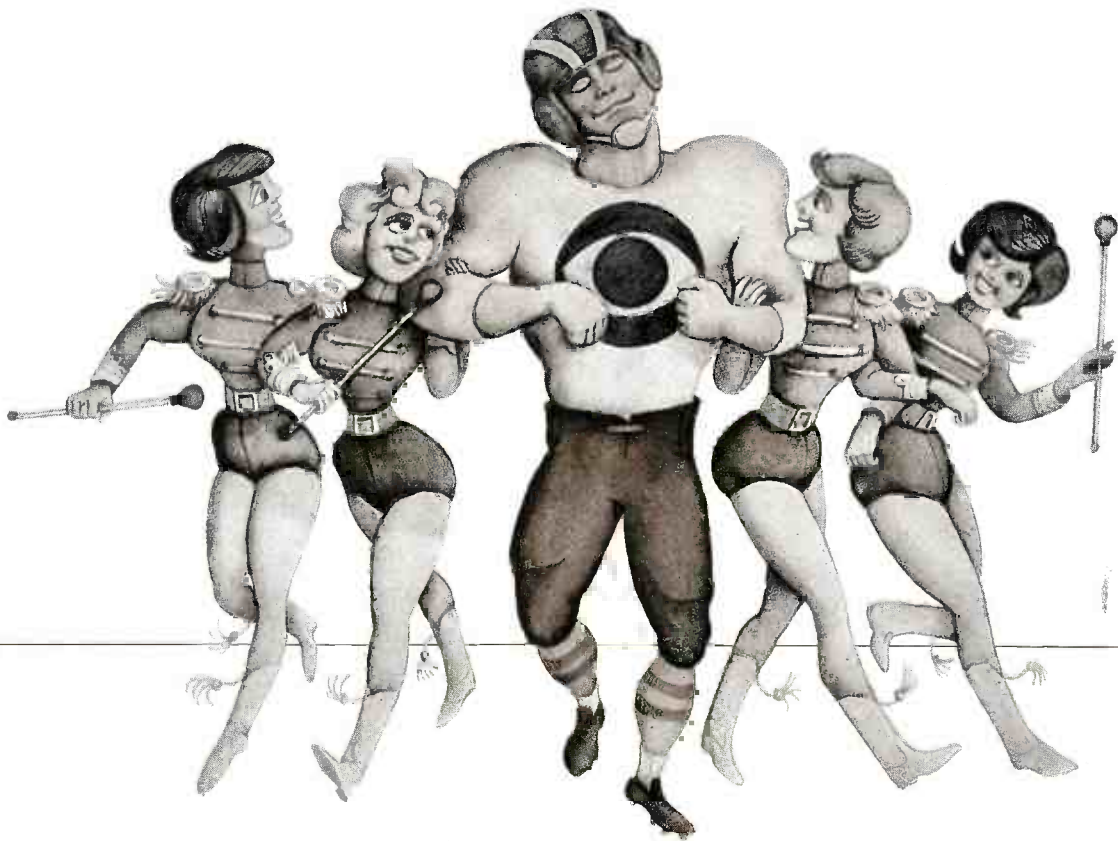
WISH-AM & FM
INDIANAPOLIS

Represented by H-R

STATIONS



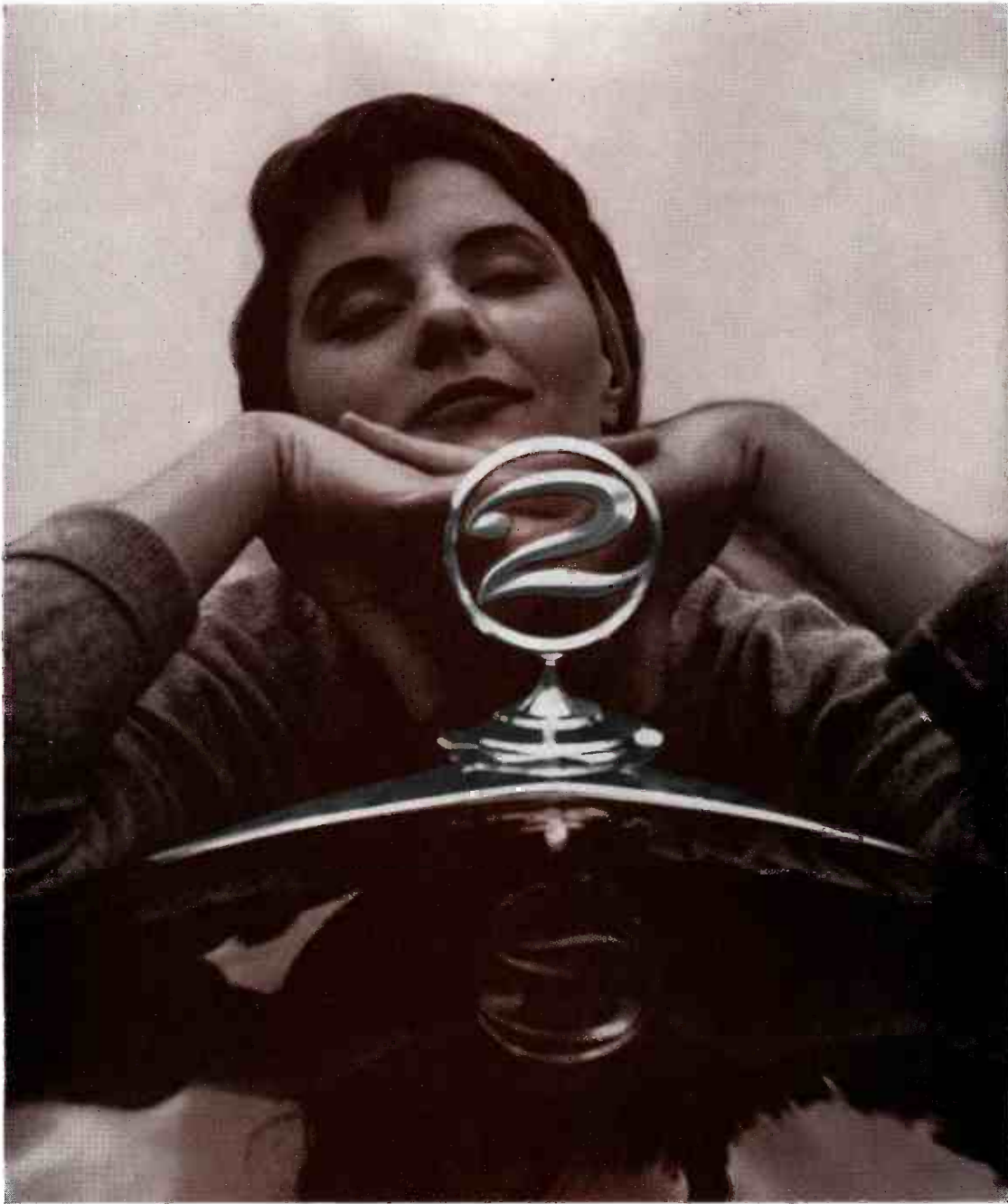
**Excitement
makes the
difference!**



BLAKE HAMPTON

Everybody loves a hero. And the five CBS Owned television stations are heroes in their own hometowns. This Fall, for example, the stations are bringing millions of local sports fans the most exciting, most complete schedule of professional and collegiate football ever seen on television: thrill-packed National Football League games combined with the NCAA lineup. Exactly the kind of excitement-charged programming that wins the admiration (and attention) of audiences and advertisers alike. Start putting excitement in your advertising in five major U. S. markets...with a crowd-winning schedule on one or all of the CBS Owned stations. **©CBS Television Stations National Sales**

Representing CBS Owned WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis.



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

KPRC-TV availabilities include programs, minufes, chainbreaks, and ID's. Prices from about \$24 to \$1300. Ask your Edward Petry man for a demonstration.

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

"Courtesy of Mercedes-Benz Sales, Inc."

FOCUS ON NEWS

There's talk of
making TV's
codes official;
Big month for
news programming

Those who have supposed that the strong blasts started at the FCC by Newton Minow and his supporters would dissipate against broadcasting's more rock-ribbed stalwarts should realize, if they haven't already, that they may be in for a longer blow.

That's the compelling conclusion to be drawn from a few recent events, chief among them a proposal by FCC Commissioner Robert E. Lee, that the NAB codes, under which subscribing broadcasters voluntarily restrict commercials to suggested limits, be adopted by the FCC as that agency's own rules.

Commissioner Lee's proposal would limit commercial time in television to four minutes plus station break in prime time half-hours and to six minutes maximum in other half-hours. Lee's proposal, also affecting radio, received immediate support from Chairman Minow, who had previously suggested that the FCC might adopt the NAB codes.

Although Messrs. Minow and Lee can't muster the necessary votes at the FCC right now to put the proposal into effect, they obviously hope the deficiency will be partly remedied when the FCC's newest member, E. William Henry, takes over his chores.

The formation of the Lee-Minow bloc brought an immediate, possibly contemplated, response from the NAB. President LeRoy Collins and NAB Code Director Robert D. Swezey, after voicing opposition to the proposal, called upon the 31% of commercial TV stations who have not subscribed to the TV code to do so to head off government intervention.

(In a contemporary development, the Station Representatives Association announced that its survey of more than 500 commercial TV stations indicates that a majority of the 46% responding favor amendment of the NAB TV Code to prohibit the "piggyback" commercial, which advertises several products.)

On the other hand, broadcasters were

exhorted to resist the buildup of government power affecting their media's other communications function, programming. Commissioner Rosel H. Hyde, who has served on the FCC longer than any other member, criticized the FCC's steadily increasing voice in the programming field and broadcasters who tolerate the new FCC policy. Commissioner Hyde, who made his comments in a talk to the Utah Broadcasters Association, suggested that a supine broadcasting industry could easily become a propaganda tool for those political leaders who happen to be in office.

Television stations received an expected setback with Federal Judge Sylvester J. Ryan's ruling in New York that the American Society of Composers, Authors and Publishers cannot be compelled to accept a proposal by a station's committee that ASCAP impose performance fee licenses upon the source of a program instead of upon individual stations which carry the programs involved.

Although the stations' All-Industry TV Station Music License Committee plans to appeal to the Supreme Court, for the present, it means a return to a method by which a court, where the amount of fees are at issue, is asked to fix reasonable rates under the present licensing system.

ASCAP wants either a rate increase of about 20% or elimination of stations' control of Broadcast Music Inc., ASCAP's chief competitor; broadcasters are expected to ask a rate reduction of about 20%, and, of course, have not indicated a willingness to dispose of BMI.

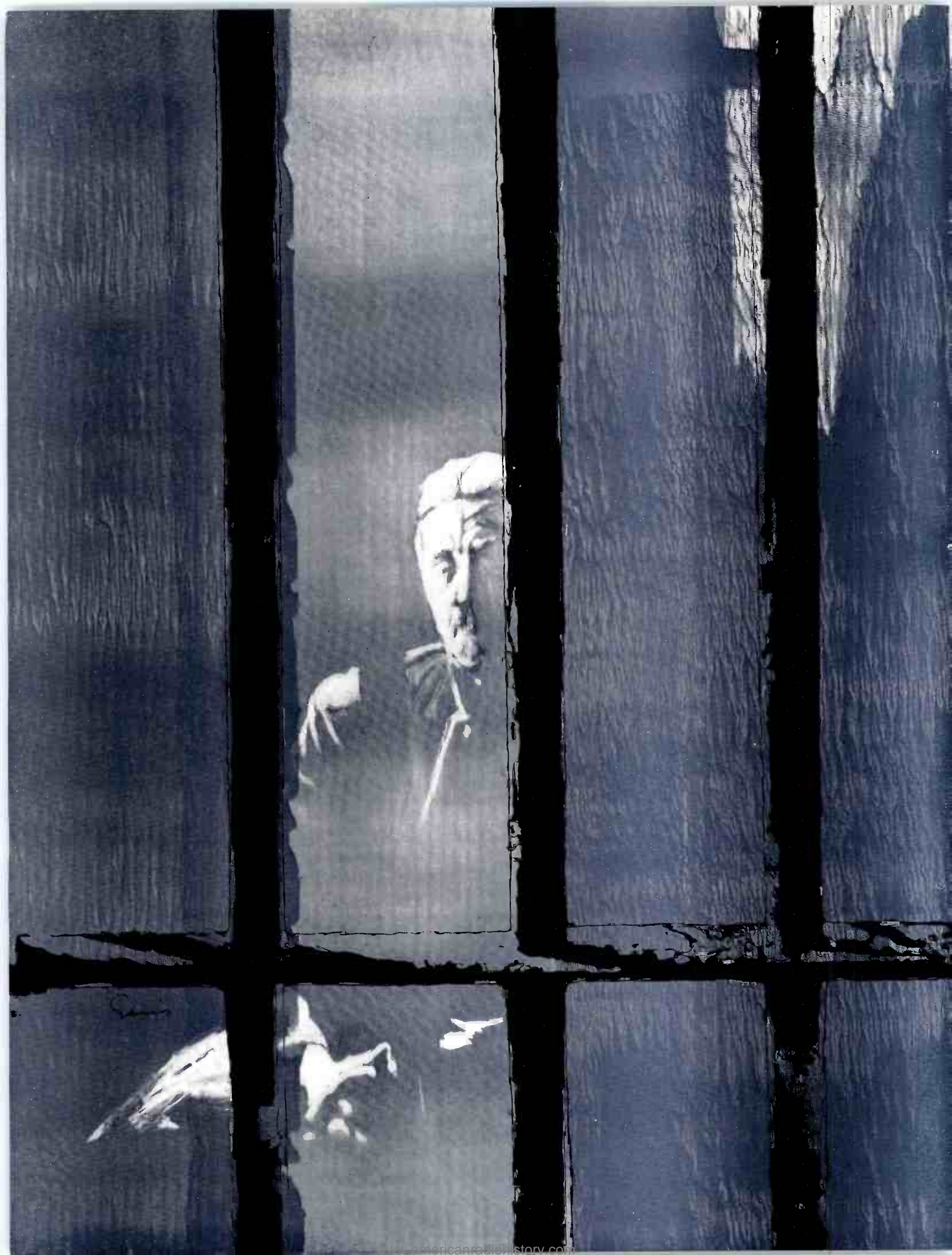
Meanwhile, Judge Ryan has put his court behind a proposal he suggested to enforce TV stations' paying delinquent fees, possibly withheld by many stations who had hoped TV would win in its fight against the ASCAP fees. Under the plan, ASCAP could cancel licenses to perform ASCAP music, but only after the delinquent stations—some 91 in number, according to ASCAP count—are notified of the cancellation threat by the stations' all-industry committee. The ASCAP membership has been notified that the organization took in a total of \$23,876,658 during the period January through August, almost all from license fees, and is distributing the \$19,119,004 left after expenses to members. ASCAP also announced a plan to license ASCAP music performed on community antenna TV systems.

Commissioner Robert E. Lee has predicted that the FCC, early next year, will hold local TV programming hearings, such as those held last spring in Chicago, in another city. He said he thinks the hearings will improve TV programs.

The FCC's proposal to make network affiliation contracts public was opposed by the NAB, the networks and a majority of stations commenting on the plan. They said the competitive nature of commercial broadcasting makes such a plan undesirable for business.

Television spot and network billings for the first six months of 1962 were \$759.3 million, an increase of 15.2% over the 1961 period, according to Television Bureau of Advertising figures. The spot TV figure was \$371.5 million, the network figure \$387.7 million.

The House Antitrust Subcommittee will start hearings next January in an



Burden of Shame

To the parent, to any normal adult, one of the most depraved of all criminals is the child molester. Yet the hidden impulses behind his heinous offense are understood by very few.

On Friday, September 14, from 9:30 to 10:30 pm, KNXT broadcast "Burden of Shame," a locally-produced documentary which probed a major social problem, child molesting. Narrated by James Whitmore, the program used the actual words and voice of a convicted offender, as well as statements by law officials, probation officers and psychiatrists.

Shocking? Disturbing? Unavoidably, yes! But the citizens of Los Angeles clearly recognized the need for candor: "Burden of Shame" was seen by a prime-time audience as big as that of the other two network stations combined!* And the critics added their note of approval. The Los Angeles Herald-Examiner called it an "...unusually well done program on a subject too often shoved into the background." While Variety hailed "...an excellent effort [that] should be seen by every parent with a sub-teen daughter."

"Burden of Shame" typifies how much active, responsible local programming can contribute to the well-being of a community. And provides one more reason why KNXT, Los Angeles' most popular station,* is also the "number one source of worthwhile television programs."**

KNXT

CBS Owned • Channel 2, Los Angeles

*ARB
**Institute for
Motivational
Research, Inc.

investigation of possible monopoly or area concentration in the ownership of media of news communication. Chairman Emanuel Celler (D-N.Y.) said the committee is concerned mainly about the growing number of newspaper suspensions and mergers, but also about the extent of cross-ownership of radio and TV stations and newspapers.

Broadcast coverage of a Texas court trial, that of financier Billie Sol Estes, has been thwarted, not by the American Bar Association's Canon 35, which has been invoked by the courts in other states, but by a Texas statute which prohibits one witness in a trial from hearing the testimony of another. Thus, the trial, which began Sept. 24, but recessed the next day to Oct. 22, was allowed to be covered after jury selection, only by silent films, according to a ruling by Judge Otis D. Dunagan.

There were no similar restraints on television's coverage of the events attending the enrollment of a Negro student at the University of Mississippi, but considerably more risk. The networks estimated their TV coverage cost more than \$400,000, mainly in pre-emptions of other programs.

NBC-TV performed the creditable feat of covering two important events while they were happening—one of the

pennant play-off games in baseball between the National League's Giants and Dodgers and the 6-orbit flight by astronaut Walter M. Schirra Jr. the same day.

The national Arbitron rating for NBC-TV during the 4-6 p.m. period was 17.8 (51% share). NBC-TV devoted about four hours and ABC-TV and CBS-TV five each to live coverage of the Schirra exploit.

The FCC has followed the advice of television set manufacturers and set April 30, 1964, as the cutoff date beyond which the sale of VHF-only sets will be prohibited. The FCC proposal of rule-making also accepted manufacturers' suggested standards of performance for the UHF portion of the set.

The FCC authorized the second test for pay television on KTVR (TV) Denver, Colo. The 3-year test will employ the Teleglobe system (separate, wired sound) and be conducted on the station by a company owned by Teleglobe Pay TV System Inc. (one-third) and Macfadden-Bartell Corp. (two-thirds).

Meanwhile, the Supreme Court has refused to review a lower court's ruling, which upheld the FCC's right to authorize the current pay TV test on RKO General's WHCT (TV) Hartford, Conn.

The FCC has settled three of its most controversial TV cases. That agency has finalized its award of ch. 13 in Indianapolis to Crosley Broadcasting Corp., the original recipient as WLWT (TV); ch. 5 in Boston to the *Herald-Traveler*, the original grantee as WHDH-TV, and ch. 11 in St. Louis to CBS as KMOX-TV.

A handbook of questions and answers for stations to use in presenting political candidates is being distributed to all licensees by the FCC.

Three agencies, Young & Rubicam, BBDO, New York, and Leo Burnett, Chicago, have announced they are now using electronic computer equipment for various purposes involving media selection and buying. J. Walter Thompson expects to begin its computer system next year.

The networks have turned down the Republican National Committee's proposal to purchase 5-minute segments for use of GOP candidates this fall by trimming regular programs five minutes where the GOP capsules are sought. The Federal Communications Bar Association has announced it will conduct a thorough-going study of the Communications Act, which, it is said, could lead to rewriting of the present statute or to a new act altogether.

MCA has signed a consent decree with the U.S. Justice Department under which MCA agrees to a hands-off policy in the

activities of its subsidiary, Universal Pictures, in licensing Universal's package of 229 post-1948 feature films to television in the U.S. and Canada for the next five years. The agreement also prohibits MCA from acquiring or merging with any other major TV, motion picture or recording producer or distributor for seven years. The decree ends the government's antitrust suit against MCA and thus removes a legal barrier prohibiting MCA's acquisition of Decca Records and subsidiary, Universal.

A group of 18 film distributors, prohibited in recent years from exhibiting films at NAB conventions, have made plans for private showings of their offerings during the NAB convention in Chicago next March 30-April 3.

Broadcast Advertisers Reports has abandoned its plan to issue "report cards" on individual stations, based on monitoring of commercials and their conformance to NAB's television code.

The Internal Revenue Service may believe in the honor system, but apparently sometimes draws the line. The revenueurs have seized receipts from the Floyd Patterson-Sonny Liston fight, estimated at more than \$5 million, from 260 theatre TV locations and gate ticket sales, to make sure the Treasury Department gets its share.

Eddie Cantor hopes to stage a mammoth TV special that will feature a dozen or so top TV performers and take in \$15 million from individuals and corporations to finance the projected Salk Foundation research institute in La Jolla, Calif.

Sometimes it is better to be an alley cat than a fat cat and he who has to scratch for survival is more likely to land on his feet than he who sits on his sinecure. That is the moral some will draw from the rueful but frank revelation of what happened to the once-prosperous Curtis Publishing Co., whose *Saturday Evening Post* for years made advertisers line up to accumulate enough seniority to buy a back cover or center spread.

The company's troubles really began right after World War II when Curtis decided not to join others in pioneering the new medium, television, explains Matthew J. Culligan, a former NBC executive vice president, who has been elected president of Curtis to lead that company out of its financial troubles.

One other mistake by Curtis is that it didn't enter the field of newsweekly and specialty magazines, which, Mr. Culligan said, seem to have suffered less from television competition than such mass magazines as the *Saturday Evening Post*.
And who also got into TV?

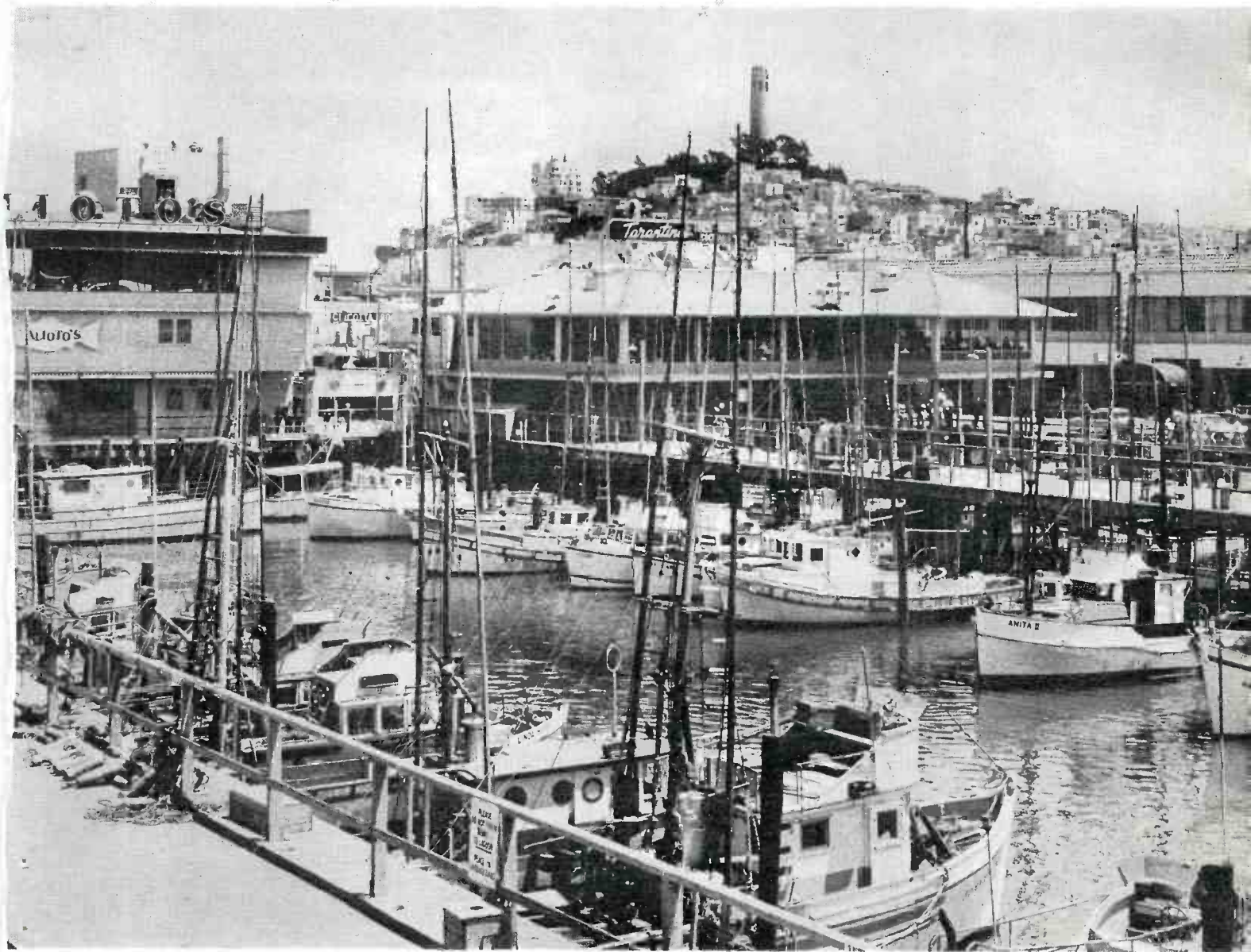
END



Lewis & Clark Find the Hidden Market

Lewis & Clark, an alert agency out of the Northwest, wanted to break their Tired Suds campaign in a hot Southeastern market. They discovered that Tri-Cities was really 19th largest in the Southeast, with 71,000 households crying for a new washing powder. Call Meeker (in the Southeast, James S. Ayres) for information on WCYB-TV • Bristol, Tenn.-Va.

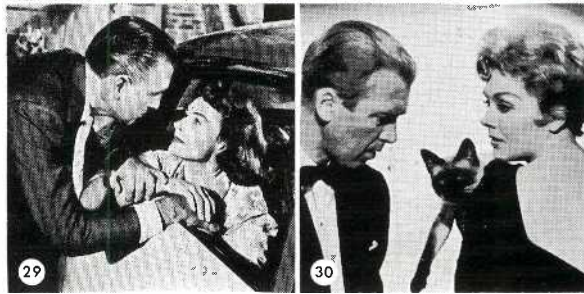
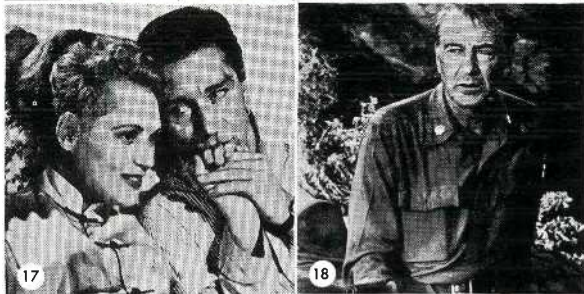
If you lived in San Francisco...



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



SOMETHING NEW HAS BEEN ADDED TO THE GREAT COLUMBIA POST-48's!



There's a new look to the COLUMBIA POST-48's—73 top-quality feature films, most of which were produced between 1956 and 1961, have been added to the original group of over 200 COLUMBIA POST-48's.

And quick as you could say "From Here To Eternity," four of the Columbia Broadcasting System's owned and operated stations, WCBS-TV New York, WCAU-TV Philadelphia, WBBM-TV Chicago and KMOX-TV St. Louis (already happily signed up for the original group) snapped up these new COLUMBIA releases!

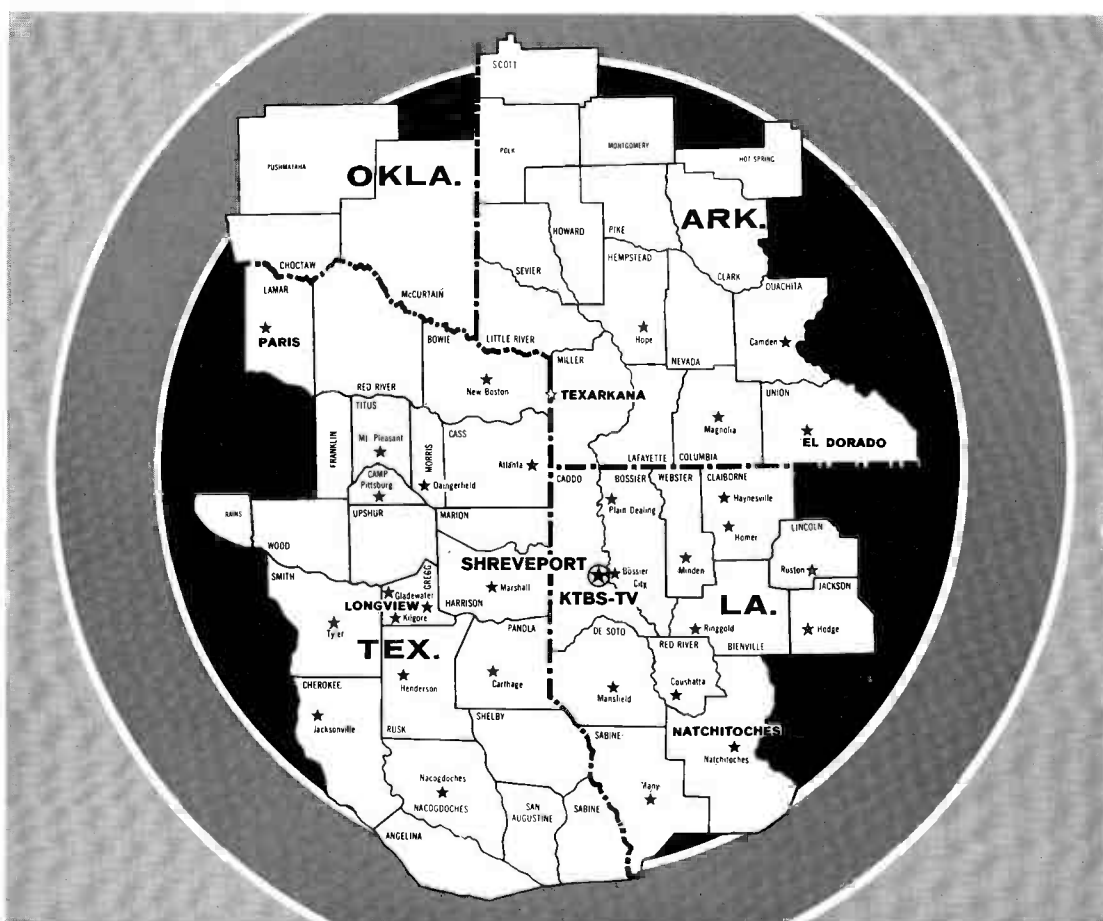
For further details, contact your Screen Gems representative.

Distributed exclusively by

SCREEN GEMS, INC.



1. FROM HERE TO ETERNITY 2. THE EDDY DUCHIN STORY 3. OUR MAN IN HAVANA 4. THE LAST ANGRY MAN 5. THE MAN INSIDE 6. THE KEY 7. THIS ANGRY AGE 8. BITTER VICTORY 9. THE GARMENT JUNGLE 10. AUTUMN LEAVES 11. MIDDLE OF THE NIGHT 12. OPERATION MAD BALL 13. TANK FORCE 14. PARADISE LAGOON 15. FACE OF A FUGITIVE 16. THE LONG HAUL 17. FULL OF LIFE 18. THEY CAME TO CORDURA 19. ALL THE YOUNG MEN 20. THE BURGLAR 21. I AIM AT THE STARS 22. SURPRISE PACKAGE 23. JUBAL 24. COCKLESHELL HEROES 25. STORM CENTER 26. PICKUP ALLEY 27. KILLERS OF KILIMANJARO 28. THE TWO-HEADED SPY 29. THE WHOLE TRUTH 30. BELL, BOOK AND CANDLE



TOPS IN THE AREA

ARB station circulation totals March, 1962, show KTBS-TV, Shreveport, Louisiana, with more viewers than its two competitors:

	KTBS-TV Channel 3	Station Y	Station Z
TV Home Potential	258,600	257,700	239,500
Net Weekly Nighttime	225,200	221,400	210,500
Net Weekly Total	237,700	230,000	220,500
Average Daily Nighttime	131,200	128,300	122,500
Average Daily Total	165,800	155,800	154,900

KTBS-TV reaches 1.9-billion dollar four-state market of 1.5 million buyers *with exclusive ABC programming*. Its performance, as indicated above, is an important reason more spot buyers are specifying KTBS-TV, Channel 3, Shreveport, Louisiana.

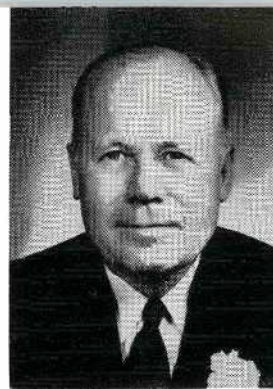
Sources: Sales Management's 1962 Survey of Buying Power; ARB Station Circulation Totals (March 1962)

KTBS-TV

K THE KATZ AGENCY, INC.
National Representatives

E. Newfow Wray, Pres. & Gen. Mgr.

FOCUS ON PEOPLE



LARMON



GRIBBIN

Marking the end of a 33-year association, **Sigurd S. Larmon**, 71, has announced that he will retire as chairman of Young & Rubicam at the end of the year. He had relinquished the post of chief executive officer to **George H. Gribbin**, president, eight months ago, paving the way for Gribbin to take over clear control of the agency. The title of chairman remains vacant for the present. During the 20 years under Larmon's management, Y&R expanded from 652 to 2,736 employees, and achieved third rank in billings.

E. William Henry has been sworn in as a member of the Federal Communications Commission, succeeding **John Cross**, whose term expired June 30. Henry, from Memphis, Tenn., had been a partner in the law firm of Chandler, Manire & Chandler. At 33, he is the second youngest man ever to serve on the FCC. Cross, an engineer, plans to establish a consulting practice.

A. Leon Higginbotham Jr. has been nominated for a 7-year term on the Federal Trade Commission, succeeding **William C. Kern**, whose term has expired. Higginbotham, 34, if confirmed will be the first Negro to serve as a member of a federal regulatory agency. A former assistant district attorney for Philadelphia County and president of the Philadelphia branch of the NAACP, he has practiced law privately since 1954, specializing in civil and appellate suits.

O. G. Kennedy has been appointed president of Miles Products (division of Miles Laboratories Inc.), succeeding **Lewis F. Bonham**, who resigned to become executive assistant to the president of Norwich Pharmacal Company. Kennedy joined Miles Laboratories in 1958 as vice president of planning and was elected executive v.p. of Miles Products in September of this year. Bonham formerly was v.p. of the parent company and board member.

Lew Grade, who began his career in show business as a dancer, has been elected to the office of managing director of the London-headquartered TV production firm, Associated Television Ltd. The former deputy managing director succeeds to the post formerly held by retiring **Val Parnell**, who will continue as a member of the board and as consultant.

In a move to unify its sales arms, Blair-TV and Blair Television Associates, John Blair & Company has combined them under the name of Blair Television. Former executive v.p. of Blair Television Associates, **Dave Lundy**, has been appointed president of the new organization. Newly-named executive v.p. is **Frank Martin**, who was the New York sales manager of Blair-TV. **Jim Theiss** continues as v.p. and sales manager of the marketing division. Former executive v.p. of Blair-TV, **Ed Shurick**, has resigned to go into business for himself.

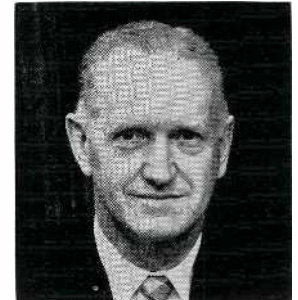
John T. Murphy, who joined the Crosley Broadcasting

HENRY



HIGGINBOTHAM

KENNEDY



GRADE



PARNELL



LUNDY

MURPHY



**FLORIDA'S
BIG 3
MARKET**

3 DAYTONA BEACH
ORLANDO
CAPE CANAVERAL

2

1

WESH-TV
COVERS MORE OF
FLORIDA THAN
ANY OTHER
TV STATION

WESH-TV
NBC FLORIDA'S CHANNEL **2**

ORLANDO - DAYTONA
CAPE CANAVERAL

PEOPLE *continued*

Corporation in 1949 as general manager of WLWD Dayton, has been elected executive vice president of the organization. His most recent position was as v.p. in charge of television. Before joining Crosley, Murphy was with NBC.

The 13 men who will start the private communications satellite corporation authorized by Congress have been named by President Kennedy. The nominees, who will serve as recess appointees because Congress adjourned before their names could be submitted to the Senate for confirmation, will hold office only until they set up the corporation's procedure and arrange for a public sale of stock. They will receive no pay. One of their projects is to recommend an initial financing cost, one estimate of which is \$500 million. The nominees are **Edgar F. Kaiser**, president of Kaiser Industries; **David M. Kennedy**, head of the Continental Illinois National Bank and Trust Company; **Philip L. Graham**, lawyer and publisher of the *Washington Post*; **Leonard H. Marks**, Washington communications lawyer; **Sidney J. Weinberg**, partner of Goldman, Sachs & Co.; **Bruce G. Sundlun**, lawyer; **A. Byrne L. Litschgi**, partner in a Tampa, Florida law firm; **Beardsley Graham**, president of Spindletop Research Inc.; **Leonard Woodcock**, vice president of the United Automobile Workers; **Sam Harris**, lawyer; **George J. Feldman**, counsel, vice president and member of the board of directors of the Mastan Co.; **John T. Connor**, president and director of Merck & Co., and **George L. Killion**, president of the American President Lines.

The opening of national headquarters in New York City and a roster of new staff appointments were announced by Metro Broadcast Sales, the station representative unit of MetroMedia Inc., according to **H. D. Neuwirth**, vice president and director. New headquarters staffers are **Lawrence P. Fraiberg**, assistant to Neuwirth; **John W. Doscher**, eastern TV sales manager; **William Carpenter**, **Thomas Hardy**, **Charles Meehan**, **Gerard Mulderrig**, **Norman Taylor** and **Douglas Yates**, account executives. The Philadelphia office is the charge of **William Dallman**, with **LeRoy Rizer** as account executive. **Thomas Tilson**, mid-west TV manager, is headquartered in the company's Chicago office, along with TV account executives **Noyes French**, **Robert Glaser**, **Carl Kiefel** and **Martin McAdams**. **William Lauer** is manager and **Richard Janssen** account executive of the Detroit office. Manager in St. Louis is **George N. Diederich**, while **Richard Schutte** is manager in San Francisco with **Graham Moore** as account executive. **Richard E. Drummy Jr.** is newly-named manager and **Robert Jones** ac-

count executive of the Los Angeles headquarters.

John L. Southard, an account supervisor at Papert, Koenig, Lois, has joined the staff of Lennen & Newell as a senior v.p. and management account supervisor on the Colgate-Palmolive account.

At Doyle Dane Bernbach, **David Reider**, with the agency since 1954, has been named copy chief. He succeeds **Phyllis Robinson** who, after maternity leave, will continue on the staff as a major copywriter. Newly-named as associate copy chief is **Mary Wells**, also a vice president of the agency.

Lawrence W. Kanaga resigned as president of General Artists Corporation to pursue a program of advanced studies in biophysics. He will continue as a director and in an advisory capacity.

John L. Owen has been promoted from the position of associate director of broadcast and broadcast supervisor at Foote, Cone & Belding to director of broadcast.

James Aberle has been named sales manager of CBS-TV's Extended Market Plan, succeeding **George Kolpin**, resigned to head KDMO Carthage, Mo. Aberle had been administrator-commercial coordinator in the network sales department division. He will be succeeded in that post by **Dale J. Danenberg**, previously production assistant and commercial coordinator for several CBS shows.

William P. Gordon, a vice president and account executive with Dancer-Fitzgerald-Sample, has resigned to re-join Foote, Cone & Belding as senior account executive. He had been with the agency for three years prior to entering military service in 1951.

Home Entertainment Company of America Inc. has been established in New York City for the programming and licensing of franchise agreements of the Home Entertainment Company pay-TV system throughout the world. **Oliver A. Unger** has been elected chief executive officer and **William Sargeant**, developer of the system, joins as v.p., technical development and operations, and board of directors member. The company recently signed an agreement with General Telephone Co. of California to provide channels for a pay TV system in Santa Monica.

T. L. Stromberger, has been named western senior vice president of Fuller & Smith & Ross. Stromberger, veteran of 25 years of west coast advertising prior to going to New York three years ago as an F&S&R senior v.p., will work with the San Francisco, Los Angeles and Texas offices.

The executive committee at Ted Bates has been expanded by four members,

The 2nd Fastest Growing TV Market is Fort Myers, Florida*

*Source—Television Magazine / November, 1962



This booming area is served exclusively by

wink-tv



Located . . .

- 100 AIR MILES FROM TAMPA
- 121 AIR MILES FROM MIAMI
- 114 AIR MILES FROM PALM BEACH
- 156 AIR MILES FROM ORLANDO
- 301 AIR MILES FROM JACKSONVILLE

National Representative: Forjoe TV, Inc.

wink-tv
an affiliate of WINK-AM

P. O. Box 1072 • Fort Myers, Florida

C H A N N E L

PEOPLE *continued*

bringing the roster to 11. The new members, all of whom are senior vice presidents and members of the board of directors, are **Jeremy Gury**, **J. Ross MacLennan**, **Richard A. R. Pinkham** and **Dan Rodgers**.

Avery-Knodel, radio and TV sales representative, has named veteran employees **Emily Jordan** and **Jacqueline Gullat** as secretary and treasurer, respectively, and has accepted the resignations of executive v.p., **Thomas J. White Jr.**, and secretary-treasurer, **Philip Schloeder Jr.**, who will continue as consultants. In the Chicago office, **F. Robert Kalthoff** has succeeded **Raymond M. Neihengen** as sales manager of the TV division. **James M. McGreevy**, formerly in the ad department of the *Chicago Tribune*, has joined the TV sales staff. Plans have been made to open a St. Louis office.

William F. Craig, associate director of Young & Rubicam's TV-radio department, has been named a vice president.

Norman, **Craig** & **Kummel** has named four new vice presidents: **Herbert Arnold**, v.p., account supervisor at Benton & Bowles, who joins the agency as account supervisor; art department staffer, **Samuel Bernstein**, who has become art department head; **Helen Van Slyke**, formerly with **Doyle Dane Bernbach** and

prior to that promotion director of *Glamour* magazine, and **Murray Roffis**, with the agency since last year.

Others on the move:

ADVERTISERS, AGENCIES

BBDO has promoted **Frederic F. Manley**, **Charles G. Partington** and **John H. Wilson Jr.** to vice presidencies. Manley, a former copywriter and group head, is presently creative director in the agency's San Francisco office. Partington is a senior account executive and Wilson holds the position of account supervisor.

Eugene C. Judd, who joined **Ted Bates** as an account executive last year, has been elected a v.p. and account supervisor. His former positions were as advertising director of **Coty Inc.** and advertising manager of **Narragansett Brewing Co.**

The Chicago office of **Foote, Cone & Belding** has announced the appointment of three new vice presidents: **James W. Beach**, broadcast supervisor; **Harvey W. Clements**, account executive, and **John A. Libberton**, director of commercial production.

Martin Sloves, researcher at **Leo Burnett Co.**, has been appointed director of research at **Earle Ludgin & Co.**, Chicago-based advertising agency.

Adrian Brown has been elected plans board chairman and member of the board of management of **McCann-Erickson**, Los Angeles. He will be succeeded as creative director by **Jonis Gold**, former associate creative director.

Henry L. Buccello, **Ben Franklin** and **John H. Rolfs** have been elected to the board of directors of **Guild, Bascom & Bonfigli**. Buccello, manager of the New York office, is a vice president and account supervisor. Franklin is v.p. and general manager, and Rolfs is v.p. and treasurer in **GB&B's** San Francisco headquarters. **Richard McClenahan** has joined **Guild, Bascom & Bonfigli** in San Francisco as media director. He formerly was with **Dancer-Fitzgerald-Sample**, New York, for six years.

Robert Kowalski has been appointed associate director of media relations and planning at **Young & Rubicam**. He joined **Y&R** in 1951, becoming an assistant buyer two years later and subsequently was appointed media buyer and supervisor.

Frank Fitzgerald has been named director of programming for **Warwick & Legler**. For the past five years he has been in **NBC** network sales and station operations.

Daniel E. Welch has returned to **Foote, Cone & Belding's** Chicago office as v.p. and account supervisor. He was an **FC&B** account executive nine years ago, before joining **Needham, Louis &**

Brorby as a v.p. and account supervisor.

Sylvia Simmons, who joined **Young & Rubicam** last year as a member of the special projects group, has been named assistant to executive vice president and general manager **Edward L. Bond Jr.** She formerly was associate creative director and director of contests with **McCann-Erickson**.

John McKee Jr., with **BBDO** since 1948, has been appointed assistant manager of the Detroit office.

Robert P. Leonhard and **Walter H. Zippler** have joined **Young & Rubicam**, Detroit, as account supervisor and account executive, respectively. Both previously were associated with **Leo Burnett**.

Franklin C. Wheeler, who has been with the **Katz Agency** since 1959, has been appointed manager of the San Francisco office. He succeeds **Stanley J. Reulman**, who died September 28.

PRODUCTION

Lawrence White, formerly v.p., daytime programs for **CBS-TV**, has been appointed director of program administration for **Goodson-Todman Productions**. Before joining **CBS** in 1959, White had been with **Benton & Bowles** for eight years.

Everett C. Bradley, a partner in **Robert Bragarnick Inc.**, marketing counsellors, has been named v.p. and general manager of **Roy Winsor Productions Inc.**

Buddy Faber, with **Seven Arts** since February 1961, has been named TV contract manager. He replaces **Jeremy Hyman**, transferred to London.

Larry G. Spangler, who joined **Niles Communications Center** earlier this year as an account executive, has been appointed supervisor of the radio and TV program department.

Henry J. Zittau, 70, senior vice president and treasurer of **United Artists Associated Inc.**, died October 5 after a brief illness.

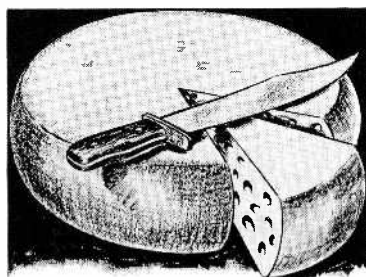
STATIONS

James H. Burgess, for the past year-and-a-half vice president and general manager of **WLWA Atlanta**, transferred by parent **Crosley Broadcasting Co.** to **Cincinnati** as v.p.-general manager of **WLWT**.

Vance L. Eckersley has been appointed general manager of **WIEV New Bedford, Mass.** A former practicing attorney and CPA, Eckersley has been active in television since 1953, when he was appointed management representative for **WDAU-TV Scranton, Pa.**

REPRESENTATIVES

Frank Moran has joined **H-R Television** as account executive. He had been



Get Your Slice

OF THIS RICH
AGRICULTURAL
AND INDUSTRIAL
MARKET

with
WREX-TV

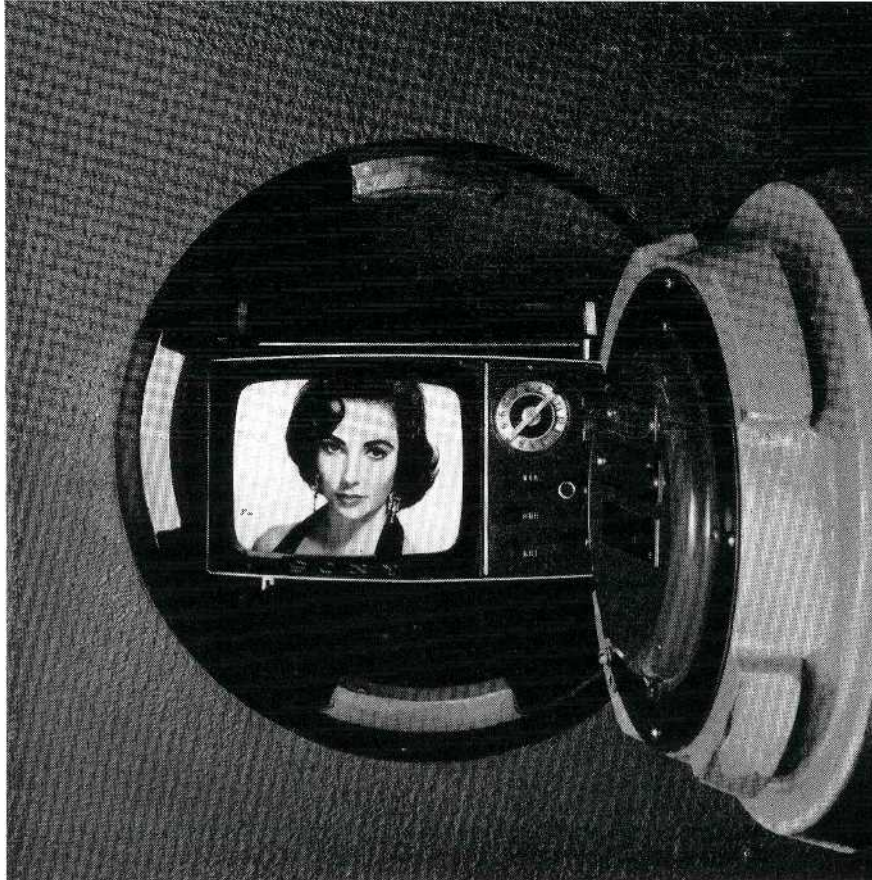
FOR DOMINANT COVERAGE
OF NORTHERN ILLINOIS and
SOUTHERN WISCONSIN

Represented by



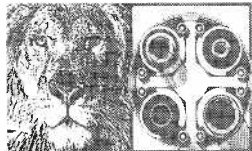
H-R TELEVISION, Inc.





A PRIME FEATURE FOR PROFIT

MGM



TELEVISION

Every feature film purchase of a station is expected to create business above and beyond its cost of being aired. Some features will do this better than others—because of inherent drawing power and in the way they are scheduled.

Example No. 1. A study of 12 markets found that when over 40% of the feature films were post '48's the average feature carried 22% more spots than the older pictures. And the more post '48 films in the market, the more business all features did. *Are you programming the better features of the Fifties?*

Example No. 2. A study of five stations which aired feature films within prime evening time showed that by scheduling a top post '48 premiere at this hour, profit potential for the time period could be increased at least 25%. *Have you considered this type of scheduling of top post '48 films for more profit?*

Details of these two surveys are available from your MGM Television salesman.

The big pictures are from Metro-Goldwyn-Mayer...
Today the 30/61 and 30/62 post '48 features. Tomorrow the 30/63's.

NEW YORK: 1540 BROADWAY, JU 2-2000 • CHICAGO: PRUDENTIAL PLAZA, 467-5756 • CULVER CITY: MGM STUDIOS, UP 0-3311

PEOPLE *continued*

a senior timebuyer at Ted Bates, previously was with Young & Rubicam as an all-media buyer.

Dorothy Hay has been elected assistant treasurer of Venard, Torbet & McConnell Inc.

Peter R. Allen, sales executive for John Blair & Co., Detroit, transfers to New York. Succeeding Allen in Detroit is **Robert J. Ward**, sales representative with WCAR Detroit.

Bruce Gordon has been appointed sales director of the newly-organized

Desilu Sales Inc. of Australia. Gordon will represent Desilu in Australia, New Zealand, the Malay Peninsula, Singapore and Indonesia.

ELSEWHERE

Marshall Hough, who has served the Advertising Federation of America for two years as assistant to the president, has been elected a vice president.

Alfred A. Whittaker, vice president and director of marketing with Bristol-Myers, has been named chairman of the

Association of National Advertisers' Committee on Planning & Evaluation.

James E. Fuchs has been appointed assistant to Matthew J. Culligan, president and general corporate executive of the Curtis Publishing Co. Fuchs, an NBC executive for the past 11 years, will concentrate on planning new marketing combinations for Curtis magazines.

Ben Wickham has been appointed manager, station services, of the Television Information Office. His most recent association was as director of national sales with Show-corporation, film and program distributors. Prior to that he was general manager of wjw-tv Cleveland for six years.

Television Shares Management Corp., investment manager and principal underwriter for Television-Electronics Fund Inc., has elected **John Hawkinson** as president. Formerly v.p., treasurer and a director of Central Life Assurance Co., Des Moines, Hawkinson succeeds **William H. Cooley**, who continues as a director of the management company and as vice president and director of the fund.

James L. Snyder has been made national news director for the Westinghouse Broadcasting Co. Snyder has headed WBC's Washington news bureau for the past four years, and prior to that spent nine years in WBC's radio news department.

Richard Weinger has been elected chairman of the board and a director of Reeves Broadcasting & Development Corp. He is chairman and a director of Reinsurance Investment Corp. and Hamilton Life Insurance Co. of New York.

Harry R. Olsson, NBC senior attorney, has been named general attorney for American Broadcasting-Paramount Theatres Inc. He was with NBC nine years, prior to that served with Warner Bros. as attorney for five years.

Assistant general manager of The Associated Press and former war correspondent, **Wes Gallagher**, has been named to succeed retiring general manager, **Frank J. Starzel**.

The Associated Press Radio & Television Association elected as president **Dwight W. Martin** of WDSU-TV New Orleans and former chairman of the National Association of Broadcasters television board. He succeeds **Daniel W. Kops**, president of WAVZ New Haven, Conn., who served four years. Also elected were four regional vice presidents: **Paul Adanti**, WHEN-TV Syracuse, N. Y., East; **F. O. Carver**, wsjs Winston-Salem, South; **Jim Bormann**, wcco Minneapolis, Central, and **William W. Grant**, KOA Denver, West. END

Pittsburgh's WIIC promotes

GREAT PERSONALITIES!

GREAT TV!

● **Spot availabilities:**



the **TODAY SHOW**
starring **HUGH DOWNS**
7 a. m.
Mon. through Fri.



KAY CALLS
starring **KAY NEUMANN**
9 a. m.
Mon. through Fri.



LUNCHEON AT THE ONES
starring **ALICE WESTON**
1 p. m.
Mon. through Fri.



the **MICKEY MOUSE CLUB**
featuring **BY WILLIAMS**
5 p. m.
Mon. through Fri.



the **TONIGHT SHOW**
starring **JOHNNY CARSON**
11:15 p. m.
Mon. through Fri.



RED DONLEY SPORTS
6:15 p. m. • 11:10 p. m.
Mon. through Fri.

Plus all the great ones from **NBC!**



CHANNEL 11 WIIC!

Represented nationally by Blair-TV

WE PUT 'EM ON A PEDESTAL!

If you have anything you want to say to a lot of women, at very low cost, let PGW give you the cost-per-thousand on several of WHO-TV's outstanding local shows designed especially for the gals.

As you know, WHO-TV has always been tops in its station-time programming. The reason is very simple — over the years we've done much more research, and spent many more dollars for progress, than any other outfit in the area.

But you don't have to take our word for it. Get the figures, then decide for yourself!



WHO-TV
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CHANNEL 13 • DES MOINES **WHO-TV**



PETERS, GRIFFIN, WOODWARD, INC.,
National Representatives



XII

JAC LeGOFF
National News



CARL CEDERBERG
State and Local News

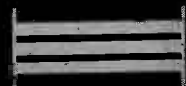


THIS IS NEWS AND DETROIT GETS IT FIRST ON

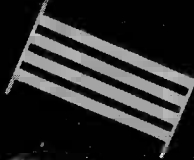
**WJBK-TV
DETROIT** **2**

Newest, earliest, most complete half-hour news wrap-up! That's "6 O'Clock Report," featuring national, state and local news, sports, weather, and the first and only daily editorials on any TV station in the area, all in one daily 6 to 6:30 p.m. package. One more mighty good reason why Channel 2 is No. 1 with Southeastern Michigan viewers . . . and advertisers!

CBS IN DETROIT



LOUIS MILLER
Editorial Comment



RAY LANE
Sports News



III



MISS FAIRWEATHER
Weather Reports

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

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



LETTERS

OCTOBER ATTRACTIONS

We are particularly impressed with the James Cornell "Forecast" [October 1962], which was referred to by one of our overseas clients in Sydney, Australia. We know this article will be instrumental in establishing guideposts for broadcasters here and abroad, and you are to be congratulated for providing the industry with articles of such useful content. R. KOPELMAN *Assistant to the President, Charles Michelson Inc., New York.*

I have just finished reading your wonderfully interesting and comprehensive article on the new CBS tower in the current [October] issue of TELEVISION and want to congratulate you on the effective way in which you have told the story of that development at this early stage in its accomplishment. You are certainly doing a wonderful job. PAUL L. EDEN *Eden & Associates, Cleveland, Ohio.*

Bravo! You did justice to the architecture and made a fascinating story of client-architect relations. ALINE B. SAARINEN *Eero Saarinen & Associates, Hamden, Conn.*

Because of an unusual amount of interest in your October issue, we wonder if it would be possible to send us six extra copies? ROBERT LIDDEL *Associate Media Director, Compton Advertising, New York.*

THE MEDIA COMPETITION

The article ["The Media Competition: Magazines," September 1962] is of great interest to us here at *McCall's*, and we would like to order 46 copies of this issue for the use of our sales staff. WARREN R. ERHARDT *Administrative Manager, Advertising-Sales, McCall's magazine, New York.*

Frankly, I thought your article on magazines in transition to be the finest

I have ever read on the subject. My background includes many years with the consumer magazines, so I am personally familiar with the subject matter. I thought your treatment was fair, complete and informative. It is a confusing picture and your article did much to clarify it for me. E. G. BALLARD *Department Store Economist Magazine, New York.*

[Editor's Note: The second article in TELEVISION's series on the media competition, this one concerning newspapers, begins on page 56.]

WIDE-ANGLED CLOSEUP

Your article on Dick Powell and Four Star ["Closeup," September 1962] shows that you acquired a very deep understanding of the television film industry as a whole, as well as having acquired a wealth of information about one of its most vigorous production companies. RICHARD W. JENCKS *President, Alliance of Television Film Producers, Hollywood.*

MANY APPLAUD MANY WORLDS

It is good to have such a comprehensive view of what is going on in American television ["The Many Worlds of Local TV," August 1962], a subject of great interest to me and many of my fellow Californians. Gov. EDMUND G. BROWN *Sacramento, Calif.*

It was indeed a revelation to find the great scope of quality television programs originated by local television stations. I am, of course, especially familiar with the efforts of those stations in the vicinity of the Capitol here in Michigan. It was pleasing to note the attention given in your publication to our recent production on WJRT Flint. The program, "A Wind Is Rising," presented by WJRT was perhaps the finest public service effort of the mass communications media in Michigan during this year. The vivid and accurate description of the problems in the care and treatment of mentally retarded children has done much, I am sure, to inform the people of Michigan on the operations and the needs of our mental health program. Gov. JOHN B. SWAINSON *Lansing, Mich.*

This information is very helpful as we consider legislation affecting our television system. REP. PETER H. DOMINICK *(R-Colo.), Washington, D. C.*

... a most impressive story of the industry's programming efforts. SEN. KENNETH B. KEATING *(R-N.Y.), Washington, D. C.*

I have enjoyed reading TELEVISION for August 1962, and was particularly pleased to see the coverage you gave to *For Which We Stand*, concerning the

trip of 12 Los Angeles school children to Washington, D.C. [under sponsorship of KNXT Los Angeles]. I met with the children while they were here, and had them attend a meeting of the Joint Committee on Atomic Energy, which I chair. REP. CHET HOLIFIELD *(D-Calif.), Washington, D.C.*

I very much enjoyed your presentation on television programming over the country. Gov. PRICE DANIEL *Austin, Tex.*

Few of us realize the full scope of modern television and I know that, I for one, appreciate having this material available for my perusal. Gov. MARK O. HATFIELD *Salem, Ore.*

This shall be helpful in considering legislation pertaining to the television industry. SEN. LEVERETT SALTONSTALL *(R-Mass.), Washington, D. C.*

Let me congratulate you on your article on religious telecasting in the August issue. I think you have done a great service to the cause of religion in television. REV. FRANCIS J. MATTHEWS *Director, Catholic Radio & Television Apostolate of the Archdiocese of St. Louis.*

August '62 issue, page 89, "World of Entertainment," KTTV's "Music of the '60s": Stan Kenton, man, not Ray Conniff. UNSIGNED *Dallas, Tex.*



NORTH OF THE BORDER

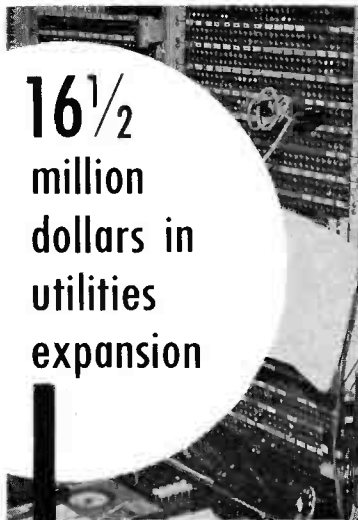
It has come to our attention that your magazine has a wide audience in Canada and can be most useful in our business. Would you kindly add the undersigned to your list of subscribers? JOHN MACDONALD *Screen Gems (Canada) Limited, Toronto.*

[Editor's Note: TELEVISION MAGAZINE welcomes New Reader MacDonald and is pleased to point out the availability of similar subscription opportunities to Canadians at \$5.50 a year, to residents of other countries at \$6. U.S. subscriptions, of course, are \$5 a year.]

BIG MAG ON CAMPUS

Several students and staff members of the Department of Speech have voiced a desire to subscribe to TELEVISION MAGAZINE. Do you have a group or student rate, and if you do, please forward details.

For the past year I have found that no



**16½
million
dollars in
utilities
expansion**



**in the
JOHNSTOWN
ALTOONA
MARKET**

**JOBS...
PAYROLLS...
SALES FOR
YOUR PRODUCT!**

Greater capacity in light, power, water and communications is a sure barometer of industrial and community growth -- generating buying power for the products you have to sell. And your best salesman is WJAC-TV, the favorite station by far in the Johnstown-Altoona Market.

**Buy the One station that
covers the market**



Get all the details from
**HARRINGTON, RIGHTER
and PARSONS, INC.**

LETTERS *continued*

other magazine in the broadcasting field has better in-depth coverage than TELEVISION. I have quoted TELEVISION MAGAZINE several times in class and in papers. W. H. THOMPSON *Manager, KWAX (FM) University of Oregon, Eugene.*
[Editor's Note: Students qualify for TELEVISION MAGAZINE's group subscription rate at \$3 each for 10 or more subscriptions.]

BY REQUEST

I am thoroughly delighted with the article ["The Automobile Dealer," September 1962], not just because the Nalley story is shown in such a favorable light but because of the depth your narrative achieved. A good reference piece for months, if not years to come. Please send 30 reprints. JACK ALEXANDER *Advertising Manager, Nalley Chevrolet, Atlanta, Georgia.*

Your recent article, "The Automobile Dealer," was excellent. Please send us 40 reprints. JIM LONDON *Research Director, WJXT Jacksonville, Fla.*

"The Automobile Dealer" is excellent. We want to send 20 reprints of this to our local dealers in order that they may read for themselves about the use of television by other dealers, nationwide. RONALD HOAR *Promotion Director, The Hildreth Stations, Bangor, Me.*

Please send me 25 reprints of your excellent article, "The Automobile Dealer." KEITH G. DARE *TV Sales Manager, WNB-TV Binghamton, N.Y.*

... 100 reprints. DEAN LINGER *Corinthian Broadcasting Corp., New York.*

... 10 reprints. JOHN TYLER *KFDA-TV Amarillo, Tex.*

... 500 reprints. N. W. RUSSO *Executive Vice President, Gadabout-Gaddis Productions, Boston, Mass.*

... 100 reprints. RICHARD A. O'LEARY *General Sales Manager, KABC-TV Los Angeles.*

... 24 reprints of "The Automobile Dealer." I want this material in the hands of our local auto dealers before they show their new models. JAY B. SONDEHEIM *General Sales Manager, KFRE-TV Fresno, Calif.*

... 20 reprints. KCRA-TV *Sacramento, Calif.*

[Editor's Note: Reprints of "The Automobile Dealer" are available at 25 cents each. Complete list and price schedule of reprints is on page 102.]



Magellan Found the Hidden Market

Magellan Macomber, marketing director, suddenly interrupted his globe-girdling quest for Tiny Little Tea Leaves. Dropped his bags in the 19th ranked market in the Southeast and found 277,000 eager tea sippers ready for that far-off taste. Called Meeker (James S. Ayres in the Southeast) who agreed it was straight of Magellan to pick: WCYB-TV • Bristol, Tenn.-Va.

DINING
at New York's elegant

MALMAISON
is a delightful experience

**MALMAISON
RESTAURANT**

10 East 52nd St., New York

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



**Hey!
We've
changed
our
name to
KNBC!**

DON'T SHOUT.

Psssst! We've changed our name. KRCA/4 Los Angeles is now KNBC/4 Los Angeles. And we've moved to more modern television facilities in the NBC studios here. Of course, our transmitter stays exactly where it is. And we'll continue to provide the same strong coverage in the ever-growing Los Angeles area. We wouldn't have it any other way. Come to think of it, neither would our viewers.

KNBC 
LOS ANGELES



Rich, rich, southern New England loves the sounds of America
on



AMERICANA



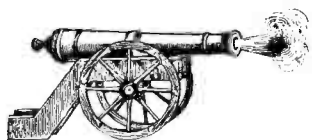
A musical and verbal portrait of the United States, past and present

PROGRAMMING THE BEST OF

FOLK SONGS
DIXIELAND
SHOW TUNES

COUNTRY MUSIC
TIN PAN ALLEY HITS
WESTERN SONGS

RALLYING SONGS
JAZZ
AMERICAN CLASSICS



COMMENTS BY EXPERTS ON
History and Customs *Prose and Poetry*
Furniture and Cookery *Books and Printing*
Art and Art Objects *Fads and Foibles*



EVERY DAY

Monday through Friday

2:05 - 3:25 p. m.



WTIC Radio 50,000 watts

HARTFORD, CONNECTICUT

REPRESENTED BY HENRY I. CRISTAL CO.



PLAYBACK BY A BACK

A monthly measure of comment and criticism about TV



Edward H. Weiss, *Edward H. Weiss & Company*, before the Broadcast Advertising Club of Chicago, on the subject, "Calling All Creative People":

From where I sit—and stand, and pace—there seems to me a shameful waste of talent in the whole structure of originating, writing, producing and presenting television programs.

On the one hand, we have the gifted men and women who create the commercials for television shows; these are the writers and artists—the creative people—working for the advertising agencies.

And on the other hand—on a far corner of the field, huddled together—we find the relatively small band of writers, artists and directors who work for the network or package producing groups.

There is today little communication between these two sets of people: those who create, package and present the programming are frequently aloof toward those who create the commercials. Their attitude, too often, is that *they* are the serious talents, and the others are mere commercial hacks.

But the irony in this situation—as many viewers and some critics would be ready to admit—is that in many cases the commercials on television and radio are better than the programming itself. They are more imaginatively written, more skillfully presented and more artistically unified.

Do not mistake me. I am aware—painfully aware—of the many television commercials that are blatant, crude, repetitious, dull and downright misleading. But there are many others that are more delightful to watch than the programs that surround them—commercials that are lean and trim, droll and clever, moving and honest. . . . Now it seems to me a ridiculous state of affairs, that the men and women capable of creating these commercials are not called upon to lend their minds and talents to the programming end of the industry.

I am not suggesting that the radio, TV station and the package producers should relinquish their roles as creators and producers of broadcast programming—after all, they have the talent, the staffs and the facilities to develop such projects. But it must not be, it cannot be, a closed corporation. Inbreeding kills off industries, just as it kills off people. As Bertrand Russell once remarked, the only totally "pure" race known to man were the Tasmanians—and they were the only ones who became extinct, dying off as a result of inbreeding.

Television desperately needs *outbreeding*. It needs the minds, the imaginations, the gifts, of all who are connected with it. And none are more intimately connected than the advertising agency people themselves.

It is not uncommon to have network and package producing groups say to advertising agency people: "What do you know about creating programs? Stick to creating advertising."

Well, Sherwood Anderson was "only" an ad writer in Chicago—who then went

on to become one of the great creative writers of our century.

F. Scott Fitzgerald worked for an ad agency, while he was doing some of his best work in fiction for the nation's leading magazines.

Patrick Dennis, who wrote "Auntie Mame" and other best sellers, was for years a copywriter; so was William Inge, the playwright, and Robert Paul Smith, author of "Where Did You Go? Out," and Sheppard Mead, author of the hit Broadway musical, "How to Succeed in Business Without Really Trying."

Three New York advertising people won an Academy Award for "The Day of the Painter." Helene Brown, copywriter at Young & Rubicam, is the author of the newly controversial best seller "Sex and the Single Woman."

Dennis Altman, who works for a Chicago advertising agency which shall be nameless, created with other advertising people the popular "Executive Coloring Book"—certainly a creative project of imagination, humor and impact. . . .

Agency people do not have to create and produce their own shows for television. What is needed by TV are the *ideas* themselves. The technical savvy is there in abundance—in fact, one of the tragedies of the medium is that there is often a vast discrepancy between the technical skills and the substance of the shows themselves. It seems a pity to see done so well what isn't worth doing at all in the first place.

Actually, the advertising agency people have the technical know-how as well as the creative abilities. Happily, several leading advertising agencies have been currently successfully creating and producing television shows. Experienced copywriters for television are familiar with most aspects of production techniques. They know the costs involved. In short, they can submit ideas intelligently, with full knowledge of what is involved in the production of a show.

If you will allow me to massage my

PLAYBACK *continued*

own ego for a moment, may I point out—and quite proudly—that a prime example of an agency having had outstanding success in creating ideas for network television and radio is our agency's experience with the Purex specials for women.

The basic idea of the Purex specials was created by a copywriter in our agency. . . . We brought the idea of a women's special to the network, to be run in the daytime, once each month, dramatizing problems of deep concern to women. Some of the subjects explored in considerable depth have been "The Trapped Housewife," "The Working Mother," "The Cold Woman," "Mother and Daughter."

These programs, it is safe to say, broke a new trail for network television. And public response and critical acclaim have been as unprecedented as the series itself. Thousands of letters and phone calls demanded that the programs be repeated at a time when the husbands were home. And, this year, they were repeated at night. . . .

Now, in conclusion, I should like to turn the stick around and grasp it by the other end. The liaison I am talking about cannot be wholly done by the broadcast industry. The advertising agency creative people themselves must change their attitude toward the work they do and its relation to the public.

What I mean is this: Not long ago, a bright young copywriter in my agency came in to see me and said he was leaving because the account executive was not selling his ideas to the client. This young copywriter felt it was his job to produce ideas and somebody else's job to sell them. He felt he had no stake and no obligation in communicating and winning acceptance for his creative product. This, I am sadly forced to admit, is the general attitude of many talented persons in the advertising field. To my way of thinking, it is a paralyzing and self-defeating attitude—born out of a combination of false snobbery and an unwillingness to risk rebuff and failure.

It is a matter of historical fact that most of the great artists of all ages—whether in literature or painting or music—were persistent and aggressive salesmen of their own wares. Read the letters of Beethoven, of Bach, of Mozart. They pleaded, cajoled, urged their patrons, their publishers and their friends to aid them in publishing their works and bringing them a wider audience.

Michelangelo was quite forthright in speaking up to Pope Julius II in order to assure that his concepts of sculpture would be financed and prominently

used. Shakespeare created his own producing company and was himself the paymaster to finance and present the plays he wrote. Many authors have paid for and published their own works when commercial publishers could not be found.

In our own time, Picasso is not only the 20th Century's greatest living painter, but he is widely known as a promoter of his own work. His prices are high and he is as shrewd in the marketplace as he is talented in the studio. By the same token, Stravinsky, perhaps the greatest living composer, is also recognized as an astute merchandiser and marketer of his music. These men may live in an ivory tower when they are working, but they are not ashamed to descend to the marketplace and offer their wares with persistence and vigor.

One of the saddest features of our time is the split between the so-called "fine arts" and the "practical arts." This was not true during the greatest periods of artistic production, such as at the time of the Renaissance.

In those days, fine artists painted signs for taverns, made cabinets for private homes, and were as interested in the functional aspects of their art as in the purely esthetic. Today we have a tragic divorce between the "fine arts" and the "practical arts"—with the result that "culture" and commerce rarely meet and exchange virtues. Yet each has some-

thing to offer the other, and if we are to have a true civilization, we must try to reconcile these aspects of the arts.

The creative people who are working for advertising agencies ought to come out of hiding, get off their perches, raise a little hell. It is ironic that while they can communicate a fine idea on paper, they are not willing to communicate on a person-to-person basis—to use their persuasive powers to get their ideas across to the men who are responsible for the dynamics of our merchandising society and our marketing economy. . . .

If we want, and expect, broadcast stations, networks and producers to be responsive to fresh and creative thinking, then the creators themselves must not believe that their work is finished when they close the typewriter or put away the drawing board.

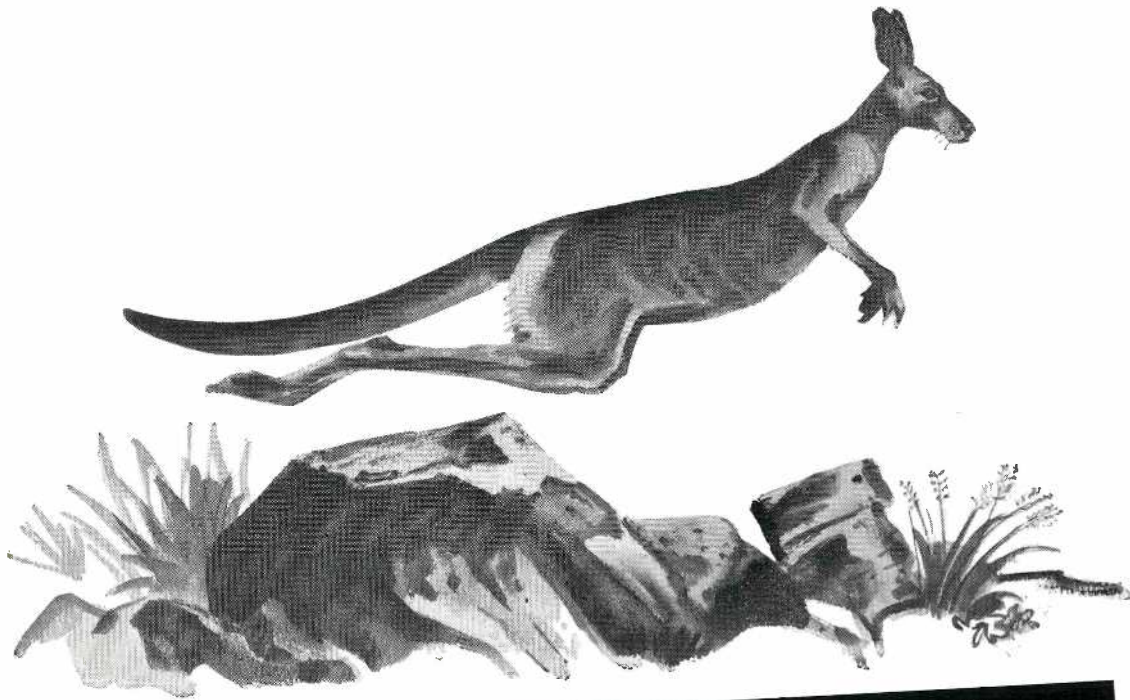
An idea is not a paper airplane that we idly toss out the window, letting it flutter where it may. It needs a motor and a compass—to take it where it ought to go: to the sources that can transform it into a living creation. The creative person is responsible for seeing that his brain-child is given a good home, and not merely left on a doorstep. When copywriters and artists begin to understand this obligation and to act upon it, then we may perhaps see the beginning of a fruitful collaboration of talent and power in the world of American television.



"Minow Should Watch His Step in the Wasteland," by Harry Kalven Jr. (left), professor of law at Chicago University Law School, and Maurice Rosenfeld (right), managing partner of WAIT (AM) Chicago and president of WFMF (FM) Chicago, in the October 1962 issue of *Fortune* magazine.

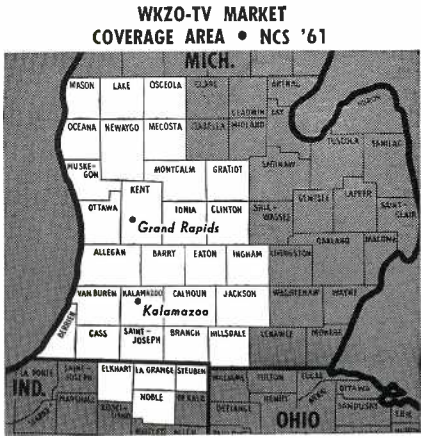
The American tradition has always been firmly set against government intervention in any form into the market-

place of ideas. It is astonishing, and perhaps alarming, to see how rapidly and easily this tradition seems to be eroding



YOU MAY NEVER SEE SUCH JUMPS* —

BUT... WKZO-TV Can Make Your Sales Grow by Leaps and Bounds in Greater Western Michigan!



If you want the greatest area coverage in Michigan outside Detroit, WKZO-TV will head your list. NCS '61 tells why. Daily, nightly, weekly, WKZO-TV reaches more homes than any other Michigan station outside Detroit. 456,320 homes, to be exact, in 30 Western Michigan and Northern Indiana counties. It's a market SRDS credits with annual retail sales of over two and one-half billion dollars. Avery-Knodel has all the dope. *And if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac/WWUP-TV, Sault Ste. Marie to your WKZO-TV schedule.*

*Kangaroos can cover 42 feet at a bound, clear heights of 10½ feet.

The Feltzer Stations
RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJEF-FM GRAND RAPIDS-KALAMAZOO
 WWTV-FM CADILLAC

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER



Studios in Both Kalamazoo and Grand Rapids
 For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

murk

The tasteless diet of "no comment" and "too controversial" is poor fare for a broadcaster to grow on. The station that stimulates rather than stupifies is too often the rarity. In the murky realm of half statements and shrugging avoidance, the station that speaks loudly and clearly is the station that is heard and remembered. People watch. People listen. People know.

POST • NEWSWEEK STATIONS
A DIVISION OF THE WASHINGTON POST COMPANY

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

PLAYBACK *continued*

when public discussion turns to the evils of TV and radio programming. The remark of Newton Minow, the 36-year-old chairman of the Federal Communications Commission, that TV is a "vast wasteland" was widely publicized and may signal an aggressive use of the powers the federal government holds over television and radio. The remark has been followed by the full cycle of hearings, editorials, news stories and debates. "What is wrong with TV?" is a fashionable issue of the day. To many, Minow, who is an unusually intelligent and energetic public official, appears as a bright young crusader courageously challenging a giant industry. With all due respect to Minow's high motives, it is time for long second thoughts about government intervention in the radio and TV field. Using legal power to police program content is not only unwise but altogether futile.

Would any current proposals for regulating program content in TV and radio, if transplanted to any other field of communication, be acceptable? . . . If such a scheme were ever proposed, we are confident that it would be rejected out of hand as a gross assumption of governmental censorship power.

What then is the difference between TV and radio on one hand and books, plays, magazines and newspapers on the other, that warrants different treatment by government? The conventional argument emphasizes the scarcity of channels as this critical difference, and then spells out twin claims for government intervention. The first of these is that scarcity of channels requires allocation by government, and that allocation cannot rationally be made without some judgment of the quality of performance. The second claim is that the airwaves belong to the people and hence to the government, and have been granted to the industry only in a provisional trust. . . .

These premises have a plausible ring that appears to have led the courts to find in them a basis for a distinctive legal power in the government to regulate broadcasting which is lacking, say, in book or newspaper publishing. But the ring quickly turns hollow. To call broadcasters trustees is really a rhetorical trick that begs the question since, as in the case of the recent sales of stations in New York and Philadelphia at prices ranging from \$10 million to \$20 million, the selling licensee, not the government, gets the proceeds. Again, the fact that channels are limited in supply does not differentiate them from other economic resources such as steel mills, land in Manhattan Island or newspaper plants. All economic resources are scarce by definition. If anything, it is probably

easier today for investor groups to buy a radio or TV station than it is for them to buy a newspaper.

But even assuming that there is legal power in the FCC to regulate programming in some fashion, the really important issue is *why*, as a matter of policy, that power should be used, and whether it can be used effectively. Minow's assessment of contemporary TV as a "vast wasteland" may mean that it is a wasteland because the program product does not accurately reflect the true taste of the majority of the audience. Thus it is sometimes asserted that a host of factors interpose between majority taste and the programs—the idiosyncrasies of sponsors, the cupidity of advertising agencies, the timidity of broadcasting executives and the unreliability of audience-rating services. The result, we are told, is a dull, gray, repetitious mediocrity that is merely a caricature of the taste of the majority in the audience.

We simply do not believe this. The marketing of television and radio programs aimed at wide public acceptance seems to us to be no different in this respect from the marketing of appliances, food, clothing and other products. No one would claim that the producers of television programs are not striving in the same way as movie and consumer-goods producers for the widest market potential. When consumer goods or even movies are involved, we properly assume that the consumer in the end gets what he wants, and there is no public outcry that the marketing system in America is so inefficient as to yield misreadings of public taste most of the time. . . . When it comes to evaluating public taste, no one, we presume, would fight the box office. In any event, it is not at all clear to us what talent, services or statistics would be available to yield a better reading of majority taste to men staffing government offices in Washington than those that are available to like men staffing broadcasting-industry offices in New York. We suggest then that the television consumer gets westerns with such frequency because he wants westerns with such frequency.

THE MAJORITY TASTE

Thus Minow's remark may mean that TV is a vast wasteland because it does, in fact, reflect the majority taste of the public. If this is the point, we have not so much a criticism of the broadcasting industry as a criticism of public taste. We are confronted then with an intelligible issue: should the government interfere with radio and television broadcasting in an effort to improve the level of public taste? . . . There is first the inevitable question of whose taste is to be

substituted for the public taste. There is second the difficulty that we would not lightly accept this premise for government intervention elsewhere in our life. Should a government agency attempt the regulation of books, newspapers, magazines, movies and plays so that we will buy, read or see better ones than we do now? Should it attempt to control the production of automobiles so that we will prefer compacts to large, high-powered models? Should it attempt to regulate the allocation of resources so that our whole pattern of consumer preferences will be less unlovely—for example, more books and fewer refrigerators? The answer is no, and the argument for government interference with the radio and TV taste level is a claim on behalf of sumptuary legislation. One need not approve of all aspects of American taste today to reject a paternalistic government's attempt to improve it.

FREEDOM OF EDUCATION

Nor does the case become more persuasive if we point for analogy to the government's control of schools and colleges and then argue that TV is really the contemporary vehicle for adult education. We, of course, accept government control of school curriculum along with our commitment to compulsory education and public schools. But the theory, here surely is that we must educate the young, so that as adults they will be free to choose for themselves. A program of compulsory adult education is quite a different matter and is an ugly prospect to contemplate. It would be a long step on the road to totalitarianism, which may be viewed as having perfected the idea of compulsory adult education. It must be one of the important, but little-noted tenets of democracy, that the citizen is not compelled to attend school forever.

We suspect, however, that the wasteland remark was meant not so much as a criticism of public taste, as it was as a criticism of the nonrepresentative nature of TV and radio programs. . . .

We would agree first with the implicit value premise here that a properly functioning communication system should not be governed by brute majority vote, as is the political market of elections; and that the nonrepresentation of minority taste is a legitimate basis for concern. But this is a compelling premise only if we are thinking of the total communication system in the society. As applied to a single segment of that system, such as TV and radio, the premise is far less persuasive.

TV might be recognized simply as an instrument of mass culture, like big-league baseball, the comic strips or

PLAYBACK *continued*

popular songs. So long as TV reflects majority taste accurately, it might well be argued that there is no problem left. There is an odd tendency today to treat TV programming as though it were the single index to the level of American culture and then to sound the alarm. But it is absurd to ask TV alone to carry the heavy burden of truly representing the many aspects of our culture. And, in any event, those hungry for Bach, polo or "Oedipus Rex" have other and readier channels, which for generations pre-existed the advent of TV.

This issue is admittedly not free from doubt, and there are many who would treat the nonrepresentation of minority taste, even within the single medium of TV, as a real evil. Let us, therefore, explore why television may be less representative of minority taste than, for example, book publishing.

At this juncture of the analysis we meet a novel overlapping of the commodity marketplace and the marketplace of ideas. Presumably, if we talk for a moment of automobiles, the market diversifies its product enough to represent most tastes. It does so, because under competitive conditions, if there is a minority group that wants a certain model auto, someone will find it worthwhile to meet that demand. Thus you can buy even a lavender convertible compact today. The same economic forces of the market control book publishing. A minority with an interest, say, in twelfth-century Italian history will find books published to meet that interest, even though the overwhelming majority of the public could not care less. The point is that, under normal conditions in our society, the economic marketplace satisfies and solves the problem of divergent taste through proportionate representation. The beauty of consumer voting is that it is not majority voting.

We agree that the current marketing mechanisms in TV may make it impossible for minority tastes to buy proportionate representation as they can in the publishing industry. In short, the mechanism of tying the production of TV programs to the sale of advertising satisfies majority taste very well, but leaves the minority without a product. The program array is dictated by a massive majority vote. If there is anything at all wrong with TV at present, this must be it. We cannot trust the market forces in TV to represent minority taste, as we do in other communication markets. The point is we cannot trust the television market, not because it is peopled by the immoral, apathetic or uncultured, but because rational economic decision dictates that the majority should be served at the expense of the minority. . . .

Surely, if the problem is that the current TV market does not work like the book market, the solution should be to make it possible for TV to function more like the book market. The major step the Commission can and should take to cure the specific evil of underrepresentation of minority taste on TV is to authorize and encourage the development of pay TV. When any minority of consumers is thus free to express a demand by buying its way onto the airwaves or into entertainment-at-home services, there is no problem of program content remaining that warrants government concern. Once pay TV is operative, the television market should function sufficiently like the book, newspaper and magazine markets to put its critics to rest. From this perspective, the performance of the FCC is ironic. Its enthusiasm for program control over television has been matched during the years by lack of enthusiasm in developing pay television. In brief, if there is a vast wasteland in television today, it is because of the current waste of the enormous pay television potential.

The problem of government control over broadcasting is interesting not only in its own right but, in the large, as an example of the climate of public opinion today. It is surprising that in an area so closely related to freedom of speech, the outcry against state intervention has turned out to be almost inaudible. Far from being in a mood to fight grudgingly and stubbornly against yielding an inch to government control, much of the public—and many of today's intellectuals—appear to be delighted that TV is legally different from book publishing because it offers government an excuse for stepping in and policing public taste. Chairman Minow is a public servant of integrity and high purpose, but behind his efforts to stir up the broadcasting industry one cannot ignore the shadows cast by the Leviathan-like totalitarian aspects of such federal policing.

USING SPACE FOR PEACE

Newton Minow, chairman of the Federal Communications Commission, concluding his address to the International Radio and Television Society, New York City, with a reference to the United States communications satellite:

History will record that the Russians were first to send a man into space. But history will also record that this year the United States achieved something more enduring. We were first to launch an idea into space—and ideas outlive men.

That idea is to use international communications for peace. That idea is to

build, not a wall sealing in ignorance and prejudice, but a window opening toward truth and freedom.

NEEDED: INSPIRED ADVERTISING



Clay W. Stephenson, Clay Stephenson Associates Inc., Houston, Texas, addressing the Advertising Federation of America tenth district convention, Shreveport, La., on September 21:

I have a restless suspicion that the public may be more than half right in its harsh judgment of advertising. Further, I'm convinced that this judgment isn't going to be changed by propaganda. It will be changed only when and if the advertising industry turns out a better product.

I will cite you a single example of the abuse to which the public is subjected by advertising; and the example I cite is the product of the combined genius of one of the nation's largest advertisers and one of its largest advertising agencies. I have reference to a series of television commercials which feature a highly unbelievable and irritating repairman of washing machines who charges the housewife with being the most moronic of donkeys if she doesn't use the particular brand of sudsless detergent which he hawks.

Now just a single exposure to this drab bit of adolescent nonsense is enough to make you reach for the Pepto-Bismol, yet this series has been droning away, day after day, for what seems to be many years.

And, of course, the soap industry is not alone in its dedication to the use of patently mediocre advertising. The same lack of imagination, good taste and believability is to be observed in the advertising of cigarettes, beer, gasoline, coffee, drug and cosmetic products, industrial products. . . you name it.

If you ask why there is so much unin-

Sew what? This is a picture of an idea . . . conceived by Casey Cohlma, our Promotion Manager . . . executed by his wife . . . to complete an advertiser's campaign.

The story behind the picture is both a tribute to Mrs. Cohlma's skill and an illustration of a resourceful Promotion Department in action.

Some time back U. S. Rubber decided to sponsor the well-known cartoon series, Felix the Cat, to sell Keds playshoes. It seemed a "natural" to Casey to merchandise the show by bringing Felix to life . . . to have an actor in costume appear at

key retail outlets and further the sale of Keds. So far, so good.

But after many increasingly frantic phone calls and letters . . . and two days before the first in-person appearance was scheduled, no source had been found for a cat costume. Although there were plenty of mice, rabbits, horses, dogs, and kangaroos.

A less spirited group might have given up. But not Casey's. One girl rounded up furry black material. Another found the perfect Felix mask. An artist made the pattern. And Mrs. Cohlma burned the midnight oil sewing.

Result, a satisfied client, a grateful husband who let us print this only with the express understanding that this was "Mrs. Casey's" last time at bat.



WFAA-TV

Channel 8 abc WFAA-AM-FM-TV Communications Center Broadcast services of The Dallas Morning News. Represented by Edward Petry & Co., Inc.

PLAYBACK *continued*

spired advertising, it is equally appropriate to ask why there is such a universal tolerance of mediocrity in all phases of modern life; for advertising is no better, or no worse, than any of the other influences in our society.

We are well on the road to making mediocrity a standard of excellence; this notwithstanding the historic truth that nothing great has ever come from mediocre people. The notable achievements of the world have found birth in the hearts and minds of individuals dedicated to "doing things better than they've ever been done before."

The advertising business is supposed to be one of the last strongholds of independent thinking; yet as Howard Gossage recently said, "Advertising is plainly dominated by what even the least objective bystander must regard as trivia; so much so that we never take a strong stand on anything of real significance. . . unless it is perfectly safe. We are for schools and against forest fires. All of the courageous statements made by the advertising industry could be inscribed on a 5 milligram Dexamyl tablet."

We have the concept of "slide-rule creativity" to thank for the dreary sameness of so much of today's advertising, just as we are indebted to "ratings" for the monotony in television programming.

It perhaps is understandable that the uncreative advertising manager seeks security in a blind reliance on formulas which presume to give him a magic way of directing the creation, scheduling and measuring of advertising; but it is considerably less understandable why so many agency men allow the mumbö-jumbo of this pseudo-scientific thinking to prescribe the quality of their creative efforts.

It is an unfortunate truth of modern marketing that both advertisers and agencies have been lulled into a creative vacuum by an over-reliance on research to provide the knowledge and creative spark essential to effectual marketing.

I am not suggesting that research does not make a valuable contribution to marketing, but I do insist that an over-reliance on research results in dangerously sterile and highly wasteful marketing. For no amount of scientific methodology yet conceived is a satisfactory substitute for common sense, experience and creative talent.

It is this over-reliance on methodology that has committed so many advertisers and agencies to what Claude Hopkins once called the most dangerous and wasteful of all marketing strategies. . . the strategy, if it can be called this, of playing it safe; so safe that imagination

is throttled and the opportunity for major gain is lost. Proof of this is the fact that many marketing organizations today are engaged solely in defensive battles, with price the major weapon and salesmanship in moth balls.

A lot of these marketers seem to have mesmerized themselves into believing that volume and growth are synonymous; and, of course, this is not true. Volume achieved at the cost of profits and/or brand reputation can hardly be considered as being conducive to sound growth.

DOLLAR-WEIGHTED FORMULAS

Probably the most destructive force in marketing today is the influence exerted by the soap industry on advertisers and agencies alike. For the soap people rely almost totally on the use of dollar-weighted formulas for marketing success. And nobody can argue with their success. Conversely, nobody knows how many soap campaigns might have failed without the weight of dollars, or how many might have been more profitable if they had been endowed with fewer dollars and more ideas.

Perhaps the soap industry, with its visibly dull and unbelievable advertising, has proved that it doesn't make any difference what you say, or even how you say it, so long as you have the dollars required to say it to enough people.

But the real tragedy of soap marketing is that it can't be contained. It taints the creative thinking of every advertising agency with which it comes in contact. The agency that handles a soap account inevitably ends up applying its unimaginative methodology to the other accounts which it handles. That's why even the media plans of many agencies go along in the same slide-rule direction . . . which, incidentally, may explain why the advertising of their clients is lost in the forest of other advertising.

And, unfortunately, few of the advertisers, who attempt to ape the marketing methods of the soap advertisers have either the dollars or the guts to make their efforts effective. For example, how many advertisers have the courage necessary to give a new product four years to pay out; yet this is standard procedure among the soap advertisers.

This much must be said for soap advertisers: Unlike most other packaged product advertisers, they do not allow their lust for volume, their use of "price deals," to extract even so much as one nickel from the continuing investment which they make in brand advertising. They have learned, as their unsophisticated imitators have not, that it is consistent advertising, not deals, that insures brand future.

It would be unfair to put the whole blame for today's imitative advertising on the soap people, just as it also would be unfair to wholly blame research. The plain truth is that many of us in advertising have become mentally lazy. We have lost our will to adventure. We are mentally committed to a creative concept based on imitation; and this is a great pity.

Thus, we see three major oil companies headlining ads with the nothing statement that their fuels contain an additive designated by initials. . . Shell's "TCP". . . Standard's "M₂PG". . . and American's "DOC." These are not only imitations, but are an insult to the consumer's intelligence in their emptiness and obviousness.

They tell a story about George Washington Hill that is worth repeating. During a client-agency meeting, someone from the agency held up a Chesterfield ad, embodying what seemed to be an outstanding idea, and said, "Look what Chesterfield has done". . . suggesting, of course, that Lucky Strike should exploit the same idea. Mr. Hill's reply was, "Let's congratulate Chesterfield on a great idea. And now let's think up a better one."

Imitation in advertising is wrong if only because it is wasteful; and it is wasteful because, more often than not, the advertiser doing the plagiarizing simply enhances the consumer impression which already has been established by the originator of the idea.

Another great contributing factor to the mediocrity in advertising would seem to be the preoccupation with attracting attention. Many advertisers and agencies apparently believe that getting attention is all that is required to present a sales message. They fail to recognize that an unbelievable premise results in an equally unbelievable conclusion.

STRAINING FOR ATTENTION

But it is in television that the straining for attention causes the deepest reach into the bag of gimmicks, humor and gadgets; and the result, as might be expected, is that much of television advertising rates little more from the consumer than amused tolerance or outright scorn.

Probably Rosser Reeves' school of "hard sell" led to the pronounced swing toward humor in television advertising which has occurred in recent years; if this is so, then maybe the trend is justified for I think that the public is entitled to some relief from its exposure to repugnant television closeups of people's "insides." I feel about this type of advertising much the same as I do about today's self-styled "realistic" novels and

PULL!



"Steve Allen Show hit 8.8 Nielsen within 13-weeks in 7-station L.A. market!"
Stretch Adler, VP & Gen. Mgr., KTLA

"Steve Allen Show 80% sold out after only 10 days in Syracuse!"
Bill Grumbles, Pres. & Gen. Mgr., WNYS-TV

"Steve Allen Show 47% ahead of nearest competition in Des Moines!"
Bob Dillon, VP & Gen. Mgr., KRNT-TV

"Steve Allen Show completely sold out Monday through Friday in Phoenix!"
Les Lindvig, VP, KOOL-TV

"Steve Allen Show building a tremendous following in Portland, Oregon!"
Al Sturges, Pgm. Mgr., KATU-TV

WBC Program Sales has an audition tape for you. Call or wire collect for THE STEVE ALLEN SHOW

WBC PROGRAM SALES

A SUBSIDIARY OF

WESTINGHOUSE BROADCASTING CO., INC.

122 East 42nd Street, New York 17, N. Y. • Contact Mike Roberts MUrroy Hill 7-0808



Stations now carrying The Steve Allen Show: Baltimore, WJZ-TV; Boston, WBZ-TV; Cleveland, KYW-TV; Columbus, WTVN-TV; Des Moines, KRNT-TV; Grand Rapids, WZZM-TV; Indianapolis, WLW-I; Kansas City, KMBC-TV; Los Angeles, KTLA; Minneapolis, WCCO-TV; New Haven, WHNC-TV; New York, WPIX; Phoenix, KOOL-TV; Pittsburgh, KDKA-TV; Portland (Me.), WGAN-TV; Portland (Ore.), KATU; Reno, KOLD-TV; St. Louis, KTVI; San Francisco, KPIX; Seattle, KIRO-TV; Springfield (Mass.), WHYN; Syracuse, WNYS; Tucson, KOLD-TV; Washington, D. C., WTOP-TV.



Bill Roberts and Carl Coleman—Washington correspondents for five Time-Life Broadcast stations.

HOW CAN A MINNEAPOLIS/ST. PAUL STATION HAVE A WASHINGTON BUREAU?

The same way a station in Denver, Grand Rapids, Indianapolis and San Diego can—through the resources of Time-Life Broadcast. Bill Roberts and Carl Coleman cover Washington for the Time-Life stations. They keep track of home-state senators and congressmen, follow up news leads of special interest to their listeners. Each day they feed each of the group's radio stations the particular news that people in that area care about. They ship exclusive TV film, too. Roberts and Coleman are two reasons why Time-Life Broadcast listeners and viewers stay on top of the important news from Washington. And there are eighteen more reasons—the skilled, specialized correspondents who man the Time Inc. Washington news bureau.

TIME-LIFE BROADCAST, INC.

KLZ-TV-AM-FM DENVER, WOOD-TV-AM-FM GRAND RAPIDS, WFBM-TV-AM-FM INDIANAPOLIS, WTCN-TV-AM MINNEAPOLIS/ST. PAUL, KOGO-TV-AM-FM SAN DIEGO

PLAYBACK *continued*

movies; they're all realistically "unreal."

At the same time, I can't thrill to the frantically "left field" type of humor which has been injected into advertising by Stan Freberg, the mediocre man's replacement for the authentic genius of Ernie Kovacs. Give Mr. Freberg an accidental hit with his earliest Chun King commercials and you can score the rest of his efforts as advancing the cause of mediocrity in advertising by a good ten years. His latest Chun King effort, in which he childishly attempts to make capital out of the television efforts of other advertisers, makes my point.

Even when humor is tastefully used in advertising it tends to detract from the selling message. I will acknowledge that it commands attention, that it even can score importantly in establishing brand identity; but, for most products, it is lacking in basic selling strength. I'm afraid that so far as humor in advertising is concerned, I hold with Claude Hopkins' famous dictum that "people do not buy from clowns."

If all the effort which presently is invested in the development of gimmicky, attention-oriented advertising could be redirected into the creation of genuinely persuasive "selling" advertising, there would not be such a great concern over the public image of advertising.

DEMOCRACY VS. AUTOCRACY

Dr. Frank Stanton, president of CBS, addressing the American Society of Journalism School Administrators at the University of North Carolina in acceptance of their annual citation of merit:

I believe that democracy can die or atrophy only if we have an uninformed or an unconcerned people—or both. But I believe also that we have a more informed and a more concerned people today than we have ever had before in our history.

I am not impressed by the empty yearning for the good old days, when a few men got together and called the turns because the mass of citizens was either too uninformed or too widely dispersed to participate. Nor by a nostalgic longing for log cabin and cider elections, when only professional politicians witnessed the selection of Presidential candidates and when alliterative slogans, torchlight parades, bombastic oratory and the abortive atrocity of the "political rally" concealed both the issues and the real capacities of the candidates.

I am stirred, on the other hand, by the vast possibilities that this new age of the conquest of old limitations opens up before us to advance our odyssey in self-government. What we are getting is more democracy rather than less—not

because it was not desirable before, but because it was not possible. Original electoral procedures specified in the Constitution, restricting the choice of a President and Vice President to a handful of electors, and the choice of senators to state legislators, always went against the grain of democracy here—for the simple reason that it was not really democratic. And as soon as their inevitable abuses showed up with disconcerting persistence, reforms were made.

This is an historic reality: the people of this country—whatever the expert's view of their competence—have insisted on choosing their leaders. And this is a present reality: we have at hand today the means to make it not only an inclusive electorate but a better informed, a more concerned one.

AN ELECTORAL MILESTONE

The Presidential debates of two years ago were a milestone in that direction. A total of 115 million people witnessed, by radio or television, one or more of the four debates. . . . Sophisticated observers of national affairs were quick to see the historic changes brought about by this major innovation in the electoral process. Such thoughtful and perceptive journalists as Walter Lippmann, James Reston and Roscoe Drummond noted the beginning of a new era in our political history. A few observers, on the other hand, brooded in useless speculation on how Washington might have fared in a debate, without consoling themselves at the same time with the inevitability that the historic failures in the Presidency would have been shown up in time to alert the electorate.

It seems to me necessary that all of us look back on the debates with critical attention to their effect on our decision-making machinery. Obviously we did not hit upon the perfect or the best answer the first time. Broadcasters were permitted by a suspension of a statute to experiment in only one campaign at only one level. But I question whether we can move forward progressively on this front without an intelligent evaluation of our experience in 1960—one that involves not only respect for the facts, but a courageous view of the capacity of a great scientific-industrial society to put the new tools of communications to use and thus to make the prospects of true democracy far more plausible than in olden days, when self-government was delegated to the few.

In a recent series of papers of The Center for the Study of Democratic Institutions, for example, I find some constructive suggestions for the better use of television in the electoral process, seriously weakened by errors of facts and

uninformed conclusions that can only becloud useful discussion.

It is not a fact, as reported in those papers, that "one third of the audience turned off" the debates before each hour was over. To be sure, there was an ebb and flow. There always is. Throughout the four debates, about one family out of 10 who was in the audience during the sixth minute had tuned out by the fifty-fourth minute. But on the average, the total audience at the close of the debates was considerably larger than it was at the beginning because more viewers joined the audience than left it as the debates went forward.

Nor are the papers any more accurate in stating that the debates drained off attention from other elections, with the results that "incumbents won a high percentage of elections at almost every level." Let's compare the gubernatorial elections of 1960, in this regard, to those of the preceding two Presidential election years, 1956 and 1952, which had no debates. In 1960, 14 incumbent governors ran for re-election; 8 were re-elected, and 6 were defeated. In 1956, 19 incumbent governors ran for re-election; 16 were re-elected, only 3 were defeated. In 1952, 19 incumbent governors ran for re-election; 17 were re-elected, only 2 were defeated. In other words, 42% of incumbent governors were defeated in 1960—the year of the Presidential debates—as opposed to 16% in 1956 and 10% in 1952. In any case, it seems to me somewhat tenuous to conclude categorically, that a vote for an incumbent in any office is necessarily less thoughtful than a vote for his opponent.

More important than these errors of fact, however startling they may be for specialists to make, are some general and sweeping misreadings of our political history. Chief among these is the myth that the debates brought about a political revolution in concentrating attention on the candidates as personalities instead of on issues, and in tending to eliminate distinctions between the two parties. Running below the surface of each of these charges, and occasionally rising above it, is the persuasion that the electorate is a great mob that "does not know enough about modern American government to listen intelligently to a debate about it" and that "the new bureaucratic masses are like the people in Plato's cave."

THE SCRUTINY OF JOURNALISM

These declarations of the bankruptcy of democracy seem to me premature and fraudulent. Personality cults are much less plausible now than before mass communications, and the evidence for this is clear in the most cursory examination

PLAYBACK *continued*

of our history. The string of passive abrogators who occupied the Presidency immediately before the Civil War, and afterwards, are sufficient testimony to the ease with which an electorate, dependent solely upon what was said of a candidate, could be manipulated. It is almost inconceivable that a single member of that pitiable procession could survive the scrutiny of journalism today—either printed or electronic. . . .

The essential problem of democracy in an age of mass everything—mass production, mass education, mass government, mass communications—is to avail itself of its special advantages and to triumph over its disadvantages. We have many things on our side. And we have some things against us. But let us make certain we recognize those that are real—and not dwell on hobgoblins, or lull ourselves with sickly reactions to the fading of a past that had far more severe ailments.

Journalism is not immune to the need of all our institutions to readjust themselves to the demands and the opportunities of this new age. Electronic journalism has its own special problems, stemming partly from the paradox of its being an increasingly important part of

the free press and at the same time, for technical reasons, subject to some regulatory control. This, indeed, is the most pressing problem that confronts us as we seek to find fuller and wiser uses for television in the electoral process.

I cannot see the answer to this in any form of coercion—such as the suggestion that broadcasters be required to provide time and facilities for debate or that candidates be required to participate in them. Once we go that route, we are on the way to a whole complex of troubles that I am sure I need not spell out for you. What we need is freedom for electronic communications to cover campaigns—all campaigns and not just the Presidential—as they deserve to be covered. If we do it wrong or inadequately, we will hear clearly and loudly from the rest of the press, from the people, from the candidates—from the whole nation which can see everything that we, in the glass houses of broadcasting, do.

Nothing seems to me more imprudent or suicidal than to seek to preserve freedom by curtailing it. Yet you cannot have the long-haul strengths of freedom without the short-haul risks. Today electronic journalism is still a supplicant for freedom to do the best job possible in elections, to go through the trial and error that is essential to any real progress. The equal-time restrictions—with their implicit all or nothing alternatives—still prevent us from doing again what we were able to do in the Presidential campaign two years ago. Until they are eliminated—flatly, permanently and inclusively—there is going to be an artificial brake on our “moving forward progressively.”

ALL BLACK OR WHITE?

Ernest Kreiling, syndicated TV columnist, in his “Sight and Sound” column:

HOLLYWOOD — “What I cannot understand is why you write about television when you dislike it so!” This rather definite comment was part of a letter I received recently from a woman. But it became even more interesting the next day with the arrival of a card from a man who wrote, “You like TV too much to be a good columnist. The sadists who inflict such pernicious programming on the public will never improve it if ‘critics’ like you make it appear that TV’s reached its zenith.”

I knew there had to be a third viewpoint, and sure enough it arrived today. I was informed that my columns reminded the lady of “the man who jumped off the fence and landed on both sides.” Her implication was that I couldn’t make up my mind or was afraid to take a firm position.

Well, I’ve looked over most of this year’s columns and have concluded that the truth lies in the answer to the question, “Which columns did you read?”

Equivocal? Perhaps. But I don’t see television in America today as a black or white issue. I consider TV to be better than many of its angry, irate and vocal critics claim, but not as good as broadcasters would have us believe. And I am convinced there is no such thing as a mystical perfection whereby it can please everyone all the time.

I watch and thoroughly enjoy a host of programs that aren’t “good” by any standards, and I intensely dislike some programs that are supposed to be excellent. The point is that I don’t approach television commentary with the belief that all networks and stations should program to my tastes alone.

LIGHT VIEWING

For one thing most of us don’t have a single rigid set of tastes and standards that we bring to every program every night. I miss a lot of serious programs for the simple reason that I’d rather watch something light. Recently I turned away from CBS’s *Accent* to watch NBC’s pedestrian *Outlaws*. I was too tired or too preoccupied to expend the necessary energy and effort to benefit from a TV tour through Jefferson’s Monticello. There are times I find Steve Allen’s delightful nonsense infinitely more appealing than *CBS Reports*.

Where TV is good and where it is improving lies in the fact that you and I have these choices to make. But as a columnist I’d be less than responsible if I raked the networks and stations over the coals for serving up entertainment Miltown.

In short it seems to me that a TV columnist who is patently for or against television as it stands today is guilty of a gross and unfair oversimplification, and he’s probably not paying enough attention to the schedules or watching it enough to form a sound judgment.

One of my purposes in these columns is to discuss many aspects of the industry not frequently dealt with by most writers in the hope that I can help viewers enjoy TV more and enable them to judge and appraise it more validly.

And the incessant use of venomous invective and indiscriminate indictments in TV columns is not only inaccurate in my judgment, it’s not in keeping with the facts. The single-minded detractors continue to bewail the poor quality of TV programming, but two-thirds of the homes in America tune it in every night.

Simply, it’s not all bad and it’s not all good. This might be equivocation, but I think it’s also reality. END

check our “ratings,”
too, before buying
or selling a
broadcast property

Join the hundreds of satisfied clients who have benefited from Blackburn’s *Total View* of all media. Our analysis of the ever-changing market puts all of the facts—pro as well as con—in proper perspective.

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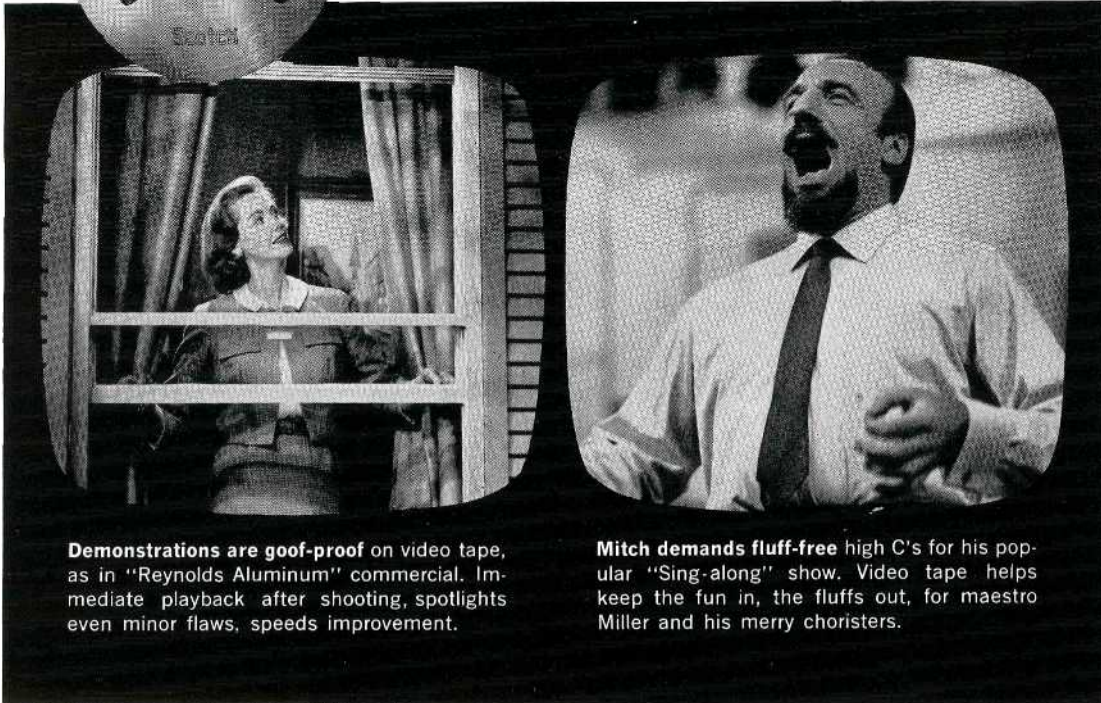
CHICAGO: 333 N. Michigan Avenue, FI 6-6460

ATLANTA: Healey Building, JA 5-1576

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



Any way you look at it...



Demonstrations are goof-proof on video tape, as in "Reynolds Aluminum" commercial. Immediate playback after shooting, spotlights even minor flaws, speeds improvement.

Mitch demands fluff-free high C's for his popular "Sing-along" show. Video tape helps keep the fun in, the fluffs out, for maestro Miller and his merry choristers.

No goofs, no fluffs with SCOTCH® BRAND Live-Action Video Tape!

Whether a slip of the hand, tongue, camera, lighting or direction, it can be found and fixed *immediately* when the show or commercial is produced on "SCOTCH" BRAND Video Tape. And video tape assures the picture quality that's *live* as life, without the risk of an on-the-air fluff. Tape plays back the picture moments after shooting, helps find flaws that defy detection during the actual "take." You can check every detail—sound, lighting, focus, pacing, delivery—while everyone is still on the set, ready for a re-take if needed.

Video tape performs instantly for special effects, too! No waiting for days, weeks, while lab work and processing laboriously create an "effect". Not

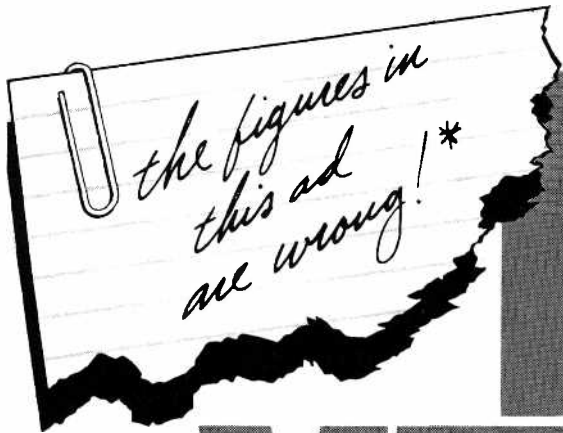
only are you ahead in time savings, but in cost savings as well!

Immediate playback plus today's easier-than-ever tape editing makes short work of last-minute changes, permits quick insertion of new material in existing footage. And "SCOTCH" Video Tape, for both black-and-white or color, provides outstanding "presence" to enhance commercial messages, network and local shows, as well as closed-circuit presentations.

A free brochure, "Techniques of Editing Video Tape," provides samples of current editing practices, plus examples of special effects created on tape. For your copy, write Magnetic Products Division, Dept. MCS-112, 3M Co., St. Paul 19, Minn.

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Magnetic Products Division **3M** COMPANY



LAS VEGAS

NUMBER ONE GROWTH MARKET!

* You're right when you figure these figures are wrong! Wrong because by the time you figure these figures — these figures will have changed. Yes, the LAS VEGAS MARKET IS GROWING THAT FAST! If you want to advertise your product in a growth market that has one of the LARGEST FAMILY EXPENDABLE INCOMES in the U.S. — then you can't afford to gamble . . . you've got to buy LAS VEGAS! We've got the facts to back up the facts that TELEVISION IN LAS VEGAS REACHES ALL OF LAS VEGAS. At press time the growth figure of 11.63% has already changed to a little over 12% . . . over 1,000 families are moving into Las Vegas monthly . . . and you've got a bonus in Nellis Air Force Base and Atomic Energy Bases population.

So, be right, even though these figures are wrong, you figure right when you buy

LAS VEGAS TELEVISION!

KLAS-TV • KLRJ-TV • KSHO-TV

KLAS-TV, Represented by AVERY-KNODEL, INC.

KLRJ-TV, Represented by VENARD, TORBET and McCONNELL

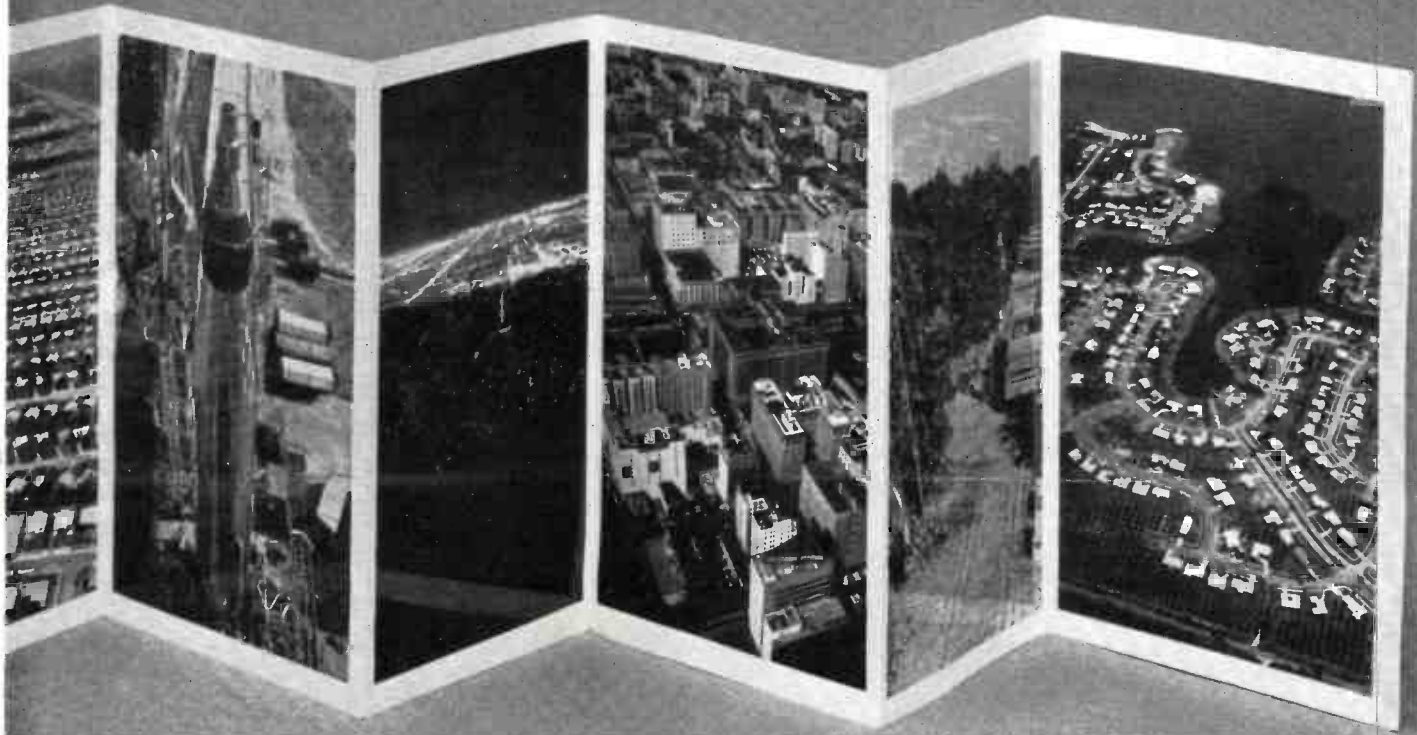
KSHO-TV, Represented by FORJOE, INC.

TELEVISION'S FASTEST FIFTIES

The television markets ranked in the two charts across these pages—77 in all—outpace all others in the current rates at which they are adding new TV homes to their coverage areas. They have been ranked in two “Fastest Fifty” categories: fastest in actual numerical growth and fastest in percentage growth. (Twenty-three of the markets appear in both rankings. In those cases, cross-reference

FASTEST 50 IN NUMBERS GAIN

RANK	MARKET	NUMBER GAIN	PERCENTAGE GAIN	PERCENTAGE RANK	RANK	MARKET	NUMBER GAIN	PERCENTAGE GAIN	PERCENTAGE RANK
1	Los Angeles	157,044	5.13	19	26	Milwaukee, Wis.	15,072	—	—
2	New York City	140,460	—	—	27	Minneapolis-St. Paul, Minn.	14,892	—	—
3	Miami, Fla.	71,712	10.99	3	28	Richmond, Va.	13,392	4.45	26
4	San Francisco-Oakland	54,012	3.84	31	29	New Orleans, La.	13,272	3.04	45
5	Chicago	53,064	—	—	30	Kansas City, Mo.	12,948	—	—
6	Philadelphia	50,160	—	—	31	Seattle-Tacoma, Wash.	12,636	—	—
7	Detroit	43,848	—	—	32	Dayton, Ohio	12,264	—	—
8	Tampa-St. Petersburg, Fla.	40,836	8.61	6	33	Pittsburgh, Pa.	11,952	—	—
9	Washington, D.C.	40,548	4.49	25	34	Indianapolis, Ind.	11,748	—	—
10	Baltimore, Md.	39,708	5.12	20	35	Bloomington, Ind.	11,640	—	—
11	St. Louis, Mo.	33,924	4.03	28	36	Providence, R.I.	10,908	—	—
12	Orlando-Daytona, Fla.	30,648	9.31	4	37	Charlotte, N.C.	10,896	—	—
13	Cleveland, Ohio	28,944	—	—	38	Mobile, Ala.	10,680	3.81	33
14	Boston	27,872	—	—	39	Grand Rapids-Kalamazoo	10,248	—	—
15	Dallas-Ft. Worth	22,500	2.93	46	40	Columbus, Ohio	10,092	—	—
16	San Jose, Calif.	21,852	6.83	12	41	Buffalo, N.Y.	9,840	—	—
17	San Diego, Calif.	20,892	6.21	15	42	West Palm Beach, Fla.	9,684	8.56	7
18	Sacramento-Stockton, Calif.	19,872	4.19	27	43	San Antonio, Tex.	9,444	—	—
19	Houston, Tex.	19,632	3.81	32	44	Lancaster, Pa.	9,252	—	—
20	Denver, Colo.	18,792	5.03	21	45	Jacksonville, Fla.	8,964	3.34	40
21	Phoenix, Ariz.	17,724	7.04	9	46	Albuquerque, N.M.	8,904	5.41	18
22	Hartford-New Britain, Conn.	17,688	—	—	47	Greensboro-Winston Salem	8,712	—	—
23	New Haven, Conn.	17,580	—	—	48	Salinas-Monterey, Calif.	8,616	3.75	34
24	Atlanta, Ga.	16,512	2.79	50	49	Bay City-Saginaw-Flint	8,124	—	—
25	Cincinnati, Ohio	16,044	—	—	50	Louisville	8,016	—	—



GROWINGEST TV MARKETS

homes respectively) but show no first 50 percentage ranking.

Washington, D. C., Baltimore and St. Louis, however, are showing per cent gain as well as numbers. Washington, with 40,548 homes a year, is ninth ranked, 25th in percentage. Baltimore is 10th in number gain, 39,708 homes, 20th in percentage. St. Louis is 11th in number, 33,924 homes, 28th in percentage.

Cleveland and Boston fall 13th and 14th in TV home gain (28,944 and 27,872 homes respectively), have no first 50 percentage ranking.

The markets showing the best TV home gain, by number and by percentage, are obviously benefiting from a major influx in population. On examination of market conditions, the reasons become obvious.

In Florida and the far West the lure is largely a thriving missile and aero-space industry. With fat government defense and space contracts being allotted to industrial giants like General Electric, General Dynamics, Martin-Marietta, Lockheed and others, and with hundreds of other electronic and parts companies coming in to subcontract government orders, skilled workers from all parts of the country are moving to where the money is—and taking their families with them.

Growth brings more growth. A new plant means worker housing. And a new population concentration needs service in the form of new shopping centers, retail stores of all kinds, utilities expansion, new construction.

Climate also benefits the fast growing western and Florida markets. Weather influences working conditions and companies like to set up where the weather is good—it helps draw workers and aids production. And not to be overlooked in Florida and California is climate's influence in

luring the retired from all parts of the nation. The retired, a vast market group in itself, have shown their willingness to resettle. And they have moved in swarms to retirement colonies all over the warm weather states.

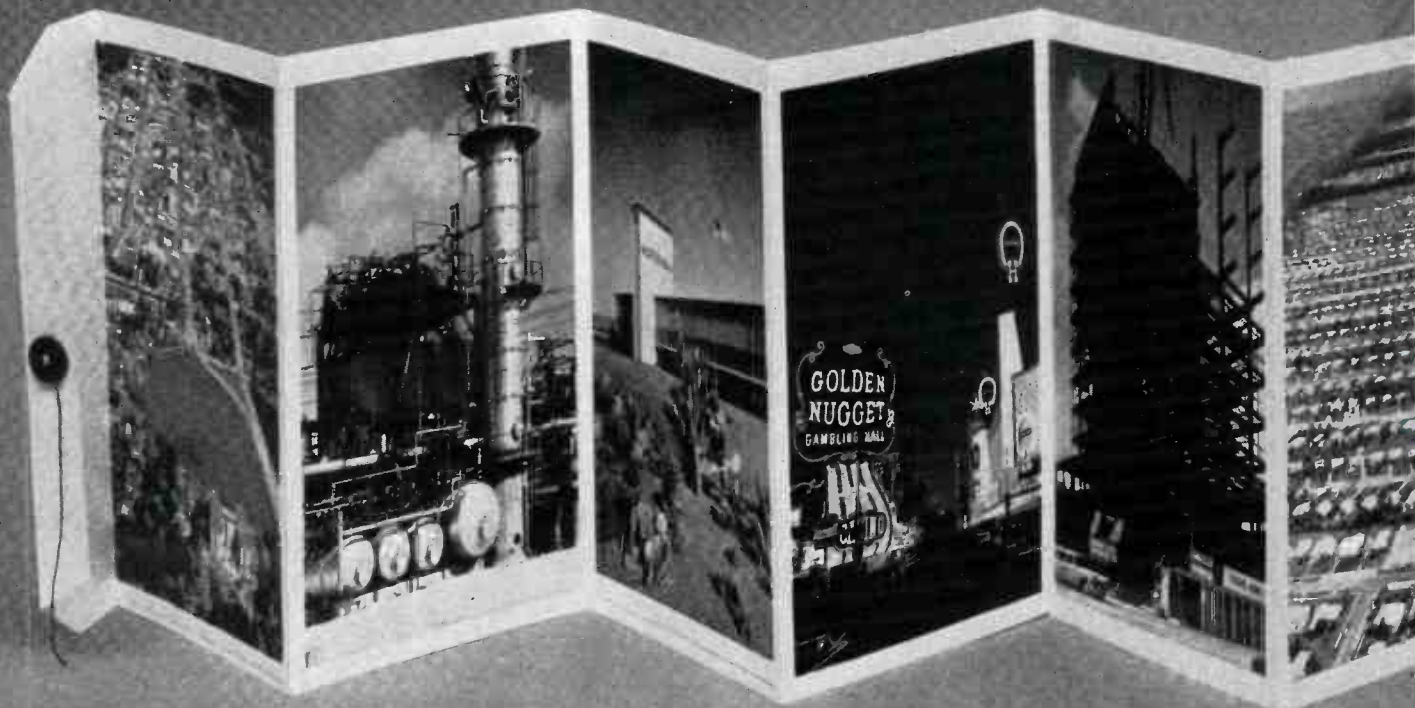
In all this, where a new house or apartment complex goes up, TV aeriels also spring.

The push to California and into markets like Denver and Phoenix, of course, began long before the space industry took hold as a major economic force. The western population shift has been called many things: western "opportunity," western "way of life," the lure of climate. People just went, and industry followed. Today the West and its industry pull people in together. By the end of this year California expects to be the most heavily populated state in the Union, passing New York. By 1970 the Los Angeles market estimates that on its current growth rate it will pass metropolitan New York in population. TV set count presumably will too.

Florida's market growth, while behind that of California, has been swift, more recent. From a tourist attraction and retirement haven the state almost overnight has put on the overalls and hard hat of industry. The space and missile base at Cape Canaveral has succeeded in doing for Florida what the plush hotels never have—drawing permanent people instead of transients.

Not only have space supplier industries moved into the area near-the-Cape Orlando-Daytona market, they spread throughout the state, over on the west coast at Tampa-St.

TEXT CONTINUES ON PAGE 80
FOR "FASTEST FIFTIES" CHART, TURN PAGE



SIZING UP THE COUNTRY'S

TELEVISION home growth will never leap again as in the booming set-buying days of the 1950s, but the direction is still the same: Up. TV homes continue to advance along with birth rate, marriages, new home construction. And for a number of markets, they advance with a rush.

Notably, the tide is south to Florida, west to California. These two states show up prominently in a new study made by TELEVISION MAGAZINE of U.S. television's fastest growing markets. Based on TELEVISION's regular TV set count and projected to the current 12-month rate of growth, the study breaks out the markets in both *number gain* (actual estimated set increase on an annual basis) and *per cent of gain* (which markets are adding sets fastest, although not necessarily in greatest number). (See tables pages 54-55.)

The markets doing best overall in television growth and potential fall in the top half of both listings. Miami, for instance, ranks third in number gain, third again in per cent of gain—the hottest TV home growth market in the country. Five Florida markets in fact—Miami, Fort Myers, Orlando-Daytona, Tampa-St. Petersburg, West Palm Beach—paced by a growing missile economy, rank with the top 10 percentage gainers, showing a boom on for the state overall.

California, on the other hand, which has been enjoying a population and industrial boom since the end of World War II—long before the dynamics of the aero-space industry hit Florida—now does not show startling percentage gains in TV homes, but it makes up for it by adding big numbers to already well established markets.

Los Angeles ranks first in TV home gain annually, now at the rate of 157,044 homes a year, yet on a percentage basis this is a gain of only 5.13%, 19th in percentage ranking among the 50 best percentage gainers. (Miami, with

its TV home gain moving along at 71,712 homes a year, has a gain percentage of 10.99%.)

California keeps piling on the TV homes with the help of San Francisco-Oakland (54,012 homes a year, fourth ranked number market), San Jose (21,852 homes, 16th ranked), San Diego (20,892 homes, 17th ranked) and Sacramento-Stockton (19,872 homes, 18th ranked). Santa Barbara, Eureka, Salinas, Chico and Redding also figure in with the first 50 markets in percentage gain.

But California is not the only state enjoying the westward ho in television homes. Colorado, Nevada, Arizona and New Mexico also figure in on the western push.

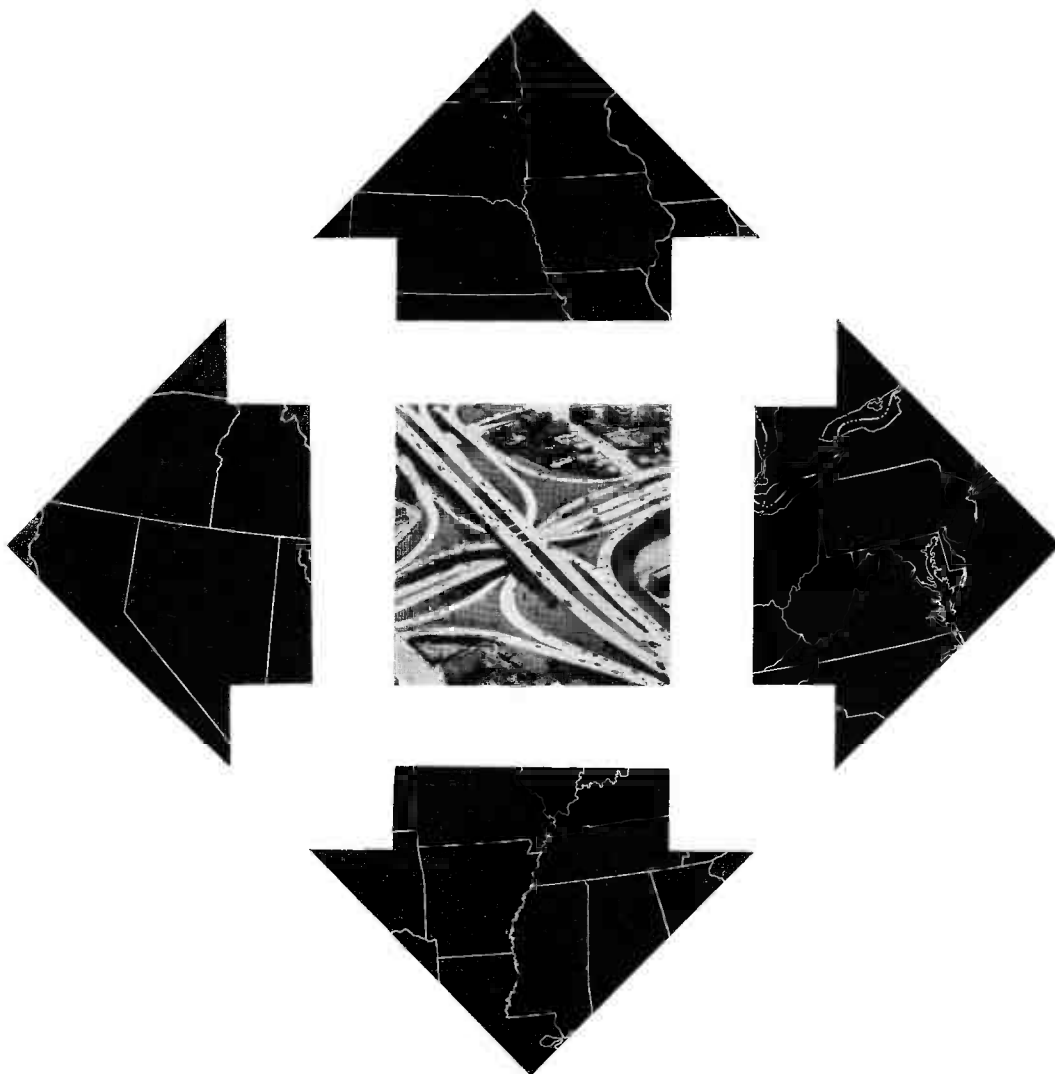
Las Vegas-Henderson, while not a major market in number of TV homes, is pushing its home gain up at the rate of 11.63% a year, the top percentage gainer.

Phoenix, hub city of Arizona, is pushing its TV homes up at the rate of 17,724 a year, ninth percentage gainer. Denver goes Phoenix better at a 18,792 home pace, 21st ranked percentage gainer. Albuquerque, N. M., while 46th ranked in home gain (8,904) is 18th in percentage gain.

Alaska, too, with statehood status and increasing industrial opportunity, is gaining in TV homes, although not significantly in numbers. Juneau, Fairbanks and Anchorage all place in the top 10 per cent gain—with Juneau fifth at 9.27%.

As is to be expected, the nation's top markets by any measure—population, wealth, TV set concentration—figure big in TV home numbers gain. New York follows Los Angeles in TV home gain with 140,460 homes a year, although the market does not rank among the first 50 in percentage ranking. Chicago, Philadelphia and Detroit rank in fifth, sixth and seventh place (53,064, 50,160 and 43,848

TELEVISION

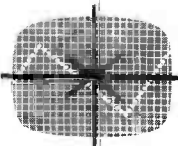


The boom days aren't all behind in television. As the nation grows, and populations shift, so does TV's audience pattern change. Here's a report on those markets where things are changing both fastest and mostest.

has been made to the markets' position in the opposite ranking.) Growth rates have been determined by TELEVISION MAGAZINE using its exclusive population and TV homes projections, and are based on counties in which a television market's viewing level has been established at or above the magazine's 25%, nighttime, once-a-week criterion. For further explanation see TELESTATUS in this issue.

FASTEST 50 IN PERCENTAGE GAIN

RANK	MARKET	PERCENTAGE GAIN	NUMBER GAIN	NUMBER RANK	RANK	MARKET	PERCENTAGE GAIN	NUMBER GAIN	NUMBER RANK
1	Las Vegas-Henderson, Nev.	11.63	—	—	26	Richmond, Va.	4.45	13,392	28
2	Fort Myers, Fla.	11.15	—	—	27	Sacramento-Stockton, Calif.	4.19	19,872	18
3	Miami, Fla.	10.99	71,712	3	28	St. Louis, Mo.	4.03	33,924	11
4	Orlando-Daytona, Fla.	9.31	30,648	12	29	Monahans, Tex.	3.93	—	—
5	Juneau, Alaska	9.27	—	—	30	Colorado Springs-Pueblo	3.89	—	—
6	Tampa-St. Petersburg, Fla.	8.61	40,836	8	31	San Francisco-Oakland	3.84	54,012	4
7	West Palm Beach, Fla.	8.56	9,684	42	32	Houston, Tex.	3.81	19,632	19
8	Fairbanks, Alaska	7.54	—	—	33	Mobile, Ala.	3.81	10,680	38
9	Phoenix, Ariz.	7.04	17,724	21	34	Salinas-Monterey, Calif.	3.75	8,616	48
10	Anchorage, Alaska	6.87	—	—	35	Roswell, N. M.	3.66	—	—
11	Ephrata, Wash.	6.86	—	—	36	Panama City, Fla.	3.51	—	—
12	San Jose, Calif.	6.83	21,852	16	37	Chico, Calif.	3.40	—	—
13	Midland-Odessa, Tex.	6.81	—	—	38	Amarillo, Tex.	3.38	—	—
14	Tucson, Ariz.	6.22	—	—	39	Lubbock, Tex.	3.35	—	—
15	San Diego, Calif.	6.21	20,892	17	40	Jacksonville, Fla.	3.34	8,964	45
16	El Paso, Tex.	5.55	—	—	41	Honolulu, Hawaii	3.25	—	—
17	Santa Barbara, Calif.	5.53	—	—	42	Yuma, Ariz.	3.19	—	—
18	Albuquerque, N. M.	5.41	8,904	46	43	Decatur, Ala.	3.16	—	—
19	Los Angeles	5.13	157,044	1	44	Columbus, S. C.	3.09	—	—
20	Baltimore, Md.	5.12	39,708	10	45	New Orleans, La.	3.04	13,272	29
21	Denver, Colo.	5.03	18,792	20	46	Dallas-Ft. Worth	2.93	22,500	15
22	Eureka, Calif.	4.69	—	—	47	Redding, Calif.	2.84	—	—
23	Huntsville, Ala.	4.68	—	—	48	Corpus Christi, Tex.	2.81	—	—
24	Reno, Nev.	4.61	—	—	49	Beaumont, Tex.	2.80	—	—
25	Washington, D.C.	4.49	40,548	9	50	Atlanta, Ga.	2.79	16,512	24



NEWSPAPERS

Part Two of a series outlining the media competition as it is today

BY MORRIS J. GELMAN

FROM all sides—from their ledger books, from readers, critics, advertisers and agencies, from their own leaders—the call to newspapers is loud and clear: change, improve, move with the times, adapt, bend, become more flexible. Here and there are some indications that the message has been read. But, on the whole, there's no groundswell to update newspapers from the standpoints either of what they are or how they're sold.

"Newspapers change?" the media director of a large New York-based advertising agency exclaimed the other week. "It's not in the nature of the beast."

He then recounted an episode he considers symptomatic of the narrow attitudes that are turning newspapers into a fading national advertising medium.

The media man's agency, looking for a particular concentrated market, wanted to use a midwestern newspaper for a coupon insert campaign on behalf of a client. The coupons were to be stapled into an issue of the paper's Sunday magazine supplement.

The newspaper's publisher would not accept the business. The media director used all his persuasive powers. But the publisher was adamant. The Sunday section was his pet and the coupon inserts, he said, would spoil its appearance. The agency executive pointed out that if successful the campaign would be expanded and might prove a source of substantial added revenues to other newspapers.

"Now don't give me any of that Madison Avenue hoop-de-do," said the publisher. "You run your business your way and I'll run my newspaper my way."

When the echoes of the conversational skirmish had passed, its consequences were easily determined: A newspaper had won a battle of personal and intangible importance; the national business it neglected to sow, some competing medium was sure to reap.

In relating the incident, the media director said that, as a microcosm of the current competitive world, it had many of the basic elements that mark the newspaper industry as the stubbornly different, inevitably conservative and hard-pressed business it is today.

"There is so little feeling of alert, aggressive thinking

among newspapers," he said. "The typical publisher is a big man in his own bailiwick. He's a respected citizen and has a pretty good thing going for him. But he's so isolated and he doesn't give a damn as to what's going on out there beyond his own narrow view. Mainly he's worried about two things—about his rising operating costs and about taking care of his local advertisers. National revenues were always gravy to him. Now that he's started to lose them, it has him thinking, but not enough to change his ways."

Statistics are like two-sided fly-swatters. They can kill different flies on each side, depending on who's doing the swatting. Spokesmen for the newspaper industry quote figures that appear to make newspapering a healthy, wealthy and growing business. Other observers of the industry, not quite so close to the forest, see dry rot setting in.

Last year, according to the American Newspaper Publishers Association's Bureau of Advertising, advertisers invested some \$3.6 billion in newspapers. This accounted for more than 30% of the about \$11.8 billion total advertising volume in the U.S. during 1961. It was by far the biggest bite of this luscious advertising plum. Direct mail, the closest media competitor, grabbed 15.8%, while television was a still more distant third with a seemingly undernourished 13.6%.

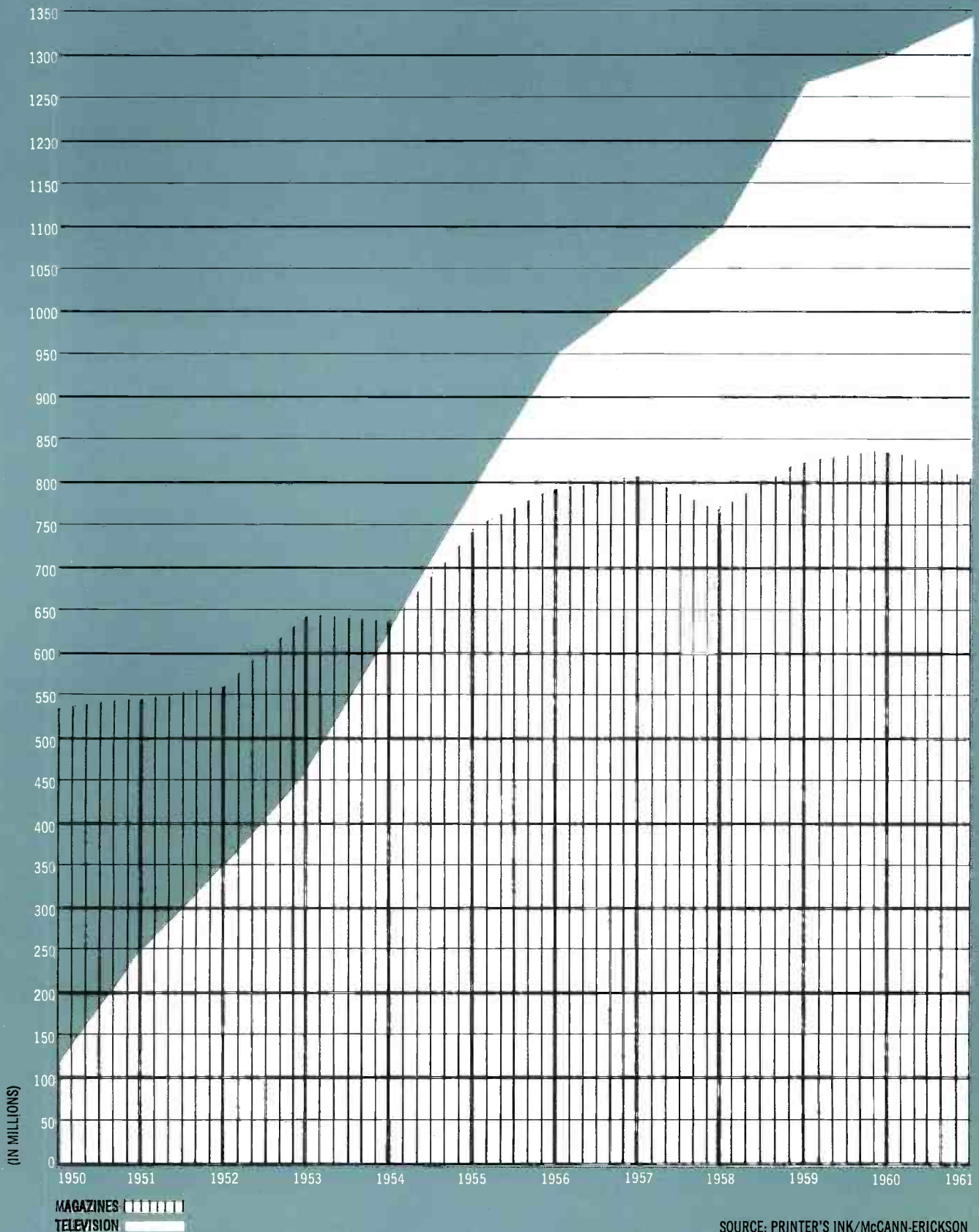
There are many other figures available that apparently make the newspaper industry glow with well-being. Last year, for example, according to *Editor & Publisher*, the trade's journal, total circulation of the 1,761 daily newspapers in the U.S. rose to an all-time high of 59,261,464. (N. W. Ayer & Son's 1962 Newspaper Directory lists a slightly more modest figure of 59,009,159.) Total consumer expenditures for daily and Sunday newspapers in this country also reached a record high of more than \$1.6 billion, up about \$80 million over 1960. It has been said that newspapers are read by more than 107 million readers on an average day.

Even their most outspoken foes will acknowledge newspapers' growing circulation and readership. But, they hasten to add, newspapers' 8% circulation growth during the past decade has been no greater than the population build-up,

NEWSPAPERS AND TELEVISION:

View From The Top

Television, which since 1955 has been the leading national advertising medium (it overtook magazines for that honor during that year), passed newspapers in national advertising revenues at the same time. Newspapers, of course, remain the undisputed leader of all advertising media when their commanding local revenues are taken into account: a total of \$3,623,100,000 in 1961, for example (of which \$2,820,800,000 was local), vs. TV's total revenues of \$1,615,000,000 that year (of which \$275,000,000 was local). This graph shows how national advertising revenues went variously to newspapers and television from 1950-1961



and thus consider that growth only the expected norm.

It's also evident that, in an era when total national advertising expenditures has leaped forward year to year, newspapers hardly qualify as a growing industry. In two recent years—1954 and 1958—their total national advertising revenues showed a decrease. Last year only \$802.3 million of the more than \$3.6 billion invested by advertisers in newspapers represented national revenues. For the first nine months of 1962 general advertising dropped 6.4% from the total accounted for during a like period in 1961.

And though local advertising has always far outweighed national money in the newspaper industry, since 1950 that margin has become increasingly greater.

Newspapers' apparently dominant 30% share of total advertising volume in the U.S. last year was itself a 2.2% downward step from the previous year. TV's 13.6% share, on the other hand, represented a 1.6% increase over 1960.

"There is no doubt that, since at least 1950, a considerable part of the national advertising dollar has been lost to newspapers," a prominent newspaper representative said last month. "Television, at first, took some of it" he continued, "but then it was going anyway. National advertising is just a remote thing to most publishers. Of course they don't want to lose it, but most of them don't know how to hold on to it."

Some observers think that newspapers are boxed in by their own extravagant history as the oldest, the largest, the most profitable, independent and influential news and advertising medium. They say that the industry is guilty of—for it—a most embarrassing sin: believing its own

HOW THINGS HAVE CHANGED for the 10 daily newspapers which ranked first in paid circulation in 1961



NEW YORK DAILY NEWS: In 1946 circulation was 2,114,969. By 1961 it had fallen off to 2,003,758—down 5.3%. In the same period rates per million circulation advanced 116.1%.

CHICAGO TRIBUNE: In 1946 circulation was 1,020,773. By 1961 it had fallen to 869,958—down 14.8%. In the same period rates per million circulation advanced 79.5%.

NEW YORK MIRROR: In 1946 circulation was 830,408. In 1961 that figure was virtually unchanged at 836,760—up 0.8%. Rates per million circulation had advanced 89.2%.

PHILADELPHIA BULLETIN: In 1946 circulation was 700,449. It remained virtually unchanged—705,599 (up 0.7%)—in 1961. Rates per million circulation had advanced 76.0%.

NEW YORK TIMES: In 1946 circulation was 531,458. By 1961 the Times had grown to 686,246—up 29.1%. Rates per million circulation grew 59.0% in the same period.

NEW YORK JOURNAL-AMERICAN: In 1946 circulation was 648,851. By 1961 it had fallen slightly, to 618,802—down 4.6%. Rates per million circulation had advanced 65.9%.

PHILADELPHIA INQUIRER: In 1946 circulation was 575,846. By 1961 it had grown to 606,823—up 5.4%. Rates per million circulation advanced 86.1% during the same period.

CHICAGO SUN-TIMES: In 1946 circulation was 356,624. It had advanced to 566,219 by 1961—up 58.8%. Rates per million circulation had grown 77.8%.

CHICAGO NEWS: In 1946 circulation was 473,637. By 1961 it had become 539,448, a growth of 13.9%. Rates per million circulation had advanced 53.2%.

LOS ANGELES TIMES: In 1946 circulation was 375,674. By 1961 it had grown to 532,078—up 41.6%. Rates per million circulation had grown 56.8%.

[Source: "Newspaper Circulation and Rate Trends (1946-1961)," published by the Association of National Advertisers. The rate changes used here are based on the

line rate per million, representing the cost of one line of advertising per million at the national rate for insertions totalling 5,000 lines per year, reduced by the cash discount.]

press notices. Most newspapers, critics contend, have been so convinced of their worth as a medium for advertising and news that they long ago stopped trying to prove or improve it.

But if newspapers have been mesmerized into inaction by the precedent and standing of their past, it is not, at least, a sand-castle delusion. For the history of the newspaper business is rich, full-blown and exciting.

At least five newspapers lay claim to being, in one form or another, the oldest daily newspaper in the U.S. The *Hartford Courant* traces its claim back to Oct. 29, 1764, when Thomas Green founded the paper's predecessor, the *Connecticut Courant*. Originally a weekly, the *Courant* has been a daily newspaper since 1837. The *Philadelphia Inquirer's* lineage goes back to the *Pennsylvania Packet and General Advertiser*, first published in 1771. The *Alexandria (Va.) Gazette* claims the weekly *Virginia Journal and Alexandria Advertiser* of 1784 as its founding ancestor. The *Charleston (S.C.) News* says its ancestral line began with the *Charleston Morning Post and Daily Advertiser* in 1786. *The New York Post*, then the *New York Evening Post*, was founded as a daily by Alexander Hamilton in 1801.

Whichever of the claims is most legitimate they make it obvious that newspaper publishing was a going industry about 200 years before the advent of radio and television. Actually, *Publick Occurrences Both Foreign and Domestick*, started in 1690 by Benjamin Harris, a London bookseller who fled England in the wake of a prison term, is generally credited as being the first newspaper published in this country. The three-page paper, however, was short-lived: it lasted only one issue.

The *Boston News-Letter*, founded by a Boston postmaster named John Campbell in 1704, gave colonial America its first newspaper of continuous publication. It published for 15 years.

The newspaper history of that time is rife with great men and great deeds. There was Benjamin Franklin, schooled in his trade in London, who worked as an apprentice printer until he was 21, and finally published his own *Pennsylvania Gazette*, and there was his lesser-famed-brother James, who started the *New-England Courant* in 1721. Ben and James Franklin were typical of the editors of their time—mostly former postmasters, bookdealers and printers, they were strong, outspoken men. They rallied against corruption and courageously challenged authority. Men like John Zenger,

continued

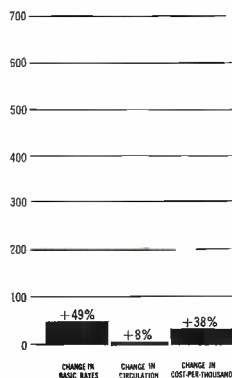
ONE-SIDED CONTEST

NEWSPAPERS VS. TELEVISION AMONG THE TOP 100 NATIONAL ADVERTISERS IN 1961

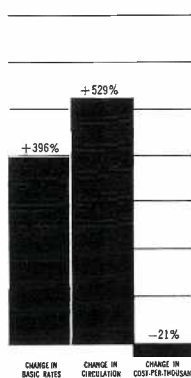
(Percentages of budgets in the advertising categories represented by the Top 100 in six measured media: newspapers, general magazines, television, business publications, farm publications and outdoor.)

CATEGORY	NEWSPAPERS	TELEVISION	OTHERS
Automobiles	34.2%	25.6%	40.2%
Food	18.9	57.1	24.0
Tobacco	14.6	68.5	16.9
Drugs, Cosmetics	8.2	75.0	16.7
Beer	8.2	51.0	40.8
Gasoline	34.6	38.8	26.6
Tires	24.5	18.0	57.5
Liquor	43.0	0.5	56.5
Airlines	77.9	0.3	21.8
Soaps, Cleaners, Etc.	4.5	91.5	4.0
Appliances	19.5	31.9	48.6
Soft Drinks	11.5	56.7	31.8
Paper Products	10.5	67.7	21.8
Meat Packers	18.7	37.4	43.9
Metals	8.9	49.6	41.5
Gum, Candy	2.1	92.4	5.5
Chemicals	8.3	35.5	56.2
Others	13.2	48.2	38.6

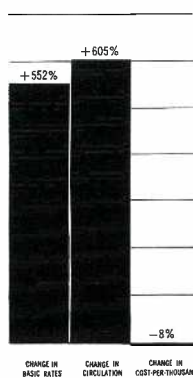
NEWSPAPERS



NETWORK TELEVISION



SPOT TELEVISION



C-P-M SINCE 1950

Nothing points out the current yellow-leaf phase of newspapers' development more than a circulation-cost-per-thousand fever chart. Since 1950, basic rate changes for papers have not been as extreme as, say, for magazines. But, because of an only slight rise in circulation, the resulting cost-per-thousand charge to advertisers has been relatively high. Television, on the other hand, has shown a substantially decreasing cost trend.

who remonstrated against the inequities of government (in the famous court case of 1735 he was tried and acquitted of seditious libel), gave newspapers their priceless heritage—the freedom of the press. And it was these men who also gave newspapers their tradition for cantankerous, pugnacious, independent-minded leadership.

By the late 18th Century, with the country on the move, going west, rugged direction was needed to establish and maintain a printed-voice where the sword most definitely spoke louder and deadlier than the pen. And as communities sprang out of the frontier wilderness their birth was almost always quickly followed by a printed voice for the townspeople. Kentucky, Ohio and Indiana all rapidly supported new newspapers.

But the East Coast, with its merchants and shopkeepers, was still the trend-setter of the field. Most newspapers of the early 19th Century were political organs steeped in class appeal. They cost as much as six cents an issue, much too expensive for the lower income groups. In 1833, however, Benjamin Day started a penny paper, the *New York Sun*, and thus gave birth to a monster called the mass audience. The industrial revolution was cranking its gears and the working class was throwing off the chains of ignorance and poverty. There was a great hunger in the land for knowledge and information and vital advancements, like the use of steam power and cylinder presses, in transportation and mechanical facilities, made the printing process economical and available to a wider audience of readers. The mid- and late-1800s was a wondrous gestation period for the newspaper industry. Many of the great papers of the country were conceived during that time. It was also a time when giant personalities dominated the world of printer's ink. In 1835 the iconoclastic James Gordon Bennett exploded on the New York scene with his *Herald*. As a sensationalist, as an inventive thinker who accurately gauged and reacted to the popular sentiments of the day, Bennett was a forerunner to Hearst, Pulitzer and the tabloids.

Horace Greeley was another but considerably different product of the penny press of the 19th Century. Intense, devoted, Greeley was an idealist and a crusader. His *New York Tribune*, started in 1841, was a clarion-voiced spokesman for the Republicans and a flag-bearer against slavery.

'ALL THE NEWS' CAME LATER

When Henry J. Raymond established the *New-York Daily Times* in 1851, he didn't print all the news that was fit to print. He had too small an operation for such grandeur. Instead he printed stale news from Europe, culled from old London papers, and obituaries on his front page. But as the tempered oasis between the stormy vituperation of Bennett's *Herald* and the sometimes angry personal journalism of Greeley's *Tribune*, the *Times* prospered, had some setbacks, gained an enterprising publisher named Adolph S. Ochs and eventually evolved into its present-day pinnacle position among the world's newspapers.

The emphasis during this formative period was very much on editorial content. Advertising, while not entirely neglected, was not vigorously sold. Newspaper space, in Bennett's day, for example, was offered by way of announcements in the paper. It sold on the basis of a unit square of space, measuring 16 lines to the square. Rates for a square of space ran about \$8 for some 60 insertions over a three-month period.

Newspapers attained maturity by the turn of the 19th Century. The typewriter, faster printing presses, the linotype machine and the beginnings of printing by stereotype plates, all the offspring of the immensely fertile industrial revolution, made mass circulation an accomplished fact, obtainable by newspapers across the country. The advent of the telegraph, the telephone and the laying of underwater cables gave newspapers a new importance and flexibility, and marked a great period of economic expansion and development in the land.

Retailers had more merchandise than ever before to sell and consumers had more money and leisure time at their disposal. They both looked for a common and convenient marketplace. They found it in newspapers. For from its earliest days as a daily medium, newspapers offered advertisers two outstanding advantages—timeliness and concentrated and selective circulation.

'BIG' WAS THE WORD FOR THE 20TH CENTURY

By 1900, the *New York Times*, which only four years earlier had just gone over the two million mark, boasted a total annual advertising linage of just under four million lines. But the *Times* was not the only prospering and budding colossus in the field. Big was the key word of the time. The immigrant waves had helped build big urban centers. Mass production had built big corporations. There were big circulations and big advertising revenues to be had. Newspapers fought for them in a big way. The winners became bigger papers and the losers many times faltered and were absorbed or merged with other papers, which thus became bigger in turn. Since there is a limit to how big and profitable a newspaper can grow, the more successful and opportunistic publishers, like E. W. Scripps and Frank Ernest Gannett, acquired other papers until they owned a chain stretched across the length of a geographic region or in some cases across the country.

Tall, truculent Joseph Pulitzer and bold and remarkable William Randolph Hearst epitomized the high-pressured newspaper tactics of the time. Pulitzer's *World* and Hearst's *Journal* were both standard-bearers for popular causes. They fought for these causes, which ranged from war with Spain to condemnations of corrupt lawyers, with every sensational means they could command. It was the time of yellow journalism, which meant screaming headlines, lurid pictures and easy to read copy.

Yellow journalism was actually the battle line of a circulation war. Advertising had become a great force in the business. The dry goods retailers, who had always been the mainstays of newspaper advertising, moved into department stores. They brought other forms of the retail business into the stores with them. Soon all were using newspapers to advertise sales days and newspapers found that the bigger their circulation, the more valuable their advertising space.

By this time the country was completely settled, linked by wire and rail into one nation. Companies selling products for everyone, everywhere, were eager to advertise. Reach was their problem and magazines and newspapers their alternatives. For the first time, in any great volume, national advertising revenues flowed into newspaper business offices.

But this gift horse was never given his proper due. Newspapers had been founded on local business and it was local retailers who got allegiance and favors. As the years went by space rates for local advertisers remained the same while national rates went up. And when local rates increased,

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The Freedom Of Taste

By Victor M. Ratner

NOW AND AGAIN AMONG THE TORRENT OF WORDS THAT MEN USE UPON ONE ANOTHER THERE HAPPENS A STATEMENT TOO KEEN TO BE IGNORED. SUCH IS "THE FREEDOM OF TASTE," MADE BY ITS AUTHOR IN THIS JOURNAL'S NOVEMBER ISSUE THREE YEARS AGO. IT IS ADDRESSED TO ONE OF THE OLDEST DIALOGUES IN AMERICAN HISTORY: HOW MUCH SHOULD OUR LEADERS INSIST ON WHAT THEY THINK IS GOOD FOR THE PEOPLE? OR HOW MUCH, OUT OF EQUAL CONCERN, DO WE DARE LET THE PEOPLE HAVE THEIR OWN WAY? THE AUTHOR SIDES WITH THOMAS JEFFERSON, WHO SAID HE "LOVED THE PEOPLE AS ADULTS WHOM I FREELY LEAVE TO SELF-GOVERNMENT." THIS ARTICLE, WHICH ANTICIPATED THE "VAST WASTELAND" BY TWO YEARS, IS AS PERTINENT NOW AS THEN. THE EDITORS ARE PLEASED TO COMMEND IT TO THE ATTENTION OF ALL THOSE SERIOUSLY CONCERNED ABOUT TELEVISION AND ITS FUTURE.

GIVEN any discussion about "What is good or bad taste?" it might be well to begin by remembering one of Ambrose Bierce's "Fantastic Fables." He called it "The Disinterested Arbiter," and here is the whole story:

Two dogs who had been fighting over a bone, without advantage to either, referred their dispute to a sheep. The sheep patiently heard their statements, then flung the bone into a pond.

"Why did you do that?" asked the dogs.

"Because," said the sheep, "I am a vegetarian!"

The fable has a point for the intellectual, or any other eminent citizen, who has little personal appetite for

most of the nourishment provided by mass media—yet who consistently and severely criticizes their services to other people.

What he does not seem to realize is that, for the first time in civilized history, most of the cultural product of a society is not now designed for an aristocracy, but for the appreciation, the standards and uses of masses of people.

Some of the most interesting arguments about mass media spring wholly out of technology. "Culture" invades the privacy of one's home, today, as it never could before. In the old days, one brought books and music into the home oneself. One selected specific plays and concerts to buy tickets for. A man's cultural experience was as

private to him as his choice of food.

But today television and radio, more often than not, bring into our homes programs which were not designed for us but for other people. Culturally speaking, we now live on a public highway. Other people's programs come to us automatically following a program we like, or while we're searching for a program we like. In this way, many an intellectual has for the first time been directly exposed to mass tastes.

He is shocked. He reacts, as almost any of us do, to sharp variations from his private standards. He is also indignant at this invasion of his privacy. He does not say: "This program was intended for other people, not for me." He says: "This is a bad program. Why do they put it on?"

It is a knotty question. Whose standards should apply?

We have made some progress toward solving the problem in other areas. Certainly many of us realize—after centuries of bitter battle—it is no longer proper in our society to speak of another's religion as "good" or "bad" but only as "different."

And Freedom of Thought is one of our most profound rights. Yet judging from the anguished criticism of mass media one sees so often, many of us are not yet prepared to defend Freedom of Taste—when it is someone else's taste set against our own.

We will fight hard for religious democracy and political democracy, but what might be called "cultural democracy" is still something of a new concept. Whether we are educated or uneducated, we haven't yet been made to doubt our firm belief that in entertainment we know "good" from "bad"—unconsciously projecting our taste as a standard for the community.

I suggest this may be so because it is only recently in history that we have been brought so directly into contact with the cultural tastes of an entire nation, instead of the narrower tastes of our particular group. Intellectuals have been far quicker to criticize these "other" tastes than to understand them; one reason, perhaps, their criticism has had so little effect.

The question remains: To what degree should Freedom of Taste rank with Freedom of Thought, Freedom of Religion, Freedom of Speech?

The issue is complicated by the extraordinary flexibility of modern mass media. Some of them are, in one place, the carnivals, the museums,

theatres, schools, market places and political forums of our time.

But they are not all these things evenly. They are not because, as their label suggests, they primarily serve the desires of masses of people—whose interest in the above is far from even.

And all their power derives from the people. Mass media are never thrust on the population, as new economic structures may be. They become big only when millions of people choose to make them so. They continue vital only when they serve masses of people as they want to be served.

This is one of the purest forms of democratic action. Out of a greater multiplicity of offerings than was ever before available, the people choose.

And, in our competitive system, no "conspiracy" by advertisers (or anyone else) can long foist on the public something it doesn't want, or hold back from the public something it does want. It is pure myth to think otherwise, though many intellectuals—more unsophisticated about "other people's tastes" than anything else—still cling to such myth.

This immediately faces us with the question: How much can we trust the people's tastes? And this question, whether the intellectual acknowledges it or not, is the heart of this quarrel with mass media.

To bring the question into sharper focus, let us concentrate on the people's tastes in art and entertainment.

When we do, we come upon this truism about the most modern of mass media. For good or evil, they gain most of their audience not from their more serious functions of news or education or high culture, but from the entertainment they provide. Their dominant role is to bring entertainment to the people because most people want entertainment from the mass media most of the time.

Indeed, when media do not provide entertainment they hardly ever become mass media. The very few exceptions prove the rule. This accounts for the steady trend toward popular columnists and other non-news features in the modern newspaper. It accounts, of course, for the predom-

inance of entertainment in radio and television schedules.

Are the American people right or wrong to respond so, to insist so, on entertainment? One's answer depends in large part on the value one gives to the role of entertainment as a legitimate part of life.

In a puritan world, fun is officially frowned on. Entertainment is seen as ammunition of the devil. Something of the imprint of our puritan inheritance remains to this day, in the way in which popular entertainment is hardly tolerated by serious thinkers, is mourned as "such a waste of the people's time." Self-improvement . . . that's the thing. Even the hours spent in relaxation should, we feel, somehow be put to good use.

Indeed the time and effort put into self-improvement are desirable—and particularly were so in a pioneering culture like early America, when so much had so swiftly to be improved. A puritan culture and a pioneering culture thus combined to rate "self-improvement" particularly high.

But this should not carry with it its own converse: that hours of fun are in themselves negative. Consider how fundamental the need is for humanity to escape regularly from seriousness. If we do not take vacations, we soon break down. If we do not get some sleep every night—in itself a holiday from reality—we cannot go on living. Soldiers (exposed to the most severe strains of reality) must have relaxation and entertainment or they soon crack.

Then consider the enormous increase in tension in all our lives in the past fifty years. Our people have successfully managed two world wars and a continuing cold war, plus the increasing complexities of modern living (when just the traffic creates tensions unknown to our ancestors). Our people have reached new highs of generosity and charity for the world—and of babies for themselves.

They have, in short, been hard at work. Have they not, then, earned the right to entertainment, too?

Thus, there may be nothing wrong, and something very right, about the mass insistence on entertainment from

mass media. It is not a small thing to make a man laugh.

But (the intellectual will ask) why must mass media give them such "cheap" entertainment? Why give them such empty, flimsy stuff? Why don't the mass media and advertisers help them to get "better" things? Why not genuine art?

AND this brings on the next basic issue. For I have been careful, in the above, to talk only of entertainment, not of art.

One might use other pairs of terms, such as "fine art" and "popular art," or, as we say, serious music and popular music. I prefer using the two different words, entertainment and art, to stress a genuine difference between them. One is not, in my opinion, merely a bad form of the other.

The essential distinction between them may be this:

Art always contains in itself some commentary on the truth, some further insight into reality. Successful art, I mean, for there is a great deal of unsuccessful art. Not all who try are talented, and the history of art is rife with errors of judgment—sometimes on the part of the artist, sometimes on the part of very eminent and self-assured intellectuals.

But successful art surely is the most eloquent form of philosophy, leading us to more understanding of life itself. Shakespeare's "Hamlet" is important not because of its fictions but its truths—because of what it teaches us about man, put into a wonderfully exciting form.

And, certainly, great painters teach us new ways to look at reality, to observe shapes and colors and meanings we have never seen before.

In music, simple lieder can express the deepest of true emotions, and complex symphonies have structure and harmonies as intuitively meaningful as the deep grain of the universe itself, as mysteriously and beautifully organized as the stars.

It is important to remember, here, that we do not get this new insight from art without effort on our part. As Walt Whitman said: "Great poets need great audiences, too."

Indeed, to respond truly to art takes a considerable amount of energy. Everyone knows, for example, how quickly tiring it can be to look at good pictures. We do not "take it easy" when we come to art. We go

"It is not a small thing to make a man laugh"

to it for more than fun, for a more profound experience, an experience of reality itself.

Entertainment is something else again—whether people get it from a ball game, a comedian, a detective story or Tin Pan Alley love songs. Set aside for a moment the question of whether it is good or bad entertainment. Its basic function is to give us relief from the immediate pressures of reality, to give us a breathing spell from the endless mysteries of life.

Art takes us deeper into these mysteries. Entertainment takes us away from them—into fictions of artificial gaiety (like a musical comedy), or artificial tragedy (like a soap opera), of artificial love (like a Brigitte Bardot movie)—all enjoyed precisely because they are not like life, and are not seeking to improve upon it or make us understand it better.

We must appreciate the fact that when people have need to relax with entertainment they do not want significant art. They will sooner, at that time, take third-rate entertainment than take first-rate art or anything else with “content.” One serves their purpose, the other does not. When a man is thirsty, it does no good to offer him food. This is one of the things that baffles intellectuals most about popular taste, yet is wholly consistent on the people’s part.

It is true, of course, that many cultured people often use art as though it were entertainment, not for its meaning but as something merely to relax to. They will go to a concert or the opera, yet not really listen to the great music, hearing only its sweet surface while they daydream of other things, or almost fall asleep.

There’s nothing specially praiseworthy about this. They are not having a superior experience to the man who spends the same time reading or watching an ordinary detective story, though “having been to an opera” may have some snob value.

But the confusion between art and entertainment goes much deeper than this. It results in part from the fact that art and entertainment use such similar forms and skills for their different ends.

Any detective story can be written with great skill yet be nothing more than entertainment because it is as unreal as a baseball game. However, as soon as a detective story gets some aspect of truth in it—some degree of authentic emotion and motivation—

How large the minority’s place in the sun?

we then properly call it literature (or “art”), as some few very much are.

Yet the difference between even the most successful “whodunit” and such literature as, say, “Crime and Punishment,” is the very point I am making. It is the difference between an ingenious puzzle and the study of man, between a game and reality, between entertainment and art. It is not that one is bad art, the other good art.

Bad art happens when someone tries to write a study of guilt like “Crime and Punishment”—and never brings it to life.

Bad entertainment happens when someone tries to write a mystery play as successful as “Dial M For Murder”—and bores us.

Nor is the degree of skill involved in the issue. We loosely speak of any high degree of skill as “art” (i.e., the art of cooking, the art of skiing), using one as a synonym for the other. We all tend to respond to skill *per se*, whether we see it in an acrobat or a dancer, a bishop or a ballplayer. And we know that the really great entertainment requires extraordinary skill even as does great art.

As a result, each field has its own major talents, deeply surrounded by second- and third-rate imitators of those talents. Conan Doyle was as inimitable in his way as Dostoevski in his. Irving Berlin may properly be called a master of popular music, as Beethoven is of serious music. And Danny Kaye creates a unique “poetry” of entertainment as special in its excellence as T. S. Eliot’s. Each is no less rare than the other.

But it should hardly come as a surprise that far more performers, in both fields, have minor or imitative talents than major ones. Genuine talent is a scarce commodity everywhere. If intellectuals complain of how bad so much popular entertainment is today, they can complain equally of how bad so many serious art efforts are today. Consider the many untalented “serious painters” there are, and how many badly done, soon forgotten “serious” books are published each year.

Let not the intellectual, therefore,

be confused about the different purposes of art and entertainment. One aims at truth (“holding the mirror up to nature”). The other takes us to a holiday land (“where people live happily ever after”).

It is not possible to examine these esthetic considerations too deeply here. They are complex and largely uncharted by the professors. Certainly, some art crosses over into entertainment and some entertainment crosses over into high art.

We see it in the case of Charlie Chaplin (the performer, not the political person). He began as a popular entertainer, but he soon introduced into his performance such true revelations of the pathos of humanity that here was the insight and “truth” of great art, too. This doesn’t happen often. There are not, after all, many Chaplins.

Nevertheless, just such few overlaps have tended to blur the essential distinction between art and entertainment, between truth and fiction—and have kept the professors of esthetics and other intellectuals from looking seriously and sympathetically at the nature of popular entertainment as something in itself.

Does this mean that serious cultural material and cultural “leadership” have no place or purpose in mass media? Of course not. These have a place in the schedules because they deal with truth—and because they have an audience, both old and new. The American population includes many different audiences.

And, once we understand that serious cultural material is for minority audiences, we realize that their rights must be protected from the overwhelming pressures of the majority, as the rights of any minority in a democracy must be protected. While we cannot hope to turn the major part of mass media over to minority interests—nor should we want to, consciously or unconsciously—we must give them their place in the sun.

The arguments start again. How large a place should this be? I can suggest only the simplest yardstick as a starting point for discussion.

We might take the approximate

number of people in this country who clearly demonstrate (by their very consistent behavior) how much they want entertainment, and compare this with the much smaller number of people interested in more serious cultural material from mass media. (Remembering that intellectuals have and use many other resources for cultural experience than mass media.)

We can then apply this ratio to the total program structure of, say, television. You will find, I think, that the program structure already favors the side of serious programming, not of light programming.

Such weighting in favor of serious and cultural programming takes place for a variety of reasons: the "importance" of the minority audiences, the prestige value of such programs, the desire of media to discharge their responsibilities for balanced programming and "cultural leadership." As a result, every type of high art, from symphonies to Shakespeare, gets more distribution today than ever before.

To many an intellectual my ratios may be unbelievable. But that's because he does not quite realize how small a minority he represents.

Or, accepting my mathematics, he may still argue that the ratio should be weighted even more in favor of serious programming than it is "because of its cultural value to the community"—not willing to recognize the rights of people to enjoy what they like when they like it; not being really at ease with the concept of cultural democracy; making the easier assumption that his cultural values are what "everybody's" should be.

A conciliatory thought suggests itself in this conflict between mass and class tastes. We're not in a static situation. Culture is a process, not a fixed design. American society in particular has demonstrated its power to modify age-old cultural patterns. We have, for example, seen in this country the creation of a middle-class of unique dimensions, pulling most of our people toward the center, away from either economic or political extremes. I suspect this may also happen culturally in time—particularly if material life continues to get easier, if reality itself becomes less harsh.

In my early days with mass media, I used to think one of their really bad aspects was how much they seemed to turn people into spectators rather than participants; how much they made everybody sit rather than do.

But with the very recent innovation of "mass" leisure time, there is considerable evidence this is actually the other way around. Mass media haven't hurt the people's activities. Quite the contrary. As more people are exposed to more exciting things than they had dreamed of in their philosophies, they get an irrepressible urge "to get into the act"—with more adult education activities, more lecture audiences, more serious concerts, more "do-it-yourself" today than ever before.

THUS, what seems to the groaning intellectual to be a swift lowering of our cultural standards through mass media, may be only the slowing up of a train as it takes on many millions of new passengers—who ultimately will be carried to those higher plateaus of culture where only a very small fraction of the human race found itself in the Good Old Days.

A word of caution: It would be a mistake to ask the train to speed too fast while taking on its new passengers. Those getting on would only be left behind.

But the word of caution is, in fact, unnecessary. Whether the intellectuals like it or not, it will be the passengers rather than the engineers who will set the speed of this train—the audience itself, not its critics.

I suggest this is not something to be deplored—even by the traditional cultural "engineers" of our society. It is, in a profound sense, part of the growing dignity of the individual in our time. It is an exercise of "the ordinary man's" freedom of choice rather than of paternalism (or worse). It is the infiltration of the democratic process into formal culture—into areas where the democratic process had very little or

no influence only a few generations ago. It puts "leadership" into its proper perspective of service.

So much, then, for some of the more positive aspects of mass media in our society. There are negative ones, of course. But I have laid stress on the others because it is so easy for the intellectual to underrate or to miss them. Too often, he is like King Canute, demanding that the waves stand back! Nothing happens. It would seem far more useful for him to try to discover what the seas are really like.

Mass media are a revolution in the culture of our time because they have developed, not under the control of conventional cultural leaders, but of the audience itself—and of larger audiences than the world has ever known. We must, in the end, relate this to the positive thrust of freedom on the development of human beings.

Either we believe or do not believe that man can learn more and develop more under the processes of freedom than of anything else, that most people have the ability to improve themselves—to find and support their own good leaders and teachers—as they are given political, economic and cultural freedom to do so.

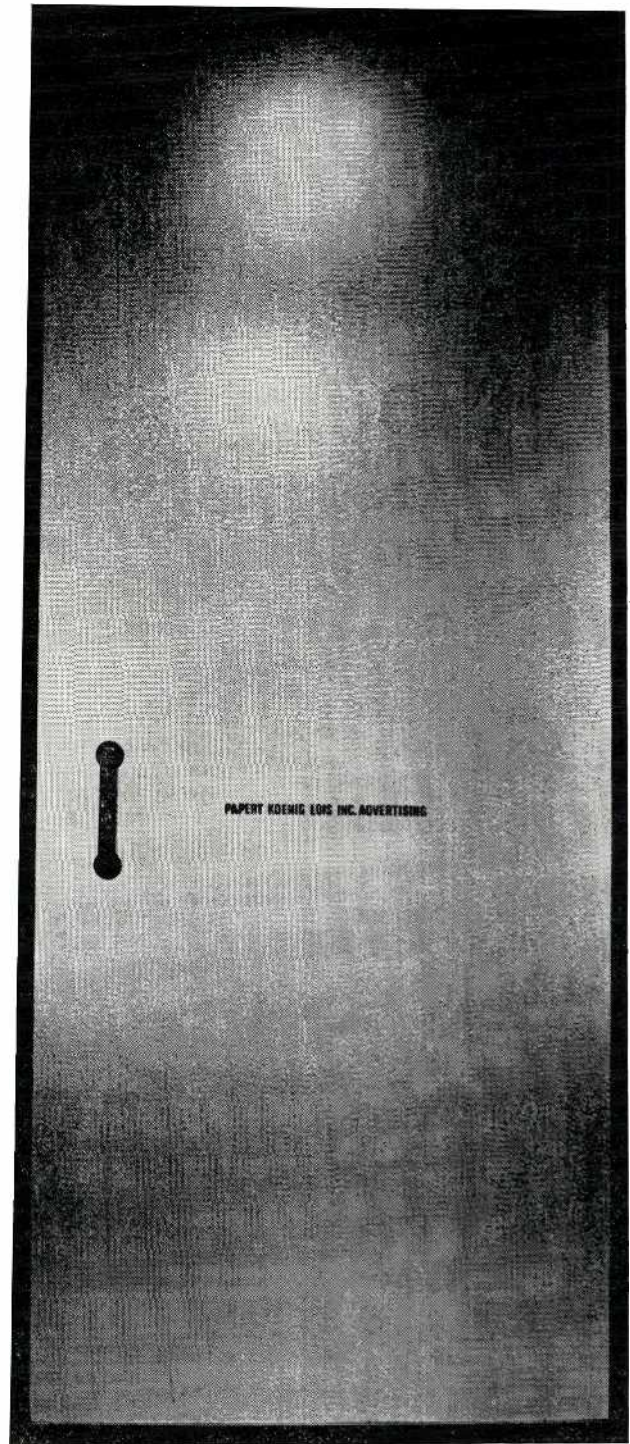
Hard as it may seem to the intellectual, we need our mass media pretty much as they are for this purpose. Mass media have not been allowed to become either paternalistic or authoritarian in the United States, since neither fits easily into the American scheme. They have developed with far more freedom here than anywhere else, allowed to respond more freely to the wishes of the people.

I do not think we need fear such freedom. For over the long years, we can expect only good out of freedom—even Freedom of Taste. END

Victor M. Ratner is a man unhappy with dogma, impatient with the "unexamined assumption." He feels much of the rift between television and its critics today exists because of their refusal to take a second look at positions they first assume. "I am fascinated that men of good will disagree so much," he says. Ratner is no stranger to problems of mass communications. He joined CBS in 1930 as assistant to Paul Kesten, then director of promotion, later executive vice president. During World War II he was a civilian information specialist, after the war operated his own company before returning to CBS as v.p. in charge of promotion. He became advertising v.p. at Macy's in 1949, was with McCann-Erickson from 1952-56, then joined Benton & Bowles. He is now at Grey Advertising as account supervisor and creative director on the Westinghouse Broadcasting account. He is a consultant on mass communications to New York University, and has written and lectured widely on that subject.

CLOSEUP

THE METHOD TO THEIR MADNESS



IF a visitor had walked unannounced into George Lois' Rockefeller Plaza office one evening some weeks ago he might have suspected that the "swinging" young creative director and partner in Papert, Koenig, Lois Inc. had swung a little too far.

Lois was hunched forward in a chair, grinning as he rolled a non-existent, unlit cigar between his thumb and forefinger. With much eye-rolling and many grunts of pleasure he rolled it back and forth for almost a minute, passed it under his nose to breathe deeply of its fragrance, then rolled

it some more. After preparing it for lighting he put it in his mouth, smacking his lips with delight.

Finally Lois reached into his pocket, pulled out a non-existent lighter. He spun steel against flint, touched flame to the cigar end, and inhaled deeply. Settling back, he held the lighter aloft and exclaimed, "Boy, that's some lighter!"

Lois' little charade for a guest was his way of previewing a television commercial (to be aired November 25 on the *Sid Caesar Show*), produced by Sid Caesar for Dutch Masters cigars. It was also his way of saying, "This is one reason PKL is putting most of its ad bucks in TV; you just can't do this sort of thing in any other medium."

There's little doubt in Lois' mind but that Caesar's irreverent approach will sell Dutch Masters by the carload. The odds are in his favor.

In the two years and nine months that it has been in existence, PKL has been instrumental in creating more than a dozen solid television advertising and marketing success stories for such diverse clients as Xerox Corp. (office copying equipment); Pharmacratt Laboratories (Fresh, Ting, Allerest, Coldene); *New York Herald Tribune*; Ronson Corp. (electrical appliances division); Park & Hagna Inc. (Dilly Beans, Dilly Bells, etc.); Martin-Marietta Corp. (electronics); First National Bank of Miami, and National Sugar Refining Co.

PKL's romance with television is more than a sizzling "affair," yet it stops short of the sometimes jaded familiarity of wedlock. Its approach to the medium lies somewhere

between the two, combining fierce respect for television's potential with its own sage and inventive use of that potential. So far the relationship has proved extremely rewarding to all concerned—clients, agency and medium. One senses, however, that the worlds of broadcasting and advertising "ain't seen nothing yet."

Some revealing glimpses of the PKL-TV relationship thus far can be seen in these examples:

The use of flights of ID's and 20's to "humanize" the Jack Frost symbol of National Sugar Refining Co.; consolidation of the Ting-Fresh-Coldene-Allerest budgets to take maximum advantage of TV's discount opportunities and to enable PKL to use "piggyback" commercials for the Pharmacratt Lab products; sponsorship by Allerest of three hour-long network specials within a four-day period at the onset of the hay fever season; use of prime time news and public affairs programs for Xerox (*CBS Reports* and Chet Huntley); the decisive speed and efficiency with which PKL contracted (and taped commercials) for Martin-Marietta's sponsorship of a Telstar special and a televised discussion between American astronaut Glenn and Soviet cosmonaut Titov.

Despite all the above, PKL is often thought of as a "print" agency. In his own way, each member of the reigning triumvirate—Frederic Papert, Julian Koenig and Lois—leaves no doubt that PKL not only *is* a television agency, it wants to be *known* as a television agency.

Koenig, PKL's president and chief executive officer, puts it this way: "By the end of this year some 65% of our billings will be in television. I think this is a pretty strong affirmation of how we feel about the medium. For a young





PHOTOGRAPHS BY DAVID HOLLANDER

FREDERIC PAPERT (above) is chairman of the board and a director of Papert, Koenig, Lois. His was the initiative that put the agency together, although credit for actually assembling the PKL trio goes to George Lois. Papert, who at the time was doing not too well with an advertising consultancy, wanted to put together his own agency and wanted Lois—then at Doyle Dane Bernbach—as the art director. Lois brought Koenig into the act.

JULIAN KOENIG (left) is president, chief executive officer and a director of PKL. He is by everyone's admission the top copy man in the agency—and as far as PKL people are concerned, that means the world.

GEORGE LOIS (right) is first vice president, secretary and a director. More to the point, he is the agency's art director and by far the swiftest of the swinging trio who head Papert, Koenig, Lois. He also works the longest hours: Papert says "he intimidates the rest of us" with the pace he sets. Lois—for all the four-letter words in his vocabulary—is by far the most vividly articulate of the three.



Papert, Koenig, Lois owes much of its founding largely to Papert's unemployment

agency, I think you'll find we use TV quite heavily—and that we've been sponsoring a surprising number of network programs. We have very strong convictions about television."

Papert, Koenig, Lois was incorporated early in 1960, but its origins date back to 1956. In that year an ambitious 30-year-old copy supervisor at Kenyon & Eckhardt, Frederic Papert by name, was setting off a chain reaction that would eventually result in his being fired.

Pepsi-Cola was a relatively new addition to K&E's stable of clients and Papert was copy supervisor on the account. Intrigued by the idea of Pepsi messages on television, he was instrumental in securing the services of Irving Penn, a man he regards as "one of the great still photographers in America."

For \$3,500, Penn was to supervise the shooting of several commercials for Pepsi, to experimentally "dabble" in TV. "That's what it was going to be—an experiment," Papert says. "It really was a great coup to get a man of his calibre for that price." But the project never got off the ground. Word soon came down: "No experimenting on Pepsi."

Papert, in his words, "raised a big stink." And there's little doubt that his being "canned" a year later was a direct, albeit delayed, result of the "experiment."

Today Pepsi is a major television advertiser. In 1961 it spent almost \$6 million in the medium, considerably more than half of its total budget. The '62 proportion promises to be much greater. "And guess who's supervising Pepsi's commercials at BBDO?" Papert asks sardonically. "Irving Penn, of course."

Papert spent the summer of 1957 on free-lance assignments. He took an office high in the Seagram building on New York's Park Avenue, an office "with a view that made me feel like a success." He wrote copy, produced television commercials and acted as consultant for several small accounts. By the end of 1959 the one-man organization had expanded into a husband-wife-husband-wife quartet. Papert and his wife Diane (a copywriter at Young & Rubicam) and Bill and Marcella Free joined forces in a bare-boned set-up that was half consulting firm and half agency. After a series of small ups and large downs, at one point paying out more in rent than in salaries, the Frees and Paperts parted amicably. (Bill Free is now a vice president at McCann-Marschalk).

It was January 1960, the start of a decade recently characterized by Papert as "the age of the swingers—those with strong convictions that what they are doing is right, and with the ability to make decisions." Papert was joined by an art director, George Lois, and a copywriter, Julian Koenig, a prize-winning copy-art team from Doyle Dane Bernbach known as "the wild men." The transition from "wild men" to "swingers" was effortless, and PKL prepared to roll.

George Lois recalls the move by saying, "So we got together—Papert, Koenig and myself. Why? For no good reason—except that we were a little crazy. Actually, at that point, it was a little stupid. Sure we've done well. But Julian and I both left good jobs and could just as well have done badly."

Frederic Papert is likely to disagree with that last state-

ment. He has deep admiration and respect for the talents of Koenig and Lois, occasionally to the point of self-deprecation ("I'm a good writer, but not as good as Koenig"). On the other hand, as the man who, in a sense, "started it all," Papert exudes easy-going self-confidence. Despite his relative youthfulness (36 last week) he has been around the track a time or two.

Papert was born in New York City on October 29, 1926. His father, an importer of raccoon skins ("Those were the 'rah rah' days when raccoon skins were a big thing") died a year-and-a-half later. During those early depression years the Papert family—young Frederic, a sister and their mother—moved around a lot, "to get rent concessions." Though they didn't have much—"no great plethora of worldly goods," Papert says—they did live fairly well.

After graduating high school in Florida, where his family moved before the war, Papert entered the University of Missouri's School of Journalism. His formal education was interrupted by a hitch in the Navy, but he returned on the GI Bill and graduated.

For a time during and following semesters at Missouri, Papert worked for Woolf Bros., a men's clothing store where he doubled in brass as salesman and handler of the firm's modest ad activity. Back in New York, courses in typography at Columbia University taught him just enough to be the bane of art directors to this day. "I know just enough about type faces and the rest to drive them crazy," he says.

Papert's first real "out of college" job was at Al Paul Lefton where, for \$18 a week, "I was sort of a flunky." Within a year, however, he was writing copy for the Long Island Railroad and Crawford Clothes and his salary had risen to \$100. From Lefton, Papert moved to Cecil & Presbrey, an agency then billing about \$20 million annually and now out of business. There his copy efforts were for such accounts as the British Travel Association, Speidel and Nestles, and he moved into the \$7,500 bracket.

Next step up the ad agency ladder was to Benton & Bowles, where he worked on "just about everything" and earned some \$10,000 a year.

A turning point in his career, Papert feels, was when he moved to Young & Rubicam. Though he took a \$1,000 cut in salary at the outset, he began to learn "to really make ads—to learn my craft better." Among the accounts on which he worked were Jell-O, Life Savers, Travelers Insurance, General Electric and Kent cigarettes. Papert spent about five years at Y&R, and from there he went to Foote, Cone & Belding as account executive and copy supervisor for Rheingold. Then it was to Kenyon & Eckhardt as copy supervisor for Pepsi-Cola and the subsequent TV "experiment" that launched him first into unemployment and eventually into the board chairmanship of PKL.

Dark-haired and tall, Papert is a conservative dresser who favors matching vests. He and his wife, the former Diane Keedwell, and their two daughters (Emily, 8, and Felicia, 6) live in New York's east 90's. From there each morning during the school year Papert leaves at 8:00 a.m. and walks his daughters to the school bus, arriving at PKL about 8:30. His work days run long (as do those of all PKL principals), usually until 7:30 or 8 in the evening (later when Mrs. Papert and the children are away at the family's summer



5 REASONS WHY
IT PAYS TO BUY...
CHANNEL 5!

- 1—Local-level merchandising support.
- 2—Top FM coverage in All Eastern Michigan.
- 3—Every commercial gets full-page, front-page exposure.
- 4—Eastern Michigan's only TV station telecasting color daily.
- 5—Nearing 10 years of one-ownership service to all Eastern Michigan.

WNEM-TV



SERVING THE ONE **BIG** TOP 40
MARKET OF FLINT • SAGINAW •
BAY CITY AND ALL EASTERN
MICHIGAN



WNEM-TV

Affiliated with WNEM-FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian.



"It's about time agencies got off their knees—stopped smiling on cue to clients"

home in Pennsylvania). "But that," Papert says with assurance, "will all change."

It is likely that many things will change for Messrs. Papert, Koenig and Lois; indeed, there have been few months in PKL's brief life that have not been marked by change of one sort or another.

Perhaps the biggest stir in the past six months was one caused by PKL's announcement that it would go public, selling 100,000 shares of stock.

There appear to be many good reasons for the PKL decision (approved in September by the Securities & Exchange Commission). First and most obvious, the move creates appetizing capital asset and capital gain opportunities for the principals. In addition, as an agency with public stock, PKL moves into a position where it can use stock options to woo personnel. And if PKL eventually became interested in merger with another agency, its marketable stock could be a potent additional inducement to a prospective merger candidate. Finally, according to one Wall Street analyst, today's trend to computer research—to personnel "who can't be fired so easily when a big account is lost"—makes the need for additional capital more urgent today for some agencies. Which may explain why both Ted Bates Inc. and Interpublic Inc. have been considering such moves.

PKL's stock went on the market September 20, its 100,000 shares "oversubscribed and widely distributed" over-the-counter at an opening price of \$6 (except for 15,000 shares reserved for sale to agency employees at \$5.52). Since then the selling range has been from \$5½ to \$8. The offering price was approximately 25 times the agency's earnings per share of 23.8 cents for the fiscal year ended Nov. 30, 1961.

THE ATTRACTION IN CAPITAL GAINS

There were eight selling stockholders, of whom four—Papert, Koenig, Lois and Norman Grulich, executive vice president—owned 90,600 shares. The eight received about \$504,000 through the offering, after payment of underwriting and associated expenses. They'll pay capital gains on the difference between that and their original cash investment of \$8,656. Roughly speaking, that means the eight will take home, after taxes, about \$370,000.

Additionally, the four largest stockholders still retain 377,630 shares among them, which at a price of \$7 would give them paper holdings over \$2.5 million.

(The PKL move, while surprising in modern agency practice, is not unprecedented. Rudolph Guenther-Russell Law—now Albert Frank-Guenther Law—made a small public offering 10 days before the crash in 1929. Today only about 3% of that stock is public, vs. PKL's 20%.)

PKL's decision to go public caused an initial splash of controversy on Madison Avenue, ranging from a kind of "Gee whiz, I don't know if they're being smart" approach over martinis to rather more sober appraisals such as that offered by George Gribbin, president of Young & Rubicam. Back in May he said: "An advertising agency's obligations are to its clients and to its own personnel. Since most of its operations are of a confidential nature, to go public would tend to defeat these purposes. It could lead to a diffusion of interests and detract from the agency's most important objective—complete client service."

PKL's disagreement with this particular point of view goes somewhat deeper than the "go public or don't go public" issue. Papert sums it up tersely by saying, "I think it's about time agencies got off their knees—stopped smiling on cue to clients."

Papert feels that his agency has a product, much as General Motors has a product. "The only difference is that we don't have an inventory," he says. Papert compares agencies—and PKL specifically—with a manufacturer of radio tubes. If it's a good tube, sold at a fair price, he reasons, a radio manufacturer will come and buy it. If it is neither of these things, it is likely to go unsold.

Papert frankly cannot see how going public can affect the client-agency relationship. "Many more publicly-held companies have more secrets," he notes. "Secrets, schmecrets. The minute a client says, 'We don't like you having publicly-held stock' you can be sure that the stock is not the cause of the breakdown, but symptomatic of the fact that they don't like our tubes."

With slight annoyance in his voice, Papert adds, "One guy said he saw the agency business as standing on a tripod. One leg of the tripod was consumer satisfaction, the other was pride, the third was profit. The three legs in this boring little analogy are the same legs any business stands on."

Standing next to Papert in the PKL tripod is Julian Koenig. Born in New York in 1921, Koenig is the oldest of the trio. His father was a judge in the Court of General Sessions and he, like Papert, attended New York's P.S. 6. From Horace Mann High School in Riverdale he went to Dartmouth, graduating with the class of 1941. A subsequent three-month stint in law school netted him honors in a touch football championship, but little else. "Not one member of the team finished law school," he says, with one suspects, a modicum of pride.

After a long stretch in the Army (1941-1946) Koenig went to work for Hershon-Garfield, an agency that, like Cecil & Presbrey of Papert's background, is now out of business. Koenig became creative director at Hershon-Garfield, then moved to Ellington & Co. in 1952. He stayed there for almost six years as copy group head. His final move prior to the formation of Papert, Koenig, Lois was to Doyle Dane Bernbach in 1958. As copy supervisor at DDB he worked on the Dreyfus, Schenley, Chemstrand, American Export and Volkswagen accounts, among others. With fellow "wild man" and teammate Lois, he produced a good part of the fresh, imaginative advertising that made "creativity" almost synonymous with DDB in the late '50s.

Koenig is president and chief executive officer of PKL, but he is also, in effect, the agency's copy chief. His gift for word usage comes through strongly not only in memorable copy lines and ad campaigns ("Who says a good newspaper has to be dull?") but often in everyday conversation. He occasionally pauses, searching his mind for the word that will be, not second best, but the right one.

Slightly more ruffled in appearance than his two partners, Julian Koenig prefers dark suits, narrow black ties, oxford shirts with button-down collars.

Koenig's office is as starkly modern as those of other PKL executives, but one senses an attempt on his part to give it personality. One window sill is cluttered with an array of



Birth of a famous phrase A great depression. A bank holiday declared. A new President, wanting to arrest a panic, goes on radio with the first "Fireside Chat." The talent was FDR's, but the title came from a radio man, Harry Butcher of CBS. And the background story was fully told in Broadcasting Magazine March 15, 1933: One episode in a history of publishing service unique in its field.

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





"Our advertising on WLW-I College Basketball telecasts last season has been an important factor in our increased sales and distribution of Emge meat products in supermarkets. WLW-I's complete sports package from programs to promotions, combined with Ruben's merchandising campaign, scored exceptionally well for Emge in a tough, competitive league."

Roger Elpers

Roger (Pete) Elpers, Branch Sales Manager
Emge Packing Co., Inc., Anderson, Indiana



"In prime time, the WLW-I basketball programs outpointed competitive network shows with a commanding 25.8 rating. In addition to a substantial audience, WLW-I teamwork delivered topnotch production and effective merchandising support. The same team will return next season with added experience that should result in even greater sales for our client, Emge Packing Co."

Walter C. Gottfred

Walter C. Gottfred, Vice President
Ruben Advertising Agency, Indianapolis, Indiana



EMGE

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



Crosley Broadcasting Corporation

"If you look at your advertisement and want to puke the chances are it's a bad ad"

client products, another is topped by a chess set (used in a TV commercial for the *Herald Tribune* in which Koenig and another PKLer appeared together on the air), and two potted plants fill a corner. A sliding wall of solid teak seals off the room, giving Koenig privacy to pound a typewriter that sees frequent action. A huge painting of an eagle, in deep purples, blacks and gold, graces another wall. The work is signed "lewandowski lois" and was painted by George Lois' wife, Rosemary. It seemed a fitting gift to Koenig, whose wife's name—"Aquila"—means "eagle" in Latin.

With his wife and two children (Pauline, 7, and John, 6) Koenig lives in Rye, N. Y., considers himself lucky if he catches a 7:02 train at night. "On the other hand," he says, "we don't work as hard today as we did in those misty days when we were struggling to survive."

Koenig is possessed of a dry, sometimes biting wit. In his first public speech since the formation of PKL—to the Advertising Writers Club a year ago—he spun out a string of "definitions" and "answers" like these:

"What is our creative philosophy? Rosser Reeves [of Ted Bates] has a creative philosophy and it is enormously successful. Mr. Ogilvy [of Ogilvy, Benson & Mather] has a creative philosophy and it is brilliantly tabulated. What is our creative philosophy? We have none. All we do is make ads.

"How do you tell whether your ad is good or bad? Pre-testing won't do it. If anyone tells you he can predetermine an advertisement's success, stick close to him. He can make a million dollars a day. Researchers can't do it. I've yet to see a good ad created by research. Here is the only test for good or bad advertising I know of. If you look at your advertisement and want to puke, the chances are it's a bad ad. But if you are pleased by it, if you would read it, be involved in it, be moved by it, the chances are it is a good advertisement.

KEEP 'EM CAGED TILL THEY PURR

"How do we work at Papert, Koenig, Lois? A snarling copywriter is locked in a room with an ego-maniacal art director and we don't let them out until they are purring."

Like Papert, Koenig characterizes PKL's output as "product." Asked to comment on a particular facet of PKL's business, he replies, "I don't think any of us can say anything about advertising that hasn't been said. The only true measure of us as an individual agency is our product, the only distinction that we're younger than most."

If anyone in advertising agency top management is "younger than most" it is PKL's creative director, George Lois, just turned 31. Dark-haired, tall and powerful looking, Lois makes little or no attempt to punch holes in the "tough guy" characterization that flourished in PKL's earliest days and still lives on. Perhaps there is a toughness about Lois. If so, it is tempered by warmth and his deep feeling for his partners and co-workers. He has respect for them and expresses it often, discussing each one's abilities in detail.

Lois can be intense in one instant and overflow with exuberance the next, springing to his feet and gesticulating as he explains (sometimes in four-letter words) the symbolic

involvement of a very male bottle of Wolfschmidt vodka with a very female tomato or twist of lemon in a four-color print ad—or sneezing aloud to describe a bottle of Allerest being tipped on its side in a television commercial. He works with facility in both media, describes his feeling toward them by saying, "It's easier to create for television, but much harder to produce. Print is two dimensional, but TV has so many more dimensions—sound, time, people, motion. When I work in print if something's wrong I know it's me. But with TV so many more things become involved. Because of that, it's more comfortable to work in print. But TV is so much more exciting."

Lois communicates the excitement to others, describing a humorous commercial for Ting ("You've seen it, haven't you—the one with the giggling foot? There ain't a better commercial that ever lived. You *have* to like Ting. If I was just an average guy and wanted to buy something for my feet, I'd *have* to buy Ting."), or a 10-second ID for Jack Frost Sugar ("We're gonna revive Jack. He's a sweet old corny symbol I remember on my mother's shelf, and we're bringing him back to life.")

The shelf on which Jack Frost sat during Lois' childhood was in New York City, where he was born in 1931. He and his two older sisters grew up in the back of a florist shop, run by their parents. Lois "snuck away" whenever he could to play ball, describes his existence during those years by saying, "I was a gutter rat."

As a lively gutter rat Lois received and dished out many lumps, says his nose was broken nine times, three in fights. His habit of being busted continued when he saw duty in Korea during Army service. In those cases, however, the damage was not physical; he was stripped of rank six times, the steepest drop from Sergeant 1st Class to Private E-1, for a "disagreement with a major."

For all his rough and tumble background, Lois was an artist first and always. In grade school he was the class artist, and because a teacher made him take the test for admission he was accepted at New York's High School of Music & Art.

Lois was attracted to graphics from the start. Upon graduating, with several scholarships for art (and basketball) under his belt, he chose Pratt Institute for advanced training. Lois made the choice, he explains, because he was supposed to take over his father's florist shop. Knowing that his future was in art, he wanted to be able to make a living as quickly as possible. This, he felt, would soften his father's disappointment.

After a year and a half at Pratt a design instructor got him his first job with Reba Sochis, who trained him in advertising.

Following his Army hitch Lois went to work for CBS, then to Sudler & Hennessey as consumer art director. He stayed at the agency for a year, then took a job at Doyle Dane Bernbach, which he describes as moving into the big leagues. With Koenig, Lois worked on Chemstrand, Volkswagen and other accounts until the two joined Papert in January 1960.

Today Lois lives in Greenwich Village with his wife, the former Rosemary Lewandowski, and their two boys, Harry, 4, and Luke, six months. Lois met his wife at Pratt, married

CLOSEUP *continued*

when he was 19. Mrs. Lois is a talented artist whose work is in demand. She sells her paintings only infrequently, though, preferring to keep most of her works at home.

It is a home that Lois herself is away from most of the time. He puts in a king-sized day at PKL, often working from 9 in the morning until 10 or 11 at night. He explains that "I work hard because I enjoy working hard. I just want to do a good job."

Lois does his good job in a sparsely furnished office at one end of PKL's executive floor. Long and narrow, modern in black, white and teak, it contains only essentials and several personal possessions—an old Seth Thomas railroad clock, an antique rocking horse, a potted lemon tree and a photo of Lois' father as a young man dressed in native Greek costume. Lois nods his head toward the picture, to his father's dark eyes, fierce moustaches, knee socks and ceremonial skirt and murmurs, "That's a real man."

On one wall in Lois' office is a huge poster (that can be seen today on most New York subway platforms), created by Lois for the National Committee for a Sane Nuclear Policy. The poster is dominated by a dramatic, full-figure photographic profile of a woman in her last days of pregnancy. The headline copy reads, "1 1/4 million unborn children will be born dead or have some gross defect because of Nuclear Bomb testing."

As a member of Graphic Artists for Sane, Lois had been asked to do a poster, hadn't yet come up with a thought. Then one day he noticed his former secretary, Diane Shugrue Gallagher, in her ninth month of pregnancy, standing in profile against a sunlit window. That night, a Friday, the poster idea hit him. The next morning Lois

practically dragged her to Carl Fischer, the award-winning photographer who does a great deal of work for PKL. The child, a girl, was born the next day.

Lois has the rare ability of being able to express pithily and succinctly his feelings about others. Of Papert and Koenig he says, "They're just great. These guys are smarter than hell—brilliant. I mean, don't get into a discussion of something like medieval history with them, because you'll be in trouble."

He adds, reflectively, "It's nice to be surrounded by smart guys. And it's also nice to be understood in two sentences."

Another of the "smart guys" is Norman Grulich, formerly a vice president at Benton & Bowles supervising P&G's Crest and Prell, and now a key PKL decision maker in the areas of marketing and finance. Prior to Benton & Bowles, where he had been for five years before coming to Papert, Koenig, Lois in March 1960, Grulich had been assistant sales promotion manager at Benson & Hedges. Before that he had been with Philip Morris for three years as field sales promotion manager.

When PKL first approached Grulich he thought it was an insurance company trying to sell him insurance. In the more than two-and-a-half years that he has been with the agency he has played a key role, most recently in the implementation of PKL's decision to go public. Today Grulich's official title is executive vice president, treasurer and director.

In addition to Papert, Koenig, Lois and Grulich, some 130 people are employed at PKL today. Twenty-three of these are in media and research, 24 in production and traffic, 16 in the marketing and account department, 11 in the art department, 16 in the financial department, 8 in the copy department and the rest in secretarial, clerical and other general office functions. To house its staff and to carry

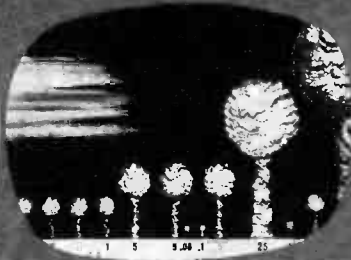
**NOW
THERE'S A NEW WAY
TO EDIT A SERIOUS
MORNING NEWSPAPER**



**Reds Seek to
Win By Fear**

ONE MEGATON—A blast equal to a million tons of T. N. T., enough to level a mile-wide city and inflame the countryside for miles beyond.

THE WHYS | THE BOMB



THE WHYS
By Robert J. Donovan
Chief Washington
Correspondent
WASHINGTON
Several theories were advanced yesterday to explain the radioactive blast of Russia's defiance of world opinion by exploding a nuclear bomb which literally was felt around the globe.
The atmosphere thus:
The White House said in a statement approved by President Kennedy that the explosion was "a historical rather than a political announcement."

THE BOMB
By Robert C. Toth
A Staff Correspondent
WASHINGTON
The Soviet Union yesterday exploded the biggest, dirtiest nuclear explosion in history yesterday, a blast of about 50 megatons shot down by exploding a nuclear device of up to 50 megatons in the world.
The blast, at 3:30 a. m. in the U. S. T., "will produce more radioactive fallout than any previous explosion."
House announcement.



out its burgeoning activities, PKL has the entire 26th floor, part of the 27th and part of the 30th in the General Dynamics building at 9 Rockefeller Plaza.

PKL's 26th floor reception room rarely is empty, most often is filled with one or more job seekers or media representatives. The agency pays well and seeks the best. Aside from financial considerations, though, a spirit of teamwork and excitement prevails. One secretary summed it up, saying, "It's just tremendously exciting to work with these people—to be in on the ground floor of a young agency with young management. I've worked for other agencies, bigger by far. But from an employe standpoint PKL has them all beat by a mile."

Among the most important departments at PKL are the media and research departments, headed by 34-year-old media director William A. Murphy. Born in Clayton, Mo., he spent four years at Benton & Bowles as assistant media director in charge of several divisions of General Foods, worked in the television department at Buchanan, and was with the Doner agency in Baltimore.

Murphy, whose 30th floor desk is normally cluttered with media paraphernalia ranging from ad insertion schedules to scribbled notes to half a dozen Nielsen pocket pieces, feels that PKL's research department will grow more quickly than other departments at the agency. He backs up his prediction by listing research jobs underway during a two-month period this past summer. They included: (1) detailed Nielsen sales analyses for three clients, (2) store auditing for two clients, (3) a product placement test in consumer homes for two clients, (4) package testing for two clients, (5) audits of advertising effectiveness, including depth interviews, for three clients, (6) a trade survey in a special distribution field for one client and (7) full scale test-marketing in various media for several new products.

By the end of the year, Murphy points out, PKL will have contracted with a computer house for electronic data processing of many jobs—including production estimates, billings, geographical breakdowns and so on, time-consuming jobs that now are handled at PKL. At the same time PKL is keeping in contact with many computer companies, closely following developments that relate to the future of electronic media selection. This area, Murphy says, will some day become an integral part of the PKL operation.

Murphy recalls PKL's early days, when the key premise was established of making media selection an important part of the total advertising decision. "In those days we'd spread our wares on the floor in the evening and bounce our ideas around in the air. It gave a meaning to the whole rather than to the parts separately."

Today the original premise is implemented to an even greater degree, Murphy reports. He points out: "At PKL no people are buying TV spots for films they've never seen. They've seen the commercials from initial storyboard to completion; they've contributed their ideas on usage techniques and know just what they're trying to accomplish." Murphy adds that instructions have been issued to buyers not just to achieve certain rating point totals and reach and frequency objectives in certain time classifications within stated cost efficiency limits. "We define these, but also define the type of consumer we're trying to reach—and why."

In recent interviews Murphy summed up other facets of his media philosophy—and that of PKL—in these terms:

(1) Print and broadcasting media would *rather* carry advertising that's both effective and tasteful than that which has a boring drone or a stentorian clamor.

(2) Association with highly creative advertisements offers special satisfaction. "When we create a media plan that

A STORYBOARD OF PAPERT, KOENIG, LOIS TV CAMPAIGNS

1. *This local campaign did more good for Papert, Koenig, Lois than many national campaigns have done for other agencies. It has been waged on behalf of the New York Herald Tribune in its effort to dislodge the New York Times from some of its morning dominance in that market. The campaign, highlighted by the line "Who says a good newspaper has to be dull?" was notable for the way PKL put together complete commercials featuring tomorrow morning's newspaper in time to go on late evening newscasts. The campaign was given one of its highest accolades when the Times itself launched a fresh TV campaign in obvious response to PKL's.*

2. *This is the "giggling foot" commercial from PKL's current campaign for Ting. The foot giggles as it's tickled by a hand, belonging to an off-camera voice, while the product's advantages are being described.*

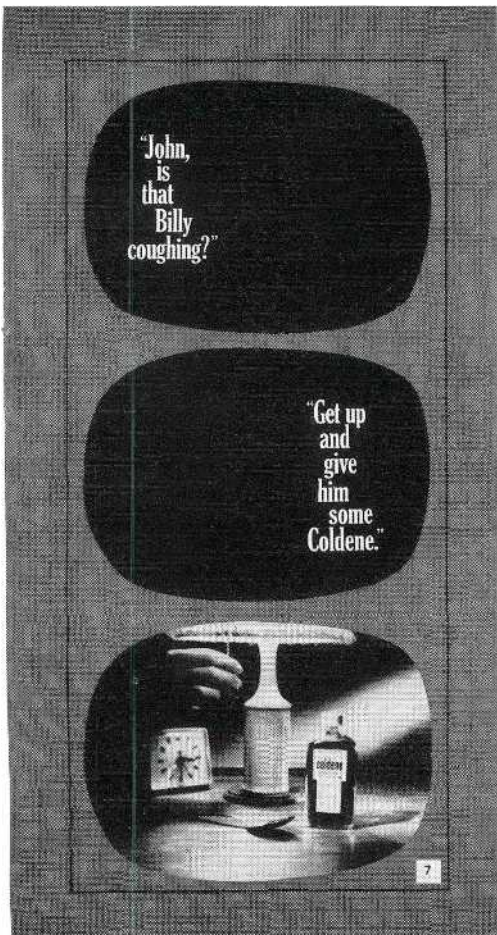
3. *PKL turned to a documentary approach in presenting "The Milwaukee Story," a series of several-minutes-long commercials describing how Allerest helped hay fever victims in that midwestern city.*

4. *This commercial for Ronson shavers pulls no punches. Asking the question, "What's the best way to shave?" it describes the principal competitors by name—Schick, Remington, etc.—and says just why Ronson thinks it's better.*

5. *These two frames, from different commercials for Xerox, show two elements of PKL commercials. The girl's hair, stood on end by static electricity, demonstrates graphically the basic principle behind the copying technique used in the Xerox process. The reproduction of the little girl's doll, made on a Xerox copier, demonstrates the machine's versatility.*

6. *This is one of a series of commercials that Sid Caesar has prepared for Dutch Masters cigars. In this episode Caesar acts as target for a Wild West-show marksman who's to shoot the cigar from Caesar's mouth. At the last second Caesar reminds the marksman to take careful aim—at his head, not the cigar.*

7. *PKL has shown that you don't have to have pictures to make a point in television. In this Coldene commercial the two parents are represented on-screen only by the position of the dialogue read by their off-camera voices. In the last frames the light goes on to show the Coldene bottle.*



provides good reach and frequency of advertising exposures, we can be confident that this will not be reduced in actuality by a lack of memorability of the ads themselves . . . that we'll achieve *real* reach and *real* frequency of exposure leading to remembrance."

(3) Like all agencies PKL ideally tries to make media buys which best match the potential product user image. "But we add an element—the nature of the ad or commercial. An ad or commercial that has character and uniqueness will have a very vivid appeal for some types of people, a better than average reaction from almost everybody. Make sure to utilize that advantage, to match the ad that has strongest appeal to the group that constitutes the largest purchase potential—and to match the media buy to those matched elements."

(4) "Our ads recognize the development of the new class-mass market. We don't talk down to the consumer in the same nursery jargon that packaged goods so often affect. Our media buys reflect the same convictions."

Summing up his role in the scheme of things at PKL, Murphy notes that though he's been in the advertising business for 15 years, he's virtually never run up against a concentration of top talent and people "who really, really give a damn" about the business.

He says, "The opportunity to work with Papert, with Koenig, with Lois and with Grulich was very exciting to me, because *I* really, really give a damn about the business.

"Here, there's a passion for excellence—in sales, in good advertising, in effective and tasteful advertising."

Murphy points out that though the principals are "up to their ears in prestige and, incidentally, prosperity," it hasn't changed them a bit.

"Lois is an artist first and the principal of an advertising agency last; Papert is a copywriter first, as is Koenig; Grulich is a marketing man first. Frankly, I hope we work together forever."

Murphy's appraisal of PKL goes still further and he notes



Norman Grulich, executive vice president, treasurer and a director of Papert, Koenig, Lois, ranks next to the principals in agency management. Business affairs are his specialty.

that success has freed them from the worry of who's going to pay the rent. "They're not going to make any more money—they really can't make any *more*, you know—so they're free to concentrate on what they want to do. There's no series of committees here to chip away the edges, just a group of talented writers and artists who do what they do best without having to constantly fight committees."

At last count Papert, Koenig, Lois had almost two dozen clients and was billing at the rate of almost \$20 million annually. Following is its current client list, of which more than half are using or have used the television medium:

Dansk Designs Inc. (table wear); Evan-Picone Inc. (sportswear); Granada TV Network (England); National Associated Mills (hosiery); Magna-Dolphin Motors (eastern distributor for Renault and Peugeot); Exquisite Form Industries Inc. (foundation garments); Park & Hagna Inc. (Dilly Beans, Dilly Bells, Dilly Cues, Dilly O's); Peugeot Inc.; Pharmacrast Laboratories (proprietary drugs); Harvey Probbler Inc. (furniture); Seagram (Wolfschmidt vodka, Ronrico rum, Harwood's Canadian whiskey); Xerox Corp. (office copying equipment); *New York Herald Tribune*; First National Bank of Miami; Consolidated Cigar Corp. (Dutch Masters, Harvesters); National Sugar Refining Co. (Jack Frost and Quaker sugar); Ronson Corp. (electrical appliance division); Martin-Marietta Corp. (electronics); Shulton (Technique Division); Slip Industries (automotive additives); Clark Oil & Refining Co.; Republican National Committee.

As a television-oriented agency, whose percentage of billings in the medium will doubtless continue to rise beyond the current 65% mark, Papert, Koenig, Lois has already added many new pages to the compendium of marketing successes that can be attributed primarily to television.

A classic TV case history was written early in the game for Park & Hagna's Dilly Beans. Television ID's and 20's played an important role in making store owners more aware of the product, forcing distribution and dramatically increasing sales. The original Park/Hagna combination that literally canned Dilly Beans in the kitchen of an apartment is now an affluent company with a rapidly expanding product line.

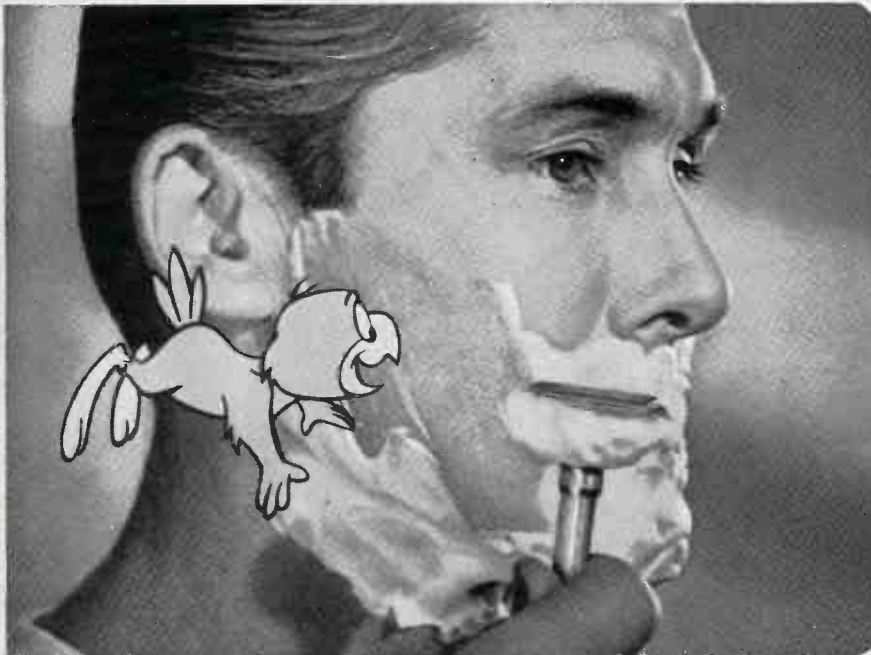
Another dramatic success was with Allerest, PKL's first assignment from Pharmacrast Laboratories. PKL took the proprietary hay fever product from scratch in the spring of 1960; initial TV test-marketing was a "thumping success." In 1961 PKL expanded the product's distribution to the entire Midwest, with the same results.

This year Allerest went national. Although full-year results are not yet in, there's an intriguing story attached to Allerest's sponsorship of three network specials this past August.

In a four-day period roughly coinciding with the onset of the hay fever season, Allerest presented three hour-long specials on the ABC-TV network—Maurice Chevalier, Bing Crosby and Shelley Berman. With 2-, 3-, and 3½-minute-long commercials PKL felt TV and hour-long programs offered a unique opportunity to tell the Allerest story in more depth to people with allergies who were about to enter a difficult time of the year. Nielsen had indicated that with the three programs PKL would reach most of the population—and hay fever sufferers and druggists in proportion.

PKL checked druggists the day after the specials and

“Film does the unusual!”



BONG-G-G-G . . . goes the gong! Barely have the echoes died . . . before the proposition (happy shaving!) has been sharply highlighted by **ANIMATION** (a flitting bird who knows his way about) and **PHOTOGRAPHY**. Each was done separately, then combined with utmost accuracy to show razor, shaver and bird to best selling advantage—all on Eastman film, with prints on Eastman print-stock. Two steps—negative and positive, both Eastman—both of vital importance to sponsor, network, local station and viewer. Moral: Plan carefully and . . . go Eastman—all the way!

For further information, get in touch with
Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

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

Midwest Division, 130 East Randolph Dr., Chicago 14, Ill.

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

For the purchase of film, **W. J. German, Inc.** Agents for the sale and distribution of EASTMAN Professional Films for motion pictures and television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: Gillette Safety Razor Company
AGENCY: Maxon Inc. PRODUCER: MPO Videotronics;
Warner Bros. Pictures, Inc., Cartoon Division

found they were very much aware of the programs. Says media director Murphy, "They were practically reading the commercials back to us."

Even more significant, however, were results of a before-after awareness study done for PKL by Trendex. The day before the first special, and the day after the third had been aired, Trendex conducted a phone survey in six cities. No other advertising was run during this period, so the agency had to assume that any change in awareness was due to the specials. The actual percentile figure of awareness increase for Allerest following the specials has not yet been released by PKL, but it's already certain that "awareness nearly doubled" and that "sales seem to be going great guns."

This newest use of television by PKL for Pharmcraft puts frosting on the cake that TV had already baked for Allerest, a cake described by Papert when he spoke of a successful test-marketing campaign in Milwaukee: "Grulich was instrumental in swinging a market sewed up 96% by a competing drug to Allerest, which wound up with 72%."

SOARING SALES TELL THE STORY

In the case of Pharmcraft's other TV-promoted products—Ting foot preparation, Fresh deodorants and Coldene cold remedies—soaring sales have told the story.

Another example of PKL's sometimes "unconventional" use of television is its campaign for the *New York Herald Tribune*, a case of matching ad theme and medium to the *Trib's* dual goal: (1) increasing circulation and ad revenue in competition with other New York morning papers, (2) attracting new readers to a modernized makeup and news treatment which, since the fall of 1961, have radically changed the paper's image.

Allocating 70% of the *Trib's* ad budget for television (expected gross time expenditures in the medium for 1962 are \$1.2 million) and relying on TV's excitement and visual impact to create new interest in the paper, PKL launched the campaign on election night last year. Announcements and ID's (two major and two minor spots in a four-day period on WCBS-TV's 11 p.m. newscast) have emphasized the theme, "Who says a good newspaper has to be dull?"

To achieve immediacy PKL tapes the commercials to correspond with the next morning's major stories, uses down-to-the-wire timing for visuals of the actual front page.

Results? PKL places the *Trib's* circulation at 10,000 to 15,000 higher each day in 1962 than in 1961; Lois says, "something is really happening." The *Trib's* ad revenue has moved upward and held. Perhaps most important, the TV ad campaign has played a key role in bottoming out a declining circulation picture that had plagued the *Trib*.

Among PKL's best known—and most successful—uses of TV has been its campaign for the Xerox 914, a big-ticket office copying machine that can't be bought, must be rented. To move its machines, Xerox has to effectively reach decision makers—existing management and upcoming management. Until the fall of '61 Xerox ad campaigns had run in technical publications. Results left much to be desired.

A special study, conducted in the 31 major markets with which Xerox was primarily concerned, showed that *CBS Reports* (and other TV programs of that stripe) reached more families in the \$10,000-plus income brackets—and more decision makers—at lower cost than were being

reached by Xerox's combined print schedule. Then there was the question of "demonstrability." Though Xerox print ads could talk about "simplicity" and "versatility" in glowing, prize-winning prose, any manufacturer of office copiers could make practically any claim in print.

In short, Xerox and PKL decided that to demonstrate the 914 on TV was to move it. And move it they did. Response to the first telecast and commercials was "immediate and fantastic." In Texas, for example, where months of print ads had evoked some 17 responses, company outlets recorded more than 100 responses following the airing of a single commercial.

The Xerox campaign began on *CBS Reports*, stayed with it until the program was moved into a new time slot this fall. For continuation of a campaign that all concerned have termed a smashing success, the new buy is Chet Huntley on NBC. With commercials that combine demonstration, education and excitement, Xerox has been effectively reaching the executive audience it seeks, has been moving 914s like mad.

PKL tells other TV success stories, some taking shape at this writing. For Jack Frost sugar, flights of ID's and 20's, each flight to support a specific promotion (i.e., the spout on the box, or a premium offer of silverware) are doing much to "humanize" the product.

Martin-Marietta, whose electronic and defense products can't be bought by consumers, is reported to be thus far very pleased with TV's "image-enhancing" effects.

Today, about \$16 million of PKL's total annual billings comes from 10 of its two dozen accounts, a fact that has forced a note of caution into otherwise radiant appraisals by Papert, Koenig, Lois. Papert sounds the note when he comments, "The thing to watch out for is to be encumbered with too many accounts. A lot of \$100,000 to \$250,000 accounts won't grow a great deal. We want to stick with the big ones."

Papert and his associates agree that all PKL wants—"for the rest of our lives"—are another six accounts. Preferable new account areas, Papert says, are food, soap and insurance. He cites General Foods, Procter & Gamble and Ford as the "kinds of companies that could help make PKL a \$100 million agency."

LEARNING HOW TO SAY "NO"

Apparently PKL's first step toward such growth is its policy of turning away small accounts in search of a new agency. He says, "It's not so easy to say, 'No, we can't take your account.' But we're learning to do it better and better."

"At the risk of sounding like a Boy Scout," president Koenig sums up his view of PKL's future by commenting, "we'll try to do our job in a way we can have pride and profit in. If we continue we'll get bigger. But I don't care how big we get as long as we do what we do well. The rewarding thing is that the work is not just a matter of our own advertising, but that it's sold the product."

Whether PKL grows to \$40 million, \$60 million or \$100 million in annual billings and joins the ranks of this country's agency giants, certain things are predictable. First, there is no doubt that it will stay a TV-oriented agency. Second, it will use the medium with continuing wisdom and inventiveness; it will pioneer in new approaches to television advertising.

Finally, Papert, Koenig, Lois Inc. will keep the advertising community buzzing. As the swingers say: "Who says a good agency has to be dull?"

END



KOENIG ON LOIS AND PAPERT

"George Lois is the best art director in the world. Fred Papert is the best copywriter in the world—other than one."



PAPERT ON KOENIG AND LOIS

"Koenig is the best copywriter I know. I'm a good copywriter, but he's light years better. . . . Lois has convinced me that it takes a great art director as well as a great writer to make a great ad. He thinks before he starts specing the type."

LOIS ON KOENIG AND PAPERT

"Julian Koenig is the smartest man, the most brilliant man I know—but it's not like he's muscle-bound in the head like some guys are. Fred Papert? He's the fastest thinker in the world. He's always way out ahead of you. He thinks stars."



The boom of the aerospace industry is being strongly felt in California and Florida

Petersburg, south to West Palm Beach and Miami. The aero-space boom is on and Florida is benefitting.

A look at some of the fastest-growing TV markets:

Las Vegas, and nine miles away, Henderson, Nevada, topping the first 50 per cent gain TV markets at 11.63%, has been benefitting from an industrial surge. Las Vegas, of course, is a popular tourist attraction, but United States government space projects in the area are bringing in high-paid workers.

Mining is a major industry with metal and chemical deposits heavy in the area, many slated for space projects. In addition, U.S. Lime, headquartered in Henderson, manufactures wallboard, supplies the booming construction trade in southern California.

The Las Vegas-Henderson population is reported to be increasing at the rate of 1,300 people a month and the entire population is expected to double within the next five years. Helping out the market's industrial expansion is good climate and Nevada's low industrial tax structure. The state has no personal income tax, another factor in drawing population.

Miami, third ranked in TV home number gain (71,712) and third in per cent gain (10.99%), is growing in two respects—as an aero-space supplier and as a residence for Cuban refugees. Add on the tourist trade, and the city is bursting at its seams.

Cubans—Miami has been taking them in at the rate of 1,500 a week for several years—now make up 10% of Miami's overall population. And while the city is trying to relocate them (at a slow 600 a week), they have been mainly responsible for Miami's big population boom.

A BURGEONING ECONOMY

While Miami has no heavy manufacturing to speak of, it, like the rest of Florida, is feeling the impact of the missile economy radiating out from Cape Canaveral. Miami has grown with light electronics manufacture, including the important telemetry equipment components. On 37th Avenue, small electronics firms line the street from one end to the other. And several big supplier firms are planning to move into the Dade County area.

In the last eight years, the number of employes in manufacturing industries in Dade County has risen 110.7%. The average age in the county is 36, a fact pointing up Miami, Dade County (and most of south Florida) as no retirement haven. It is estimated that only 5 or

6% of the area population is retired.

Coupled together, Cubans as a vast work force, growing industry and an unending stream of tourists—new hotels mean new TV sets—are helping to boom the Miami market.

Orlando-Daytona, smack in the middle of the space and missile industry, stretching out from Cape Canaveral and Cocoa Beach only 40 miles away, is adding television homes by 30,648 a year—12th in number rank, fourth in per cent gain at 9.31%.

From 1950 to 1960, the market, helped along by industry, had a population increase of about 125%, one of the highest in the nation. Martin-Marietta Co. (formerly Martin Aircraft) is getting increased government contracts, has become the largest single employer in Orlando. And many small electronics companies are setting up to tie in with Martin on defense orders.

Headquartered in Orlando also is the Minute Maid Company, recently merged with Coca-Cola and expanding. An industrial plum for Daytona Beach is the soon-to-be-built General Electric command systems division, which will employ several thousand people, most of them engineers for the Apollo project. Real estate development in the market is booming.

Another defense-oriented factor in Orlando-Daytona-Cape Canaveral's current prosperity is the military. In or near the market are McCoy AFB, Orlando AFB, Patrick AFB, Sanford Naval Air Station—a combined annual payroll of better than \$75 million.

Tampa-St. Petersburg, increasing TV homes by 40,836 a year, eighth ranked position, sixth ranked in per cent gain at 8.61%, dominates business activity on the Florida west coast. Tampa has old, well-established heavy industry, but the more sedate St. Petersburg is moving up in new space component manufacture.

Tampa, famed for its production of cigars, also has breweries, port facilities, a major transportation complex. St. Petersburg, once primarily noted for its year-round tourist business, now has brisk manufacturing activity centered around electronics. Well-known companies include General Electric, General Dynamics, Sperry-Rand, Minneapolis-Honeywell, more than 500 companies in Pinellas County.

St. Petersburg, despite its industrial surge, still is a major retirement center. (The Florida west coast draws the most senior citizens. The "westerners" consider their coast "tasteful, residential, average," look on Miami and the east coast as "the playland.")

Phoenix, Ariz., with an annual TV home gain of 17,724 a year, ninth ranked in per cent gain at 7.04%, is the story behind a state. With 52% of the state's population, 53% of its agricultural income, 50% of its tourist business and 55% of its total employment, the market has propelled Arizona into the fastest growing state in the U.S.

Manufacturing operations in Phoenix center on the production of electrical and non-electrical machinery. Other leading industries include primary and fabricated metals, food and kindred products and printing and publishing. Prominent manufacturers in the market are General Electric, Reynolds Metals, Sperry-Rand, Goodyear and AilResearch.

UPSWING IN GROWTH

The area's tourist business, growing at a rate of about 10% a year, was valued last year at \$160 million. But the industrial payroll, continually on the upswing, is now beating out the tourist business at about \$165 million.

San Jose, 32 miles south of San Francisco in the Santa Clara Valley, is 16th ranked in TV home gain (21,852), 12th ranked in per cent of gain (6.83%). The market has converted radically from a predominantly agricultural region to one of the fastest growing metropolitan areas in the country, a bedroom area for San Francisco, a manufacturing center in its own right. In 1961 Santa Clara County had some 1,100 manufacturing plants, 55 of them added during the year.

San Jose has grown in electronic and missile manufacture. Lockheed Aircraft, caught up in missile work, lays on a huge work force. United Aircraft's San Jose plant, also in missile work, has grown from 50 employes a few years ago to 3,000 today. Ford and General Motors have assembly plants in the area, General Electric is producing atomic reactors to power electrical plants.

To San Jose's advantage is its proximity to San Francisco. The big city is surrounded on three sides by water, cannot expand physically. Suburban and industrial flow is out to San Jose and the surrounding bay cities which have the room to grow.

Another aspect of the San Jose area's growth has been the development of its many local colleges—San Jose State and Stanford University among them. A boon to the college population and supporting business will also be the University of California, soon to build a major campus at San Jose.

San Diego, with a 20,892 TV home gain per year at its current pace (17th place) and a 6.21% percentage gain

dial **SOUTH FLORIDA'S** **620,000 Households**

with **3³/₄-BILLION**
expendable dollars
and **\$2.7-BILLION**
in retail sales



AMERICA'S THIRD FASTEST GROWING TV MARKET

Count on WCKT Channel 7 in Miami to sell South Florida's 14-county top sales market, including Fort Lauderdale and the Palm Beaches . . . a retail market greater than any of 26 entire states. You get "Golden Circle" coverage with impact and economy . . . and a loyal audience wedded to top-rated NBC attractions, plus a concept of local programming geared to South Florida's home and family interests.

National Representatives:
HARRINGTON, RIGHTER AND PARSONS

For the South:
BOMAR LOWRANCE AND ASSOCIATES



NBC BASIC AFFILIATE
BISCAYNE TELEVISION CORPORATION
MIAMI, FLORIDA



(15th ranked), is a market that has seen a continuing boom. It has doubled its population figure during every decade since 1940.

San Diego got its big boost during World War II as a major West Coast defense industry site and as a prime U.S. Navy staging and training center for the Pacific. The Navy is still San Diego's largest employer and second biggest industry after defense manufacture. The Navy payroll last year, including civilians: nearly \$276 million. Located in the area are headquarters of the Eleventh Naval District, a naval training center, a naval air station, an electronics laboratory and a Marine Corps base.

Leading company in San Diego is General Dynamics, and that giant's aircraft and missile production (it holds the contract on the Atlas missile) sets the industrial tone for the market. While General Dynamics is the market's largest industrial employer, many smaller firms, like Ryan Aeronautics, make room for a work force of some 72,000, help account for a good part of \$1.2 billion in goods produced last year.

(Actually, 1961 was a troubled year for San Diego. Its manufacturing value tumbled from \$1.4 billion in 1960, largely caused by write-offs in the jetliner program at the Convair division of GD. Cuts in Convair employment continued

in 1962, further depressing the big aircraft-missile production business, hurting to a slight extent total area industry and employment.)

The San Diego area will expand again next year when the University of California builds a San Diego campus. Faculty, students and campus-serving facilities may boost population by as much as 100,000, according to one estimate.

Los Angeles, major center of the western population boom, is first ranked in TV homes gain at 157,044 homes a year, 19th ranked in per cent gain at 5.13%. Since the end of World War II, the market has been the focus of the westward population drift.

The boom in Los Angeles, and in California generally, has been laid to many things—western opportunity, a way of living, the lure of climate. As population moved in (an estimated 7.1 million now in the Los Angeles-Long Beach area), industries moved in with it, new facilities to serve the West.

Los Angeles is many places in one—film capital, oil field, industrial center, builder of aircraft, rising producer of electronics, a port (largest port facility on the West Coast), an urban sprawl, a headquarters city, a tourist attraction.

More than 100 unincorporated communities and 73 incorporated cities dot Los Angeles County. The diverse area

runs from coastal plains through desert to mountains. Even the remote areas will before long be converted to suburbs. It has been estimated that by 1970 the population of Los Angeles County and adjoining Orange County will pass the nine million mark, an increase of 2.4 million (35.5%) over 1960.

Based on manufacture value, the Los Angeles area ranks third after New York and Chicago at more than \$7 billion, the result of activity of almost 17,000 firms. The principal manufacturing activity is aircraft and parts followed by food products, electrical machinery, fabricated metals. Petroleum, at about \$250 million annually, holds the dominant position in area mineral production.

In almost all of the big TV home gaining markets which also fall in high percentage of gain, the blessing of increased population traces back in some way to the U.S. government. In pouring vast amounts of money into the various aerospace projects, the government has contracted heavily with firms in Florida and California. Jobs are being created at these firms and workers are pouring in from around the country to fill them. As long as the nation's space industry booms, it appears that a TV home gain boom will continue for those markets lucky enough to be in the right geographic spot. END

NEWSPAPERS *from page 60*

national rates went still higher. Department stores were granted frequency and bulk discounts of much greater variety and proportion than were offered other advertisers. An advertising agency study of daily newspapers in cities of 100,000 population or over, made in 1950, showed national or general rates exceeded local or retail rates by more than 49% in daily newspapers and by more than 55% in Sunday papers. This rate differential practice has been the cause of the longest-running controversy since Columbus disputed the flatness of the earth.

But rate differentials notwithstanding, the newspaper industry in this country, in the early 1900s, grew like vines up and down the sides of a stately building. By 1909 the industry had reached its peak capacity with some 2,600 dailies, 13,000 weeklies and 400 semi-weeklies, published in over 1,500 communities. A decade later Captain Joseph Medill Patterson, a cousin of the fabulous Colonel Robert R. McCormick, master of the already venerable *Chicago Tribune*, launched the tabloid-sized *New York*

Daily News. After a slow start it became a sensational circulation attraction and it set the pace for a wave of other tabloids.

About 15 years after the success of the *News* and the tabloid form, the Sunday newspaper supplement field, which had been rather limited, took a great spurt forward. The Sunday supplement, which is a cross between a national magazine and a weekly newspaper, was a product of the rotary press and the yellow journalism phase of newspapers' history. Back in the closing years of the last century, when Pulitzer and Hearst were fighting their no-holds-barred circulation war, each started Sunday magazine sections (made possible by the development of the rotary press which allowed for fast and large-scale color printing). Doting on sex and sensationalism, Pulitzer's Sunday *World* and Hearst's *American Weekly* bore a bountiful harvest of increased circulation.

But the field had not progressed greatly when *This Week* magazine was started by 21 independent newspapers in

1935. Distribution of the *American Weekly* was limited only to Hearst-affiliated papers (the *World* was by then out of business) and independently-owned papers had little alternative but to start their own supplement.

This Week's format was considerably more sedate than that of its yellow journalism forerunners. Its emphasis, at first, was on fiction stories by name writers. After the war, like many of its national magazine cousins, it switched to an information, public service and entertainment context.

Starting with a client list of 21 papers and a circulation of 4.2 million (Sunday supplements are audited as magazines, not as newspapers), *This Week* gradually rose to the top of its rapidly expanding class. *Parade*, founded by Chicago millionaire Marshall Field in 1941, and *Family Weekly*, started in 1953, were two of the more important additions to the supplement media group. Currently, *This Week*, in 43 papers with a circulation of 14.4 million copies and the recipient of \$40 million gross advertising

Pitfall

"... when he started to pull that elephant out of that pit, everyone's television just went blank ..."

So wrote a chap from East Dubuque, Ill. The letter, one of many, referred to a recent airing of "Tarzan the Ape Man," one of our post-1920 film series. We checked at once with Engineering. Got a lecture about the Barkhausen effect but nothing about elephant rescue. Asked TvB for help and got ten pounds of brochure. Initiated a dialogue with a tv-oriented government agency in Washington and ran into what might be described as diffidence ("Is this some kind of a Republican rib?"). Dr. Stanton was his usual statesmanly self: "Lead the public, yes. But don't get too far in front. This elephant thing is too big." VoA listened carefully; Murrow protested patriotically, "Doesn't do a thing for our image overseas. Was it an African or Asian elephant? What'll they say in Cambodia?"

Fellow from our film department overheard the Asian elephant bit and casually mentioned, "Funny thing happened with a Tarzan elephant film recently. Had a power failure just when old Tarzan was de-pitting an elephant."

That did it. We rescheduled the cinema, of course, and are prepared to offer equal time to Don Quixote de-pitting a donkey, if the subject comes up. But the incident gave us pause.

(...)

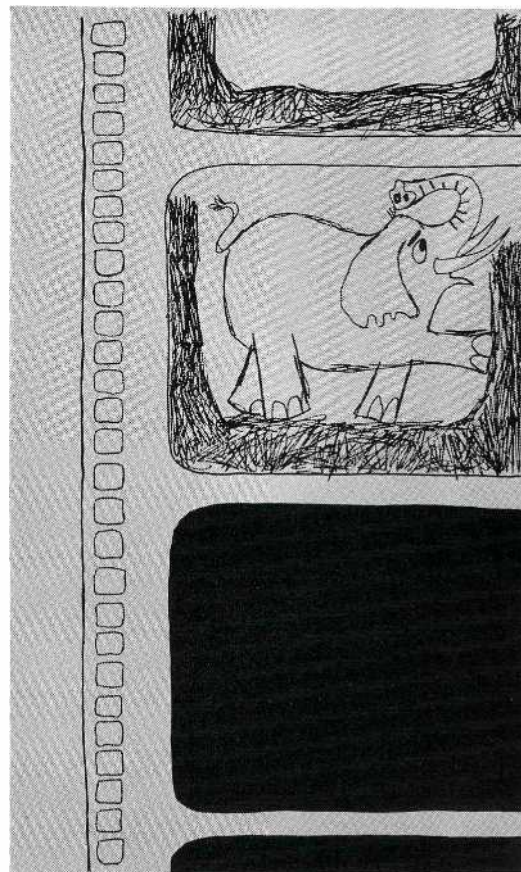
If we get all that mail about an elephant loose at midnight, isn't that a good vehicle for word-wedging, clientwise?

Ans.* Yes.

*Courtesy the Katz Agency, our national rep.

WMT TV

CBS Television for Eastern Iowa
Cedar Rapids—Waterloo
Affiliated with WMT Radio;
K-WMT, Fort Dodge; WEBC, Duluth



revenues in 1961, is running well ahead of second-place *Parade*, in 70 markets with 11 million circulation, which had gross ad revenues of more than \$21.5 million last year. Altogether, the newspaper Sunday supplements and sections group have a weekly circulation of about 32 million copies and enjoyed gross advertising revenues of some \$937 million coming from more than 76,500 pages of advertising in 1961.

By the time radio made its appearance on the national scene, newspapers, with their Sunday supplements, and mass circulation magazines had the advertising business between pincers. Magazines had a corner on the national market, while newspapers, though they were receiving better than 75 cents of the retailer's media dollar and only about 25 cents of the manufacturer's advertising dollar, were still, in grand total, the biggest advertising medium.

Some of the more astute newspaper publishers, remembering that the function of advertising is to reach people, were fairly quick to recognize the potential power of radio. They knew that radio, with its unequalled size, scope and

facilities, was the herald of a new electronics revolution and a competitor to be feared. By 1928, before the new medium was six years old, some of the finest newspapers in the country—like the *Atlanta Journal* (wsb), the *Houston Post* (KPRC), the *Dallas Morning News* (WFAA), the *Milwaukee Journal* (WTMJ), the *St. Louis Post-Dispatch* (KSD), the *Louisville Courier-Journal* (WHAS) and the *Chicago Tribune* (WGN)—were established radio station owners. As early as January 1935, 111 out of the total 605 radio stations that made up the burgeoning industry, were owned outright or jointly by 91 newspaper interests in 37 states or were affiliated with them. The biggest and most powerful newspaper owners of the period were the McClatchy newspapers of California with five stations, the Hearst interests with eight stations and the Gannett newspapers of New York with three radio outlets.

Radio, with its astounding ability to link the nation, by words and sounds, into one immense audience, using comparatively insignificant and inexpensive amounts of labor and facilities to do so,

held the country's imagination and interest in a strange hold. The brunt of its arrival presaged the impact television was to make some two decades later. Many newspapers, assuming the schizophrenic attitude they have never since relinquished, blamed radio for diverting readers' interest and for draining away advertising revenues. Actually, once its novelty wore off and the new medium settled in for a sustained run, newspapers regained their momentum and their robust health. In 1935, they were getting some \$762 million worth of total advertising revenues — with national income accounting for about one out of every six dollars—some \$650 million more than radio. The electronic medium, however, which was getting two out of every three of its dollars from general advertisers, was making some, but not overwhelming, inroads into newspapers' national revenues.

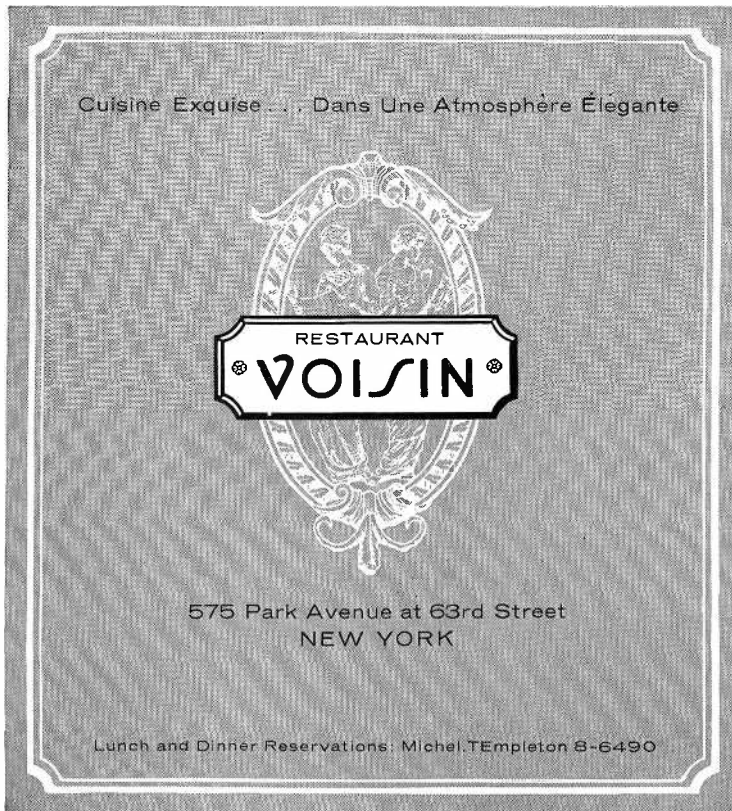
INCREASED ADVERTISING

But the newspaper industry learned to live, and rather well, with its new competitor. Then World War II came along, and newsprint, manpower and commodities were all scarce. Yet the annual volume of advertising in the U.S. continued to rise and newspapers' share of it rose proportionately.

With the war's end, American life took on a phenomenal change. There was a flood tide of money to spend and a ravenous demand for all the consumer goods that were on such short demand during the war. By 1947 the newspaper industry was enjoying its peak profit year and by 1949 circulation of daily papers had reached an all-time high of close to 53 million copies, with total advertising revenues soaring near the \$2 billion mark.

Newspapers were expanding, building new plants, talking bravely about the future. But there were other changes taking place in the land that did not augur so well for newspapers. The country was experiencing a tremendous population explosion. There was a shortage of living space in the great urban centers. Building materials, for the first time in five years, were being made available at an increasing rate. Discharged servicemen, home from the war, were granted federal loans to buy homes. Speedier means of transportation had been developed and it became easy to commute. A great building boom took place followed by a human exodus, with Americans changing their place of residence from the city to the suburbs.

The mass population shifts away from the big cities washed business, especially retail business, along in its wake. The newspaper sphere of influence was forced



BALTIMORE BUSINESS IS GOOD!

SEPTEMBER 1962 versus SEPTEMBER 1961

ITEM	PERCENT CHANGE	ITEM	PERCENT CHANGE
Output of Gas	+ 26.1%	Foreign Commerce*	+ 29.9%
Baltimore City Building Permits	+ 69.6%	Exports*	+ 20.5%
Baltimore County Building Permits	+ 10.9%	Imports*	+ 33.2%
New Passenger Car Sales, City and County	+ 1.0%	Import Metallic Ores**	+ 67.2%
Deep Draft Vessel Arrivals	+ 2.5%	Coal Exports**	+ 90.7%
		Auto Imports**	+ 41.4%

*4 months latest available **7 months latest available

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Represented Nationally by THE KATZ AGENCY, INC.



CHANNEL 2

to extend from the big city and middle-sized dailies to the small community and suburban dailies and weeklies. The industry, realigning its sights, tried to follow its readers to the suburbs. But the new suburbanites lost a good deal of interest in city doings and the distribution costs to reach them became increasingly high. Suburban dailies and weeklies and shoppers' guides, springing up like crabgrass on the new homeowners' lawns, filled the news needs of the budding communities. The competitive battle within the multi-newspaper cities became intense. The price of coming in second in this struggle for survival was extinction or, at best, merger.

In a 10-year period, between 1949 and 1959, more than 215 daily newspapers were lost through merger, suspension of publication or shift to a weekly or semi-weekly basis. By 1951, the 2,600 daily newspapers of the peak year of 1909 were down to 1,773 papers and diminishing every year. More than 80% of all daily newspaper cities had become one-paper communities. Only 8% of the daily newspaper cities could exercise the privilege of choice between competing papers. More and more newspapers were coming under absentee chain-ownership. By 1955 the great newspaper chain of Scripps-Howard had 19 large metropolitan papers spread across the country from New York to San Francisco. The Gannett chain also had 19 links, Hearst had 18 papers, Newhouse 11, James M. Cox 7 and John S. Knight 5. A trend toward fewer papers and more concentrated ownership had set in and taken hold.

ZOOMING COSTS

But the huge population move to suburbia was not the only reason why newspapers were having trouble. For soon after the war, newspapers discovered that their costs had zoomed so high that while they were making more money, they had less to enjoy. The price of newsprint, for instance, \$50 a ton prior to the war, had increased to \$100 a ton by 1950. Typographical scales jumped over \$1 an hour from 1940 to 1950, and by 1946, editorial workers, for the first time, had cracked the \$100 a week minimum scale barrier. Publishers found that where it was once easy to net as much as 15% on their gross revenues, they were now having difficulty making a 5% return.

Putting fingers in the dike, they increased advertising rates and raised subscription prices from three cents to five cents and up to seven cents. Union difficulties added to their problems.

The bristling independence and autocratic pride of publishers, which had made freedom of the press so stoutly defended a liberty down through the years, was easier to admire from afar than to live with. For up until fairly recent times, the American newspaperman was among the most subjected of workers. Just about every copy boy, who has ever seen the paper-strewn floors of a city room, can remember hearing tales of how bad working conditions were way back when Mr. Hearst fired scores of workers to pay for some European art treasure or when Lucius Tarquinius Russell of the *Newark Ledger* dismissed a quarter of his staff, so that he could take a vacation in Hot Springs. By 1933, spurred by impetus of the union move-

ment which was sweeping the country, newspapermen, under the leadership of columnist Heywood Brown, formed The American Newspaper Guild. Bitterly fought against in the beginning, the guild and other printing industry unions, grown strong and militant in subsequent years, made publishers pay dearly for the past.

THE LATEST HEADACHE

When television, like a string of exploding firecrackers, came bursting onto the advertising media scene in 1949, it gave the Fourth Estate its worse set of nerves since the early days of radio. So strongly did the already-troubled industry react to its latest headache that *Time* magazine was able to report in 1949 that to newspaper publishers "television was acquiring as many overtones as 'Judgment Day' once had." Reporting on a Duane Jones Advertising Agency survey of 4,500 New York television viewers, *Time* revealed that 23.9% of the respondents said they were reading newspapers less than they had before the advent of television.

Prudent newspaper publishers, as they had done with radio, moved into television from the beginning. The *Milwaukee Journal's* WTMJ-TV was one of the first stations to receive a construction permit, and by March 1, 1947, 11 out of the 50 television stations in operation belonged to newspaper owners. These included the *Los Angeles Times* (KTTV), *San Francisco Chronicle* (KCFR), *Washington Evening Star* (WMAL-TV), *Detroit Evening News* (WWJ-TV) and *St. Louis Post-Dispatch* (KSD-TV). The trend toward publisher-owned TV stations grew until now about one-third of all television stations in the country are newspaper affiliated.

From its earliest days, advertising response to television, of course, was unprecedented. Among other accomplishments, television soon helped spark record advertiser expenditures in all media, and, countering its earlier diverting affect, also encouraged greater reader interest in newspapers.

Ralph McGill, now publisher of the *Atlanta Constitution*, probably evaluated and forecast the developing situation most accurately back in 1951.

"TV may make brief inroads into the reader's time," McGill told an American Society of Newspaper Editors' meeting in Washington, D. C., "but eventually it is going to stimulate the interest of the viewer for more news and more detail. . . . I think people will always want to read what happened, even though they saw it, even though they watched it or heard it."

McGill also told the newsmen that the

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946, AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

TELEVISION MAGAZINE, published monthly at Baltimore, Md., for October 1, 1962.

1. The names and addresses of the publisher, editor, and business managers are: Publisher and Editor, Sol J. Taishoff, Washington, D.C.; Managing Editor, Donald V. West, Stamford, Conn.; Business Manager, Kenneth Cowan, Westport, Conn.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm its name and address, as well as that of each individual member, must be given.) Broadcasting Publications, Inc., Washington, D.C.

3. The known bondholders, mortgagees and other security holders, owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was 6,729.

KENNETH COWAN
Vice President and
Business Manager

Sworn to and subscribed before me this 28th day of September, 1962.

Alexander Adin
Notary Public

(Seal)

(My commission expires
March 30, 1963)

NOW ON **WMAL-TV**

A NEW CONCEPT IN LATE NIGHT PROGRAMMING!

Audience-tested *ONE HOUR* action, adventure, mystery *SHOWS*
Plus Hollywood's *FINEST FIRST-RUN FEATURE FILMS*, and
BROADWAY'S FINEST PLAYS



SUN. 11:15 P.M.
**PLAY OF
THE WEEK**



THUR. 11:30 P.M.
**ADVENTURES
IN PARADISE**
SOLD OUT



MON. 11:30 P.M.
THRILLER



**FIRST RUN
MOVIES**
SOLD OUT

FRI. 11:30 P.M.
SAT. 11:15 P.M.



TUES. 11:30 P.M.
**SURFSIDE
6**



"Mogambo," "Don't Go
Near the Water," "Summer
Stock," "Bhowani Junction,"
"Above and Beyond," etc.



WED. 11:30 P.M.
CHECKMATE
SOLD OUT

wmal-tv
abc

Washington, D. C.
Evening Star Broadcasting Company
represented by H-R Television, Inc.

Where editorial content once reigned supreme, the balance sheets now hold sway

"competition . . . to fear most" was a "dull and uninteresting" product. "If the written word is presented interestingly it will always have its share of the reader audience," the distinguished newsman said.

Not many of the nation's newspaper publishers paid attention to McGill's words. Where editorial content once reigned supreme, the balance sheets now held sway. Television, too, came in for a disproportionate share of attention. Actually, when the dust from its dynamic entrance into the mass media field had cleared, it was fairly obvious that television's impact on newspapers was less severe than that on radio or magazines. While television did cut deeply into newspaper's national advertiser reservoir (by 1960, according to the Television Bureau of Advertising, TV expenditures by the top 100 newspaper advertisers were 92% greater than their newspaper billings), it left the daily print medium's retail advertiser lifeblood virtually undrained. Yet newspaper people have shown an almost venomous and lasting resentment of television. Television took their timeliness, their glamour and some of their best craftsmen away and newspapers have shown their bitterness in many ways.

E. C. Hoyt, now managing editor of the *Cedar Rapids (Iowa) Gazette*, sounded the keynote for the offensive at the same newspaper editors meeting where Ralph McGill pleaded so sincerely for circumspection.

Mr. Hoyt cautioned his fellow editors about the dangers of generosity to newcomers.

ON IGNORING TV

"If we attempt to suppress or ignore television as some of us did with radio in its infancy, we will be inviting trouble," Hoyt said. "And it's equally obvious," he continued, "that if we lean too far in the other direction, giving our news and features . . . and opening up our news columns to lavish promotion of television progress, then we are inviting more serious trouble. We should give the people," he suggested, "the news, which includes program schedules, but no more. Except, of course, for a column of honest criticism."

Some newspapers went further than Mr. Hoyt planned—they didn't publish program logs. For the past dozen years, newspapers, with little regard for facts or proportion, have used television as the nation's number one whipping boy.

But a dramatic change toward television has taken place within the contents of newspapers. Where once tele-

vision was a forbidden subject it eventually became a favored circulation attraction. Newspapers discovered that they couldn't get along without printing television news, not by the column, as Mr. Hoyt suggested, but by the page and supplement. By 1957, more than 100 Sunday newspapers carried magazine supplements devoted to TV feature stories and program logs.

As television grew and flourished during the 50s, newspapers were continuously plagued by mounting waves of problems. Their cost squeeze, already well advanced before television, became progressively serious. By 1961, for example, newsprint increased \$4 a ton or 3% over its price in 1955. The industry's labor bills were also going up. During the same 1955-1961 period, newspapers' composing room scale went up by as much as \$20 weekly and top minimum for reporters, on large-size papers, ranged from \$135 to \$168 a week.

Newspaper-labor relations has been an area of constant tension and unrest. In 1959 union militancy seemed to reach a peak. St. Louis had a 15-day newspaper strike, the Boston dailies shut down for the second time in two years, the *San Jose (Calif.) Mercury and News* was struck for 128 days and there were also strikes in Kansas City, Pittsburgh, Portland, Ore., and Reno. Just this year Detroit's two daily newspapers—the *Free Press* and the *News*—were shut down for a month by a succession of strikes, and the *Minneapolis Star* and *Minneapolis Tribune* were struck for 117 days.

Even New York, the last of the truly competitive markets with seven big metropolitan dailies in operation, is not immune from management-labor conflicts. Having already suffered through two serious newspaper shutdowns in the last 10 years, the New York dailies are facing another. (The first strike deadline is set for November 1, and city newspaper union leaders have already warned of a "long" shutdown.)

The cost of strikes to both publishers and unions, in terms of business and wages lost, are incalculably high. The price of strikes has been somewhat reflected in the wholesale attrition among newspapers, particularly in recent years.

The *Cincinnati Times-Star*, the *Cleveland News*, the *Columbus Citizen*, the *Boston Post*, the *Detroit Times* and the *New Orleans Item* all have written 30 to their business operations since 1956. After being struck for two months this year, the *Milwaukee Sentinel*, citing "prohibitive operating costs and labor demands" as the reasons, sold out to the *Milwaukee Journal*. Hindered by the

same problems, the Times-Picayune Co., publisher of both New Orleans daily papers, the *Times-Picayune* and the *States-Item*, sold the properties last summer for a record \$42 million to newspaper-collector Samuel I. Newhouse.

(Newhouse is a member of the new breed of publishers, who buy and run newspapers like so many supermarkets, each in strategic locations across the country.)

EXITS IN LOS ANGELES

By far the most publicized newspaper deaths of recent times were the suspensions, last January, of two Los Angeles dailies, the *Examiner* and the *Mirror*. Perhaps more than anything else, with Los Angeles being a sprawling community surrounded by a score of suburbs, these too were victims of the blossoming suburban press. The Los Angeles situation (the city is the second largest metropolitan market in the country) was a striking example of how the pattern in newspapers is changing from the large circulation dailies with national news and advertising coverage to the modest circulation papers with their emphasis on local doings.

The government, especially during President Kennedy's administration, has complicated newspapers' problems by applying tightening pressure to the industry. Citing the "dangerous trend" toward concentrated ownership, Rep. Emanuel Celler's (D-N.Y.) House Antitrust Subcommittee has already investigated the demise of the Los Angeles papers and is preparing, for next year, a broader inquiry into the concentration of ownership and the decline of competition in the newspaper industry. Even the old chestnut of newspaper ownership of broadcast properties threatens to be thrown into the fire again.

The government, too, through the offices of the Federal Trade Commission, is cracking down on a sacred newspaper practice called the cooperative or advertiser-allowance system. Started in the 20s by hard-goods manufacturers who offered to help their distributors by sharing a portion of the local advertising expense, cooperative advertising is now widespread, especially among retailers. Realizing that the advertising allowance practice was open to easy abuse (in theory the cost of cooperative campaigns should be shared by the manufacturer and all his dealers on a fifty-fifty basis), the government in 1936 passed the Robinson-Patman Act, which forbids discrimination against small retailers in making advertising assistance payments. All such allowances must be made avail-

able on a proportionately equal basis to all competing retailers.

The FTC, this past summer, hinting at discriminatory practices in the apparel fields, took the offensive against this form of advertising. It has been said that the federal agency's current enforcement drive will ultimately spell the end of the cooperative advertising system as it is practiced today. Because their all-important retail advertisers are likely to be hurt, newspapers are considerably anxious over the outcome of the FTC inquiry.

All this government activity, in and around their business, has angered publishers and given them serious concern.

"How can we concentrate on our competition when we've got the government breathing down on our necks," one news-

increases in second-class mail that will total \$26.6 million by 1965. Some publishers cite even this more acceptable cost rise as another deficit for them in their fight against competing media.

By the time the 50s turned into the 60s publishers discovered they were losing still more essential ground in their media competition battle. Editorial promotional and selling talent, discouraged by perennial labor-management strife and rebelling against their inferior wage scales, are leaving the newspaper business for greener pastures. Many of the best of them have found that the grass is really a lot more nourishing and satisfying in television. And what is more distressing for publishers is that they are losing recruits at the tap roots—in the

papers are until I could look at them objectively from the outside. They're an anachronism. Do you know my publisher wouldn't ride the elevators until they were completely cleared of passengers? It took me 20 years but I realize now, for the first time, how absolutely spent and impotent they are. I guess they are what you would call the ashes of what was once a roaring fire."

With the cost squeeze stifling their profit breath, with federal agencies biting at their flanks, with labor sniping at their vitals, with more of their numbers falling by the wayside all the time and with their operational forces joining enemy camps, the American newspaper publishers, until very late in the day, made only token shows of resistance.

WHETHER RICHER OR POORER SOMETIMES DEPENDS ON BROADCAST PROPERTIES

The newspaper industry, like most businesses, is made up of two families, the haves and the have nots. The have families, a dwindling minority, resemble one another in that they are all doing something different or better than their industry neighbors. Dow-Jones & Co., publisher of *The Wall Street Journal*, *Barron's Weekly* and the *National Observer*, is acknowledged to be the havingest of the haves. Last year the company earned almost \$6.8 million, up some \$400,000 over 1960 earnings, and nine times greater than 1950 earnings of \$757,395. Dow-Jones' financial publications tree is a sprouting product of today's affluent society. It is said to be worth \$235 million, making it, perhaps, the world's richest publishing firm.

What Dow-Jones has in dollars and cents, The New York Times Co. has in prestige and position. Many people read *The Times* for the same reasons women wear furs and children drink milk—it makes a good show and builds a good make. Enough people read and advertise in the paper to have given it a net income of more than \$2.2 million last year, or a rise in earnings of some \$560,317 over the previous year. Only \$249,935 of that latter figure, however, was accounted for by the operation of the newspaper. As it has for the last nine years, *The Times* made its biggest profits from stock investments in the Spruce Falls Power and Paper Co., Ltd.

Another winner is the 18-unit Scripps-Howard newspaper and broadcasting chain (included are one FM,

three AM and three TV stations), which is expected to net more than \$10 million this year on gross revenues of \$200 million. The chain's broadcast division, which last year cleared a resounding \$2.8 million profit, will likely account for at least one-third of this year's net.

Also coming up roses in the newspaper pepper patch is *The Los Angeles Times Mirror*, the industry's lineage king (more than 52 million lines for the first seven months of 1962), with a 1961 net income of almost \$5.5 million on gross revenues of more than \$126 million, and the 19-unit Samuel I. Newhouse group chain (included is a broadcast division of three AM, three FM and five TV stations), said to produce an annual gross of more than \$125 million.

Debit-side newspapers are becoming so numerous that they threaten to throw the whole industry into a permanent list. But if all that's bright must fade, the brightest to pale is the former great Hearst empire. Back in 1935 when the flamboyant and controversial William Randolph Hearst was in his dominant heyday, the Hearst Corp. was worth more than \$220 million. It owned 28 newspapers, 13 magazines, 8 radio stations, 2 motion pictures companies, \$41 million worth of New York real estate and some 2 million acres of land, forest and cattle. In 1961, the corporation's publications subsidiary reported a loss of more than \$8.7 million for the year. This compared with an almost \$6.5 million deficit in 1960.

paper executive said last month. "We can always expect this when the Democrats get in.

This year's postal rate increase bill gave publishers some more troubled moments before it was modified down to less exacting conditions. In its original form, publishers, especially of small papers, believed that the proposed measure would have a devastating effect on newspaper costs. The milder bill, which was passed last month, calls for

journalism schools. David E. Botter, chairman of the editorial department of the Medill School of Journalism at Northwestern University, made a study two years ago which showed that only 2,750 journalism graduates are available each year to fill 3,500 job openings in the newspaper industry.

Says a 20-year veteran reporter with a New York newspaper who recently left to take a job with the government: "I had no idea how really medieval news-

One thing that they did do was raise the price of their papers. A recent ANPA survey disclosed that 414 out of 1,825 daily newspapers were charging 10 cents a copy last year. This compared with 284 in 1960 and only 18 in 1950. But the survey, which also revealed that 156 of the newspapers that had increased prices lost circulation, indicated that the price rise would not be a satisfying answer to operating cost problems.

Gradually, despite, as one agency ex-

There's an embarrassing gap between the birth of color and its present development

ective puts it, "their mightiest efforts to remain in the 19th century," newspapers began to gear for modern encounter with competing media. Moving into an area where television was showing its own conservatism, the newspaper industry, for the past half-dozen years, has been promoting the increasing availability and use of run-of-paper color for advertising. Color is one of the few spots in their industry where newspaper people can point with pride and with great hopes for the future. Color advertising in newspapers, which had its start 59 years ago in the *Chicago Tribune*, gets attention for advertisers and probably provides for longer memory retention of ads. The big splurge in ROP color has taken place since 1956. In 1951, color advertising in some 200 newspapers, measured by Media Records Inc. amounted to less than 47 million lines; 1961's tabulation in 416 daily newspapers published in 141 key cities showed a total of more than 191 million lines. The Bureau of Advertising says that daily papers

with 84.4% of the daily circulation in the country are available to advertisers with color. Four-color ROP can now be bought in almost every market. More than 580 papers accept it on the basis of a full page and 460 of these will also accept it in 1,000 line units or more.

But as the statistics indicate, there's an embarrassing gap of time since the first color newspaper ad (1903) and the date of the current period (1956) of growth and development.

"By their own standards," the media director of one of the top 25 agencies in the country said recently in commenting on the development of ROP color, "newspapers are making great progress. But, let's face it, most of it was brought about by outside influence. The roto-gravure people really pushed color. The industry was not foresighted enough to get into color before this. They just weren't willing to spend the necessary money for research. It took the loss of national revenues to get them moving."

By 1958, the technological winds of change, which by then were blowing over the newspapers in full fury, gave the industry a new concept in color advertising called color preprints or "Hi-Fi." (The latter name stemmed from the headline "New Hi-Fidelity Color for Daily Newspapers" used by pioneering agency Young & Rubicam over the first preprint ad run in this country. It appeared in the June 13, 1958, edition of the *New York Herald Tribune*.)

Preprints, as the name indicates, are preprinted advertisements, produced on rotostock paper and inserted into the regular press run of a specific newspaper. They offer color of the clarity and impact of four-color ads in magazines. While still somewhat of a novelty product—preprints account for only a fraction of ROP color linage, which in turn accounts for only 3½% of total newspaper linage—the new color process has the potential to capture a significant amount of national advertiser attention. Already Procter & Gamble for its Duncan Hines cake mixes line has become a consistent preprint user.

The big problem with preprints so far is that because its paper stock differs slightly, it does not stay in register with regular newsprint page cutoffs. Consequently there is no telling where the preprinted advertisement will start and end. To offset this disadvantage, the preprints are produced in continuous design patterns like wallpaper so that they can be cut off at any point by the newspapers' folding machines.

The latest technique added to this process is the development of an electric

eye system to keep the preprinted pages in register with the regular pages of the newspaper, thus eliminating the necessity for the wallpaper design. Calling it "SpectaColor," the *New York Daily News* started selling preprinted, in page register, full color advertising last month.

Commented the assistant sales manager of a large-sized newspaper representative shortly afterwards: "In-register preprints are a valuable competitive device. Papers in Toledo and Charlotte are installing equipment similar to the *News*. The equipment is expensive, though, and only the big papers are going to be able to afford it. But I'm all for preprints. They reflect the much more aggressive attitude taken by publishers today toward national advertisers. They make the newspaper product attractive and easy to buy."

ELECTRONIC ENGRAVING

Electronic engravers, which simplify the production of halftone or line engraving plates; automatic imprinting machines, which simultaneously address and cut newspaper bundle wraps, and a new technique for high speed typesetting using an electronic data processing system to handle line justification are some of the growing number of technological developments in the newspaper industry in recent years. They have given publishers new hope for growth and have made newspapers more practical to operate.

The increasing interest in offset printing is evidence of this trend toward operational feasibility. It's estimated that photo offset, cold-type printing gives a 25% saving, as opposed to conventional hot-metal methods. Currently about 40 dailies and some 600 weeklies are making use of offset. The method, however, because of a slower press run, has much more application for small-sized than for mass circulation papers.

Newspaper people have also been cheered by indications that advertising agencies are going to be making extensive use of electronic data processing in media planning.

The president of a newspaper sales organization says that papers "have to benefit by the use of machines in media decisions. Since TV, papers certainly have never benefited by subjectivity."

Noting that advertisers were using electronic equipment to plan campaigns on a market-to-market basis, Charles T. Lipscomb Jr., president of the Bureau of Advertising, said last summer that newspapers would profit because of their "superior adaptability to the market-by-market approach."

But the media director of an agency

Page

TV's Fastest Fifties

A new look at 77 markets leading the nation in TV home growth, by per cent and numbers prepared by TELEVISION MAGAZINE and presented exclusively in this issue. The numbers, the per cents, and the reasons behind them.

51

EUREKA!

You'd think that a local businessman who is getting outstanding results from his investment in KRNT-TV advertising would keep it to himself, like a gold prospector who had hit a rich mother lode.

But, it seems, one man can't keep from exclaiming to another "Eureka! I have found it." Result? Nearly 80% of the local television dollar in this major 3-station market is invested on KRNT-TV, a one-rate station. Amazing? It's a true testimonial by FCC figures! It's been true since KRNT-TV signed on more than 7 years ago.

Des Moines' largest buyer of local television time spends more than 90% of his advertising budget on our station. Been doing it for years, too.

The best salesmen we have are satisfied local sponsors, who spend "the critical dollar" that must come back many fold the next day in profit from added sales.

Like we've been telling you in these pages for a long time, Think—'tis the till that tells the tale.

If you're not selling like you should in Iowa's capital and biggest city, you ought to be selling on KRNT-TV. We sell results. People believe what we say.

KRNT-TV

DES MOINES TELEVISION

Represented By The Katz Agency

An Operation of Cowles Magazines and Broadcasting, Inc.

Shell went to newspapers in '61 because it wanted time and space for a long message

that does not as yet use the electronic devices is skeptical. "Computers or no computers, media moves are still going to be the results of mostly subjective decisions," he says. "And in any subjective evaluation, newspapers, I'm afraid, are going to be short-changed."

The media agency executive explained that the computers are going to feed on information which the various media will have to supply. "Newspaper guys," he said, "can't tell me anything and be understood. Their information just doesn't inspire confidence. Anyway, do they think media people are that stupid? Do they think that the machine is going to come up with drastically different figures than we're coming up with now?"

The Bureau of Advertising of the ANPA, at least on the industry-wide level, is charged with much of the responsibility for coming up with research material to impress agency decision-makers. The bureau, which was started in 1913 and now has about 1,000 members, is also responsible for selling daily newspapers as a national advertising medium. Like its 75-year-old sister organization, the American Newspaper Publishers Association, the Bureau of Advertising until recent years conducted itself in a lofty manner that emphasized soft words and soft sell.

"We used to do an institutional sell, but we developed into a more direct selling organization," explains a spokesman for the bureau. "After the war we reorganized," he continues. "Television was not expressly fought. But we didn't like the general competitive picture. Newspapers' share of national revenues was decreasing. Selling became more important. It was put on a more organized basis. In the last three years it has intensified greatly."

TARGET ACCOUNTS

In 1960, the bureau, concentrating its sales efforts on major national advertisers, started in pursuit of about 500 of what it labelled, target accounts. Teaming up with the American Association of Newspaper Representatives (the bureau provides the creative, marketing and research talent and the AANR supplies the manpower), the bureau organized a national sales force "to call on specific advertisers and their agencies with specific plans for specific use of the medium." The advertising bureau made 32 target account presentations in 1960 and it made 44 last year. This year its plans call for presentations on a one-a-week basis.

The bureau is heavily financed and heavily manned. It is staffed by 117

people—20 of them salesmen—in five sales offices across the country, and its total operating budget this year is more than \$2 million (compared to TvB's eight salesmen in three offices, operating with a \$1.1 million budget). This spring, the bureau, which gets its income from annual membership dues based on the national revenues of member newspapers, announced plans to raise its operating budget to \$2,830,000 by 1964. It was the rallying call for an intensified sales presentation campaign, directed mainly against television and national magazines.

Most newspaper executives are warm and sincere in their praise of the bureau's current efforts. Morton Green, business manager of the *New York Times*, for example, says: "I think the Bureau of Advertising is doing a fine job. The target account selling has drawn specific advertisers into newspapers."

A PEBBLE IN A POND

But the national advertising director of another New York daily, while appreciative of the bureau's good intentions, thinks that its efforts are just "a pebble in a pond." The problem is, explains the advertising executive, "that individual newspapers aren't doing enough. When a newspaper account goes to television, they accept it as the inevitable, they don't fight for it. They're too damn busy fighting each other."

Not all newspapers, however, have neglected the media competition fight. By the late 50s, the loss of national revenues to television had gotten serious enough for newspapers to think seriously of offering volume and continuity discounts to national advertisers. By this time nearly every newspaper offered special bulk rates to local merchants but only a few papers extended the same benefit to the national advertiser. The *Houston Chronicle* was one of the ice-breakers. In 1958, it announced volume discounts to national advertisers.

The practice caught on. By 1961 *Media/scope* magazine was able to report that "there are 161 daily newspapers in the U.S. that offer some form of discount to national advertisers" . . . and that there were "well over 100 dailies that maintain a flat rate individually, but offer a discount when purchased in combination with other members of a group." The discounts, the publication said, ranged from the "microscopic" to about 25%.

Spearheading, almost forcing, the movement towards discounts, was Shell Oil's momentous 1961 decision, through its then new advertising agency, Ogilvy,

Benson & Mather, to sink all of its \$12 million advertising budget into newspapers. It was the newspaper industry's happiest day of the decade. But Shell, looking to change its image and wanting time and space to tell a long, definitive message, went into newspapers because they obviously were the only medium capable of handling such a specialized campaign. Newspapers, dazzled by the lure of so many available national dollars, were anxious to get their share of the bonanza. Shell forced the competing newspapers to give it discounts of up to 30% for a schedule of 78 ads a year. The papers didn't necessarily give them out of conviction or belief, they wanted the revenues and there was no other way to get them. Once the discounts were granted to Shell, it opened the door for other national advertisers.

Just about the time newspapers were settling back to revel in their Shell Oil dollars, the *Wilmington* (Del.) *News-Journal*, by adopting a single-rate plan, threw the spotlight back on the old national vs. local rate differential polemic. The move created a substantial stir in the industry, but the Wilmington paper soon discovered that it wasn't leading a band wagon. Most papers feel that they can't gain sufficient national lineage to compensate for their lost revenues and troubles. And a one-rate paper usually has no problem in finding troubles.

"Newspapers have grown up with the situation and now they're in a box," says an agency official who knows the media field intimately. "They have to live with their retailers and the retailers howl like mad when the single-rate plan goes into effect. I've been in this business for 30 years and for 25 of those years all I heard about was this one-rate thing. I haven't seen anything done yet. Publishers can't agree on a thing. They're competitive to the umpteenth degree and they'd break their backs to get two more lines of advertising from a competitor, but I don't see any real trend toward discounts or single-rate cards. Television offers 25% discounts to its advertisers. Publishers can't match that."

But if newspapers can't match the selling flexibility of television, some of them recently have been trying to compete by joining together and offering national advertisers the convenience of dealing with a single sales office, in addition to the benefits of group discounts. Currently a total of 150 newspapers are united into 31 of these groups. They include the Pacific Sunday Magazine Group, in which advertising is sold only as a unit in the Sunday magazine sections of 11 West Coast newspapers, and



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National papers, too few and new for appraisal, may provide keen media competition

the First Three Markets Group, which sells space in the *Chicago* (Sunday) *Tribune*, the *New York* (Sunday) *News* and the *Philadelphia Inquirer*. Also included are groups representing smaller papers like the Penn Group, Texas Group and the Los Angeles County Four Star Group.

Million Market Newspapers Inc., formed on January 4, 1960, represents the *Philadelphia Bulletin*, *Washington Star*, *Boston Globe*, *Milwaukee Journal* and *St. Louis Post-Dispatch*. Actually it amounts to a newspaper-owned representative firm. The Million Market Group is a highly organized and efficient national sales agent. It maintains a sales force of 35 people who operate out of offices in New York, Chicago, Detroit, Philadelphia, Los Angeles and San Francisco. No rate concessions are made; each paper is sold individually. The sales organization has two broad objectives. One is to improve its five newspaper members' share of the national market. The other is to increase the newspaper medium's share of national advertising dollars.

The growing selling flexibility shown by newspapers in the past few years has not received unanimous acceptance by advertisers and their agencies. The November 1961 issue of "Grey Matter," the newsletter of Grey Advertising, gave the complex situation a thorough analysis.

Listing nine discount "gimmicks," which it said newspapers were using, the newsletter commented: "We applaud the motives but deplore the means which dailies have employed to cure 'chronic' rate complaints." Summing up its findings the publication concluded: "... we are convinced that by increasingly permitting degeneration of a fundamental rate structure—and, in fact, inviting it by perpetuating an excessive local-to-national differential—newspapers are causing national advertisers to wonder about just what newspaper space is really worth."

Joseph W. Chamberlain, president, Million Market Newspapers Inc., also questions the value of some of the sales inducements now being used by some newspapers. "Publishers," he says, "are now willing to do things they never did before. Some are willing to make deals to get retail advertising. There's a terrible herd instinct in this business. If you don't get retail business, you don't get national business. But any time you depart from the rate card you're creating a chaotic situation. Advertisers become terribly afraid they're not making the right deal."

Many observers of the newspaper industry see national newspapers as the

wave of the future. The *New York Times* gave momentum to these convictions when it began printing a western edition for readers in 13 Pacific-area states the first of last month. According to the *Times* it marked the first time "a daily newspaper of general readership had been printed in two cities simultaneously."

The western edition, which is transmitted from New York by way of a punched tape system, then duplicated in Los Angeles and fed into typesetting machines, has initial circulation of about 100,000 copies. About two-thirds of the circulation is mailed with the rest sold on newsstands. The *Times*, which has 10 sales offices across the nation, maintains a separate sales staff for its western edition. It sells advertising for the new regional edition only, but national advertisers can buy the New York and western edition in combination.

Business Manager Morton Green says there are no plans at this time to open other regional editions of the paper, but the majority of the industry people seem to feel that if the western edition proves successful, the *Times* will surely ultimately publish editions in the South and Midwest.

REGIONAL EDITIONS

The *Times*, however, is not the only newspaper printing regional editions. The enormously successful *Wall Street Journal*, its 9-month-old sister publication, *The National Observer*, and the highly respected *Christian Science Monitor* may also be considered in the national newspaper category.

On the theory that businessmen can't wait a week for business news, the *Wall Street Journal* established a Pacific Coast edition in 1929. Some 19 years later the paper started publishing a southwest edition and added a midwest edition in 1959. Currently the paper circulates in all but six counties in the United States.

The *Journal* maintains 26 advertising offices in this country. It has a staff of about 80 salesmen, who sell national, local and regional advertising. The newspaper is now grossing in the neighborhood of \$28 million in advertising revenues a year.

The National Observer, the *Journal's* new kinsman in the national newspaper field (both are owned by the Dow-Jones Co.), is not doing nearly so well. Commentator Ned Calmer, who devoted almost an entire wcbs-tv New York *Views The Press* program to the paper last month, says that "the *Observer* is pioneering what many people believe is

the ultimate trend of present-day papers, away from local and metropolitan areas into truly national circulation."

Published weekly, the *Observer*, extremely staid in format, is having trouble getting started. Its circulation is 200,000—80% of it mail subscription—and it's currently running about 20 pages in length down from 32 pages in its earlier life. It's carrying three to five pages of advertising weekly, causing some whispers in the trade as to its impending termination.

The *Christian Science Monitor*, which has a circulation of about 200,000 (85% of which is received through the mails), puts out three major editions, an eastern, a midwestern and a western. The daily newspaper, which was started in 1908 by the founder of the Christian Science movement, Mary Baker Eddy, has about 30 space salesmen working out of national advertising branches in Los Angeles, Chicago, New York and London.

An advertising spokesman for the newspaper said last month that if there is a trend toward national newspapers, he welcomes it. "It will give us a classification in which to be considered by advertisers and their agencies. Previously we were in a sort of miscellaneous category."

Grit, a 78-year-old weekly published in Williamsport, Pa., is another candidate for the national newspaper group. It has a national distribution of about 900,000 copies, all of which go to towns of 2,500 population or fewer.

Most newspaper people apparently are not overly worried about the advent of national newspapers. Said *Cincinnati Enquirer* Executive Editor Grady Black last month:

"One finds very little concern that the national newspaper in the United States poses any real threat to the big metropolitan papers. The feeling is that in the foreseeable future there will be few of them and their role nationally will be supplemental."

The national newspapers, of course, are still too few and still too new to have made much of an impact on the media competition. They do give promise, if they can catch on and survive, of eventually becoming keen and potent competitors for the national advertising dollar. The dailies, however, surveyed generally as a medium, do not sparkle with such promise. Down to a point where about 75% of their revenues are coming from local advertisers, newspapers are going to have to fight hard to maintain even that minor pace.

"Newspapers must find out what they are competing against," says one media



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director. "They need more and better research figures. Every once and awhile newspapers do a good study, but it's the exception. They have to develop figures which could be put on a directly competitive basis with Nielsen figures for television." (Almost in answer to this demand, the Nielsen Media Service announced last month that next year, for the first time, it will include newspapers in its top 100 markets comparable audience rating studies.)

Newspaper people answer that the newspaper groups, sold on the basis of wide regional coverage, are directly competitive with television. They point to the *Louisville Courier-Journal*, the *Milwaukee Journal* and the *Wall Street Journal* as newspapers that have been consistently progressive and research-minded. They take an extremely optimistic view of the future.

ANPA President Charles T. Lipscomb Jr., for instance, told the annual meet-

ing of the National Advertising Executives Association that national expenditures in newspapers could rise as high as \$1.2 billion within the next three years, up 50% over the total for last year.

Last July, Warren McClure, publisher of *The Burlington (Vt.) Free Press* and president of the association, told another meeting of the NAEA that "this decade will see the greatest boom in newspaper advertising in all newspaper history."

Perhaps the last appraisal should be left in the hands of Pulitzer Prize-winning editor Harry Ashmore, who no longer earns his living in the newspaper business.

"The newspapers have lost their primacy, I think, in the total field of communications," he told commentator Charles Collingwood and a nation of TV viewers last January on the *CBS Reports* program, "Death in the City Room."

"And because they have," he continued, "they've been suffering losses, not in readership, strangely enough, but in life blood, which is advertising revenue. They've lost some of it to television. They've been greatly disturbed by the changing American city, which has changed the patterns of distribution. It's brought on, significantly, local newspapers, community newspapers, where they didn't exist before. All of these factors are working, I think, against the continuity of American newspapers. Their economic base is complicated by their own inability, I think, to roll with the punch, to improve their methods. . . . But I think more than anything else, it's been a lack of imagination, an unwillingness on the part of the industry as a whole to recognize these changing conditions and try to adapt to them. And, now, I think, it's late in the day, and I think the bell is tolling all right. . . ."

END

THE INTELLECTUAL WHO LIKED TV

ONCE there was an intellectual who liked TV. At first he wasn't scorned by other intellectuals, because every intellectual is allowed a quirk. Also, the intellectual who liked TV liked things on the approved list too: books, silent movies, Arthur Schlesinger Jr., to name a few.

It was thought for a time that the intellectual who liked TV liked only cultural programs. Had this been true, he would have been accepted by his peers, especially if he had come out strongly for more of them. But he didn't. He advocated the abolition of cultural programs and came out strongly for *Mr. Ed*.

This was too much. The other intellectuals decided they would have to discredit the intellectual who liked TV and began looking for ways to undermine his intellectual standing. Here and there they picked up evidence: he hadn't gone to college; he was religious; he considered *The New Yorker* magazine a waste of time; he couldn't stand Volkswagens. But none of this was really weighty enough to counterbalance one rather astonishing feat of cerebration.

By himself—without help from any person, foundation or team—the intellectual who liked TV had devised a way to abort the explosive effect of thermonuclear bombs.

It was singularly difficult to disparage this discovery and the government was anxious that nobody try. The intellectuals learned this. They also learned that the intellectual who liked TV (because of his formidable reputation) was lending the medium an undeserved luster. He was giving television a good name.

To counteract this threat a conference was called in Aspen, Colorado, at which learned men read monographs and proposed resolutions. Afterwards it was generally

conceded that although this conference "had not decided anything" it had undoubtedly "started a lot of people thinking." This was generally conceded by those who had attended the conference.

Years went by and television was one day supplanted by omniscience—a new medium that enabled people not only to see and hear what was transmitted, but to feel it, taste it and smell it as well. The public took to omniscience at once and the intellectuals dismissed it as quickly. It was during this period that the intellectuals discovered that old-fashioned television had acquired—as one of them put it—"a kind of classic charm" and there burgeoned among them a vogue for collecting vintage commercials.

We must note, however, that not all intellectuals disapproved of omniscience. There was one who liked it. He not only liked it, he bragged that he liked it—and not cultural OS (he hated that), but the same palpable, tasty, odiferous omniscience enjoyed by the populace.

Efforts were made to discredit this intellectual until it was learned that he was the same intellectual who had discovered XXX-Whiz—an organic substance that could move roughly three times faster than the speed of light, and faster yet if provoked. When the intellectuals learned this they dropped their efforts to discredit their adversary.

It soon became apparent, however, that the intellectual who liked OS was lending his considerable prestige to the new medium, so a meeting was convened in Halifax, Nova Scotia, at which learned men read monographs and proposed resolutions. Afterwards it was generally conceded that although this conference "had not decided anything" it had undoubtedly "started a lot of people thinking." This was generally conceded by those who had attended the conference.

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TELESTATUS

*Exclusive estimates computed by
Television Magazine's
research department for all
markets, updated each month
from projections
for each U.S. county*

NOVEMBER TELEVISION HOMES

TV HOMES in each market are derived in part from TELEVISION MAGAZINE's county-by-county projections of television penetration and the measurement of total households made by the Bureau of the Census in 1960, plus various industry interim reports.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the various industry audience measurement surveys made on a county-by-county basis which are accepted by the magazine for determination of viewing levels in individual television markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. *Television homes in a county generally will be credited to a market if one-quarter of these homes view the dominant station in the market at least one night a week.*

Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The television penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas—sections of the South, for example—have reached a rather lower plateau.

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. These markets will be held for an indefinite period of time. The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

In some markets it has been impossible to evaluate the available and sometimes contradictory data. These areas are under surveillance by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason our research department is continuously reexamining markets and revising TV homes figures accordingly where updated survey data becomes available. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the bottom of each page.

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NOVEMBER 1962

TOTAL U.S. TV HOMES 50,197,000
 TOTAL U.S. HOUSEHOLDS 55,150,000
 U.S. TV PENETRATION 91%

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.—83 KXAB-TV (N,C,A)	25,500
ABILENE, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	**81,000
ADA, Okla.—82 KTEN (A,C,N)	83,200
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV (A)	†71,100
ALBANY, Ga.—80 WALB-TV (A,N)	163,000
ALBANY-SCHENECTADY-TROY, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**425,600
ALBUQUERQUE, N.M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	163,000
ALEXANDRIA, La.—80 KALB-TV (A,C,N)	106,900
ALEXANDRIA, Minn.—81 KCMT (N,A)	103,700
ALPINE, Tex. KVLF-TV (A)	†††
ALTOONA, Pa.—89 WFBC-TV (A,C)	308,200
AMARILLO, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	121,900
AMES, Iowa—91 WOI-TV (A)	285,300
ANCHORAGE, Alaska—93 KENI-TV (A,N); KTVA (C)	22,600
ANDERSON, S.C. WAIM-TV (A,C)	††
ARDMORE, Okla.—81 KXII (N)	77,900
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—85 WISE-TV (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	445,400 ††
ATLANTA, Ga.—88 WAGA-TV (C); WAII-TV (A); WSB-TV (N)	589,300
AUGUSTA, Ga.—82 WJBF-TV (A,N); WRDW-TV (C)	200,800
AUSTIN, Minn.—89 KMMT (A)	181,700
AUSTIN, Tex.—84 KTBC-TV (A,C,N)	144,800
BAKERSFIELD, Calif.—93 KBAK-TV (C); KERO-TV (N); KLYD-TV (A)	141,700 †67,900
BALTIMORE, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	769,000
BANCOR, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	102,000
BATON ROUGE, La.—85 WAFB-TV (C,A); WBRZ (N,A)	289,300
BAY CITY-SAGINAW-FLINT, Mich.—93 WNEM-TV (A,N); WKNK-TV (A,C); WJRT (A)	394,200 †61,100

Market & Stations—% Penetration	TV Homes
BEAUMONT-PORT ARTHUR, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	165,800
BELLINGHAM, Wash.—89 KVOS-TV (C)	*48,900
BIG SPRING, Tex.—87 KWAB-TV (A,C)	20,500
BILLINGS, Mont.—83 KOOK-TV (A,C); KGHL-TV (N)	60,000
BINGHAMTON, N.Y.—90 WNBF-TV (A,C); WINR-TV (A,N,C)	235,300 †49,200
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	440,000
BISMARCK, N.D.—83 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	*46,600
BLOOMINGTON, Ind.—90 WTTV (See also Indianapolis, Ind.)	667,300
BLUEFIELD, W. Va.—82 WHIS-TV (N,A)	138,900
BOISE, Idaho—88 KBOI-TV (C); KTVB (A,N)	81,400
BOSTON, Mass.—94 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,805,900
BOWLING GREEN, Ky. WLTW	†††
BRISTOL, Va.—JOHNSON CITY-KINGSPOINT, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	189,700
BRYAN, Tex.—80 KBTX-TV (A,C)	45,100
BUFFALO, N.Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	580,300
BURLINGTON, Vt.—88 WCAX-TV (C)	*161,900
BUTTE, Mont.—82 KXLF-TV (A,C,N)	55,300
CADILLAC, Mich.—88 WWTV (A,C) (Operates satellite WWUP-TV, Sault Ste. Marie, Mich.)	**115,200
CAGUAS, P.R. WKBM-TV	††
CAPE GIRARDEAU, Mo.—80 KFVS-TV (C)	238,700
CARLSBAD, N.M.—87 KAVE-TV (A,C)	72,700

Market & Stations—% Penetration	TV Homes
CARTHAGE-WATERTOWN, N.Y.—91 WCNY-TV (A,C) (Includes CATV Homes)	*91,800
CASPER, Wyo.—83 KTWO-TV (A,N,C)	43,600
CEDAR RAPIDS-WATERLOO, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	306,000
CHAMPAIGN, Ill.—89 WCIA (C); WCHU (N) ¹ (¹ See Springfield listing)	326,700
CHARLESTON, S.C.—82 WCSC-TV (C); WUSN-TV (A); WCIV-TV (N)	142,800
CHARLESTON-HUNTINGTON, W. Va.—83 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	427,300
CHARLOTTE, N.C.—86 WBTV (C,A); WSOC-TV (N,A)	608,300
CHATTANOOGA, Tenn.—83 WDFE-TV (A,C); WRGP-TV (N); WTVC (A)	209,000
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	36,300
CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**89,800
CHICAGO, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,291,700
CHICO, Calif.—87 KHSL-TV (A,C)	128,200
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	750,600
CLARKSBURG, W. Va.—85 WBOY-TV (A,C,N)	95,000
CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,296,500
CLOVIS, N. M.—83 KICA-TV (A,C)	19,600
COLORADO SPRINGS-PUEBLO, Colo.—87 KKTV (C); KRDO-TV (A); KOAA-TV (N)	97,800

■ Major facility change in market subsequent to latest county survey measurement date.
 • Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. Coverage only.
 ** Includes circulation of satellite (or booster).
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Company.....

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

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Address.....

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

Market & Stations—% Penetration	TV Homes
COLUMBIA-JEFFERSON CITY, Mo.—84 KOMU-TV (A,N); KRCC-TV (A,C) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**129,400
COLUMBIA, S.C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	226,900 †138,600
COLUMBUS, Ga.—80 WTVM (A,N); WRBL-TV (C)	186,000
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	76,000
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	483,300
COOS BAY, Ore.—79 KCBY-TV (N)	13,500
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	110,800
DALLAS-FT. WORTH, Tex.—90 KRDL-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	763,200
DAVENPORT, Iowa-ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	331,700
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	501,800
DAYTONA BEACH-ORLANDO, Fla.—92 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	323,900
DECATUR, Ala.—49 WMSL-TV† (C,N)	†41,100
DECATUR, Ill.—83 WTVF† (A)	†126,200
DENVER, Colo.—91 KBTU (A); KLZ-TV (C); KOA-TV (N); KTUR	370,800
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	266,900
DETROIT, Mich.—96 WJBL-TV (C); WWJ-TV (N); WXYZ (A)	*1,592,600
DICKINSON, N.D.—81 KDIX-TV (C)	18,400
DOTHAN, Ala.—78 WTVY (A,C)	113,900
DULUTH, Minn.-SUPERIOR, Wis.—88 KDAL-TV (C); WDSM-TV (A,N)	161,000
DURHAM-RALEIGH, N.C.—85 WTVD (C,N); WRAL-TV (A,N)	352,000
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,600
EL DORADO, Ark.-MONROE, La.—80 KTVE (A,N); KNOE-TV (A,C)	168,800
ELKHART-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†143,000
EL PASO, Tex.—88 KELP-TV (A); KRQD-TV (C); KTSM-TV (N)	*107,900
ENID, Okla. (See Oklahoma City)	
EPHRATA, Wash.—39 KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	15,500
ERIE, Pa.—91 WICU-TV (A); WSFE-TV† (C,N) (Includes CATV Homes)	172,300 †61,000
EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**103,600
EUREKA, Calif.—86 KJEM-TV (A,C); KVIQ-TV (A,N)	54,500
EVANSVILLE, Ind.-HENDERSON, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	217,100 1115,800
FAIRBANKS, Alaska—85 KFAR-TV (A,N); KTUF (C)	10,500
FARGO, N.D.—84 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	151,200

Market & Stations—% Penetration	TV Homes
FLINT-BAY CITY-SAGINAW, Mich.—93 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	394,200 †61,100
FLORENCE, Ala.—70 WOWL-TV† (C,N,A)	†21,600
FLORENCE, S.C.—80 WBTW (A,C,N)	156,500
FT. DODGE, Iowa—64 KQTV† (N)	†29,400
FT. MYERS, Fla.—91 WINK-TV (A,C)	33,700
FT. SMITH, Ark.—76 KFSA-TV (C,N,A)	68,100
FT. WAYNE, Ind.—80 WANETV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,500
FT. WORTH-DALLAS, Tex.—90 KTVT; WBAP-TV (N); KRDL-TV (C); WFAA-TV (A)	763,200
FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	†193,900
GLENDIVE, Mont.—83 KXGN-TV (C,A)	3,900
GRAND FORKS, N.D.—88 KNOX-TV (A,N)	38,100
GRAND JUNCTION, Colo.—82 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**28,200
GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (A,N); WKZO-TV (A,C)	555,000
GREAT BEND, Kan.—84 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**138,800
GREAT FALLS, Mont.—85 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	57,100
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	311,300
GREENSBORO-WINSTON-SALEM, N.C.—87 WFMY-TV (A,C); WSJS-TV (N)	392,600
GREENVILLE-SPARTANBURG, S.C.— ASHEVILLE, N.C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); †† WISE-TV† (C,N)	445,400
GREENVILLE-WASHINGTON, N.C.—84 WNCT (A,C); WITN (N)	217,300
GREENWOOD, Miss.—78 WABG-TV (C)	77,400
HANNIBAL, Mo.-QUINCY, Ill.—87 KHQA (C,A); WCEN-TV (A,C)	160,200
HARLINGEN-WESLACO, Tex.—81 KGBT-TV (A,C); KRQV-TV (A,N)	70,400
HARRISBURG, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	192,500
HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A)	129,000
HARRISONBURG, Va.—78 WSVA-TV (A,C,N)	68,700
HARTFORD-NEW BRITAIN, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	723,600 1333,000
HASTINGS, Neb.—86 KHAS-TV (N)	103,300
HATTIESBURG, Miss.—87 WDAM-TV (A,N)	56,600
HELENA, Mont.—85 KBLL-TV (C,N)	7,700
HENDERSON, Ky.-EVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	217,100 1115,800

Market & Stations—% Penetration	TV Homes
HENDERSON-LAS VEGAS, Nev.—92 KLRJ-TV (N); KLAS-TV (C); KSHO-TV (A)	51,700
HOLYOKE-SPRINGFIELD, Mass.—91 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP†, Greenfield, Mass.)	**†180,200
HONOLULU, Hawaii—88 KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV, KMYI-TV, Wailuku and KHJL-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**141,800
HOT SPRINGS, Ark.—82 KFOY-TV	13,600
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	512,000
HUNTINGTON-CHARLESTON, W. Va.—83 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	427,300
HUNTSVILLE, Ala.—43 WAFG-TV† (A)	†18,600
HUTCHINSON-WICHITA, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV, Garden City, KCKT-TV, Great and KOMC-TV, Oberlin-McCook, satellites KARD-TV; KAYS-TV, Hays.) KTVG, Ensign, and KWHT-TV, Goodland, satellites of KTVH.)	**350,400
IDAHO FALLS, Idaho—88 KID-TV (A,C); KIFI-TV (N)	64,900
INDIANAPOLIS, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	689,700
JACKSON, Miss.—84 WJTV (C); WLBT (A,N)	273,900
JACKSON, Tenn.—76 WDXI-TV (A,C)	64,100
JACKSONVILLE, Fla.—87 WJXT (C,A); WFGA-TV (N,A)	266,900
JEFFERSON CITY-COLUMBIA, Mo.—84 KRCC-TV (A,C); KOMU-TV (A,N) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**129,400
JOHNSON CITY-KINGSPORT, Tenn.- BRISTOL, Va.—78 WJHL-TV (A,C); WCYB-TV (A,N)	189,700
JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N,A)	577,900 ††
JOPLIN, Mo.-PITTSBURG, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,500
JUNEAU, Alaska—69 KINY-TV (C)	2,200
KALAMAZOO-GRAND RAPIDS, Mich.—92 WKZO-TV (A,C); WOOD-TV (A,N)	555,000
KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	609,100
KEARNEY, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**101,000
KLAMATH FALLS, Ore.—88 KOTI-TV (A,C,N)	26,800
KNOXVILLE, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTVK† (A)	246,600 143,600
LA CROSSE, Wis.—87 WKBT (A,C,N)	110,300
LAFAYETTE, La.—83 KLFY-TV (C); KATC (A) (Includes CATV Homes)	119,700

■ Major facility change in market subsequent to latest county survey measurement date.
 • Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. Coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.

Market & Stations—% Penetration	TV Homes
LAKE CHARLES, La.—83 KPLC-TV (N)	103,900
LANCASTER, Pa.—89 WGAL-TV (C,N)	568,700
LANSING, Mich.—93 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	367,200
LAREDO, Tex.—80 KGNS-TV (A,C,N)	14,400
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—92 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	51,700
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—86 WLYH-TV† (A)	†116,600
LEWISTON, Idaho—86 KLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	20,500
LEXINGTON, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	†71,600
LIMA, Ohio—68 WIMA-TV† (A,C,N)	†45,500
LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**207,600
LITTLE ROCK, Ark.—80 KARK-TV (N); KTHV (C); KATV (A)	237,900
LOS ANGELES, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV; KMEX-TV†	3,032,800 †††
LOUISVILLE, Ky.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A) †††	419,300 †††
LUBBOCK, Tex.—88 KCBD-TV (N); KLBK-TV (C,A)	121,800
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,700
LYNCHBURG, Va.—85 WLVA-TV (A)	173,600
MACON, Ga.—83 WMAZ-TV (A,C,N)	119,000
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	248,800 †109,600
MANCHESTER, N.H.—90 WMUR-TV (A)	151,500
MANKATO, Minn.—85 KEYC-TV (C)	110,100
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—88 WLUC-TV (C,N,A)	60,100
MASON CITY, Iowa—89 KGLO-TV (C)	166,500
MAYAGUEZ, P.R. WORA-TV	††
MEDFORD, Ore.—89 KBES-TV (A,C); KMED-TV (N)	43,500
MEMPHIS, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (C)	496,800
MERIDIAN, Miss.—82 WTOK-TV (A,C,N)	130,800



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Market & Stations—% Penetration	TV Homes
MESA-PHOENIX, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	248,900
MIAMI, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C)	640,600
MIDLAND-ODESSA, Tex.—91 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	105,500 ††
MILWAUKEE, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	644,400 †170,900
MINNEAPOLIS-ST. PAUL, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	750,500
MINOT, N.D.—82 KXMC-TV (A,C); KMOT-TV (A,N)	*38,300
MISSOULA, Mont.—84 KMSO-TV (A,C)	57,700
MITCHELL, S.D.—84 KORN-TV (A,N)	31,400
MOBILE, Ala.—84 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	278,600
MONAHANS, Tex.—88 KVKM-TV (A)	32,800
MONROE, La.—EL DORADO, Ark.—80 KNOE-TV (A,C); KTYE (A,N)	168,800
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—75 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	165,400 †46,300
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†22,900
NASHVILLE, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	443,500
NEW BRITAIN-HARTFORD, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	723,600 †333,000
NEW HAVEN, Conn.—95 WNHC-TV (A)	708,200
NEW ORLEANS, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C)	433,700
NEW YORK, N.Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,486,900
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	312,800
NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,100
OAK HILL, W. Va.—81 WOAY-TV (A,C)	89,400
OAKLAND-SAN FRANCISCO, Calif.—93 KTUV; KRON-TV (N); KPIX (C); KGO-TV (A)	1,397,400
ODESSA-MIDLAND, Tex.—91 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	105,500 ††
OKLAHOMA CITY, Okla.—88 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	348,100
OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	323,400
ORLANDO-DAYTONA, Fla.—92 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	323,900
OTTUMWA, Iowa—87 KTVO (C,N,A)	103,100
PADUCAH, Ky.—80 WPSD-TV (N)	■192,900
PANAMA CITY, Fla.—83 WJHG-TV (A,N)	■29,200
PARKERSBURG, W. Va.—54 WTAP† (A,C,N)	†22,500

Market & Stations—% Penetration	TV Homes
PASCO, Wash.—57 KEPR-TV (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	†31,200
PEMBINA, N.D.—82 KCND-TV (A)	14,700
PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	9*†168,500
PHILADELPHIA, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,077,900
PHOENIX-MESA, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	248,900
PITTSBURG, Kan.—JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,500
PITTSBURGH, Pa.—93 KDKA-TV (C); WHIC (N); WTAE (A)	1,246,100
PLATTSBURG, N.Y.—89 WPTZ (A,N)	■†124,600
POLAND SPRING, Me.—90 WMTW-TV (A) (Mt. Washington, N.H.)	329,300
PONCE, P.R. WSUR-TV; WRIK-TV	††
PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	165,800
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	229,900
PORTLAND, Ore.—91 KCW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	474,800
PRESQUE ISLE, Me.—87 WAGM-TV (A,C,N)	22,800
PROVIDENCE, R.I.—95 WJAR-TV (A,N); WPRO-TV (C)	707,800
PUEBLO-COLORADO SPRINGS, Colo.—87 KOAA-TV (N); KKTV (C); KRDO-TV (A)	97,800
QUINCY, Ill.—HANNIBAL, Mo.—87 WCEM-TV (A,N); KHQA-TV (C,A)	160,200
RALEIGH-DURHAM, N.C.—85 WRAL-TV (A,N); WTVD (C,N)	352,000
RAPID CITY, S.D.—86 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Deadwood, S.D.)	**56,500
REDDING, Calif.—87 KVIP-TV (A,N)	82,800
RENO, Nev.—90 KOLO-TV (A,C,N)	48,800
RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††
RICHMOND, Va.—87 WRVA-TV (A); WTVR (C); WXEV-TV (N) (Petersburg, Va.)	298,500
RIVERTON, Wyo.—83 KWRB-TV (C,N,A)	12,600
ROANOKE, Va.—85 WDJB-TV (C); WSLI-TV (A,N)	324,300
ROCHESTER, Minn.—89 KROC-TV (N)	145,500
ROCHESTER, N.Y.—94 WROC-TV (N); WHCC-TV (C); WOKR (A)	328,600

■ Major facility change in market subsequent to latest county survey measurement date.
• Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

Market & Stations—% Penetration	TV Homes
ROCKFORD, Ill.—92 WREX-TV (A,C); WTOV† (N)	209,400 †105,400
ROCK ISLAND, Ill.—DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	331,700
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M.—88 KSW5-TV (A,C,N)	15,300
SACRAMENTO-STOCKTON, Calif.—93 KXTV (C); KCRA-TV (N); KOVR (A)	471,300
SAGINAW-BAY CITY-FLINT, Mich.—93 WKBN-TV† (A,C); WJRT-TV (A,N); WJRT (A)	394,200 †61,100
ST. JOSEPH, Mo.—85 KFQV-TV (C,A)	143,300
ST. LOUIS, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	835,300
ST. PAUL-MINNEAPOLIS, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	750,500
ST. PETERSBURG-TAMPA, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	467,400 †291,000
ST. THOMAS, V.I. WBNB-TV (C,N,A)	††
SALINAS-MONTEREY, Calif.—89 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	228,600
SALISBURY, Md.—68 WBOC-TV† (A,C)	134,100
SALT LAKE CITY, Utah—91 KSL-TV (C); KCPX (A); KUTV (N);	259,900
SAN ANGELO, Tex.—84 KCTV (A,C,N)	29,300
SAN ANTONIO, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	343,600 ††
SAN DIEGO, Calif.—98 KFMB-TV (C); KOGO-TV (N)	332,900
SAN FRANCISCO-OAKLAND, Calif.—93 KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,397,400
SAN JOSE, Calif.—95 KINTV (A,C,N) (See also Salinas-Monterey, Calif.)	316,200
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—90 KEYT (A,C,N)	76,000
SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	117,700
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	425,600
SCRANTON-WILKES-BARRE, Pa.—81 WDAU (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	292,600
SEATTLE-TACOMA, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTWV; KIRO-TV (C)	592,600
SELMA, Ala.—74 WLSA-TV	13,700
SHREVEPORT, La.—84 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	297,400
SIoux CITY, Iowa—89 KTIV (A,N); KVTV (A,C)	165,300
SIoux FALLS, S.D.—86 KELO-TV (C,A), KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	224,400

Market & Stations—% Penetration	TV Homes
SOUTH BEND-ELKHART, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	143,000
SPARTANBURG-GREENVILLE, S.C.—ASHEVILLE, N.C.—85 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	445,400 ††
SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	263,200
SPRINGFIELD, Ill.—75 WICF (N) (Operates satellites WCHU†, Champaign, and WICD-TV†, Danville, Ill.)	167,100
SPRINGFIELD-HOLYOKE, Mass.—91 WHYN-TV† (A,C); WVLPT (N) (WVLPT operates satellite WRLP†, Greenfield, Mass.)	180,200
SPRINGFIELD, Mo.—78 KTTS-TV (C); KYTV (A,N)	128,300
STUEBENVILLE, Ohio—90 WSTV-TV (A,C)	449,600
STOCKTON-SACRAMENTO, Calif.—93 KOVR (A); KCRA (N); KXTV (C)	471,300
SUPERIOR, Wis.—DULUTH, Minn.—88 WDSM-TV (N,A); KDAL-TV (C)	161,000
SWEETWATER, Tex.—89 KPAR-TV (A,C)	56,800
SYRACUSE, N.Y.—93 WHEN-TV (C); WSYR-TV (N); WNY5-TV (A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	466,700
TACOMA-SEATTLE, Wash.—93 KTNT-TV (C); KTWV; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	592,600
TALLAHASSEE, Fla.—THOMASVILLE, Ga.—81 WCTV (C)	183,000
TAMPA-ST. PETERSBURG, Fla.—92 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	467,400 †291,000
TEMPLE-WACO, Tex.—85 KCEN-TV (N); KWTX-TV (A,C) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	139,500
TERRE HAUTE, Ind.—87 WTHI-TV (A,C)	183,800
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—92 WSFD-TV (A,N); WTOL-TV (C,N)	391,300
TOPEKA, Kan.—87 WIBW-TV (C,A,N)	129,100
TRAVERSE CITY, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	41,100
TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	425,600
TUCSON, Ariz.—88 KGUN-TV (A), KOLD-TV (C); KVOA-TV (N)	108,800
TULSA, Okla.—86 KOTV (C); KVOO-TV (N); KTUL-TV (A)	325,800
TUPELO, Miss.—80 WTWW (N)	62,600
TWIN FALLS, Idaho—88 KLIX-TV (A,C,N)	30,300
TYLER, Tex.—83 KLTV (A,C,N)	136,200
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	162,100
VALLEY CITY, N.D.—84 KXJB-TV (C) (See also Fargo, N.D.)	152,100
WACO-TEMPLE, Tex.—85 KWTX-TV (A,C); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	139,500

Market & Stations—% Penetration	TV Homes
WASHINGTON, D.C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	895,300
WASHINGTON-GREENVILLE, N.C.—84 WITN (N); WNCT (A,C)	217,300
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	305,000
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	132,600
WESLACO-HARLINGEN, Tex.—81 KRGV-TV (N,A); KGBT-TV (A,C)	970,400
WEST PALM BEACH, Fla.—91 WEAT-TV (A); WPTV (N)	111,500
WESTON, W. Va.—84 WJPB-TV (A)	98,800
WHEELING, W. Va.—89 WTRF-TV (A,N)	312,000
WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV; KAYS-TV, Hays, KTVG, Ensign, and KWHT-TV, Goodland, satellites to KTVH)	350,400
WICHITA FALLS, Tex.—87 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	143,300
WILKES-BARRE-SCRANTON, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	292,600
WILLISTON, N.D.—81 KUMV-TV (N,A)	30,200
WILMINGTON, N.C.—83 WECT (A,N,C)	126,500
WINSTON-SALEM-GREENSBORO, N.C.—87 WSJS-TV (N); WPMY-TV (A,C)	392,600
WORCESTER, Mass. WWOR† (N)	††
YAKIMA, Wash.—78 KIMA-TV† (C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV†, Richland, Wash.)	138,900
YORK, Pa.—58 WSBA-TV† (A)	143,800
YOUNGSTOWN, Ohio—68 WFMY-TV† (N); WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	175,100
YUMA, Ariz.—83 KIVA (C,N,A)	26,900
ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N)	119,300

■ Major facility change in market subsequent to latest county survey measurement date.
 • Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. Coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.

TV MARKETS	
1—channel markets	132
2—channel markets	64
3—channel markets	61
4—(or more)—channel markets	15
Total U.S. markets	272
Commercial stations U.S. & possessions	562



TELEVISION AND THE INTERNATIONAL CRISIS

FOR all information media in this country the worsening international crisis presents discomfiting questions. When air fleets are poised for takeoff and missiles are aimed and armed, can journalism be allowed to function freely, on its own responsibility? If not, how much editorial control can be ceded to the government before the democratic system that we are presuming to defend is weakened fatally?

These questions have been posed and answered in past crises that are within the memory of most journalists at work today. The answers of the past were not entirely satisfactory, and they are less satisfactory today. Never before in a crisis of first magnitude has the U.S. been confronted by a hostile power that possessed an approximately equal capacity for nuclear destruction. Never before has the journalism apparatus of this country included a medium with the coverage and impact of television in November 1962.

There was no doubt that the White House had television on its mind when it issued its memorandum describing types of military information that the government wishes to suppress. When Pierre Salinger, the White House press secretary, was asked to cite examples of questionable stories that had been circulated before the issuance of the memorandum, the first one he mentioned was a television interview with a Navy wife who had been evacuated from Guantanamo. In the interview the disposition of military forces around Cuba was discussed in detail.

In the present situation the consequences of irresponsible reporting on television are disquieting—but no more so than the consequences of unreasonable stifling of journalistic enterprise. An example of the latter has already become available in the suppression of an NBC News documentary on the digging of an escape tunnel beneath the Berlin Wall. The known circumstances leading to the network's decision to cancel the program have lasting pertinence in any consideration of television's function during the time of national danger.

After the network announced a date for the showing of its documentary, the State Dept. deplored the filming of the tunneling operations—which were completed, used successfully by a number of East German escapees and abandoned before the U.S. government heard they had gone on—as “risky, irresponsible, undesirable and not in the best interests of the United

States.” The network answered with the assurance that the film protected the identities of diggers and escapees against whom the East Germans could retaliate and with the reminder that at no time had secrecy been compromised while the tunnel was in use.

On Oct. 23, the day after the President announced the quarantine on shipments of offensive weapons to Cuba and eight days before the program was scheduled to be shown, NBC announced the cancellation of the broadcast. The decision, said the network, was motivated by the deterioration of the international situation in the previous 24 hours.

If the network's earlier appraisal of its program was accurate, it can only be surmised why the show was transformed overnight into a national liability. Would the broadcast have embarrassed an East German government whose police have repeatedly been seen, and even photographed, shooting citizens who were trying to escape? Would the act of tunneling come as a surprise to a West German government that has actively assisted escapees—amid wide publicity—by every means short of invasion of East Berlin? Would a television news report of a commonplace escape project in which the U.S. government had utterly no part be regarded by international opinion as an act of provocation in sequence with the Cuban blockade? Presumably NBC had reason to believe that an agitated State Dept. would answer those questions in the affirmative.

The State Dept., the military and the White House are not likely to become less agitated over the possible effects of television journalism as long as the crisis goes on. Their natural inclination will be to discourage any television venture that fails to correspond precisely with their desires. In that direction lies the corruption of television into an instrument of government policy.

The long-range national interest requires that television remain an instrument of journalism, making only those accommodations that are essential to prevent the distribution of information that would clearly endanger the national welfare. It would be easier for television and its newsmen to relinquish all editorial judgments to the government in times like these, but so would it be easier for all Americans if the Soviet scrapped its weapons and announced its conversion to democracy.



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*ARB, March, 1962.

WLAC-TV
CBS-TV Channel 5

WSM-TV
NBC-TV Channel 4

WSIX-TV
ABC-TV Channel 8

N A S H V I L L E . T E N N E S S E E