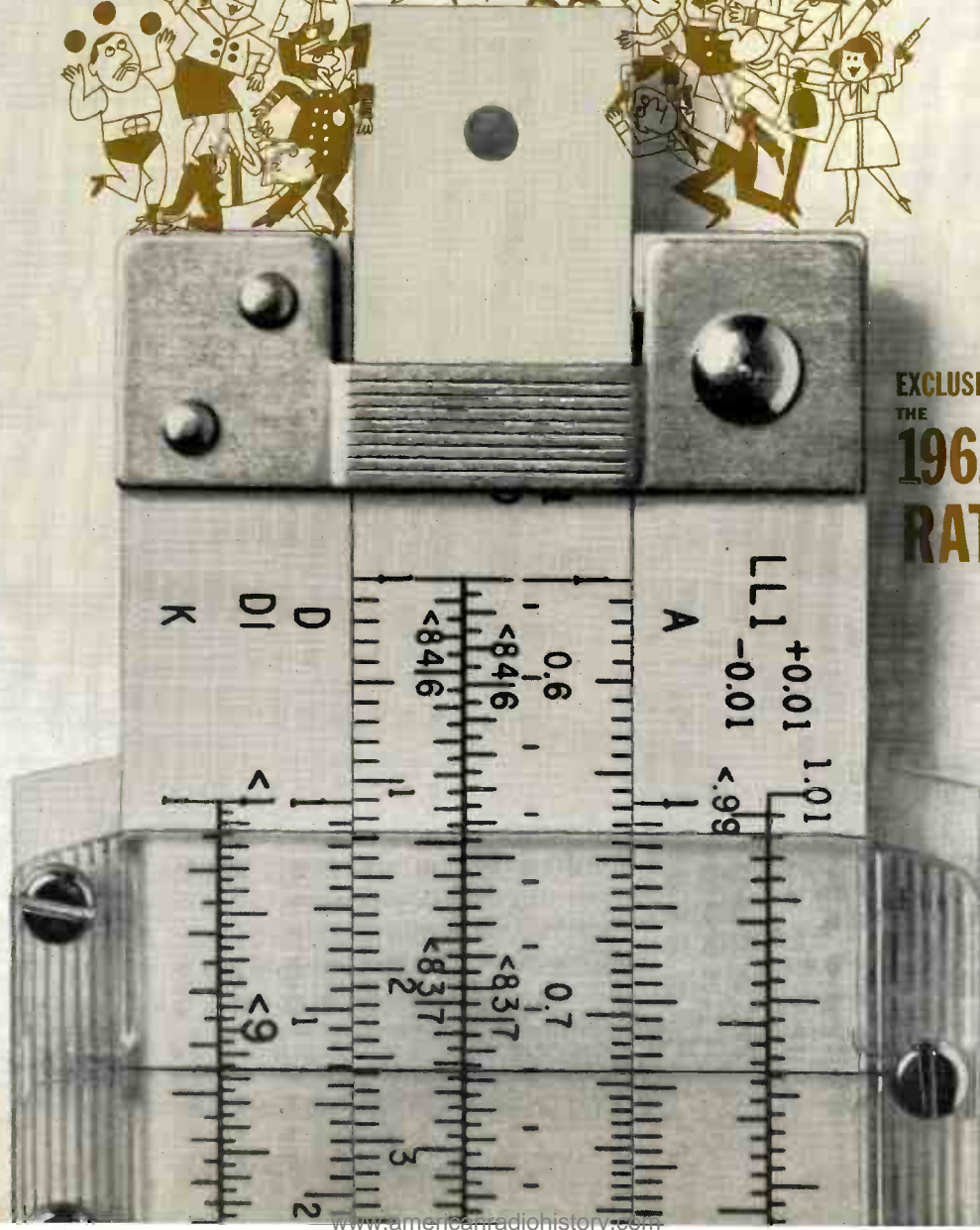


# TELEVISION

*Alberto-Culver and TV: A classic rags-to-riches success story; Television's pivotal role in 1962 politics; The CBS skyscraper*



**EXCLUSIVE FORECAST:  
THE  
1962-1963  
RATINGS**





**Z** big station sez

**SOME SNOOZE**  
**TILL THE NOOZE**

Want a red hot spot? Buy up to 60 seconds next to one of WBRZ's red hot newscasts. Highest rated newscasts ever to appear in the 335,200 set Baton Rouge market. Comez the newz, and all the sleeperz wake up . . . and watch! Wake up your salez with a spot schedule on WBRZ---Z big station in Louisiana.

Heart of the Market is the High Income metro area of Baton Rouge, with an effective buying income of \$6,845 per family.

HOLLER FOR HOLLINGBERRY



**WBRZ**

Channel **2**  
 BATON ROUGE, LA.  
 NBC-ABC





## TV is history as it happens

KOB-TV ..... Albuquerque  
 WSB-TV ..... Atlanta  
 KERO-TV ..... Bakersfield  
 WBAL-TV ..... Baltimore  
 WGR-TV ..... Buffalo  
 WGN-TV ..... Chicago  
 WFAA-TV ..... Dallas  
 KDAL-TV ..... Duluth-Superior  
 WNEM-TV ..... Flint-Bay City  
 KPRC-TV ..... Houston  
 WDAF-TV ..... Kansas City  
 KARK-TV ..... Little Rock  
 KCOP ..... Los Angeles  
 WISN-TV ..... Milwaukee  
 KSTP-TV ..... Minneapolis-St. Paul  
 WSM-TV ..... Nashville

WVUE ..... New Orleans  
 WTAR-TV ..... Norfolk-Newport News  
 KWTW ..... Oklahoma City  
 KMTV ..... Omaha  
 KPTV ..... Portland, Ore.  
 WJAR-TV ..... Providence  
 WTVD ..... Raleigh-Durham  
 WRQC-TV ..... Rochester  
 KCRA-TV ..... Sacramento  
 KUTV ..... Salt Lake City  
 WOAI-TV ..... San Antonio  
 KFMB-TV ..... San Diego  
 WNEP-TV ..... Scranton-Wilkes Barre  
 KREM-TV ..... Spokane  
 WTHI-TV ..... Terre Haute  
 KV00-TV ..... Tulsa

Feel the impact of history as it's made. No other medium has such power to move people. U.N. coverage is only one way TV accepts its responsibilities in helping us to a better understanding of the world we live in. These stations are proud to be part of Television's presentation of history in the making.

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

*Television Division*

*The Original Station Representative*

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

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

**ON THE GO!**



## HE KNOWS THE OTHER SIDE OF THE DESK

PGW Television Colonels worked for advertising agencies for 70 years before they joined us. Our Radio Colonels put in nearly half a century with companies that market goods and services. Altogether, we have been on the other side of the advertising desk for 173 years.

They were very productive years for many of us. Because of them, the PGW Colonel is very much at home with advertisers . . . and advertisers are at home to the Colonel.

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

**P**ETERS, **G**RIFFIN, **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





# TELEVISION

**HANDICAPPING THE NETWORK RACE** *The three television networks again find themselves at the starting line of a new programming season. Most of the decisions on audience dominance will be made during the fateful first 13 weeks. For those who'd rather know now, this issue carries TELEVISION MAGAZINE's annual forecast by N. W. Ayer program analyst James Cornell, predicting what the November-December rating and share of audience will be for every half-hour on the nighttime schedules . . . . .* **51**

**TV: DECISIVE WEAPON IN THE COSMETICS WAR?** *Revlon built a beauty empire on shrewd use of television half a dozen years ago. Now Alberto-Culver has come from nowhere, hypoed by aggressive salesmanship and almost total reliance on television, to carve out its own success story. Its TV budget is now at the rate of over \$30 million a year, more than its total sales in 1961—and three times Revlon's. The end is not in sight . . . . .* **58**

**TELEVISION AND POLITICS** *The mark television made on America's political posture with the "Great Debates" of 1960 isn't likely to be erased, judging by the performance of the medium in the current campaign. TV is now firmly established as the front-running medium for political aspirants, who are using it as the surest, fastest, most impressive persuasive instrument at hand. A comprehensive round-up of how TV is figuring in the campaigns in 12 key states . . . . .* **64**

**TELEVISION'S FIRST SKYSCRAPER** *As a visual medium, TV has awakened interests in all the visual arts, and it soon may force a change in the course of U. S. architecture. Construction has begun in New York on a new headquarters for CBS, a soaring 38-story tower that will look like no other in Manhattan and may well stand as a monument to the most creative moments of the television art . . . . .* **68**

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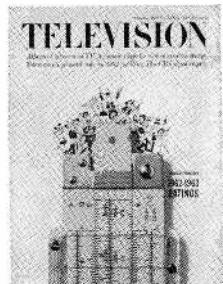
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*Cover: In the weeks ahead hundreds of slide rules like the one on this month's cover will be engaged in analyzing how the new network season is working out for the shows their masters' hopes — and bankrolls—are riding on. The N. W. Ayer-James Cornell "Forecast" in this issue will give a headstart to those who'd rather know the answer now.*



Credit: Cover photo by Matt Sultan.

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one  
is  
outstanding



**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.

<b>WGAL-TV</b> <i>Channel 8</i> Lancaster, Pa.	<b>NBC and CBS</b> STEINMAN STATION Clair McCollough, Pres.
--	---

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

SELL  
**STRAIGHT**

SELL  
**HARD**

SELL  
**FAST**

IN 6 OF AMERICA'S TOP 10 MARKETS ALL SIGNS POINT TO

SELL  
**BIG**

SELL  
**WIDE**

SELL  
**DEEP**



# RKO GENERAL

## NATION'S LARGEST MOST POWERFUL INDEPENDENT RADIO-TV CHAIN

With a fluid flexibility, RKO-General delivers the right audience, in the right places and in the right frame of mind for your specific message. Whatever your product or sales approach; RKO-General can build a made-to-order combination radio and TV audience in six of the top ten markets plus one of the South's richest areas.

Want breadth? RKO-General blankets regions where 70 million consumers live, work and buy. Want depth? RKO-General's imaginative and adult programming brackets the areas of affluence to reach the people most likely to reach for your product. Your message hits hard because it doesn't have to fight listener apathy. It goes straight to big-buy, big-wallet audiences that react fast in the RKO-General target markets. That's why



A GENERAL TIRE ENTERPRISE

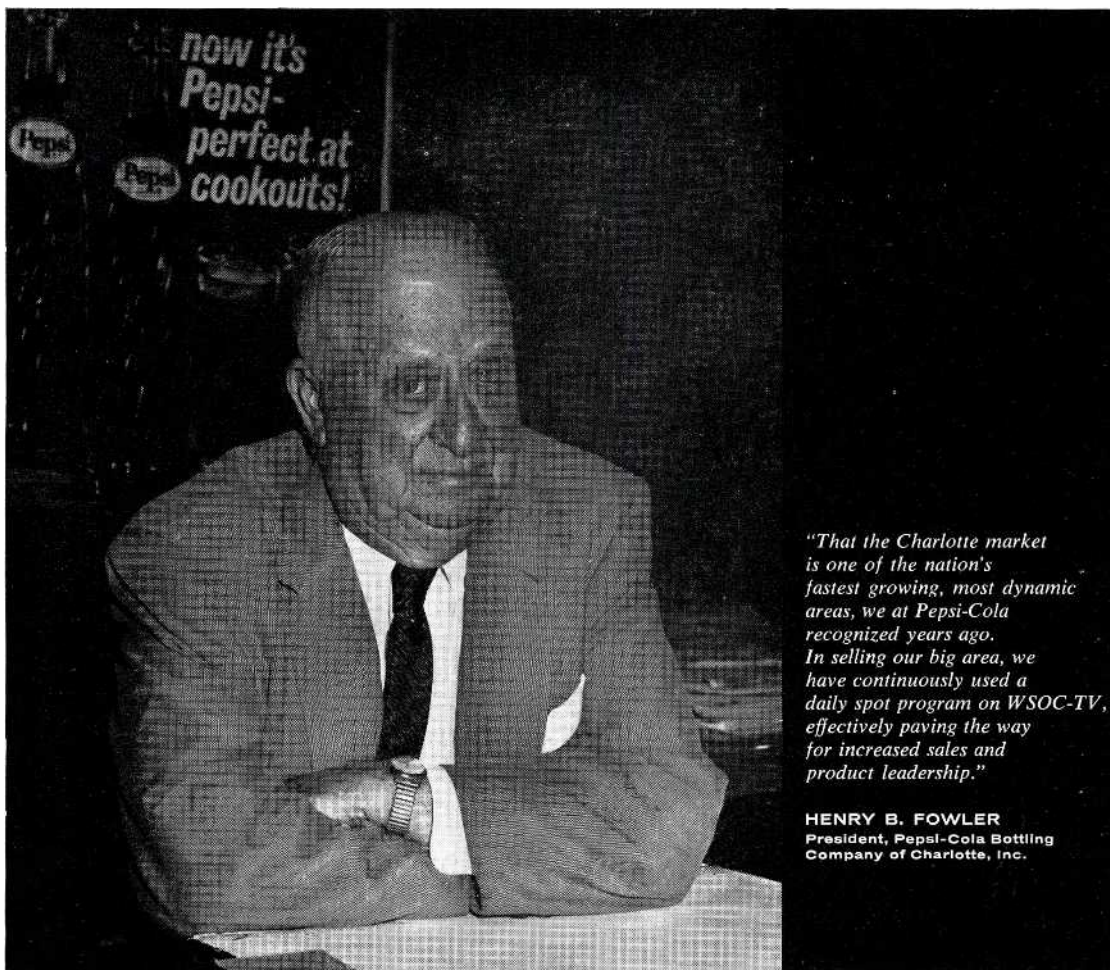
RKO-General stations are basic to any national advertising buy. Facts, figures and effective results await you when you call your local RKO-General station or your RKO-General National Sales Division man. Call now . . . you'll be that much ahead.

### NATIONAL SALES DIVISION OFFICES

New York: Time & Life Building . . . . . LOnacre 4-8000  
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 Hollywood: 5515 Melrose . . . . . HOllywood 2-2133  
 San Francisco: 415 Bush St. . . . . YUkon 2-9200  
 Detroit: Guardian Bldg. . . . . WOOdward 1-7200  
 Atlanta: 1182 W. Peachtree N.W. . . . . TR 5-9539  
 Dallas: 2533 McKinney St. . . . . Rlverside 2-5148  
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<b>NEW YORK</b> WOR-AM/FM/TV	<b>LOS ANGELES</b> KHJ-AM/FM/TV
<b>DETROIT</b> CKLW-AM/FM/TV	<b>BOSTON</b> WNAC-AM/FM/TV THE YANKEE NETWORK
<b>SAN FRANCISCO</b> KFRC-AM/FM	<b>MEMPHIS</b> WHBQ-AM/TV
	<b>WASHINGTON, D.C.</b> WGMS-AM/FM

**“Charlotte market one of nation’s  
fastest growing...WSOC-TV paving way for  
increased sales”— Henry Fowler**



*“That the Charlotte market is one of the nation’s fastest growing, most dynamic areas, we at Pepsi-Cola recognized years ago. In selling our big area, we have continuously used a daily spot program on WSOC-TV, effectively paving the way for increased sales and product leadership.”*

**HENRY B. FOWLER**  
President, Pepsi-Cola Bottling  
Company of Charlotte, Inc.

The country's ranking Pepsi bottler (affiliated since 1905) knows the persuasive power of appeals to those who think young. That is why Charlotte's active, young-thinking television station is a natural partner for this veteran's successful sales efforts in the Carolinas. Get more action from your advertising dollars. Get on Charlotte's WSOC-TV—one of the great area stations of the nation.

# **WSOC-TV**

**CHARLOTTE 9—NBC and ABC. Represented by H-R**

**WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta. WHIO and WHIO-TV, Dayton**

## The TV networks are in for another year of record billings

As network television plunges into a new programming season, with advertisers stacked up in a traffic pattern as heavy as a major airport's, the networks are seeing another record billings year. As a program here and there on the new fall schedule feels the needle of poor ratings, some advertisers will pull back or spread their chips elsewhere. But right now, before the rating records are in, it's a relatively firm dollar footing down the line.

Looking back on the first half of 1962, the Television Bureau of Advertising reports that 22 of 29 network product categories showed increases over the first half of 1961.

Pacing the network gross time billings gains of \$40.5 million overall in the first half were substantial advertising gains in toiletries, drugs, smoking materials, food, confectionery, soft drinks and automotive.

Toiletries' billings increased in the first half by \$13.3 million with a total of \$70 million reported. Drugs rose \$7.9 million to \$48.8 million; smoking materials were up \$4 million to \$43.6 million; food up \$3.9 million to \$67.8 million; confectionery and soft drinks up \$3.4 million to \$14 million, and automotive plus \$1.7 million to a total of \$24.9 million.

Individual first half leader: the ever present Procter & Gamble Co. with gross time billings of \$24,855,975, compared with \$24,185,477 last year. Leading brand on network TV was Anacin Tablets with billings of \$5,436,213 this year against \$5,035,181 in 1961.

Network billings in July, up 16.2% over July 1961 (\$64,360,788 vs. \$55,368,767), helped put the first seven months'

network total to \$452,133,403 against \$402,682,508 a year ago.

Nighttime billings for the first seven months hit \$312,034,788, up 10.2% from a year ago while daytime billings totalled \$140,098,615, an increase of 17.2%.

ABC-TV billings for the first seven months: \$116,399,057, up 6.9% from a year ago. CBS-TV billings: \$175,308,133, an increase of 17%. NBC-TV: \$160,426,213, up 11.5%.

Spot television, like network, is making its own gains. Spot gross time billings in the second quarter increased 17% over last year. Total billings for the quarter were \$189,433,000 against \$160,599,000 in the second quarter of 1961.

The biggest spot increases came in early evening TV and for announcements. Six new spot advertisers were added to the top 100 spot spenders for the first time this year, headed by the Armstrong Cork Co., and the top three spot advertisers in the quarter ranked as Procter & Gamble (\$15,444,600), General Foods (\$6,766,700) and Colgate-Palmolive (\$5,546,600).

### AUTO TV SPENDING UP

As an individual TV spending category, automotive advertising (cars) appears to be bouncing back into the medium with force after some slack spending in 1961. TvB gross time billing figures show first half 1962 auto TV spending at \$28,525,966, down from the peak of \$31,780,114 recorded in 1960, but far better than last year's \$23,071,620. (Auto men put \$26,756,000 in the medium through the first half of 1958, \$24,026,000 through the first half of 1959.)

Clear in the TvB figures is the auto advertising swing to spot TV. Spot

spending in the first half of 1962 hit a record \$9,991,000. This compares with a spot outlay of \$6,182,000 in the first half of 1961, \$9,552,000 in 1960, but only \$4,830,000 in 1959, \$2,453,000 in 1958.

But apparently the spot money is coming from what is the auto men's network pocket. For cars in the first half of this year, \$18,539,965 went into network, better than the \$16,889,620 spent last year but off from 1960's \$22,228,114, 1959's \$19,196,000 and 1958's \$24,303,000.

The first half 1962 TV spending by company: General Motors in the lead with \$12,057,400; Ford \$8,762,650; Chrysler \$3,773,508; American Motors \$1,567,576; Studebaker-Packard \$1,103,649. GM also led the way in spot (\$2,787,450) followed by Ford (\$2,713,100) and Chrysler (\$2,585,460).

Getting the most spot money as an individual model: Ford with \$2,416,800 (although American put its entire TV budget into spot).

The most heavily advertised car on TV overall during the first half (and the best-selling car nationally this year): Chevrolet with \$6,127,842. Ford backed up with \$5,352,003.

Spot TV may never be the largest part of automotive TV, even though it continues to make yearly gains. A companion industry, however, has made spot its television backbone, and continues to strengthen it.

Gasoline and lubricant TV advertising rose 26.5% in the first half of 1962. Spot TV alone increased 42.9%. National gross time billings by petroleum companies, according to TvB, totalled \$25,012,104 compared with \$19,722,042 in the first half of 1961. First half network spending hit \$9,402,104, up 6.9% over \$8,798,





*The range of WCBS-TV programming is vast. Examples: the spreading narcotics addiction problem, children in need of help, "superfluous" people who feel society has bypassed them,*

# New York Spectrum



city and state governmental processes, the elegant life in the New York of yesteryear (with Bob Trout), "The Merchant of Venice" (2½ hours from New York's Shakespeare Festival).

There's really no city in the world like New York. Its charm, its variety, its vitality are boundless. So are its problems.

It takes a television station of extraordinary stature to mirror a community this big...to serve the needs of its complex, often troubled society. And that's CBS Owned WCBS-TV, New York's most-viewed station month after month, year after year.

Originating a broad, comprehensive array of local community service activities, Channel 2 produces prime-time specials and regularly-scheduled series which cover the entire spectrum of life in the nation's most dynamic metropolis...from the problems of drug addiction to Shakespeare in Central Park.

Last month, the Chock Full O'Nuts Corporation, an advertiser closely identified with New York and its people, signed a 52-week contract for sponsorship of multiple WCBS-TV public affairs programming — the weekly "Eye on New York" broadcasts, twelve prime-time half-hour documentaries and four hour-long special programs, and the entire Election night local coverage. The largest sale of its kind ever made in New York television, this contract provides uniquely tangible recognition of Channel 2's leadership in—and service to—its community.

**WCBS-TV**  
Channel 2, New York

IN  
PORTLAND  
OREGON...  
IT'S  
EYE-CATCHING

A business man doesn't usually come home and just flip on any old TV channel. He's selective. In Portland, and 34 surrounding Oregon and Washington counties, KOIN-TV is the station he selects. KOIN-TV gives him the most for his viewing time... gives you the most viewers for your time. Nielsen has the number.



## BUSINESS *continued*

042 last year. First half spot spending was \$15,610,000 vs. \$10,924,000 in 1961.

While petroleum advertisers favor news and sports sponsorships, entertainment shows are getting a bigger nod. Of the \$8.8 million spent in network for the first half of 1961, \$8.2 million was behind news and sports, \$569,515 for entertainment programs. In 1962, \$7.6 million was for news and sports, while the entertainment spending climbed to \$1.8 million. (Major users of network entertainment programs this year: Texaco, Standard Oil of New Jersey, Socony Mobil and Shell.)

In spot TV, petroleum men increased their use of announcements sharply. For the first half of 1962, announcements totalled \$8.9 million or 57% of the total, compared with \$4.4 million or 40% of the total last year. Programs, which represented \$5.8 million or 53% of the total spot figure last year, represented \$5.9 million or only 38% of the total in the first half of 1962.

Petroleum advertising continued to be concentrated in prime time, \$6.1 million or 40% this year against \$4.5 million or 41% of the total last year. (Late night: \$3.9 million—25%—vs. \$2.9 million—27%—in 1961. Early evening: \$4.6 million or 29% for the first half of 1962 vs. \$2.7 million or 25% in 1961.)

The largest individual petroleum advertiser in television again was Texaco with gross time billings of \$4,987,591 in the first half of 1962. The greatest increase was reported for the Shell Oil Co. with 1962 billings of \$3,571,324, against \$236,427 last year—when Shell's media accent was in newspapers.

### SPOT TV STUDIES

The television division of Edward Petry & Co. recently came out with a new study highlighting the value of spot TV in the cosmetic-toiletries industries.

Using the annual *Drug Trade News* brand-by-brand expenditure tables, the study compares the 1956 and 1961 advertising outlays of cosmetic-toiletry companies in leading media, notes that spot TV showed the largest increase over the five-year period (74%), followed by network TV (44%) and magazines (30%). Newspapers showed a dollar decline of 13% during the period.

The Petry study also makes an analysis of total expenditures for 1956 and 1961 of five broad product classifications: cosmetics, hair products, deodorants, perfume-bath preparations and shaving products. Since 1956, the analysis finds, only spot TV has increased its share of the budget in all five product categories.

The cosmetic-toiletries industries' media investment in both 1956 and 1961: network TV, from \$51.7 million in 1956 to \$74.2 million in 1961; spot TV from

\$29.4 million to \$51 million; magazines, \$29.8 million to \$38.8 million and newspapers, \$15.7 million down to \$13.6 million.

Another television representative firm was out with a spot analysis last month—Television Advertising Representatives' third annual analysis of "Television Expenditures by TV Family."

Varying market by market, the TvAR study showed advertisers' spot TV billings in 1961 ranged from a high of \$13.72 per TV family to a low of \$3.09.

TvAR's market-by-market figures were obtained by applying TELEVISION MAGAZINE's estimates of TV homes against the FCC's spot TV billing figures to get the average for each market. (The FCC has placed total spot billings, for time only, at \$468.5 million.)

The \$468.5 million invested in spot TV last year amounted to \$9.65 per TV family. In general, per-family outlays varied with the size of the market, with the heaviest spending occurring in the biggest markets.

The heaviest spending per family was in Chicago, where the spot total of \$30,582,000 averaged \$13.72 per TV home. New York, on the other hand, got almost twice as much spot billing—\$59,421,000—but its per-family average was less, \$11.16.

Buffalo-Niagara Falls, according to the analysis, had the second highest average at \$13.09, and Houston-Galveston was third with \$11.72, while Memphis, a market of similar size to Houston-Galveston, came in at only \$6.24.

TvAR points out that despite the overall correlation between size of market and per-family investment in spot TV, a wide variation exists among markets within the same group. Among the 10 largest TV markets, for example, the range extends from \$13.72 per TV family in Chicago to \$7.99 in San Francisco.

In the top 10 markets for which FCC figures are available—those with three or more reporting stations—TvAR found the average was \$9.81 per TV home. For the next 10 the average was \$9.01; for the 21st through 30th it was \$7.50; for the 31st through 40th, \$7.09, and for all others, \$5.32.

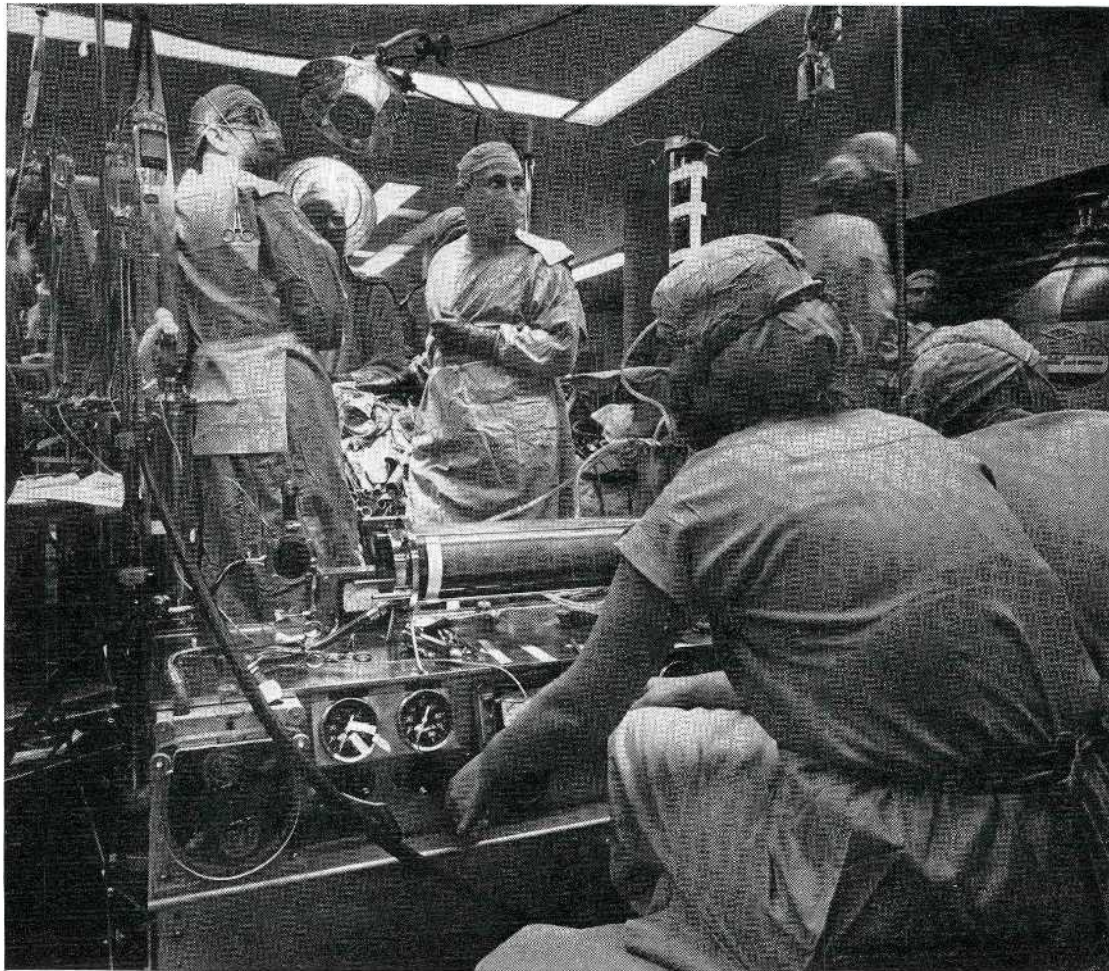
While some television market definitions have changed over the last year, making 1960-1961 comparisons difficult and even unmeaningful, on a national-average basis, however, 1961's \$9.65 per TV family might be compared with \$10.03 as of 18 months earlier, according to TvAR.

The rep firm also estimates, counting network and local as well as national spot expenditures, that total investments in TV advertising last year averaged \$33.28 per TV family. END



# In Chicago

... the 305-acre Medical Center District comprises \$270 million worth of facilities including the nation's largest concentration of hospitals, medical research and education. Shown here, in preparation, is a heart-lung machine in Presbyterian-St. Luke's Hospital where many surgical innovations have originated.



# In Chicago—WGN Television

*originates more color programming  
than any other station  
in the nation!*



— the most respected call letters in broadcasting

**WGN IS CHICAGO**





# *What's Cooking?*

---

## *Appetizers*

Americans are spending the biggest part of their income on food.  
Food manufacturers are the heaviest advertisers in America.  
People are spending more time watching television than eating.

---

## *Main Course*

Food advertisers invest more of their money in television than in all other media combined.

*Chef's Recommendation*  
Supermarket dealers vote television the most effective sales medium (including newspapers, magazines and radio).

*Specialty of the House*  
Currently the CBS Television Network has even more food advertising on order for Fall than it had a year ago.

## *Pièce de Résistance*

Within television, for the tenth straight year, food advertisers are spending the largest portion of their budgets on the CBS Television Network.

---

## *Dessert*

For the seventh straight year Americans are spending more time watching the CBS Television Network than any other.

---

*CBS Television Network*

NO SUBSTITUTIONS. PLEASE





# LETTERS

## THE MEDIA COMPETITION

[Morris J.] Gelman's report on magazines in transition [TELEVISION MAGAZINE, September 1962] should be separately reprinted and mailed with your compliments to everyone engaged in making media judgments. I don't have the slightest idea how you could finance this—it is just that I strongly feel that both the data and the judgments contained in this study should receive the widest possible distribution.

Gelman has covered most of the main issues, and without getting bogged down. His writing style achieves a nice balance:

has pace without loss of authority. And throughout the piece he maintains a judicial viewpoint to which even Matthew J. Culligan could not take exception. ROY C. PORTEOUS *Vice President, Central Sales, CBS-TV, Chicago.*

I just finished reading your September issue and wanted to let you know how much I enjoyed the article on the problems facing the magazine industry today. I thought it was very well written and a most intelligent analysis of the situation. DONALD H. RICHARDS *Research Director, Blair Television Associates, New York.*

## DICK POWELL

After reading the article on Dick Powell in the [September] TELEVISION MAGAZINE, I felt I must congratulate you for its informativeness and completeness. Rarely have I ever read a story in the trade papers that explained so well the workings of such a large organization as Four Star. Again, heartiest congratulations on a fine reportorial job. MARTIN ROBERTS *Roberts & Assoc., Hollywood.*

## OVERSEAS INTEREST

It gives us pleasure to inform you that we are very much impressed with the vitality and overall excellence of the editorial policy of TELEVISION MAGAZINE. We find in each issue many stimulating

articles that are of special interest to top executives in business and industry, not only in your country, but in the Philippines as well. ERNESTO A. DE PEDRO *Editor, Industry & Trade, Manila.*

## BY REQUEST

Thank you, TELEVISION MAGAZINE, for your outstanding article in depth, "Community Antenna TV: Friend or Foe?" [June 1962]. This is the only good source pertaining to this subject.

I was especially interested in your article since I hope to be entering this field in the near future. Please send me four copies. LT. THOMAS J. JOHNSON *Fort Gordon, Ga.*

We would like to have five copies of your [CATV reprint] for distribution to our unit managers. ROBERT LEWIS *Manager, Collier Community TV Company, Denver, Colo.*

Would very much appreciate 15 reprints of your April 1962 breakdown of the Top 100 Television Markets. A number of our accounts have expressed interest. WILLIAM H. VAN PRECHT *Vice President, Craft, Model & Hobby Industry, New York.*

[Editor's Note: Complete list and price schedule of reprints appears on page 92.]

## AN IMPORTANT MESSAGE FROM ERVIN F. LYKE TO ADVERTISING EXECUTIVES AND AGENCY PERSONNEL

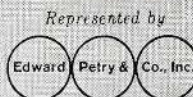
*"In cooperation with the FCC, WROC-TV, owned and operated by Veterans Broadcasting Co., Inc., Rochester, N. Y., is now operating on Channel 8, so that additional television service can be brought to upstate New York. The same outstanding NBC network shows and local programming with indisputable rating superiority will again be the Number 1 buy in the rich, Rochester market. WROC-TV is operating with maximum power, 316 KW. Call your Petry man for details."*

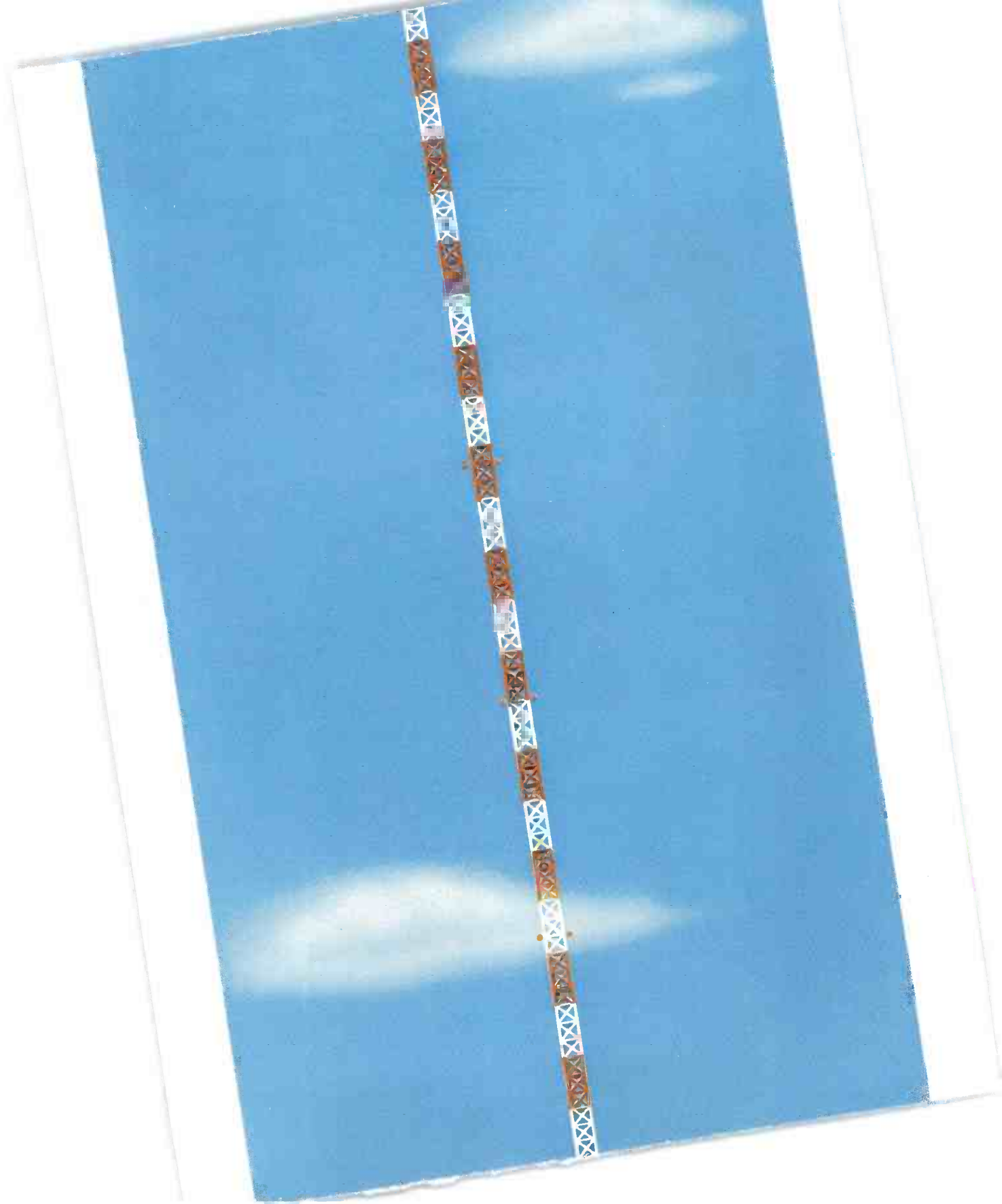


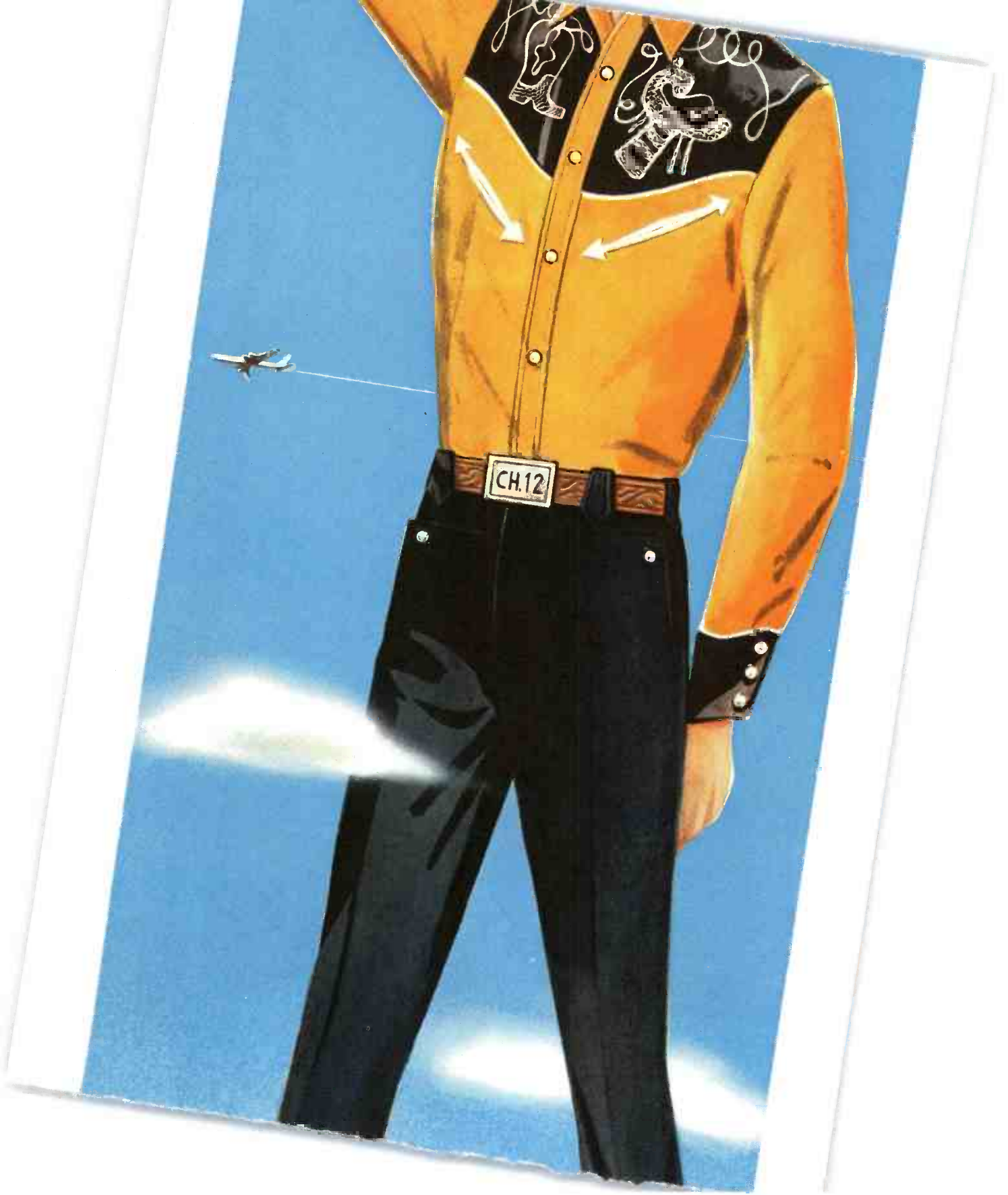
*Ervin F. Lyke*  
President  
Veterans Broadcasting Company, Inc.



**TV 8**  
CHANNEL  
**BASIC NBC**











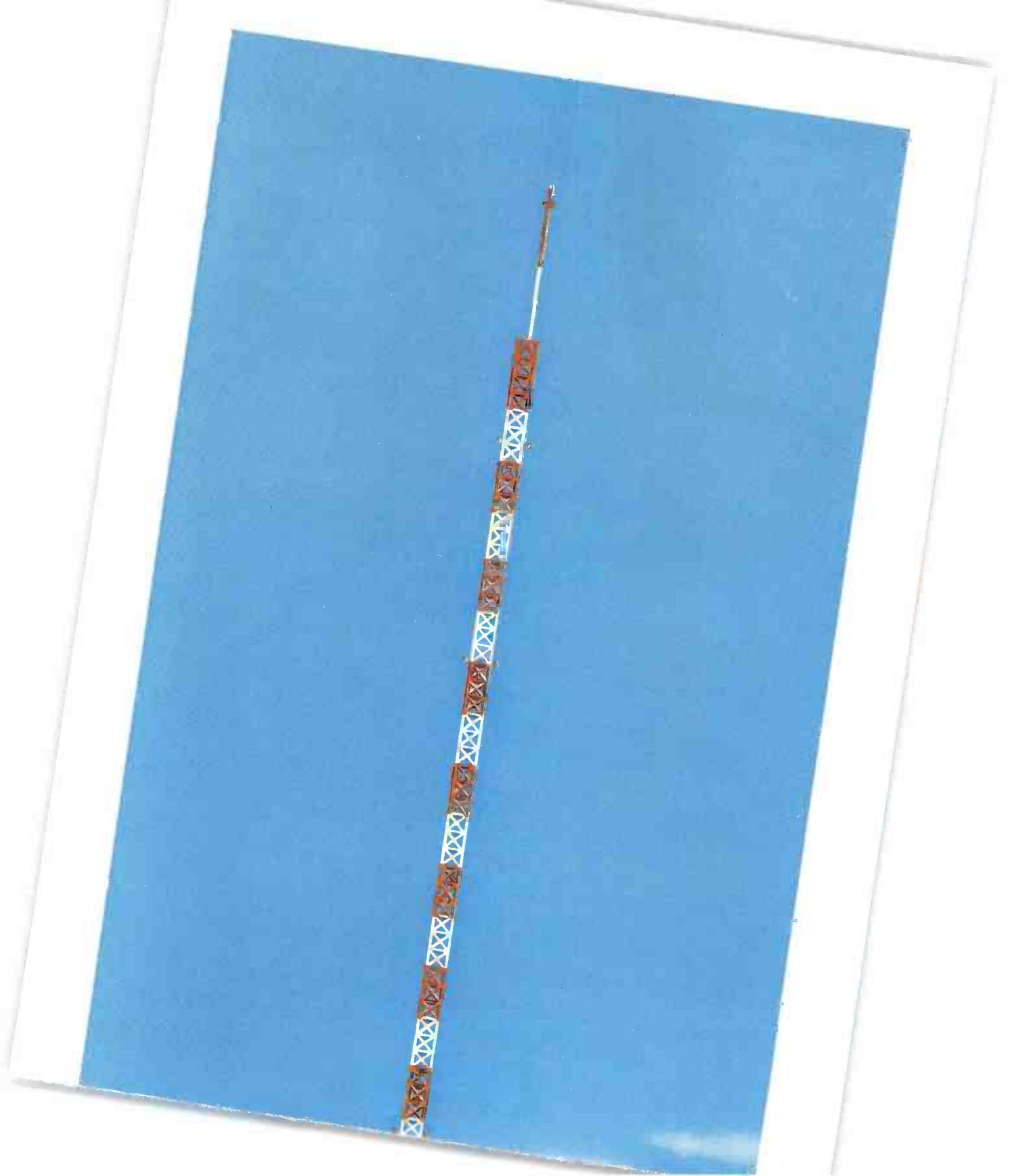
# BIG

Even by Texas Standards!

The New KONO-TV--Channel 12

# SKYSCRAPER







## **Standing 2049 Feet Above Sea Level For Greatest South Texas Coverage**

For many years San Antonio's Channel 12 has been a leader in the metropolitan audience share. Now, with its new Sky Scraper maximum tower and maximum power ...this coverage has been extended to outlying communities of the San Antonio trade area. The new Channel 12 Sky Scraper will add an estimated 185,000 homes to its coverage...the greatest unduplicated ABC network coverage in the Southwest.

San Antonio's

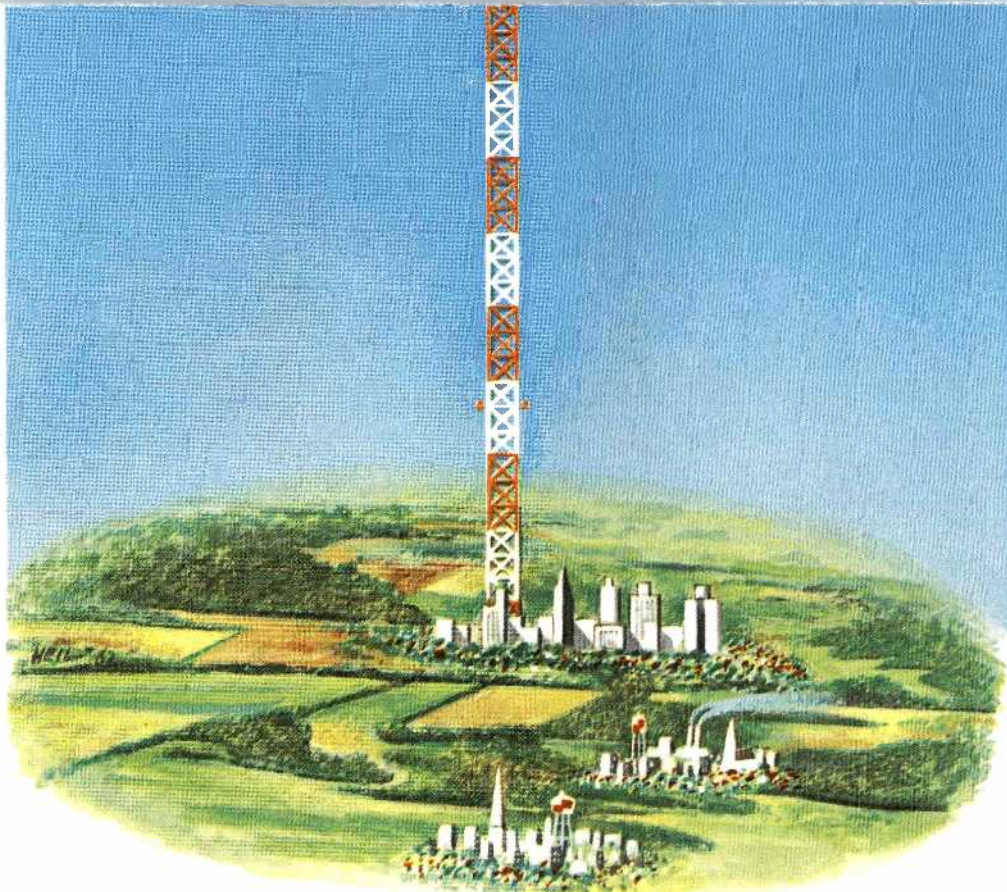


Channel 12

**MISSION TELECASTING CORP. • SAN ANTONIO, TEXAS**







**BIG...even by Texas Standards ...  
The New KONO-TV Sky Scraper**

Towering 2049 feet above sea level, the new KONO-TV Sky Scraper stands, by comparison, 1013 feet taller than the Paris Eiffel Tower...838 feet taller than Chicago's Prudential Building...445 feet taller than New York's Empire State Building...above sea level. This new maximum tower and maximum power is your assurance of extra home coverage...many additional thousands of viewers of your television messages. Get the full picture story about KONO-TV from your Katz man.

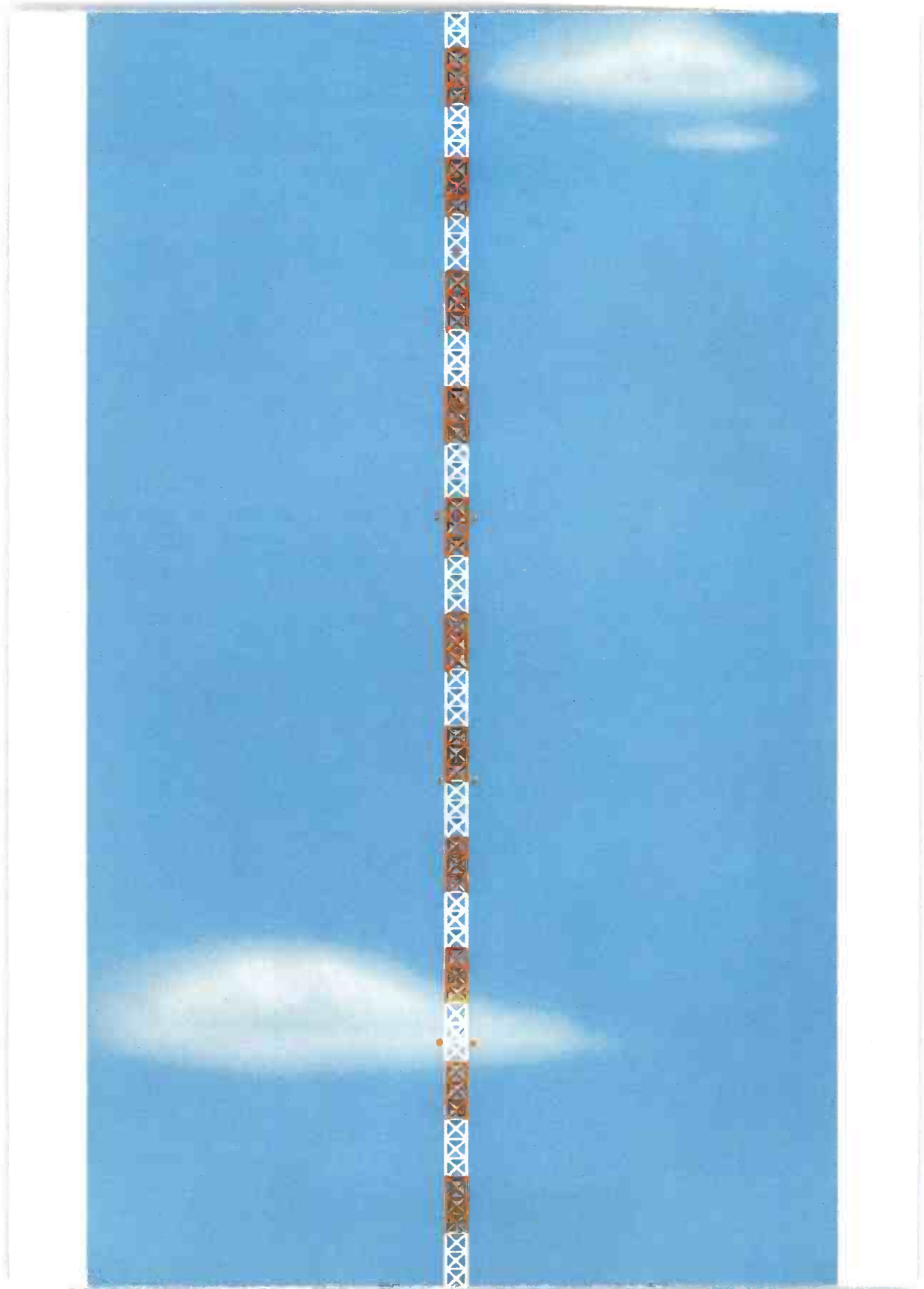
San Antonio's

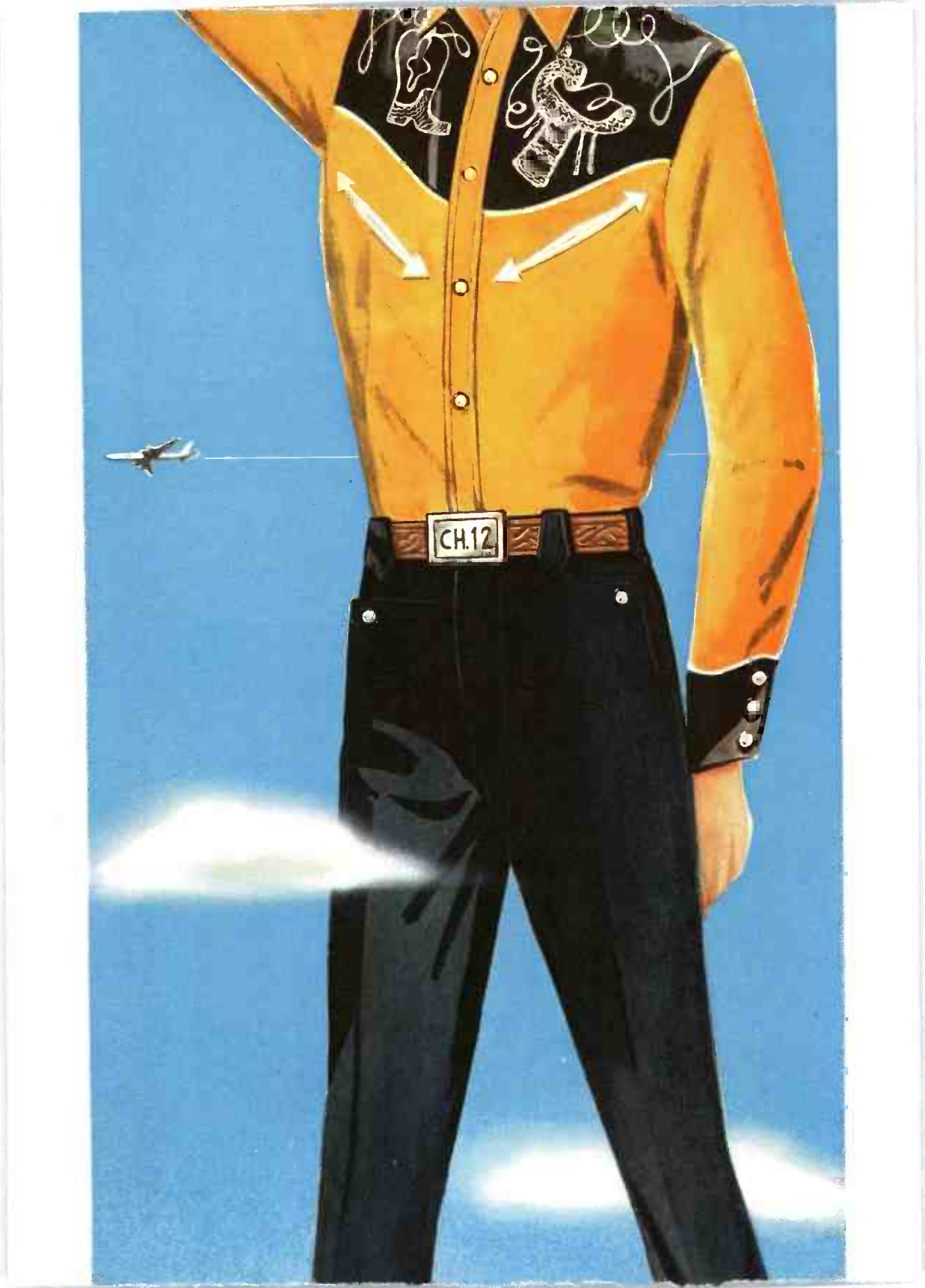


Channel 12

MISSION TELECASTING CORP. • SAN ANTONIO, TEXAS











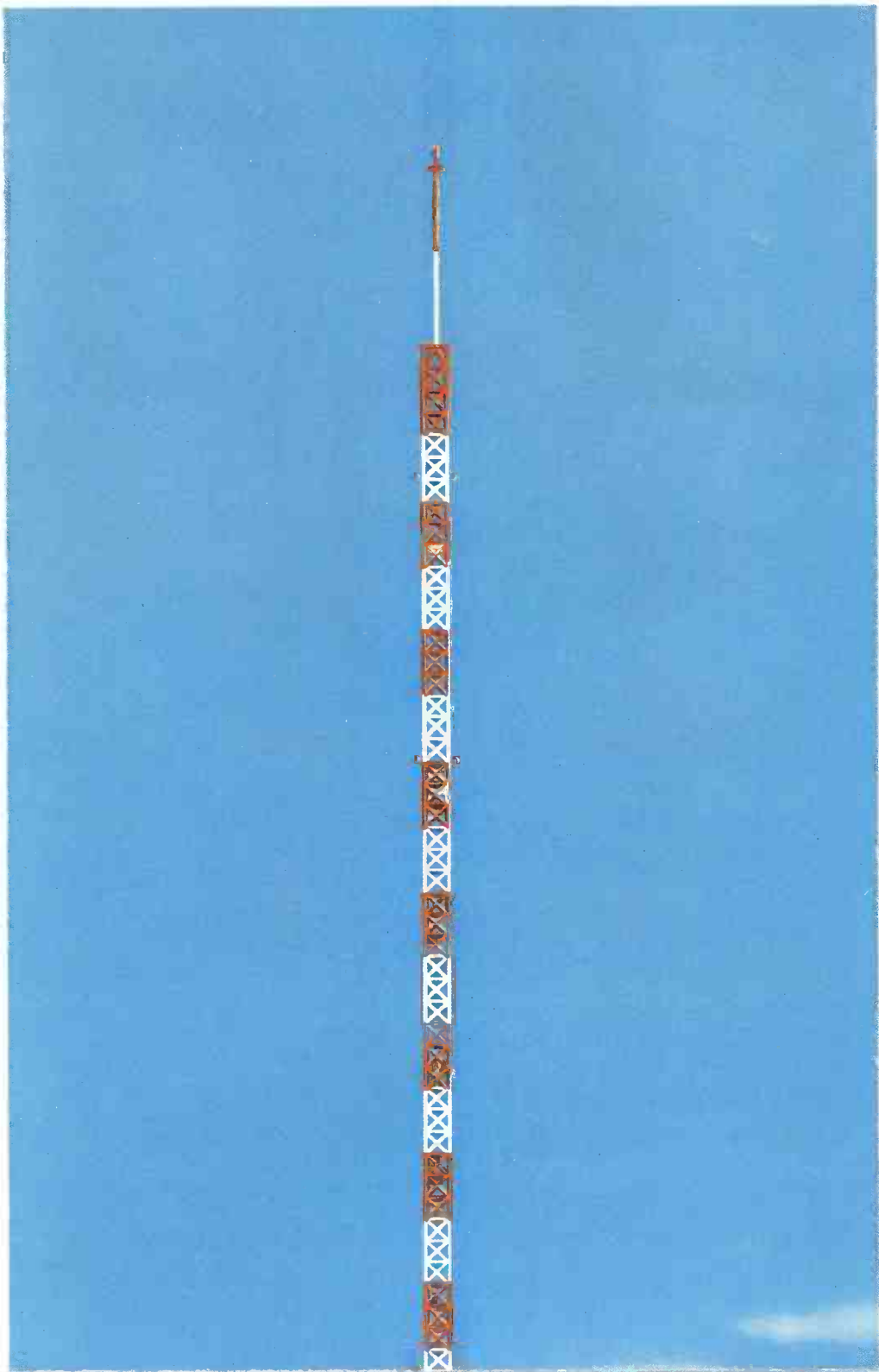
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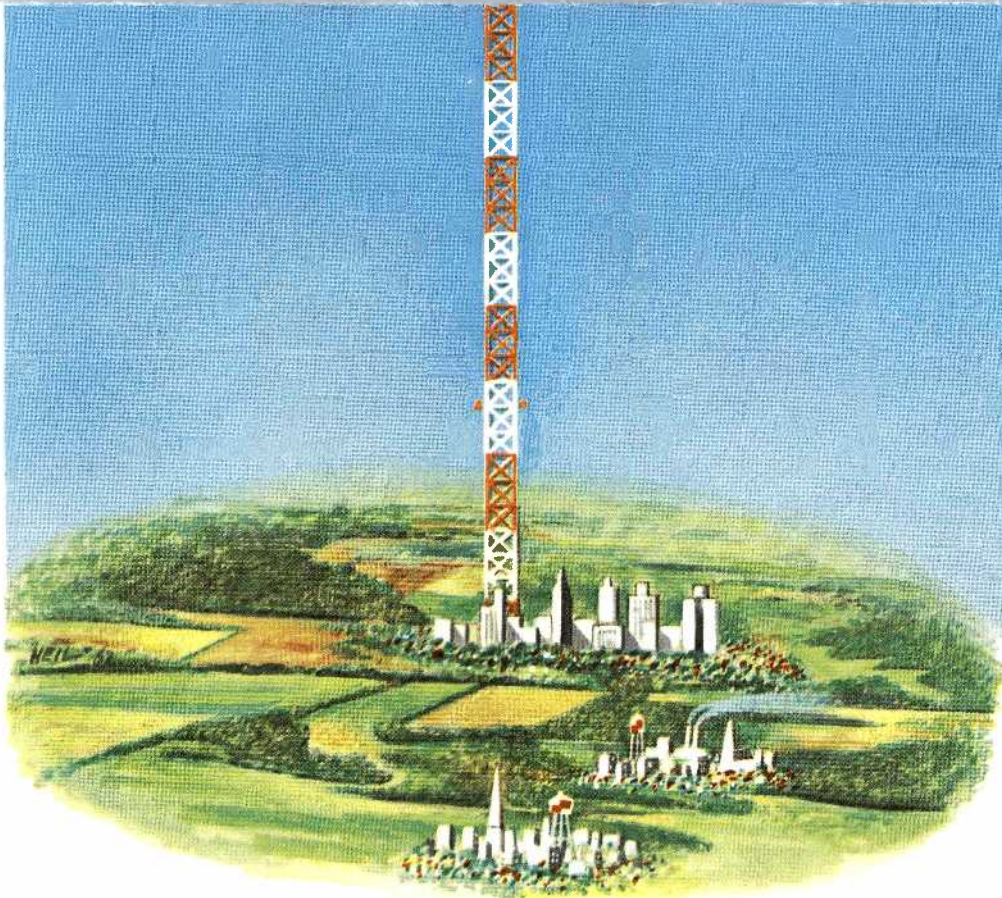
Channel 12

**MISSION TELECASTING CORP. • SAN ANTONIO, TEXAS**



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





**BIG...even by Texas Standards ...**  
**The New KONO-TV Sky Scraper**

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San Antonio's



Channel 12

MISSION TELECASTING CORP. • SAN ANTONIO, TEXAS



THE KATZ AGENCY, INC.  
National Representatives

# FOCUS ON NEWS

Educational TV  
blacked out  
by 'strike';  
President signs  
space bill

"Education should be as gradual as the moonrise, perceptible not in progress but in result." When George Melville wrote the line some 80 years ago, he could have been talking about educational television—which came to New York last month on wings of lead.

When a group called Educational Television for the Metropolitan Area Inc., after months of negotiations, disagreements and court actions, finally purchased WNTA-TV (channel 13) Newark-New York from National Telefilm Associates last December, the big city knew it would get educational TV. Just when was the question.

Before it could educate anyone, however, ETMA, now called Educational Broadcasting Corp.—WNDT (TV)—received its own education in politics (New Jersey wanted to keep its only TV station commercial), fund raising (a first-year operating budget of \$3 million, now two-thirds raised) and, most recently, in the fine art of union negotiation.

The latest straw to come to rest on WNDT's back is the American Federation of Television and Radio Artists' bid for jurisdiction over station "performers."

AFTRA called a halt to the taping of a lecture on the history of comedy being done for WNDT by actor Zero Mostel. The performers union insisted that Mostel could not appear until the station also granted AFTRA jurisdiction over certain "non-performers."

*AFTRA maintained it did not want "a nickel" for teachers assigned to the new ETV station by the New York Board of Education. What it did want concerned tape reuse and teachers and specialists who would appear on the programs not given by the Board of Education. The union said it had covered teachers before, cited teachers on Sunrise Semester, a series sponsored by New York University on WCBS-TV, as a case in point.*

"Is such a teacher a different kind of animal when he comes on channel 13?"

asked an AFTRA official. "We'll cut the rates drastically," he said, "but they should be in our coverage."

Dr. Samuel B. Gould, president of EBC, said that AFTRA wanted what amounted to union jurisdiction and that "I don't understand why a performer's union is involved in this, at least on our station."

The dispute went into negotiation between the union and the station while, on the night of Sunday, September 16, WNDT went on the air, officially opened by FCC Chairman Newton Minow and Edward R. Murrow, director of the U.S. Information Agency, who served as master of ceremonies.

After the station's opening night, it shut down again, blacked out until settlement of the AFTRA "strike." Maybe someday WNDT's troubles will end.

After some bitter Congressional fighting and filibustering, the House passed, and President Kennedy signed into law, the communications satellite bill. The bill gives an okay on the creation of a private, profit-making corporation to own and operate the U.S. portion of the proposed space communications system.

Senate and House opponents of the bill held that it constitutes a "giveaway" of government-financed technology and development in space communications to

a private monopoly. Despite passage, however, the mechanics and the hardware of the first commercial venture in space will take a long time coming.

The bill first requires that the President, with the consent of the Senate, appoint incorporators who will serve as the space corporation's first board of directors. They in turn will arrange for the initial stock offering (half for the public, half for communications carriers approved by the FCC), file articles of incorporation which must be approved by the President.

*The FCC, responsible for regulating the corporation, must determine whether to license the corporation or the carriers to own each of the U.S. ground stations, which will receive messages from and transmit them to the satellite.*

Further, before an international communications system is finally operable, agreements must be reached with other countries on frequencies to be used and the ground stations to be built. Pile on more research and development work and a truly global communications system looms from three to five years off. Even then, it is not expected that the system will be used extensively for television. Time differences between countries and cost factors are expected to limit TV's use of the system to live coverage of major news events.

While a full satellite communications system is still largely blue skies stuff, the entertainment unions are even now looking at Telstar, our one operating communications satellite, and seeing dollar signs as well as TV images. AFTRA and the Screen Actors Guild have expressed interest in establishing TV rates for programming carried on Telstar. Wanted is some kind of TV agreement among international talent groups.

And in England, British Actors Equity, now engaged in negotiations with BBC-TV on a new fee structure, is plugging for a big international conference of all trade unions likely to be affected by the



# 4

Now for TV—Volume

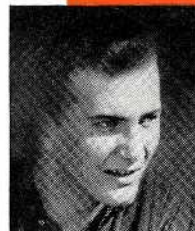
40 great "Films of the 50's"



**THE MAN IN THE GRAY FLANNEL SUIT**  
Gregory Peck  
Jennifer Jones  
Fredric March



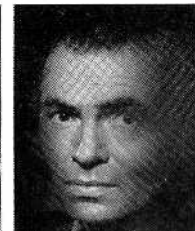
**THE REVOLT OF MAMIE STOVER**  
Jane Russell  
Richard Egan  
Agnes Moorehead



**BERNADINE**  
Pat Boone  
Terry Moore  
Janet Gaynor



**THE GIFT OF LOVE**  
Robert Stack  
Lauren Bacall  
Lorne Greene



**BIGGER THAN LIFE**  
James Mason  
Barbara Rush  
Walter Matthau



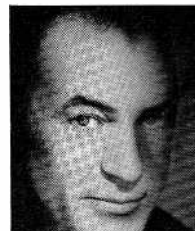
**FIVE GATES TO HELL**  
Neville Brand  
Dolores Michaels  
Patricia Owens



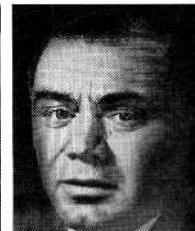
**KISS THEM FOR ME**  
Cary Grant  
Jayne Mansfield  
Suzy Parker



**THE RAID**  
Van Heflin  
Anne Bancroft  
Richard Boone



**YOU'RE IN THE NAVY NOW**  
Gary Cooper  
Jack Webb  
Eddie Albert



**THREE BRAVE MEN**  
Ernest Borgnine  
Ray Milland  
Frank Lovejoy



**STOOVER: TOKYO**  
Robert Wagner  
Joan Collins  
Edmond O'Brien



**NO WAY OUT**  
Richard Widmark  
Linda Darnell  
Stephen McNally

Volumes 4 & 5 of Seven Arts library of "Films of the 50's" are available for TV.

These two volumes are in the tradition of Seven Arts quality feature entertainment that has consistently garnered top ratings across the country!

This product is now available for purchase and will be accompanied by the outstanding and helpful publicity materials that have characterized Seven Arts in the field of station services.

We invite your inquiry so that a personal presentation can be arranged.

Seven Arts is proud to continue as the leader in quality feature motion picture programming for the television market and in these new offerings enhance their already famous library of "Films of the 50's"—"Money makers of the 60's".

Individual feature prices upon request.



# 5

Now for TV—Volume

53 great “Films of the 50’s”



**AUNTIE MAME**  
Rosalind Russell  
Forrest Tucker  
Peggy Cass



**THE BAD SEED**  
Nancy Kelly  
Patty McCormack  
Eileen Heckart



**DAMN YANKEES**  
Tab Hunter  
Gwen Verdon  
Ray Walston



**NO TIME FOR SERGEANTS**  
Andy Griffith  
Nick Adams  
Myron McCormick



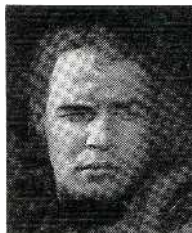
**THE OLD MAN AND THE SEA**  
Spencer Tracy stars in Ernest Hemingway's Pulitzer Prize novel.



**THE PAJAMA GAME**  
Doris Day  
John Raitt  
Carol Haney



**THE PRINCE AND THE SHOWGIRL**  
Marilyn Monroe  
Laurence Olivier  
Sybil Thorndike



**SAYONARA**  
Marlon Brando  
Red Buttons  
James Garner



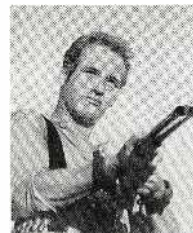
**MIRACLE IN THE RAIN**  
Jane Wyman  
Van Johnson  
Peggie Castle



**THE SPIRIT OF ST. LOUIS**  
James Stewart stars in the story of the life of Charles A. Lindbergh.



**HELEN OF TROY**  
Rossana Podesta  
Brigitte Bardot  
Jack Sernas



**THE LEFT HANDED GUN**  
Paul Newman  
Lita Milan  
Hurd Hatfield



**SEVEN ARTS ASSOCIATED CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717  
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9-2855  
LOS ANGELES: 3562 Royal Woods Drive STate 8-8276  
TORONTO, ONTARIO: 11 Adelaide St. West • EMpire 4-7193



## YOU CAN QUOTE ME...

"WLW TV and Radio land is a big part of America—reaching 20 million people in 9 states, which include a wealth of rich farm acres and prosperous homes. That's why we use the Crosley group for the Agrico Fertilizer products of The American Agricultural Chemical Company. The big WLW Stations' scope is a ripe field of rural and urban markets."

Al H. Wegener, Account Executive  
Marsteller Inc., New York



## I'LL SAY THIS...

"The Crosley Stations take a lot of the guesswork out of media buying because the WLW TV and Radio facts and figures are sharp and clear, based on Crosley's 40 years of leadership and experience in the broadcasting business. If you want action in your media transactions, tune your time to the dynamic WLW Stations . . . and watch 'em go!"

Helen M. Seele, Associate Media Director  
Marsteller Inc., New York



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



Crosley Broadcasting Corporation



# NEWS continued

Telstar satellite and TV broadcasts beamed overseas.

Equity is reported "happy" that current agreements on international screenings are adequate to cover TV transmission via Telstar, but it is "keeping an eye on the future."

*While a lot of people want a hand in global television, the Administration apparently does not—at least on the controversial issue: should government censor TV programs sent overseas? The White House has come out with a big no. So has USIA head Ed Murrow.*

The question arose two months ago when Tedson J. Meyers, former administrative assistant to FCC Chairman Newton Minow, authored a memorandum on international TV in which he recommended that a new office be established in the State Department to set up U.S. policy and handle international negotiations in world TV. It was suggested that some form of control be placed on TV programming going to foreign countries.

The White House has since said that the Meyers memorandum has no standing "whatever" in the government, is not an official document. USIA's Murrow on the subject stated that, "no responsible official of this government desires to exercise such [program] control . . . to do so would be to deny our heritage and to imitate our enemies."

As the censorship issue was breaking around him, Meyers resigned his FCC post, a move he had decided on several months before. The resignation was reported not to be connected with his memorandum and Administration rebuff. (Meyers' replacement: John F. Cushman, being moved up from assistant FCC general counsel for administrative law and treaties.)

Pay TV has gotten a needed shot in the arm—at least from a morale standpoint—with the announced formation of Home Theatres Inc. in Little Rock, Ark., to develop pay TV in the Southwest.

The company holds the franchise for the use of the Telemeter system of the Paramount Pictures Corp. Technical operations will be handled by the Midwest Video Corp., which holds the Telemeter franchise for Little Rock.

Specific plans for the actual functioning of Telemeter in the Southwest are not set, are subject in part to definitive court decisions. The Little Rock company is now in the Arkansas Supreme Court seeking operational approval over exhibitor objections.

The significance of the new pay TV project, however, seems to be in some very important names that are linked with it. Among the stockholders: Win-

throp Rockefeller; Kansas City motion picture exhibitors Stanley and Richard Durwood; Walter Hussman, publisher of a group of Southwest newspapers and president of KTAL-TV Texarkana, Tex.; actor John Wayne; actor-producer Dick Powell, head of Four Star Television; E. O. Cartwright of Merrill Lynch, Pierce, Fenner & Smith, and other leading southwestern businessmen.

If names count, Home Theatres has them. And in the Durwoods, it has a couple of important theatremen on its side. The new system announcement, of course, brought a blast from the Theatre Owners of America's Joint Committee Against Pay TV.

"Despite the 'Who's Who' of American industry and finance represented on Home Theatres' stockholder list," said Philip Harling, JCAPT chairman, "neither Telemeter nor any other pay TV promoter or manufacturer of machines has yet overcome the hurdle of presenting programming that the public will pay for. While good programming is available on free TV, companies with big names are merely window dressing."

The FCC has cited all four Minneapolis-St. Paul TV stations as being liable for fines for alleged violations of Commission rules.

KSTP-TV, WTCN-TV, WCCO-TV and KMSP-TV face \$500 fines each for "apparent" violation of rules concerning sponsor identification. On February 22 the stations broadcast 1-minute spot announcements by Dr. Arthur Upgren, an economist, favoring a proposed ordinance forbidding Minneapolis stores to remain open on Sunday. The spots were paid for by a group of businessmen called the Downtown Council, the FCC said, but no announcement of sponsorship was made.

*It was the first time the FCC had cited TV stations for such fines. The Commission said it felt the omission of the sponsor's name was "a most serious violation, particularly in view of the apparent social and economic significance of the subject of the program to the community served."*

Kaiser Industries Corp. has committed nearly \$7 million to a future in UHF television, and is aiming for seven TV stations, the maximum permitted under FCC rules, and five of them are UHF.

Kaiser has asked the FCC for a permit to build stations on channels 38 (Chicago), 50 (Detroit) and 41 (Burlington, N.J.-Philadelphia). The company earlier had asked the FCC for channels 44 in San Francisco and 52 in Corona-Los Angeles. Kaiser currently owns KGMB-AM-TV Honolulu and KMAU-TV Wailuku, both Hawaii.

END

## MEMO for marketing planners

34<sup>1</sup>/<sub>2</sub>  
million  
dollars in  
federal, state  
and local  
projects

in the  
**JOHNSTOWN  
ALTOONA  
MARKET**

**JOB'S . . .  
PAYROLLS . . .  
SALES FOR  
YOUR PRODUCT!**

Add this to the huge investments of private industry in the Johnstown-Altoona Market . . . and the sum is tremendous sales potential for your product. Put WJAC-TV to work for you in this vital and vigorous market. It's the station that sells the most because it's watched the most.

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



Affiliated with WJAC-AM-TV  
The Johnstown Tribune-Democrat Stations

Get all the details from

**HARRINGTON, RIGHTER  
and PARSONS, INC.**



## NOW CLEARLY IN VIEW AND ARB PROVES IT!

SEPTEMBER 11 THROUGH 14, 1962, ARB TOOK A COINCIDENTAL METRO RATING IN SYRACUSE. HERE ARE THE ENLIGHTENING RESULTS.

TIME	WNYS-TV	STATION "X"	STATION "Y"
5:00-5:30 P.M.	Superman 11	7	7
5:30-6:00 P.M.	Amos 'n' Andy 10	12	6
6:00-6:15 P.M.	Weather-News-Sports 9	8	11
6:30-7:30 P.M.	Adv. In Paradise 11	8	7

NOW, CLEARLY YOUR BEST BUY CALL PETERS, GRIFFIN, WOODWARD

# WNYS-TV

SYRACUSE NEW YORK



# FOCUS ON PEOPLE

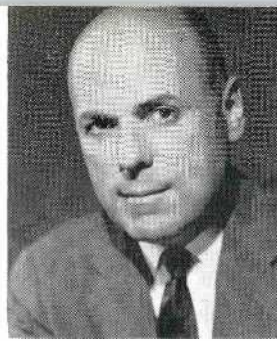
NBC-TV was the setting of a couple of shifts in its programming department when it named **Giraud Chester** v.p., network program administration and promoted **Grant Tinker** to v.p., program operations, West Coast. Forty-year-old Chester, who is second in command to **Mort Werner**, v.p., programs, came from ABC-TV where he had been in charge of daytime programming and a member of the plans board. Before entering the television industry, Chester had taught at various colleges and is co-author of "Radio and Television," a college textbook on broadcasting. Tinker, who is 36, was promoted from the post of v.p., general program executive. Some of his former special program assignments will be assumed by **Edwin S. Friendly Jr.**, who has been named vice president, special programs.

"Greater efficiency as a single national entity" was how president **Lloyd George Venard** characterized the merger of radio-TV station representatives, New York-headquartered Venard, Rintoul & McConnell Inc. and California-based Torbet, Allen & Crane Inc. The new firm, to be known as Venard, Torbet & McConnell Inc., will handle properties in 30 states. Both firms have been operating under a mutual affiliation agreement since 1960. Venard who was president of the former east coast firm, has become president of the new company. In the past he has held key positions in station operations and in Edward Petry & Co. Executive v.p. of the new firm, **Alan L. Torbet**, was formerly president of the California-based company, and before that held management and ownership posts with broadcast properties. Continuing as v.p. and treasurer of the new firm is **James V. McConnell**, v.p. of the former east coast firm. Prior to that he had been director of NBC Spot Sales and v.p. of John Blair & Co. and Blair TV.

"A wide background in broadcasting sales and administration" has won for **George A. Graham Jr.** the post of director of NBC's Enterprises Division, according to NBC president **Robert E. Kintner**. His appointment as v.p. of this division, board chairman of NBC International Ltd. and of NBC Films caps a 9-year career with the company, where his most recent post was v.p. and general manager of the radio network. He succeeds **Alfred R. Stern**, who was elected board chairman of Televents Corp.

Twenty-year broadcasting veteran **John L. McClay** was selected for the new post of manager of the broadcast division of Gannett Co. In his new post the former assistant to the president of Westinghouse Broadcasting Co. will supervise management of Gannett radio and TV stations and plan for possible expansion. Prior to assisting the Westinghouse president, he was general manager of wjz-TV, Westinghouse station in Baltimore.

The 20th Century-Fox Film Corporation ferris wheel on



CHESTER



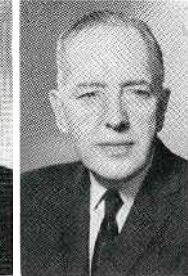
TINKER



VENARD



TORBET



McCONNELL



GRAHAM



McCLAY



LEVATHES

## PEOPLE *continued*

which **Peter G. Levathes** had soared as executive vice president in charge of production for some 16 months came to a halt, and he debarked in his former post as head of the subsidiary, 20th Century-Fox TV. His relinquishment of the production reins was expected, as it made way for new Fox president **Darryl F. Zanuck** to reassume production command, as he had been doing for many years under former Fox president **Spyros P. Skouras**. TV film production, Zanuck has indicated, is to be developed.

A couple of programming shifts have occurred at ABC-TV with the election of **Armand Grant** as v.p., daytime TV programming to replace **Giraud Chester**, and the naming of **Ben Brady** v.p. in charge of programming, western division. Grant has been with ABC since 1957, and in the post of director of daytime programming since 1958. Brady, who has practiced law, produced such TV series as *Perry Mason*, *Have Gun, Will Travel* and the *Johnny Carson Variety Show*. One of the founders of the Television Producers Guild of America in 1959, he served as president from its inception until this year.

**Kenneth W. Bilby**, who began his career as a copy boy for the *New York Herald Tribune*, moved up another rung with his appointment as executive vice president of RCA. Bilby, who joined RCA in 1960 as v.p., public affairs was previously executive v.p. of NBC in charge of public relations and national advertising.

**C. James Proud** has submitted his resignation as president and general manager of the Advertising Federation of America, but will remain on the job to help select a successor. With AFA since 1947, Proud became president five years ago, during which time the Federation grew from 114 to 137 ad clubs and its income increased over 50%.

The position of account executive on Standard Oil Company (Indiana) and American Oil Company (Chicago) with MacManus, John & Adams Inc. has been assigned to **Arthur E. Ericksen**. He was formerly assistant ad manager of Brown and Williamson Tobacco Co., where he supervised broadcast activities.

**William La Cava** has joined Foote, Cone & Belding as senior producer in charge of TV commercials, succeeding **Roger Pryor**. La Cava has headed his own TV commercial and industrial film production firm, William La Cava Associates, since last year. Prior to that he was v.p. in charge of television for Cunningham & Walsh.

**William F. Grisham** has joined Needham, Louis and Brorby Inc. as v.p., creative group head. His previous position was v.p., TV copy director for Leo

Burnett Co. and before that copy supervisor at Foote, Cone & Belding.

Newly elected v.p. **Robert A. Leadley** has joined Batten, Barton, Durstine & Osborn as account supervisor on the United States Steel account. His former position was TV account head at Young & Rubicam for Procter & Gamble.

After a 32-year career at Foote, Cone & Belding where he rose to the post of v.p. and national broadcast business manager, **C. Burt Oliver** has resigned to become board chairman and executive v.p. of the Nevada ad agency, The Melvin Co. Oliver purchased 50% of Melvin Co. stock when he rejoined agency president **Jack Melvin**, with whom he was formerly associated at FC&B.

"The great sense of responsibility" with which **George B. Storer**, chairman, and the Storer Broadcasting Co. have served the public and public causes, and the varied interests of government, industry, labor and the investing public, has won for him Pulse's 1962 "Man of the Year" award, it was announced by Pulse president **Dr. Sydney Roslow**. Past recipients of the award, which is given each year for a notable contribution to the advancement of broadcasting, are **Dr. Allen B. DuMont**, **Bob Hope**, **Donald McGannon**, **Robert Kintner** and **Pierre Salinger**.

**Robert Mayo**, newly appointed managing director of CBS Europe and CBS Limited, the arm which handles TV properties sales in Europe, has succeeded **Michael Burke**, who was elevated to the post of v.p., development for CBS Inc. Mayo's former position was account executive for the CBS-TV network.

**Tony Ford**, director of TV talent at General Artists Corp., has been elected a v.p. Ford's previous association was with Television Artists Corp. and before that he was a freelance producer.

Also on the move:

Newly-appointed v.p. and general manager of the new channel 13 TV station in Grand Rapids-Kalamazoo, Mich., **Mark Wodlinger**, has been national sales and station manager for WMBD-AM-TV Peoria, Ill. since 1959.

**Herbert Jellinek** has been promoted to the new position of director of budgets and cost control for ABC's western division. Jellinek, formerly ABC cost control administrator, joined the firm in 1952, the year he arrived in the United States from Vienna, where he had lived for 10 years.

**Robert S. Buchanan** has been promoted to general manager of Storer station wjw-TV Cleveland, succeeding **Joseph Drilling**, who resigned to become president of Crowell-Collier Broadcasting Corp. Buchanan formerly held the position of general sales manager.

**Julian P. Kanter** was made midwestern sales manager for Storer Television Sales. He has been with Storer since 1961.

Telefilm sales and production executive **E. Jonny Graff** has been elected v.p. in charge of syndication sales of Independent Television Corp. Graff comes to his present post from NTA, where he was v.p. Prior to that he was v.p. and sales manager for film syndicator, Snader Telecommunications.

General Artists Corp. has named **Arthur Price** executive assistant to TV department president **Don Sharpe**. Price has been with GAC eight years.

**Eileen Wherity** has been named media director of William Hart Adler Inc., Chicago ad agency. She was for the past three years media research director of Frank C. Nahser Inc.

**Robert T. Goldman** has been elected assistant to the president of ABC-owned TV stations, **Theodore F. Shaker**, in order to coordinate the five stations' business affairs. Goldman joined ABC's management training program in 1958, and his most recent position was in the office of treasurer of spot sales. Two additional shifts in the spot sales organization have occurred. **Mark S. Ellentuck** was advanced from the ABC-TV network program accounting unit to business manager of spot sales. **Junius Fishburn** has left his post as midwestern manager of Metropolitan Broadcasting for an appointment to the ABC-TV Spot Sales staff. Prior to his 6-year tenure with Metropolitan, he spent eight years with Edward Petry & Co., Chicago.

**Leonard E. Hammer** has been named director of station representative sales for Seven Arts. He will fill the post previously held by the late **Kirk Torney**. Hammer was formerly eastern division sales manager for National Telefilm Associates.

The newly-created post of ABC-TV administration manager for station relations has been filled by **Joseph L. Merkle**, and **Charles Leasure** has been promoted to station relations regional manager. Merkle has been associated with ABC since 1950, when he joined the department as a regional manager. Leasure joined in 1957 as assistant account representative in the station clearance department.

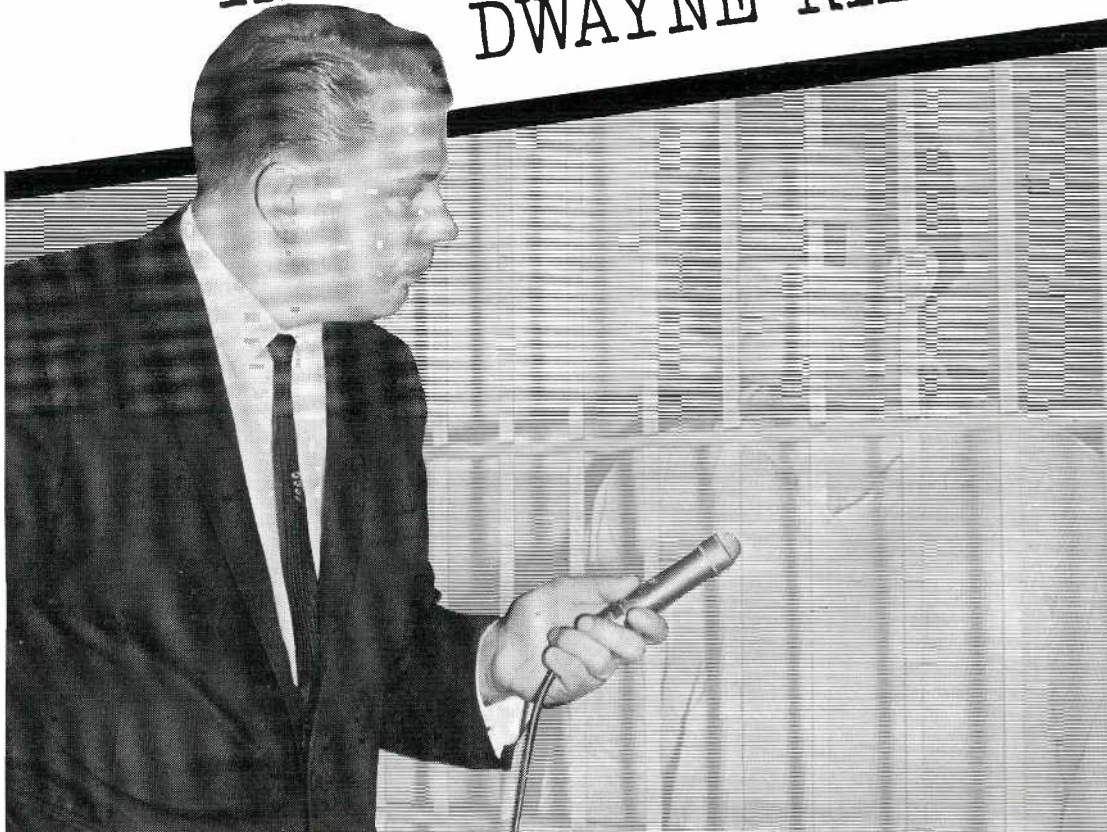
**Bernard Endelman** has joined Papert Koenig Lois Inc. as account supervisor for the Clark Oil Refining Corp. A former account executive at Doyle Dane Bernbach for five years, Endelman is a graduate of Northwestern University's Medill School of Journalism.

**Lawrence D. Gibson** has joined Audits and Surveys Co. as v.p., marketing and will operate in the area of client service and marketing analysis. His former post



In Detroit...

"This is WWJ NEWSMAN  
DWAYNE RILEY"



Dwayne Riley typifies The WWJ Stations' leadership in news reporting. A seasoned specialist in broadcast journalism and holder of a prized citation for reportorial excellence, he has received wide acclaim for his recent 26-program documentary investigation of Michigan prisons. Riley is another key figure in the great WWJ News operation—the only local service that includes:

- *13-Man Broadcast News Staff—Michigan's Largest*
- *Newsgathering Resources of The Detroit News*
- *NBC Correspondents in 75 Countries*

**WWJ** ◀ **THE NEWS STATIONS** ▶ **WWJ-TV**

Owned and Operated by The Detroit News

• National Representatives: Peters, Griffin, Woodward, Inc.

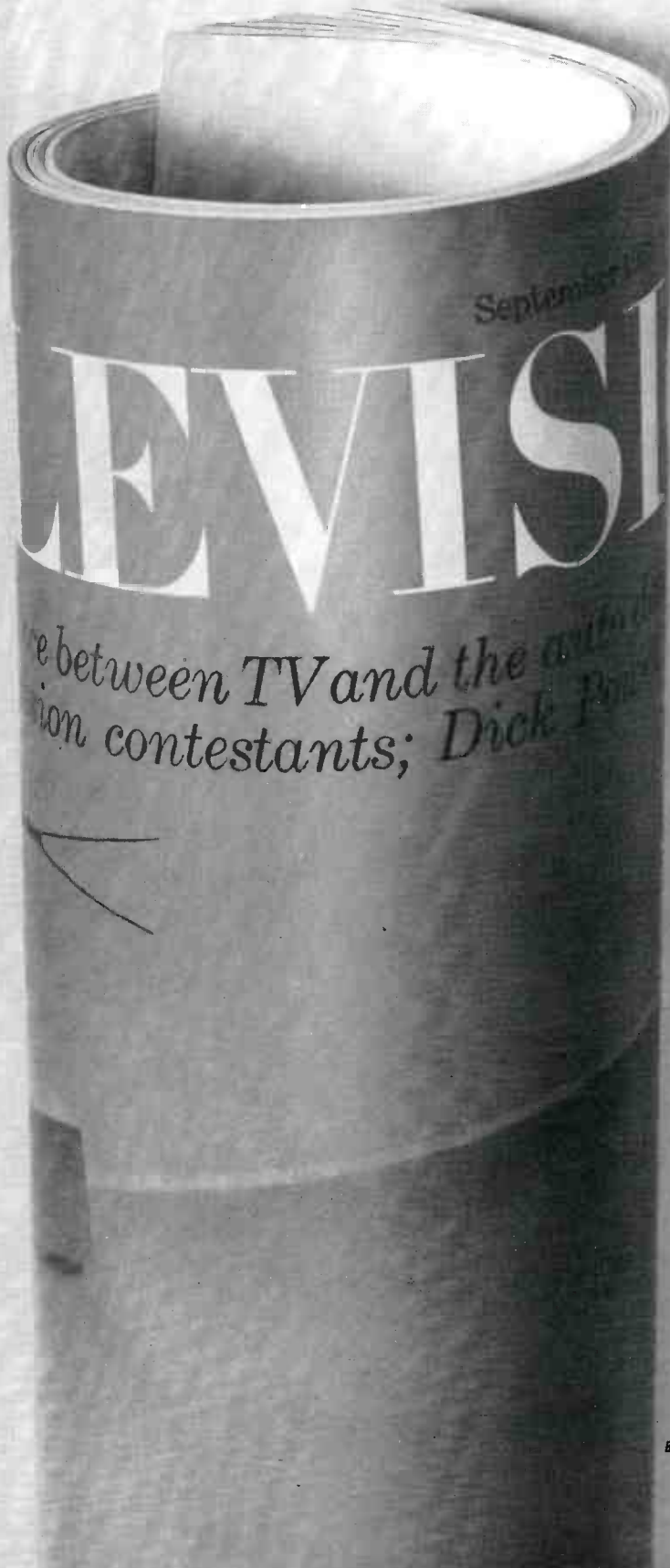
**BUYING BLIND?** Readership among professional buyers of television can be authenticated only by paid circulation.





**TELEVISION announces membership in the Audit Bureau of Circulations effective immediately. TELEVISION**

444 Madison Avenue, New York 22, N.Y.



BROADCASTING PUBLICATIONS, INC.,  
PUBLISHERS OF  
BROADCASTING MAGAZINE, TELEVISION MAGAZINE  
AND BROADCASTING YEARBOOK



## PEOPLE *continued*

was v.p., director of research at Donahue & Coe.

Radio T.V. Representatives has announced the appointment of **George Schmidt** as New York sales manager, replacing **Tom Carroll**, who resigned. Another addition to the staff as sales executive is **Tom O'Brien**, formerly with George Bolling Co.

CBS Films has named two vice presidents, **James T. Victory** and **Ralph M. Baruch**. Victory, who has held the post

of general sales manager since 1961, has become v.p., domestic sales. Baruch, former director of international sales, was moved up to v.p., international sales.

In an expansion of its Washington news department, NBC has announced two appointments. **John S. Klaric Jr.**, formerly with CBS News, was appointed administrative manager, and newly-named supervisor of syndication is **Ron Nessen**, whose previous post was with United Press International. It has also

been announced that NBC News will make its facilities available to NBC-owned stations WRC and WRC-TV by incorporating the stations' news staff in the NBC News Washington bureau.

**William P. Andrews** has been named western district sales manager for Warner Brothers' television division. He had been handling roving sales assignments for the New York office.

NBC has appointed **Lawrence K. Grossman** as director, national advertising and promotion. He was formerly assistant administrative director and assistant copy chief with CBS-TV's ad department, and prior to that in the promotion department of *Look* magazine.

The newly-created position of administrative executive of Triangle stations has been assigned to **John D. Scheuer Jr.** For the past 20 years Scheuer has been associated with nearly all departments of the six Triangle Publications-owned radio and TV stations. His most recent post was director of public relations and programming.

**Stephen Gluck** has been appointed production center manager for Filmex Inc., TV commercial producers. Gluck was formerly assistant production manager of MPO Videotronics.

Recently named as vice presidents of Batten, Barton, Durstine & Osborn are **Richard E. Davis**, radio-TV copy supervisor, and **Richard I. Rossheim** and **Robert A. Sowers**, account group heads. Davis, who was formerly a program editor and writer at NBC, joined BBDO as a TV-radio copywriter in 1951. Rossheim, before joining BBDO-San Francisco in 1955 as an account executive, was ad and promotion manager for Gallo Wine. Sowers moved to the marketing department of BBDO in 1959 when he resigned his post as marketing services supervisor for the Pillsbury Co.

Footo, Cone & Belding, Chicago, has promoted long-time media department staffer **Gwendolyn L. Dargel** to chief time buyer. She has replaced **Genevieve M. Lempert**, who retired after a 35-year career with the agency.

**Anthony V. B. Geoghegan**, executive vice president of Young & Rubicam Inc. and chief media strategist for 30 years, died September 12 of a heart attack. His age was 65. Having joined the agency's original Philadelphia office as media director within a year of its founding in 1924, he was its sixth employee. He became known for his instinct in evaluating media and was responsible for spending about a quarter billion dollars a year in behalf of agency clients.

**John Benson**, former American Association of Advertising Agencies president and member of the board of directors, died August 23.

END

Now!... an important new U.S.-Canadian COMMON MARKET in TV communications!

Here's another "border situation" where an American television station gives you a valuable bonus of *Canadian coverage* as well as a great and growing U. S. market.

It's WWTW, Cadillac-Traverse City, and our new satellite WWUP-TV at Sault Ste. Marie!

WWUP-TV is a brand-new operation that adds 35.9% more television homes to WWTW's existing saturation of most of Northern Michigan. Together they now cover 874,100 people, with effective buying income of \$1,304,145,000 annually!

Ask your distributors around here—ask your Avery-Knodel man!



*The Feltzer Nations*

**RADIO**  
 WKZO KALAMAZOO-BATTLE CREEK  
 WJEF GRAND RAPIDS  
 WJEF-FM GRAND RAPIDS-KALAMAZOO  
 WWTW-FM CADILLAC

**TELEVISION**  
 WKZO-TV GRAND RAPIDS-KALAMAZOO  
 WWTW/CADILLAC-TRAVERSE CITY  
 WWUP-TV SAULT STE. MARIE  
 KOLM-TV LINCOLN, NEBRASKA  
 KGIN-TV GRAND ISLAND, NEB.

**WWTW/WWUP-TV**

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10  
 ANTENNA 1640' A. A. T. / ANTENNA 1214' A. A. T.  
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives



# ***FLIRT***

Many buyers flirt with failure by counting noses instead of TV homes. There are more noses in New Orleans . . . but more TV homes in Nashville. Nashville, with 442,800 TV homes, is 38th in America. Any takers?

**WSIX-TV**  
ABC-TV Channel 8

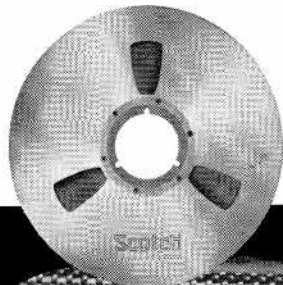
**WLAC-TV**  
CBS-TV Channel 5

**WSM-TV**  
NBC-TV Channel 4

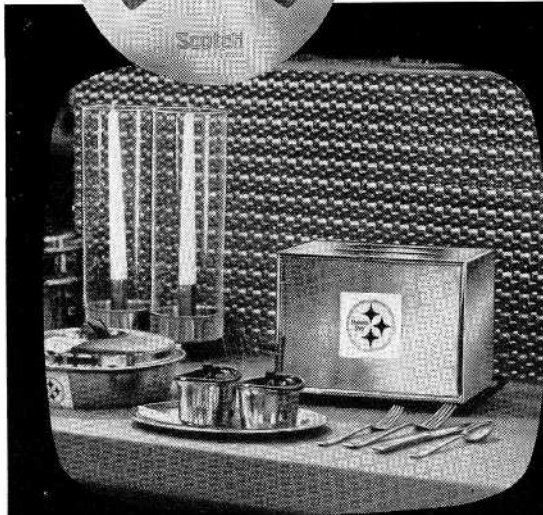
**NASHVILLE, TENNESSEE**

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





Any way you look at it...



Seeing is believing where the housewife's concerned. She responds warmly to the glow of stainless steel in this video taped "U.S. Steel" commercial.



Make-believe gains conviction and added enchantment from the video taped picture that brings the "Shari Lewis Show" to life for millions on NBC.

## Picture stories come to life on SCOTCH® BRAND Live-Action Video Tape!

The same vivid sense of "it's happening now" that makes a video taped drama grip the viewer's attention, works for added believability in commercials carried on "SCOTCH" BRAND Video Tape! The reason for this exceptional sense of "presence": *compatibility* of picture source and the picture itself. Both are electronic and give the viewer an image that involves no compromise.

For black and white tv, "SCOTCH" Video Tape provides a wide, expanded gray scale for gradual transitions from absolute black to absolute white. For color, the superior picture quality of video tape is even greater. Highest fidelity sound adds to the true-to-life impression. And the sharp video tape original can be duplicated with excellent copies or with kines made from the master tape.

Tape has many favorable facets for the producer of network shows, for the advertiser and agency making commercials, for local programming and closed circuit applications. Immediate playback means mistakes can be spotted and corrected at once. An almost limitless number of special effects can be achieved instantly by push-button; others are done relatively easily, and never involve lab work and the long wait.

"Techniques of Editing Video Tape" is the name of a booklet that offers a sampling of ideas used by video tape editors to build shows from tapes, create special effects . . . tells of techniques that make editing easier. It's free . . . just write, Magnetic Products Division, 3M Company, Dept. MCS-102, St. Paul 1, Minn.

"SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 1, MINNESOTA. EXPORT: 99 PARK AVENUE, NEW YORK, N. Y. IN CANADA: LONDON, ONTARIO. © 1962, 3M CO.

Magnetic Products Division **3M** COMPANY



# FOCUS ON COMMERCIALS

Around the country this fall, via TV spots, a lovely young lady will throw off her peignoir and, bare back to camera, sink down luxuriously on a bed, professing love for a Sealy Posturepedic mattress. Sealy and its agency, Earle Ludgin & Co., Chicago, have been producing these "love affair" commercials for over a year now—and for a very good reason. It's a mixture of history and consumer fancy.

Sealy Inc., a \$3 million-a-year advertiser and one of the top national bedding companies, got into the mattress business in 1881 when one Daniel Haynes, a Texas inventor, designed the first Sealy mattress.

As Mr. Haynes was also a cotton plantation owner, it was natural that the mattress was cotton-filled. Texas cotton, however, is harsher and firmer than that raised in other areas of the South. The first Sealy mattress was hard and firm.

Over the years, Sealy has marketed a good number of different kinds of mattresses, but all, going back to the original, on the firm side. It's gotten to be the company hallmark.

Sealy culminated its product approach in 1948 when, in cooperation with orthopedic surgeons, it designed a mattress called the "Firm-O-Rest Orthopedic" (now the Posturepedic), an innovation in an industry which had been marketing ultra-soft bedding throughout the 1920s and '30s to meet consumer demand.

The mattress anticipated a trend away from extra-soft bedding, seen by the fact of many consumers buying bedboards. Doctors, too, criticized "too-soft" mattresses as a possible cause of poor posture. Posturepedic kept with Sealy tradition and the trend, was advertised heavily for its unique features.

Sealy sold the therapeutic benefits of the Posturepedic with the theme "no morning backache." But at the end of 1960 it found itself in the bedding in-

dustry doldrums. Its overall sales declined. Posturepedic sales, too, were down.

Sealy management at this point decided that a change in marketing strategy was necessary because its approach was no longer modern. "We realized," says Sealy marketing vice president Howard G. Haas, "that we were still selling medicine, not what the public really wanted. It was like selling sulphur and molasses to people who had switched to vitamins."

In April 1961 Sealy switched course. A new image-changing campaign announced both "pamper yourself" comfort and proper back support—the latter point a sales gambit too valuable to discard. Combined it became "the mattress that orthopedic surgeons and sleepy people agree on."

Sealy's first "image changing" commercial was produced at KTTV Hollywood, in 55, 20 and 8-second spots. Shooting on Sealy's new fall commercial began last June at Elliot, Unger & Elliot, New York, also in 55, 20 and 8-second form.

The new commercial is similar to the first. It opens on a girl (model Sue Oakland) wearing a peignoir seated at a dressing table in a bedroom brushing her hair. She takes her time, turns and talks. In the 20-second spot a girl's voice comes on audio:

"You know about the Sealy Posturepedic. . ." audio begins, "the 'no morning backache' mattress. But maybe you think it *has* to be extra firm."

Rising and moving to the bed she continues, "Not any more. Now you can *choose* your comfort in a Posturepedic. . . extra firm or *gently* firm. . ."

She pulls back the covers, throws off her peignoir, and gets into bed. Audio continues: ". . . and get the support orthopedic surgeons recommend."

At this point the screen goes black through a venetian blind effect—the viewer, having intruded on the bedroom scene, is now gently removed. Picking up the narration, the girl in voice-over



says, "I recommend it, too." Here supers come on with the words, "Sealy Posturepedic" and "No morning backache from improper support." It closes on a bare-backed Miss Oakland and the Sealy logo.

V. Hugh Wells, vice president and creative director at Earle Ludgin, and J. Edwin Chapman, vice president and copy director, share credit for creative ideas on the Sealy commercials. Don Hockstein, director of radio and TV production at the agency, was producer.

Sealy places its commercial through its 33 manufacturing plants strung out from Florida to Oregon, enjoys a local rate via local placements. According to G. C. Shappell, director of advertising for Sealy, the company buys more TV spots than all other bedding manufacturers combined, runs spots on the average of three a week in 30 markets. (Sealy's spot TV spending ranges from \$900,000 to \$1.2 million annually.)

Indications are that the new advertising approach has achieved its purpose. In 1961 Sealy sales were a record \$66 million, up 13% over 1960. END

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# bland

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The unassuming and the innocuous are, from time to time, too much a part of broadcasting. More often than not, it is a case of the bland leading the bland. The rare stations which program with the spirited flavor of our times: controversy, exchange of opinion and sheer on-the-toes excitement, reap the rewards of a responsive audience. Perhaps that's why our stations are continually moving forward . . . marking progress, not just time. People watch. People listen. People know.

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

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

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# PLAYBACK PLAYBACK

## A monthly measure of comment and criticism about TV



*Contributed by John O'Hara to the Letters to the Editor column, the New York Herald Tribune, September 19, 1962:*

Four or five years ago I served as a judge for the Peabody Awards, and as a result of my eloquence a prize was given to the TV program, "You Are There." I thought it a pretty good program; I like American history. I knew absolutely no one connected with the show, unless you want to go way back to when I was about 20 years old and had a date with one of the du Pont girls, who was visiting a friend in Pottsville, Pa. The point here is that I am not prejudiced against TV or American history, and have even signified, on that one occasion, my approval of a combination of the two.

But I am opposed to direct TV coverage of committee hearings in the House and Senate and in the sessions of court. It would be very nice to have on tape today the historic proceedings of the Constitutional Convention of 1787, as well as the first and second trials in the Hall-Mills case. Everybody would love to be able to tune in on Daniel Webster as he utters for the first time those words that have since become so tiresome when repeated by later generations of Dartmouth alumni. It might even be fun to hear again a certain worldly judge in

my home county, who squelched an impertinent witness with the remark, "Don't do as I do, do as I say." Our electronically minded eggheads say, "Think how wonderful it would be if we could see and hear the Lincoln-Seward debates." I'll go them one better: think how wonderful it would be if we had Lincoln. Or Seward.

But when William S. Paley says it is a shame that we don't get live coverage of Congress and the courts ("These situations are unreasonable anachronisms," he says), and supports his thesis with the argument that there are now 183 million radio sets in use, you just know that he is not fighting for the privilege of covering a tariff commission hearing on the price of tung oil.

How many times would CBS (or, for that matter, NBC) send camera crews to make a minute-by-minute report of say, the Supreme Court listening to a complicated rate case like *U. S. vs. North-eastern Southwestern Power*? Paley and Sarnoff are in the entertainment business, no matter how many pious and highly intellectual statements they make about public service and the communications arts. Any programming they do will be determined on a basis of entertainment value, you can be sure of that, and not by men who are concerned with the present or future historic worth of an event. The Congressional hearings and court trials chosen for broadcasts will promise enough drama or comedy or both to make the program attractive to sponsors. But such events will already have enough of the circus atmosphere, without the addition of the TV equipment and its paralyzing or hambo-tempting effect on the human principals. Politicians, jurists, witnesses, spectators and even the camera crews are affected by the presence of the TV apparatus. I give you, for example, the photographers who are always walking up and down behind Mr. Kennedy during a televised press conference. I give you, for another

example in a somewhat different field, the Detroit photographers who are always trespassing in the third base coaching box and the third-to-home base path.

They start early nowadays. I am reliably informed that on the Dick Clark show the teenagers arrive wearing brown lipstick so they will look their best on camera. Of course that's history of a sort, too.

### THE MASS MEDIA

*Bruce Bliven, a former editor of The New Republic and New York correspondent for The Manchester Guardian for 22 years, addressing a meeting of the American Association of University Presses, Palo Alto, California:*

It is fashionable nowadays to wring hands over what mass communication is doing to American society. Whenever I find hands being wrung I have an almost irresistible temptation to join in, but in a matter so important it is worthwhile to stop a moment and see whether the hand-wringers know what they are doing. . . .

Television, the handiest whipping boy now, is supposed to debauch our children with crime and violence. The five hours a day and more that the average TV set is turned on are making our muscles as well as our minds become flabby.

Some of this indictment is true, and some is false. The part that is true needs to be seen in a context of historical facts, which to some degree may mitigate the sting of the charges.

Much of this indictment comes from "the intellectuals," and it varies in inverse ratio to the amount of actual experience they have had in the production of the mass media. Newspapers, for instance, are criticized furiously by those who have never worked on one, who are outraged because the papers deliberately try to appeal to more than the 4.4 per cent of the population who have IQs





### La Salle Found the Hidden Market

LaSalle Popkin, of Popkin and Nodd, found the hidden market for his client, Weak, Watery Shampoo. Found 277,000 heads (more than you'll find in Reading, Pa.; Columbia, S. C., or Roanoke). Found it pays to push shampoo where there are more people to use it! Use your head. Call Meeker (or, in the Southeast, James S. Ayres).  
WCYB-TV • Bristol, Tenn.-Va.

you see more  
opportunities  
through our eyes

And you are protected from the hazards of negotiating on your own by Blackburn's penetrating knowledge of markets. We do not send out lists; every sale is handled on an individual basis. Seeing the total picture through our eyes widens opportunities and narrows the risk for both buyer and seller.

## BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270  
CHICAGO: 333 N. Michigan Avenue, FI 6-6460  
ATLANTA: Healey Building, JA 5-1576  
BEVERLY HILLS: Bank of America Bldg., CR 4-8151

## PLAYBACK *continued*

above 130 and may properly be classified as eggheads. It is true that I have never yet met one of these critics who had, that very morning, read all of the solid world news that the paper did have; he was too busy being angry to stop to examine the loathsome object of his disapprobation.

I know that at this point I ought to define "the intellectual," but it is hard to do. The only safe rule is that if you claim to be one, you aren't. The intellectual is a member of the group who wouldn't dream of listening to a phonograph until it was renamed a hi-fi; who despise AM radio but adore FM; who never looked at a movie until the Scandinavians and the French began producing films that are happily unintelligible; who repudiate their own egghead friends if by chance they write a book that sells widely; who won't have a TV set, but go next door to look whenever a good documentary is scheduled. . . .

These and other critics tend to look back nostalgically to a utopian past, which, like all the pasts remembered nostalgically—including Barry Goldwater's—never existed. They recall the founding fathers 200 years ago, or the giants of Concord just before the Civil War, who had the classics at their fingertips, wrote (most of them) beautiful English, and were full partners in the society of educated men. The critics tend to assume that in those days everybody was like that; but in fact, the proportion of highly civilized men 100 or 200 years ago was probably no larger than it is today. The great majority of the people had few recreations any more ennobling than those of the present.

American taste in houses and furniture in the seventeenth and eighteenth centuries was good because things were made by hand by skilled craftsmen, whose products were beautiful since they were simple and functional. People had so little that there was less chance to go wrong. In the nineteenth century we got machine production with no controls, and most of what was produced was ugly. American taste in general in the nineteenth century was far worse than it is today; in fact, it was the editor of a popular magazine, Edward Bok of the *Ladies' Home Journal*, who worked for years at the end of the century to persuade the nation's housewives to abandon the what-not in the corner, filled with bad china figurines marked "Souvenir of Atlantic City," and the sheaves of pampas grass stacked in an umbrella stand that might have been an elephant's leg, and sometimes was.

When it began, America's attempt to make literate a whole population based essentially on peasant stock was the bold-

est, most dramatic such effort in all history. It would be a miracle if we could accomplish it fully in 200 years, to say nothing of 50 or 75. That there would be many fumbles and failures was inevitable. Cultivated Europeans are scornful, for example, of some of the eccentricities of American college life, forgetting that we have by far the largest proportion of our young people in college that has ever been seen in any large western country. Give us 100 more years—a mere eyeblink in the annals of history—and these eccentricities will have been ironed out. . . .

How much of the indictment of the mass media is true? We might begin with television, the most powerful device for rapid social change that has ever been invented, with the possible exception of the automobile. While no one has yet proved that violence in television shows breeds delinquent children—any more than Jack the Giant Killer caused an earlier generation to become infant decapitators—there seems little doubt that some children look at too much of it. President Kennedy and others have called attention to the fact that, as suggested, our children (and grown people, too) don't get enough physical exercise. It is reasonable to suppose that the mind of the child is better off when the imagination is actively employed in creative play than when it is passively massaged by television drama.

We know that the fear that television would drive out books and magazines has not been realized. Sales of books, including children's books, are at an all-time high. So are magazine and newspaper circulations. The magazines that television has hurt have been those of the lowest intellectual content; the best ones have been increasing their circulations at a higher percentage rate than the rest. The real harm that has been done lately to most magazines has come from the fierce competition for the advertising dollar. . . .

School teachers are beginning to testify that television has awakened intellectual curiosity among students that leads them to read books about things of which they first learned through TV viewing. A few years ago I went back to my little home town in Iowa and they persuaded me to give a talk to the high school students on the current situation in Europe. When I was a boy in this town, we hardly knew that Europe existed; but these youngsters were well informed. They asked me questions for two hours, and I perspired trying to keep up with them. Most of their information, I was told, they had obtained from the radio and from television news and documentaries.

The provable sins of television lie in



## Mr. Minow speaks to our manager

(July 8, 1962)

The show is WFAA-TV's "Let Me Speak to the Manager" — a half-hour informal session with Mike Shapiro answering mail from viewers. The guest is Mr. Newton N. Minow. The following is an excerpt from the interview:

**Shapiro:** A year and a half ago you gave a talk and the two famous words which everyone has seen in print and heard were those you used to describe television as a vast wasteland. Would you comment now . . . do you still think it is a wasteland?

**Minow:** Well, I think there has been a lot of improvement. I think the most encouraging thing is that broadcasters and the public are examining what the function of broadcasting is, what its problems are, and how it must serve the public interest. . . . What we want is to have the public participate in broadcasting — just as you are doing with this program. That's what we are so delighted about, that you are exchanging views with your audience . . . and finding out what they want and what they are interested in. And we think starting this whole discussion has been a very wholesome thing.

Naturally, we are pleased to have a second public commendation from Mr. Minow. (The first came earlier this year at a meeting of the National Association of Broadcasters.)

Equally satisfying have been the inquiries from many stations in other markets. We feel we have started a trend. One that's certainly in the right direction from the viewpoint of responsible management. We are more than willing to share the successful format of this show and other WFAA-TV local program innovations with interested broadcasters everywhere.

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*

the field of omission, not commission. When Newton Minow called it "one vast wasteland," he might have added the words, "of mediocrity." As someone has said, it is a case of the bland leading the bland. The advertisers are so fearful of offending somebody that they interest and excite nobody. It is when I think of what television might do, of the wonderful opportunities missed, that I start a hand-wringing movement on my own.

Television and radio are, moreover, factors in the degeneration of American speech. That degeneration has various causes; we are so hurried and hard-pressed nowadays that we don't seem to have time to write or talk the English of Jefferson's day. A lot of us dictate our letters, and confine our vocabularies to the 800 words we are reasonably sure our secretaries can spell. Television and radio have presumably taught a lot of people the pronunciation of many words they rarely if ever hear spoken except on the vacuum tube; but they also perpetuate a shocking number of errors. I never cease to marvel that broadcasters who can pronounce correctly the names of all the composers of music and all the world's statesmen don't know that when any given word is both a noun and a verb, the noun is usually accented on the first syllable and the verb on the second. You almost never hear, "He *protested*," any more, only, "He *protested*." Well I *protest* this sloppy misuse of English.

In the welter of collapsing standards, melting like candies on a summer's day, "contact" is now a verb, "like" is a conjunction, "data" is a singular noun, "literally" has come to mean its exact opposite, "figuratively." I could go on at length with this dreary litany of rules and words maimed or murdered by people who don't care. I am well aware that the language is changing, that nobody can stop it. I just want it understood that I am being dragged, kicking and screaming, at the tail end of the procession. . . .

I don't want to appear to pick on the intellectuals; some of my best friends are eggheads. It seems to me clear, however, that in regard to mass communication they are nursing to their bosoms at least five myths:

1) The myth that there is a mysterious "they," who are conspiring to debauch our culture for their own fell purposes. "They" are only businessmen, trying to make an honest though speedy buck, and any destruction of our culture is incidental and accidental.

2) That things were better in some halcyon past, and have lately been degenerating at an ever-increasing pace.

3) That if you just denounce tele-

vision long and loudly enough, maybe it will go away.

4) That most people are poor little whiffenpoof sheep, easily led astray, and greatly harmed by things that do the intellectual no harm at all.

5) That their own tastes are automatically and forever the best, and anyone who disagrees is tainted at least slightly with moral leprosy.

Professor Boorstin [Daniel J. Boorstin of the University of Chicago] complains that our life today contains too many "non-events" — fictitious happenings dreamed up in advance by press agents. But I feel he misses the real point. We get too many of both non-events and events. The machinery of communication is overbuilt; we are inundated by a Niagara of too much information. I don't really want to know as much about anything as I am told nowadays about practically everything. After a while, a merciful shield of inattention is created—but this has its bad side too. . . .

There are discouraging things about cultural democracy, but they are curable and some of them are being cured. Our way of life is being challenged in the cold war as never in the past. We can't afford to have our intellectuals acting like passengers on a ship in a bad storm, standing on the top deck and sneering at the efforts of the crew. I would appeal to them to "rejoin the human race," and, instead of spending their time in the deploring, that is so much fun, to join in the common effort.

### RADIO 'N TV: DEVOTED COUPLE?



*Stephen B. Labunski, vice president and general manager, WMCA New York, who was the principal speaker before the West Virginia Broadcasters Association:*

There's something about our civilization which places a special value on putting things into neatly-fitting, easy-to-remember pairs. . . .

This mystique follows us from the cradle to the grave. Consider for a moment life's story, told in more or less chronological order, and in those con-

venient pairs we've all come to know so well:

Birds 'n bees, boy 'n girl, kiss 'n tell, love 'n marriage, man 'n wife, wife 'n kids, yell 'n scream, toil 'n trouble, ups 'n downs, sweat 'n strain, work 'n slave, hope 'n pray, death 'n taxes, weep 'n wail. . . .

Easily the most famous twosome of them all, as far as we are concerned, is that inseparable couple, radio 'n TV. Only because of our widespread and senseless devotion to the principle of togetherness has this improbable marriage continued for so long. It certainly isn't because radio 'n TV have much in common any more. They have almost entirely different interests, problems and ambitions, but they cling together for dear life and keep a marriage going which would long since have been sundered under any other circumstances. To think and talk in terms of radio 'n TV together has become a firmly established tribal custom, and we continue to pay homage to it without the benefit of new logic or the application of enlightened self interest.

Now admittedly, radio 'n TV do have a few things in common. Each functions as a medium of communication, each deals in entertainment, disseminates information and ideas, and each tries to make a profit by selling advertisers a chance to speak to its audiences. Each lives under some federal regulation, administered by the same Den Mother. And, of course, a great many people in radio 'n TV know one another. Beyond that point, what do the two really have in common? Aren't the differences which divide radio from TV far more numerous and vastly more important than the largely accidental similarities? Radio 'n TV may have sprung from the same roots, but that was a long time ago; and what's the difference anyway? It's not at all unusual for people to start with a great deal that binds them and, in later years, to go their separate ways. Just because you were made to be nice to your cousin when you were a kid doesn't mean that you are obliged to spend the rest of your life playing hopscotch with him. . . .

There are several times as many radio stations of all kinds as there are television outlets. Radio is largely an individual station enterprise, while television is primarily a network phenomenon. For the most part, radio is a small business—the majority of stations employ only a handful of people, and only a handful of stations gross as much as a million dollars a year. Only a relatively small minority of television stations fail to gross a million dollars or better, and few of them can be considered to be small



# 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.



### Columbus Found the Hidden Market

Columbus J. Keister, Keister, Inc., stumbled on a veritable Isabella of a market for his client, Other Buffered Products. Found Tri-Cities Market drug sales topped those in Greenville, S. C., Roanoke and Raleigh. There are plenty of doubloons for you in Tri-Cities. Call Meeker (in the Southeast, James S. Ayres). WCYB-TV • Bristol, Tenn.-Va.

## PLAYBACK *continued*

businesses in any real sense of the word.

More important is the fact that radio is almost wholly a locally-oriented medium, television almost entirely national. Radio stations serve several hundred American communities unable to support a daily newspaper, and in cities where competitive newspaper service has sharply declined in the last two decades, radio has served to fill the void with local programming, local community service, and the development of views and opinions on local issues. Television, on the other hand, is primarily a national service from the standpoint of its impact on viewers and in its ability to translate important events into a commonly-shared experience in millions of American households at the same time.

Radio offers listeners every conceivable type of programming, a host of differing broadcast philosophies, a variety of approaches to the handling of news and information, and every shading of every kind of musical fare. What radio does for you depends on where you live, how many stations there are, whether you're talking about a major metropolitan powerhouse, a 250-watt daytimer, a regional farm station, or an FM.

Television stations generally convey to their audiences the programming of the three national networks, with a sprinkling of local features which resemble one another rather closely, such as the traditional newscast before and after prime time, the nightly lesson in meteorology, and the cartoons and old movies during the day. Television stations may strive for individual distinction, but they have a long way to go before they can offer a wide range of choices available to radio audiences in multi-station markets. . . .

The point is that radio is by all odds a service and a business dependent for its vitality on the collective performance of thousands of individual enterprises, in individual markets, broadcasting to individual communities. Take away the radio networks, and you still have a substantial radio service. Take away the television networks, and you have a hollow shell.

It might seem unnecessary to explain at such length the differences between radio and television, because you and I already know about them. But peculiarly enough, these essential differences are often badly understood by critics, businessmen and government officials. When you say "television" to a government official in Washington, for example, he knows what you're driving at. He can watch the same programs we all do, he can develop his own impressions and views, and right or wrong, they are

at least based on evidence available to everyone pretty much regardless of geography or other external factors.

When you say "radio" to one of these estimable gentlemen, the image he gets depends on how much he listens to how many different stations, how much he's travelled, and what his reactions have been to a potentially-wide or regrettably-narrow range of radio experiences.

Nobody can tell me, therefore, that radio and television are two variations of the same "image."

And that is only one reason that I urge radio to sue television for divorce, on grounds of severe and continuing incompatibility.

Let's take a look at some of the problems radio and television people worry about, with no attempt to line them up in order of importance, or at this stage, to suggest solutions—just a part of the worrying schedule itself.

I would judge television men worry about things like pay TV, community antenna systems, de-intermixture, drop-ins, the price of films, Senator Dodd, the cost of lighting local shows, affiliation contracts, residuals, stage hand unions, the Pilkington Report, all-channel receivers, pre-screening of shows by the NAB, the economics of group self-representation and the ghost of Fabian.

Radio men, I can tell you, worry about quite a different line-up: rate cutting, barter, merchandising, the paperwork in spot, measurement of outside listening, destructive intra-mural selling, how to keep good people from being pirated by television, how to pick the music from the hundreds of records you're swamped with every week if you're a big station, or how to get *any* record service of *any* kind if you're very small.

When hearings were recently held on the proposed suspension or repeal of Section 315, members of the Congressional committee involved—whether speaking for or against any change at this time—almost all spoke in terms of the great national television debates, as they waxed poetic about the Kennedy-Nixon encounters in the 1960 campaign. The radio broadcaster in Charleston, South Carolina, who has to figure out what to do with eight bona fide candidates for sheriff, wasn't considered to have a problem serious enough to warrant all this high-level attention. He and his thousands of fellow radio broadcasters were, as expected, ignored—despite testimony on radio's "equal time" problems and its significant role in local elections by at least one broadcaster. The only serious discussion of the proposed repeal or suspension of Section 315 was couched in terms of national, or at most statewide, campaigns, and there-

**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

# PLAYBACK *continued*

fore most of the dialogue was about television, almost as though radio didn't exist.

For some years now, radio 'n TV, hand in hand, have tried to knock down the barriers to on-the-spot coverage in the courts of this country, thus far without much success. I think we know why.

The most telling argument against access by electronic journalism to courtrooms runs something like this: a courtroom is a chamber of supreme dignity, where men struggle in a nervewracking battle of wits to protect lives, fortunes and sacred honor. Bring those cameras, not klieg lights and all that other cumbersome equipment into the courtroom, throw the ensuing pyrotechnics open to millions of thrill-seeking viewers at home, and you're inviting a circus. The prosecutor would obviously ham it up in a thinly-veiled, tax-supported dodge to audition for the *Perry Mason Show*. The bailiff would be unable to keep the spectators from waving at the camera, and witnesses would trip over all those wires and cables coming and going to testify. . . .

And who do you suppose is accused of wanting to be the author of this monumental disarray? Television? Not at all. It's that devoted couple again—Mr. and Mrs. Radio 'n TV.

Radio? What has all this got to do with radio? I don't think anybody would seriously argue that a few discreetly placed radio microphones in the courtroom would disrupt the proceedings or violate anybody's rights. It's those damned cameras, klieg lights, and the confusion associated with television equipment and techniques. But radio has stuck by its lover faithfully—and witlessly—all these years instead of fighting for radio access to courtrooms and dropping television on its head. It's not radio's fault that television is so awkward. Let them fight their own battles and let radio men work together to gain access to courtrooms.

In this matter and others radio has become used to living with TV and explaining itself in terms of comparisons with TV, in the false hope that some of television's success will rub off on radio. It's been a long time since radio broadcasters have concentrated on defining and promoting their own medium independently of fruitless comparisons and working towards objectives which radio might very well realize a lot sooner if it divorces television—loudly and publicly.

Please understand, I have great respect for television because I admire success. I am simply arguing that radio and television do not belong together in trade groups and industry associations, or in representations before govern-

mental agencies, because they have very little in common, and there is a great deal which divides them—legitimately and properly. TV is often a burden to radio, and it's time to recognize it.

## AS GOLDWATER SEES IT

*U. S. Senator Barry Goldwater (R-Ariz.), addressing the Order of American Hellenic Educational Progressive Association (AHEPA) banquet in Chicago:*

Have you looked at your TV set lately?

What wallowing in self-pity! What vast and contorted expressions of emotion over trifling problems! What meaningless violence and meaningless sex!

Comedy has become "wisecracks." Very clever, sometimes even very witty. But the background of greatness is not there, also the savor, the depth of contrast, is gone. The surprise, the fast switch, the shock have taken its place.

Your ancestors would look upon us with pity. To them, we would be truly barbarians. END



## MOVIES ARE BETTER THAN EVER!

And Pittsburgh's great movie station—WIIC—has a wealth of fine M-G-M and 20th-Fox films that will sell for you!

Spots are now available in:

**SATURDAY NIGHT AT THE MOVIES Part II**  
(11:10 p.m. Saturdays)

**SUNDAY AFTERNOON AT THE MOVIES**  
(1:00 p.m. Sundays)

**WIIC CHANNEL 11**  
**PITTSBURGH**

Represented nationally by Blair-TV





CHECK OUR  
FACTS,  
THEN BUY:

# TERRE HAUTE

WITH

*Indianapolis*

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*



Edward Petry & Co., Inc.

**WTHI-TV**  
CHANNEL 10  
TERRE HAUTE,  
INDIANA

**WTHI-TV**  
delivers more homes  
per average quarter  
hour than any  
Indiana station\*  
(March 1962 ARB)  
\*except Indianapolis

# VIEWPOINT



**B**ENNET KORN doesn't tilt windmills. He does slay dragons.

Or,

It's possible to get where you want to be in television programming without swimming against the tide.

Korn at present is enjoying the best of several worlds in television: the commercial world, in that the TV properties under his stewardship return a profit to their owners, and the artistic, in that the company—and particularly its New York station, WNEW-TV—has made a mark for itself as an innovator in the field of television programming.

His secret, and that of Metropolitan Broadcasting Television, of which he is president, is not to get the two elements involved—programming and revenue—confused. This basic policy manifests itself in the way Korn approaches the sale of “select” programming—like “Age of Kings,” “Play of the Week,” “Festival of the Performing Arts,” “America in Space,” “Antigone,” the upcoming series with Eleanor Roosevelt entitled “The American Experience,” “Open End” and similar efforts which have added to the company's broadcasting reputation. The Korn sales approach: make some effort, but not so much that it will cost you your momentum where it really counts, which is in selling the spot accounts which are the bread-and-butter of WNEW-TV and the company's other independent stations.

“This type of programming,” says Korn, “we produce for ourselves, not for the advertiser. We make it available to sponsors, but not at the sacrifice of the

time we must devote to our spot effort.”

Korn finds his policy, rather than restricting the amount of “select” programming his stations can support, actually enhances it. “If I produced only what I could sell [referring to specials] I'd soon have a history of not selling and would have to stop producing. This way [referring to the company's concentration on spot sales] we can maintain ourselves by one technique and create by another. To do otherwise would be to penalize one very important element in our programming posture for not getting sales.

“Moreover,” he adds, “while these ‘select’ programs are not designed for the commercial marketplace—that is, they don't ordinarily attract the audiences which the spot advertiser is looking for—they do increase our commercial acceptability. That's valuable, too.”

Korn places great emphasis on the importance of knowing your market and how to make it work for you. “You don't say the trends are wrong,” he says, speaking of advertiser reluctance to sponsor this type of programming. “You have to succeed within the trends of the business. You take your marketplace as it stands. Is the special built for the marketplace? No. But the station is. And because we are geared to the marketplace we are not bound by the marketplace.”

Which is not to say that Korn has not found sponsors interested in the “select” programs. As a matter of fact, the best known of them—“Age of Kings” and “Festival of the Performing Arts”—were both sponsored by Standard Oil of New Jersey. But these programs involved a different sort of sale in that they held major public relations values for the advertiser that took them out of the normal commercial channels. And, interestingly enough, although they were bought without expectation of attracting large audiences, they managed to pull in ratings above the normal level for their time periods.

And the other shows, even though they do not find an exclusive sponsor, do not go on the air sustaining: they contain the

normal run-of-schedule spot adjacencies, just as other programming on the station. Korn has found that the standard advertisers welcome this occasional scheduling in “select” programs, in that their commercials are exposed to an audience they would not normally receive.

A bigger problem than finding sponsors, in Korn's viewpoint, is in finding the “select” programming itself. The story behind “The Age of Kings,” which was a BBC-TV program, is a case in point. Korn had heard of it from a friend, a newspaperman, in Britain, and asked the BBC-TV if he might take a look at it. Rather than jumping at the chance to show a property to a prospective American client, they charged him \$200 for a screening print. —D. W.



**R**ICHARD ALLAN SIMMONS has been writing successfully for a living these past 25 years. He now plies his trade in television. Without apology.

Moreover, Simmons takes strong exception to a currently popular image of the television writer as “the misunderstood genius” whose work is ruined by agency interference. “It irritates me,” he says, “to hear writers complain that their scripts are destroyed by sponsor, agency and network interference. When an author complains that his play has failed because this sponsor or that agency man interfered with his work, he's generally making excuses for himself. His play fails because he's written a lousy script—that's probably also been badly directed and poorly acted.”

For himself, Simmons insists that he

# VIEWPOINT *continued*

has never in his TV career been told by anyone what or what not to write.

The wisdom of leaving Simmons to go his own way was demonstrated by his performance as writer-producer for the *Dick Powell Show* anthology series on NBC-TV last season. The three plays he wrote—"Doyle Against the House," "The Price of Tomatoes" and "Three Soldiers"—all won critical acclaim; the first two each merited Emmy nominations for their leading men, with Peter Falk winning the best actor award for

his performance in "The Price of Tomatoes," while Simmons himself received a "best writer" nomination for that show.

A native of Canada, Simmons started writing while still at the University of Toronto, later wrote newspaper articles and radio news service pieces for the Canadian Press. After serving in the Royal Canadian Air Force during World War II, Simmons began commuting between Los Angeles and Toronto in pursuit of his career. He moved to Hollywood permanently in 1948 and began to

concentrate on creative writing. He became a writer and producer for NBC Radio's *Screen Directors' Playhouse*, then signed with Universal Pictures where he wrote, among others, "The Private War of Major Benson" and "The Looters." Altogether he wrote 30 feature films for Universal, Columbia and Republic Studios. When the trend in Hollywood turned to TV so did Dick Simmons.

He's apparently delighted with his career in the new communications medium. "When a writer," Simmons explains, "writes a novel, he reaches a base of about 10,000 people. A movie increases the base to a couple of million. But in writing for television, the base of people you reach spreads out to 30 million—and that's not even considered a good rating!" He adds that "It's almost impossible to write to please 30 million people from every walk of life. But if you hit and you can reach them—then you've really done something."

Simmons feels he's solved the problem of writing for the millions of strangers in front of their television screens by thinking of his script in personal terms. "I write for myself and for my friends. I ask myself—'Do I like this? Will they like this?' If it pleases me and it pleases my friends, then it's usually good."

He also writes most of his plays with a specific cast in mind, feeling it's easier to create a character if you think in terms of an actor that you already know. "I drew a much stronger truck driver for 'The Price of Tomatoes' when I pictured him as Peter Falk rather than some faceless person I'd never met."

Simmons' satisfaction with the creative climate in which he can function for television does not override his awareness of certain built-in conditions of the medium. "Of course there are some subjects that the writer naturally stays away from," he admits—"things like incest or miscegenation. But you don't usually write about them even for the stage. I find that there are still a million things I can write about."

Simmons notes, too, that the television writer is "patronized by manufacturers who would prefer that the writer's plays win new customers rather than drive old ones away. These conditions, without a doubt, circumscribe our field of action. But within these boundaries we can still manage to give our imaginations and our convictions a pretty good workout. To the extent that writers do so, we shall dominate our medium."

"The hitch, of course," says Simmons, "is that ambitious attempts may lead to failure. But perhaps a glorious failure now and then is preferable to the well-tailored banality." —D. H.

**YOU'RE ONLY  
HALF-COVERED  
IN NEBRASKA**

**IF YOU DON'T USE  
KOLN-TV/KGIN-TV!**

**... covering a bigger,  
better Lincoln-Land**

AVERAGE HOMES MONDAY THROUGH SUNDAY	
March, 1962 ARB 10:00 P.M.	
KOLN-TV/KGIN-TV	69,200
Omaha "A"	59,100
Omaha "B"	52,700
Omaha "C"	42,200

There are *two* top TV markets in Nebraska. Miss the big, rich area called Lincoln-Land and you'll miss more than half the buying power of the entire state.

Lincoln-Land is now rated the *76th* largest market in the U.S.\*, based on the average number of homes per quarter hour delivered by all stations in the market. The 206,000 homes delivered by Lincoln-Land's KOLN-TV/KGIN-TV are essential for any advertiser who wants to reach the nation's most important markets.

Ask Avery-Knodel for the full story on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

\*ARB Ranking

*The Folger Stations*

**RADIO**  
WKDZ KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJEF-FM GRAND RAPIDS-KALAMAZOO  
WVTV-FM CHILLICOTTE

**TELEVISION**  
WKDZ-TV GRAND RAPIDS-KALAMAZOO  
WVTV CHILLICOTTE-TRAVERSE CITY  
WVTV-TV SABLES STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB.

## KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS  
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET**  
Avery-Knodel, Inc., Exclusive National Representative



**WMAL-TV  
TV NEWS LEADER IN  
THE NATION'S CAPITAL  
INAUGURATES A NEW  
CONCEPT IN TELEVISION  
NEWS PROGRAMMING  
FOR WASHINGTON**

# **"THE EVENING REPORT"**

**6:30 TO 7:30 PM  
MONDAY THRU FRIDAY**

A complete hour-long report of all the day's news, compiled by Washington's largest, most experienced and best equipped local radio-television News staff. Its facilities include 6 radio-camera equipped Newswagons, the city's only News Helicopter, 2 World-wide News services, a high-speed film laboratory and Washington's first mobile VTR unit (in operation next month), plus the ABC World-wide News staff.

6:30-6:45 PM—ABC Evening Report

6:45-6:50 PM—Backstage

6:50-6:55 PM—Business News

6:55-7:00 PM—Sports

7:00-7:15 PM—Area Round-up News  
D. C., Md., & Va.

7:15-7:25 PM—Capitol Report

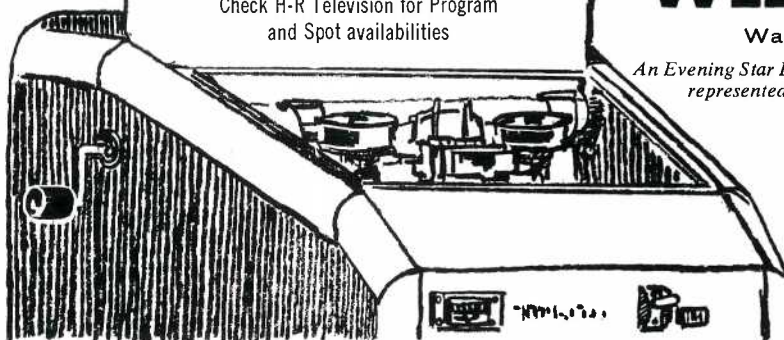
7:25-7:30 PM—Weather

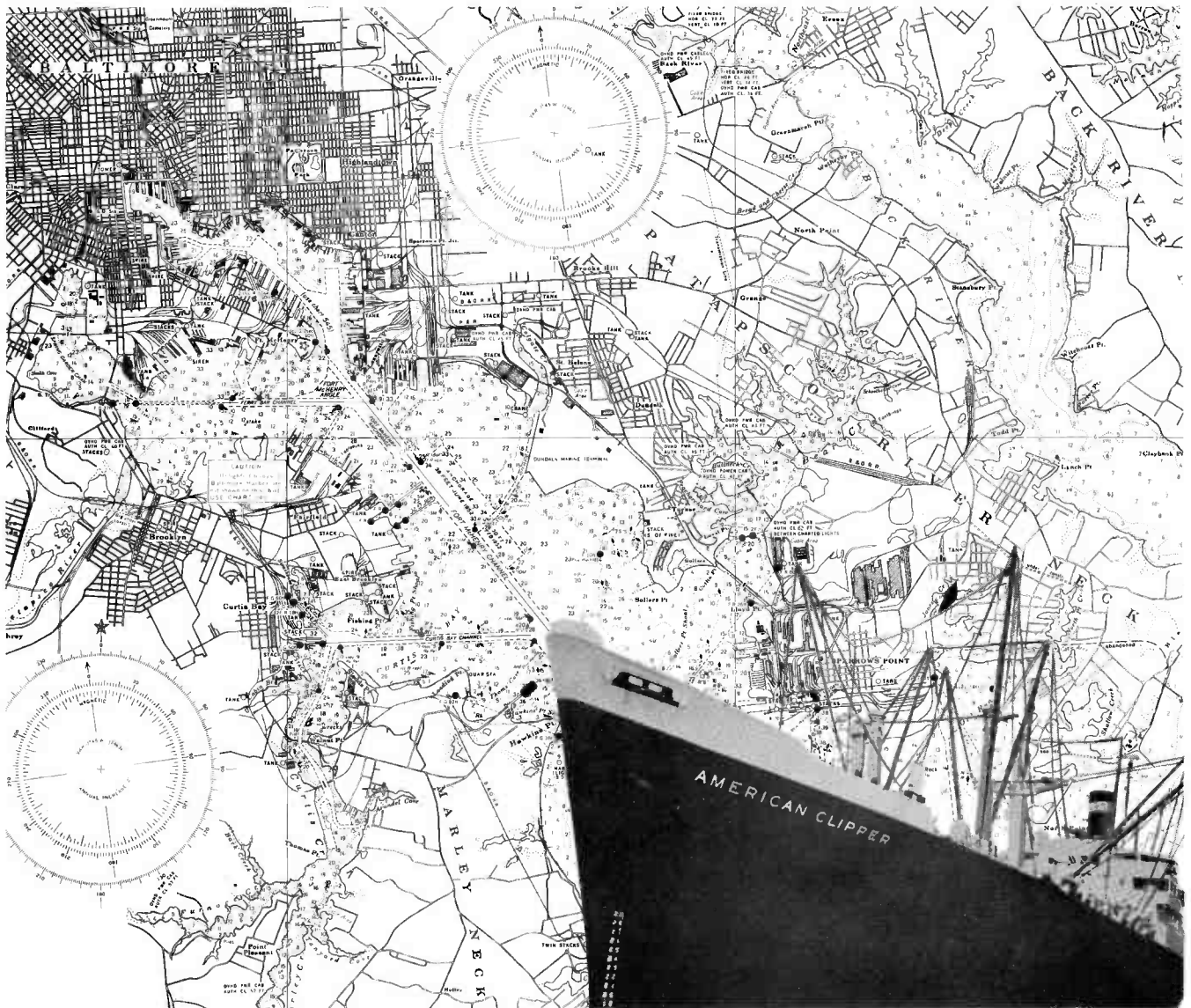
Check H-R Television for Program  
and Spot availabilities

**wmal-tv**

Washington, D. C.

*An Evening Star Broadcasting Company Station,  
represented by H-R Television, Inc.*





## BUSIEST THOROUGHFARE

Baltimore's busiest thoroughfare is not a street, at all, but the deepwater channel that brings the big ships from all the oceans into the Port of Baltimore past historic Fort McHenry, where the red glare of bursting rockets showed "the flag was still there . . ." one September dawn in 1814.

Today this is a leading American port—third largest in tonnage hauled—just as metropolitan Baltimore is a key American market with nearly two million residents and a manufacturing complex that fills fleets of outgoing ships, trucks and trains that service America and the world.

WMAR-TV, serving most of Maryland and then some, realizes the importance of her "busiest highway" and has, for the past eleven years, featured a program **THE PORT THAT BUILT A CITY AND STATE**, making Baltimore and Maryland aware of this priceless asset. Produced by Helen Delich Bentley, Maritime Editor of *The Baltimore Sun*, and the staff of WMAR-TV, "The Port Show" is part of the dynamic concept

of public service programming at WMAR-TV, and enjoys the enthusiastic sponsorship of the following:

American Export Lines	Lavship of Baltimore, Inc.
Arundel Corporation, The	Martin-Marietta Co., The
Association of American Pilots	Maryland Port Authority
Baker-Whitely Towing Company	Maryland Shipbuilding and
Baltimore and Ohio Railroad	Drydock Co.
Baltimore Gas & Electric Co.	McCormick and Company
Bethlehem Steel Co. (Shipping Div.)	Ramsay, Scarlett & Co., Inc.
Consolidated Engineering Co., Inc.	Ruckert Terminals Corp.
Curtis Bay Towing Company	Steamship Trade Association
First National Bank of Maryland	Terminal Shipping Company
Herd, Robert C. & Co., Inc.	United States Lines Company
Langenfelder & Son, Inc., C.J.	Western Electric Company
	Western Maryland Railway Co.

All this adds up to more reasons why, in Maryland, most people watch WMAR-TV.

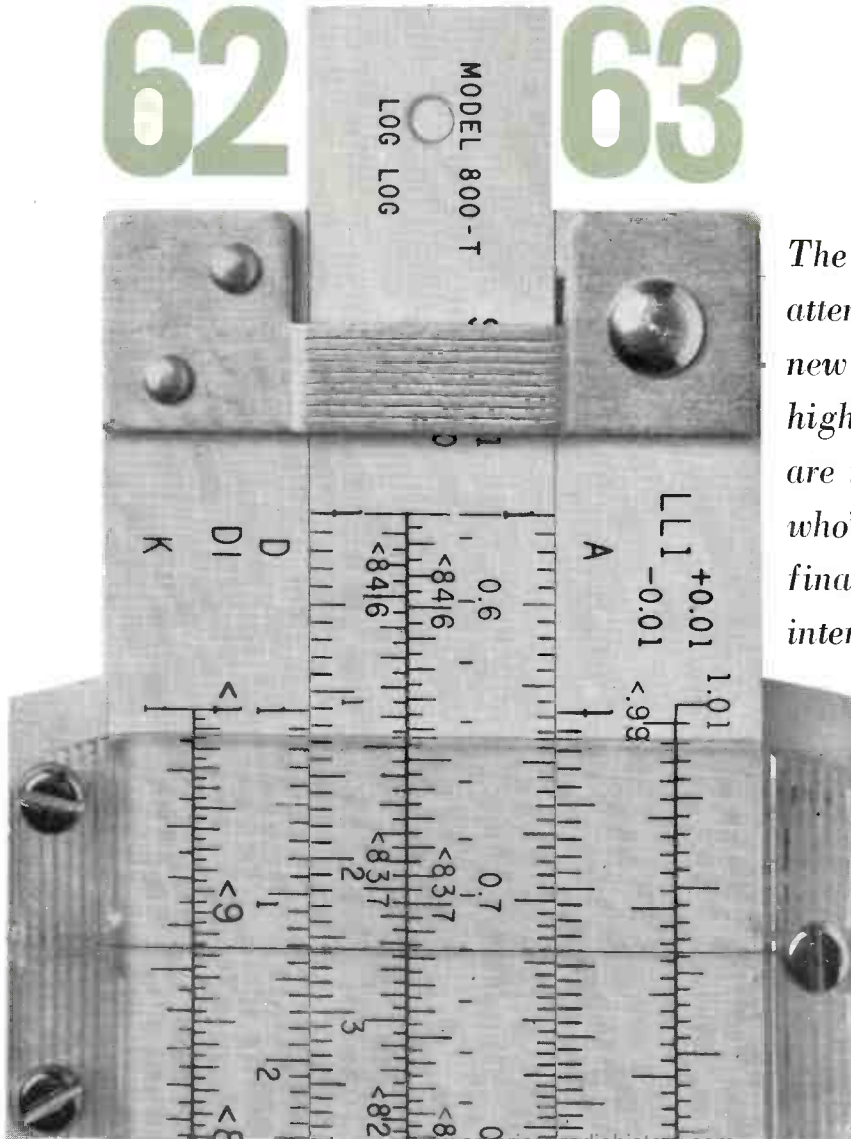
# WMAR-TV

Channel 2—Sunpapers Television—Baltimore 3, Md.

Represented Nationally by THE KATZ AGENCY, INC.

# TELEVISION

## FORECAST 62 63



*The TV industry has its attention fixed on the new network season—high hopes and hard cash are riding on it. Readers who'd like a jump on the final returns will be interested in the following.*



# FORECAST

# 62/63

Predicted ratings and shares of audience for all night-time network programs in competitive markets for Nov.-Dec.'62 rating period, prepared exclusively for Television Magazine by James H. Cornell, program analyst, N.W. Ayer.

Predictions are given for each half-hour period; the top figure in each case is the rating, the bottom figure is share of audience.

NOTE: Forecast is based on nights when special program interruptions do not distort viewing patterns.

SUNDAY						
	ABC	%	CBS	%	NBC	%
6:30	Churchill: The Valiant Years	10.7 21	Password	14.8 29	McKeever & the Colonel*	18.3 36
7:00	Father Knows Best	14.8 26	Lassie	16.5 29	Ensign O'Toole*	20.5 36
7:30	The Jetsons*	17.1 28	Dennis The Menace	18.3 30	Wonderful World of Color	19.5 32
8:00	Hollywood Special	17.8 28	Ed Sullivan Show	17.1 27	Car 54, Where Are You?	22.8 36
		19.1 29		18.5 28		
		18.1 27	Real McCoys	20.1 30		
8:30		18.7 28	G.E. True Theatre*	17.4 26	Bonanza	23.4 35
9:00						24.8 37
9:30	Voice of Firestone*	10.4 17	Candid Camera	24.4 40	DuPont Show of the Week	18.3 30
10:00	Howard K. Smith: News & Comment	7.4 13	What's My Line	22.8 39		18.2 32
10:30	AVERAGE	14.9 24	AVERAGE	19.9 33	AVERAGE	21.0 34

WEDNESDAY						
	ABC	%	CBS	%	NBC	%
7:30	Wagon Train	22.8 40	CBS Reports	6.8 12	The Virginian*	19.4 34
8:00		25.0 41		6.1 10		21.3 35
8:30	Going My Way*	19.2 31	Dobie Gillis	17.4 28	The Virginian*	19.2 31
9:00	Going My Way*	18.9 30	Beverly Hillbillies*	22.0 35	Perry Como	17.6 28
9:30	Our Man Higgins*	19.5 31	Dick Van Dyke	18.9 30		18.9 30
10:00	Naked City	19.9 35	U.S. Steel Hour	14.3 25	Eleventh Hour*	17.1 30
		18.9 35	Armstrong Circle Theatre	13.5 25		16.2 30
	AVERAGE	20.6 34	AVERAGE	14.1 24	AVERAGE	18.5 31

THURSDAY						
	ABC	%	CBS	%	NBC	%
	Ozzie & Harriet	16.8 30	Mr. Ed	17.9 32	Wide Country*	15.1 27
	Donna Reed	18.9 31	Perry Mason	21.4 35		15.9 26
	Leave It To Beaver	18.3 29	The Nurses*	21.4 34	Dr. Kildare	18.9 30
	My Three Sons	17.3 27		21.8 34		20.5 32
	McHale's Navy*	14.5 23	21.4 34	Hazel	21.4 34	
	Alcoa Premiere	16.2 28	Alfred Hitchcock Presents	20.3 35	Andy Williams*	15.7 27
	Fred Astaire	15.1 29		19.2 37		13.0 25
	AVERAGE	16.7 28	AVERAGE	20.5 34	AVERAGE	17.2 29

By ALBERT R. KROEGER

FOR better or for worse, the 1962-63 television season is upon us, as witness the schedule displayed across these two pages. Whether it turns out to be better or worse, in the viewpoints of TV network executives and their clients, depends on how the audience takes to it. Herewith is one man's opinion of how it will.

On the basis of ratings and shares of audience, the 1962-63 network television season will be a draw. In the markets where the three networks compete head on, there is no one clear-cut victor in program popularity.

This is one of the key findings contained in this year's forecast, prepared for N. W. Ayer & Son by Ayer program

analyst James H. Cornell and presented exclusively in TELEVISION MAGAZINE for the fifth consecutive year.

This forecast, however, marks a major change from those in previous years. It goes beyond share of audience and adds a new dimension: actual average-minute ratings.

At the fall starting gate are 97 program entries, 32 of them new shows or programs not in the schedule last season. At this point the industry can only guess, as the networks did when they drafted the schedule, what the viewing outcome will be. But forecasting, as subjective as it is, can be done with a reasonable degree of accuracy.

As formerly, the Cornell forecast data is based only on the competitive TV markets where competing programs are carried "live" against each other. Thus, the data reflects relative program appeal rather than length of station line-

MONDAY						
	ABC	%	CBS	%	NBC	%
7:30 8:00	Cheyenne	15.7	To Tell The Truth	19.1	It's A Man's World*	14.0
		28		34		25
8:30	Rifleman	17.4	I've Got a Secret	21.0	Saints & Sinners*	15.0
		29		35		25
9:00	Stoney Burke*	18.6	The Lucy Show*	23.7	Price Is Right	16.0
		29		37		25
9:30	Ben Casey	16.6	Danny Thomas	24.9	Brinkley's Journal	16.0
		26		39		25
10:00	Ben Casey	16.2	Andy Griffith	23.4	Local	19.5
		25		36		30
10:30	AVERAGE	27.0	Loretta Young*	15.6		11.4
		45		26		19
		26.7	Stump the Stars*	14.5		10.4
		46		25		18
	AVERAGE	19.7	AVERAGE	20.3	AVERAGE	14.6
		32		33		24

TUESDAY						
	ABC	%	CBS	%	NBC	%
7:30 8:00	Combat*	14.6	Marshal Dillon	13.5	Laramie	17.8
		27		25		33
8:30	Hawaiian Eye	15.6	Lloyd Bridges*	16.2	Empire*	17.4
		27		28		28
9:00	The Untouchables	18.0	Red Skelton	21.7	Dick Powell	17.3
		29		35		27
9:30	The Untouchables	18.9	Jack Benny	19.8	Chet Huntley Reporting	17.6
		30		35		28
10:00	Close-Up	21.1	Garry Moore	20.1		15.8
		33		33		26
10:30	AVERAGE	19.5		22.2		10.6
		32		42		20
	AVERAGE	11.1	AVERAGE	19.3	AVERAGE	16.5
		21		32		28

FRIDAY						
	ABC	%	CBS	%	NBC	%
7:30 8:00	Gallant Men*	17.3	Rawhide	16.2	International Showtime	15.7
		32		30		28
8:30	Flintstones	18.5	Route 66	17.4	Sing Along With Mitch	16.8
		32		30		29
9:00	I'm Dickens, He's Fenster*	21.6	Fair Exchange*	15.0	Don't Call Me Charlie*	19.2
		36		25		32
9:30	77 Sunset Strip	21.0	Jack Paar*	15.0	Jack Paar*	19.8
		35		25		33
10:00	Local	19.8	Eyewitness	17.4	Jack Paar*	18.0
		33		29		30
10:30	AVERAGE	19.0		16.2		16.2
		34		29		29
		12.0		12.0		17.5
		24		24		35
	AVERAGE	18.5	AVERAGE	15.6	AVERAGE	17.6
		32		27		31

SATURDAY						
	ABC	%	CBS	%	NBC	%
7:30 8:00	Roy Rogers-Dale Evans Show*	18.1	Jackie Gleason*	16.9	Sam Benedict*	18.1
		31		29		31
8:30	Roy Rogers-Dale Evans Show*	18.6	The Defenders	17.4	Joey Bishop	18.6
		30		29		31
9:00	Mr. Smith Goes To Washington*	12.4	Saturday Night at the Movies	21.7	Saturday Night at the Movies	21.7
		20		35		35
9:30	Lawrence Welk	17.4	Have Gun, Will Travel	21.3	Saturday Night at the Movies	20.6
		27		33		32
10:00	Fight of the Week	20.2	Gunsmoke	18.2	Saturday Night at the Movies	21.4
		30		28		33
10:30	AVERAGE	10.2		26.2		23.0
		16		41		36
		8.1		27.9		21.7
		13		45		33
	AVERAGE	15.0	AVERAGE	21.3	AVERAGE	20.7
		24		34		33

\*New show

Reverse Panel

Indicates show with largest rating & share of audience in time period, or ties.



Indicates hour show alternating weekly.

AVERAGE Monday to Sunday	ABC	17.3	CBS	18.7	NBC	18.1
		29		31		30

up—which is not related to program appeal and which strongly affects the resultant size of national audience.

To translate share of audience into ratings has required that Cornell estimate set usage in each time period as well as the share of this viewing. Although he does this every year, such data has never before been published.

These estimates are expectations of what will happen only on nights when special programs do not disrupt normal viewing habits, and were furnished to TELEVISION MAGAZINE on September 1, before any new program premiered.

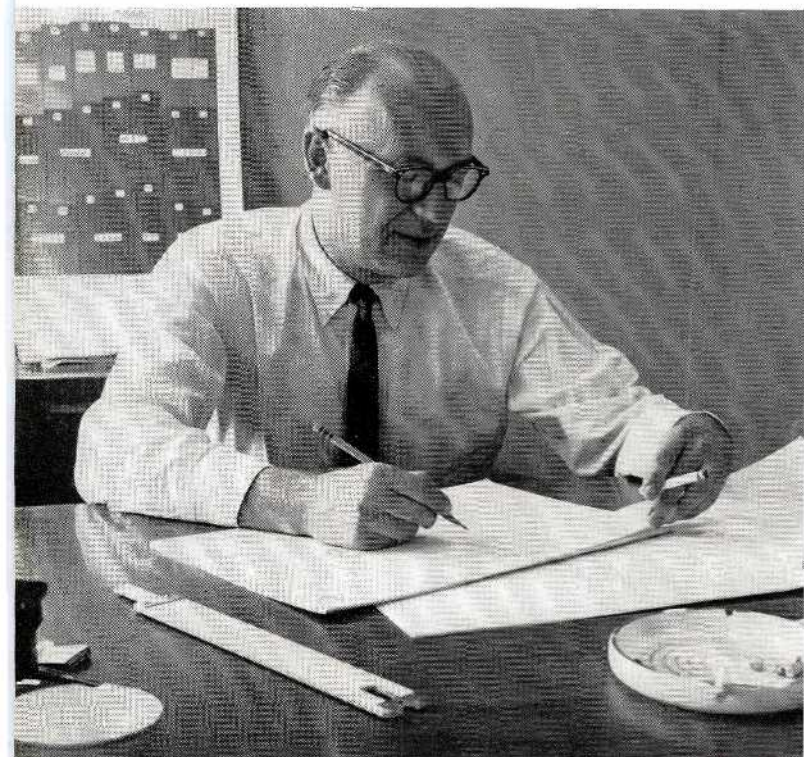
Last season the three networks split up nights of the week on which one came out better than its competition from an audience standpoint, but for programming in the aggregate over the course of a week, it was a virtual draw. During the critical November-December rating period, NBC had

the edge in its share of the total viewing audience, ABC and CBS tied for second place close behind.

A virtual competitive market draw is expected again this season with CBS this time (with a 31 share) ahead slightly, NBC (a 30 share) and ABC (a 29 share) following close behind. Cornell has CBS taking Monday, Tuesday, Thursday and Saturday nights, NBC taking Sunday, ABC taking Wednesday and Friday. (Share and ratings "victories" on some nights, however, are so close as to make an "edge" meaningless in the race.)

On the face of it, the networks have less of a distinct individual image than ever before. ABC can no longer be labeled action-adventure, and NBC can no longer be called son of action-adventure. CBS is perhaps the only one that remains firm in direction, most notably in a heavy stock of





**PROGNOSTICATOR:** James Cornell, program analyst for N. W. Ayer & Son and author of the annual TELEVISION Forecast.

**FORECAST** continued

situation comedy, a program accent on humor, a big diet of half-hour shows. But switch the network labels over the three schedules and one program lineup could almost stand as the product of a competing network—the race for the programming honors is that close.

With the shows carried over from last season, and the newcomers, Cornell expects the 1962-63 season overall to be “better” than last, an offering that will interest more viewers and will put the sets-in-use count, which has been dropping slightly each season, up about a percentage point over 1961.

The new season is heavy with drama, and the dramatic form ranges wide—from westerns to crime and combat, from law and medicine to anthology itself—and spread thick with humor via situation comedy. And currently, as in every Cornell forecast, the program analyst has to go along with what has been proven before. It is not true to say that nothing succeeds like success, but if a program has appeared before, has proven itself strong, has evidence of a record, it stands a better chance of living up to that record. The new season’s ranking leaders will generally be the older, proven shows.

The two top programs in size of audience in the Cornell forecast are expected to be TV’s surly doctor, *Ben Casey*, the top new show of last season, and the perennial western, *Gunsmoke*.

*Gunsmoke* has the advantage of being broadcast in a slightly better TV-viewing period and is given a slightly higher rating of 27.1 compared to *Casey*’s 26.9. On the other hand, *Casey* will get a larger share of the viewing in its time period (a 46 share) than will *Gunsmoke* (43).

Close behind the top two Cornell sees *Danny Thomas*,

*Candid Camera*, *Bonanza* and *Wagon Train* with ratings between 23.9 and 24.9. Of these four shows, *Danny Thomas* and *Bonanza* are at better viewing hours, a factor beneficial to their ratings. Both programs will also have sizeable audiences preassembled for them by good lead-in programs.

*Wagon Train* and *Candid Camera* are at 7:30 and 10 respectively and do not have large preassembled audiences, but they attract enough audience on their own to have larger shares of their time period viewing than do *Danny Thomas* and *Bonanza*.

Of the 32 “new” programs, and Cornell classifies nine of them, like *Lucy*, *Jackie Gleason*, *Jack Paar*, as “old program, new content,” the Ayer analyst sees 15 of them, in a field of 53 shows, finishing average or above in share. The “average” on the current forecast is 30%.

Last season Cornell gave eight shows audience shares of 40 or better. This season he puts only four programs in this hit category, a sign of more competition.

In the physical layout of the new season, not one night remains the same as last year. The networks have juggled their lineups drastically to strengthen weak nights and time periods. ABC keeps only 11 programs appearing in their old time slot, CBS keeps 18 shows anchored, NBC nine.

There are now 48 half-hour programs, 46 hours, one hour-and-a-half (NBC’s *The Virginian*) and two 2-hour shows (movies on ABC and NBC). The trend to longer programs, while not intensifying, is still around. There were 47 hour programs starting out last season, only 37 in 1960-61. NBC stays on top with hours, 17. ABC has 15, CBS 14, and, owing primarily to its big stock of situation comedies, CBS remains the “half-hour network.” It has 23 half-hours this season vs. ABC’s 16, NBC’s nine.

ABC enters the fall programming lists with 11 new shows—one, *The Voice of Firestone*, has been around before, reappears as an ABC nod to culture-public service. And *The Roy Rogers-Dale Evans Show* could qualify as another network return. Rogers filled in a number of times as a special in the old NBC *Dinah Shore* period. (ABC also this season takes over the rating-proven *Wagon Train* from NBC.)

CBS comes on with nine new shows, although only four could be called “brand new”—*Beverly Hillbillies*, *Fair Exchange*, *The Nurses*, *G. E.-True Theater*. *Lucy*, Loretta Young, Jackie Gleason and Lloyd Bridges, stars who have made their marks before, return pretty much as themselves in a new framework. *Stump the Stars* is simply a new name for the perennial replacement *Pantomime Quiz*. (And even *G. E.-True*, coming on in place of *G. E. Theatre*, is another anthology series. Its newness derives from being based on stories from *True* magazine, returns Jack Webb to television as program host.)

CBS has also expanded the *Red Skelton Show* and *Alfred Hitchcock Presents* to hour formats and has taken over *The Real McCoys* from ABC.

At NBC 12 new shows bow, two of them retreads. Andy Williams, who has appeared in his own TV show before, is back with a music-variety hour. Jack Paar simply carries his brand of humor down to a time before the insomniacs take over. *The Joey Bishop Show* has a format change that makes its star a night club comic instead of a suffering PR man and the *DuPont Show of the Week* becomes a steady diet of dramatic fare instead of a potpourri of “actuality” programming.

The shows to “watch,” in the continuing competitive drama that takes place within the network medium, should



be *Ben Casey*, the competition between *Wagon Train* and its opposite, *The Virginian*, the fate of Jackie Gleason and the outcome of Thursday night.

*Ben Casey*, which Cornell estimated at a 27 share last season but which came off almost 15 points higher, goes into 1962-63 with a short but healthy track record. Cornell sees the show's competition this season weaker than last, a factor in making it a continuing hit.

Last season *Casey*, on at 10 p.m. Monday, was faced by *Hennesey* and then *I've Got a Secret* on CBS, *Thriller* on NBC. This season the ABC hour meets *Loretta Young* followed by *Stump the Stars* on CBS, perhaps a small fight, but *Brinkley's Journal* and local time on NBC, no contest. With these things working for a proven show, Cornell sees *Ben Casey* as this season's top share holder, although behind *Gunsmoke* in rating.

On Wednesday, ABC leads off at 7:30 with *Wagon Train*. NBC meets it with its new 90-minute program, *The Virginian*, a big-budget (nearly \$200,000 per show) western, a hit as a book and as a movie with Gary Cooper. CBS has in effect given over the 7:30-8:30 period to its competition by slotting in its top public affairs show, but a low audience gatherer, *CBS Reports*.

The contest is between the blockbusters. *Wagon Train* has the track record, but it also is minus two of its big drawing cards, stars Ward Bond and Robert Horton. It has also been around quite a while now—and it may be tired stuff for a lot of viewers. *The Virginian*, on the other hand, is brand new, has a fine lead in actor Lee J. Cobb, a budget big enough for the best talent, writing and production facilities. It should be competition for *Wagon Train*, which last season on NBC had little competition—*Steve Allen* on ABC, *Alvin* followed by *Father Knows Best* reruns on CBS.

But despite the fact that NBC feels the loss of *Wagon Train*, its number one show last season, and wants to beat it heavily with *The Virginian* this season, Cornell feels that it will not. The pilot film was late on the big new western. And there have been reports of trouble on the show between performers and creative people. Cornell wonders if the program will be as good as it should be. Weighing the various factors, he votes *Wagon Train* in with a 41 share, plus *The Virginian* down at a good, but not good enough, 33.

The new *Jackie Gleason Show* is the season's big question mark. Will he be the old Gleason who rolled up the huge audiences or the new Gleason who bombed out on CBS with a quiz-turned-talk show two seasons ago? Only Gleason knows the answer. If he's in form he could be the hit of the 1962-63 event. If he's out of form he could fail as badly as *Steve Allen* did last year. Cornell gives Gleason a middle ground 29.

Perhaps the comeback of the year will be not a particular show but a network and a night of the week. Last season, with *Frontier Circus*, *Bob Cummings*, *The Investigators* and *CBS Reports*, CBS had the weakest night of the week. On Thursday the competition was from 17 to 21 share points ahead of CBS. This season, on the strength of a completely revamped CBS lineup—*Mr. Ed*, *Perry Mason*, *The Nurses*, *Hitchcock Presents*—Cornell estimates a Thursday share of 34 for CBS vs. 29 for ABC, 28 for NBC. Thursday has to stand as a vastly improved night for CBS.

Running down the full schedule by night as seen from the standpoint of share of audience:

*Sunday*: Cornell sees NBC starting out Sunday night

# TOP TEN

These shows score the highest ratings in Cornell's '62-'63 Forecast.



Gunsmoke (CBS) ..... 27.1



Ben Casey (ABC) ..... 26.9



Danny Thomas (CBS) ..... 24.9



Candid Camera (CBS) ..... 24.4



Bonanza (NBC) ..... 24.1



Wagon Train (ABC) ..... 23.9



The Lucy Show (CBS) ..... 23.7



Andy Griffith (CBS) ..... 23.4



Car 54 (NBC) ..... 23.1



What's My Line (CBS) ..... 23.0

FORECAST *continued*

strong with two new shows, *McKeever & the Colonel* at 6:30 and *Ensign O'Toole* at 7:00, the jolly goings-on in a boy's military academy and merriment in the peacetime Pacific, respectively. *McKeever* is up against reruns of *Winston Churchill: The Valiant Years* on ABC and *Password*, a quiz show, on CBS. Cornell has the NBC show hands down winner in the period with a 36 share (although, as in many cases of "share victory," early set usage, as with *McKeever*, is a handicap to rating). He gives another 36 to *Ensign O'Toole* running against *Father Knows Best* on ABC, *Lassie* on CBS.

NBC obviously is going after the kids and hopes to keep them at 7:30 with *Walt Disney*. CBS doesn't make its play for the kids until 7:00 and ABC not until 7:30 with *The Jetsons*, the *Flintstones* of the future. With its strong lead-in, Cornell expects NBC to keep the major share of audience down through *Car 54* and *Bonanza*, lose it at 10:00 to the CBS drawing card of *Candid Camera* and the vintage *What's My Line?*, although he sees the *DuPont Show* rating improved from last season against *Voice of Firestone* and *Howard K. Smith*, its competition on ABC.

The ABC movie, moved up a half-hour to 8:00, should, according to Cornell, draw some audience over from *Ed Sullivan* and *Bonanza*, but not enough to make a very successful evening for ABC. At 10:00 ABC has *Voice of Firestone* followed at 10:30 by *Howard K. Smith*, two shows expected to rank well down on the share list.

CBS has the *Real McCoy's* and *G. E.-True Theatre* on opposite *Bonanza* and the mid-point and close of the ABC movie, a rough competitive position. While he sees *Real McCoy's* coming off average in share, Cornell feels *G. E.-True*, which just takes up in anthology where *G. E. Theatre* left off, will fare no better than the former show. CBS's strength comes after 10:00 but Cornell gives Sunday to NBC, the only night of the week he sees the network winning.

*Monday:* Cornell has to go along with *Ben Casey* as the highlight of Monday night, a show that should run over its 10:00 competition and stand as the highest share show of the night, and the week. But despite *Casey*, Cornell has the night going to CBS on a strong block of game and comedy half hours from 7:30 to 10:00.

Slotted between competing hours at 7:30, the start of ABC's *Cheyenne* and NBC's new *It's a Man's World*, Cornell feels that *To Tell the Truth and I've Got a Secret* will start CBS off strong, run heavily over the four college lads floating into trouble on a houseboat in *It's a Man's World*, a show that Cornell gives a 25 share.

At 8:30 CBS brings Lucille Ball back as a widow with two children encountering the perils of suburbia. With the tremendous appeal of Lucy, and the expected audience flow from *I've Got a Secret*, the situation comedy should eclipse *Rifleman* and NBC's *Saints and Sinners*, reporter Nick Adams surrounded by a whole metropolitan city room (a show roundly panned when its pilot ran as a *Dick Powell Show* entry last season).

The Lucille Ball show should move the larger share of audience down into *Danny Thomas* and *Andy Griffith* on CBS, make it rough going for *Price is Right* on NBC at 9:30, rougher still for ABC's *Stoney Burke*, an hour show starting at 9:00. Cornell feels that *Stoney Burke*, with the modern West and rodeo riding as its setting, will not have an appeal strong enough to offset the CBS comedies. The Ayer analyst gives the show a relatively poor 26 share.

Opposite *Ben Casey* at 10:00 CBS has slotted a new *Loretta Young Show* in which the star will elicit a mixture of humor and tears as a widow with seven children (going Lucy five better). Cornell feels the show will have no more appeal than *Hennessey*, the CBS comedy up against *Casey* in the time period last season. And *Pantomime Quiz*, re-titled *Stump the Stars* for no apparent reason other than covering up age, should also fare poorly. Faring even worse against *Casey* will be NBC's *Brinkley's Journal*. At 10:30 NBC gives up, turning the time back to its stations.

*Tuesday:* This looks to Cornell like another CBS night, again on the strength of humor—*Red Skelton*, *Jack Benny* and *Garry Moore* blocked from 8:30 on.

Cornell sees NBC's *Laramie*, which took its time period last year, repeating again against new competition. *Marshal Dillon*, *Gunsmoke* repeats, remains at 7:30 with CBS, but ABC replaces *Bugs Bunny* and *Bachelor Father* with one of its three new war shows, *Combat*, a squad of men battling the Germans on the Normandy front. Cornell feels the new show, which evolves around no central character, has no strong appeal for any one segment of the audience. He expects *Marshal Dillon* to hold its own with last year, and the *Lloyd Bridges Show*, its water-logged hero now a roving newspaper man still going the action-adventure route, to do slightly better than *Dick Van Dyke* did in the period last year, although not up to beating *Laramie*.

Facing off against each other at 8:30 are *Hawaiian Eye*, *Red Skelton* and *Empire*, NBC's modern oater which deals with a 20th century cattle dynasty. Cornell sees Skelton in hour form a plus for CBS and the time period winner. At 9:30 *Dick Powell*, *Jack Benny* and *The Untouchables* (moved from Thursday night) face off. Comedy addicts will stay with CBS (winding up with a big share finish for CBS in *Garry Moore*) but Cornell has *The Untouchables*, revised slightly in characterization but still big and tough, taking its period. *Dick Powell*, sailing smoothly last season against the second half of *New Breed* and the opening of *Yours For a Song*, *Red Skelton* and *Ichabod and Me*, now has potent competition.

Against *Garry Moore* starting at 10:30 are *Chet Huntley Reporting* on NBC and *Close-Up* on ABC, but public affairs just doesn't stand up against entertainment. (*Close-Up*'s slot, however, may prove troublesome to Moore occasionally because Sid Caesar will take it over nine times and Edie Adams eight times during the year for specials. And Moore, some feel, will not be as strong overall without Carol Burnett as a show regular.)

*Wednesday:* ABC, according to Cornell, has its big night on Wednesday starting out powerfully at 7:30 with *Wagon Train*. It gets no competition from *CBS Reports*, lowest ranked show of the week. And while Cornell feels that NBC's *The Virginian* will be "reasonably attractive" (the intent is to sell the shows overseas as movies), it will not be attractive enough against the ABC entry.

Going back into Hollywood archives, ABC has resurrected *Going My Way* as an 8:30 vehicle for Gene Kelly playing Bing Crosby. While Cornell calls the show's pilot great, he questions the likelihood of a religious morality story laced with humor ever scoring big. Its appeal is to older people, definitely not children. But Cornell sees it taking its time period with the help of the *Wagon Train* lead-in. The show is up against the ending of *The Virginian* and the start of *Dobie Gillis* on CBS, the latter sure to suffer from the dismal audience-gathering qualities of *CBS Reports*.

But at 9:00 CBS has slotted what Cornell feels could be

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## HOW THE NEW SEASON WILL LINE UP IN RATINGS

27.1 Gunsmoke ..... CBS	20.3 The Untouchables ..... ABC	18.2 Have Gun, Will Travel CBS	15.5 Wide Country ..... NBC
26.9 Ben Casey ..... ABC	20.1 The Real McCoys ..... CBS	18.0 Don't Call Me Charlie NBC	15.1 Combat ..... ABC
24.9 Danny Thomas ..... CBS	20.0 The Virginian ..... NBC	17.9 Gallant Men ..... ABC	15.0 Route 66 ..... CBS
24.4 Candid Camera ..... CBS	19.8 Alfred Hitchcock Presents ..... CBS	17.8 Mr. Ed ..... CBS	14.8 Password ..... CBS
24.1 Bonanza ..... NBC	Jack Benny Program ... CBS	Ed Sullivan ..... CBS	Father Knows Best ..... ABC
23.9 Wagon Train ..... ABC	19.7 Dr. Kildare ..... NBC	17.5 Empire ..... NBC	14.5 It's A Man's World ..... NBC
23.7 The Lucy Show ..... CBS	19.5 Our Man Higgins ..... ABC	17.4 Dobie Gillis ..... CBS	Stump The Stars ..... CBS
23.4 Andy Griffith ..... CBS	Sing Along With Mitch NBC	G. E.-True Theatre ..... CBS	McHale's Navy ..... ABC
23.1 Car 54, Where Are You? NBC	The Price Is Right ... NBC	17.3 My Three Sons ..... ABC	14.4 Andy Williams ..... NBC
22.8 What's My Line ..... CBS	19.4 77 Sunset Strip ..... ABC	17.2 Jackie Gleason ..... CBS	13.9 U.S. Steel/Armstrong Circle Theatre ..... CBS
22.0 Beverly Hillbillies ..... CBS	Naked City ..... ABC	17.1 The Jetsons ..... ABC	13.5 Marshal Dillon ..... CBS
21.9 Red Skelton ..... CBS	19.1 To Tell The Truth ..... CBS	16.9 Jack Paar Show ..... NBC	12.4 Mr. Smith Goes To Washington ..... ABC
21.7 Joey Bishop ..... NBC	Going My Way ..... ABC	16.8 Ozzie & Harriet ..... ABC	12.0 Eyewitness ..... CBS
Saturday Night At The Movies ..... NBC	18.9 Donna Reed Show .... ABC	Rawhide ..... CBS	11.4 Brinkley's Journal ..... NBC
21.6 Flintstones ..... ABC	Dick Van Dyke Show ... CBS	Fair Exchange ..... CBS	11.1 Close-Up/Comedy Specials ..... ABC
The Nurses ..... CBS	18.8 Lawrence Welk ..... ABC	16.7 Eleventh Hour ..... NBC	10.7 Churchill: The Valiant Years ..... ABC
21.5 The Defenders ..... CBS	18.6 Rifleman ..... ABC	16.6 Cheyenne ..... ABC	10.6 Chet Huntley Reporting NBC
21.4 Perry Mason ..... CBS	18.5 Laramie ..... NBC	Dick Powell Show ..... NBC	10.4 Voice Of Firestone ..... ABC
Hazel ..... NBC	Hawaiian Eye ..... ABC	Lassie ..... CBS	9.2 Fight Of The Week ..... ABC
21.2 Garry Moore ..... CBS	Hollywood Special ..... ABC	16.4 Stoney Burke ..... ABC	7.4 Howard K. Smith— News & Comment ... ABC
Walt Disney's Wonderful World Of Color ..... NBC	18.4 Roy Rogers ..... ABC	16.3 International Showtime NBC	6.5 CBS Reports ..... CBS
21.0 I'm Dickens, He's Fenster ..... ABC	Sam Benedict ..... NBC	16.2 Lloyd Bridges Show ... CBS	
I've Got a Secret ..... CBS	18.3 McKeever & The Colonel ..... NBC	16.0 Saints & Sinners ..... NBC	
20.5 Ensign O'Toole ..... NBC	DuPont Show Of The Week ..... NBC	15.7 Alcoa/Fred Astaire .... ABC	
	Dennis The Menace ... CBS	15.6 Loretta Young ..... CBS	
	Perry Como's Music Hall ..... NBC		
	Leave It To Beaver ..... ABC		

## HOW THE NEW SEASON WILL LINE UP IN AUDIENCE SHARE

46% Ben Casey ..... ABC	Hazel ..... NBC	The Price Is Right ..... NBC	25% It's a Man's World ..... NBC
43% Gunsmoke ..... CBS	The Nurses ..... CBS	Rawhide ..... CBS	Marshal Dillon ..... CBS
41% Wagon Train ..... ABC	77 Sunset Strip ..... ABC	The Real McCoys ..... CBS	Route 66 ..... CBS
40% Candid Camera ..... CBS	To Tell The Truth ..... CBS	29% Alcoa/Fred Astaire .... ABC	Saints & Sinners ..... NBC
39% Danny Thomas ..... CBS	Walt Disney's Wonderful World of Color ..... NBC	Perry Como's Music Hall ..... NBC	Stump The Stars ..... CBS
What's My Line? ..... CBS	33% Laramie ..... NBC	Cheyenne ..... ABC	U. S. Steel/Armstrong Circle Theatre ..... CBS
37% Garry Moore ..... CBS	Saturday Night At The Movies ..... NBC	Fair Exchange ..... CBS	24% Eyewitness ..... CBS
The Lucy Show ..... CBS	Sing Along With Mitch NBC	International Showtime ..... NBC	23% McHale's Navy ..... ABC
36% Alfred Hitchcock Presents ..... CBS	The Untouchables ..... ABC	Jackie Gleason ..... CBS	21% Churchill: The Valiant Years ..... ABC
Andy Griffith ..... CBS	The Virginian ..... NBC	Lassie ..... CBS	Close-Up/Comedy Specials ..... ABC
Bonanza ..... NBC	32% Gallant Men ..... ABC	Leave It To Beaver ..... ABC	20% Chet Huntley Reporting ..... NBC
Ensign O'Toole ..... NBC	Jack Paar Show ..... NBC	Password ..... CBS	Mr. Smith Goes To Washington ..... ABC
Flintstones ..... ABC	Mr. Ed ..... CBS	Rifleman ..... ABC	19% Brinkley's Journal ..... NBC
McKeever & The Colonel ..... NBC	31% Dr. Kildare ..... NBC	Lawrence Welk ..... ABC	17% Voice Of Firestone ..... ABC
35% Beverly Hillbillies ..... CBS	Donna Reed Show ..... ABC	28% Dobie Gillis ..... CBS	15% Fight Of The Week ..... ABC
Car 54, Where Are You? CBS	DuPont Show Of The Week ..... NBC	Ed Sullivan ..... CBS	13% Howard K. Smith— News & Comment ... ABC
I'm Dickens, He's Fenster ..... ABC	Going My Way ..... ABC	Empire ..... NBC	12% CBS Reports ..... CBS
I've Got a Secret ..... CBS	Jack Benny Program .. CBS	Have Gun, Will Travel .. CBS	
Joey Bishop ..... NBC	Our Man Higgins ..... ABC	Hollywood Special ..... ABC	
Naked City ..... ABC	Roy Rogers ..... ABC	The Jetsons ..... ABC	
Perry Mason ..... CBS	Sam Benedict ..... NBC	Lloyd Bridges Show ... CBS	
Red Skelton ..... CBS	30% Dennis The Menace ... CBS	27% Combat ..... ABC	
34% The Defenders ..... CBS	Dick Van Dyke Show ... CBS	Dick Powell Show ..... NBC	
	Don't Call Me Charlie NBC	My Three Sons ..... ABC	
	Eleventh Hour ..... NBC	Wide Country ..... NBC	
	Hawaiian Eye ..... ABC	26% Andy Williams ..... NBC	
	Ozzie & Harriet ..... ABC	Father Knows Best ..... ABC	
		G. E.-True Theatre ..... CBS	
		Loretta Young ..... CBS	
		Stoney Burke ..... ABC	



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# WHEN GOING PLACES,

BY LAWRENCE CHRISTOPHER

**T**HE toiletries and beauty products market has surged dramatically ahead since World War II, riding the tide of swelling personal income, now tops \$2 billion in total sales. But with 3,000 companies in the business, most must still struggle to survive and grow.

Among those 3,000, one has become increasingly conspicuous. A relatively late-starter in the post-war boom (1955), it's fast breaking away from the pack to challenge the established front runners. The company is Alberto-Culver. The man who heads it, and makes it run, is Leonard H. Lavin. The partner and collaborator in its breakaway success is television.

In 1955, the year Lavin took over at Alberto-Culver, the firm's gross was a modest \$450,000 (spending approximately \$75,000 in spot TV). Then, by yearly leaps with higher and higher TV spending, it rocketed to more than \$25.3 million gross sales in 1961. Virtually all the \$14 million in that year's ad budget went into TV—over \$8.8 million in network and over \$5.1 million in spot, making it the leading spot spender in its category, according to a new study by Edward Petry & Co.

During the first six months of this year, Alberto-Culver's domestic sales exceeded \$26.3 million, more than all of last year's record sales and up 143% over the same 6-month period of 1961. Net earnings after taxes for the first six months of this year totaled \$1,010,000, up 152% from the \$400,000 for first half 1961. Lavin expects 1962 gross sales to top \$55 million '63 sales to be over \$100 million.

To make sure that they do, Lavin will spend more on TV advertising in the next 12 months—\$30 million worth—than all the company's gross sales last year. This television support will take the shape of 52-week network saturation, day

and night, all through the week on 21 programs spread across all three networks, backed up by \$1 million a month in spot contracts in 30 markets.

It's been this kind of television support that's pushed Alberto-Culver up into the ranks of TV top spenders to approach a pioneer like Colgate-Palmolive, to surpass Bristol-Myers, Miles Labs and Gillette, to double Sterling Drug and Warner-Lambert Pharmaceuticals and to outspend Revlon by three times.

While other firms in the toiletries field have increased their sales at an average annual rate of about 20% during the last five years, Alberto-Culver sales have increased at an annual rate in excess of 76%. Sales may hit the \$200 million mark in 1964 if the trend continues.

Alberto VO5 Hair Dressing (original 1955 product for women) now enjoys a smashing 60.9% share of the market, far above Helene Curtis Industries' Suave, the next-best seller with 21.1%.

Alberto VO5 Hair Spray, introduced only last year, now claims a 20% share as the market leader. In second place, with 14%, is Toni's Adorn.

Alberto VO5 Shampoo, on the market only five months, had worked up to a 10.1% share by early September but was still behind the leader, Procter & Gamble Co.'s Prell, which enjoys a 17% share.

Rinse Away Dandruff Treatment, Lavin's second product, acquired in 1956, now claims to lead its class as a single brand with 36%, although taking all of Helene Curtis' Enden products together it can be considered only a challenger.

"Our other products are making solid gains in their categories too," Lavin asserts. "If they are not No. 1, they are



# TAKE TV

right up there in position to challenge the market leaders.”

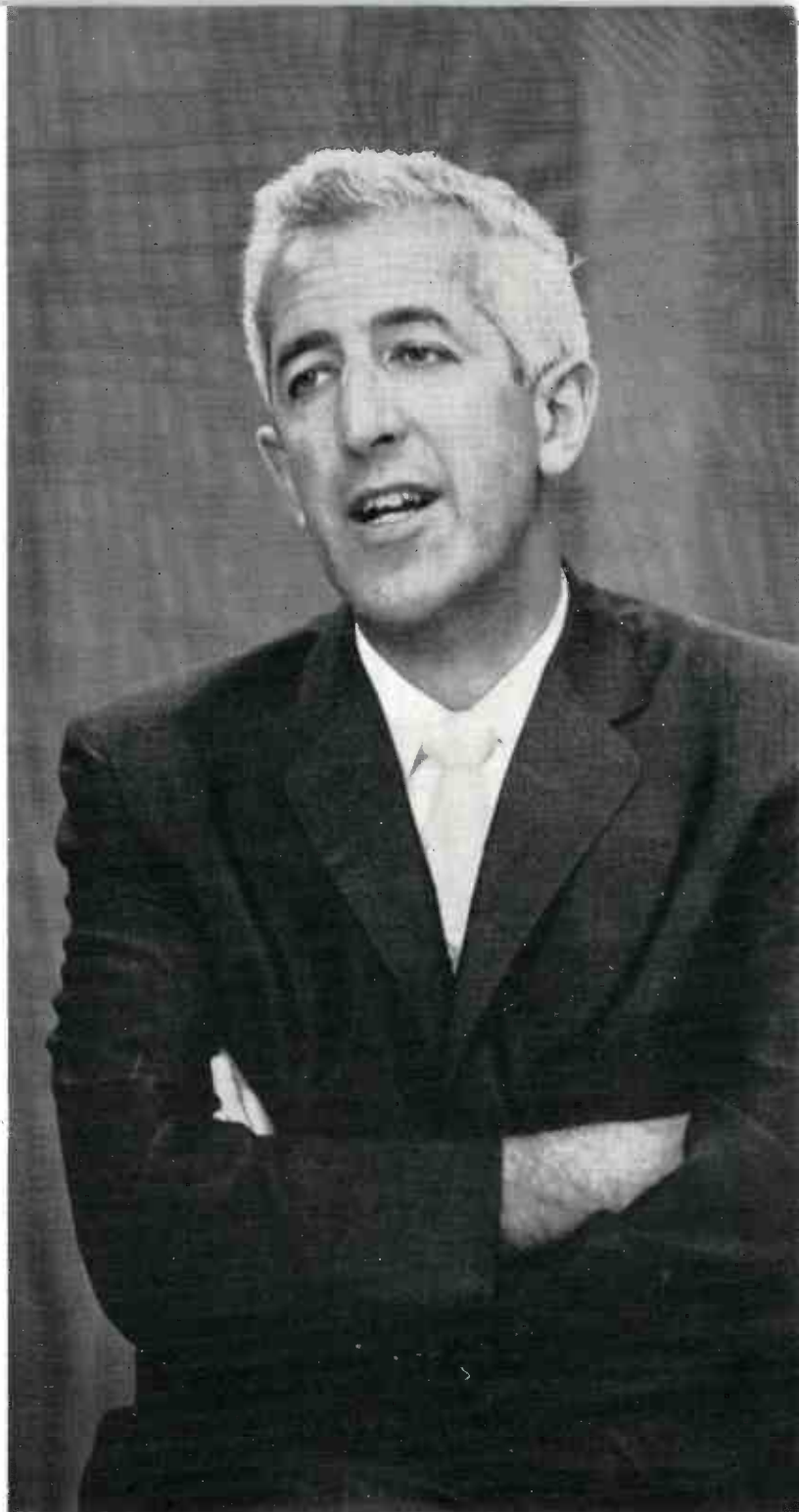
Most of the companies in the field stick with the industry norm of putting about 50% of their sales dollars into the usual tri-part category of advertising, sales and administration, with the other 50% going into costs of manufacture and profit. An accepted average for advertising in the field is 25%. Costs related to manufacturing are relatively small compared to most other industries today.

Alberto-Culver, on the other hand, puts 66.7%, or two out of every three sales dollars, into the advertising-sales-administration pocket. The remaining third is ample for manufacture-related costs and profit.

Outside observers estimate that Alberto-Culver's advertising alone frequently tops 50% of sales, double the average for other brands. But the company won't confirm this except to note it obviously is much lighter on the administrative share of the costs than others. The company is too young to have built up a big administrative overhead. Lavin would hardly allow it.

Alberto-Culver went international in 1960, now manufactures abroad and sells in about 40 markets around the world. Where commercial TV flourishes abroad, it's used. "By the beginning of 1963, we should be able to introduce new products simultaneously in the U.S. and most of our 40 foreign markets," Lavin predicts. Domestically, Alberto-Culver headquarters in Melrose Park, Ill. It moved into its 100,000 sq. ft. plant there in 1960, doubled its size last year and is adding another 100,000 sq. ft. The company employs about 600 workers now, some 300 in sales.

Lavin's key man in advertising is sold as solidly on television as his boss. He's Charles A. Pratt, an ex-network (NBC-TV) and station representative (Edward Petry & Co.)



LEONARD H. LAVIN





*Reach and frequency are the two key elements in Alberto-Culver's TV advertising strategy. They've paid off handsomely over the years.*



*The BBDO account group on Alberto-Culver (l to r): Bill Dahltman, v.p. and management supervisor; Jim Warner, head timebuyer; June Colbert, creative supervisor; Bob Kelly, v.p. and creative director, and (standing) Dean Proctor, account supervisor.*

veteran who knows the intimate workings of network and spot advertising from both sides of the fence. It was Pratt who saw Alberto-Culver's prospects early in the game and negotiated Lavin into network long before anyone else thought much about the account.

Now only 38, Pratt has worked for Lavin as advertising director for three years, ranks as one of the "seniors" in the Alberto-Culver corporate and agency "family." Many of his associates, while younger, also are experienced in their respective fields. Some have spent years with or working on accounts of such companies as Procter & Gamble, Miles Labs, Revlon, Helene Curtis and Lanolin Plus. Pratt's new assistant is Jan Schultz, formerly sales service manager of NBC-TV's Central Division.

With the client's growth, Alberto-Culver's agencies have

*Charles A. Pratt, director of advertising for Alberto-Culver, has charge of a TV budget now running \$30 million annually.*



had to add to their account staffs constantly, too. Compton Advertising's Chicago office now has 167 people assigned to the Alberto-Culver account, double the number this time last year. Compton is agency of record for network and also handles the bulk of the account. BBDO's Chicago office has 40 people working fulltime on Alberto-Culver plus several dozen more parttime. BBDO was added in January as Alberto-Culver's second agency after the cosmetic company's short association with J. Walter Thompson Co. Alberto-Culver has been with Compton two years now, earlier was with Wade Advertising, Chicago, for five years.

Compton's product list: Alberto VO5 Hair Dressing, Alberto VO5 Hair Spray (regular, hard-to-hold, Spray for Gray), Alberto VO5 Creme Rinse, Command Hair Dressing (for men), Command Instant Lather (new protein-base product, not a soap), Rinse Away, Get Set Hair Setting Lotion, Derma-Fresh Hand Lotion, Derma-Fresh Body Lotion and Tresemmé Creme Hair Color. BBDO's list: Alberto VO5 Shampoo and Alberto VO5 Hair Set Lotion. Both agencies have new products in test markets that may break nationally before year's end.

Tresemme hair coloring is the reason Alberto-Culver is cracking its all-TV policy just a bit. The company bought a regional four-color page in *Good Housekeeping* in September. If color TV set circulation were better, the company might have gone into that instead. Various print media and radio combinations are employed in some test market situations, but so far they haven't produced like television.

Lavin lets it be known he likes the high degree of coordination among his advertising departments, Compton and BBDO. Rather, he expects it. And the agency executives on the account, while admitting they must step fast to "keep up with Lavin," applaud his capacity to act quickly, decisively yes or no. They also respect his "appreciation of the





The Compton account group: Cecilia Odziornek, broadcast supervisor; Peter J. Burns, vice president and management supervisor on the account; Andrew E. Zeis, vice president and media director; Larry Semon, vice president and creative director, and Marion Foister, vice president and account supervisor. Compton handles the bulk of Alberto-Culver business, shepherds 10 product lines.

power of television and his willingness to stay with it." One agency representative has observed that "Lavin takes the time to be aware of every single commercial film. He is more familiar with the specifics of his advertising than any other company president in the country."

Lavin is also up on the type of programs with which Alberto-Culver wants to be associated. He answers precisely:

"We want programs that will help sell our merchandise. When you have a product that is mass distributed, you've got to advertise it to just about every type of a person and you've got to spread your advertising dollar in as many vehicles and in as many shows, cities, stations as you possibly can. The most reach and the most frequency we can get, the better off we are. We spend a lot of money trying to determine how good our reach and frequency are."

Lavin notes that a commercial can get lost in certain program environments and be enhanced in others. "Some programs are so competitive your commercial message can't get across," he explains. "Story interest could be so intense, for example, that the consumer would just want to get that 'damn commercial' over with so that the program could go on."

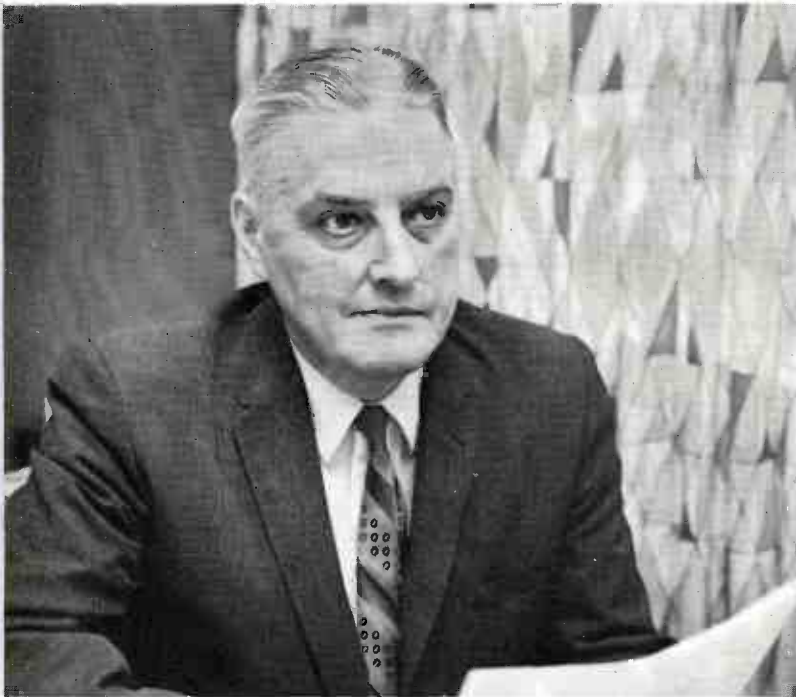
Would he rather be a full program sponsor or a participant? "I think the answer depends on the number of items you have, if you have enough items to afford it. I would never want to be a full program sponsor if all of my advertising were tied up in that particular program, no matter how good it was, because I think you have to have more depth, reach, as well as weight."

Alberto-Culver will have participation positions this fall in seven network programs at night during the week, four on ABC-TV, two on CBS-TV and one on NBC-TV. It is hitting the housewife hard during the day with varied schedules on 14 programs, eight on CBS-TV and the rest on



These are six of the commercials Alberto-Culver currently is using to promote sale of its various properties. The "mirror test" spot (top left) for VO5 Hair Spray is given a major share of the credit for that product's spectacular marketing success.

## *Alberto-Culver advertising doesn't take a summer hiatus, maintains a year-round pace*



*Ed Friedel, Alberto-Culver vice president and general manager, is "right hand man" to company president Leonard Lavin.*

NBC-TV. Spot buying rounds out this saturation with heavy minute schedules early evening and late evening around the country.

Lavin believes television is over-priced today. "I think the networks especially have let themselves be put in the position of having to pay more and more for their vehicles to put on the air and I think the day of reckoning will come, if it hasn't already come in a degree. They are being forced more and more to deal with the extremely large companies who can afford these vehicles."

He ventures an opinion about Alberto-Culver's controversial practice of "integrating" two 30-second product commercials within a single minute spot. "I think the high cost of TV has forced us to do that. We couldn't get the frequency we wanted." But the 30s are carefully researched in advance to make sure they are "compatible."

Alberto-Culver buys its national spot at about \$2 cost-per-thousand, will pay up to \$3 in market situations where this is average. Network daytime participation cpm's price out cheaper as a rule, averaging around \$1.35. But nighttime network now is at the \$3 level. In any given week this fall Lavin's messages will score about 600 million viewer impressions with both network and spot—a collective 31.2 billion for the year.

Lavin declines to say exactly how much television is going to which product, but he affirms that he is not buying less television for any product than previously.

"Our budgets have been increasing constantly," he says. "Our advertising-to-sales ratio has been decreasing on some products even as the budgets increase, because the advertis-

ing and everything else have brought the sales to a much higher peak. So the sales will increase faster than the advertising budget is increased."

Considering the rise of self-service retailing today, just how vital is television's "pre-conditioning" function? "I think mass media such as TV have done away with the clerk in the store to a goodly degree," Lavin replies. "The retailer has become aware of the fact that the manufacturer who can induce the people to go into the store to buy the product has already pre-sold them. They don't need that selling at the store level.

"Now this isn't true 100%. But it contributes a great deal. Retailers can now stack the merchandise up there and rely on the manufacturer to help them move it."

Ad director Pratt elaborates on the theme. Enthusiastically jumping into Alberto-Culver's philosophy of making sales "now" with the help of "perpetual motion" advertising, Pratt says they would never think of taking a summer hiatus even though other advertisers do. "Retailers don't stop selling in the summer, so why should manufacturers?"

"We're in one of the most highly competitive fields, so we must have advertising that reaches millions of people instantly. Time costs money. The longer a product sits on the dealer's shelf, the more it costs him and the more it costs us.

"Actually, television is the sure-fire shortcut to sales success—assuming you have a quality product and good distribution, which we have. The reason why is simple.

"Television creates sales because it covers the nation; 98%





of all U.S. homes are within TV range and 87% of all U.S. homes have at least one TV set. TV creates sales because it reaches people; 78% of all American homes watch TV daily.

"Television programs deliver more actual audience than the most successful of other media. In one day television reaches 70% of all the men in the nation. And in the same day it reaches 78% of all the women. It is also seen by 89% of all the teenagers and by virtually every child over three."

Pausing momentarily, Pratt observes: "Add it up—over 128 million different people view television in a single day."

To reach as many of them as possible, Pratt explains, Alberto-Culver spreads its advertising exposure as far as possible with a balance of daytime-nighttime network plus spot. "Daytime network is most important to us as much of our present product line is purchased primarily by women and daytime TV affords us a tremendous reach among the housewives at an extremely efficient cost," he says.

"We supplement our network activity with spot schedules in key markets and these are chosen by two criteria: their potential for our product line and the relative effectiveness of our network efforts in these markets."

Mention of the word "piggy-back" in connection with filling a minute spot with two 30-second messages draws a fast "we don't like that word" retort from Pratt. "We don't have 'piggy-backs' because we integrate them with a suitable bridge," he asserts, and although broadcasters have become more restrictive regarding the use of back-to-back commercials, "it is our feeling that this attitude is not in the best interests of either the broadcasters or the advertisers." Pratt says. "Costs of commercial television have risen rapidly in recent years and products without tremendous budgets

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*Robert L. Haag, vice president of the retail sales division, has expanded distribution as fast as television expanded sales.*



*Henry Schmidt (top) heads the international division, Philip Weldon the professional line, 25% of A-C's gross.*



*Gus C. Kass, director of technical research, spends much time on product claim factors. "Once the claims go in Alberto-Culver advertising the guy who has to support them is me," Kass says.*

*Mrs. Leonard H. Lavin serves as secretary-treasurer and chief purchasing agent for Alberto-Culver.*





# TV AND POLITICS: '62

BY MORRIS J. GELMAN

TELEVISION'S importance as a political tool has been honed to a more effective edge with each succeeding election since 1952. Though still several years shy of voting age, it long ago emerged as the dominant campaign medium. In its but three appearances on the national stage, television already has been a major, perhaps decisive, factor in at least two Presidential elections. Its momentum has been as inevitable as the tides.

But television's steadily-building impact on the political scene took a stunning turn from gradualism two years ago. The televised Kennedy-Nixon debate series of 1960 was a tidal wave development in American politics. Its backwash is strongly affecting the fast-approaching senatorial and gubernatorial elections of this year.

For in the upcoming elections, the fortunes of more office-seekers than ever before are dependent to an increasing degree on the images they project on millions of TV screens across the nation. In recognition of this, candidates for statewide offices have been buying political time on grassroots TV at what appears to be a record clip for an off-year election. In 1958—the last comparable, in magnitude, off-year election—candidates for elective office purchased some \$2 million worth of advertising time on television. A TELEVISION MAGAZINE canvass of 12 key states holding senatorial and/or gubernatorial elections this year

indicates that off-year political broadcast expenditures in November are headed for a whopping new high.

But the increased political advertising expenditure is only part of the story of television's place in the current political sun; the higher rate structures prevailing at almost every television station and the medium's relentless drive to maturity would be explanations enough for this development. More indicative and important is that in our present political climate candidates for statewide or higher offices have unprecedented access to free television exposure via face-to-face debates with their opponents. Despite this, expenditures for political broadcasts are still on the wing. For politicians soliciting the favor of large numbers of voters, the use of paid TV time has become an indispensable political arm at the same time their participation in free debate broadcasts has become an almost unavoidable political necessity.

Candidates today are reacting to the challenge of TV debates the way they have reacted, since time immemorial, to the kissing of babies: it's not often what they want or enjoy, but it's part of the game, expected and demanded of them, and compulsion nearly always wins out over will or wisdom.

In the 12 states surveyed by TELEVISION, televised debates are or have been involved in most of the senatorial and

gubernatorial campaigns. This is true even in those states where no debate will ever take place. Apparently a spurned challenge of a debate carries with it the makings for a major issue.

The 12 states surveyed by TELEVISION are California, Connecticut, Illinois, Massachusetts, Michigan, Nevada, New Hampshire, New York, Ohio, Pennsylvania, Utah and Wisconsin. In five of these states—Connecticut, Massachusetts, Michigan, Pennsylvania and Utah—televised debates between candidates for statewide office have either already taken place or are scheduled as of this writing. In five states—New York, California, Ohio, New Hampshire and Nevada—the challenge of debate has been issued and stations have offered to make free time available. In New York this preliminary smoke is likely to ultimately lead to television confrontation among candidates. In California this is much less likely, while in Ohio, Nevada and New Hampshire the situation is largely undecided but leaning towards the negative. In the remaining two states—Illinois and Wisconsin—the political races at this time have not been sufficiently heated to spark a debate challenge.

#### THOSE SIGNIFICANT DEBATES

Narrowing down the focus of the survey pinpoints just how deeply television—and more specifically the TV debates—have cut into the nation's political life. Of the 40 senatorial (21 Democrats and 19 Republicans) and 35 gubernatorial candidates (21 Democrats and 14 Republicans) up for election or re-election on November 6, the most important and interesting races are generally conceded to be confined to New York, California, Michigan, Pennsylvania and Massachusetts. In each one of those states televised debates already have been a large topic of controversy and could conceivably have a significant bearing on the outcome of the contests. In the Michigan and Pennsylvania gubernatorial campaigns the Presidential aspirations of the GOP standard-bearers are said to hinge greatly on their respective television performances. All this has occurred even though Congress has not yet seen fit to suspend Section 315 of the Communications Act—the rule that requires equal time opportunities for all political candidates.

The survey revealed that in those states where a TV debate has been denied the incumbent most often is the reluctant party. This bit of political strategy had its genesis in 1960. Nixon, the established political figure with a national image, debated Kennedy, a politician of lesser reputation and the choice of the always financially hard-pressed Democrats. Result: a Kennedy victory at the polls. Conclusion: If you are politically prominent and well-financed avoid like the dickens giving free television exposure to your relatively unknown and financially hard-up opponent.

In other instances where debates have not come about the survey indicated that it was invariably a case of a candidate being convinced that he would come off second best in a face-to-face encounter. With these candidates strategy would seem to dictate an avoidance of direct comparisons and call rather for concentration on issues rather than personality.

In all the canvassed states, the survey showed that the buying of expensive half-hour time segments on TV is definitely on the wane, while 5-minute and 60-second spot buys are on the rise. A state-by-state breakdown of how candidates in the 12-surveyed states are using television follows:

*California:* The gubernatorial race in this state is prob-

ably the single most important and most bitter contest of the election. Hanging in the balance is the fate of former Vice President Richard M. Nixon.

Both Mr. Nixon and Gov. Edmund G. (Pat) Brown are conducting fast-paced, energetic campaigns with television as the spur.

The most acrimonious hassle of the campaign so far has been a debate over the debates. Nixon, a debater since high school days, issued the initial challenge. Gov. Brown accepted. But they never got together on details. Nixon wanted four encounters, Brown only one. After much bickering via the state's press, they settled on two. Subsequently they have only agreed to disagree. Nixon wants a straight, classic, talk-a-few-minutes, rebuttal-a-few-minutes debate. Brown, sticking to a winner, wants the format used in the "Great Debates" of '60 with newsmen present to ask questions.

Last month, Brown laid down the law. He gave Nixon until September 7 to accept or reject his terms. Herb Klein, Mr. Nixon's news aide, told TELEVISION that his camp was again willing to compromise, offering a format of two Nixon-favored debates and two Brown-favored ones, but was turned down. A spokesman for the California Democratic Committee said the Governor was eager for the debates, had left two dates open for them on his October calendar but would not allow Mr. Nixon to dictate terms. And so the partisan wheels turn leaving in their wake the so far unrealized and unlikely to be realized TV confrontations. "They're pretty doubtful," is the way Mr. Klein put it.

But California voters are still seeing more than an ample share of the Messrs. Brown and Nixon on their TV screens. For the big thing in California this year is not avocados or panty-raids, it's the telethon. Like little girls, telethons are very good when they are good and horrid when they are bad. Mr. Nixon used the telethon technique to good advantage late in his Presidential campaign of 1960. In theory telethons are supposed to give voters the personal opportunity to ask candidates questions. Actually the questions are screened and relayed by the candidates' staff. Artfully done, telethons can make a candidate appear exceptionally quick, candid and capable.

#### CAMPAIGNING BY TELETHON

The Nixon forces are planning seven different telethons, each of three hours duration, each to be carried on television locally in the originating community. The schedule: Sept. 28—KSBW-TV Salinas and KSBY-TV San Luis Obispo, Oct. 2—KERO-TV Bakersfield, Oct. 5—KFRE-TV Fresno, Oct. 12—KFMB-TV San Diego, Oct. 16—KCRA-TV Sacramento, Oct. 22—KTVU (TV) San Francisco and Oct. 27—KTTV (TV) Los Angeles.

The telethons in Salinas-San Luis Obispo and Los Angeles will be on from 10 p.m. to 1 a.m., while the other five political shows will be on from 9:30 p.m. to 12:30 p.m.

Besides the telethons the Nixon forces in California are buying a host of filmed 60-second and 5-minute spots. A major Republican event will be on October 8, when former President Dwight D. Eisenhower is guest of honor at a seven-city closed-circuit rally. TV agency for the California GOP is Hixson & Jorgensen Inc., Los Angeles.

If Nixon seems overly-taken with telethons, his adversary appears to be going him several notches better. The California Democrats for Brown have scheduled nine 90-minute and one 2-hour telethons. In actual telethon minutes bought, however, the Republicans win out with 1,260 minutes to

## *The Kennedy family continues to prove that TV and politics are natural companions*

930 minutes. Totaled the two telethon campaigns add up to a whopping bonanza for California stations.

As this issue went to press, dates, times and originating stations for the Democratic buys were not yet firm. The telethon campaign, however, was scheduled to kick off on Sept. 25 in Santa Barbara. Other cities on the tour were to be Eureka, Redding, Sacramento, San Francisco, Salinas, Fresno, Bakersfield, San Diego and Los Angeles. The last named city will be the originating point for a two-hour telethon on either Nov. 2 or Nov. 4. The first hour of the program will be carried locally and the second hour statewide via all CBS-TV affiliated stations in the state.

Jim Keene, a member of that relatively new breed, the political television consultant, is master-minding Gov. Brown's TV campaign. Keene, who previously directed Adlai Stevenson's California Presidential TV operations in 1956 and the TV end of Claire Engle's (D-Calif.) successful bid for the U.S. Senate in 1958, knows how to play all sorts of variations on a TV campaign theme. He launched Gov. Brown's drive for re-election with a half-hour taped show on Sept. 9. Emceed by actor Barry Sullivan, the program interspersed a soft-sell pitch for the governor around a growth-of-California thesis. It was carried by 10 California stations, but not on a network basis.

"I placed the program on independent stations—that way we don't have to pay those expensive line charges," Keene told TELEVISION last month.

Keene is also placing a rash of 60, 20 and 10-second filmed spots. He's buying every station in the state, he says, except one which is having union-labor difficulties.

"Substantially more than 50% of our advertising budget is going into television," Keene reported. He also inadvertently pointed out just how advantageous it is to be in the incumbent's corner.

"We have a news clip operation," he said, "that is quite effective. We take shots of the governor doing something. It has to be something significant, not just a gimmick. Then we make, say, 35 copies of it and send it to stations around the state. We get a pretty good play with it and it doesn't cost anything."

Keene, who appears to be a video-version of the late Mike Todd, has a whole deck of aces up his sleeve. He still might do a couple of more statewide programs and he's saving a good chunk of his TV budget for a possible grand finale—a President Kennedy last-minute appeal for Brown.

Californians, who are used to getting the nuts as well as the soup with all their election courses, may not yet be denied their opportunity to see the two candidates on the same TV program. On October 1, both Nixon and Brown are scheduled to be interrogated at a United Press International news conference. At this writing agreement for a telecast of the event was being negotiated.

So sharply has the nation focused on the Brown-Nixon contest, that California's other statewide race, where Democrat Richard Richards is challenging for Republican Thomas H. Kuchel's senatorial seat, has all but been lost to view. Both candidates in this contest, however, have also been making relatively heavy use of the television medium. Richards, for one, has been using a good deal of 5-minute filmed spots, many in prime evening time slots.

*Connecticut:* Two important elections are pending. For the Democrats Gov. John N. Dempsey is up for re-election and ex-governor and former Health, Education & Welfare Secretary Abraham A. Ribicoff is running for the Senate. They are being challenged by Republicans John Alsop and Rep. Horace Seely-Brown Jr., respectively.

Both parties intend to use television "considerably" on behalf of all their candidates. According to a spokesman for the Randall Co., Hartford, advertising agency for the Connecticut Democrats, "TV plans vary from candidate to candidate." He indicated that for the most part 60-second taped spots will be bought. There will also be some scheduling of 10 or 15-minute filmed programs. A question and answer, 60-minute telethon was planned for showing on WTIC-TV Hartford on Sept. 18. All told, the spokesmen felt, the party would be using television more than it ever had before in an off-year election.

Connecticut's Republican forces were less willing to talk about their TV plans. When questioned in mid-September a representative of Graceman Advertising Inc., Hartford, the agency for the GOP in the state, said that its TV campaign plans had "not been finally formulated." He did say that "extensive" use would be made of the medium.

Unlike California, face-to-face debates are very much in the picture in Connecticut and negotiations have been mostly harmonious. Back in July, WTIC-AM-TV Hartford, a CBS-TV affiliate, offered free time to the Democratic and Republican candidates for Congress, the Senate and governor for a series of eight 30-minute radio and television debates between Labor Day and Election Day. The offer was quickly accepted by both sides. Six Sunday debates—on Sept. 9, 16, 23, 30 and Oct. 7 and 14—were scheduled between the candidates for Congress. The seventh debate—Oct. 21—will be between the senatorial candidates Ribicoff and Seely-Brown Jr., and the eighth—Oct. 28—between Dempsey and Alsop, candidates for governor.

All the debates were to be televised live from 5-5:30 p.m., presented in the traditional style, with each candidate allotted seven minutes for an opening statement and six minutes for rebuttal. Tom Eaton, WTIC-TV's vice president in charge of news, was to moderate all the debates. Title for the series is *Connecticut Politics '62*.

*Illinois:* Back in September the political scene was relatively quiet in this pivotal state where Senate Republican minority leader Everett M. Dirksen is up for re-election. Democrat Sidney R. Yates is running against him. Early last month TV stations in the state reported that both parties were actively seeking availabilities but that actual time-buying was off to a slow start. There seemed little chance for a television confrontation since it would be politically foolish for the much better known Dirksen to give his opponent the statewide exposure the debates would provide. One station spokesman pointed out that in any case the Democratic candidate, "would be crazy to debate Dirksen," because the latter, a mellifluous speaker, "would talk Yates deaf, dumb and blind."

*Massachusetts:* The primaries were the primary attraction in this state mainly because of the names involved. For the Democrats it was Edward M. (Ted) Kennedy, the President's brother, and Edward J. McCormack Jr., the





Ten years ago, John F. Kennedy was running for the Senate against Henry Cabot Lodge. He's since gone on to higher things, abetted all the way by the television exposure he found useful then. This WNAE-TV telecast featured the same Kennedy family format his youngest brother has used in this year's campaign. Participating: sisters Patricia (Mrs. Peter Lawford), Jean (Mrs. Stephen Smith, standing), Eunice (Mrs. Sargent Shriver, modeling promotional skirt) and Mrs. Rose Kennedy, the then Congressman's mother.



The Ted Kennedy-Ed McCormack primary battle was highlighted by two televised debates. In the first (pictured), McCormack's vehement attack on Kennedy was said to have adversely affected his chances to win. Kennedy scored a decisive victory.



Another debate took place on the Republican side in Massachusetts, this one between Congressman Laurence Curtis and George Cabot Lodge, son of Henry Cabot Lodge. Lodge was the eventual winner, will face Kennedy in the general election.

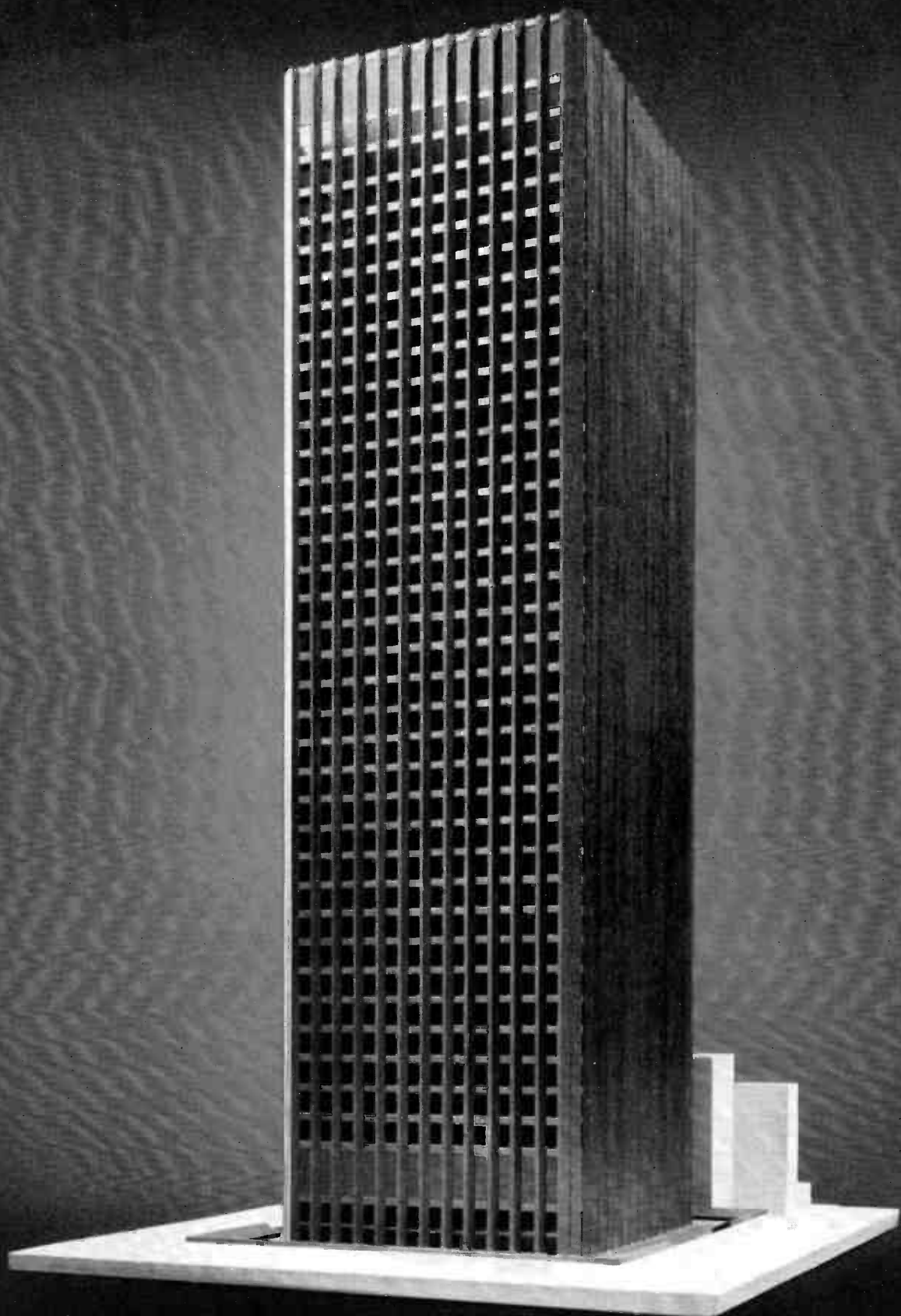
State Attorney General and nephew of Speaker of the House John W. McCormack. For the Republicans it was George Cabot Lodge, son of former Senator and former United Nations Ambassador Henry Cabot Lodge, and Rep. Laurence Curtis. Each was seeking nomination for the U.S. Senate seat vacated by John F. Kennedy when he became President. Personal image rather than issues was the sell here and what better place to pitch image than on television.

From the start of his campaign McCormack, faced with an opponent of almost regal standing and carte blanche bankroll, stumped for as many televised debates as the traffic would bear. The traffic, in the person of Mr. Kennedy, would rather have gone up a side-street, but was heedful of public opinion. He agreed to participate in two tele-

vision confrontations with his opponent. The first took place in South Boston in late August and the second in Holyoke in early September. Both were presented in prime time with some Massachusetts stations carrying them live and others on a delayed basis. Besides attracting a good deal of national attention the debates also apparently gained a sizeable audience. An American Research Bureau TV coincidental survey taken on behalf of WBZ-TV Boston after the second debate showed that the two Boston stations carrying the event live had a combined 86% share of the total viewing audience in that city at that time.

The Republican contestants for the Senate seat, not to be outdone, had their own face-to-face debate in Boston on Sept. 11. WNAE-TV Boston fed the telecast to other Boston

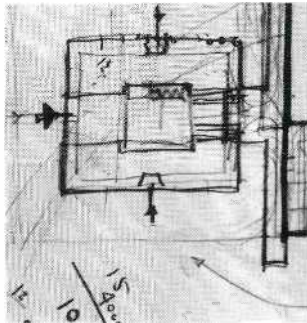
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# BLACK BEAUTY

## THE CBS TOWER: TV'S FIRST SKYSCRAPER



Eero Saarinen made this sketch of the CBS plot in a meeting April 21, 1961.

BY DONALD V. WEST

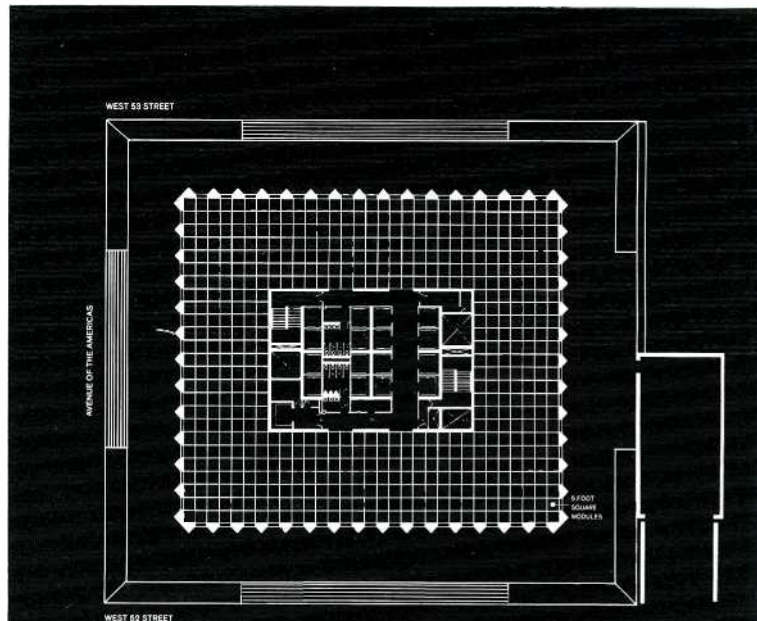
Two years from now: (a) the Columbia Broadcasting System will have a new roof over its head, (b) Manhattan will have yet another proud prominence on its famous skyline, (c) architecture will have something new to think about. These things will have come to pass because necessity and invention were brought together by men of imagination and vision. The necessity came in the tremendous burst forward of the CBS complex, spurred by the post-war development of television, a four-fold expansion of business since 1950. CBS's present headquarters at 485 Madison Avenue, which it had occupied since 1929, had long been inadequate to house the company's New York operations: 13 other sites CBS had leased or bought around the city to hold its burgeoning operations will be combined into the new structure. (When William S. Paley, board chairman, assumed control of the company in 1928 it had a staff of about a dozen. CBS will move into its new building with an estimated 2,644 employees.)

Invention came at the hand of Eero Saarinen, the architect commissioned by CBS to execute the new headquarters building as his first skyscraper. Saarinen, already famous for such designs as the General Motors Technical Center, the TWA terminal at Idlewild and the Dulles International Airport outside Washington, died shortly after completing the CBS assignment. He had wanted "a building that would be a soaring thing." He designed one.

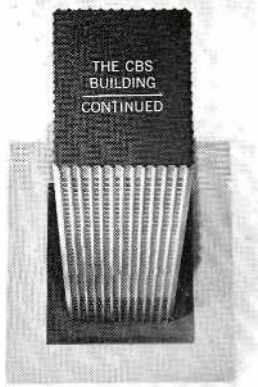
The imagination and vision were supplied by CBS management, who saw in their need for new quarters the opportunity to erect "an important piece of creative art that would add beauty and distinction to the profile of New York." The tower on the facing page was the end result. It will stand 491 feet-38 stories tall, sheathed in black granite and smoked glass, soaring upward from a plaza sunken below the surrounding streets. Its shape will be rectangular, 130 feet along the Avenue of the Americas (Sixth Avenue) approach, 160 feet along the 52nd and 53rd St. frontages. Saarinen called it a "rectangular doughnut" (diagram at right), emphasizing how it's designed around a central core containing the building's service functions, leaving office floor areas completely free of columns or other obstructions. Off to the east along 52nd St.

*continued*

This composite diagram shows how the CBS tower is sited on its plaza, and a typical floor plan.







will be a companion annex, four stories tall, that will house the company's photo divisions and provide a passageway to the main building for freight deliveries and similar needs. The site, the building and the annex will cost CBS \$30 million.

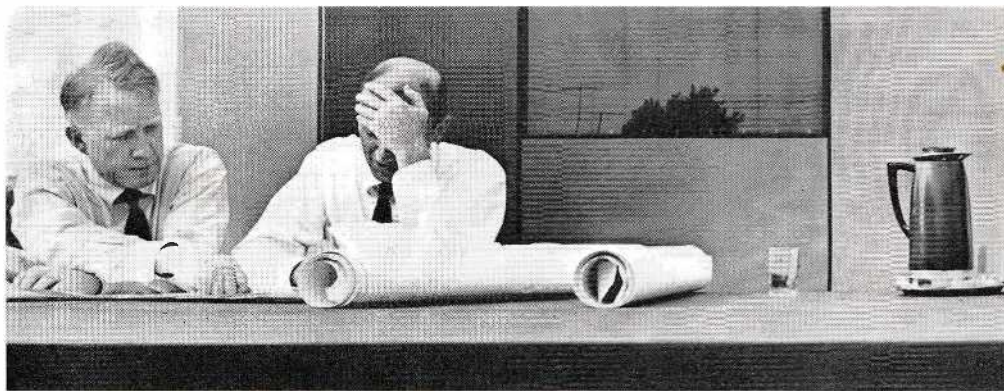
Of the building's 38 floors CBS initially will occupy only 29. Two are mechanical floors, containing the air conditioning, heating and other physical plants necessary to the building's operation. The ground floor will be leased to tenants such as the Bank of New York, which already has taken a 21-year lease on the Sixth Avenue side space. Six other office floors will be rented to outside tenants on shorter-term leases, giving CBS the opportunity to recapture the space. According to present projections, the company will need those extra floors in 10 years.

All of CBS's seven operating divisions will have space in the new building. The largest floor areas will go to the CBS Television Network and Television Stations divisions (10 floors) and Columbia Records (also 10). CBS's corporate and international divisions will have five floors and CBS Radio will have four. The chief executive floor, corresponding to the 20th at 485 Madison, will be the 35th.

(Much of CBS News, along with production activities of the television and radio networks and WCBS-TV New York, will be housed in CBS's new Production Center, a \$14.5 million project now taking shape on Eleventh Avenue between 56th and 57th Sts. on New York's West Side. It is scheduled for completion in 1964.)

The tower will occupy only 60% of its site, the remaining 40% devoted to the sunken plaza. The effect will be to provide an uncitlike expanse of open space between the building and its neighbors. It is this concession to open air that permits the CBS tower to rise without the setbacks which are the trademark of New York skyscrapers.

The plaza will be bounded by a low wall of granite, 8'6" wide, along the sidewalks. The sidewalks themselves will be wider than normal along 52nd and 53rd Sts.: 19 feet instead of the normal 12 feet. On Sixth Avenue the sidewalk will be 16 feet. Together with the wall and the plaza, this



*Frank Stanton and Saarinen designer Kevin Roche go over plans for the CBS building outside the full-scale "mockup" which served as proving ground in testing out design elements.*

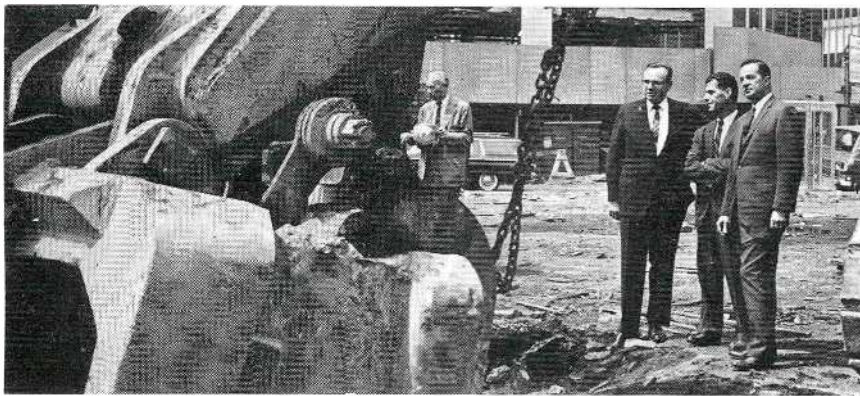
means the building will be from 44 to 47 feet from the streets. The plaza recess will be from 1'6" to 2'10" deep.

The CBS tower gets its greatest individuality from the series of triangular piers that ring it. Saarinen designed them to give a changing relief to the building—"first you would see glass and granite, then solid granite with reflecting surfaces" as you walk around it. The piers, of reinforced concrete, not only are weight-bearing but also carry ductwork and plumbing for air conditioning. (The building will be one of the tallest reinforced concrete structures in the world. Its only structural steel is in the 8-foot-thick steel bridge being built to carry the building over the the Sixth Avenue subway that runs diagonally through the site.)

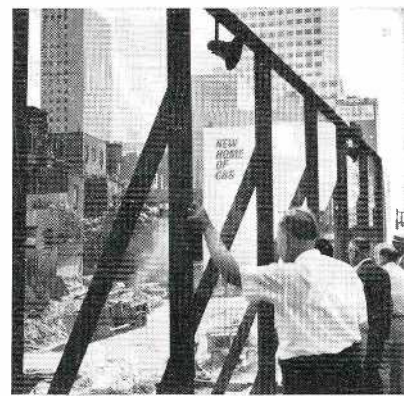
The black granite that will cover the piers and other non-glass surfaces of the building is unique. It was chosen only after (1) a world-wide search for the right granite and (2) CBS's development of a new granite finishing process.

The first requirement was that the granite be dark—Canadian Black was eventually chosen. Beyond that, CBS wanted it to have special properties that would give the building its appearance of strength and permanence. A special full-scale mockup of a section of the building was constructed at CBS's Terrytoons facility in New Rochelle, N. Y., and various kinds of granite were tried out there. The original concept was to use polished granite, but on the mockup it didn't carry the authority CBS wanted from it.

Then it was decided to thermal stipple the granite, a process of roughening the surface under the intense flame



Work began with this informal ceremony on June 29, 1962. Attending: Louis LaPorte (left), CBS; Tom Hood, George A. Fuller Co.; Ed Saud, ES&A, and Clarence Hopper, CBS.



This wired-for-sound plexiglas fence gives sidewalk supers both a look and lecture.

of blow torches. The thermal stippling gave the granite the desired look of strength, but it also lightened the color. For this, in the then-developed state of the granite finishing art, there was no solution.

But CBS wouldn't take 'no' for an answer. It started research projects of its own, including one conducted by a New Hampshire university professor who used sulphuric acid and sugar water. It, like other ideas, didn't work. Then, after almost eight months in search and study, an engineer suggested they try the liquid honing technique used in the airframe industry for cleaning castings. This consists of directing a stream of microscopic glass beads (so small that to the touch they feel like face powder) against the granite in a liquid mixture under high pressure. The method worked, restoring the thermal stippled granite to a dark hue, giving CBS the effect it wanted and the granite industry a new technique.

Saarenen designed the CBS building along the modular principle: that is, all building elements are scaled to a fixed size or multiples of that size, in this case a module 5 feet square. Along the sides of the building each combination of triangular pier and adjacent window area is 10 feet, or two modules. The distance between the interior core wall and the outside wall is 35 feet, seven modules. Offices will be in multiples of 5 feet, with fixtures scaled appropriately.

Overall direction of the CBS building project, and for all the company's housekeeping operations, falls to Clarence Hopper, vice president-facilities. The new building is the

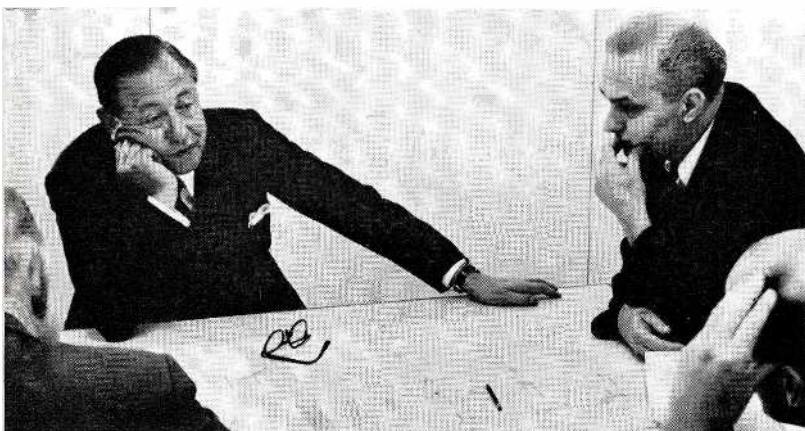
result of planning he's been working on since joining the company in January 1956. At that time Frank Stanton, president, told him his major assignment was to solve the New York housing problem. The thinking then was toward a single building to house both the company's office operations and the TV network's production facilities. It was subsequently decided to separate the two, there being little in common between them: the network needed at least one full block for its TV studios, but didn't need them in the same high-cost-per-foot area as did the other divisions.

Day-to-day direction falls to Louis R. LaPorte, director of facilities engineering, who heads a 10-man task force of CBS engineering and construction experts working on Project 51W52 (CBS nomenclature for its new building, whose address will be 51 West 52nd St.). LaPorte, a rear admiral in the reserves, is an ex-Seabee who took out the first Navy construction battalion in World War II. He runs a taut ship on the CBS project, is the owner's fulltime representative in dealings with the contractor, George A. Fuller Co., and the various architectural and engineering firms involved. At CBS's insistence, Fuller is using the "critical path method" to plot its production scheduling. "C-P-M" reduces to computer-plotted diagrams all elements involved in the project, making sure that Part X is on hand so that Steps Y and Z may proceed. Without it, says LaPorte, "there would be no red flags warning of trouble ahead."

Assuming too many red flags don't crop up, CBS will move into its new headquarters on schedule in the fall of 1964.

*continued*





*CBS board chairman Paley in discussion with John Dinkeloo (right) and Kevin Roche (foreground) of Eero Saarinen & Assoc.*

**T**HE subject is not tame," Eero Saarinen had said of his commission to design the CBS building. Neither, an observer might add, were the people involved in the design decision. Primarily, there were three.

William S. Paley, board chairman of CBS, is a man not easily pleased, nor is he a man to stay aloof from what's going on in the company he founded and heads—certainly not from decisions of such critical importance as those which created the CBS building. "We wanted this building to reflect the CBS personality and character," Paley says in retrospect, and if he has difficulty putting those two characteristics into words, he has no trouble at all knowing whether any given thing has them or doesn't, nor does he hesitate to say so.

Frank Stanton, the president, is also a man of taste and discernment, and, though a layman, possesses impressive familiarity with the field of architecture. His tastes in matters of art incline roughly 180 degrees from Paley's, as can be seen from an examination of their adjacent offices on CBS's 20th floor: the chairman's in excellent traditional, hung lavishly with fine originals by such artists as Andre Derain and Georges Roualt, his desk handcrafted by Theodore Engbert; the president's spare to a point that might be called elegant spartan, adorned dominantly by an abstract oil by Pierre Soulages and a stone statuette by Fritz Wotruba, his desk a marble slab. An associate, commenting on their

outwardly dissimilar natures, likens the two to the pendulum of a clock which swings from two directions to give energy to the pivot point—the pivot point, in his analogy, being CBS.

Eero Saarinen, whose work in the decade preceding his death had made him a candidate for architectural history, was, like his clients, not a neutral man. He had advised young architects that two qualities were necessary for their trade: humility, for the problem and the realities, and crust, for solving the problem and sticking with the essentials of the solution. He had both.

The design that was to emerge from the interplay of these talents and personalities was just what the participants intended: a design that would be Saarinen, a building that would be CBS.

CBS went to Saarinen because, as Paley puts it, "we considered him one of the outstanding architects of our time, as one who saw truth." Stanton says Saarinen was his choice from the time they had worked together on New York City's Lincoln Center project, an association that led to the CBS building commission. "I was tired of the repetitive post-war style of New York office buildings," Stanton says—"their excessive exposure, their glass and tinkling metal, their frequent sameness and dullness. I wanted CBS to break with the stereotype of the curtain wall and, at the same time, have a distinguished home. I wanted CBS to be on the leading edge of a new period of New York office building design, and the best man I knew for the assignment was Eero Saarinen."

Paley also saw Saarinen as a man who was reaching out for something new. "He told me he was scared to death when he came up with a new design," Paley recalls. The weight of responsibility that goes with such decisions was something Paley well appreciated. "It's so difficult to visualize this great structure," he says now. "It [the design] is so simple in concept that if anything goes wrong you're in trouble. Making decisions of this magnitude is a tortuous process," a statement supported by the eight months it took to reach a final decision on the granite that would sheathe the building.

But if these decisions are tortuous, their accomplishment is rewarding. "You have to take certain risks to achieve something worthwhile," Paley says. "The taste of a few men give the company its taste, for better or for worse. They take the credit—or, as is more often the case," he adds with a smile, "they stand ready to take the blame."

For Paley and for Stanton, both of whom have intense



interest in and credentials for things of art, building a building offered a different sort of relationship between the patron and the artist. They entered into it with an obvious enthusiasm. "You can't help the painter paint, or the writer write," Paley says, "but you can be involved with the architect in designing a building. A marriage must come about between the client and the architect. The building must be an expression of what his client is. It's not often the layman can get in on the creative process to this degree."

As apparent as his enthusiasm for the project is Paley's feeling about CBS as a company—the feeling he wanted Saarinen's design to convey. "This is not a company that takes one thing and makes it a million times. It's in a constant state of flux. The business has to move. You *can't* tame it. I suppose that's what Saarinen meant when he said the subject was not tame."

**T**HE architect, for his part, welcomed the challenge the CBS building offered his skill. It was to be his first skyscraper. He respected the client, and expressed excitement over the challenge in the design problem—"a form that expresses the creative, dynamic spirit of electronic communications." It's obvious from his solution to the problem—in the strong verticality of the upward thrusting piers surrounding the building—that he found in it the opportunity to win against a constant opponent: gravity. Years earlier he had told a friend that "All the time one works, one concerns oneself with the fight against gravity. Everything tends to be too heavy and downward pressing unless one really works at it."<sup>1</sup>

Saarinen expressed the same excitement when the design had been resolved, short months before the swift brain cancer that claimed his life on September 1, 1961. "I am excited about the CBS building," he told his wife and associates at the time. "I believe that everything—siting, planning, structural, mechanical systems, spirit—has been brought to its logical conclusion. They are clearly expressed and locked into one thing. When you look at this building, you will know exactly what is going on. It is a very direct and simple structure. It does just what it has to do. But because it does it so simply and strongly, I think it may do something more—express the spirit of a building which by

its nature must thrust upwards. I believe the spirit of a building should be expressed, not hidden behind a neutral curtain of glass. Buildings should have 'guts' and direction and make statements. Neutral buildings do not stimulate man's imagination or give man confidence or make him feel proud and I believe architecture should do these things."

Dr. Stanton concurs in the architect's feeling that buildings should make statements. To him, the CBS design is "an individual statement—one that is simple, clean, direct and positive. Its strength and elegance are understated. It's a statement of quiet dignity that will be at ease with its environment and time."

The CBS building certainly is not neutral. Paley calls it "a powerful expression of simplicity. There's nothing dishonest about the building. There's no applied embroidery work. Those pillars have a function: they hold the building up."

Whether time will echo Saarinen's excitement, or his clients', for their joint achievement must await the passage of years. "No work of art can be evaluated until it lives for a length of time," says Bill Paley. "We'll have to look back 25 years later to see what time has done to it." In the meantime his present assessment of the CBS building is as valid as any: "This building is classic, simple, strong. By all that's right and holy it should live." END

*The architect and Dr. Stanton of CBS during a meeting in April 1961. This is believed to be the last picture taken of Saarinen.*



<sup>1</sup>This quotation and others attributed to Eero Saarinen in this article are from the book "Eero Saarinen on His Work," edited by Aline B. Saarinen and published by the Yale University Press.

## Action-adventure, a big chunk of ABC's schedule, sports a new tone-down on violence

labelled the runaway program of the coming season, *Beverly Hillbillies*, a situation comedy about the misadventures of an Ozark clan that strikes oil and moves to the plush California community. But the show is in a tough time spot, up against *Going My Way's* second half and the opening of *Perry Como*. Cornell still high rates it at 35.

Como, Cornell feels, will come in at a virtual tie with its 9:30 competition, ABC's answer to *Hazel*, *Our Man Higgins*, and CBS's *Dick Van Dyke*.

### FOR ARMCHAIR PSYCHIATRISTS

At 10:00 Cornell sees *Naked City* taking its time against the alternating U. S. *Steel Hour* and *Armstrong Circle Theatre* and NBC's new *Eleventh Hour*, a show that Cornell feels is a lot more attractive than *Bob Newhart* and *Brinkley's Journal*, the programs it replaces. *Eleventh Hour's* drawback on doing better than a 30 share (which is success for a new program): plots for the shows are very complex, a psychiatrist's involvement with complicated medical problems and patients. The show may not be easily understandable for many.

*Thursday*: Cornell expects CBS to run away with the night (its weakest last season) with a completely revamped lineup. He sees *Mister Ed*, starting out for CBS at 7:30, taking its time slot against *Ozzie & Harriet* on ABC and the opening of *Wide Country* on NBC, the latter a new show about a top rodeo rider and his younger brother who wants to be a rodeo star too, against big brother's wishes. Cornell feels the show's focus is too selective, will appeal to only a portion of the potential audience.

At 8:00 CBS has thrown its top lawyer, *Perry Mason*, moved over from Saturday, into competition with *Donna Reed* and *Leave it to Beaver* on ABC, the mid-point of *Wide Country* and the opening of *Dr. Kildare* on NBC. Cornell feels that *Dr. Kildare* this season will find out what it's really like to compete—and come out the worse for it, although its predicted 31 share is still respectable.

With its lead-in from *Perry Mason*, Cornell expects *The Nurses* on CBS to roll over ABC's *My Three Sons* at 9:00, and the humorous side of PT boat war in the South Pacific via *McHale's Navy* at 9:30. Cornell also sees *The Nurses*, a "powerful, well done" story of hospital life, beating its medical competition, the mid-point of *Kildare*, and coming to at least a stand-off with NBC's comedy hit of last season, *Hazel* in the 9:30 slot.

CBS has expanded *Alfred Hitchcock Presents* to an hour show, slotted it at

10:00 against drama in the alternating *Alcoa Premiere—Fred Astaire Show* on ABC, music-variety in the *Andy Williams Show* on NBC. Cornell expects Hitchcock to beat the competition by a wide margin.

Thursday to Cornell is a case of CBS strengthening its schedule while the other networks, also busy shifting shows, weakened their own. ABC no longer has the *Real McCoys* in its 7:30 to 10:00 comedy block. It has also moved *The Untouchables* to another night. NBC, while still holding strength in *Dr. Kildare* and *Hazel*, has *Andy Williams* instead of *Sing Along With Mitch*, a big winner in the period last season.

*Friday*: Cornell gives Friday to ABC. It starts out at 7:30 with what to Cornell is the best of the new "war" shows, *Gallant Men*, the story of a 6-man combat team on the Italian front during World War II. Cornell, who has seen most of the pilot films this season, says the show is well cast and performed, with each show handling a dramatic problem and not just an episode in the war. Its guest star lineup is also strong. The show faces good competition in *Rawhide* on CBS, less of a fight with the kid and older adult-appealing *International Showtime* on NBC.

Cornell expects the *Flintstones*, which took its 8:30 period last season, to repeat again over *Route 66* on CBS and *Sing Along* on NBC, although the latter is stronger competition than last season's *Robert Taylor's Detectives* in the time period. *I'm Dickens, He's Fenster*, a broad burlesque on the carpentry profession, is seen by Cornell as a strong follow-up to *Flintstones* on ABC and another winner against the mid-points of *Route 66* and *Sing Along*.

### AN ADVENTURE WINNER

At 9:30 ABC comes on with its old action-adventure winner, *77 Sunset Strip*. Cornell sees the show beating *Fair Exchange* on CBS and *Don't Call Me Charlie*, a farce about a U. S. Army veterinarian in Paris, on NBC.

Cornell has *Jack Paar* winning his 10-11 time period on NBC largely by default. While the late-night transplant does have competition from the mid-points of *77 Sunset Strip* and *Fair Exchange*, at Paar's mid-point he runs into station time on ABC, *Eyewitness*, a poor share holder, on CBS. Paar's last half hour should be a runaway.

*Saturday*: As it has been for so many years, CBS is down again for victory on Saturday night, even this season without a strong lead off from *Perry Mason*. The network may or may not have a winner

in the new *Jackie Gleason Show*. Gleason, of course, has the potential. If he has the drive of his salad years, CBS has no worries. Cornell has it almost a draw 7:30 to 8:30 between Gleason, ABC's *Roy Rogers-Dale Evans Show*, a western-flavored music-variety entry, and NBC's new answer to *Perry Mason* and *The Defenders*, *Sam Benedict*, a series about a dashing criminal lawyer.

Following Gleason on CBS at 8:30 is a hit of last season, *The Defenders*. Cornell expects the show to suffer slightly without the *Perry Mason* lead-in but to remain on an even keel with 1961-62 despite better competition from the revised *Joey Bishop Show*, now on opposite it on NBC in place of last season's failure, *The Tall Man*. Mr. Smith Goes to Washington, ABC's new 8:30 entry—Fess Parker playing Jimmy Stewart—should be no trouble. Cornell sees it as the lowest ranked new show.

ABC gives the rest of Saturday over to "specialty programming"—*Lawrence Welk* and *Fight of the Week*—no competition for the other networks. NBC's *Saturday Night at the Movies*, which stood up well last season, rounds out the NBC schedule. Cornell has it beating the waning *Have Gun, Will Travel*, now in its last season, but stumbling down opposite the still powerful *Gunsmoke* at 10.

### TRIED AND TRUE

There does not appear to be any one big, overwhelming trend coming out of the new season's programming. CBS, with the fewest new shows, sticks with rating favorites and its emphasis on comedy programming. The network shows less inclination to gamble than does ABC or NBC. It stays with the proven, brings back Lucille Ball, Loretta Young, Jackie Gleason, expands Red Skelton and Alfred Hitchcock.

ABC, which scored big with action-adventure, has moved away from the violent. True, it keeps its top scoring *Untouchables*, *Hawaiian Eye* and *77 Sunset Strip*, but its new shows reflect the tone-down—comedy in *Our Man Higgins*, *Mr. Smith Goes to Washington*, *McHale's Navy*, *Jetsons*, *Dickens-Fenster*; drama in *Stoney Burke*, *Going My Way*, *Combat* and *Gallant Men*, the latter two the only "new" kind of program type to debut this season, the war story.

ABC appears to be the most willing to gamble on something new, as it did on animated comedy in the *Flintstones*. But ABC also has the tendency to overstretch itself. Last season it tried to match *Flintstones* with *Calvin and the Colonel* and *Top Cat*. The shows didn't work

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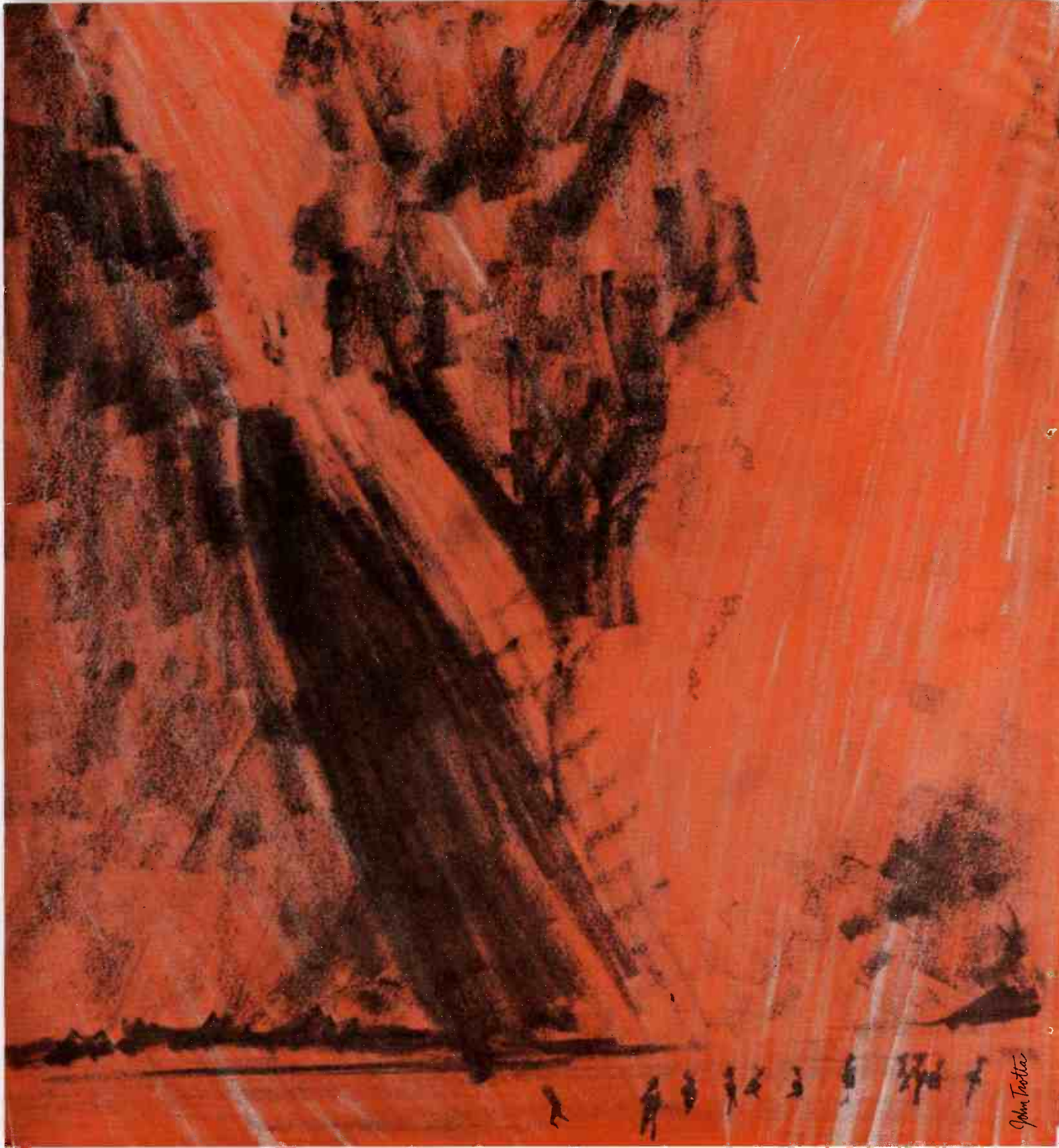
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***Oh my God...the humanity...*** It happened on May 6, 1937. At Lakehurst, N. J., the pioneer passenger-carrying dirigible *Hindenburg* was descending to hook into its mooring mast. Suddenly it burst into flames. At the scene, tinkering with his recorder was Herb Morrison, of WLS Chicago. And radio history was made. It was the first on-the-scene spot disaster coverage. NBC's Blue network carried it. BROADCASTING chronicled every noteworthy detail of this spontaneous demonstration of radio's ability to cover news quickly, vividly and accurately. One episode in a history of publishing service unmatched in the businesspaper field.

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## Lack of continued inspiration rather than a fickle public is the cause of program demise

out. But ABC has not given up on the animated form. Its new *Jetsons* will try again this season.

NBC, which followed ABC down the action-adventure path, has twisted off down a lot of new avenues. And it appears to have gone heavily for the big dramatic show. But it still follows trends—law with *Sam Benedict*, more medicine with *Eleventh Hour*, if not war, at least the armed forces with comedy in *Ensign O'Toole* and *Don't Call Me Charlie*. NBC still has faith in westerns, too—witness *The Virginian* on the old West. *Empire* and *Wide Country* on the new West.

If there is a trend in network programming, last season as well as this season, it is the rise or heavy continuation of drama.

The early days of television were chock full of anthology drama—*Studio One*, *Kraft Theatre*, *Robert Montgomery Presents*, *Four Star Playhouse*, *Playhouse 90* to name only a handful. Cornell feels that the decline of this anthology drama came not with any public taste change, but with a change in the fare itself. Its quality lowered. A show a week put too much of a strain on creative crews, primarily the writers. As the programs became poorer, they became less popular. In sum, the public doesn't change, it just reacts differently depending on what television gives it.

### DRAMA MAKES A COMEBACK

Drama, while it all but disappeared in anthology form, did make its way back into the networks via action-adventure programming. Violence, after all, is one direction of drama. And when violence reached its saturation point, television was left with the idea of continuing characters in a wide range of settings—the doctor, the lawyer, the rodeo rider, the newspaper man. The new continuing character shows abound because they are easier to do than a new kind of show each week, as in something like *Dick Powell*. The writers on *Naked City*, for instance, have a set crew of three characters to move around in different situations. This held for *Casey* and *Kildare* last season, most of the new dramatic shows coming on currently.

Network TV still has its distinct program types. And perhaps the thing most notable about the new schedule is the obvious fast fade on gunfire. Gone from last season's firing range: *Cain's 100*. *New Breed*, *87th Precinct*, *Robert Taylor's Detectives*, *Target: The Corruptors*, *The Investigators*, *Surfside Six* and such less audible entries as *Checkmate*, *Thriller* and *Follow the Sun*.

The only crime left this season holds

on at ABC in four strong shows: *Naked City*, *77 Sunset Strip*, *Hawaiian Eye* and *The Untouchables*. Gunpowder, however, still ignites in a program form written off by the critics every year, but which still manages to survive—the western.

Ten westerns make it into the schedule this season, including CBS holding onto *Gunsmoke* repeats retitled *Marshal Dillon* and NBC making a splurge with *The Virginian*. Gone from the network western scene: *Tales of Wells Fargo*, *The Tall Man*, *Outlaws*, *Lawman* and the western-formulated drama series, *Frontier Circus*. (But the western is still television's biggest individual drawing card with such shows as *Gunsmoke*, *Wagon Train* and *Bonanza* rolling up some of 1961-62's biggest rating victories.)

While critics were waiting to see westerns vanish, they were expecting to see the reverse on medical shows—a wave of new doctors on the heels of the success of *Casey* and *Kildare*. But the networks, for once showing restraint in not riding a successful new program type into the multiplication table, venture only two new medical series, *The Nurses* and *Eleventh Hour*. In law, too, considering the success of *The Defenders*, the imitation factor is low. Only one new lawyer show, *Sam Benedict*, is on the schedule.

Cornell came off very well on forecasting the audience shares of programs in the 1961-62 schedule. His degree of accuracy was a high 84% in picking time period winners (vs. 81% on the 1960-61 season). He came within three share points on 58 programs, within five share points on 75 programs. For every one "miss," he called three closely.

As in any statistical analysis, there is some margin for error, although the major errors usually result from lack of adequate knowledge of new programming. (What will Jackie Gleason be like this season?) And a big miss on one program can easily throw estimates on surrounding programs off.

Cornell does not attempt to hit share figures on the nose. The latitude he works in (he has to pick a number for each program between 10 and 60, a range of 50 points) is too great for that. He can only get close to the "truth," move in the direction of accuracy. His past analytical experience, of course, guides his work. He knows the potential of an older show because it has a "record." A new show, however, like a new season, is always different; its performance must be gauged by many factors surrounding it—its strength and selectivity of appeal, judged subjectively and related to surrounding programs.

In order to evaluate a show, Cornell must look at its content in two ways: (1) as the "average" viewer would and (2) as the specialist would, concerned with the techniques of production—quality of the script, caliber of the writer, producer, director and cast. Cornell feels that every show on the network schedule starts from a good story premise. It is the execution of the premise, however, that is the payoff. And while good production values enhance a show's chances for success, production itself is not the key element. Cornell cites *Route 66* as perhaps the top production number in the network catalogue. Still, the show has never been an outstanding success.

Cornell sees each show as having its own set of content values and standards. And while a show's audience share is shaped by varied factors like competition and lead-in, it is the subjective appraisal of one show's content against another's that figures big in forecasting. Cornell knows generally that situation comedies pull women, repel men (because the man in the situation comedy more often than not is made out a dope). He must figure out audience flow—who controls the dial for what kind of programming.

And Cornell, like the networks, can run afoul of a misleading pilot film. While the pilot records the specific content of a broadcast and stands representative of a series, it may purport one thing while what follows is in fact something less, or sometimes, something better.

Forecasting is not just a good parlor trick, as even some ordinarily astute ad men believe. Much of Cornell's work begins from nine to ten months before the new season opens. In screening pilot films, reading scripts, analyzing what is known of time periods and a show's competition, Cornell and other program analysts gather data at a time when sponsors can best use it to help reduce the risk of their program buying and placement.

Enhancing this technique is Cornell's own track record as a forecaster developed over more than 16 years in the field of broadcast research, initially with CBS and NBC, for the last five years with N. W. Ayer.

### A PREVIEW

The new season, as seen by Cornell, looks better than last year in overall attractiveness, in audience pulling potential. He sees the various program shifts of the three networks strengthening the schedule, pulling it tighter on a competitive basis. The race is close. The November-December rating period will tell the final story. END



## Back-to-back commercials afford low-budget brands the chance to use the medium

are finding it more and more difficult to get sufficient frequency on television with the dollars they have to spend.

"By the use of back-to-back commercials, two low-budget brands can share the cost of a minute announcement—either spot or network—and in this fashion still get the frequency they require. The TV broadcasters benefit from back-to-back commercials because it allows more brands to use the medium. Advertisers benefit because it allows greater frequency per dollar of cost." And the viewer? "I don't think he is subjected to additional commercialization because the amount of commercial time is not changed," Pratt concludes.

He feels the back-to-backs will become more widely accepted for these reasons.

"The only alternative if TV rates continue to rise," he speculates, "is that the medium will be dominated by the giants of the various industries, forcing out the smaller and moderate-sized companies who will not be able to afford it."

This obviously has not been the case in the past, and certainly not in Alberto-Culver's experience. Had it been, there's strong reason to doubt the company would ever have achieved its present eminence.

It could hardly have started smaller, as Lavin makes clear in relating the company's history.

"In late 1945 after I got out of the Navy, I went back to work for Lucien LeLong, a fragrance house," Lavin recalls. This second tour of duty with the company lasted just two months. "While I was making a presentation of a new perfume, I met a chap by the name of Frank Hall," he remembers, "who told me he had a new type of home permanent wave kit. He asked to show it to me and made a proposition so I went to work for him January 2, 1946."

### ASSIGNMENT—DISTRIBUTION

Lavin's assignment was to get distribution for Hall, whose company was Halgar Co., later acquired by Alberto-Culver. "He had no sales force whatsoever. So we made a deal whereby I got \$50, I think it was, or \$25, for every account I opened up. I was allowed one account in every city of 15,000 or larger."

Lavin had no car then and no money to buy one. He had a diamond ring, though, which had been returned to him by a girl friend with whom he had broken off.

"I don't think I've ever told this to anybody. I made a deal with an automobile dealer for a 1942 Studebaker and used the ring as down payment. He told me the car had been used by a school

teacher. Well, I took that Studebaker into every city of 15,000 or larger in the whole United States."

Lavin stayed with Halgar two years and opened some 2,400 accounts. In that time, he recalls, "we built the business up from nothing to where it was doing slightly over \$2 million a year retail without any national advertising whatsoever, all on co-op promotion and merchandising." This was his practical education in the basics of toiletries selling.

Anybody can sell merchandise, Lavin explains. "I really mean that. You make enough calls you'll make some sales. But in this particular business, the account has to follow through." It isn't just a question of selling a drug chain buyer 100 or 200 dozen units, it's a question of selling him and then making sure his promotion department writes the proper bulletins, of making sure store managers are contacted, that the clerks know about it, he summarizes.

When he disagreed with Hall over management policy, Lavin left Halgar and joined the Chicago advertising agency of Wesley E. Shearer & Assoc. in charge of new business. He brought in five accounts in four months, then ran into Jules Montenier, founder of the Stopette Co., who offered him a position as merchandise manager.

"I accepted it," Lavin continues, "and a short time later we worked out a deal where I formed my own company, Excello Sales Agency Inc., and I had the selling and advertising rights to Stopette and he did the manufacturing." After an excursion into print media, Excello hit on TV spot, then CBS-TV's *What's My Line?* and went all the way to the top with Stopette.

"Montenier and I had a little falling out, so we split up," Lavin says, politely covering another situation in which he disagreed with ownership over how much profit to take out of a company. This was late 1952, when he formed another national sales company called Leonard H. Lavin & Co. to represent manufacturers of national consumer products who had only small or no sales departments.

"We added a number of them and we built our business from zero to where it was doing about \$7 million a year and a half or two years later. From two salesmen up to where we had approximately 40-45 salesmen."

Again he bumped into Hall of Halgar, now apparently willing to sell out. "I thought at least that would give us an opportunity to get into the manufacturing end of the business," Lavin says, "so we bought the company from him." A

year later Lavin bought Enoz Co., maker of moth crystal products.

"Then in March 1955 I was in Los Angeles at the Thrifty Drug chain and I was looking for companies to buy. One of the things they told me about was the Alberto-Culver Co." The firm was a limited partnership doing business chiefly with beauty parlors and the professional trade, controlled by Leonard Hoffman.

"I called him up and asked him if I couldn't see him," Lavin relates. "He invited me over to his house and I got there about 4 or 5 o'clock. He pulled out all his figures and showed me letters from the various companies who were trying to buy him. All major companies. They all made good offers based on "x" dollars down and the rest over a number of years."

"We spent about five hours together and at the end we had made a deal whereby we would give him all cash and he offered to sell it to us for about a half million—\$100,000 less than any of the other companies had offered."

Lavin of course didn't have any cash like that then.

"I took an option on it and went back to Chicago," he goes on. "I raised the money from the bank and two days later I went back to L.A. with our accountant and our attorney and a couple of days later we owned the Alberto-Culver Co." One of the two who accompanied him was Edward C. Friedel, now vice president, assistant to the president and plant general manager.

Of the dozens of products acquired in the Alberto-Culver purchase, Alberto VO5 Hair Dressing was doing 60% of the volume. Lavin kept that and killed all the others.

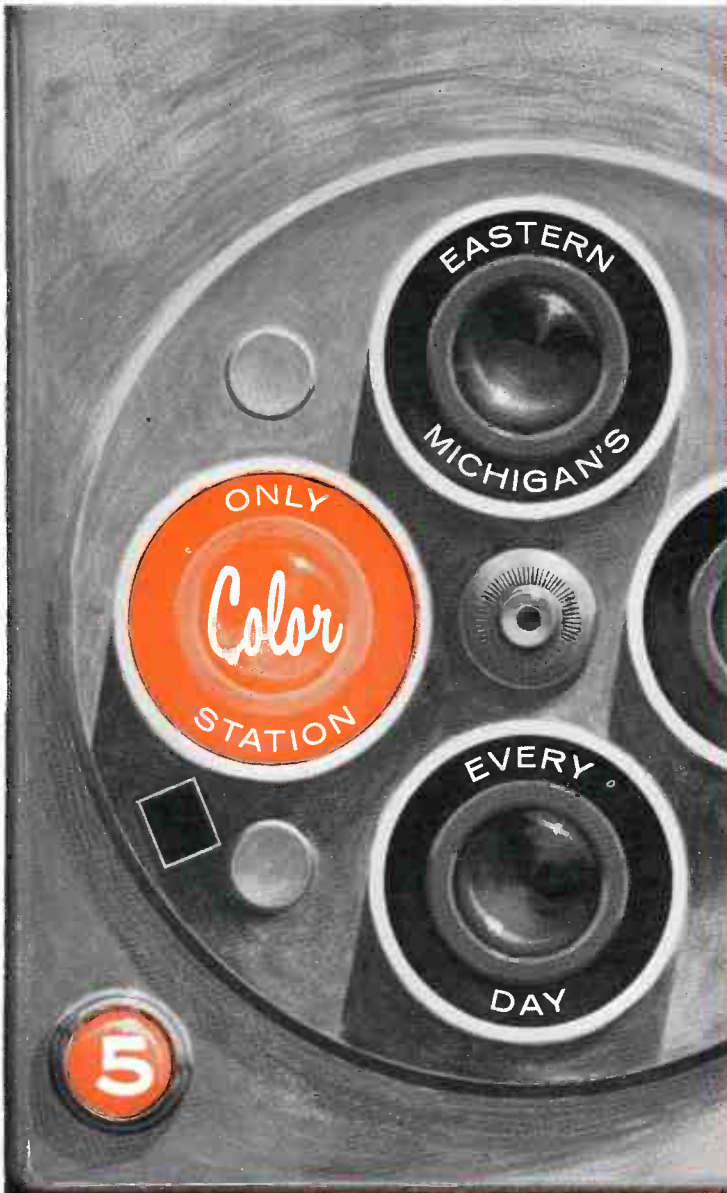
### START FROM SCRATCH

"We also resigned from representing the various companies we represented, sold Enoz, revamped our sales force and started out from scratch again," he confides. After this his next step was a careful survey to find an advertising agency to spend his "zero" budget. He selected Wade.

Since he owed the bank so much money, "the only way I could get advertising money was to take it out of revenues. So our first job was to get distribution," he says, indicating that this is where his account contact experience began to pay off.

A commercial was produced to test TV, he remembers, and the company began with three one-minute spots per week in Philadelphia, all in daytime. That was still 1955. "After a period of four or five or six months we saw the





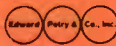
5 REASONS WHY  
IT PAYS TO BUY..  
CHANNEL 5!

- 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.

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## VO5 Hair Spray was introduced with an advertising dollar spent for every sales dollar

advertising to sales ratio starting to decline, so we then started moving from market to market. As sales increased more was invested in advertising on TV and more markets were added." Alberto-Culver did about \$450,000 gross in 1955, spending \$75,000 in TV.

When he was in Hawaii in 1956, Lavin heard about Rinse Away. So on his way back to Chicago he stopped in Pasadena, Calif., and acquired this relatively new product from Skan Laboratories there. TV worked its magic for this second brand too. In 1956 Alberto-Culver racked up sales grosses totaling \$1.5 million and spent about \$311,000 for advertising. Two-thirds of the budget went into TV, the rest into other media. This was the year the company started in network with *It Could Be You* and *Modern Romances*.

### 100% TV BUDGET

In the fall of 1957 the network participation was doubled, doubled again in the fall of 1958 and in January 1959 Alberto-Culver went nighttime on the network with participation on *The Jack Paar Show*. The budget now was virtually 100% in TV. Spot budgets were increasing right along also. In 1959 Alberto-Culver popped up for the first time on the top 100 TV advertisers list as number 80.

Gross sales went up to \$2.9 million in 1957 (\$1.25 million measured advertising, some \$600,000 each in network and spot) and climbed to \$5.3 million in 1958 (\$2.68 million ad budget went \$1.4 million network and \$1.25 million spot).

Later in 1959 Alberto-Culver added other nighttime network vehicles and expanded its daytime TV schedule. The company developed Command Hair Dressing for men and moved from 80th to 32nd on the top TV spender roster. Sales doubled that year to a new record of \$10.4 million (\$6.65 million ad budget went \$5.14 million to network and \$1.53 million to spot).

Alberto-Culver moved to its new Melrose Park factory in January 1960 and began a year of expansion adjustments such as international moves, going national with the Tresemmé line of hair coloring which it had acquired the previous December from Godefroy Manufacturing Co., St. Louis. The company stayed with expanded network all summer to keep selling impetus continuous. Sales for 1960 totaled \$14.9 million (\$10 million ad budget: \$8.8 million network, \$1.2 million spot).

1961 was a year of product diversification. Alberto VO5 Hair Spray (December 1960), Alberto VO5 Creme Rinse

and Get Set were introduced and Lavin made an arrangement with American Hospital Supply Co. to take over manufacture of Derma Fresh, American Hospital to continue its hospital market and Alberto-Culver to go consumer. The new factory's size was doubled. 1961 sales: \$25.3 million (\$13.9 million ad budget; \$8.8 million network, \$5.1 million spot). Top 100 TV firm rank: 21st.

For the first six months of 1962 domestic sales totaled more than \$26.3 million (6-month network gross time billing over \$6.1 million, TV spot nearly \$4.8 million.)

In early 1961 Alberto-Culver also was incorporated, combining three joint ventures that had been conducted under the trade names of Alberto-Culver Co., Leonard H. Lavin & Co. and American Cosmetics. In April last year Alberto-Culver put 155,000 shares of its \$10 par stock on the public market over the counter through the New York brokerage firm of Shields & Co. Another 68,000 shares were offered in March of this year. The stock went as high as \$72 earlier this year before the market break, when it dropped to \$42, and was at about \$60 in mid-September.

"December 1960 represented a major turning point in the growth of Alberto-Culver," Lavin says, focusing attention on the story-within-a-story of the highly successful introduction of Alberto VO5 Hair Spray at a time the market was depressed and already glutted with 85 hair spray brands. The national economy was also off.

The hair spray market had gone through a turbulent history up to that point, he relates, but some brands did well. Experts told him to stay out of the field, and drug and grocery accounts pleaded not to add another brand.

The hair spray market kicked off in 1948 with an innovation in a plastic spray bottle called Liquinet, joined the next year by Spray-A-Wave, also in a plastic squeeze bottle applicator. Liquinet attempted to advertise nationally through print, joined in slight degree by Spray-A-Wave, but chief emphasis was on co-op newspaper advertising with drug accounts.

"Retail sales for the two brands totaled \$500,000," Lavin recalls, "this in spite of the fact that most women objected to the form of application because the nozzles were always getting clogged with the sticky lacquer material. The Liquinet people started to switch to aerosol cans when they ran into financial difficulties and subsequently sold out."

Shortly thereafter Helene Curtis formulated a hair spray product in an aero-

sol can, called it Spray Net and, unlike its two predecessors, came up with the dollars to nationally advertise the brand. "As a result, retail market sales rose to \$2 million in 1951, more than doubled in 1952 to almost \$5.5 million," Lavin notes. Spray Net dominated the market so that by the end of 1953 Curtis had 60% of the new \$16 million product class—a class that had tripled in one year.

Lavin describes the three-year period of 1952-55 as golden years for Curtis and Spray Net since retail market sales by the end of 1955 had hit \$49 million and Curtis still enjoyed a 60% share. "Then along came another premium priced brand with a unique story to tell and a phenomenal television program to support the message. The company, Revlon. The brand, Satin Set. The message, 'Ends nightly pin-ups.' And the vehicle, *The \$64,000 Question*."

Revlon's success during 1956 and part of 1957 was "quite phenomenal; in fact they dumped the leader, Helene Curtis, and sat up on top by themselves," he says. "Satin Set and Spray Net catapulted the market to over \$75 million in 1956. That year over 80 million aerosol units were produced and were in the hands of consumers."

Another quality brand entered the market in May 1957 with a new story to tell—Toni's Adorn. Up until then women sprayed their hair after they had combed it just to keep the hair in place. Adorn graphically demonstrated via television that it should be sprayed before combing as an aid to styling the hair.

"The message, with heavy television support, once again upset the apple cart," Lavin relates, "and after heavy steady advertising and sound promotion there was a new leader, Adorn. This would be the last golden period until the entry of Alberto VO5 Hair Spray."

The period 1958 through 1960 was one of massive failures, "failures of product class growth in terms of dollars and an actual decrease in size of market, from \$81 million back to \$75 million. A contest developed between the low priced brands at 79¢, 89¢ and 99¢, who depended on price, and the premium priced brands, \$1.25, \$1.35 and \$1.50, who resorted to year-round on-package premiums in order to compete."

Impressive companies failed to make it with hair sprays during this period. Max Factor with Curl Control and Natural Wave. Procter & Gamble with Winter Sett and Summer Sett. Richard Hudnut with Beauty Curl. Helene Curtis with Tempo. And Alberto-Culver with New Dawn.

"That's right, our own brand, which

was in test market, failed," Lavin admits. "New Dawn failed because it was not completely right. Our commercials were not strong enough. Our package could be improved. So our sales were not up to snuff."

All during the debacle of New Dawn, however, Lavin's chemists were working hard and so were the chemists of his suppliers, searching for the right product ingredients to do the complete job.

"Then in April 1960 it happened. A resin was formulated that allowed the holding properties of the spray to function without leaving a film on the hair. Working in conjunction with a large chemical manufacturer, a pilot operation was set up and then brought along that convinced us that we had the capacity to handle a nationally distributed brand."

Lavin's confidence in the product was so high he now was ready to lend the respected Alberto VO5 name to the line, something he could not gamble before. "We intended to find a television story immediately and to pound away at it as hard as we could." The "mirror test" commercial ensued and Alberto-Culver was ready to hit a distressed market with a hair spray in a 7-ounce can at \$1.50 when the price brands were selling 15-ounce cans for 99¢.

"We were out to turn this market upside down, to make it live again, to capture a 20% share, reverse the market's downward trend and add \$10 million to its total size," Lavin recalls.

Besides possible consumer indifference, however, Alberto-Culver had to face resistance in the trade to another brand. Each December for two years the company had offered a consumer combination deal to the drug trade that clicked. So now when they bought 10 units of a VO5 Hair Dressing special (the consumer got a free sample of Rinse Away) plus six cans of the VO5 Hair Spray, the druggist got two VO5 Hair Dressing consumer offers free. This trade offer was given to drug wholesalers to sell to independents only.

The promotion was so successful that within a month's time Alberto-Culver had 75% distribution in this field for the new hair spray. But the grocery trade poses different problems and within two months only 25% distribution had been achieved.

"We were realists," Lavin acknowledges, explaining they knew this would happen in advance, but "this didn't slow up our introduction of the brand."

Considering the weak grocery distribution, why didn't they go market by market instead?

"It is our philosophy to bring along the advertising dollars as the product begins to make sales and, therefore, the weak spots in national distribution fill in. To be specific, what we did with

Alberto VO5 Hair Spray was to introduce it as if the advertising for the year would be \$2.5 million. At this time the brand leader, Adorn, was reported to be spending \$3.5 million a year. We couldn't match this until we started to build up an adequate grocery distribution."

But the food trade believes only in success and has a tendency not to support the innovator until he has fully proved his sales potential, Lavin observes. Within three months, however, VO5 Hair Spray's consumer demand was obvious and sharp. Drug stores were having trouble keeping it in stock and the majority of food outlets that originally had refused to stock the brand now were demanding it.

"Our advertising budget immediately rose to \$3.5 million and was periodically raised in the ensuing months," Lavin relates. "This budget was nursed along from the first week of entry, with weekly marketing meetings in which the advertising and sales figures were closely watched to spot reasons for further investment. Our original intention had been to spend an advertising dollar for every sales dollar on VO5 Hair Spray. As the factory dollars kept rising above estimation, so did the advertising dollars rise."

By March 1, 1961, Alberto-Culver faced a major problem of coping with out-of-stock conditions in the drug trade. So the company devised a rolling promotion for April 1 that consisted of large quantities of 7-ounce VO5 Hair Spray plus a new 15-ounce \$2.35 jumbo size and the pipelining of a 7-ounce VO5 Hair Spray for hard-to-hold hair. By giving large quantities of free goods to the trade, bigger and bigger orders were obtained which briefly alleviated the out-of-stock condition.

In late April of 1961, Lavin recalls, he was in England to introduce the hair spray there when he learned that the large promotion orders were taxing the capacity of his resin supplier. Flying back to New York, Lavin got the supplier to go on daily triple-shifts, seven days a week, and to promise to build a new plant.

#### SIGNS OF GROWTH

By July last year Alberto VO5 Hair Spray had captured 10% of the market, according to Nielsen, "and was if anything beginning to show signs of even greater growth than it had the month previous." The hard-to-hold flanker brand was also exceeding expectations by far.

So once again, to insure heavy stockings, Alberto-Culver ran a July promotion that introduced the 15-ounce \$2.35 hard-to-hold jumbo size along with free goods and greater quantities of the regular product. By October the laboratory had come up with another flanker, Spray

for Gray, so an October promotion sold the trade still another combination offer, allowed pipelining to Spray for Gray, and permitted sampling of still another new product, Creme Rinse.

#### THE TOP OF ITS MARKET

VO5 Hair Spray went to the top of its market that month too, Lavin relates, less than a year after introduction.

"By the end of 1961," he reviews, "Alberto VO5 Hair Spray topped the product class with a 20% share and Nielsen reported that the size of the market had blossomed to \$90 million as opposed to \$76 million the previous year."

How did Alberto-Culver come out on its advertising-to-sales ratios for this new product? At the end of the company's first fiscal quarter (the year begins December 1) in 1961, the VO5 Hair Spray advertising-to-sales ratio was 71.8% on a national basis. Los Angeles, Kansas City, Dallas, Chicago and other big markets had high ratios too. In the second quarter, as demand boomed, the ratio dropped so dramatically the company decided to double its advertising again.

The third quarter showed a national ratio of 37.9% with all sales districts in line. The fourth quarter was down to 28.2%. Thus for the fiscal year Alberto-Culver ended up with a "very, very satisfactory 37% advertising-to-sales ratio" for hair spray, "which for this type of product and the class we are in is rather unusual. In fact I might say it is fantastic," Lavin states.

"Normally, in introducing new products in this particular field—and by this particular field I mean the mass toiletry field—we expect three years to go by before we achieve a pay-out period. Here in 12 months we were already making money from VO5 Hair Spray."

If anyone should consider his story a success, Lavin suggests that they "chalk it up to innovator products, excellent packaging, premium pricing, hard driving promotions and heavy television backing of effective creative commercials. Knowing your business and staying on top of the market. There isn't any miracle formula to it."

The Alberto-Culver competitors may be forgiven if they were to think there was black magic behind it all. They may also be forgiven their intense interest in the speculation that Alberto-Culver may be diversifying into as many as 20 new product categories, including such things as toothpaste, beauty soaps, cold remedies and cake mixes.

Whichever way the company goes, it will be guided by a key point of the Lavin strategy: "I've always used the philosophy of buying the strongest. I found that television is the strongest medium I could use. And the strongest is the cheapest." END



## Republicans searching for a TV performer to match proven star, President Kennedy

stations WBZ-TV and WHDH-TV and Springfield station WWLP-TV, live from 10 to 11 p.m. WNAC-TV Boston, as it had with the two Kennedy-McCormack debates, carried the event later in the evening.

All of the Massachusetts debates—Republican and Democratic—included a panel of newsmen who asked questions of the candidates. Most observers felt that the only candidate to win a clear-cut decision was Kennedy in his first debate with McCormack. A significant feature, however, was that because all had participated, no candidate had to contend with a skeleton-in-the-closet onus—a cause of a 1961 GOP defeat in New Jersey.

### TV COFFEE KLATCHES

On the paid television side there was no contest—it was Kennedy all the way. He swamped everyone with the amount of television used and with the ingenuity in which it was employed. The Kennedy family has long subscribed to the powers of television. Back in 1952, the swaddling-clothes days of the medium, when the then Representative John F. Kennedy was running for the Senate, the Kennedys of Massachusetts banded together for a series of coffee “klatches” on TV. Called *Coffee With The Kennedys*, the programs were homey affairs designed to show that despite their money, power, and prestige the Kennedys were just plain folks. The audience was invited to watch the program in groups (not too many Massachusetts Democrats owned TV sets in those days), friends and neighbors holding their own coffee “klatches.” The candidate, of course, was on hand to answer questions phoned in by his constituents. TELEVISION talked to one Bostonian who remembers seeing a Kennedy family coffee “klatch” program and afterwards remarking to a friend: “With organization like that, that boy is going to be President.”

If the Kennedy family went all out for member Jack in 1952, they have done no less for young Ted in 1962. Mrs. Rose Kennedy, the matriarch of the clan, made filmed spots in behalf of her youngest son in which she defended the family dynasty concept in politics and argued against youthful age as a handicap to political office-seekers.

*Coffee With The Kennedys* was brought back to the video airways, with Mrs. Rose Kennedy and daughter-in-law Joan appearing in starring roles. John C. Dowd Inc., Boston, agency handling the purse strings for the Kennedy TV campaign, also bought a large chunk of assorted spot and program time for its

candidate, causing a spokesman for Engles Assoc., Boston, agency for McCormack, to remark last month: “They’re spending a lot more money than we are, but no more than we would if we had it to spend.”

*Michigan:* Most of the interest in this state centers around George Romney, Republican candidate for Governor. Mr. Romney, the wonder man who took the foundering American Motors Company and turned it into a strappingly healthy industry trend-setter, is considered a political acorn who may grow into Presidential timber. The gubernatorial campaign is a way for national Republicans to try him on for size. It’s somewhat like a boxer being put into a preliminary bout to see if he has the ability to fight a main event. Most of all, Republicans want to judge Mr. Romney’s abilities as a TV performer. Comes the Presidential election of 1964 the Republicans know that they will be up against a proven TV star in President Kennedy. It’s a matter of good politics to look for a candidate equally attractive.

Mr. Romney is scheduled to get his baptism of TV fire on Oct. 9 when he confronts his opponent, incumbent Gov. John B. Swainson, in a half-hour televised debate. Two other 30-minute televised debates will follow, one on Oct. 17 and the last on Oct. 26. All will be presented live from 7 to 7:30 p.m. and carried simultaneously by the three commercial Detroit TV stations, WWJ-TV, WXYZ-TV and WJBK-TV. The telecasts will also be made available to any other stations in the state that want to carry them.

The three stations will take turns originating the programs. News editors of the stations will rotate as moderators of the debates, which will be in the traditional style, sans reporter panels.

In Michigan, as in many of the other states canvassed, the offer of free time by stations has, if anything, stimulated the sale of paid political time. One Detroit station official reported gleefully last month: “Both parties are buying time every way imaginable, from 10-second IDs to half-hours. They’re spending a considerable amount of money—substantially more than they have in any previous off-year election.”

Michigan Republicans, sensing victory in a gubernatorial race for the first time in 12 years, have been particularly diligent in their TV approach. Besides buying flights of 60 and 20-second spots and IDs, the Republicans have bought some half-hour program time slots. Central Buying Agency, Detroit, house agency

for the Michigan Republicans, has also come up with a novel way to use television as a political tool.

September 21 and 25 are fund-raising days for the GOP in Michigan. On these days some 40,000 to 50,000 loyal party workers were scheduled to ring doorbells, pass out literature, collect contributions and determine who’s friend and who’s foe. To be certain the volunteer workers ring the right doorbells in just the right way, the Central Buying Agency purchased a half-hour of morning television time—7-7:30 a.m.—both days on an eight-station network that blankets the state. In a sort of closed-circuit educational-TV operation, the Michigan Republicans were to present training programs in door-bell ringing to their adherents and to any of the curious that might be tuned in.

A representative of Central Buying Agency estimated last month that the GOP is sinking at least 40% of its advertising budget for all its candidates and nearly two-thirds of its advertising expenditures for Romney into television. Over all, he said, the party was putting “a great deal” more money into television this year compared to 1958 and about an equal percentage as it spent in the Presidential election of two years ago.

*Nevada:* Voters needed a scorecard in this state to sort out all the candidates running in the Democratic primary for Governor. All told there were four contenders, ranging from a singer-composer to a nightclub *maitre d’*. A legitimate politician, incumbent Grant Sawyer, was the eventual winner. Also on the winning side was television. A broadcast source in the state estimated that the three TV stations in Las Vegas took in about \$100,000 worth of paid political advertising money during the primaries alone.

### FACE-TO-FACE DEBATES

During the primaries there was much talk about face-to-face debates between candidates but they never materialized. Bill Stiles, station manager, KLAS-TV Las Vegas, said that he approached four different sets of candidates running in either gubernatorial or congressional primaries with offers of free time for debating and got rejected every time.

“In three instances,” Stiles said, “it was the incumbent that turned me down. Generally it was a case of them not wanting to give their lesser-known opponents any free exposure. There must be something to it since all three won.”

The lineup for the regular elections

coming up next month has Gov. Sawyer up against Republican mayor of Las Vegas Oran Gragson and Democratic Senator Alan Bible running for re-election against rancher William Wright.

Stiles, for one, says he has every intention of making free time available for debates. Again, it's doubtful, at this point, that the incumbents will accept the offer. They seem so assured of re-election that participation in the debates would be in the nature of everything to lose and hardly anything to gain.

*New Hampshire:* This is another state where the primaries were so volatile as to make the regular GOP-Democrat conflict seem tame in comparison. Almost all the activity there, as could be expected, has been on the Republican side of the street. (Most of the time in this virtual one-party state the Democrats have trouble enough just getting a body to stand for election.) Actually, though, in the statewide primaries the two parties nominated candidates for governor, both Senate seats and both House seats.

Television timebuying was unusually heavy. Station sources in the state estimated that they were taking in over 50% more political money than in any previous off-year election period. There were four candidates seeking the Republican nomination to the seat once held by the late Sen. Styles Bridges. All of these contenders, including the late Senator's widow, Doloris Bridges, placed a heavy reliance on paid television advertising. According to reports coming out of the state, Mrs. Bridges stuck mostly to live 15 and 30-minute programs, her opponents to 1 and 5-minute spots. Winner of the primary was Rep. Perkins Bass.

State legislator John Pillsbury, who upset incumbent Wesley Powell for the Republican gubernatorial nomination, also favored live 30 and 15-minute programs.

Early in the campaign, he reportedly challenged chief opponent Powell to a televised debate. New Hampshire stations, WMUR-TV Manchester, for one, offered the time, but Gov. Powell, who was bidding for an unprecedented third term, reportedly decided on a conservative course and refused the challenge. Few political pundits, however, are willing to tie Powell's defeat and his debate rejection into one tidy cause-and-effect package.

*New York:* The Empire State, usually the pivot of the nation's political hub and the focal point for most attention, got off to a sluggish start in the current campaign season. Two of the reasons are Nelson Rockefeller and Jack Javits. Both are Republicans and both are considered shoo-ins for re-election to their respective offices as governor and United States senator.

Against this bleak background of ap-



J. LEONARD REINSCH



CARROLL P. NEWTON

## The TV advisors: new powers in politics

J. Leonard Reinsch and Carroll P. Newton are the hierarchy of a relatively new breed in politics. As television consultants to Presidents and would-be-Presidents, their stock-in-trade is imaginative know-how, their special field strategic use of the medium. Both have been key behind-the-scenes figures in the last two Presidential elections.

Reinsch, executive director of the three AM, three FM, four TV James M. Cox Stations chain, was TV-radio maestro for both the Stevenson-Kefauver and Kennedy-Johnson Presidential campaigns. Whenever the Democratic party has a big race going, the call goes out for this studious-looking, bespectacled broadcast veteran.

Soon after John F. Kennedy was nominated for the Presidency in 1960, he put in a bid for Reinsch.

"Television may be the most important part of the campaign," the candidate said. "It may decide the election. Will you handle TV arrangements?"

Reinsch joined the Kennedy team and was instrumental in recommending acceptance of the debate challenge. He is generally credited as having "considerably polished" Mr. Kennedy's TV performances.

Carroll Newton, vice president and board member of BBDO, a 32-year veteran of the firm, comes to politics by way of his agency connection. BBDO has almost traditionally handled advertising for the GOP's national campaigns. In 1956, Newton, who had a more subordinate role in the 1952 elections, was the chief TV architect of the Eisenhower-Nixon triumph.

In the last national campaign, he served as director of TV operations for the Nixon-Lodge team. He worked closely with Ted Rogers of Vice President Nixon's personal staff. According to insiders many of the Newton-Rogers creative concepts for use of political television failed to gain Mr. Nixon's approval. The thought is left unspoken, but implicit, that acceptance of the Newton-Rogers ideas might have elected Nixon President.

parent defeat at the polls, it's understandable why the New York Democrats have been unusually slow and muddling in firming their campaign plans. Martin Weldon took a leave of absence from his job as director of news and special events for Metropolitan Broadcasting Stations to set up a television timebuying organization for the party. Called Public Affairs Projects Inc., the organization had no buys to announce in mid-September.

At the same point of time, the New York Republicans' television pot, tended by a gang of willing hands, was boiling over with activity. Overall agency for the GOP in the state is McCann-Marschalk Co., but Jerry Danzig is handling the party's broadcast operations. Danzig, former NBC vice president in charge of the *Today* and *Jack Paar Show*, was

campaign director of radio and TV for State Attorney General Louis J. Lefkowitz's unsuccessful bid for the mayoralty job in New York last year. When questioned last month, he told TELEVISION that the Republicans were making "very extensive" use of television.

"We're buying 5-minute units, 1-minute units and one or two 15-minute stuff," he said. "Most everything we're doing," he continued, "is spot. We're also buying some daytime. The whole ticket is involved in these buys. We're trying for prime stuff on a statewide basis, but we'll also try to do some local stuff."

Asked why the party was buying so much TV time, Danzig replied: "Because unquestionably for politics TV works. It's tremendously effective."

Sen. Javits, who is believed to be in

## Television and politics may be wedded even more securely than love and marriage

even less danger of losing than Gov. Rockefeller ("His only serious concern," remarked one observer of the New York race, "is the size of his majority"), is waging an especially active campaign. So conscientious has Mr. Javits been about his re-election task, that he has taken a separate agency, Papert, Koenig & Lois, to handle his political advertising.

"We wanted a medium-size agency, one that can take a different approach," explained Javits' deputy campaign manager William Safire. "We're looking for a good, crisp image."

Safire estimated that more than three-fourths of his man's paid advertising budget is going into television. "Javits is made for television," he said. "He's fast on his feet—at his best right on top of the news."

Sheila Kelly, Javits' TV and radio consultant, echoes the opinion. "Television is the Senator's natural habitat," she said. She also indicated that while Javits would make two or three major 15-minute speeches on television, for the most part he would rely on a series of 5-minute, 60-second and 20-second spots.

### A TV PERSONALITY

Gov. Rockefeller, who must better the 573,000-vote majority of his first campaign in 1958 to retain top ranking as a possible Presidential contender in 1964, is an exceptionally attractive TV performer. Paradoxically, however, he has never been quite as confirmed a TV user as his senatorial running-mate. The governor has always been particularly equivocal on the subject of face-to-face debates, while Mr. Javits is known as a willing debater. In the current political campaign in New York, the statewide candidates won't lack for free debating time. WPIX (TV) New York was the first to offer time for debating purposes. State party chairman, William H. McKeon, on behalf of the Democratic senatorial candidate, and Sen. Javits both quickly accepted. Consequently the station is planning to present a one-hour debate between senatorial contestants at 9 p.m. on Oct. 9.

"It will be a classic debate," says WPIX's news and live programming manager Walter D. Engles. "Those press panel debates are impossible." Engles says he is holding dates open later in October for a possible TV confrontation between the gubernatorial candidates, but that he's had no formal acceptances. "Rockefeller's attitude seems to be let's wait and see what happens during the campaign."

Early last month the governor left

the door open for a TV meeting with his opponent when he told a news conference that though he was not committed to debates, he believed joint appearances could be useful "if it was a real debate." Reading between the lines, it seems unlikely that Rockefeller will engage in debates unless public opinion, via newspaper editorials and word-of-mouth, will have it no other way. The lesson of Mr. Nixon's defeat must be etched sharply in his mind.

*Ohio:* This state has an interesting and closely-contested gubernatorial race, with Republican State Auditor James Rhodes challenging incumbent Democrat Mike Di Salle, but when the state was canvassed last month TV activity was just coming to a tepid bubble.

"Gov. Di Salle offered a face-to-face invitation to his opponent," reports a station source, "but Mr. Rhodes declined." This apparently is one of the few cases where the incumbent rather than the challenger was more eager for oratorical combat. The reasons are not hard to guess. Di Salle, a political veteran, is an ebullient personality with a ready wit. In the past some of his opponents have claimed him a better entertainer than administrator. Rhodes would be playing to Di Salle's strong cards in any television confrontation between them.

Both parties in the state indicated last month that they were prepared to give television a "substantial" proportion of their advertising budgets. The Republican State Committee launched its campaign on Sept. 14 with a half-hour, prime-time program originating in Columbus and carried on Crosley Broadcasting Co. stations WLWC (TV) Columbus, WLWD (TV) Dayton and WLWT (TV) Cincinnati.

*Pennsylvania:* The election races in this state this year would seem to be microcosms, encompassing significant characteristics of campaigns in all states. For the Pennsylvania gubernatorial and senatorial contests have everything—debates, attractive candidates, a Presidential darkhorse, nip-and-tuck competition, high-powered professional broadcasting consultants and bundles of money to spend in television electioneering during the campaign.

The main battle lines have been forged around William W. Scranton, the incumbent GOP congressman from Pennsylvania's 10th district. He's a candidate for the governor's office which is being abandoned by aging Democrat David L. Lawrence. His opponent is the incumbent mayor of Philadelphia, Richardson Dilworth. In another important contest

GOP Congressman James E. Van Zandt is challenging for the Senate seat liberal Democrat Joseph S. Clark has held since 1956.

Much attention is being focused on Scranton because, as one state GOP official put it: "He's got the potential to go all the way to the White House."

### TRIP A DARK HORSE

In an effort to trip a dark horse before he gets to running and also to save control of the third most populous state in the country the Pennsylvania Democrats have brought in a ringer of siege gun caliber. She's Reggie Schuebel, vice president of North Advertising Inc., Chicago, the agency handling the advertising campaign for the Keystone State Democrats.

Miss Schuebel has been through political wars before. In 1960, as the top Democratic timebuyer, she was one of the chief engineers of John F. Kennedy's immensely successful TV campaign. After the Presidential election party leaders were generous in their praise of Miss Schuebel's skillful selection of special TV hookups and national network and spot facilities.

As of last month Miss Schuebel was doing her timebuying under a lead-lined shroud of secrecy. Apparently Miss Schuebel's philosophy—it has been thoroughly absorbed by her associates—has it that a word to the curious is aid and comfort to the enemy. The one thing Miss Schuebel will tell questioners is that she's "incredibly busy," leaving the distinct impression that Pennsylvania Democrats are going to get a proper share of television time in the campaign.

Pennsylvania Republicans are less reluctant than Democrats to talk about their campaign operations. The GOP's political advertising in the state is being handled by two Philadelphia agencies. Lewis & Gilman Inc. is in charge of the print and special TV programs campaigns, while Aitkin Kynett Co. is responsible for the main broadcast operations.

W. Thatcher Longstreth, Aitkin Kynett vice president in charge of the Republican party account, says that his agency is buying television in four ways.

"First we are buying a limited number of half-hours," he explained. "With these we utilize an outstanding personality, like President Eisenhower, along with the candidate. We're using mostly taped stuff. Tape has simplified things greatly—it's the great bonanza for political broadcasting."

Mr. Longstreth further said that he



intended buying many 1-minute spots.

"These are also on tape," he said. "We do quick vignettes of the candidate. The 1-minute spots are also good for the man-in-the-street questions.

"Then we're doing 10-second billboard-type things. Here we use film or maybe slides. These are for face and party identification."

Longstreth said that the fourth kind of TV buy he was making on behalf of the Republicans was by far the most widely-used.

"There seems to be a trend toward the 5-minute taped spot. Sometimes we use some film clips therein. These spots are used to make a specific major point. It gives the candidate a chance to express his views on Medicare, federal aid to schools, or such. Perhaps, if the candidate's wife is attractive and articulate, we can use these spots as an answering-the-mail device. The wife reads the letter and the candidate does the answering and has an opportunity to express his viewpoints."

Mr. Longstreth said that the state Republican party was spending more money for political advertising than ever before in a comparable election year. He said that "nearly two-thirds" of the party's advertising budget is going to television. "The Democrats, however, are outspending us two-to-one," Longstreth added.

Debates are an important but not overshadowing part of the picture in Pennsylvania. The one and, so far, only debate took place on September 17 in Philadelphia. It was a full-hour confrontation between Rep. Scranton and Mayor Dilworth, with just the candidates and a moderator participating. WFIL-TV was the originating station for the 9-10 p.m. program, which was carried by stations throughout the state. Reportedly, Dilworth, an incisive speaker, is eager for more debating time. At this writing, Scranton, who has had limited experience with television, seems to believe one debate sufficient.

A similar situation supposedly prevails in the senatorial contest. Clark—apparently another exception to the play-it-safe incumbent's rule—is said to be anxious to debate his Republican opponent, Van Zandt. The latter, not celebrated for his TV camera manner, has steered away from face-to-face speaking entanglements.

*Utah:* Democrats are putting up a strong fight to unseat Republican Senator Wallace Bennett in the Beehive State. Rep. David S. King, who ran away with the Democratic nomination in the primaries, is facing Bennett.

"Both parties are buying lots of taped 1-minute spots and IDs," reported a station official in Utah, just after the primary elections.

KUED (TV) Salt Lake City-Provo, a non-commercial educational station li-

censed to the University of Utah, is carrying an 8-week half-hour series of half-hour face-to-face political debates. Besides presenting a King-Bennett debate, the series, entitled *Civic Dialogue: Politics 1962*, will include debates between candidates for Utah's two Congressional districts and contestants for the State Attorney General post. Scheduled to start on September 27, the programs will be carried every Thursday evening from 7:30-8 p.m. through election day.

*Wisconsin:* Republicans in the state had an extremely active primary campaign. Sen. Alexander Wiley won renomination for a fifth term in the GOP primary against one opponent. Gov. Gaylord Nelson ran unopposed for the Democratic Senatorial nomination. There were three candidates in the Republican gubernatorial primary, with Milwaukee businessman Philip Kuehn finally winning out.

"All the primary contestants used a considerable amount of television advertising," the promotion manager of a Milwaukee station observed in mid-September. "Mostly they used 1-minute taped spots."

Buying for the inter-party fight was progressing "about as usual as in previous years," other broadcasting contacts stated a bit later in the month. None of TELEVISION's Wisconsin informants thought there would be much chance for a televised series of debates during the current campaign.

#### TRUE LOVE

The TELEVISION canvass makes clear several patterns of how state political organizations are using television to help win their respective elections. What becomes most obvious and elementary is that television and politics are wedded together much more securely, beneficially and everlastingly than love and marriage. No future divorce between the two seems conceivable: only an ever-meshing dependence can be expected.

A less obvious but, perhaps, more provocative trend that is discernible in today's political structure is the increasingly influential role played by TV consultants.

"Most politicians don't know the first thing about television," a veteran political observer told TELEVISION last month. "On camera they don't know how to dress, they don't know how to sit, they don't know how to talk. They need that professional touch, the guy who has the know-how. Without the help of a guy who knows the score, most candidates would come out like clowns on television. The TV boys, the pros, the ones that act as consultants know this and they're living it up. In some cases, they're the real bosses of the campaign."

This particular observer might be

overstating his case somewhat, but he has put his finger on what may be a most significant development in the TV-politics alliance. For in some of the states surveyed by TELEVISION, it seemed that the people in charge of TV operations for a candidate wielded an amount of power that belied the true meaning of consultant.

#### TV IMPRESSIONS

The broadcast consultant for one nationally prominent politician, in particular, spoke as if he were a grand chess master and his candidate a pawn to move about from TV appearance to TV appearance across his state. Fortunately most of the TV consultants TELEVISION spoke to appeared to be not only thoroughly professional in knowledge of their field but professional in attitude. They seemed less interested in personal power; more concerned with just doing a good job.

Another pattern that presents itself is that all the political timebuying for this year's election is apparently going to be on a local or regional basis. Since this is a non-Presidential year the need for network or national spot advertising is hardly pressing. The Democrats and Republicans had each thought of running some sort of institutional campaign, the kind that extols the virtues of the party and urges people to reward these good deeds with their votes, but both parties have apparently abandoned the idea as being too expensive.

Early last month National Republican Chairman William E. Miller, Sen. Barry Goldwater (R.-Ariz.), chairman of the Republican Senatorial Campaign Committee, and Rep. Bob Wilson (R.-Calif.), chairman of the Republican Congressional Campaign Committee, sent jointly-signed telegrams to the presidents of the three TV networks urging them to open up 5-minute time segments between 8 and 10 p.m. for local sale to candidates for major office in the November elections. The GOP made its appeal on the grounds that because Congress this year has been late in dispersing, candidates needed all the opportunities possible to reach voters. Said the appeal in part: "...we consider it urgent that you allow your affiliates to schedule 5-minute campaign addresses at the close of network programs. We are advised that details of programming can be worked out to allow them a graceful early exit from the network program."

The Democrats, while not making a formal appeal, were also obviously hoping the choice prime-time periods would be made available. The networks, however, turned down the request. They claimed the format of prime-time programming, especially in the case of filmed shows, would not permit trimming them for political broadcasts;

## *For news or public affairs, tape has an immediacy that makes film second-best*

since most filmed series are eventually sold for syndication, that open five minutes would probably represent lost or hard-to-sell time to a syndication buyer.

But the Republican party's appeal for 5-minute availabilities points up again just how important these time segments are in the current political scheme of how to get candidates elected. Traditionally, politicians in this country have stumped the countryside delivering the expected half-hour or 15-minute harangue. Problem is, numerous surveys have shown, that these conventional rallies attract only the party faithful. Candidates wind up selling voters who have been sold for generations. Using this whistle-stop format on the electronic marvels of radio and television has not improved its yield. A half-hour broadcast address, it again has been found, is only a lure to the pre-convinced (unless it's in the nature of a special like an acceptance speech or a Nixon-"Checkers" appeal). The open-minded voter who might tune in is almost certain to be alienated by what usually turns out as a strictly partisan review and back-slapping eulogy of the candidate.

Political spot announcements, used on radio for the first time in a national election in 1936 on behalf of GOP Presidential candidate Alf Landon, gained some vogue in the '40s, but never to the extent that they supplanted formal speeches. In 1948 a plan to spend a major portion of the campaign budget on spot announcements with the candidate cast in the starring role and using them to a certain degree in place of formal broadcast speeches was turned down by Republican Presidential aspirant Thomas E. Dewey.

### **EFFECTIVENESS OF SPOTS**

When Dwight D. Eisenhower ran for the Presidency in 1952 Alfred L. Hollender, now executive vice president of Grey Advertising, and Rosser Reeves, now chairman of the board of Ted Bates & Co., convinced the candidate's advisors that a TV saturation campaign of 20-second spot announcements would help win the election. A spot campaign, they contended, offered low cost-per-thousand efficiency, would reach independent voters as well as party faithful, and could be concentrated in areas that were most critical to ultimate victory at the polls. Eventually the Republicans became so convinced of the spots' effectiveness that they spent an estimated \$1.5 million to put them on the air during that fall's campaign.

By the 1956 Presidential campaign the up-to-a-minute-in-length TV spot was a

basic tool in any major politician's war chest. But it is only much more recently that the 5-minute spot obtained wide use. The advantages of allotting a moderate amount of time—like five minutes—to the pursuit of a specific theme are compelling enough to be almost irresistible. For the 5-minute time segment is a beautiful one for political advertising use, offering just enough time, at not a prohibitive purchase price, for a sharply rounded discussion that provides for the deepest listener-viewer penetration without causing undue restlessness.

### **TAPE VS. FILM**

The demand for these spots nearly always stresses that they should be taped. Again this is a natural sophistication of the times. For it's almost elementary that when the subject is news or public affairs, tape has a sense of immediacy, of excitement and clarity that makes film a decidedly second-best medium.

Face-to-face debates are still another political-TV novelty which appear destined to become an accepted election-year ritual. Any television programming series that breaks in with a 100 million-plus audience (various surveys showed that between 115 and 120 million Americans viewed one or all of 1960's "Great Debates" between the then-Sen. Kennedy and the then-Vice President Nixon) isn't just going to fade away into the musty pages of history. Certainly another series of debates between Presidential nominees in 1964 should prove at least equally as popular. President Kennedy is already somewhat on the record (though there are those who doubt he seriously intends to be committed to the same mistake Mr. Nixon made in 1960) as being all for a debate series in 1964. While debates between seekers for statewide offices can scarcely hope to attract a similar proportionate audience on a regional basis, they can be expected to reach more voters (as the Kennedy-McCormack readings imply) than even the most highly-publicized paid program. For televised confrontations between volatile and well-known personalities, as polite as they may prove to be, carry a built-in fascination for many viewers.

And the outcome of a televised debate can turn a losing candidate into a winner. Take President Kennedy's word for it. When asked at a news conference, almost immediately after his winning election, whether he could have won without the debates, the then-President-elect answered: "I don't think so."

At the same time J. Leonard Reinsch, executive director of the James M. Cox station group, was even less equivocal

about his opinion. "The first debate did it," Mr. Reisch commented flatly.

The only thing that seems to be holding back the floodgates to even more face-to-face televised debates than have occurred or are scheduled in this current campaign is the equal time law. Last July, 22 witnesses testified before the Senate Communications Subcommittee in three days of hearing on six bills and resolutions to eliminate the equal-time requirement, in whole or in part, permanently or temporarily. Most spoke out in favor of relief from the restriction. They got heard, but no action followed to speak louder than their words.

Obviously in all instances in this campaign where televised debates have been put on the air or are scheduled for airing, there has been a minimum number of candidates contesting for the office in question.

Yet Sec. 315 or no, there are some politicians who do not advocate televised debates as a general rule. Former President Dwight D. Eisenhower took this position when he said on a *CBS Reports* telecast last October: ". . . I can't think of anything that's worse. Any man who is an incumbent has to stick to the facts. He is a responsible man—debating with someone who, if he chooses, can be irresponsible. . . . No, if I were giving one political piece of advice to my associates in government, my past associates, I would say, 'when you're in, never debate with an outer.'"

On this point, at least, J. Leonard Reinsch is somewhat in agreement with the ex-President. "Each case is individual," the broadcasting executive told *TELEVISION*. "The advantage of a televised debate lies with the unknown candidate. Sometimes it's just plain good strategy for an incumbent to turn down a debate challenge."

Carroll P. Newton, a vice president at Batten, Barton, Durstine & Osborn Inc., and a man about whom Theodore H. White said in his incisive book "The Making of the President 1960": "one of the most fertile and imaginative minds in the use of modern television," takes a slightly contrary stand.

### **DEBATES HAVE ARRIVED**

"Debates are here to stay," he commented last month. "Candidates are just not going to be able to stand the gaff of not accepting a challenge. I think, however, the debate form is going to change."

Newton does not think the Nixon-Kennedy-reporter panel format "is essentially the best." He points out that reporters are usually much more knowledgeable than most TV viewers and that

their questions "do not always bring out the information the general public is seeking."

He also feels that the question-and-answer format places a "premium on the agility of a candidate." Debates, he says, that have "no outside stimulation" will probably prove to be best in the long run.

Jane Kalmus, public relations and TV and radio consultant to New York's Mayor Robert F. Wagner, also wonders if the reporter-panel "is the proper way to conduct a debate." She believes the debates "could better devote themselves to specific areas of discussion, so that the candidates can have an opportunity to prepare their thoughts."

Earl Mazo, head of the Washington bureau of the *New York Herald Tribune*, writing about "The Great Debates" for "An Occasional Paper" on the subject published recently by the Center for the Study of Democratic Institutions of The Fund for the Republic Inc., suggested three changes in format for future Presidential debates. Mr. Mazo wrote that confrontations should be "restricted to one or two overriding issues, that at least one debate period be reserved for Vice Presidential candidates and that the

last debate in the series be held relatively close to election time and be staged as a "no-holds-barred verbal contest with no one in the middle."

Yet no matter what ultimate form the debates take, no matter if Sec. 315 is never repealed or mitigated, no matter if the unlikely does happen and debates lose their need or call, television's effect on the future of American politics is bound to be considerable.

Carroll Newton recently articulated some of the reasons why:

"The importance of television," he said, "is in making it possible for people to hear what kind of a fellow a candidate is from his own lips. Television makes it incumbent on the candidate to articulate. It makes it particularly difficult to push the figurehead candidates. It pulls some of the power away from the boys in the back room."

J. Leonard Reinsch adds to the list: "Television is important," he points out, "because it is an open medium. Candidates can get their messages across directly to the people without going through printer's ink, which is always subject to interpretative reporting. Television used wisely can help elect a man, nevertheless there is no comparable sub-

stitute for door-to-door work in politics."

Mr. Reinsch is quite emphatic about this last point. "Television offers no magic formula for politicians," he asserts. Doorbell ringing and personal speaking appearances, he strongly feels, still have to continue as always.

"You still have to get people out to the polls," he points out.

Reinsch insists on placing television's importance to American political life in proper perspective. He doesn't think, for instance, that it has "revolutionized" politics.

"I believe that there has been an over-emphasizing of the glamour of television. Some people think all you have to do is throw some buys into the TV hopper and out comes an elected candidate. Television is a very fine political tool. Used properly by politicians with professional guidance it can help elect a lot more candidates. Used improperly it can cut you up."

Everyone that TELEVISION talked to seemed agreed on at least one point: that granted that he has a reasonable share of other attributes the politician who knows how best to present himself on television to the voter is the candidate most likely to succeed. END

## THE FABLE OF THE FORK AND THE STRAW

Two doctors were treating a patient for mental malnutrition. The senior of the two maintained that the fork was the most effective instrument for this purpose. He never tired of pointing out that the fork enabled the patient to eat *solid* food, and solid food, he insisted, could not be anything but *substantial*.

The junior doctor favored a newer device called the straw. The straw, he argued, enabled the patient to ingest liquids—a feat that was simply beyond the fork. He was also fond of saying that the straw—and only the straw—allowed the patient to *see* what he was consuming, to *hear* it, and to watch it *move*.

Each doctor was critical of the other's instrument and each did all he could to discredit his colleagues in the eyes of the patient. In these exchanges the fork doctor was the more acrimonious, possibly because he was senior and could remember the pre-straw days when his own influence was unchallenged.

In addition to demeaning each other, the two doctors devised diets for their patient. Some of these diets were intended to alleviate the patient's condition, but most of them were calculated to induce greater dependence on the doctor's favored instrument: thus, the straw doctor devised diets that could only be sucked through a straw, while the fork doctor recommended foods that were easily impaled. Because both doctors were more interested in winning the patient's allegiance than in treating his condition, the diets they prescribed were inoffensive and bland.

By degrees the patient became so accustomed to blandness he could scarcely digest anything else, particularly

anything with grit to it. The two doctors deplored this visceral sloth and each ascribed it to deficiencies in the other's treatment, as well as to deficiencies in the schools, the churches, the times and the home.

Whatever the cause, the patient's mental condition became such that he succumbed to a sudden attack of pernicious ideology. The two doctors worked hard to save him, both prescribing large and varied doses of those cultural antibodies that are supposed to provide immunity against such attacks.

They were too late. The patient couldn't tolerate such strong medicine, either by straw or by fork. His pernicious ideology became worse.

"All the fault of that light-weight straw," announced the fork specialist.

"A typical fork syndrome if I ever saw one," said the straw doctor.

Overhearing this recrimination, the Government became alarmed and entered the case. For some time the Government had operated a Bureau of Straws, primarily to make sure that no one doctor monopolized the available supply, but now this function was expanded to include the preparation and administration of straw diets. The fork doctor could scarcely contain his delight and was looking forward to a return of "the good old days" when there was a noticeable change in the patient's condition. He died. Deprived of their livelihood, the two doctors did the same. The Bureau of Straws survived for quite some time and in the absence of any directive to the contrary, continued to administer diets to the dead patient. *Bruce F. Anderson*





## TELESTATUS

*Exclusive estimates computed by  
Television Magazine's  
research department for all  
markets, updated each month  
from projections  
for each U.S. county*

# OCTOBER 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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OCTOBER 1962  
 TOTAL U.S. TV HOMES .....50,082,000  
 TOTAL U.S. HOUSEHOLDS.....55,050,000  
 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
<b>ABERDEEN, S.D.—83</b> KXAB-TV (N,C,A)	25,500
<b>ABILENE, Tex.—86</b> KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	**80,900
<b>ADA, Okla.—82</b> KTEN (A,C,N)	83,200
<b>AGANA, Guam</b> KUAM-TV (C,N,A)	††
<b>AKRON, Ohio—45</b> WAKR-TV† (A)	*71,000
<b>ALBANY, Ga.—80</b> WALB-TV (A,N)	162,700
<b>ALBANY-SCHENECTADY-TROY, N.Y.—93</b> WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**425,200
<b>ALBUQUERQUE, N.M.—84</b> KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	162,300
<b>ALEXANDRIA, La.—80</b> KALB-TV (A,C,N)	106,800
<b>ALEXANDRIA, Minn.—81</b> KCMT (N,A)	103,600
<b>ALPINE, Tex.</b> KVLV-TV (A)	†††
<b>ALTOONA, Pa.—89</b> WFBG-TV (A,C)	308,000
<b>AMARILLO, Tex.—88</b> KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	121,600
<b>AMES, Iowa—91</b> WOI-TV (A)	285,100
<b>ANCHORAGE, Alaska—93</b> KENI-TV (A,N); KTVA (C)	22,500
<b>ANDERSON, S.C.</b> WAIM-TV (A,C)	††
<b>ARDMORE, Okla.—81</b> KXII (N)	77,800
<b>ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—85</b> WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	444,800 ††
<b>ATLANTA, Ga.—88</b> WAGA-TV (C); WLWA (A); WSB-TV (N)	587,900
<b>AUGUSTA, Ga.—82</b> WJBF-TV (A,N); WRDW-TV (C)	200,600
<b>AUSTIN, Minn.—89</b> KMMT (A)	181,600
<b>AUSTIN, Tex.—84</b> KTBC-TV (A,C,N)	144,500
<b>BAKERSFIELD, Calif.—93</b> KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	141,400 †62,800
<b>BALTIMORE, Md.—93</b> WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	765,700
<b>BANGOR, Me.—88</b> WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	101,900
<b>BATON ROUGE, La.—85</b> WAFB-TV (C,A); WBRZ (N,A)	288,700
<b>BAY CITY-SAGINAW-FLINT, Mich.—93</b> WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	393,600 †61,000

Market & Stations—% Penetration	TV Homes
<b>BEAUMONT-PORT ARTHUR, Tex.—88</b> KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	165,400
<b>BELLINGHAM, Wash.—89</b> KVOS-TV (C)	*48,900
<b>BIG SPRING, Tex.—87</b> KEDY-TV (A,C)	20,400
<b>BILLINGS, Mont.—83</b> KOOK-TV (A,C); KGHZ-TV (N)	59,900
<b>BINGHAMTON, N.Y.—90</b> WNBF-TV (A,C); WINR-TV† (A,N,C)	235,100 †49,100
<b>BIRMINGHAM, Ala.—79</b> WAPI-TV (N); WBRC-TV (A,C)	439,300
<b>BISMARCK, N.D.—83</b> KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**46,600
<b>BLOOMINGTON, Ind.—90</b> WTTV (See also Indianapolis, Ind.)	666,300
<b>BLUEFIELD, W. Va.—82</b> WHIS-TV (N,A)	138,900
<b>BOISE, Idaho—88</b> KBOI-TV (C); KTVB (A,N)	81,300
<b>BOSTON, Mass.—94</b> WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,803,600
<b>BOWLING GREEN, Ky.</b> WLTW	†††
<b>BRISTOL, Va.—JOHNSON CITY-KINGSFORD, Tenn.—78</b> WCYB-TV (A,N); WJHL-TV (A,C)	189,500
<b>BRYAN, Tex.—80</b> KBTX-TV (A,C)	45,100
<b>BUFFALO, N.Y.—94</b> WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	579,500
<b>BURLINGTON, Vt.—88</b> WCAX-TV (C)	*161,800
<b>BUTTE, Mont.—82</b> KXLF-TV (A,C,N)	55,300
<b>CADILLAC, Mich.—88</b> WWTV (A,C) (Operates satellite WWUP-TV, Sault Ste. Marie, Mich.)	**115,100
<b>CAGUAS, P.R.</b> WKBW-TV	††
<b>CAPE GIRARDEAU, Mo.—80</b> KFVS-TV (C)	238,600
<b>CARLSBAD, N.M.—87</b> KAVE-TV (A,C)	12,700

Market & Stations—% Penetration	TV Homes
<b>CARTHAGE-WATERTOWN, N.Y.—91</b> WCNY-TV (A,C) (Includes CATV Homes)	*91,800
<b>CASPER, Wyo.—83</b> KTWO-TV (A,N,C)	43,500
<b>CEDAR RAPIDS-WATERLOO, Iowa—91</b> KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	305,800
<b>CHAMPAIGN, Ill.—89</b> WCIA (C); WCHU† (N)† (†See Springfield listing)	326,400
<b>CHARLESTON, S.C.—82</b> WCSC-TV (C); WUSN-TV (A,N)	142,600
<b>CHARLESTON-HUNTINGTON, W. Va.—83</b> WCHS-TV (A,C); WHTN-TV (C); WSAZ-TV (N)	427,000
<b>CHARLOTTE, N.C.—86</b> WBTV (C,A); WSOC-TV (N,A)	607,400
<b>CHATTANOOGA, Tenn.—83</b> WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	208,700
<b>CHEBOYGAN, Mich.—85</b> WTOM-TV (N,A) (See also Traverse City)	36,300
<b>CHEYENNE, Wyo.—85</b> KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**89,600
<b>CHICAGO, Ill.—95</b> WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,287,300
<b>CHICO, Calif.—87</b> KHSL-TV (A,C)	127,900
<b>CINCINNATI, Ohio—91</b> WCPO-TV (C); WKRC-TV (A); WLWT (N)	749,300
<b>CLARKSBURG, W. Va.—85</b> WBOY-TV (A,C,N)	95,000
<b>CLEVELAND, Ohio—94</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,294,100
<b>CLOVIS, N.M.—83</b> KVER-TV (A,C)	19,600
<b>COLORADO SPRINGS-PUEBLO, Colo.—87</b> KKTV (C); KRDO-TV (A); KOAA-TV (N)	97,500

■ 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

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Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
<b>COLUMBIA-JEFFERSON CITY, Mo.—84</b> KOMU-TV (A,N); KRCC-TV (A,C) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**129,200	<b>FLINT-BAY CITY-SAGINAW, Mich.—93</b> WJRT (A); WJEM (A,N); WKNK-TV† (A,C)	393,600 161,000	<b>HENDERSON-LAS VEGAS, Nev.—92</b> KLRJ-TV (N); KLAS-TV (C); KSHO-TV (A)	51,100
<b>COLUMBIA, S.C.—82</b> WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	226,600 †38,500	<b>FLORENCE, Ala.—70</b> WOWL-TV† (C,N,A)	121,500	<b>HOLYOKE-SPRINGFIELD, Mass.—91</b> WWLP† (N); WHYN-TV† (A,C) WWLP operates satellite WRLP†, Greenfield, Mass.)	**179,900
<b>COLUMBUS, Ca.—80</b> WTVM (A,N); WRBL-TV (C)	185,800	<b>FLORENCE, S.C.—80</b> WBTW (A,C,N)	156,400	<b>HONOLULU, Hawaii—88</b> KGMB-TV (C); KONA-TV (N); KHVH-TV (A) †Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV, KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**141,400
<b>COLUMBUS, Miss.—79</b> WCBI-TV (C,N,A)	76,000	<b>FT. DODGE, Iowa—64</b> KQTV† (N)	129,400	<b>HOT SPRINGS, Ark.—82</b> KFOY-TV	13,600
<b>COLUMBUS, Ohio—92</b> WBNS-TV (C); WLWC (N); WTVN-TV (A)	482,500	<b>FT. MYERS, Fla.—91</b> WINK-TV (A,C)	33,300	<b>HOUSTON, Tex.—89</b> KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	510,400
<b>COOS BAY, Ore.—79</b> KCBY-TV (N)	13,500	<b>FT. SMITH, Ark.—76</b> KFSA-TV (C,N,A)	68,100	<b>HUNTINGTON-CHARLESTON, W. Va.—83</b> WHNT-TV (C); WSAZ-TV (N); WCHS-TV (A)	427,000
<b>CORPUS CHRISTI, Tex.—87</b> KRIS-TV (N); KZTV (C,A)	110,600	<b>FT. WAYNE, Ind.—80</b> WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	1168,500	<b>HUNTSVILLE, Ala.—43</b> WAFG-TV† (A)	118,500
<b>DALLAS-FT. WORTH, Tex.—90</b> KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	761,300	<b>FT. WORTH-DALLAS, Tex.—90</b> KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	761,300	<b>HUTCHINSON-WICHITA, Kan.—87</b> KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Obarlin-McCook, satellites of KARD-TV; KAYS-TV, Hays, KTVG, Ensign, and KWHT-TV, Goodland, satellites of KTVH)	**349,800
<b>DAVENPORT, Iowa. ROCK ISLAND, Ill.—92</b> WOC-TV (N); WHBF-TV (A,C)	331,400	<b>FRESNO, Calif.—73</b> KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (visalia)	193,600	<b>IDAHO FALLS, Idaho—88</b> KID-TV (A,C); KIFI-TV (N)	64,700
<b>DAYTON, Ohio—93</b> WHIO-TV (C); WLWD (A,N)	500,800	<b>GLENDIVE, Mont.—83</b> KXGN-TV (C,A)	3,900	<b>INDIANAPOLIS, Ind.—91</b> WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	688,800
<b>DAYTONA BEACH-ORLANDO, Fla.—92</b> WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	321,400	<b>GRAND FORKS, N.D.—88</b> KNOX-TV (A,N)	38,000	<b>JACKSON, Miss.—84</b> WJTV (C); WLBT (A,N)	273,700
<b>DECATUR, Ala.—49</b> WMSL-TV† (C,N)	141,000	<b>GRAND JUNCTION, Colo.—82</b> KREX-TV (A,C,N) Operates satellite KREY-TV, Montrose, Colo.)	**28,100	<b>JACKSON, Tenn.—76</b> WDXI-TV (A,C)	64,100
<b>DECATUR, Ill.—83</b> WTVP† (A)	126,100	<b>GRAND RAPIDS-KALAMAZOO, Mich.—92</b> WOOD-TV (A,N); WKZO-TV (A,C)	554,200	<b>JACKSONVILLE, Fla.—87</b> WJXT (C,A); WFGA-TV (N,A)	266,200
<b>DENVER, Colo.—91</b> KBTW (A); KLZ-TV (C); KOA-TV (N); KTVR	369,200	<b>GREAT BEND, Kan.—84</b> KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**138,700	<b>JEFFERSON CITY-COLUMBIA, Mo.—84</b> KRCC-TV (A,C); KOMU-TV (A,N) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**129,200
<b>DES MOINES, Iowa—91</b> KRNT-TV (C); WHO-TV (N)	266,700	<b>GREAT FALLS, Mont.—85</b> KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	57,000	<b>JOHNSON CITY-KINGSPOUR, Tenn.- BRISTOL, Va.—78</b> WJHL-TV (A,C); WCYB-TV (A,N)	189,500
<b>DETROIT, Mich.—96</b> WJBK-TV (C); WWJ-TV (N); WXYZ (A)	1,588,900	<b>GREEN BAY, Wis.—90</b> WBAY-TV (C); WFRV (N); WLUK-TV (A)	311,000	<b>JOHNSTOWN, Pa.—91</b> WARD-TV† (A,C); WJAC-TV (N,A)	577,500 ††
<b>DICKINSON, N.D.—81</b> KDIX-TV (C)	18,400	<b>GREENSBORO-WINSTON-SALEM, N.C.—87</b> WFMY-TV (A,C); WSJS-TV (N)	391,800	<b>JOPLIN, Mo.-PITTSBURG, Kan.—82</b> KODE-TV (A,C); KOAM-TV (A,N)	144,400
<b>DOTHAN, Ala.—78</b> WTVY (A,C)	113,800	<b>GREENVILLE-SPARTANBURG, S.C.- ASHEVILLE, N.C.—85</b> WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	444,800 ††	<b>JUNEAU, Alaska—69</b> KINY-TV (C)	2,200
<b>DULUTH, Minn.—SUPERIOR, Wis.—88</b> KDAL-TV (C); WDSM-TV (A,N)	160,900	<b>GREENVILLE-WASHINGTON, N.C.—84</b> WNCT (A,C); WITN (N)	217,000	<b>KALAMAZOO-GRAND RAPIDS, Mich.—92</b> WKZO-TV (A,C); WOOD-TV (A,N)	554,200
<b>DURHAM-RALEIGH, N.C.—85</b> WTVD (C,N); WRAL-TV (A)	351,500	<b>GREENWOOD, Miss.—78</b> WABG-TV (C)	77,400	<b>KANSAS CITY, Mo.—90</b> KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	608,000
<b>EAU CLAIRE, Wis.—86</b> WEAU-TV (A,C,N)	88,600	<b>HANNIBAL, Mo.-QUINCY, Ill.—87</b> KHQA (C,A); WGEM-TV (A,C)	160,100	<b>KEARNEY, Neb.—86</b> KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**101,000
<b>EL DORADO, Ark.—MONROE, La.—80</b> KTVE (A,N); KNOE-TV (A,C)	168,700	<b>HARLINGEN-WESLACO, Tex.—81</b> KGBT-TV (A,C); KRGV-TV (A,N)	**70,300	<b>KLAMATH FALLS, Ore.—88</b> KOTI-TV (A,C,N)	26,700
<b>ELKHART-SOUTH BEND, Ind.—66</b> WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	142,800	<b>HARRISBURG, Ill.—81</b> WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo)	**192,400	<b>KNOXVILLE, Tenn.—77</b> WATE-TV (N); WBIR-TV (C); WTVK† (A)	246,400 143,600
<b>EL PASO, Tex.—88</b> KELP-TV (A); KRDD-TV (C); KTSM-TV (N)	**107,400	<b>HARRISBURG, Pa.—83</b> WHP-TV† (C); WTPA† (A)	128,800	<b>LA CROSSE, Wis.—87</b> WKBT (A,C,N)	110,300
<b>ENID, Okla. (See Oklahoma City)</b>		<b>HARRISONBURG, Va.—78</b> WSVA-TV (A,C,N)	68,600	<b>LAFAYETTE, La.—83</b> KLPY-TV (C) (Includes CATV Homes)	119,500
<b>EPHRATA, Wash.—39</b> KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	15,500	<b>HARTFORD-NEW BRITAIN, Conn.—95</b> WTIC-TV (C); WNBC† (N); WHCT†	722,100 1332,300		
<b>ERIE, Pa.—91</b> WICU-TV (A); WSEE-TV† (C,N) (Includes CATV Homes)	172,100 160,900	<b>HASTINGS, Neb.—86</b> KHAS-TV (N)	103,200		
<b>EUGENE, Ore.—88</b> KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**103,400	<b>HATTIESBURG, Miss.—87</b> WDAM-TV (A,N)	56,600		
<b>EUREKA, Calif.—86</b> KJEM-TV (A,C); KVIQ-TV (A,N)	54,300	<b>HELENA, Mont.—85</b> KBLL-TV (C,N)	7,600		
<b>EVANSVILLE, Ind.-HENDERSON, Ky.—83</b> WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	217,100 115,800	<b>HENDERSON, Ky.-EVANSVILLE, Ind.—83</b> WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	217,100 115,800		
<b>FAIRBANKS, Alaska—85</b> KFAR-TV (A,N); KTUF (C)	10,400				
<b>FARGO, N.D.—84</b> WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	151,100				

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• 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 (A,N)	103,700
LANCASTER, Pa.—89 WGAL-TV (C,N)	567,900
LANSING, Mich.—93 WJIM-TV (C,A); WLIX-TV (N) (Onondago)	366,600
LAREDO, Tex.—80 KGNS-TV (A,C,N)	14,300
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—92 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	51,100
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—86 WLYH-TV† (A)	1116,400
LEWISTON, Idaho—86 KLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	20,400
LEXINGTON, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	171,500
LIMA, Ohio—68 WIMA-TV† (A,C,N)	145,500
LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**207,500
LITTLE ROCK, Ark.—80 KARK-TV (N); KTHV (C); KATV (A)	237,700
LOS ANGELES, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	3,019,700
LOUISVILLE, Ky.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A) †††	418,600
LUBBOCK, Tex.—88 KCBD-TV (N); KLBK-TV (C,A)	121,400
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,700
LYNCHBURG, Va.—85 WLVA-TV (A)	173,200
MACON, Ga.—83 WMAZ-TV (A,C,N)	118,900
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N) †††	248,500 1109,600
MANCHESTER, N.H.—90 WMUR-TV (A)	151,300
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)	166,400
MAYAGUEZ, P.R. WORA-TV	††
MEDFORD, Ore.—89 KBES-TV (A,C); KMED-TV (N)	43,400
MEMPHIS, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (C)	496,400
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)	247,500
MIAMI, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C)	634,600
MIDLAND-ODESSA, Tex.—91 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	104,900 ††
MILWAUKEE, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	643,100 †170,600
MINNEAPOLIS-ST. PAUL, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	749,200
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)	277,700
MONAHANS, Tex.—88 KVKM-TV (A)	32,700
MONROE, La.—EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	168,700
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—75 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	165,300 †46,200
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	122,900
NASHVILLE, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	442,800
NEW BRITAIN-HARTFORD, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	722,100 †332,300
NEW HAVEN, Conn.—95 WNHC-TV (A)	706,700
NEW ORLEANS, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C)	432,600
NEW YORK, N.Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,475,200
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	312,500
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 KTUU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,392,900
ODESSA-MIDLAND, Tex.—91 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	104,900 ††
OKLAHOMA CITY, Okla.—88 KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)	347,600
OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	322,900
ORLANDO-DAYTONA, Fla.—92 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	321,400
OTTUMWA, Iowa—87 KTVO (C,N,A)	103,100
PADUCAH, Ky.—80 WPSD-TV (N)	192,800
PANAMA CITY, Fla.—83 WJHG-TV (A,N)	29,100
PARKERSBURG, W. Va.—54 WTAP† (A,C,N)	122,500

Market & Stations—% Penetration	TV Homes
PASCO, Wash.—57 KEPR-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	31,100
PEMBINA, N.D.—82 KCND-TV (A)	14,700
PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	168,400 **†
PHILADELPHIA, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,073,800
PHOENIX-MESA, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	247,500
PITTSBURG, Kan.—JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,400
PITTSBURGH, Pa.—93 KDKA-TV (C); WHIC (N); WTAE (A)	1,245,100
PLATTSBURG, N.Y.—89 WPTZ (A,N)	124,500
POLAND SPRING, Me.—90 WMTW-TV (A) (Mt. Washington, N.H.)	329,000
PONCE, P.R. WSUR-TV; WRIC-TV	††
PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	165,400
PORTLAND, Me.—91 WCBS-TV (N); WGAN-TV (C)	229,800
PORTLAND, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	474,300
PRESQUE ISLE, Me.—87 WAGM-TV (A,C,N)	22,800
PROVIDENCE, R.I.—95 WJAR-TV (A,N); WPRO-TV (C)	706,900
PUEBLO-COLORADO SPRINGS, Colo.—87 KOAA-TV (N); KKTV (C); KRDO-TV (A)	97,500
QUINCY, Ill.—HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	160,100
RALEIGH-DURHAM, N.C.—85 WRAL-TV (A); WTVB (C,N)	351,500
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)	82,600
RENO, Nev.—90 KOLO-TV (A,C,N)	48,600
RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††
RICHMOND, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	297,400
RIVERTON, Wyo.—83 KWRB-TV (C,N,A)	12,600
ROANOKE, Va.—85 WDBJ-TV (C); WSLS-TV (A,N)	323,900
ROCHESTER, Minn.—89 KROC-TV (N)	145,300
ROCHESTER, N.Y.—94 WROC-TV (A,N); WHEC-TV (A,C)	328,200

■ 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.



## THE TV CODE: NOW IT'S EVERYBODY'S BABY

TELEVISION broadcasters are confronted by the possibility that their own system of self-censorship, the Television Code of the National Association of Broadcasters, will become a system of government censorship administered by the Federal Communications Commission. The broadcasters dislike this turn of events, but they are in an awkward position to resist it. The code, after all, is their own creation. To disavow it now, after publicly embracing it so fervently so many years, would suggest inconstancy if not downright cynicism.

Others have begun embracing the code, with the explanation that if it is good enough for broadcasters it is good enough for the government. FCC Commissioner Robert E. Lee, with the enthusiastic support of FCC Chairman Newton Minow, has formally proposed that the Commission adopt a part of the code—its limitations on the air time of commercial announcements—as part of the FCC's rules. That would give the code official status, and it would also give broadcasters fits. As things stand now, a broadcaster can keep the code barefoot and knock it around the house as long as nobody from the NAB's Code Authority is looking. Even if he gets caught, the neighbors aren't apt to hear of it.

The immediate reaction to Commissioner Lee's proposal was predictable. The NAB sternly announced it would defend to the death television's right to discipline itself and would resist to the same extreme an attempt by the government to impose tighter regulation. But, the NAB hastened to warn, the dreaded encroachment of the government can be headed off only if the great majority of stations become dues-paying subscribers to the code and conform to its restrictions. According to this line of reasoning, a centralized system of code enforcement by the NAB is the only way to salvation; on the other hand, a centralized system of enforcement of the same rules by the government is the way to perdition. The distinction here is too fine to be recognized at sight by anyone but a professional philosopher.

In defense of the NAB it must be admitted that there is little else it can do at this time to keep the code from becoming an issue before the FCC. The

initiative in the matter resides with the Commission, or rather with those commissioners who have been clever enough to recognize how to use the apparatus of the code and the NAB Code Authority to force compliance with their views.

It is not necessary that a majority of commissioners go through the formal action of voting an adoption of code provisions in the FCC rules. The mere presence of the proposal on the FCC's agenda is enough to bring a good many broadcasters into line. Lee and Minow can build up the pressure or let it subside, according to their current estimates of the extent of code compliance. If they think broadcasters are paying too little attention to the code, they need only to threaten imminent action to arouse the same kind of NAB reaction Lee's proposal has already aroused. By skillful timing of the pressures, it may be possible to use the code indefinitely as an unofficial instrument of government policy or, to be more precise, as an instrument of the policy of one or two men in government.

At this point the Lee proposal is confined to one small section of the Television Code. He has had the good advice to avoid suggesting FCC adoption of those sections of the code that establish program standards. That kind of maneuver would be almost certain to run into First Amendment trouble in the courts. But limited though the Lee proposal is, it is bound to have effects in areas it does not cover. When the NAB, in defense, calls for adherence to the code, it means adherence to the whole code. Not just clean, but clean clear through: that's the slogan.

This sort of thing has been coming on for some time. In an editorial last July this magazine commented: "A system of self-regulation that responds to the criticism of government officials can be almost as useful to the aggrandizing bureaucrat as the power of direct censorship would be. The more elaborate the system of internal censorship, the more sensitive it will be to external pressures, and the more easily it can be manipulated."

It took no gift of occult foresight to make that statement then. It may take one to figure a way out of the present predicament.





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MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	