April 1963 Vol. XX No.4 Fifty cents

Care Land

# HIEWS 101

The Viewer: He's happier now ...and why Backstage: What they go through before they tape a TV special

Pay TV: Part II
So near and yet
so far away

Dave Susskind: He's happier now ...and why Ashley-Steiner: The company to watch among talent agents

www.americanradiohistory.com

the 4th Dimension of WBRZ-TV



Brooks Read . . . has called on Castro, Bobby Kennedy, Ross Barnett . . . has flown to Moscow, London and Paris. An authoritative newsman, Brooks makes frequent personal appearances as a panelist and speaker; he's trusted for truth.

dimension of television...Trust. It's a people-to-people bond; Brooks, John, Jean and the others are friends of the family to nearly a million people. They inspire trust because they possess it. They are outgoing, friendly and trusting in their personal appearances...as well as on the air. Read round this ad...and evaulate WBRZ in terms of trust, a people-to-people bond, built through truth.

hor Channel 2 SIANA

ON ROUGE, LOUISIANA

PERPESENTED BY GEORGE P. HOLLINGBERY



John Ferguson . . . program director whose daring preemptions have won him people's praise. NBC sports authority for all the South, he has play-by-played LSU for a decade . . . announces high school football too.



Jean Wheeler . . . fresh, pretty, builds trust through seriousness and sincerity, on her daily Mid-Day show. Jean is shown here with Lily Dache.



The WBRZ Videocruiser has telecast hour-long specials from Carville (hospital for the treatment of leprosy), from Oxford, Mississippi, from the Sugar, Rice, Yam and Shrimp Festivals. Now in its third year of service, it was a quarter of a million dollar down payment for the trust of the WBRZ market area.

### SPOT TV

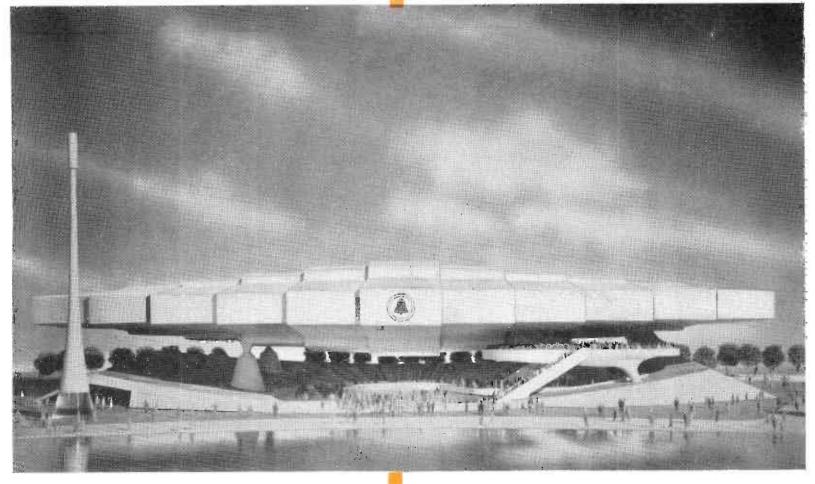
#### MODERN SELLING

#### IN MODERN AMERICA

Today, more than ever, successful advertisers use Spot TV's timing and selectivity for maximum sales efficiency. These quality stations offer the best of Spot Television in their markets.

KOB-TV	Albuquerque
WSB-TV	
KERO-TV	Bakersfield
WBAL-TV	Baltimore
WGR-TV	Buffalo
WGN-TV	
WFAA-TV	
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-TVN	finneapolis-St. Paul
WSM-TV	Nashville

· .
WVUE New Orleans
WTAR-TV.Norfolk-Newport News
KWTV Oklahoma City
KMTV Omaha
KPTV Portland, Ore.
WJAR-TV Providence
WTVD Raleigh-Durham
WROC-TVRochester
KCRA-TV Sacramento
KUTVSalt Lake City
WOAI-TV San Antonio
KFMB-TVSan Diego
WNEP-TV.Scranton-Wilkes Barre
KREM-TV Spokane
WTHI-TV Terre Haute
KYOO-TVTulsa





MODEL OF BELL SYSTEM EXHIBIT BUILDING FOR THE 1964-1965 NEW YORK WORLD'S FAIR. AT LEFT, TV SIGNAL TOWER WHICH WILL BE USED FOR ALL TELECASTS FROM THE FAIR.

NEW YORK • CHICAGO • ATLANTA • BOSTON •

DALLAS • DETROIT • LOS ANGELES

SAN FRANCISCO • ST. LOUIS

**LOOK IN AT THE LION'S DEN**\* when visiting TFE '63 in Chicago, March 30-April 3. That's where you'll find the usual MGM hospitality—and a full complement of TV programs for stations. \*MGM Television, Washington Room, Pick Congress Hotel.



**LOOK WHO'S BACK**\* America's favorite light-hearted sleuths are now available for the first time on a market-by-market basis. Get full details about The Thin Man series at the MGM suite at TFE '63. \*Phyllis Kirk, Asta, Peter Lawford.



1540 BROADWAY, NEW YORK 19 . CHICAGO . CULVER CITY . TORONTO



## TELEVISION

#### **DEPARTMENTS**

Focus on Business	9	PLAYBACK	31	Focus on Television	44
Focus on News	16	Letters	42	Telestatus	05
Focus on People	24			Editorial	112

#### TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

Sol Taishoff President
Kenneth Cowan Vice President
H. H. Tash Secretary
B. T. Taishoff Treasurer

Advisory Board—Broadcasting Publications Inc.

Vice President-General Manager Maury Long
Comptroller Irving C. Miller
Assistant Publisher Lawrence B. Taishoff

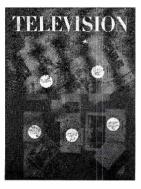
Edwin H. James Vice President-Executive Editor John P. Cosgrove Director of Publications Frank Gentile Circulation Manager

#### TELEVISION MAGAZINE

Sol Taishoff
Managing Editor Donald V. West
Senior Editor Albert R. Kroeger
Associate Editor Morris J. Gelman
Staff Writer Deborah Haber
Production Editor Irene R. Silver
Art Director Stanley White
Assistant Serena Vincent

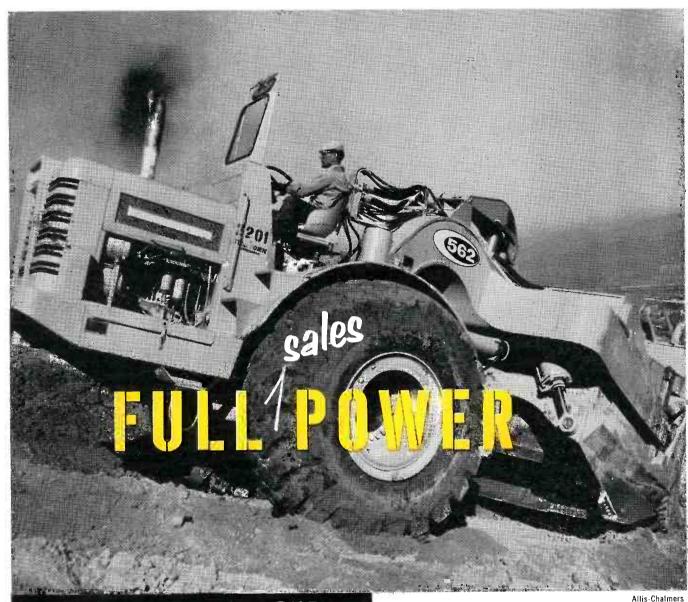
Editor and Publisher
Kenneth Cowan Vice President-Business Manager
Frank Chizzini Advertising Director
Robert T. Fennimore Advertising Representative
Jack L. Blas Adv. Production/Office Mgr.
Eileen Monroe Secretary to the Vice President
Carol Meola Assistant
Harriette Weinberg Subscriptions

Cover • The major editorial elements of this issue (apart from the standard departments, Telestatus, editorials and assorted material) are represented on this month's cover by the actual pictures and words as they appeared in engraver's proofs and printer's galleys. The cover was photographed on a wall in Television's offices by Matt Sultan.



Published monthly by the Television Magazine Corp. Executive, editorial, circulation and advertising offices: 444 Madison Ave., New York 22, N. Y. Telephone PLaza 3-9944. Single copy, 50 cents. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing Office: 3110 Elm Ave., Baltimore, Md. Second-class postage paid at Baltimore, Md. Editorial content may not be reproduced in any form without specific written permission. Copyright 1963 by Television Magazine Corp.





Allis-Chalmers

READING HARRISBURG LANCASTER YORK 316,000

WGAL-TV delivers a loyal, responsive audience. This unequaled viewer following results from fourteen years of pioneering, finest facilities, and the most complete and modern equipment in the area. Channel 8 is the only single medium in this entire region that assures full sales power for your advertising dollars.

## ancaster, Pa. STEINMAN STATION · Clair McCollough, Pres.

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

## "THERE IS MORE CONFLICT WITHIN A SINGLE TROUBLED MIND, THAN IN ALLTHE FICTION EVER WRITTEN."

—McKINLEY THOMPSON, M.D., STAFF PSYCHIATRIST, YORK HOSPITAL, LOS ANGELES.



A man with a clarinet and a stammer, goes into fits of violent rage.

A striking blond movie star is loved by everyone—except herself.

These are some of the patients who find their way to the office of Dr. McKinley Thompson, psychiatrist. And these are some of the stories you will see on Breaking Point.

Breaking Point is a new hourlong television drama about the unconscious, uncontrollable, often illogical, self-destructive drives of troubled minds.

And of the help that comes to them through psychiatry.

There are no cliches, no couches, no Viennese accents. Problems are recognized, and the promise given of a brighter future with self-understanding.

Breaking Point, like the Ben Casey show, is produced by Bing Crosby Productions.

With great stars that build audiences. (Paul Richards plays Dr. Thompson. One show stars Oscar Homolka, Scott Marlowe, Sheree North and Millie Perkins.)

And with integrity.

Breaking Point premieres this fall — on ABC Television — along with more than a dozen other new shows.

One's a spectacular series based on a spectacular film (Greatest Show on Earth).

One is 120 minutes of unpredictability (Jerry Lewis Show).

And one show is actually two shows—Arrest & Trial. 45 minutes of chase. (The Arrest). 45 minutes of courtroom action (The Trial).

New shows, new formats and faces, new ideas—all with one thing in common.

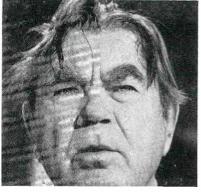
Entertainment.

Exciting programming to attract the younger, larger families that we, and you, want to reach.



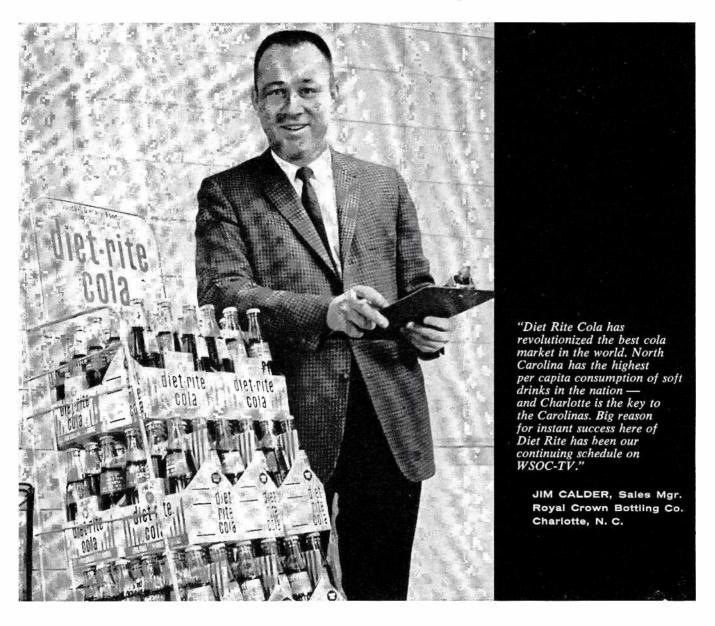






## BREAKING POINT' ONE OF THE BIG NEW SHOWS COMING THIS FALL®

# "Charlotte's WSOC-TV.... big reason for instant success of Diet Rite Cola"— Jim Calder, Royal Crown



With a prodigious appetite for good things to drink, eat, wear and enjoy, metro Charlotte racks up the highest retail sales per family in the Southeast. Slim budget or stout, you can expect and get huskier response and cooperation from Charlotte's WSOC-TV. Let us or your H-R man show you how this great area station of the nation is your right diet for right now in the Carolinas.



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

## FOCUS ON BUSINESS

## \$1.5 billion gives TV another record billings year

What can \$1.5 billion buy? A lot of time on television, for one thing—and advertisers did just that in 1962, approximately \$1,520,020,138 worth of time according to estimates from the Television Bureau of Advertising.

TvB estimates network gross time billings last year at \$798,808,138, up 12.2% over 1961's \$712,128,148.

The TvB preliminary annual total for spot TV was \$721,212,000, 17% ahead of 1961, a dollar increase of \$103,814,000—or more than \$284,000 for each day of the year.

CBS-TV, in the three-network race, came off the big gainer in 1962. Its billings hit an estimated \$311,709,771, an increase of 16% over 1961's \$268,676,875. NBC-TV billed \$281,874,025, compared with \$252,836,133 in 1961, a gain of 11.5%. ABC-TV's billings in 1962

were \$205,224,342, an increase of 7.7% over the \$190,615,140 recorded in 1961.

The big increase in network gross time billings by day part came with daytime TV. This billings sector gained 20.2%, from \$212,350,673 in 1961 to \$255,265,294 in 1962. Nighttime billings rose 8.8%, from \$499,777,475 in 1961 to \$543,542,844 last year.

The overall rise of 12.2% in 1962 over 1961 was, according to TvB, the largest percentage increase since 1956, when billings rose 20% over the year previous.

And 1962 was an upset year in product advertising on the networks. The traditional product classification leader, food and food products, was beaten out by the fast-rising toiletries and toilet goods advertisers.

Billings for toiletries were \$147,910,-938, an increase of 21.6% from 1961's

\$121,686,728. Food billings were \$133,-656,350, an increase of 4.2% over the 1961 total of \$128,275,143.

Combined, the two classifications accounted for more than \$281 million in gross time, according to TvB.

#### PRODUCT BILLINGS UP

The product classes showing the largest gains last year on network TV were insurance, up 40.5% at \$15,746,737; sporting goods and toys, up 78.2% at \$10,235,744, and confectionery and soft drinks, up 29.6% to \$24,147,711.

And out of its well of seemingly endless information, TvB gives 1962's timespent-viewing-television average per TV home as five hours, four minutes a day (via A. C. Nielsen).

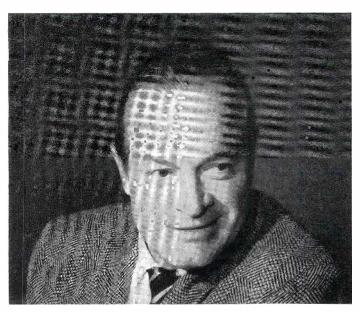
By territory, the people watching TV the most live in the East Central region

#### HOW THE TV NETWORKS MADE OUT IN 1962

in gross time billings reported by TvB/LNA-BAR

FIRST HALF	January	February	March	April	May	June
ABC	\$16,673,662	\$15,757,364	\$17,762,981	\$17,237,755	\$17,227,296	\$16,031,277
CBS	25,528,518	23,528,815	25,731,519	24,193,144	25,380,092	25,081,505
NBC	23,578,579	21,956,372	24,100,566	21,899,207	23,494,373	22,609,590
ALL	65,780,759	61,242,551	67,595,066	63,330,106	66,101,761	63,722,372
SECOND HALF	July	August	September	October	November	December
ABC	\$15,708,722	\$16,075,143	\$16,601,454	\$19,219,752	\$18,632,551	\$18,296,385
CBS	25,793,374	24,969,181	25,851,332	28,774,414	28,352,411	28,525,466
NBC	22,788,918	23,160,760	21,416,265	26,098,632	26,215,561	24,555,202
ALL	64,291,014	64,205,084	63,869,051	74,092,798	73,200,523	71,377,053
YEAR'S TOTAL	ABC \$205,224,342	CBS \$	311,709,771	NBC \$281.874	.025	ALL \$798.898.138

www.americanradiohistory.com





Among the harbingers of Spring in New York is the sight of grim-faced network executives, armed with pilot films and attache cases, on the hunt for Fall sponsors. But not at NBC. The early hunting has never been better, and the network was substantially sold, well before the vernal equinox. The reason for this unprecedented sales success can be summed up in one word. Showmenship. For example: Showman Bob Hope takes a new direction as star and host in a weekly series of one-hour dramatic, variety and comedy shows. And the program is SRO for 52 weeks, in one of the biggest sponsorship deals ever. Chrysler has Hope—and a red hot show for the Fall. Showman Richard Boone is creator, star, host and continuing player in a one-hour dramatic series featuring television's only repertory company. Boone is a boon to advertisers, and

Reynolds Metals has him—another bonanza prospect for the coming season. • And so it goes. • Thanks to master showmenship—and salesmanship—Spring has come in merrily at NBC.



Get Your Lineup Cooking with Hennesey.
ARB, Jan. '63, reveals audiences are eating him up. He leads his time periods with a 29 in Atlanta, a 19 in Cleveland, a 23 in Seattle, and a 16 in Washington, D. C. Get your recipe for big audiences — and for more sponsors, too —through NBC Films.

## BUSINESS continued

(5 hours, 16 minutes); watching it the least were dwellers in the Pacific region (4 hours, 56 minutes).

The Columbia Broadcasting System, like RCA a few months ago, has reported its 1962 net income and sales as the highest in its history.

Consolidated net income for CBS last year hit \$29,053,734, 32% higher than the \$22,037,828 recorded in 1961. And CBS consolidated net sales passed the half-billion dollar mark for the first time: \$509,269,813 compared with 1961 net sales of \$473,843,935—an increase of \$35,425,878.

CBS's per share earnings for 1962 were \$3.27, compared with \$2.47 per share earned the previous year.

CBS says it looks for another record year in 1963, claims on the basis of its 1962 record that it was "the world's largest advertising medium" for the ninth consecutive year.

American Broadcasting-Paramount Theatres also released its 1962 income report last month—another record. AB-PT's net operating profit hit \$10,757,000 or \$2.46 per share. In 1961 the net was \$9,906,000, \$2.29 per share. Gross income was \$379,741,000 compared with \$363,085,000 in 1961.

The ABC division reported a record income: \$274,523,000 vs. \$254,280,000 in 1961. Theatre income for the year was \$75,956,000, down from \$83,328,000.

FCC Chairman Newton Minow, in testimony before the House antitrust committee holding hearings on concentration of ownership in news media, last month laid down an open door policy for newspaper applicants in UHF—unloved child of profit-loving businessmen.

Minow said there can be both dangers and advantages for the public in newspaper ownership of broadcasting stations. But while he noted that the FCC has a policy that favors the broadcast license applicant who does not also own newspaper or other communications media interests "all other things being equal," he added that he personally found that license holders affiliated with newspapers and magazines "are among those broadcasters most serious about service to the public interest."

The open door policy for newspaper applicants in UHF came when Minow discussed the need for more facilities in order to dilute the percentage of TV stations owned by newspapers. Looking to UHF and the all-channel receiver as the answer, he said:

"We need applicants who are willing to risk their money in UHF TV for substantial periods of time, with no sure prospect of immediate financial return. If a newspaper publisher [is] the sole applicant, able and willing to enter a large TV market on a UHF channel in competition with existing VHF stations, would we serve the public interest and the cause of diversity itself by turning him away?"

It was brought out at the hearings that newspaper interests today run between 25-30% in television. In 1953 the proportion of newspaper-owned TV stations to all TV stations was 104 out of 349. Today 153 TV stations out of 563 are newspaper affiliated. And of the 97 TV stations located in the top 25 markets, 33 of them are owned by newspapers, 29 of them network affiliated.

The NBC-Philco Philadelphia facilities fight (over wrcv-AM-TV), thought settled between the two companies, is still on. After the FCC last month refused to approve the agreement under which Philco would withdraw from the channel 3 battle and be reimbursed by NBC, Philco suddenly reversed itself, is now back as an applicant for wrcv.

The FCC contends that NBC and Philco are qualified applicants and as such the Commission will decide between them, gentlemen's agreement notwithstanding. Comparative hearings on who's the better man now get underway.

The action, however, puts NBC's plan to dispose of its Philadelphia operation by swapping it for RKO General's Boston stations in jeopardy. NBC, under a Justice Department consent decree, must vacate wrev by June 30, 1964.

■ Where does the American Society of Composers, Authors & Publishers get its revenues? The answer is clear in some recently-filed ASCAP court papers. Radio and TV contributed more than \$30.5 million of the \$35.3 million gross revenues of ASCAP last year.

ASCAP music cost the three TV networks \$8,803,790 while TV stations paid \$11,341,274. The four radio networks paid \$550,965; radio stations paid \$9,861,054.

■ If television is still growing in the U.S., it is fairly bursting with a case of giantism overseas. The U.S. Information Agency reports the number of TV stations outside the U.S. and Canada jumped from 2,047 in 1961 to 2,641 in 1962.

TV sets, according to USIA information, bounded from 53,760,000 to 65,502,000. USIA said there are 2,092 TV stations in the non-communist countries vs. 549 in the communist block. Noncommunist countries account for more than 82% of the TV receivers.

## DIVORCE COURT

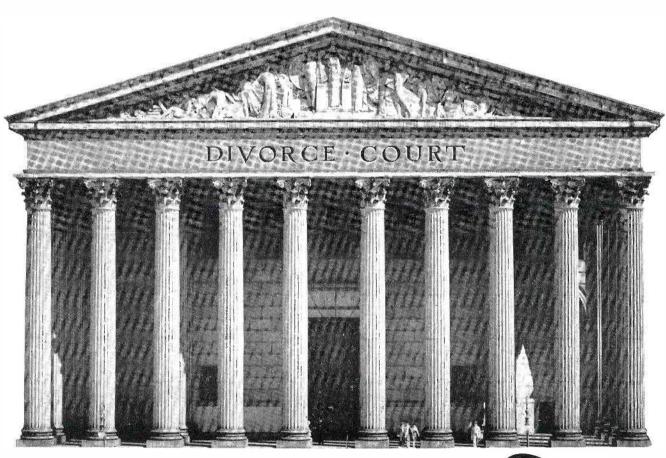
130 ONE-HOUR COURTROOM DRAMAS

## NOW <u>ALL</u> ON FILM

TELEVISION'S MOST SUCCESSFUL AND VERSATILE ONE-HOUR SERIES... prime-time... daytime-morning... daytime-afternoon... early Saturday evening... early Sunday evening... and late night... IS NOW AVAILABLE IN ALL MARKETS ON FILM.

RECOMMENDED BY STATION REPRESENTATIVES—ACCEPTED BY BLUE CHIP SPONSORS.

\* ASK YOUR STORER PROGRAMS REPRESENTATIVE FOR A RATING HISTORY.



500 PARK AVENUE, NEW YORK

Offices in: CHICAGO, LOS ANGELES, HOUSTON, ATLANTA



CORINTHIAN viewpoints on broadcasting as expressed in a series of recent advertisements.

competitively to respond to the licensed for one obvious reason; two people in the same area cannot, without interference, use the same frequency at the same time... Does this also mean program supervision by the licensing authority? At CORINTHIAN we believe that the public interest is best served by permitting broadcasters competitively to respond to the PUBLIC'S choice."

RATINGS...' Maligned, misunderstood, misused, and perhaps occasionally mistaken, ratings are here to stay . . . Where the customer does not pay directly for the product, ratings afford the only practical way to find out what he wants . . . Responsible broadcasters will always want an accurate measure of audience response as one more factor in developing a varied and free program service.''

**SELF-REGULATION...**"Like people, organizations need self-discipline. Individual standards differ. Cooperatively-set standards are 'convenient and necessary' to insure acceptable performance and to preserve the integrity of the whole. In broadcasting this is achieved by The Radio and Television Codes."

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

PROFIT..."THE PURPOSE OF THE COMPETITIVE PROFIT

SYSTEM IS NOT TO ENRICH THE FEW, BUT TO

RESPONSIVELY SERVE THE MANY. Those who serve
best profit most . . . At the heart of the profit system is a

simple idea; most needs are best met by letting the
people THEMSELVES make their own decisions . . . the
free choice of those who use and the competitive
response of those who produce."

## FREE... AS IN FREEDOM

... "Faith in the discriminating premise of the First Amendment premise applies to both ballot tutions of freedom do not endure endure because they are free."



good sense of the people is the and of democracy itself. The box and television set. The instibecause they are perfect. They

THE CORINTHIAN STATIONS

RESPONSIBILITY IN BROADCASTING



● KHOU-TV Houston

**KOTV**TULSA

KXTV
 SACRAMENTO

WANE-TV FORT WAYNE

WISH-TV
INDIANAPOLIS
WANE-AM
FORT WAYNE

WISH-AM INDIANAPOLIS



The broadcasting rating services were busy losing points last month in a Washington probe of their use, accuracy and very existence. If the examination doesn't result in sweeping legislation, it will have revealed that ratings, like men, are not infallible.

Armed with questions gathered in 18 months of radio and TV rating service investigation, the special subcommittee on investigations of the House Commerce Committee, chairmanned by Rep. Oren Harris (D-Ark.), heard testimony from all sides concerned: the NAB, the FTC, the networks, stations, an agency man, the producer of a show supposedly "killed" by poor ratings, the rating services themselves. Media, advertiser and performer witnesses were also scheduled.

LeRoy Collins, president of the NAB, was the only broadcaster witness who said he would go along with federal regulation of rating services, if no other solution would work.

Paul Rand Dixon, chairman of the FTC, praised his agency's policing of rating services, noted that it had obtained consent orders with Nielsen, Pulse and ARB last January in which the services agreed their audience estimates were not 100% accurate, but said they would supplement their rating reports with additional statistics.

NBC-TV witnesses maintained that ratings were only one of many factors which networks consider in retaining or killing programs and in setting rates for affiliates. CBS-TV and ABC-TV, however, believed that ratings were the primary factor in programming.

Two TV executives were generally critical of ratings. Sylvester (Pat) Weaver of McCann-Erickson and a former president of NBC-TV, held ratings inaccurate but necessary to advertising and broadcasting.

Peter Tewksbury, producer of *It's a Man's World*, an early casualty in the current season on NBC-TV, blamed it on low ratings. He felt the TV industry "completely controlled" by the Nielsen ratings.

Whatever it all added up to, it clearly showed that ratings are highly important to broadcasters. And if they are not the best guides to audience reaction around, they are all that is available—for better or worse.

And A. C. Nielsen—taking \$854,709 or the bulk of the \$998,554 the three TV networks spent on rating information last year—came off as the big power and, as it has no competition on a national rating basis, a possible antitrust issue.

In its second week of hearings, the House group laid some embarrassing investigation information on individual rating services. One House investigator, for instance, testified that the proprietor of a TV rating firm couldn't find the entrance to what he said was his main field office in Chicago. On the stand this particular rating organization head, Allan Jay, president of Videodex, was told by a subcommittee member: "You've given us an absolute minimum of cooperation and an absolute minimum of information of any kind. And much of what you did give us is misleading." Jay later maintained that he was cut off by the committee in his testimony, submitted additional data he said refuted the investigators.

It had been obvious from the start that the House subcommittee was out to prove that broadcast rating services are not what they have been claiming to be. And as it stood in the middle of last month, there was evidence close to indicating fraud and other improprieties.

There may be recommendations for federally-enforced uniform standards to govern the rating services coming out of the hearings. There will at least be a housecleaning urged, a refinement in research tools, a reconsideration asked of broadcasting on the true value of ratings.

Before the Harris committee ever fired a gun, broadcast audience research received a blast from inside the industry. It came on the eve of the congressional investigation from Norman E. Cash, president of the pro-TV-as-you-can-get Television Bureau of Advertising.

Cash issued a statement saying "refinement" of TV research tools and methodology is "overdue." He tied his remarks to the growing use of computers among ad agencies and the demand by agencies for more and more demographic data on TV audiences this caused. But he also left no doubt of the danger signs signaling the need for change in research approaches—the Madow report on rating services, prelude to the current hearings; the recent FTC consent decrees.

Cash called for a major meeting of agencies and the broadcasting industry to hammer out what audience data is needed and how to get it. His specific proposal:

An industry group made up of agencies, advertisers and the TV medium, through an organization such as the Advertising Research Foundation, must work with the rating services to deter-

mine:

- What basic refinements in sampling and survey techniques *must* be made.
- What specifically is needed in the way of audience characteristics and what sample sizes will be required.
- What it will all cost.

The ARF was later to agree with Cash's suggestion and more or less make its offices available for a project. But

### NEWS continued

hands are already turning at merging new kinds of audience data with ad agency needs.

The research committee of the American Assn. of Advertising Agencies has been working on the problem for nearly a year and covering all major media, not TV alone. And a group of major agencies outside the AAAA is also reported to be at work on a similar consensusgathering project.

It may already be a case of too many cooks with the eventual problem of whose broth to drink. Audience research, at any rate, looks like 1963's hot topic.

■ As if the TV networks didn't have enough trouble currently over their ratings policies, there is now a revival of an old song called "guaranteed circulation." Singing the song is young David J. Mahoney (see "Playback," page 31), a new hit as executive vice president of TV's second-biggest customer, the Colgate-Palmolive Co.

Mahoney is asking TV broadcasters to guarantee that their programs reach specified audience levels. And, in effect, he asks that sponsors get "free" time if a program fails to make its guaranteed minimum. Mahoney wants to take the "risk" out of the sometimes risky business of network sponsorship—which Colgate has plenty of. More than half of its \$49 million in gross TV billing last year was on the networks.

Some agencies agree with Mahoney on an Audit Bureau of Circulations type audience guarantee, some do not. A guarantee cannot measure the *impact* TV delivers and this may be more important to some advertisers than numbers. And networks themselves can counter the guarantee argument by raising the coin and showing the other side: would the advertiser be willing to pay more money when actual delivered audience exceeded the guarantee?

■ With another presidential election year coming in fast, Section 315, the equal time political provision of the Communications Act, is again getting talked up, but it's still far from repeal.

Members of the House Communications Subcommittee indicated last month that they will probably establish equal time ground rules for 1964 similar to the temporary suspension of 1960. And while many aspects of Section 315 are reportedly under study by the subcommittee, it showed little interest in approving proposals by CBS president Frank Stanton and NBC chairman Robert Sarnoff testifying for complete repeal.

The networks, at any rate, are looking ahead to their 1964 political coverage. NBC has made a grant to the American

Political Science Assn. for a study to determine the best format for TV debates between the presidential candidates next year. A seven-man study committee of political science and communications specialists will present its findings in advance of the presidential campaign.

Despite troubled technology in the communication satellite field—Telstar is silent again and the recently launched Syncom got lost in space—on-the-ground activity is proceedig nicely.

The Communication Satellite Corp., the quasi-governmental communications company being set up to control the nation's space communication efforts, has picked its two top men: Dr. Joseph V. Charyk, undersecretary of the Air Force and an expert in high speed aerodynamics and jet propulsion, as president; Leo D. Welch, chairman of Standard Oil (New Jersey), as chairman and chief executive officer.

Comsat now has 14 incorporators on its first board of directors. They'll stay in until stockholders elect their own directors in about a year. The board has already established a \$5 million line of credit with 10 banks to draw on until a public issue of stock in the company.

A bridesmaid made it to the altar after all. Kenneth A. Cox, chief of the FCC's Broadcast Bureau and severaltimes contender for a seat on the Commission itself, last month won Senate approval as a commissioner. He succeeds T.A.M. Craven for the remainder of Craven's current term ending June 30, and for a full seven-year term beginning July 1. Craven has reached the mandatory retirement age of 70.

Cox, a Democrat and political protégé of Senator Warren Magnuson (D-Wash.), came into broadcasting prominence as counsel to the Commerce Committee in its manifold investigations of television. Philosophically, his notions about broadcasting are said to be in sympathy with those of Chairman Newton N. Minow. (Minow himself, up until late March, had not yet confirmed nor denied the now-taken-for-fact report of his imminent resignation.)

■ In another FCC development last month, the Commission voted to order license renewals for some 70 TV stations in the far West. It was reported that the stations involved had had their licenses deferred because of their night-time programming—what their local live program picture looked like in the 6-11 p.m. period.

FCC staff members have been plugging for more local live shows (the Chicago and Omaha hearings probed into this) and looking over station records to determine the incidence of local live effort. But the Commission renewal order is seen as a "clamp-down" on an overly ambitious staff and its efforts to induce stations to carry more prime-time local live. The FCC will continue to show interest in local live programming, but on an overall basis.

In other FCC business, the Commission, by 4-3 vote, turned down a controversial VHF drop-in plan that had been proposed as a means of providing a third VHF network outlet in seven two-station markets.

The voting majority indicated it felt UHF television should be given the opportunity of providing the needed service. The argument is that if VHF filled the seven-market gap, it would hinder the ability of UHF to develop—and the FCC, with its all-channel receiver victory of last year, is backing UHF everywhere.

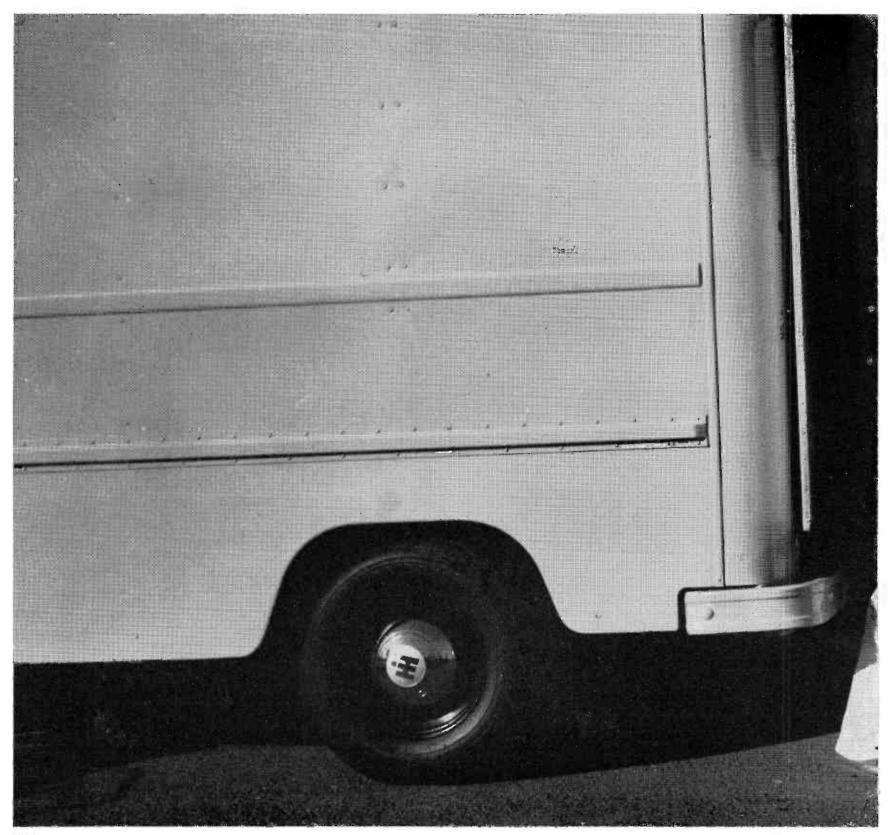
The big loser in the drop-in battle is ABC, striving for years to obtain VHF outlets in additional markets. The drop-in proposal was designed with ABC's competitive situation vs. betteroff CBS and NBC in mind, along with better TV service for the public in Johnstown, Pa.; Baton Rouge, La.; Dayton, Ohio; Jacksonville, Fla.; Birmingham, Ala.; Knoxville, Tenn., and Charlotte, N. C.—the markets that would now be denied a third VHF channel.

with sales and rating evidence too strong to ignore, reversed an earlier decision to cancel Monday Night at the Movies. The network will program motion pictures on both Saturday and Monday nights next season. (Since NBC scrapped Monday night lead-off programming—It's a Man's World and Saints & Sinners—and inserted movies starting February 4, ratings and sales have risen sharply.)

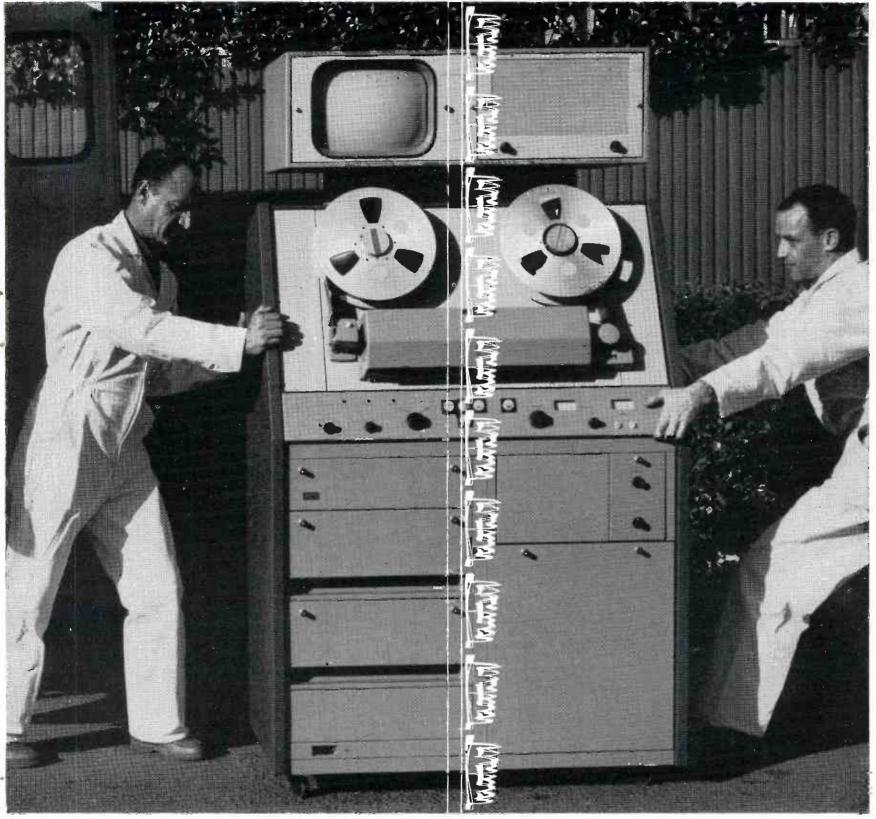
The network in making its decision closed deals with MGM and 20th Century-Fox for 30 movies from each, a commitment of some \$12-13 million.

The question of whether television fulfills itself creatively in programming motion pictures in prime-time has, of course, come up. And the point will be argued for a long time. (ABC-TV has said it will drop its Sunday night movie next season.)

But while it is dollars for the motion picture distributors, it is a bitter pill for theatre owners. Hurting at the box office while recent dated movies play on TV, theatre men, organized through Theater Owners of America, are blistering film distributors to withhold recent films from the TV networks. The distributors so far haven't listened.



Who can deliver a fully transistorized broadcast VTR for less than \$35,000?



## **AMPEX**

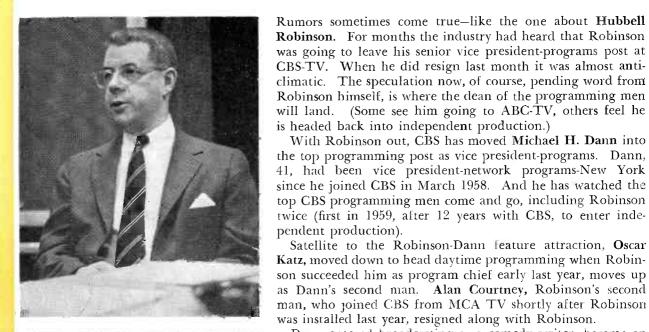
Now: the Videotape\* Recorder is practical for any sized station. And low-cost mobile tape applications are a reality. It's all because of the VR-1100—another Ampex tape recording innovation for television. The VR-1100 is a transistorized broadcast recorder that costs less than \$35,000. It has two speeds—15 ips and  $7\frac{1}{2}$  ips. Provides three hours of recording at  $7\frac{1}{2}$  ips. Is compatible with all 4-head recorders. Takes less than half the floor space of previous VTRs. Weighs half as much. And can be equipped for single camera production—

by adding the Vertical Lock Accessory that allows use of the Ampex Electronic Editor. What's more, low

power requirements and a new convection cooling system eliminate the need for blowers or special air-conditioning in the station. Controls are minimized for simple operation. Maintenance costs are low. Reliability and performance characteristics are superb—all in the Ampex tradition. Order now for Fall programming. For complete details call your Ampex representative or write the only company providing recorders, tapes and core memory devices for every application: Ampex

Corporation, 934 Charter Street, Redwood City, California. Term financing and leasing are available. Sales and service engineers throughout the world.

## ON PEOPLE



MICHAEL H. DANN Vice President-Programs
CBS-TV



HUBBELL ROBINSON



EDWARD A. GREY

McCann-Erickson

Senior Vice President



McCann-Erickson Inc. started the same day. Grey left Bates after nine years service over a "policy disagreement." A realignment of the Bates media and program operations into one department followed, with Richard A. R. Pinkham in charge.

Media man Edward A. Grey doen't stay between jobs very long. His resignation as senior vice president in charge of media operations for Ted Bates & Co. took effect April 1. His new job as senior vice president in charge of the TV programming and media division of the home office of

Grey's new post was announced by Sylvester L. Weaver Jr., chairman of the board of McCann-Erickson Corp. (Interpublic) and head of corporate TV programming and media for M-E Inc. M-E last year billed close to \$52 million in TV.



Dan Seymour, senior vice president, director and member of the executive committee of J. Walter Thompson, moved higher into the hierarchy of the top TV billing (about \$123 million) agency last month when he was elected to the newly created post of chairman of the executive committee. He now ranks as number two man after president Norman Strouse.

Rumors sometimes come true-like the one about Hubbell

was going to leave his senior vice president-programs post at

Robinson himself, is where the dean of the programming men will land. (Some see him going to ABC-TV, others feel he

With Robinson out, CBS has moved Michael H. Dann into the top programming post as vice president-programs. Dann, 41, had been vice president-network programs-New York

twice (first in 1959, after 12 years with CBS, to enter inde-

Satellite to the Robinson-Dann feature attraction, Oscar Katz, moved down to head daytime programming when Robinson succeeded him as program chief early last year, moves up as Dann's second man. Alan Courtney, Robinson's second

man, who joined CBS from MCA TV shortly after Robinson

Dann entered broadcasting as a comedy writer, became an NBC press writer in 1948, later a trade news editor. He swung over to programming in the mid-1950s as director of NBC's program department and eventually vice president in charge of program sales. He left NBC in 1957 to become president

Robinson said his resignation stemmed from a "basic policy disagreement." Many observers regard this as a dispute with network president James T. Aubrey Jr. over who runs programming, an area Aubrey is calling all the shots on-and successfully, as seen in CBS's big 1962-63 programming victory.

was installed last year, resigned along with Robinson.

of Henry Jaffe Enterprises, a TV packaging firm.

pendent production).

Seymour joined JWT in 1955 as radio-TV director (coming from a similar post at Young & Rubicam; before that was a top TV personality and radio announcer), a selection of JWT's new president Norman Strouse. With the retirement of Stanley Resor in 1960, Strouse became chief executive officer and began setting up a new management team-with Seymour fitted in prominently.

Seymour is still JWT's big TV power (with Thomas P. Mc-Avity in Seymour's old programming vp slot) and as head of the executive committee that runs the giant agency he works directly with Strouse, takes on added importance.

DAN SEYMOUR Chairman, Executive Committee
J. Walter Thompson

Marty



WABC-TV New York First run off network Outrated all competing stations 6:00-7:30 PM Dec. 20, 1962

## SALE-MAKER!

ANGRY MEN



Fully sponsored by Schaefer Beer 6th highest Rated feature film on WCBS-TV New York in 12 years! The Late Show Dec. 15, 1962

## RECORD-BREAKER!

Sweet Smell OF Success



The Largest Audience ever achieved by a Feature Film on WABC-TV-New York "THE NIGHT SHOW" Nov. 30, 1962

These are just three of the many outstanding feature films from U.A.—Hits which have proven themselves in important key situations. Prestige stars in prestige motion pictures assure the selling power that promises big audiences—and bigger sponsors. Call your U.A. representative today—He'll show you how to get your big slice of the market.

NEW YORK 555 Madison Ave., MU 8-4700 CHICAGO 520 N. Michigan Ave., 467-7050



DALLAS 1905 South Center, Ri 7-8553 HOLLYWOOD 1041 N. Formosa Ave. Ho 6-3429



## Caught in the action

Intriguing? An examination of any issue of TELEVISION will turn up the same hard-core sampling of businessmen who control the ad dollars and want to know where the action is. Maybe there's something you would like to tell them. Like what kind of action you have to offer? If so you belong in every issue of TELEVISION.

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

1 Sales Manager **Associate Media Director Account Executive** Director of Radio & TV **Brand Manager** Vice Pres., Merchandising Secretary to President **Dir. of TV Commercial Production** Adv. Mgr.; Product Division Vice Pres. & Dir. of Marketing Manager, Retail Sales President Vice Pres., Radio & TV Time Buyer Dir: of Research & Media **Product Supervisor** 100 8:00 AM W/ 00-7-00;W Want proof positive? Details and figures of total readership are yours for the asking. 160-1,00 PM Manager 5 00 6.00 TM 11 00-12.00 11 M.1 00 11- 00:01 1500 -10 to PM word d picture

#### FOCUS ON PEOPLE continued





CARL M. POST President Post-Keyes-Gardner



FREEMAN KEYES Chairman

Merger last month brought together two Chicago ad agencies. Keyes, Madden & Jones and Post, Morr & Gardner are now one as Post-Keyes-Gardner. Carl M. Post, former president of PM&G and chief architect of the deal, is president of the new operation. Freeman Keyes, former chairman of KM&J, is board chairman.

Officers of the new agency include F. Sewell Gardner, vice chairman of the board, and Frank F. Morr, executive vice president. Both had been PM&G principals. Howard A. Jones, KM&J president, is now a member of the new agency's executive review board and will head divisions of Russell M. Seeds Co., a separate holding company representing other diversified business interests of Keyes and himself. KM&I was a Seeds division before the merger.

Senior vice presidents of the new agency are Jack Baxter-who will also be creative director-Ray Dau and Anthony Hebel, all formerly with PM&G.

In addition to Chicago headquarters, PKG will have branch offices in New York, San Francisco, Los Angeles and Miami.

PKG's combined billings top \$30 million, about 70% of them in broadcast media. Major accounts include Brown & Williamson Tobacco for Raleigh and Belair cigarettes (formerly at KM&J); Jos. Schlitz Brewing Company for Old Milwaukee and Burgermeister beers; Maybelline Company and General Finance Corp. (all formerly with PM&G).

Warner Bros., its TV fortunes adrift and banging up against network "no sale" signs, has shaken up its TV production high command. In last month to re-tool Warner's TV operations: jug-eared actor-producer Jack (Dragnet) Webb. Out after seven years as TV production vice president: William T. Orr, moving over to Warner's theatrical

Webb moved into Warner Bros. a year ago as an independent producer to initiate the half-hour True series for CBS-TV. This show, expanded to an hour, is moving to NBC-TV next season and is the only thing "new" Warner can claim. New 1963-64 sales stand at zero. Webb's job, with Michael Meshekoff as his executive associate, is to

Under Orr, Warner from 1956-1960 was, along with MCA's Revue,

Former ABC-TV president Oliver Treyz, with Warner for the last year as TV sales chief, resigned his job a month after the initial

(Warner, which a few years ago ranked in the production Big Four with Revue, Screen Gems and Four Star, isn't the only one having troubles. Both Screen Gems and Four Star are in a sales decline while MGM-TV and newcomer United Artists are making it big in

TV kingpin of the Hollywood production houses. Shows like Maverick, Cheyenne and 77 Sunset Strip-with ABC-TV buying them by the dozen-were the hot numbers. But with the fall off in the networks' appetite for action-adventure, it was also the fall off of Warner. The

side to concentrate on "high-budget film production."

develop "a new era of television activity" for the studio.

studio is now hunting up new program formats.

shakeup but announced no immediate plans.

the 1963-64 schedule. It's a transitory business.)

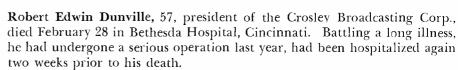


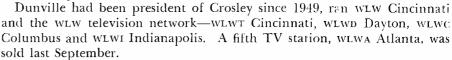
JACK WEBB TV Production Head Warner Bros.



WILLIAM T. ORR







Dunville entered broadcast sales work with KMOX St. Louis in 1931. And when KMOX manager James D. Shouse left to manage whw in 1937, Dunville followed him over to the Cincinnati station as sales manager. With the expansion of Crosley into TV, Dunville became sales director for the entire station group. In 1949, when Shouse was named chairman of the Crosley group, Dunville was named president and general manager.



ROBERT EDWIN DUNVILLE



Starring Clint Walker, CHEYENNE is the first of the great Warner Bros. western hours—and one of the greatest in television history. Standing six-feet-six-inches in height, Walker as Cheyenne Bodie presents a towering figure of strength. A figure that inspires warm thoughts among the beautiful...admiration among the lawful... and cold fear among the lawless. To a man like Cheyenne Bodie, no obstacle is too big to tackle, no danger too big to risk, in his efforts to break the lawless spirit of the west to the halter of peace.

In its six full seasons on the network, CHEYENNE won an average Nielsen National rating of 24.8, good for a 38.6 share of audience.\* Now available on an individual market basis—for fall start.

\* Oct.:Apr. average:







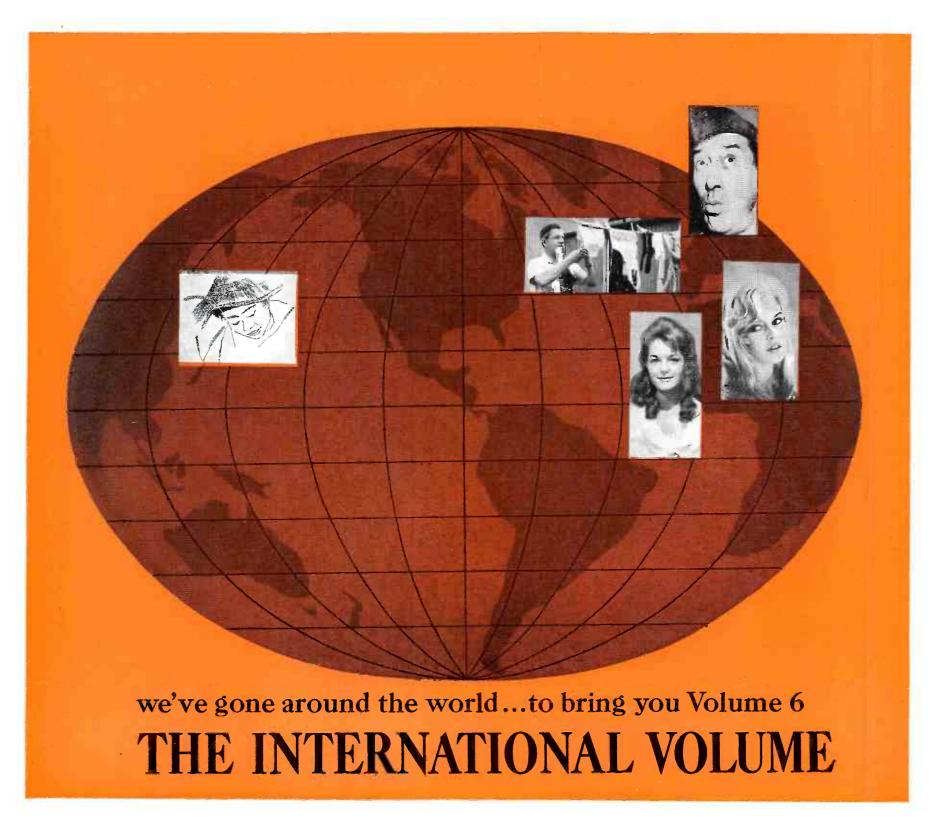






WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

ALSO: MAVERICK - SURFSIDE 6 - SUGARFOOT - THE ROARING 20'S - BRONCO - BOURBON STREET BEAT - LAWMAN - HAWAIIAN EYE



Our new selection of critically acclaimed feature motion pictures is assembled in Volume 6, "THE INTERNATIONAL VOLUME"—
Seven Arts new release of "Films of the 50's."
See them at Seven Arts' TFE suite in the Pick-Congress Hotel, Chicago, March 30—April 3 or call your nearest Seven Arts' representative.





A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 200 Park Avenue • 972-7777

CHICAGO: 4630 Estes, Lincolnwood, Ill. • ORchard 4-5105

DALLAS: 5641 Charleston Drive • ADams 9-2855

LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. • STate 8-8276

TORONTO, ONTARIO: 11 Adelaide St. West • EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's"

see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

## PLAYBACK DAYBACK

## A monthly measure of comment and criticism about TV



David J. Mahoney, executive up Colgate-Palmolive Company, calling for a policy of guaranteed circulation in television, before the Association of National Advertisers Workshop on Television Advertising, New York City:

N its relationship to the public and to the advertiser, the television industry represents the waist of an hourglass; the aperture through which the sand flows from one compartment to the other. At the top of the hourglass are the many different advertisers who use the medium of television, and at the other end of the glass is the vast consumer public. Midway between these two groups, at the very center of the hourglass, is that small body of men who make up the television industry.

By the very nature of its position, at this juncture of the two segments of the hourglass, the television industry has a dual responsibility—a responsibility to the public and a responsibility to the advertiser. The government has recently been causing television to become more aware of its public responsibility. I suggest that it is about time the industry

accepts and lives up to the responsibility it has toward the advertiser.

The advertiser himself must actively accept responsibility for insuring his television investment. We are all more than well aware of the spiral in costs in the television medium, not only for time but for talent, as well. And you and I know that this spiral is not about to level off. And although we have not seen the spiral show signs of leveling off, we do see, in many cases, the law of diminishing return setting in. The country's inflationary economy and the trends in the industry itself may well augur a continued cost increase.

You are all familiar with the avenues available to the advertiser to attempt to insure his television expenditure and minimize the attendant risk. You will note that I specifically said attempt to insure. Because I firmly believe that without the full-fledged support and cooperation of the television industry, fulfillment of these attempts is unrealistic at this time. . . .

But management — the advertiser — can't do it alone. What about those boys on the other side of the street—the boys of the television industry? What is the condition of their house and how can they improve it and put it in better order?

While the link of the hourglass is small in size and appearance, it is a vital element because it joins the other two. And while the number of men who comprise the television industry may be relatively small, there is nothing small nor unimportant about the power this body wields. The networks today not only determine what gets on the air but they own practically all of the shows. I believe there are about a dozen exceptions, but even in some of these, the networks have partial or controlling interests. The networks, and local stations too, for that matter, dictate program costs and terms to the advertisers. On top of this, it's becoming much more difficult for an advertiser to get sufficient protection for his commercials from those of directly competitive brands.

But perhaps the most unbelievable aspect of the whole situation is that we are required to put good money on the line for long periods of time on unknown quantities with no assurance. How do we know that a new show or an existing show, for which we must commit in advance for many weeks, will achieve anticipated ratings? How can we know this when on many occasions the networks won't even guarantee the time spot of the show? And what recourse do we have if the show doesn't achieve its ratings? After all, the networks have the often-exercised recourse, if the show turns out to be a success, of jacking-up the prices.

For example, Dr. Kildare has risen 73% in three seasons, with a corresponding 94% loss in efficiency. That can hardly be called an example of success. A certain lawyer moved from Saturday to Thursday this season. Net result: costs up, audience down, 21% poorer efficiency. A bearded musical director had the same experience. New time period, higher costs, ratings off. Results: 44% less efficiency for the advertiser. And all this has happened with established shows. Think of the chances with brand new ones. Examples such as these are typical of many others on each of the networks.

#### ADVERTISER'S DILEMMA

All of this places the advertiser in a rough situation. Not only must he gamble with real dollars, but he faces the dilemma of hoping his show will be a success, at the same time he is being scared to death that if it is, he might not be able to afford it in the future.

The only advertisers who can sleep well are those few who own controlling interests in successful shows. They can

# BM

MUSIC IS USED EVERY DAY ON EVERY NETWORK ... 105 TV SHOWS EVERY WEEK ...

MONDAY

TO TELL THE TRUTH... CBS
I'VE GOT A SECRET... CBS
THE LUCY SHOW.... CBS
DANNY THOMAS SHOW CBS
ANDY GRIFFITH SHOW CBS
STONEY BURKE .... ABC
THE TONIGHT SHOW... NBC



### PLAYBACK continued

exert pressure on the networks for choice time periods and other advantages.

I realize that I may have appeared to be negative in my approach so far, but I wanted to place the problems in proper perspective before making some concrete recommendations.

The money expended by television advertisers is based upon implied ratings and promised audiences. The biggest risk the television advertiser takes is that these audiences and ratings won't materialize. And the way things stand today, if they don't, it is just plain tough—for the advertiser. Last year, for instance, only two new shows out of 50 were successful.

I firmly believe the time has come for the television industry to adopt an Audit Bureau of Circulations technique and guarantee audiences.

If a particular show does not deliver agreed-upon ratings and audiences, the advertiser should be offered additional time free of charge until the original levels are met. Other competing media provide such assurances. With the fixed costs of television rising, the advertiser must likewise be given some such assurances in the future. If the networks insist on 52 weeks firm with high prices, no guarantee of the same time period or even that the show will return, no voice in show selection, restrictive product protection and virtually no billboards, then let them guarantee the audience. There's no question but what the advertiser has enough variables in the efficiency of his commercials and, under present conditions, the odds are getting just too big to handle.

A related proposal concerns brand new shows where the risk to management is even greater. In order to give the advertiser confidence in this situation, the networks should develop some meaningful form of testing virgin shows. We all know that before a show opens on Broadway, it is subjected to vigorous trials in order to evaluate audience reaction and refine the show accordingly. It's a form of "on-the-job" research.

I recognize that in this case we are dealing with only one show, whereas in television one might say we are actually dealing with 52 shows. Still, that does not make these shows impossible to test. It might be dangerous to place too much emphasis on one pilot film, but the Broadway method does suggest something presently lacking in television to any substantial degree—namely, the exposure of a new show to typical consumers.

Perhaps a solution might be found in providing on-air testing of the pilot film, in order to get general consumer reaction to the show content and then expose a number of subsequent scripts to consumers for depth interviews.

The details of how this kind of thing should be done I don't profess to know. I am not a research man. I am an advertiser who wants to minimize the risk of new shows for both ourselves and the networks. I repeat, last year there were only two successful shows out of 50. I am aware that some research is presently conducted in this area, but I do not believe it is enough, nor do I believe that it is sufficiently exposed to the advertisers

A final recommendation concerns the new product area.

A progressive company today must be vitally concerned with the marketing of new products. However, it is becoming so expensive and so dangerous to launch a new brand nationally, without previous market testing, that test markets are now the rule rather than the exception. But due to the lack of regional network programming, more times than not it is impossible to test this important variable of the marketing mix and in those few cases where it is possible, the cost is a severe deterrent.

#### NOT JUST THE ALSO-RUNS

By regional network programming, I don't mean weak shows that the network offers on a regional basis because it can't sell them nationally. I mean, rather, a few of the good shows—shows that a given brand would want to use if it were to go national.

Where it is possible to cut in on a network show, the charges generally are prohibitive and bear no relation to out-of-pocket costs. Perhaps in the future the networks will be able to reduce premiums and supply more regional shows for this purpose and bring cut-in charges down to a reasonable level.

May I say, in conclusion, that the Colgate-Palmolive Company has long recognized the value of television. If this weren't so, Colgate would not be the second largest television advertiser in the United States. It is because, in effect, we are partners with the television industry that we presume to offer constructive criticism.

In addition, we, as advertisers and as management, have other responsibilities. First, to the public, in the presentation of shows that are interesting, informative and in good taste. But, perhaps even more importantly, we have a responsibility to our own shareholders, because actually we are using their money in advertising through television. We are impelled, we feel, to give an accounting of our stewardship.

If the advertisers cannot or do not express their views to the industry, the



Timebuyers who enjoy sitting pretty are ordering their summer schedules <u>now</u> on the CBS Owned television stations...where ratings <u>don't</u> melt with the heat. Take daytime, for example. In the five markets, it's a fact that the average sets-in-use drops 15% during summer daytime hours. But not on the CBS Owned stations, where the average summer daytime rating is <u>just as high</u> as it is during the rest of the year. (And remember, each station is a year-round audience favorite in its market!) Summer dog days? Not when you advertise on any (or all) of the television stations we represent. But a word to the wise: demand is hot...so plan ahead.

"Planning makes the difference!"



#### © CBS TELEVISION STATIONS NATIONAL SALES

REPRESENTING CBS OWNED WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA, KMOX-TV ST. LOUIS

VISIT US WHILE AT THE N.A.B. CONVENTION CONRAD HILTON HOTEL

## R. C. CRISLER

AND CO., INC.

Business Brokers for TV & Radio Properties

Licensed Securities Dealers

Underwriting— Financing

#### CINCINNATI

Richad C. Crisler, Paul E. Wagner, Alex Howard 5th/3rd Bank Building, phone 381-7775

#### **NEW YORK**

733 Third Avenue, Suite 2105, phone MUrray Hill 7-8436

### PLAYBACK continued

industry may sooner or later be subjected to the views of a far more powerful outside agency. The television industry has already experienced governmental intervention in its relationship to the public, and such intervention in its relationship to the advertiser could be equally unfortunate.

It is with this in mind that I must repeat: If the networks insist on 52 weeks firm and high prices, no guarantee of the same time period or even that the show will return, no voice in show selection, restrictive product protection and virtually no billboards, then let them guarantee the audience.

#### THE "FILTERED VOICE"



Paul C. Harper Jr., president of Needham, Louis & Brorby Inc., on the subject, "The Competition for Attention," before the Ad Forum, Houston, Tex.:

VEN though the media planning is done with beautiful precision, even though the copy strategy is sound and imaginative, much of what we see in print and on the air is pallid, phoney and unreal. The good thinking that may have gone into the preliminary stages of planning reaches the consumer through what we may call the "filtered voice." The "filtered voice" is the voice of the announcer whose language and manner betray the fact that he is being paid to talk about something he knows nothing about. The "filtered voice" is the voice of the phoney housewife in one of the popular slice-of-life soap commercials, in which one actress dutifully recites a copy platform on a new laundry product to another actress, thereby producing a spasm of delight in the latter. The "filtered voice" is seen and heard in the phoney Americana of much cigarette, beverage and food advertising; in the preoccupation with technique in television commercials, and in the manufactured slang used in much advertising copy which bears no resemblance to the way the American language is really spoken on the street. Unreal language, unreal pictures, unreal situations—all trying to tell real people about real products. What is the matter? The matter is simply this. All really effective communications are person-to-person communications—words spoken or written by one man to another in a way which clearly conveys his convictions. It is this interpersonal quality that we have lost in the advertising business. And I think the reason for it is very simple. No matter how good the copy strategy, no matter how good the writing may originally be, before it appears on the air or in print, it must be taken through so many steps for approval, checking and development, that by the time it gets through it has lost the qualities of humanity that are needed to make any communication

There are four things we can do about this.

The first thing is to simplify inside our agencies our quality control methods. We should reduce to an absolute minimum the number of people who must approve advertising before it is taken to the client. A creative organization cannot be organized as though it were the United States Steel Corporation with layer upon layer of operating and policy levels. Minimum organization is best. It makes the creative man feel freer and it prevents the loss of power I am speaking of.

Second, let's take a close look at our use of copy testing. We are all acquainted with the dreadful limitations of most copy testing techniques. They are often insensitive to the very values which make the difference between a good ad and a bad one. But too often we don't acknowledge these limitations when we apply them. In general, I say if there is a conflict between research results and the judgment of responsible creative people, take the latter any time.

#### ORIGINAL CONCEPT

Third, let's not let the technicians dominate the creators. If we are to preserve the integrity of the message as it was spoken or written by the creator, let him follow the development of his commercial or print ad right through to the finished stages. Let him sit in the studio while it is being filmed; let him work with the photographer or the art renderer; let us make sure that his original concept is preserved as intact as possible in the final work.

And, finally, a plea to the advertiser. It is a law of nature that the more layers of authority creative work must pass









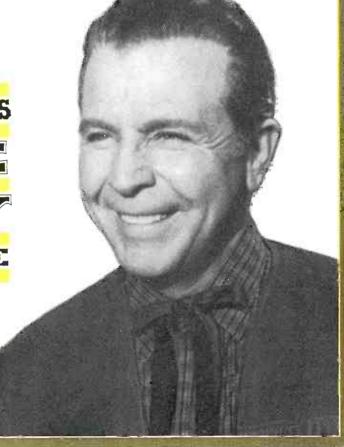


154 "BIG-NAME" GUEST STARS INCLUDING 17 OSCAR AND 6 EMMY AWARD

NOW ENHANCED BY THE MOST DISTINCTIVE **EXTRA SERVICES** EVER PROVIDED BY ANY SYNDICATOR!



HOST: DICK POWELL



JULIE ADAMS
NICK ADAMS
NICK ADAMS
NICK ADAMS
SIDIE ALBERT
JUNE ALLYSON
MARY ASTOR
LANNE BANCROFT
RICHARD BASCHARI
RALPH BELLAMY
LYLE BETTGER
RALPH BELLAMY
LYLE BETTGER
RALPH BELLAMY
LYLE BETTGER
RALPH BELLAMY
LYLE BETTGER
RALPH BELLAMY
LOYD BRIDGES
ANNE BAXTER
RAPY ALALOUCAREY
PHOLIP CAREY
JACK CARSON
LEE J. COBB
STEVE CORP
MAILIP CAREY
JACK CARSON
LEE J. COBB
STEVE CORP
ROBERT CUMMING
SOME COMMING
SOME C







HERE'S WHAT'S AVAILABLE TO HELP YOU REALIZE ITS GREAT POTENTIAL...







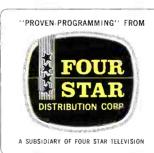
A CALL TO US WILL BRING YOU DETAILS

• 145 different, per episode "coming • Color photos on loan basis attraction" trailers

- Per episode action photos with titles, idents and synopses
- "Network calibre-or-better" promo kits including telops, :10, :20 and :60 second filmed trailers, ad mats, • Over 150 dazzling, exploitable stars on-air announcements, bios, etc.
- Two weeks before playdate film delivery for taping promos (by request)
- · Sales helps to station reps for more national spot business

#### BY FAR THE MOST DISTINGUISHED AMONG ALL OFF-NETWORK SERIES!

- 145 compact, action-filled "miniature movies" produced against a sweeping Western background



600 FIFTH AVENUE NEW YORK 20 NEW YORK LT 1-8530

ALSO IN DISTRIBUTION: STAGECOACH WEST/THE DETECTIVES/THE LAW AND MR. JONES/TARGET: THE CORRUPTORS

### PLAYBACK continued

through, the more pallid and bloodless it finally becomes. To advertisers let us say—you are paying the bills, therefore you must have the final word—but do not compromise the quality of the product by over-organizing your own approval methods. If you do, you will never get your money's worth. You will filter the heart right out of your advertising messages.

#### HOW ADVERTISERS CAN HELP



Thomas W. Moore, vice president in charge of ABC-TV, before the Broadcast

we like to put facts
"out in the open"
before we recommend

Hundreds of satisfied clients in the past have depended on Blackburn's clear analysis of the facts on changing markets before entering into media transactions. Protect your investment, too; consult Blackburn.

## 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 Advertising Club of Chicago, on "Progress or Conformity: The Challenge Before Television and Advertising":

am unimpressed by wails of agency people bemoaning loss in creativity now that they no longer control large blocs of programming as they did in radio and in the wild and wooley days of early television. The logic of the situation in television today demands concentration of authority in the hands of people whose only job is to produce the best possible program schedule. Period. Let others be concerned with marketing the sponsor's product—or, if he insists, his image.

We want to be able to do the best job we can in the area that we know most about—programming. In that way, we hope that the advertiser will want to be associated with us because of what we deliver to him in effectiveness.

Having said all this, I hasten to add that the advertiser and the agency have very important—perhaps decisive—contributions to make to the health of the naedium. For no matter how close we nove to the magazine concept (as a result of participating sponsorship) -or whether we even alternate half-hour shows—TV is not, after all, a magazine, and in many lines there will continue to be a close relationship between program and product. This relationship provides the opportunity for advertisers to make what may be their most significant contribution to the future of television.

The question is simply: What will get sponsored?

Will the advertiser make pronouncements on the need to foster creativity in television and then proceed to sponsor a pale imitation of a program that had been successful two years earlier?

Will the advertiser show an interest in sponsoring only those dramatic programs dealing with happy people finding happy solutions to happy problems?

#### CREATIVE ADVERTISING

I would hope that television advertisers will show willingness to explore new program fields, new program forms, new talent, new faces. I am convinced that there are many opportunities for creative advertising in television that have not yet been tapped. There are, I am convinced, ways to reach the new kinds of audiences whose levels of education and sophistication go far beyond what was thought possible a generation ago.

To grow with the times and with the diversity of interests of the American people, television needs the collaboration of the advertiser, first to create these conditions within the industry that will

foster and strengthen creativity and imagination.

This, I believe, is the challenge that faces us. How we respond to this challenge may well determine the shape of television and advertising for decades to come.

#### INTERNATIONAL TV: A CAUTION



Martin Pulling, BBC assistant director of engineering, on international TV at Broadcasting House, London:

WHAT really do we mean by the phrase "international television?" It has become conventional to extol television broadcasting as the medium, par excellence, for fostering international amity and concord, for preventing war by allowing viewers everywhere to see what sort of people live in other parts of the world and how they live—the idea, of course, being that the result of what we see on our screens will be to make us like our neighbors so much that we could not possibly want to do anything other than live in peaceful and friendly relations with them. I sometimes think this highminded thesis is rather more theoretical than practical. There is something in it, but it takes a very great deal for granted, as I shall attempt to show.

First of all, it is necessary to understand one essential difference between sound and television broadcasting. Whereas sound broadcasting can be propagated over great distances (admittedly with some sacrifice of reliability and distinctness) the useful range of a landbased television broadcast transmitter is limited by the earth's curvature and by natural undulations in its surface to an absolute maximum of some 60 to 70 miles.

It is easy to see what this means. First and foremost, television is virtually useless as a propaganda weapon, except, of





## LOOK AT THE TOTAL NUMBER OF HOMES REACHED BY **BUFFALO TELEVISION** STATIONS —1,782,500

1,035,000 in Canada

747,500 in U.S.A.

#### NOW COMPARE U.S. AND TORONTO HOUSEHOLDS.

Effective buying income

Total retail sales per

per household.

household.

TORONTO......\$7,333 \$4,641

U.S. AVERAGE........\$6,661 \$4,026

TORONTO VS U.S. ... + 10%

+ 15%

9 OUT OF 10 PRODUCTS USING U.S. NETWORKS SELL THE BUFFALO, NORTH AMERICA MARKET... ARE YOU REACHING **ALL YOUR CUSTOMERS?** 

Sources: ARB and Sales Management

ANOTHER STATION OF CAPITAL CITIES BROADCASTING



WKBW



## BUFFALO IS THE 7TH MARKET IN NORTH AMERICA...

FOR TOTAL HOMES REACHED. (NET WEEKLY CIRCULATION TOTAL)

#### Look at half the market and Buffalo is 22nd...

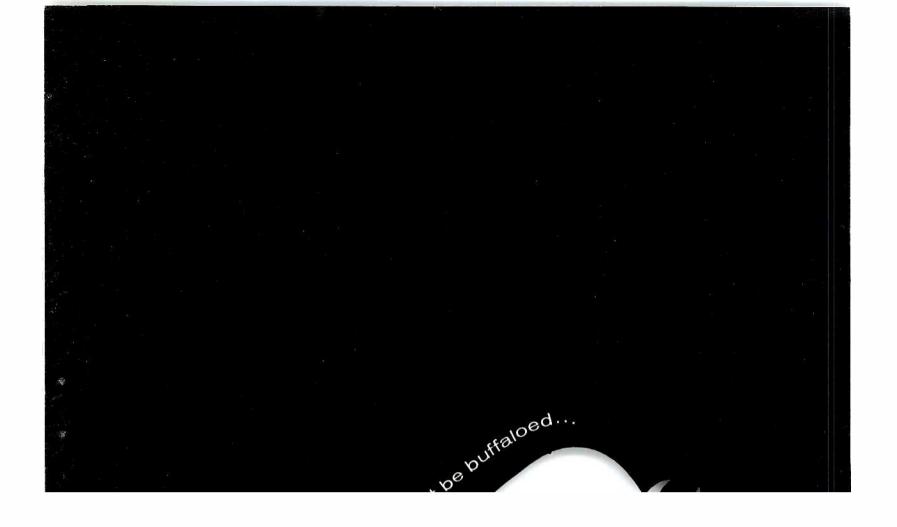
New York Los Angeles Chicago Philadelphia Boston Detroit San Francisco Cleveland Pittsburgh Washington, D.C. St. Louis Providence Dallas-Ft. Worth

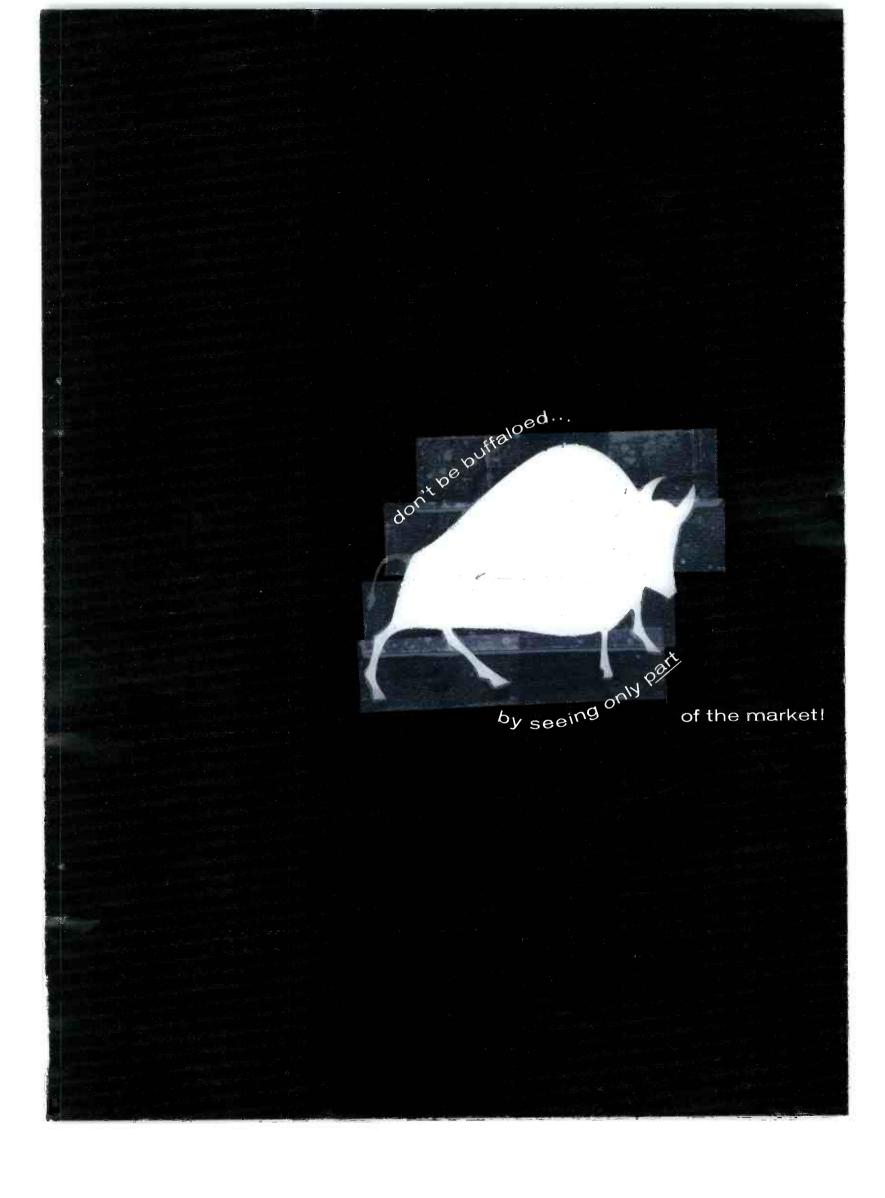
Milwaukee Hartford-New Haven Minneapolis-St. Paul Cincinnati Baltimore Indianapolis Charlotte Seattle-Tacoma Buffalo

#### ...but look at the whole market and Buffalo is 7th!

New York Boston
Los Angeles Detroit
Chicago Buffalo
Philadelphia SOURCE ARB

## whole market is Buffalo, North America... the market that includes English-speaking, high-spending, American product-buying CANADA...plus all of the U.S.A. market!



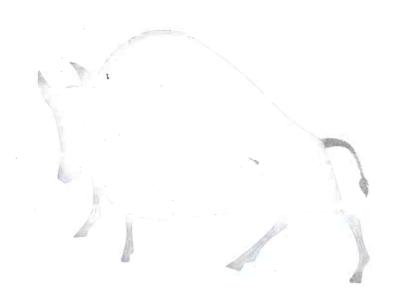


#### the

whole market is

Buffalo, North America...

the market that includes English-speaking, high-spending, American product-buying CANADA...plus all of the U.S.A. market!



#### BUFFALO IS THE OTH MARKET IN NORTH AMERICA...

FOR HOMES REACHED PER AVERAGE 1/4 HOUR (7:30-11:00 PM) SUNDAY THRU SATURDAY

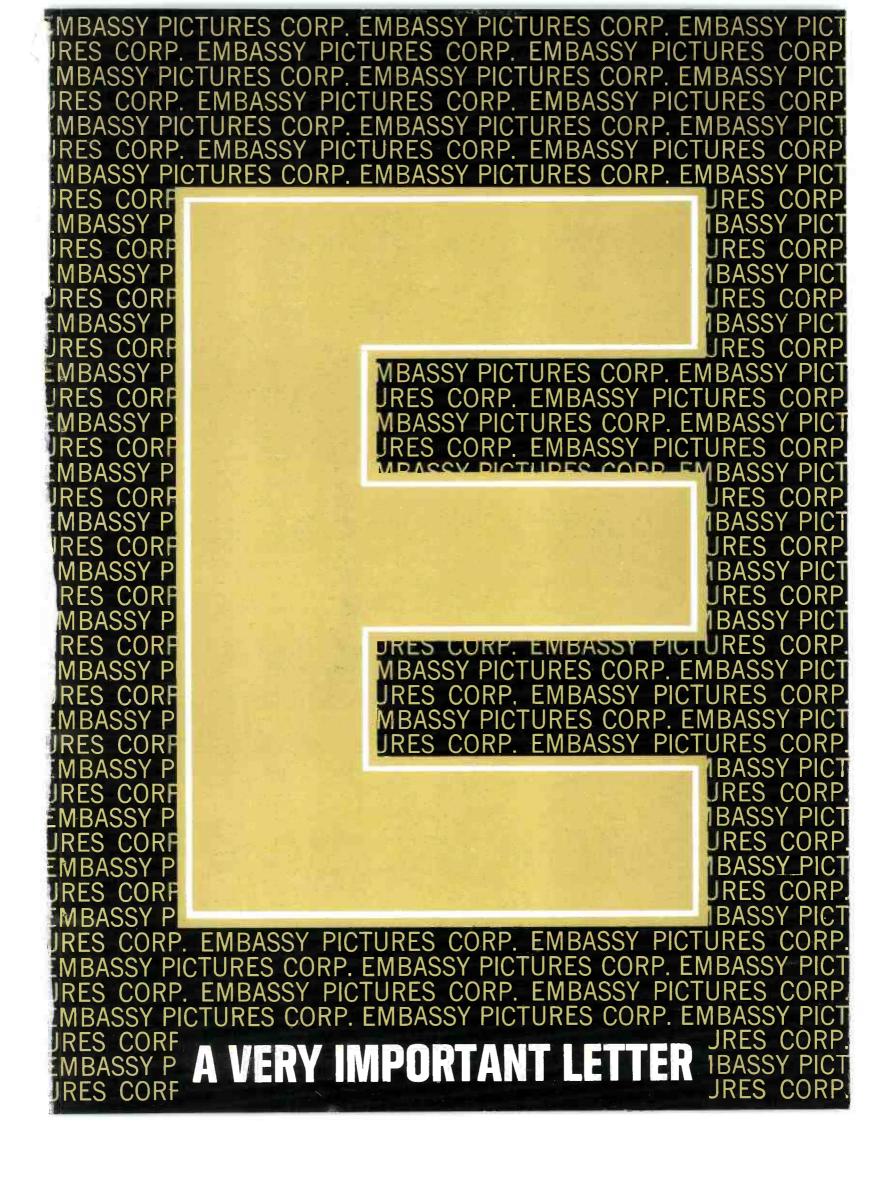
#### Look at half the market and Buffalo is 17th...

New York Los Angeles Chicago Philadelphia Boston Detroit Cleveland San Francisco Pittsburgh St. Louis Washington, D. C. Dallas-Ft. Worth Minneapolis-St. Paul Indianapolis Baltimore Seattle-Tacoma Buffalo

#### ...but look at the whole market and Buffalo is 10th!

New York Los Angeles Chicago Philadelphia Boston Cleveland San Francisco Pittsburgh Buffalo

SOURCE ARB



stands for Everything that is Exciting & Extraordinary about the Entry into television of

JOSEPH E LEVINE who made the name of EMBASSY synonymous with Showmanship, is bringing 33 powerfully pre-sold new features to television for the first time. From the flamboyance that made "Hercules" a household word, to the finesse that culminated in an Academy Award for Sophia Loren in "Two Women", EMBASSY guarantees pre-established acceptance, via its own special brand of showmanship, for each of the 33 features now available for television. Agencies and advertisers are aware of the impact of dynamic merchandising that results in each EMBASSY attraction being pre-sold to audiences all over the nation.

Added to this are the power of star names, story values and Academy Awards that make EMBASSY—the most Exciting name in Entertainment—the most Exciting new Entry into television.

## 33 NEW FEATURE FILMS FOR TELEVISION FROM EMBASSY PICTURES CORP.

TITLE	RUNNING TIME CAST
APHRODITE (color)	86 minutes. Isabel Corey, Antonio de Teffe
* ATTILA(color)	83 minutes Anthony Quinn, Sophia Loren
THE BEAR (color)	86 minutes Renato Rascel, Francis Blanche
BIMBO THE GREAT (color)	96 minutes Claus Holm, Germaine Damar, Elmar Karlow
	118 minutes Michele Morgan, Danielle Darrieux, Hildegarde Neff, Charles Denner
CONSTANTINE AND THE CROSS (color)	Hildegarde Neff, Charles Denner 114 minutes Cornel Wilde, Christine Kaufmann, Belinda Lee
	159 minutes Richard Todd, Danielle Darrieux, Michele Morgan, Pierre Brasseur
DEVIL'S WANTON	Michele Morgan, Pierre Brasseur 77 minutesBirger Malmsten, Doris Svedlund
DIVORCE ITALIAN STYLE (Nominated For 3 Academy Awards)	104 minutes Marcello Mastroianni, Daniele Rocca
FABIOLA	
FABULOUS WORLD OF JULES VERNE	87 minutesLou Tock, Ernie Navara
FACE IN THE RAIN	
FURY AT SMUGGLERS BAY (color)	
GASLIGHT FOLLIES	90 minutes 100 Stars of Yesteryear!
*HERCULES (color)	107 minutes Steve Reeves, Sylva Koscina
HERCULES UNCHAINED (color)	
JACK THE RIPPER	
	103 minutesJean-Paul Belmondo, Claudia Cardinale
LOVE AT TWENTY	110 minutes Jean Pierre Leaud, Marie Pisier, Barbara Lass 104 minutes Sophia Loren, Robert Hossein
	93 minutes Steve Reeves, Valerie Lagrange
	87 minutesMai Zetterling, Birger Malmsten
	90 minutes. Walter Chiari, Silvana Pampanini
	100 minutes Anna Magnani, Ben Gazzara, Toto
YOUNG GIRLS OF GOOD FAMILIES	
THE SKY ABOVE—THE MUD BELOW (co	lor) 90 minutes
STRANGERS IN THE CITY	83 minutesKenny Delmar, Robert Gentile
THIEF OF BAGHDAD (color)	
	99 minutesSophia Loren, Jean-Paul Belmondo, Raf Vallone
WALK INTO HELL (color)	93 minutesChips Rafferty, Francoise Christophe
	87 minutesDonald Pleasence, Shirley Eaton, Dennis Price
	114 minutes Melina Mercouri, Marcello Mastroianni, Gina Lollobrigida, Yves Montand
WONDERS OF ALADDIN (color)	93 minutesDonald O'Connor, Vittorio DeSica

<sup>\*</sup>HERCULES and ATTILA made their television premieres on New York's independent WOR-TV; the first two titles shown, out of the thirty-three purchased.

In January, "Hercules" had the highest rating in history for any single movie ever presented on this station, overwhelming all competition with 46.1% of the viewing audience, according to Nielsen Station Index. The 35.1 average quarter hour rating exceeded that of the three networks combined!

ATTILA, which followed in February, was ranked No. 1 in its time period (7:30-9:00 PM), again outrating any of the three networks, achieving a 24.7 average quarter hour rating according to the Nielsen Station Index. It had 32% share of the audience.

IN CHICAGO, premiering on WNBQ Saturday, March 9, "Hercules" topped the three competing stations—with a 22 ARB and a record breaking 46% share of the viewing audience in the late evening time.

Write or phone for our illustrated brochure, containing full information on every title listed above
Television Department, Embassy Pictures Corp., Time & Life Bldg., Rockefeller Center, N.Y. 20, N.Y. JU 2-2100

#### PLAYBACK continued

course, in the immediate neighborhood of an international frontier. In so far as propaganda means the dissemination of truth, this is a misfortune. But enough of us have memories of the uses that can be made of sound radio by an unscrupulous government bent on distorting the truth to suggest that perhaps it is not so much of a misfortune after all.

Secondly, the restricted range of a television transmitter means that any individual viewer can receive only those broadcast transmitters which are quite close to him. His choice of program is therefore restricted to what his local broadcasting organizations put in front of him. In other words, so far as international television is concerned, he can see only those programs from abroad which some local authority, be it a national authority such as the BBC or a commercial undertaking such as ITV, decides that he shall see.

This indicates a measure of censorship or editorship—call it what you will—on the part of the broadcasting authority. No doubt in the vast majority of cases this editorship is benevolent and unprejudiced: no doubt the need for it arises, more often than not, from the severe competition for screen time which always exists. But nonetheless, the simple fact which one distills from all this is that the individual viewer in his own home has a very restricted field of choice when it comes to viewing international television.

You may say that he does not want a great deal, that the flood which makes 10,000 Chinese homeless has less impact than the bursting of the local water main which floods a few cellars, that the importance of the event is inversely proportional to its distance from the viewer's fireside. But every week, every day almost, events and personalities are televised in different parts of the world which every television organization would like to include in its programs if there were space and time.

And, what can be shown on the screens of country A of what goes on in country B depends to a very large degree on what the broadcasting and other authorities in country B decide to release. This may well be related to what is good for B's prestige, and who shall blame the authorities in question if they prefer to release pictures of their new housing estates rather than of their slums, of their intelligentsia rather than of their illiterates?

I mention these points simply to show that the particular technical conditions appertaining to television broadcasting can impose upon the viewer two selective processes in series when it comes to international television—and these conditions seem to me to militate against the use of the medium to show one half how the other half lives.

#### TOO MUCH OF A GOOD THING



John J. Ryan, Advertising Federation of America counsel, before the fifth Mid-Winter Conference, Washington:

We in AFA feel that it is commendable that the leaders of federal agencies should be industrious and conscientious in their endeavor to safeguard the public and the business community from the depredations of unscrupulous practitioners. In fact it has been our position over the years, as witness our sponsorship of the Better Business Bureaus of America and the FTC, that self-regulation and sometimes governmental regulation is necessary to keep business on the straight and narrow path.

But that is not to say that we are committed to the support of every effort of government simply because it is sincerely motivated. We have learned from bitter experience that some very sincerely conceived government measures, designed with the admittedly noble purpose of exposing business piracy, can be far more oppressive to the honest businessman than to the real brigands they seek to destroy.

So in the year ahead, while we have reason to take comfort from the fact that government has extended the hand of friendship to business, we cannot afford to let down our guard against the excesses of unbridled bureaucracy. We must be constantly alert to insure that misguided zealots in government do not foist upon us restrictions and regulations which we, with our more intimate knowledge of our own business, know can only lead to chaos or destruction.

# MUSIC IS USED EVERY DAY ON EVERY NETWORK ... 105 TV SHOWS EVERY WEEK... TUESDAY

THE UNTOUCHABLES . ABC
MARSHALL DILLON . . . CBS
LLOYD BRIDGES SHOW CBS
JACK BENNY SHOW . . CBS
GARRY MOORE SHOW . CBS
LARAMIE . . . . . . NBC
EMPIRE . . . . . . NBC
DICK POWELL Theatre NBC
AMONG OTHERS



More on

page 42

BROADCAST MUSIC, INC.

589 Fifth Avenue New York 17, N. Y.

## BM

MUSIC IS USED EVERY DAY ON EVERY NETWORK ...105 TV SHOWS EVERY WEEK...

WED.

DOBIE GILLIS ..... CBS
DICK VAN DYKE SHOW CBS
ARMSTRONG Circle Theatre CBS
GOING MY WAY .... ABC
OUR MAN HIGGINS ... ABC
NAKED CITY .... ABC
PERRY COMO .... NBC
AMONG OTHERS

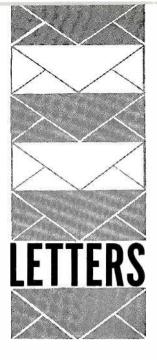


More on page

82

BROADCAST MUSIC, INC.

589 Fifth Avenue New York 17, N. Y.



#### KUDOS FOR MARCH

Your March Television was gratifying for an art director to see. What was left of the NBC ["One Day: The Story of NBC on February 12, 1963"] article (Murray Gross, our ad director, "tore the magazine to pieces" before I got it) was splendid.

It's nice to see someone who realizes that television is a visual medium. Bob Cox Art Director, Metromedia Inc., New York.

There's something about your marvelously attractive magazine which makes it an extra pleasure to see oneself quoted. I am delighted that you find some of my pronouncements ["Playback," March 1963] worth using. Steve Labunski Vice President-Gen. Mgr., wmca New York.

#### HOT COPY IN SAN FRANCISCO

Please send us two copies of the February Television. These have been requested by the local representative of Colgate-Palmolive Company, whose products appear on the cover of this issue. A. RICHARD ROBERTSON Promotion-Merchandising Manager, KRON-TV San Francisco.

PLEASE SEND AIR MAIL SPECIAL DELIVERY TWO COPIES OF FEBRUARY 1963 TELEVISION MAGAZINE. E. PATRICK HEALY Media Director, Young & Rubicam Inc., San Francisco.

#### **MEDIA REMEMBERED**

Thank you for the media competition stories ["Magazines," September 1962; "Newspapers," November 1962; "Radio," January 1963]. I'd say they represent one of the best studies of the subject I've ever read. Kenneth Smith United Press International, New York.

. . . three reprints of "The Media Competition: Radio." ALAN L. GOULD Campbell-Ewald Company, Detroit.

#### STILL SMOKING

I have seen a copy of the special re-

print dealing with the problem of cigarette smoking. "The Ominous Rumble from Overseas" [Television, June 1962] was a most interesting article. Of course the stand that Mr. [LeRoy] Collins [president of the National Association of Broadcasters] has taken and the furor raised over it are most interesting.

I would very much appreciate receiving 10 copies of this special reprint. Ward A. Scriven Temperance Secretary, Florida Conference of Seventh-Day Adventists, Orlando.

This is to inquire as to the availability of a reprint brochure prepared by your offices containing a Television reprint from June 1962, an editorial from December 1962 and an article about Governor Collins from May 1961. All of these articles deal with the tobacco question. Francis A. Soper Editor, "Listen: A Journal of Better Living," Washington, D. C.

[Editor's Note: It's available, at 25 cents per copy. Also see "Reprint Checklist," page 44.]

#### Q AND A

We are interested in finding out what the average TV advertiser spends on production of TV commercials in relation to total TV budget. Do you have any data that will help us? MARTIN S. BERGER Marketing Director, Storm Advertising Inc., Rochester, N. Y.

[Editor's Note: Reader Berger's "average TV advertiser," like the average of anything, rests on the mid-point of highs and lows feeding out statistically from either side. But it's figured—from McCann-Erickson (Interpublic) estimates of annual advertising spending—that TV's talent and production factor in 1961, measured relative to time costs, came to 1.640 for network TV, 1.130 for spot TV and 1.280 for local TV.

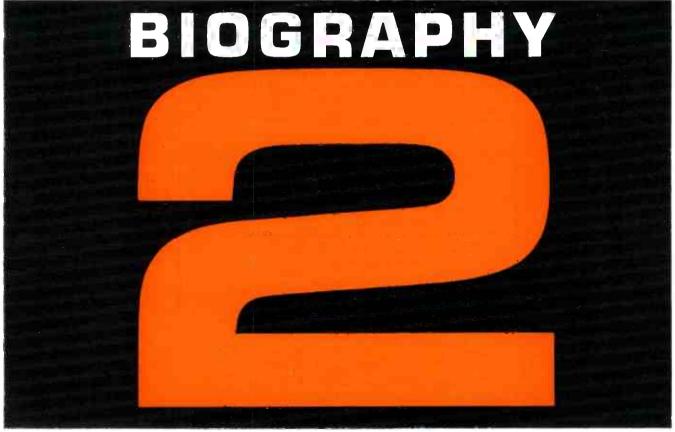
This means that TV advertisers, on the average, spent 64 cents on every network dollar, 13 cents on every spot dollar and 28 cents on every local dollar on production. The general rule: find the total TV budget of an advertiser and apply the stated production factors.

The cost of commercials themselves, owing to their varying degrees of complexity, cannot be accurately gauged. However, the average cost of producing a one-minute live-action film commercial is currently running about \$7,000. Special techniques such as animation, stop motion, etc., original music, name talent, naturally ups costs. Single commercials have run up past \$50,000 to produce while TV stations have helped local advertisers bring in one-minute tape commercials for under \$100.

**P.S.:** While Television does not have the answers to all readers' questions, it attempts to answer as many as time and talent permit.



LAST YEAR, OVER THIRTY PROGRAMS...LARGELY OFF-NETWORK ...WERE SYNDICATED...IN THIS RE-RUN MARKET, **BIOGRAPHY**...A FIRST-RUN PROGRAM...OUT-SOLD ALL THE OTHER PROGRAMS.



THIS YEAR, OVER THIRTY PROGRAMS... AGAIN LARGELY OFF-NETWORK... ARE EXPECTED. PROVEN IN SALES, RATINGS AND STATION IMAGE, BIOGRAPHY 2 BRAND NEW IS NOW AVAILABLE FROM OFFICIAL FILMS, T.F.E. MEMBER, PICK-CONGRESS HOTEL, CHICAGO, ILLINOIS.

#### Reprint Checklist

#### These Reprints Still Available!

Mese Repulles Still Available:	
THE MEDIA COMPETITION: RADIO  16pp from January 1963 35¢ each	
This study is focused on the elder statesman of broadcast media, radio. It's a medium that has lagged far behind in the national competition since its kid brother, television, came along to entice away its primary audience and its principal customers. Change was called for in radio, and change there's been. This special report recounts these changes in full.	
TELEVISION'S FASTEST FIFTIES  8pp from November 1962 25¢ each	
The boom days aren't all behind in television. As the nation grows, and populations shift, so do TV's audience patterns change. Here's a report on those markets where things are changing both fastest and mostest. Complete with two charts: Fastest 50 in Numbers Gain and Fastest 50 in Percentage Gain.	
THE FREEDOM OF TASTE  4pp from November 1962 15¢ each	
Victor M. Ratner's essay on the historic conflict between media and critics stands as the definitive statement on the side of allowing the people's taste to prevail. It deserves a place in the files of all persons seriously concerned about television and its future.	
THE MANY WORLDS OF LOCAL TV  44pp from August 1962 40¢ each	
A cross-country report of local television, a complex personality of many parts, many worlds. It shows the forces working to make local programming meaningful to all.	
TELECAST MIDSEASON '63 3pp from February 1963 15¢ each	
The 1962-63 network television season—its program lineup 7:30-11 across the weekly schedule—is clear at a glance in this pictorial guide. Shows, their sponsors and advertising agencies, plus programming changes into March are detailed.	
THE CIGARETTE STORY: WHERE THERE'S SMOKE and CLOSEUP OF LEROY COLLINS  20pp combined reprint from June 1962	
and May 1961 25¢ each The complete story on the ominous rumbling over cigarettes and what it means to television. And an insight into the man who has created some of the rumbling.	
TELEVISION MAGAZINE 444 MADISON AVE., NEW YORK 22, N. Y.	
<ul> <li>Send quantities checked above to:</li> </ul>	
Name	
Company	
Address	
City State State	
Payment Enclosed (Note: New York City addressees please add 3% sales tax for orders of	

## TELEVISION

The attentive reader will find over 90,000 editorial words in this issue of Television—about par for the course. The editors set out to make them the most meaningful words available on the various subjects they cover, and at the same time—for all their multitude—to represent as brief as possible a treatment of those subjects without sacrificing anything the

reader needs to know. A case in point: the interview with David Susskind which begins on page 58. It began as an 81-page transcript of an interview between Susskind and two TELEVISION editors. armed with background material on his past statements about television and with a stenotype reporter to



Interviewers, interviewee and a casual Charlie Chaplin.

take down verbatim the two hours of conversation which ensued. It lost roughly one-third of its size before reaching the pages in this issue, without damage to context but with a sizable saving in the reader's time.

Nor all subjects, of course, lend themselves to reduction to economy-sized packages. Witness this issue's Part I treatment of pay TV, a subject associate editor Morris Gelman found so important and so extensive it defied presentation in just one magazine article. Part II will appear next month. From an advance look at the additional ground it covers we are confident the reader will find it worth the month's wait. We are confident, too, that Part I, plus the other stories in this issue, will keep him fairly occupied in the meantime.

HE above-mentioned Susskind interview was unique in at least one respect beyond the nature of the comments it contains: it was the easiest, from a logistics point of view, we've ever had to handle. The office of Talent Associates-Paramount Ltd., where it was held, is only eight floors away from Television's offices in New York's 444 Madison Avenue building. Not so easy was the "Closeup" senior editor Al Kroeger prepared on Ted Ashley. Kroeger started scouting the Ashley-Steiner story last November when the agency's merger with Famous Artists made it clear that it was the new or at least the potential Mr. Big in the talent agency-television field. The story was first scheduled for January, but getting to see Ted Ashley at the peak of the network selling season—was like trying to get a U.S. newsman into Red China. Then the story was moved back to February; Kroeger had finished most of his research around the subject but Ashley himself was still on the wing. Finally his office pinned him down for an interview. But Ashley was held up on the West Coast, taken sick while on a short vacation in Acapulco. When he did get back to New York he went immediately into extended network sales negotiations, and another deadline was missed.

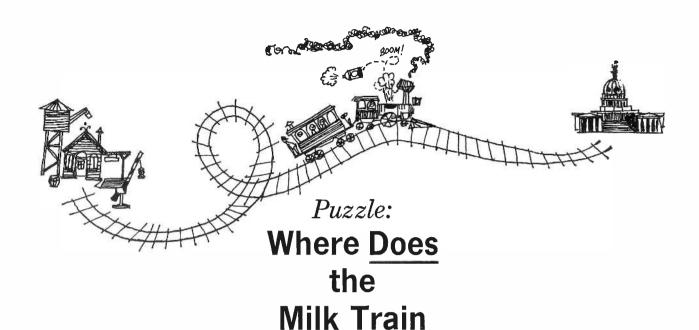
In early February Kroeger finally had an hour-and-a-half interview with the elusive Mr. Ashley, and a concluding interview was scheduled for the following week. But Ashley got involved in more network business and had to cancel that meeting. When the sound interview was completed several days later, it was too late to prepare the story for the March issue.

Now it's April. The story begins on page 66, three months late, from the editors' point of view, not a moment too soon from the reader's.

\$1 or more.)

Minimum Order: One Dollar

Bill me □



When Dorothy Jones, WMAL-TV typist, arrived at 11:30 one Monday morning, Ted McDowell, (Manager of WMAL-TV News and Public Affairs) her usually amiable boss, asked for an explanation.

Stop Now?

"Well," said Dorothy, "I went home for the weekend\* and I missed the express train coming back, so I had to take the old milk train. An hour after we left the station at home I heard this noise and the train slowed down. We got to Washington two hours late. The conductor told me a thingumajig had blown off and we were only going 3/5 of the normal speed. He also said that if the accident had happened 50 miles farther down the line we would have arrived 40 minutes sooner."

"That would still have made you an hour and 20 minutes late," snapped McDowell, whose own stack was about to blow. "Next time, walk." "Oh, I couldn't do that," gasped Dorothy, "I'm a Republican."

How far is it from Dorothy's home station to Washington? Figure it out and earn an appropriate award.

\*For a more profitable way to spend your weekends (and your clients' money) we suggest WMAL-TV's 3 weekend bowling shows which deliver a combined audience of 392,000 avid souls who buy when they don't bowl. Check Harrington, Righter & Parsons, Inc. for availabilities.

Puzzle adaptation courtesy Dover Publications, New York 14, N.Y. Send answers to: Puzzle #75, WMAL-TV, Washington 8, D.C.



Evening Star Broadcasting Company WASHINGTON, D. C.

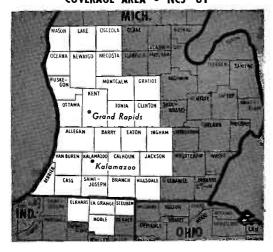
Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.



## YOU MAY NEVER SEE THE BIGGEST SHOVEL\*.

#### WKZO-TV MARKET COVERAGE AREA • NCS '61



## **BUT...** WKZO-TV Scoops Up The Most Homes in Greater Western Michigan!

If you're digging for customers, you can unearth more of them with WKZO-TV than any other Michigan station outside Detroit. It's this way every day, every night, and every week!

It's all dredged up in NCS '61: WKZO-TV has weekly circulation in 456,320 homes in 30 counties in Western Michigan and Northern Indiana. And there's gold in these here diggin's: SRDS credits the area with annual consumer spendable income of well over four *billion* dollars.

Get the complete scoop from Avery-Knodel. And if you want all the rest of outstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

\*A strip-mining shovel at Paradise, Ky., has a dipper with 115 cubic yards' capacity.



#### The Fetzer Stations

WKZO KALAMAZOO-BATTLE CREEK WJEF GRAND RAPIDS-WJEF-FM GRAND RAPIDS-KALAMAZO

#### TELEVISION

- WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/ WWUP-TV SAULT STE. MARIE
KOLN-TV/ LINCOLN, DEBRASKA

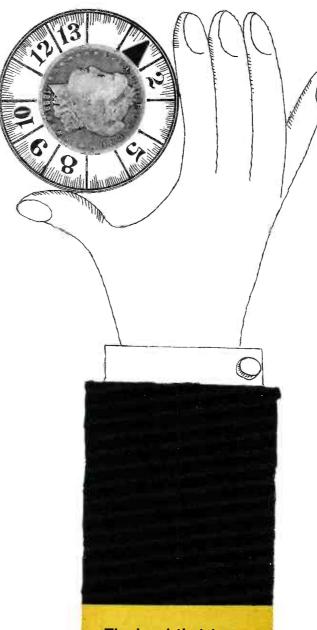
### WKZO-TV

100,000 WATTS . CHANNEL 3 . 1000' TOWE

Studios in <u>Both</u> Kalamazoo and Grand Rapids For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

## TELEVISION



The hand that turns the dial may one day have the chance to pay cash for his option—that is, if the blue sky plans of pay TV ever turn to gold. Why they haven't yet, why they probably will but what may still keep them from it are the subjects of this special report.



By Morris J. Gelman

Never has a medium been so likely to succeed, and so unable to.

Pay TV, which has been around as long as any kind of television, is the most celebrated victim of stunted growth since P. T. Barnum's Tom Thumb. Glowing pronouncements have described it as on the verge of bursting into the biggest kind of enterprise. At best they have been premature; at worst the exuberant flights of promoters' fancies. In the rapid evolution of the television medium, pay TV has been trapped in its own ice age.

But pay TV has yet to face the acid, final test. In three already concluded and two prevailing experiences under fire it has not been afforded the proper environment to develop its potential. The increasing refinement of its technology, the mounting activities of the diverse interests now maneuvering for its acceptance, the nation's changing entertainment patterns give evidence that pay TV is headed for broader and more meaningful trials. The results should testify to the scope of its eventual impact, for the medium's future as a communications entertainment force seems inevitable.

"Pay TV is here," proclaimed National Review magazine last year.

"1963: Subscription TV's First Vintage Year," headlined the Saturday Review in January.

It, of course, marks another roseate period of great expectations. Much of pay TV's publicity heralds it as becoming the biggest of all communications industries, a cultural boon for viewers, the panacea to offset free TV's "mediocrity." By virtue of an enormous inherited circulation and box office approach, pay TV, it's claimed, will offer something completely new to the American public in entertainment and instruction by television. No enterprise, with the possible exception of swampland developments in Florida's land boom of the 20s, has been sold on the strength of more glowing potentials than pay television. The range of promises has been almost unlimited: Pay TV will deliver to the American home the best of Broadway, first-run movies, concerts, ballets, operas, sports events at less than the cost of a ticket to a theatre or stadium; it will deliver education from the world's great teachers for tuition fees not exceeding the daily bus fare to school; it will free television producers from the confinement of advertiser budgets-if NBC-TV's Peter Pan had played to a pay TV audience one-fourth the size of the 22 million homes that watched it on the present system, it would have brought in receipts of \$1,375,000 at a box office price of only 25 cents per subscriber home.

But pay TV premises—both pro and con—always have been of either strictly blue sky or inky night nature. The topic is smothered in confusion and misconception. One simple truth is that even a million pay TV homes are some years and a maze of problems away. Actually, exaggerated claims have greatly harmed pay TV's cause. "If" has been one of the most overuscd words in its vocabulary, and it's still being used by some of the early promoters who continue to be active in pay TV projects. But another word is also being heard more often. It is "when."

Currently there are some credible indications that pay TV's spectre of glory has some substance, that its "when" might at last be near at hand.

For the first time the medium is showing staying and even some burgeoning power. Where formerly it sputtered along more on bombast than action, it's now exuding vitality.

Paramount Pictures' Telemeter system is in its fourth year in suburban Toronto. The Zenith Radio-RKO General experiment—the most ambitious U. S. test so far—is entering its 10th month in Hartford, Conn. Several weeks hence—in May or June—the Macfadden-Bartell Corp., using the Teleglobe system, will begin a three-year trial in Denver. Further in the future—by April 1964—Home Entertainment Company of America will launch still another pay TV project, this one in Santa Monica, Calif.

Home Theatres Inc., a corporation which includes a number of millionaire stockholders, the kind not to be shilled inside the tent on the promise of seeing a reincarnation of Cleopatra, has been formed in Little Rock, Ark., to sow Telemeter's pay TV seeds in the southwestern section of the nation. This, Telemeter claims, presages similar moves in other parts of the country. Four cities, the company says—Dallas-Ft. Worth among them—have already been designated for Telemeter franchises.

A U. S. spokesman for Marconi Radio's PayVision system enigmatically says that by spring the company will have an announcement of import to make concerning its use in this country and Canada.

In England, the Postmaster General, after years of vacillating, has invited applications from pay TV entrepreneurs interested in taking part in Britain's first pay TV experiment.

Back in the U. S., TelePrompTer Corporation, developer of a three-year-old pay system called Key TV, has been busily refining it to operable and feasible condition.

The Blonder-Tongue Labs, in Newark, N. J., are working on a pay TV system for use with CATV and hope to demonstrate it this year.

## SO NEAR

#### AND YET SO FAR AWAY

Pay TV programming and distributor companies such as American Pay TV Company of Los Angeles are finally beginning to sprout. Blossoming in far greater volume are possible forerunner companies to pay systems. Hotel and apartment building closed-circuit television services like Manhattan's TeleGuide system (with 37 hotels and 36,700 rooms already wired and receiving specialized advertiser-

sponsored telecasts), are particularly verdant.

Nourished by recent injections of broadcast money, the community antenna industry, believed by many to be the back door to pay TV, also is flourishing and is eagerly anticipating the arrival of the new medium. The Theatre Equipment and Supply Manufacturers Association whetted that eagerness a little when it recently announced development of equipment that will allow movie theatre owners to run their own pay TV operation in tie-ups with individual CATV systems. With much greater fanfare, one of the leading CATV operators in the country, National General Corporation, unveiled still another pay development. This one reportedly will make possible a nationwide pay TV network in theatres.

The impact of all this activity has been felt by most brokerage houses. Pay TV is not yet in the class of electronics as an industry worthy of the most concentrated brand of analysis, but it's getting a fair share of attention on Wall Street. Said a leading customer's man last month: "We know pay TV's around. We're keeping a close eye on it. Some of our big money clients are real curious.'

And though the investing public is still cautious, there's no denying the sweet smell of money about pay TV. Some of the largest corporations in the country are said to be nosing about its periphery with notions to cash in. Publishing firms, rooting hard for any force that might end free TV's domination of advertiser dollars, have shown particular interest in pay TV's future. Publisher Walter Hussman of Arkansas Associated Newspapers and Southwest Newspapers, for instance, is a stockholder in Little Rock's Home Theatres Inc. Time Inc. and Cowles Magazines & Broadcasting Inc. are known to be energetically researching the pay TV field, possibly as a prelude to franchise bids in the near future. Both were also-rans in the commercial radio and TV derbies of another day and don't intend to be left behind this time.

Thus after a long, hard fast, it can be seen that pay TV's cup, if not yet running over, is starting to fill. But before any victory toasts can be drained, a slew of questions, most of which are contingent on the solving of perplexing problems, must be answered. Shadowing the entire universe of pay TV in uncertainty is the still unanswered riddle of programming. Where will it come from? How will it be obtained? What and how good will it and must it be? All other questions bow to these. For pay TV, like any other business, will live or die by its product.

"Pay TV has to offer far better programming than its competition before people will put money in the slot," says a top executive for a major advertising agency. "The public will pay if it gets value for its money. But make no mistake. If it gets virtually the same product for free it surein-the-hell isn't going to pay.'

Acknowledges Teleglobe Pay-TV System Inc. president Solomon Sagall: "Programming is the crucial element in the entire situation. We must have programming which in every respect must be superior to advertiser-sponsored television."

The problem of programming is capable of puncturing the highest blown puff of pay TV optimism. Not even the most wildly enthusiastic pay TV advocate is rash enough to speak in specifics about the subject. Vague hopes and idle dreams clash with hard reality. What emerges is a Scarlet O'Hara philosophy that whatever has been and is will be better tomorrow.

Lack of unusual programming has given pay TV's yesterdays a negative image. In the three past primitive pay probes in this country—Chicago 1951, Palm Springs 1953, Bartlesville, Okla., 1957-a basic lack in each was more varied product. The programs shown weren't all that better than what directly competing free TV channels had to offer. Granted that they were performing within a fixed and minute circulation structure, the pay programs just didn't seem to have sufficient pulling power to attract an impressively large following.

Affirms John H. Pinto, vice president in charge of RKO General Phonevision Company, the wholly-owned pay TV subsidiary of RKO General: "Programming is the big problem-it's always the major problem." But Mr. Pinto is quick to point out that programming is only one factor among many and that it has to be considered in the light of the

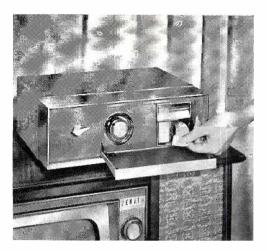
others before it can be fully understood.

Currently there are at least eight systems promoters in the pay TV arena with others likely to join imminently. Two-International Telemeter and Zenith Radio-RKO General-are active participants, two others-Teleglobe and Home Entertainment-are on the verge of action, the others -Skiatron, TelePrompTer, Marconi, Blonder-Tongue-are hopeful watchers waiting for the Red Sea to part so that they may safely reach the promised land. No two systems



# THESE FIVE SYSTEMS LEAD THE PARADE IN PAY TV

International Telemeter leads the field in money spent testing its system before the public. It has the only system in which subscribers pay cash on the spot; whether that will be an ultimate advantage or a disadvantage is yet to be seen. Programs are received over cable. An unused channel on the TV set brings in three pay channels. "A" and "B" show pay programs exclusively; "C" also is a "barker." It sandwiches programs between plugs for coming attractions and a program of recorded background music. Subscribers dial a channel, a window in the Telemeter unit registers the price of the selected show, coins—nickels to halfdollars-are inserted into a slot in the box and when a sufficient sum is collected, video reception begins. Overpayments are recorded and credited to the next program purchased.



Zenith's Phonevision is the veteran in the field; development started some 30 years ago. Actually Phonevision is a misnomer—it no longer is related to a telephone operation. Instead the system calls for transmission of scrambled pictures and sound over-the-air. Clarity is restored through use of a box-shaped decoder. The scrambled picture is tuned in. Subscribers hold down door on right hand side of the box, then turn the dial which controls number settings used to decode picture and sound. To the right of the dial is a small window, resembling an auto mileage indicator. When proper code is dialed, it shows in the window, the door is closed, arrow hand is moved to PV position and the picture comes in unscrambled. A tape inside the decoder registers the code number of the show and price.

operate alike; most of their individual exponents are unwilling to admit, even privately, that any other has much chance of huge success. All systems are alike only in that each must include some form of mechanical security to insure that programming is unintelligible to non-subscribers.

Philosophically all pay TVers are convinced that for a modest fee television viewers have the right to see in the comforts of their homes all the top-notch entertainment not now offered to them by the advertiser-sponsored TV networks.

Probably one of the first questions asked in any pay TV probe is, assuming the medium gains acceptance in a big way, will it come via cable or over the air? It's a question that pay TV promoters have never ceased to ask, but it's doubtful that any have come up with a confident answer.

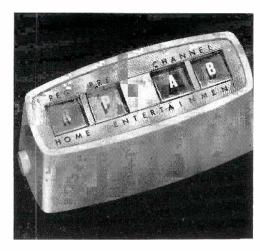
The Telemeter project in Canada transmits a choice of three pay channels via coaxial cable. TelePrompTer's Key TV also is a cable distribution system, as are Home Entertainment's projected Santa Monica and Marconi's PayVision systems. The Teleglobe Pay-TV operation makes use of dual means of transmission. The system, which has its public unveiling in Denver possibly next month, provides for the separation at the TV station of the audio from the video signal. Picture signals are broadcast unscrambled over the air, while a phone line delivers the audio by a separate speaker placed in each subscriber's home. Blonder-Tongue is still developing its system, and the company is not revealing details, but it's known that it is being made compatible

with CATV and will work on-channel with no conversions needed. Phonevision, the system Zenith Radio developed and is now testing in Hartford, Conn., in cooperation with RKO General, distributes its programs over-the-air by way of scrambled broadcasts on a standard TV channel. Skiatron's Tolvision, formerly SubscriberVision, used to function by radiating coded broadcast signals, but now is a wired operation.

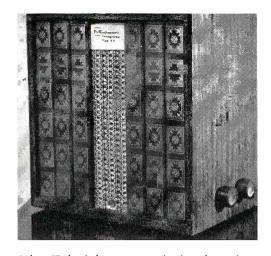
The third much-discussed, still-unresolved polemic of pay TV—along with product questions and cable vs. over-the-air conflicts—is determination of how the audience pays for programs. Basically there are two methods of collection; by means of a coin box system in the home or by means of an automatic accounting system. Only Paramount's Telemeter currently favors the cash method.

But questions about pay TV as an entity, as heated as they may be, are only sparks of the general pay or not-to-pay flame. During the past 10 years the pay TV controversy has threatened to envelop the entire nation in its blaze.

Most pay TV proponents, many of whom define their business as a communications-entertainment medium which offers additional TV programs, transmitted to subscribers either by cable or by broadcasting, on payment of a fee, bitterly resent implications that they are not providing a service in the public interest. They claim that pay TV will not take anything away from the American public. Rather, they say, because of its huge financial base and increased resources, pay TV will greatly benefit the public.



After 10 years of development, Home Entertainment Co. of Los Angeles hopes to launch a wired pay TV system in Santa Monica, Calif., by April of next year. Its system consists of a studio control center, a coaxial cable network and a home installation. A meter, like those electric companies use, is attached to the outside of the home and connected to a telephone jack inside the home. Programs are received on an unused channel and tuned in on Home Entertainment's control unit. One of three channels provides advance program information; the other two carry pay programs. When subscribers switch to pay channels, a hole in a card inside the meter is electronically punched. A meter-man collects the cards monthly and they are subsequently translated into billing and programming data.



The Teleglobe system is in the wings waiting to go on. Within coming weeks it will be tested in Denver. The company's concept stresses economy of operation and avoidance of gadgetry. Standard video signals are broadcast unscrambled over-the-air. Any TV set can receive them. Audio signals, however, are separated and sent over telephone wires only to subscribers. Teleglobe speaker-amplifier control units are plugged into standard telephone outlets. There is no physical connection to the TV set. Subscribers tune in the sound through the specially-installed speakers. The program viewed is electronically recorded at a central office and the subscriber is billed monthly. As a free service, during off-TV hours, subscribers will be provided with a continuous program of music piped over the speaker units.



For the past three years, the TelePromp-Ter Corporation has been developing and testing a participation type of pay TV system. Its special feature: during the course of programs subscribers can answer questions or order merchandise by pressing buttons on a control unit box. Basically the system uses a coaxial cable to carry pay programs and other wires for control and central billing. The miniature TV receiver-like control box is the heart of the system. It's no bigger than a cigarette pack. A key must be inserted to activate it. Push buttons are used for signaling delivery of pay programs and for participating functions. Another control box—mounted outside the home-blocks out reception until the "accept" button on the home control unit is pressed. The system's slogan: "Buy while you watch."

It will provide programming not now available over commercial broadcasting stations.

Pay TV advocates also deny that advertiser-sponsored TV is really free. They feel that the American public is already paying for all the television viewing they get. The cost of advertising a product on television, they say, has to be added to the price the customer, whether a TV set owner or not, has to pay for the product in the retail store.

Another way the public now pays for television, it's argued, is by its huge investment for the purchase of TV receivers, without which it would be impossible for commercial broadcasters to run a profitable business. That situation, of course, would still obtain under pay TV.

One pay TV promoter, who feels the whole public interest question has been overplayed, put his philosophy this way: "I think, and I know I can speak for a lot of people in this business," he said, "that the right of competition, not so much the right of the people, is the important question here. Just because a guy shells out a couple of hundred bucks for a television set doesn't give him the right to expect the best entertainment in the world piped free into his living room for the rest of his life. There's nothing sacred about our present broadcasting system that promises this to the public as its inalienable right. The airways might belong to the people, but entertainment product doesn't. The point is, have we pay TV businessmen the right to enter into competition with motion picture exhibitors and commercial broadcasters as dispensers of entertainment?"

In a Hartford speech last year, RKO General president Thomas F. O'Neil summed up the principal pay TV positions: "The evidence indicates," he said, "that in addition to the basic, staple audience of nighttime viewers, there are millions more who either do not watch television at all or who have an interest in special programs not regularly available to them on existing commercial television.

"This is the essential basis of subscription television's claim to a place in the total spectrum of TV programming," he continued ". . . it offers the public something new, different and not necessarily competitive with existing commercial TV. It would offer an alternative choice to the minority who otherwise would not watch television at all.

"In this respect," Mr. O'Neil concluded, "subscription TV is consistent with free enterprise, in that it extends to the entire public the largest freedom of choice between one offering and another."

Solidly aligned in pay TV's camp is talent, ranging from distinguished writers and actors to itinerant wrestlers and hootenanny singers. For, understandably, talent is constantly concerned with more work and pay and the new medium promises a fat measure of both.

In televised ceremonies marking the opening of the Hartford test last June, Actors Equity Association president Ralph Bellamy welcomed pay TV as a "new kind of stage." Pointing out that stages always have had entrance fees, Bellamy predicted a good future for pay TV, stressing that the audience "will give more of itself if it has paid" to get in.

continued

Most Hollywood producers, especially if they can speak off the record and thus avoid incurring the wrath of theatre owners, still their chief customers, also favor the coming of pay TV. For the Hollywood film studios pay TV is the Messiah which will give their fading business a re-birth, ushering in a new gold-coin age.

Writing in Atlantic Monthly magazine, motion picture producer-director Mervyn LeRoy said: "From the creative standpoint, a marriage of pay TV and motion pictures promises to open an exciting new horizon in mass audience exposure . . . will represent a wonderful coming of age for the talented writer, director and producer . . . be healthy on many creative fronts, particularly in opening doors to new talent."

Pay TV forces have another powerful, if somewhat incongruous bedfellow—the print media. Not since the last conservative Republican ran for President, and excepting for the subjects of motherhood, traffic safety and duty to vote, has the nation's press lined up so solidly in favor of any one thing as they have with pay TV. The medium's inordinate attraction to print people obviously is its avowed intention not to solicit advertising.

Apparently newspaper and magazine reasoning has it that pay TV is a medium that on the one hand threatens to be the David that could slay the Goliath that is commercial television, and on the other offers no challenge in its own right to the advertising dollar.

Also cheering pay TV on of late is the FCC. Aware of considerable opposition to pay TV on Capitol Hill, it nevertheless decided in 1959 to allow three-year on-the-air tests in four-station markets, one test system per market, broadcast over one local TV station at a time. According to the ruling, attachment devices needed in the home must be provided for by the system's operator, who, however, is permitted to charge a connection fee. Subsequently, the regulatory body has made two experimental grants—Hartford and Denver.

#### INFLUENTIAL ENCOURAGEMENT

Current Commission chairman Newton N. Minow has consistently supported the right of pay TV to test in the market place. Soon after taking office he laid down the credo which has marked his attitude towards pay TV ever since.

"We are going to give the infant pay TV a chance to prove whether it can offer a useful service," he told assembled broadcasters at the 1961 NAB convention in Chicago. "We are going to protect it from those who would strangle it in its crib."

The courts have made it emphatically clear that the FCC is empowered to grant pay TV promoters the right to test their systems over the airways. In its March 1962 decision backing the FCC's decision to allow a three-year try-out of over-the-air pay TV in Hartford, the U. S. Court of Appeals said: "It seems to us that unless the future of TV is to be confined to its present state the Commission must be reasonably allowed opportunity to experiment." Appeal of this opinion was later taken to the U. S. Supreme Court to no avail: the court refused to review the case.

But if pay TV has the FCC and the courts somewhat on its side the enemy camp seems to number a vocal segment of the American people.

"... in pay TV we are being asked to pay for something

we now receive for free," a TV viewer wrote in a letter to the *Hartford Courant* last July. "Now we are being asked by pay TV to pay for the use of something which we own. . . . All I see is that pay TV people are using the once completely free air to which anyone with a TV set can tune in —for their private profit."

The letter is a representation of some of the public hostility towards the idea of paying to see television. In 1955 the New York Herald Tribune reported that 76% of 1,650 people who responded to a questionnaire indicated opposition to the pay TV principle. That same year, when subscription TV was formally acknowledged by the FCC as a subject of inquiry, the federal agency received the greatest number of comments ever submitted to it-more than 25,000, mainly from private citizens, who for the most part argued against the pay-to-see concept. (These examples have to be weighed against other studies, like a Stanford University Research Institute one, that show a majority of people in favor of pay TV. It apparently depends on who asks the questions and how they're asked. Many of the protest mail to Congress, for instance, came in on printed forms solicited by theatre owners from movie-goers.)

Extensive lobbying in Washington certainly has slowed up the pay TV cause. Congress, sensing grassroots opposition, has consistently indicated that it, and not the FCC, should handle pay TV rulings. Said one influential Congressman: "Personally I believe in pay TV, but as long as one old lady writes and tells me that they're taking her free TV away I've got no choice but to fight against it."

The anti-pay TV side has had two vigorous champions in the persons of House Judiciary Committee Chairman Emanuel Celler (D-N.Y.) and House Interstate & Foreign Commerce Committee Chairman Oren Harris (D-Ark.). Periodically Rep. Celler introduces bills to prohibit pay TV on broadcast frequencies, while Congressman Harris, whose committee handles communications legislation, has been instrumental in postponing and mitigating pay TV action. When the FCC in 1957 announced that it would accept applications for pay TV experimentation in 39 specific market areas, it was Harris who insisted successfully that the tests be much more limited. (In its third and final report on pay TV issued in 1959, the FCC cuts its originally proposed 39 test areas down to five.)

The position of the commercial TV networks has always been that television "could not long remain half free and half fee," that if pay TV comes, the public would be the loser, that people would pay for what they now see free.

ABC-TV, reflecting the general commercial TV network attitude, recently outlined its stand against pay TV for Television Magazine:

"Pay TV will supply little, if anything, that the public does not receive today on free TV," a spokesman for the network said. "With each succeeding season TV expands its already rounded program service.

"Those who will suffer most will be people in the lower and middle income groups, those who can least afford to pay," the spokesman pointed out. (This last point is the one pay TV people most vehemently contest. Their contention: that these income groups are their best customers; the ones who are the first to sign up for service. When Telemeter discontinued its pay TV project in Palm Springs, one of the wealthiest communities in the country, company officials claimed that it was the lower income subscribers who protested in disappointment.)

"The fact that the public would be charged for the pro-

## BEAT TYPE UP

## 1962 1963

The picture was pretty black two to three years back, and showing no sign of brightening. Echoes of the quiz scandals were still reverberating, critics on all sides could find little to encourage them that the medium wasn't going to hell in a handbasket. In the spring of 1960 the Campbell-Ewald advertising agency commissioned a study of viewer attitudes toward the medium. Its report was gloomy: the viewer was "restless." In fact, the viewer-with one hand on the off-switch -was in danger of becoming the non-viewer. Then, in June of 1961, TV producer David Susskind, testifying before the FCC's hearings into the operations of TV networks, labeled the medium "ridiculous" in its efforts toward program diversity and balance. He found 90% of the schedule "a travesty, a waste, a gigantic comic strip," and said that if it were not for the season ahead the then current one would mark the nadir of television. There's a strong suggestion of brightness on the horizon. A month ago came the 'Stoner report'— 'The People Look at Television'— which found that even in 1960 there was a precommance of viewer satisfaction with television. Now, in a special study commissioned as a sequel to the Campbell-Ewald "'restlus viewer in the fall of 1962 was a much more satisfic individual than before, and while IV still could do much more to him he was not at all personnel about the medium spertormance. Now also, David Susskind, in an exclusive interview reports the medium much changed from its 1961 posture, encouraging him to label the upcoming season the best in elecation.

This new evidence, of satisfaction on the part of the viewer and partitle part of a viewrous calls, is separately the live reports which follow.

Overall, then, there has been a marked change in the viewer's stance toward television. Less than three years ago a good many viewers could validly be classified as "restless"; that is, while they found much that attracted them to television, they had a good many things to criticize and a vague feeling that somehow television was not living up to its promise, either as entertainment or as a moral agent in the society ... Today, viewers can perhaps be classified as "satisfied" rather than restless; they are getting a great deal of what they want, and little that offends or frightens them ... This does not mean, however, that viewers do not expect television to change and improve: by making entertainment informative, by making information programs more entertaining, by bringing into the home new kinds of entertainment, and new experiences and knowledge from the real world. The difference is that people now feel television is pretty much on the right track; it has only to improve, perfect and progress, not to give up the intrinsically "bad ways" many people felt it had a few years ago.

## SAYS THE VIEWER..

By Rufus Crater

T ELEVISION and its audiences have both come a long way in the last two and a half years. Paradoxically, their strides have moved them at times in different directions and yet have brought them more closely abreast. How far they have come, and how nearly in step they are now, are suggested in the words spread across the top of this page and are described in detail in the pages that follow.

The conclusions reported herein come from a 227-page report on television audience attitudes compiled for McHugh & Hoffman Inc., a relatively new but influentially employed television, radio and advertising consultant firm based in Birmingham, Mich., just outside Detroit. The compiler was Social Research Inc., a widely known Chicago organization. Its similar study for Campbell-Ewald Co. in the spring of 1960, when Messrs. McHugh and Hoffman were running Campbell-Ewald's radio-TV department, is the basic yardstick against which changes are measured in the current report.

The late-1960 study was published in Television in May 1961. It found the viewer "restless." The current study finds him more nearly "satisfied." It attempts, in addition, to track the movement of viewer preferences for each of the main program types (see page 56), to discern the different images in which the different networks are held and to understand viewer attitudes toward many current programs individually.

Philip L. McHugh, president of McHugh & Hoffman, and Pete Hoffman, vice president, have used attitudinal surveys extensively both in their own firm and at Campbell-Ewald, where McHugh was the radio-TV vice president and Mr. Hoffman his assistant. As consultant to some of the country's leading stations, both group-operated and indi-

vidually owned, their firm has, through SRI, delved into local as well as national program attitudes in an effort to get a rounded understanding of the viewer. They are convinced that this sort of probing will increase dramatically in the next five years, as more and more advertisers as well as stations feel the need to know not only that things are changing, but why. Coincidentally, they are equally convinced that "the rating services will somehow have to improve the quality and accuracy of their information," particularly at the local market level.

If their probings have found one conclusion that stands out, it is this, in McHugh's words:

"No matter how the government or intellectual critics of television see it, television is continually improving in the eyes of the people that count—the television audience. On the whole, the techniques of production are better, there is more current-events programming and people are watching more of it. The audience is learning how to handle more complicated plot structures and dramatic presentations with more personal reward. Through television, the audience is learning more about the world and the people in it, and is enjoying the process."

The new study was conducted in 14 cities\* last fall, six to eight weeks after the start of the current TV season. Thus it followed by more than two years the CBS-financed study reported in the recently published "The People Look at Television" [Television Magazine, March 1963] and it seems to have found, insofar as they are comparable, a somewhat higher degree of satisfaction among viewers.

SRI researchers interviewed 751 adults at length, 551 in \*Atlanta. Chicago, Cincinnati, Cleveland. Denver, Detroit, Houston, Los Angeles. Milwaukee, New York, Philadelphia, St. Louis, Seattle and Toledo. The 1960 study covered nine: Chicago, Philadelphia, Atlanta, San Francisco. Cincinnati, Oklahoma City, Louisville, Worcester, Mass., and Mason City, Iowa.



their homes to allow for a free-ranging expression of their views, and 200 somewhat more briefly by telephone, mainly for validation purposes. The sample was selected partly on a quota basis and partly randomly. Although the viewers interviewed were all 18 years old or older and were concentrated mainly in urban areas both McHugh and the SRI researchers feel that the attitudes uncovered should be reasonably representative of U.S. adult viewers as a whole.

SRI's report to McHugh & Hoffman, titled "Continuing Trends in Television: Viewer Attitudes and Preferences, Fall 1962," is one of a series made regularly for M&H clients but not available for general distribution. It says:

In his progression from "restless" toward "satisfied," the most fundamental change in the viewer is probably his growing sophistication. He not only is watching more, but is watching a wider variety of programs. Social classes are less clearly distinguishable by the shows they select. The middle and lower classes are extending their viewing range to include more complicated fare, while the upper classes are expanding less snobbishly into program types that once identified their social inferiors. The plainest distinguishing feature now is an upper-middle-class complaint about sameness and tiredness in some of the family situation comedies. Here, SRI researchers think, a trend may be gathering.

The blurring of caste lines may be traced, at least partly, to a growing eagerness for "information." As people learn more they want to know more; as their tastes broaden they are ready to reach out further. They are struck by television's "excitement" when it covers the manshoots, the United Nations in crisis, the other stirring events at which television serves as an instant newspaper, giving coverage "with which no other medium can compete." From these events their interest has progressed to newscasts and documentaries in an evolutionary process whose influence also has spread into their approach to so-called "pure" entertainment. They want to be informed entertainingly, but they also want to be entertained informatively.

From the courtroom, hospital and other occupation

dramas they gain knowledge about situations which, they feel, could confront them personally at some time in life. They feel, says SRI, that "they are getting education when they look in on the medical profession, the legal profession, the police, the army or when they view any special group at work. They feel educated by the various musical programs. They feel historically educated by the serious battle programs."

Their hunger is also evident in changing attitudes toward daytime programming. Women feel it is giving them more information now, particularly through local discussion shows oriented directly to women and calculated to stimulate their thinking and satisfy their curiosities in many areas. Accordingly, they like it better. Higher-status women, who formerly complained about soap operas and re-runs, still do to some extent but feel that "at last, daytime television seems to be giving them something that is not designed for a child or a moron, something that does not insult their intelligence." Women don't really expect many dramatic changes in daytime television from year to year, but are pleased if each year brings a few new ideas.

On a broader scale, the general viewer's desire for information to be presented entertainingly, and entertainment informatively, is evident in his feelings about such diverse fare as elections, sports and editorials.

He is "quite receptive" to TV editorials, considers them clearer than newspaper editorials, believes they are important because they stimulate thinking. But he wants them to deal with real, controversial issues, not cleaner streets and motherhood, and he almost certainly will think them a big bore if they are not well written and delivered by somebody who can make them sound interesting. For the most part he likes them kept to five minutes or less, near the news.

In editorials the editorialist is important, but when the viewer tunes to sports he is looking for entertainment; the event, not the sportscaster, is his attraction. Yet he wants the sportscaster to add knowledge and color by interviewing players and coaches, giving background on the participants,

#### THIS IS HOW THE EVER-CHANGING VIEWER



Courtroom fiction is riding high, like the "occupation" drama form as a whole. "The Defenders" gains from and adds to this popularity. Ardent "Perry Mason" fans may think it a little slow, but viewers with an eye for abstract ideals and social problems find it more absorbing. The fact that it co-stars father and son is a double blessing, giving viewers a choice of protagonists to "identify" with.



Variety shows, like Ed Sullivan's, seem to be holding their ground as a group, but individually they're having their ups and downs. For many viewers the Sullivan show on any given week has its own ups and downs. They're sure it will endure because its range of appeals is so wide as to offer "something for everyone." But this may also be its chief drawback: The range is so wide that many viewers tire—and complain—of having to watch acts they don't like while waiting for those they do.



The average situation comedy's appeal is fading, despite the soaring successes of some exceptional ones. The "Donna Reed Show," an old favorite, picked up new interest this year. Men may regard it as a little soapy, but with the departure of "Father Knows Best" into re-run land, it became widely accepted as "the best expression of what most people feel family life 'should' be like."



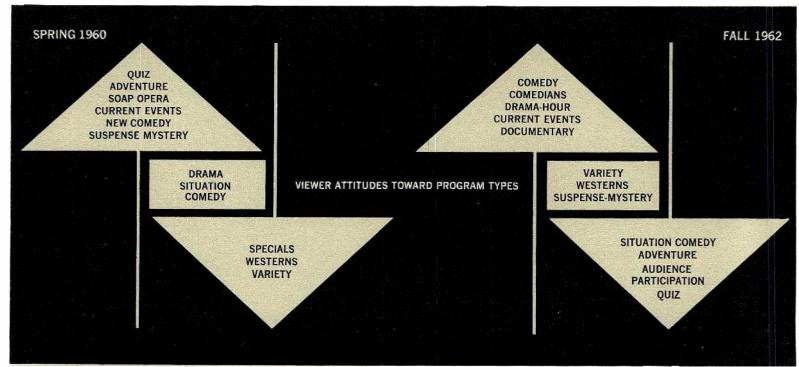
A slight, alien note of caution is evident to Jack Paar fans in his approach to his new prime-time show, which doesn't strike them as quite up to the level of "Tonight" when he was on it. But in many ways it's still the liveliest show around, "a rare breath of fresh air." Even people who can't stand Paar watch his show out of interest in the guest stars and fascination with the program's aura of anything-canhappenness.

relating "human interest" stories about them and by supplying—always as impartially as possible—the excitement he may feel he's missing by not being in the stands. For his wife the information element is even more important. She is supremely selective about sports, often to the extreme of preferring housework. The only sports shows that seem to engage her almost as much as her husband are those which, like Wide World of Sports and Sunday Sports Spectacular, deal with a single sport each week and take care to explain things as they go along.

Showing that he not only wants but practically requires that his information be leavened with entertainment, the viewer's attitude toward election coverage, national or local, calls for a complete overhaul of current coverage practices. In the public mind networks and stations inflict too much

information for too long a time with too little diversionary relief. The ingenious computers, whirling numbers, interviews and big blowups of the candidates all help, but they couldn't keep people from thinking that the networks' coverage of the elections last fall was "much too much of a good thing."

Viewers were "smothered with much more information than they felt they actually wanted or needed," according to SRI. "Many people, even those genuinely interested in the election, wish that the coverage could begin later in the evening when the numbers really mean something, and that coverage could be limited to just one channel so that viewers could watch programs which are more interesting part of the time, tuning in the election channel occasionally to check up on the political situation. . .



This is how the ever-changing viewer registered his preference toward types of programming, two years ago (left) and last fall.

#### FEELS ABOUT EIGHT MAJOR PROGRAM TYPES



Westerns, instead of riding off into the sunset, rearranged their ranks this year, substituted "new type" entries for some of the old ones and remained about as strong as ever. "Bonanza," king of the corral, is liked because it's "atypical," portrays a whole family instead of one lone hero, is "modern" in its thinking—and is done in color, which adds to its expensive look and makes it more "prestigeful."



Military shows, the year's only completely new dramatic type, arouse a strong, but not faddish, interest. They're nostalgic to older men with military service behind them; instructive to younger men who want to know "what it might be like," and they can present "violence" in "acceptable" ways. The serious ones, "Combat" and "Gallant Men," frequently are met with more reserve than the comedies, "McHale's Navy" and "Ensign O'Toole"—possibly because the comedies laugh away more anxieties than they stir up.



One thing people miss is the old-time "lavishness" of variety programs. They had hoped the "Andy Williams Show" would bring back some of the old glitter, but it disappointed them. To some it seems so easy-going as to be an "over-dose" of a waning Perry Como. Otherwise there aren't many real complaints, and the prognosis anticipates a continuing high level of audience.



Panel and audience-participation shows are holding audiences in a looser grip. "What's My Line?" for one, is beginning to look "stale" after all these years; viewers seem to be tuning it "more by default than from strong interest." Except for its smooth chit-chat and the clothes of Arlene Francis and Dorothy Kilgallen, its chief attraction is the "Mystery Guest," who doesn't appear till near the end. That seems a long time for a viewer to wait for someone he may not especially want to see.

"People realize that the elections are of vital importance . . . but they do not want to have to spend a whole evening in front of the TV set waiting as each set of tabulations comes in. A brief summary now and then would seem sufficient."

These resentments probably would be lower in a Presidential election, but some people would complain no matter what. One unhappy voter told SRI's interviewers: "When they take the good shows off the air and, in addition, close the saloons—that's just more than a man can bear . . . I didn't watch any of them. I just drank what I had in the house and sulked." He might as well have gone to bed. SRI found that quite a few people did, not in disgust but in what seems to be growing confidence in the computers and their ability to predict the outcome early.

The rest of the year, however, viewers are staying up with television as much as ever. "In most homes," SRI reports, "the TV set is rarely if ever turned off during the course of an evening at home . . . even when guests walk in." Generally, it is supplying the information-and-entertainment blend they want: "Among white- and blue-collar viewers, an unfailing satisfaction with TV that persists season after season is the extent to which it is felt to have expanded the mental and home boundaries of average Americans."

Viewers show this satisfaction in many ways. They are watching more. Many think television is better than two years ago and enjoy it more.\* They are less defensive and more realistic about what they watch, "not demanding a great deal more than they are getting." Violence and morbidity are not much of an issue any more. People are satisfying their urge for "violence" in the psychological and other non-physical conflicts that are presented, and in war

and other stories where aggression is socially sanctioned. If things got any tamer, "they suspect they would not really enjoy the programs." They feel that "for the most part, TV is keeping its house in order, maintaining decorum and control," and even those who do complain about violence or the need for higher-calibre programming "are not nearly so loud or forceful" as they once were.

A clue to the viewers' preoccupation with the electronic box is their deliberative approach to it. This may prove to be one of the most significant changes of the last three years. Almost nobody tunes randomly any more. As the housewife organizes her daily chores around favorite programs, whole families—as individuals and as units—organize their night-time viewing to get the "mix" that most appeals to them.

There are still favorite programs that are watched "every week," but there is also "an increasing non-committed audience" that does not make up its mind until it has checked the listings, program guides and promotional spots to see what's on, who's in it, what it's about. SRI feels that the importance of promotional material was never greater—but almost certainly will be.

The growing reliance on dialing-aids feeds and is fed by a phenomenon detected by SRI three years ago: The fragmentation of in-home audiences. In multiple-set homes—more than one-third of SRI's sample, and about 15 percent of all TV homes in the United States—togetherness around the television set has become a sometime thing. Lower-middle and lower classes practice it more than the uppers, partly because they think it proper and want to, but partly because they have to—they're less apt to have a second set. Where more than one set is available, families more and more often split up, with adults watching in one room and the children watching something else in another, or with the husband watching one program while his wife follows another—sometimes the same type of program but with a star or story line she likes better.

Stars and themes are increasingly influential in the family decision making. As viewers become more selective, more interested in a wider variety of programs, they can no longer be as unyielding in their loyalty to a large number of pro-

To page 82

<sup>\*</sup> Statistically, SRI's findings on these two points evoke the Camel cigarette interrogatory about smoking more now but enjoying it less: 80 per cent thought TV is as good or better than two years ago, while only 73 per cent said they were enjoying it as much or more than they "used to." Thus 20 per cent thought it's not as good but 27 per cent are enjoying it less, perhaps indicating that in some cases disenchantment has out-run TV's improvements. The dissidents in both cases were found mostly in the upper classes.

I am for the first time fiercely optimistic that we are going to see an upgrading of television in general, and very specifically the entertainment section which comprises 90% of television... This season marks the turning point because bad television proved to be disastrous business, and good television seems to be increasingly good business . . . I don't think there has been a miraculous revolution or evolution in the American audience. I think its appetite for the mediocre is as powerful as ever. Its preference for the frivolous is far larger than its instinct for the good. But what I do think is happening unmistakably is that a cultural revolution is on in America . . . At the cost of television, you can't afford the anticipatable, the non-exciting, the lay-there show, the predictable . . . I don't mean to suggest that the nighttime prime time schedule next year will be a Valhalla of quality. It won't. It will just have more quality than any season in the last 10 years. . . The selective viewer has more to be happy about, more to be glad he owns his television set for than he ever did before, and next season he will have more than ever.

## SAYS THE CRITIC

In June 1961 David Susskind, television producer, personality and chief executive of Talent Associates-Paramount Ltd., testified under subpoena in the FCC's hearings into TV network operations. The view he held of the medium at that time was less than optimistic. It has since changed, as witness this interview held with Television Magazine editors in New York last month.

In June 1961 you said that the words "diversity and balance," as applied to broadcast programming, were ridiculous. Do you still hold that view, and if not, why not?

No, I don't hold that view as it pertains to the upcoming season of 1963-1964. In June 1961 there was a distressing imbalance of programming, specifically a plethora of private eye shows, western shows, game shows, almost no drama of meaning or content, almost no music—good classical or good jazz, almost no satirical comedy; just the old veterans.

In the upcoming season, 1963-1964, I anticipate from the schedules available to me now—the same schedules available to you—more and better balance than we have seen in a decade of television.

And I am for the first time fiercely optimistic that we are going to see an upgrading of television in general, and very specifically the entertainment section which comprises 90% of television.

Do you think that there was a pivot point when the situation changed from that of ridiculous diversity to something of meaningful diversity?

Yes, I think the pivot point is or was this season. This 1962-1963 television season has been a season of enormous casualties, numerically, financially and psychologically. Some 30-odd shows on the ABC network alone will bite the dust. An inordinate number of shows have bitten the dust on

NBC. CBS has suffered minimum casualties, I think, because it has done the best and most bold broadcasting job.

This season marks the turning point because bad television proved to be disastrous business, and good television seems to be increasingly good business.

Secondly, the avalanche of criticism came to a peak in 1962 and 1963. Criticism from the pulpit, criticism from the press, criticism from Congress, criticism by specific committees, criticism by the FCC, under the able leadership of Newton Minow.

That kind of criticism, unanimous, powerful and unrelenting, together with the financial disaster of bad imbalanced programming, brought a new kind of effort, a new kind of conscious responsibility and a new kind of innovation to television which I think will reflect itself in the programming of 1963-1964.

I wonder if we could encourage you to be specific about how you feel the schedules are significantly different than they were, for example, in the past season?

Well, I can illustrate it very vividly on the CBS network. I regard CBS as the flagship network, not because it has the best earnings statement, not because it has the best dividend rate of any network stock, but because it has the best programming schedule.

Next year they will bring to television, and these I know to be facts, Judy Garland, Danny Kaye, Phil Silvers, "X" number of Carol Burnett specials, "X" number of seriously intentioned dramatic specials, East Side-West Side. That alone, together with the schedule that will carry over from 1962-1963, assures it not only leadership again, but it assures it the mantle of experimentation, of show business excitement.

I think that Jim Aubrey is the Pat Weaver of our time.



PHOTO BY HOLLANDER

I think he innovates, dares more, experiments more—and he balances more.

Sure, there is Beverly Hillbillies but there is also The Defenders. Sure there is something else on the network that I don't respond to with any commitment, but there is also an effort at The Nurses. There is an effort at East Side-West Side, and in my own personal experience, the endorsement on East Side-West Side was an unprecedented endorsement. He said, "Yes, I like the conception of a social worker. It is fresh and different. It is a profession untried and unused in television. Yes, it exists everywhere in our country; yes, he is not tied down, as you say, to a hospital operating room or a law court; yes, he can go anywhere and do everything. He is a dynamic character. He is a doer. That is the essence of good drama. Yes, I think George Scott is one of the most exciting actors in America.

"All right now, David, go! Get the best writing, the best direction, the best cast, the best crew and don't spare anything."

So if I had failed, the fault would have been mine completely because he gave me literally a blank check of quality and money.

#### Have you made a pilot?

Yes, the pilot was very good. The pilot has been purchased by CBS and the pilot will go on in the fall Monday night 10 to 11 on CBS.

That is a very personal immediate experience I had with James Aubrey and the Columbia Broadcasting System television network.

But then looking at another fatality I had, even in my gloom I see hope and great optimism. We have had the *Armstrong Circle Theatre* for nine years. It is on CBS every alternate Wednesday night 10 to 11. It has been cancelled. In a previous era of television, it would have been cancelled for *The Name's the Same* or for *Sam Buck, Private Eye.* This year it has been cancelled and will be replaced by Danny Kaye.

Of course I regret its cancellation, but at least even that cancellation is an upward thrust. If I have to bite the dust, and I don't like it, of course, I would rather bite it for Danny Kaye a million times over than bite it for the kind of stuff that used to replace me.

When he brings Phil Silvers back, Phil Silvers is a comedy artist of first rank. When he brings Judy Garland to television on a weekly basis, that is exciting, brilliant showmanship.

So, the things that I know about, that they are going to do, that I have just pointed out to you, are, in my idiom, showmanship, balance, excitement, without which television dries up and becomes a bore and a waste.

Now, is the whole schedule from 7 to 11 ideal? Probably not, but is there any perfection on earth? No. It is just a lot more excitement than we have had in a long, long time since the early days of Pat Weaver.

I sound like a press agent for CBS. I don't mean to be. I will be doing seven DuPont Shows of the Week on NBC. I hope all seven will be originals. I will try like hell. I will not do an original for its own sake. An original should be done because it is a good original. If I can't get seven good originals. I will do "X" originals and "X" adaptations.

But I know this, they are going to try a repertory company, presided over by Richard Boone with script editing by Clifford Odets.

Well, a repertory company in television is an innovation, and a real try at serious dramatic freshness, and I think that is exciting.

#### You had tried a repertory theatre before.

For seven years I tried to sell one.

#### Jim Aubrey had turned it down, as I recall it, at CBS.

Yes, yes. But this is another network. NBC finally liked it. I went to NBC six years ago with repertory. They finally bought it. They didn't happen to buy it from me. I regret that. But I would rather there would be a repertory com-

To page 90

#### **BACKSTAGE**

THE STORY OF A TV SPECIAL

By DEBORAH HABER

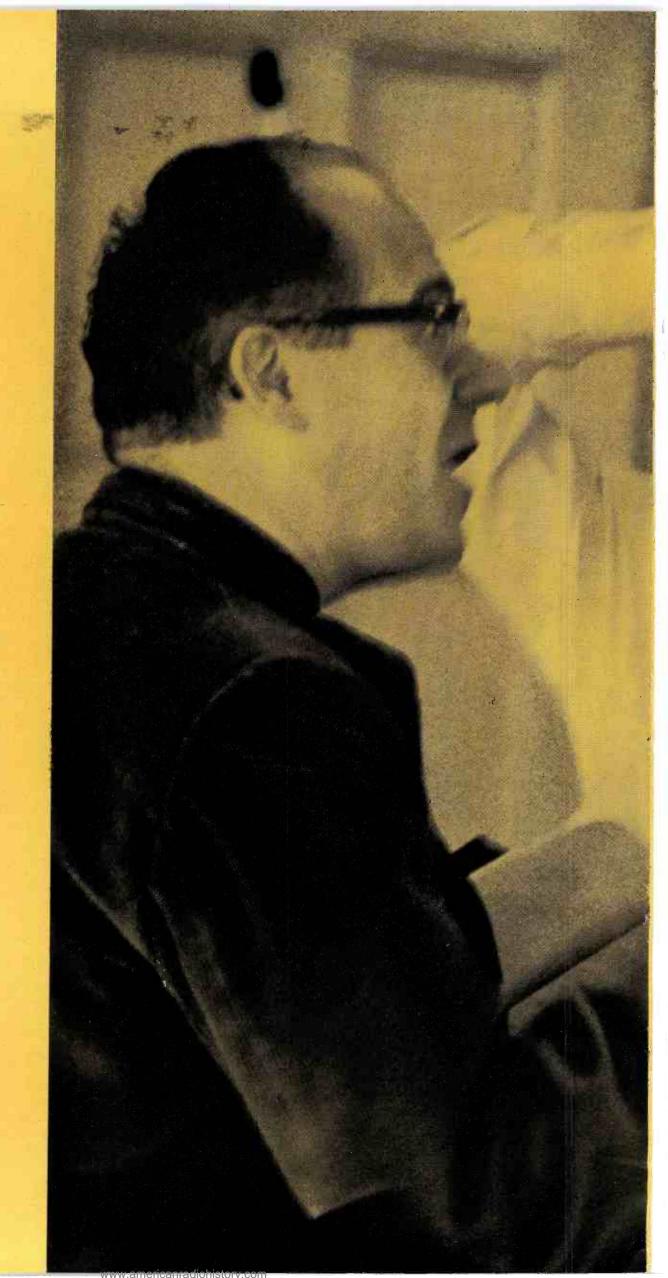
"The Invincible Mr. Disraeli" will appear for 90 minutes on April 4 before viewers of NBC's Hallmark Hall of Fame. Its audience will little realize what was involved in bringing about this polished slice of television drama—the problems, the frustrations, the gradual shaping it went through over a course of months at the hands of the professionals who brought it to life. This account relates the unseen part.

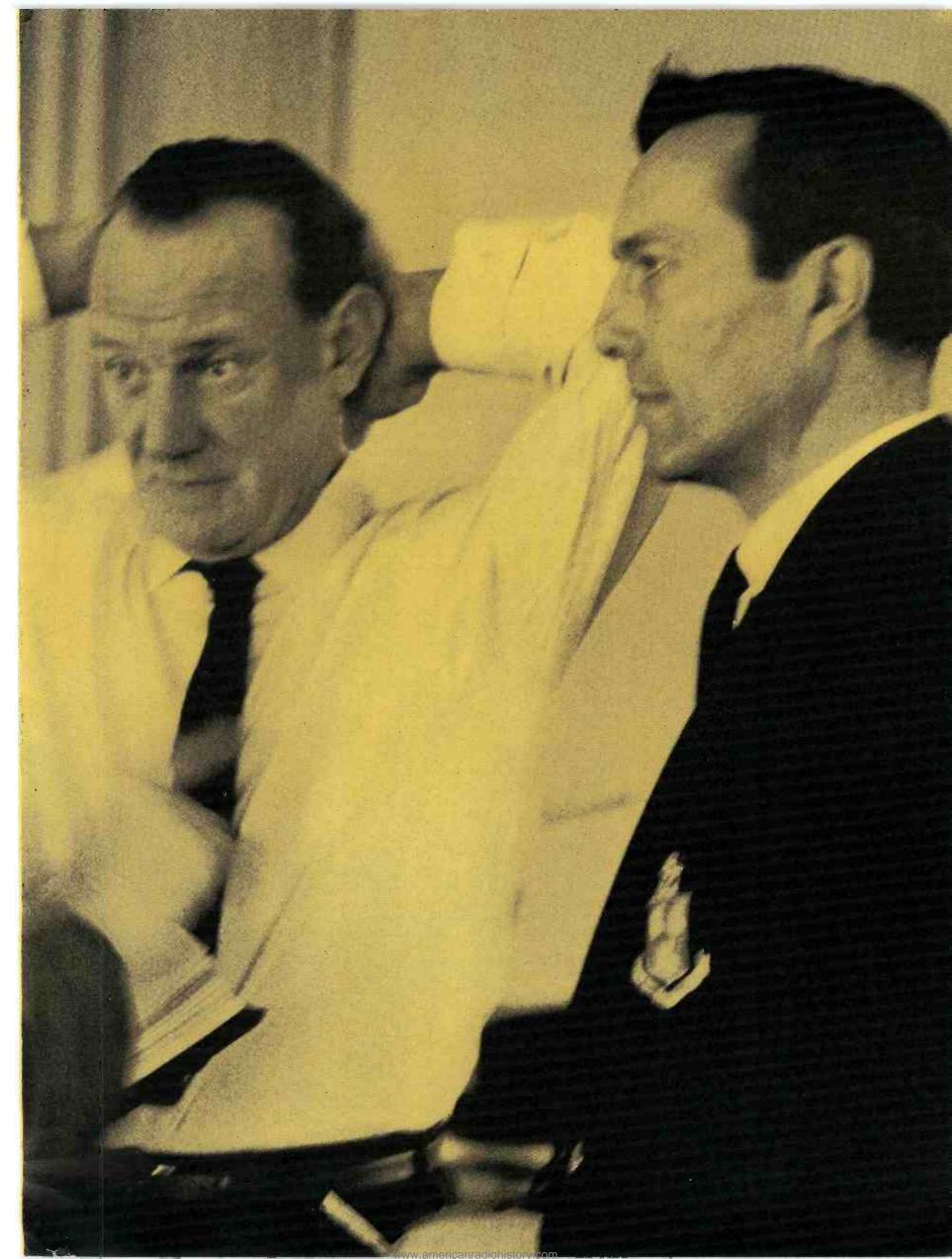
F all the people concerned with bringing "The Invincible Mr. Disraeli" to TV audiences, none is more intimately involved than the show's producer-director, George Schaefer. To the audience he's a name on a credit crawl—perhaps also remembered as a short, round gentleman wearing evening clothes they've glimpsed receiving Emmy awards from time to time (his productions have won 13). To the men and women working with him on a TV show George Schaefer is more often the short, round gentleman in sports shirt and slacks who acts as financier, adviser and "kind and patient genius" as he runs the Hallmark Hall of Fame series.

"Disraeli" will be, in effect, a sequel to the hit "Victoria Regina" teleplay of the 1961-62 season. So impressed was the sponsor with the interest stirred by that play that he suggested Schaefer do something from the Victorian period again. Victoria's Prime Minister Benjamin Disraeli, "so colorful and so much a part of his time," was Schaefer's immediate choice.

Last June, the producer commissioned James Lee to submit an outline for an original television play on Disraeli. Because

George Schaefer in a creative exchange with "Disraeli," actor Trevor Howard, and "Rothschild," actor Hurd Hatfield





of Lee's background in biographical drama (he wrote the Emmywinning "The Life of Samuel Johnson") he seemed a "natural" for the assignment. Lee submitted a four-page outline, which was okayed by Schaefer, who then turned it over to Foote, Cone & Belding, the Hallmark agency, for sponsor approval.

Even before final negotiations between agency, network, sponsor and producer were confirmed, Schaefer put a tentative hold on NBC facilities. As early as December Schaefer had reserved a week of time at NBC's Brooklyn color studio for late March.

While Schaefer prefers to do live television, the current production had to be taped because of the amount of makeup and costume changes in the time span covered.

On January 22, the date, air time and financial terms between Compass Productions (the Schaefer company), NBC and Hallmark were officially confirmed.

(NBC's key man on the Disraeli show is unit manager Dick DiOrio. He alerts the technical director, lighting director, audio man, video tape operator, stage managers, scenic designer, costume designer and makeup artist to keep time open for their new assignment. Each is mailed a copy of Lee's script. They read it, make notes on the parts crucial to their individual areas and do background research. All have worked with Schaefer before, have a knowledge of what's expected of them and a smooth working rapport.

Back at Compass, the "home team" is busy casting. In charge of setting the major parts is associate director Adrienne Luraschi. After reading the script, Miss Luraschi makes tentative casting suggestions culled from the over 250 names on file at Compass, the standard American casting books, the English player's directory, "Spotlight," and the inevitable daily phone calls from agents who always have a client "who'd be great for the part."

By the end of December a final list of prospective actors is drawn up and submitted to Schaefer for his approval. There are 16 speaking parts in the play. "George," says executive assistant Joan Frank, "tries to see all the plays in town, so he has a knowledge of just about every actor on Broadway."

Trevor Howard is picked for the role of Disraeli. He's free for the three weeks needed for rehearsal and agrees to fly in from London especially for the show. The part of his wife, Mary Anne, goes to Greer Garson, a veteran of two other Hallmark performances. Kate Reid, currently in the Broadway matinee company of "Who's Afraid of Virginia Woolf?" is signed to play Victoria. Other speaking parts are filled with well-known character actors, whose names are perhaps not so well-known as their faces. But non-speaking parts can't be filled until after the show has been blocked and timed.

There are constant story conferences between Lee and Schaefer. One typical writer-producer session took place in Schaefer's office on February 16. Associate producer Bob Hartung sat in.

It seems that the script is running about six minutes short. Rather than pad the script, Schaefer prefers to introduce new elements. With the utmost tact he suggests a change in Lee's script.

The impression," he notes, "is that Disraeli made his career in 24 hours. Now we have to take some dramatic license but that's stretching the audience's credulity too much. Do you understand what I mean?'

Lee answers that "You're taking the chance that you disturb theatrical dynamics to satisfy a



scholarly thing. If you just put a bit of business in and hurt the script then you're dead."

Schaefer agrees but points out that "TV functions as a semidocumentary. There's no reason we can't move time and place around to give a vague semblance of verisimilitude without hurting the script."

Schaefer slowly and surely gets his idea across. He mentions that Lee's script is using a great many of Disraeli's available speeches

and epigrams and is true to their spirit. "But," he adds, "it's all right to take liberties. They're legitimate. Since we're distilling into 76 TV minutes 40 years of a man's life, these liberties are justified. We want to be true to the spirit but we must have some verisimilitude. Look, Jimmy, since we have the extra time, let's try to get away from the impression that everything happened boom, boom, boom. Just think of the way it can be," he says. "Why," Schaefer continues, "you could even vamp with that vignette you've always been interested in. The one between Whist-Ier and Disraeli."

He has said the magic words. Lee not only agrees to the changes discussed but the Whistler vignette has him genuinely enthused. Lee interjects that the script alterations will probably run longer than six minutes. "I'd rather have it that way," Schaefer reassures him. "When we go into rehearsal, it's better to run over. Actors have a tendency to change their lines and we've found that things have a tendency to tighten rather than to spread."

Another important meeting

takes place two days later to discuss production problems with scenic designer Warren Clymer and unit manager DiOrio.

Clymer has been researching the sets. He mentions that during Disraeli's lifetime there were two Houses of Commons. "Which one do you want to use, George?" he asks. The set he's working on now dates back to 1852 and will require 82 extras. It was destroyed by German bombs in the 40s and another rebuilt.

Schaefer tells him to stay with the 1852 set, since it's not the same one that stands in England today and will leave them less open to criticism as to the set's veracity. As for the 82 extras, Schaefer says he'll ask AFTRA if he can have them at the oneday rate. The House of Commons scene involving all these additional actors forces Schaefer to tape the show out of sequence. It's economically out of the question to keep that number of actors on the set for three days.

The extras open up a whole new world of problems. "How are we going to costume and wig 82 people?" Schaefer decides that, "We can get away with coats and stock wigs. Nobody will see their

Other scenes that must be designed are Victoria's apartment, Peel's dining room (for this Schaefer says another dining room set from the period will do), Disraeli's library and Disraeli's town house.

The producer also points out that any doubling of the sets will be helpful to the production. Not only because it's a money saver but because there are so many places involved in the show they may tend to confuse the viewer. The repeating of sets will help the audience get its bearings.

Clymer is unhappy with the last shot which, as written, closes in on a door. "It's the idea," he explains, "of shutting the door in the audience's face." He'd prefer color rear projection. "With R. P.," he maintains, "we can get shafts of light hitting Disraeli in the face. Very spiritual, very moving. Then," he pauses, conjuring up his image, 'we'll all cry.''

The tears the set designer hopes to conjure up will not be wrought by colored rear projection. DiOrio vetoes the proposal because it is too costly. "Colored R. P. is charged by the day," he

Schaefer, in the wheel chair he uses to give him camera mobility, get a production suggestion from associate director Luraschi.



says, "and there's a union problem. There have to be two men to operate it and added to their salaries there are transportation and trucking charges to Brooklyn." He says a painted drop would cost less and be more effective."

Clymer also mentions that he's having difficulty picking up furniture from this period in New York. "It seems," he says, "we never went in much for this line of bastard English vertical."

Historically the seats in the House of Commons were elaborately carved and upholstered in velvet. But Schaefer says that the actors will block off the seats and it matters little whether they're upholstered or not. It's decided to use rows of stock church pews in the back and have the first row upholstered. The upholstering is left up to Clymer but he's admonished not to use leather because it shines on camera.

Schaefer also brings up the fact that he was surprised to learn that in Disraeli's time Parliament usually met at night and under a very ugly gas fixture. This knocks out any idea Clymer may have had about playing with shafts of sunshine raining down on Disraeli as he addresses Parliament. He takes it in stride, however, and is pacified with the fact that Schaefer says they can forego the gas fixture for a crystal chandelier. "Listen," Schaefer explains as a closing note to the meeting, "we're trying to give the flavor of an era. The historians will find something to hate us for anyway. As Jimmy Lee mentioned, we're trying to do for Disraeli what Robert Sherwood did for LincoIn.'

The same admonitions to "use your own judgment" are given to makeup man Bob O'Bradovich and costume designer Noel Taylor. "It's a free-wheeling script," Schaefer tells them, "not a biography in the day-to-day sense—more realistically it's an attempt to catch what the man was about."

The first big makeup job will come in scene eight. At this point Disraeli is in his 60s and Schaefer wants a distinct aging in makeup and a costume change that will indicate to the audience, "My how time has passed."

It's noted that the prime minister died his hair jet black until the time of his wife's death. In the scene following Mrs. Dis-

raeli's death, Schaefer wants his hair made up grey. While Lee mentions that Disraeli's hair didn't go grey till some time after his wife died, Schaefer prefers dramatic license here. "We can't wait two weeks for his hair to grow out," he says.

There follows another change in age from about 65 to 70 and Schaefer wants the makeup here to indicate the slight time lapse subtly. But next comes the really difficult part—there's a dissolve from Disraeli in his late 70s in the House of Commons to a flashback showing Disraeli and other principals in their early 40s.

O'Bradovich and Taylor are alerted to prepare for a promotion session at NBC focusing on Garson and Howard. These two are the cast's biggest box-office. Because both are flying to New York the day before the publicity sessions, there will be no time for costume fittings or lengthy makeup sessions prior to the promo date. Taylor and O'Bradovich will "wing it"—the costume designer running up clothes from measurements only, similar to what he has in mind for the final show but not exactly, and the makeup artist working from a textbook photograph of Disraeli that Schaefer feels "looks a lot like Trevor.'

Schaefer instructs the makeup artist to try to use Howard's own physiognomy as much as possible. The most important things in his makeup are the hairline and the nose. Miss Garson doesn't create any makeup problem with the possible exception of her death scene. "She should

Trevor Howard, who plays Disraeli, goes over his on-camera movements on this miniature mockup of the teleplay's set.



look," Schaefer tells O'Bradovich, "sweet, bright, perky but sickly." When someone asks what Rothschild looks like, Schaefer laughingly answers, "Well, they all look like George Arliss."

Stas Pyka, the graphic artist, presents two art cards, rough drafts to give a feeling to Schaefer of the opening art card. The first is a sketch of the Parliament building and Big Ben in muted greys and golds. The second is a sketch of Disraeli in his wellknown pose with thumbs hooked over his vest. Schaefer selects the Disraeli sketch because he says, "It gives the feeling of man triumphing over the barriers." He asks Pyka to remember that Disraeli was a man of monumental importance and that it is the opening shot that first establishes that fact to the viewer.

By the time the first cast rehearsal is scheduled Bob Hartung has worked out a mimeographed rehearsal schedule. It takes him more than a week to put it together but it's an invaluable aid to the production. On this schedule each day is broken down according to scenes. It lists the time each scene will be rehearsed and the actors needed.

The schedule for Disraeli runs from March 1 to March 18th, every day except Wednesday, usually from 10:30 to 5:30 and sometimes later, with one hour off for lunch.

For three weeks "home" to the cast of "The Invincible Mr. Disraeli" and their director will be the fifth floor of the Central Plaza rehearsal hall on Second Avenue at 7th Street. Nestled between Ratner's Dairy Restaurant and a neighborhood Loew's movie theatre, the program scheduled for April 4 has its real beginning. "In television there is no out-of-town tryout," explains Bob Hartung. And so the busy three weeks of rehearsal spent in this dreary barn of a place, by night featuring jazz dances for hip teenagers, will be the critical phase of the show.

It begins with the first reading of the script on March 1.

From the first day to the middle of the following week the cast is concerned with mechanics of the production. The floor of the rehearsal hall is taped and the different colored tapes represent the final sets as they will be in the Brooklyn studio. Schaefer uses the first days of rehearsal to put the show "on its feet." It is



In rehearsal, Schaefer instructs actress Greer Garson in the subtleties and nuances he wants her to draw from the script.

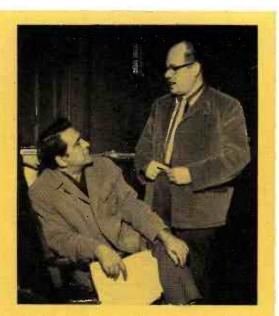
blocked, timed and the actors are told which way and where to move.

He explains to the cast that there are several highly episodic vignettes—"I believe they called them 'cameos' in the days before Mike Todd," he says. "They are really quite well-drawn and important, so don't be downhearted if you're only in one scene. You can still give a very sharply etched performance."

Next Schaefer pays tribute to the writer. "James has done a 76-minute play' -that's what it amounts to after commercial time has been eliminated—"that really catches something of a man as complicated and exciting as Disraeli. Most of the movies written about Disraeli are not transferable to television." mentions that Lee has taken some dramatic liberties with the script but that these liberties give the script a continuity it needs. "It may offend a few history teachers," Schaefer goes on, "but it will make the greater part of the audience watch it with greater interest."

At the start the actors approach their lines rather unemotionally and, in some cases, hurriedly. But as they continue into it they begin to warm to the words.

There are some pauses in the reading, sometimes to check the pronunciation of a word, sometimes for Lee to make a correction in the script, sometimes for



Makeup man Bob O'Bradovich talks over some of the problems he'll have in handling the 40-year time span the "Disraeli" actors must go through.

Trevor Howard to. Schaefer has the gift of listening to everybody's ideas. He may not like a suggestion and may not use it but he will listen, nodding reassuringly "I see your point."

And so the weekend of the first week is spent blocking the play. Scene by scene, Schaefer takes his actors through what, by March 18, will be the real sets. By Sunday the principals are ready to review the blocking of the play in sequence. Now all of the multicolored tapes on the floor of the Central Plaza ballroom have meaning for the actors: this tape is a wall, another is a desk, still another a fireplace.

At one point, Geoffrey Bocca, a personal friend of writer James Lee who once sat in Commons, spends a morning at the rehearsal hall, explaining proper seating arrangement, parliamentary procedure and other forms of protocol. They learn from him that all references to "Mr. Disraeli" in Parliament debates must be changed to "Disraeli," the authentic address.

Another first-week visitor to the set is technical director Orland Tamburri. He sits quietly observing the show, watching the actors moving about and gauging from their movements what part his crews will have to play in "The Invincible Mr. Disraeli." The equipment for the production had been tentatively ordered (four cameras—one with a Chapman crane, for

scenes like the one with Mary Anne in the gallery that need camera height—one Hollywood crawl to which the credits are attached and three audio booms). Visits like this are invaluable because of the changes that take place in the show itself and in what's needed to produce it technically. Tamburri finds that instead of having to use the three audio booms that have been ordered, two will be enough to pick up the conversation.

Tamburri's job is made slightly easier by Schaefer and his associate director, Adrienne Luraschi. Daily she transcribes all of the camera marks that Schaefer makes in his leather-bound copy of the script into her copy. By March 13 Miss Luraschi will order a new set of scripts mimeographed, one for Schaefer, one for herself and for Tamburri.

Because of budget problems, some of the sets are different in the second week of rehearsal than they were when Clymer and Schaefer first conceived them. The large and complicated House of Commons has been scaled down in size so now it calls for only 61 extras; there's a gallery where Mary Anne sits and waves to her "Dizzy"; the corridor leading out of the House of Commons, through which Disraeli makes his last walk, has been reduced to effects of light and dust and the very smallest painted stained-glass window; there is the Disraeli library; Victoria's sitting room; Disraeli's bedroom; Disraeli's house hall, originally designed with elaborate open work and porticos, is now far simpler and less costly; Rothschild's dining room and reception room is a double set.

By cutting the House of Commons set down to 61, other expenses are shaved from the production besides 21 acting salaries. Also gone are the below-the-line costs that would have gone along with those salaries—costumes, wigs, etc. The crystal chandelier in the House of Commons scene has given way to no fixture at all. The camera will move about the room, never focusing on the light fixture, only indicating its presence.

Also absent from the production is the Whistler vignette author Lee had been so anxious to write. It was dropped for another scene with Lord Derby, Disraeli, Mary Anne and Corry.

Stas Pyka's graphic arts plans

have also undergone alterations. Instead of using the art card with Disraeli, the opening now features a sculpture of Disraeli. It will give the same feeling of the man's strength of character that the art card had, but adds, in addition to dimension, movement from the cameras rolling in on the sculptured figure.

To introduce the stars at the beginning of the show, there will be an oval frame in the midst of printed wall paper to give the effect of a picture frame hanging on a wall. In this setting of the Victorian era, the actors will be introduced. It seems that the sponsor liked the last show, "Pygmalion," which introduced the actors in a heart shape for Valentine's Day, and wants a similar introduction in Disraeli.

The graphic artist is also responsible for books that Disraeli has written which will appear in the play. Since it's not economically feasible to buy these books—the originals are collectors' items—Pyka has obtained other leather-bound volumes, removed their titles and has the titles called for in the script reprinted on the books.

The emphasis on the extras will be primarily male: 57 men to four women. No women are allowed on the floor of Commons, for example, so that the only time women can be used in the production will be in the gallery sitting near Mary Anne. A group of the extras will double in the Rothschild reception scene—the women as elegantly dressed guests scattered about the ballroom, the men as elderly guests or butlers.

The toughest part of O'Bradovich's assignment is in making

the cast appear youthful in a flashback. From a shot of Disraeli in his 70s his next scene is as a young man of 35. O'Bradovich makes as much use of wigs as possible. Howard at 35 will have a dark brown wig (jet black, which was Disraeli's real color, doesn't photograph properly in color TV); the actor who plays Sir Peel is bald and must get a toupee for the flashback; Rothschild, who has a grey wig to make him look an old man. must get a dark wig to make him a young man. For slight changes in time, O'Bradovich will have a series of wigs with receding hairlines, and now there's a salt and pepper wig for Disraeli in the scene after Mary Anne's

out without "waiting two weeks."

For makeup that indicates a slight passage of time, O'Bradovich uses slight shadows and light wrinkles. In the scenes that indicate great aging, like one with Victoria as an old woman, he must go into rubber jowls, bags under the eyes and cheek bones of foam rubber latex.

death, so that his hair can grow

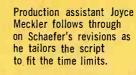
Appointments are set up with wig maker Ira Senz for fittings of wigs that the principals will wear. The extras will have little makeup and will wear stock wigs.

The makeup for Howard as Disraeli and Kate Reid as Victoria is particularly complicated. O'Bradovich has casts made of their faces, so that he may study them and construct their makeup while they rehearse.

Noel Taylor is responsible for the show's 125 costumes. His great problem is the transition in clothing due to the time the production spans. Victoria, for example, is first seen as a young woman in her 30s and then as an aged widow. "She goes in clothing," says Taylor, "from hoop skirt to bustle." Disraeli in his early years is a flamboyant dresser, who after the death of his wife cares little about his clothing.

The stars of the cast have three or four fittings for their costumes. The extras are outfitted from a backlog of costumes that Hallmark has built up with shows like "Victoria Regina," which covered the same period.

By the second week of rehearsal the actors have learned where and how they're supposed to move. They begin to memorize their lines. A camaraderie has sprung up. There's a controlled





but unmistakable aura of friendliness on the set

Schaefer begins his rehearsal with "All right, gentlemen, let's take our places, please." primes the actors, walking back and forth with Howard and talking in a very low voice to him, explaining what the scene is about historically and what he wants him to do with it. The scene is a difficult one. It consists of a series of montages in the House of Commons that will cover a three-year period of time in about three minutes. To get the feeling of time passing, Gladstone will change his coat, Disraeli will appear hatless and then with his hat on, the people in the gallery where Mary Anne Disraeli sits will change their seats, so the next time they appear they seem an entirely new crowd. In addition the action switches from one set to another, all on the same tape, causing Disraeli and company to run in and out of camera range to their next speaking positions.

Schaefer controls the action from the wheel-chair he uses to give him the mobility of a camera. Moving along he catches the rhythm of the actors' movements in the same way he wants the TV cameras to catch them. "Please move a little closer to-gether," he says. "I want to catch Peel's face after he's hum-

bled."

The director is always moving, explaining the mood: "Puff Rothschild up a bit," "There's frustration on your part,""You're surprised at this intrusion," giving instruction from the wheelchair or on his feet, or as he looks through the viewer hanging on a string around his neck, an instrument that he adjusts until he gets the perfect frame for the picture he wants to take. Once he has the frame, he files it away in his mind to be transcribed into the book of camera shots.

With all of his attention to Howard's Disraeli, Schaefer can't forget the small parts. He spends a good deal of time showing an actor how he wants him to approach Disraeli and challenge him to a duel. Schaefer gives him a time cue by snapping his fingers. He does the same thing over several times, never losing his patience.

This, Schaefer decides, is a dramatic moment for a first act curtain. He then asks Adie



costumes for "Disraeli." This is a Victorian era gown for Miss Garson.

Luraschi how long the act has taken; it seems the beginning of the show will run about 30 minutes. Schaefer is delighted, "We have a lovely time period starting at 8:30 and the long first act will really give us an opportunity to get the audience involved in the show." Howard asks if Schaefer can put the acts at any length he wants, and the director answers that he's allowed to do anything with the artistic part of the show he wants to. There must be commercial breaks, but they can be inserted at the curtains that Schaefer selects. The 76 minutes of actual show time will run 30 minutes for the first act, 27 for the second, 19 for the third.

The next scene rehearsed is between Miss Garson and Howard. Schaefer explains the action to the two stars. "He's been challenged to a duel, and he doesn't mention it to her here. He's not sure that he will ever see her again. So, Trevor, when you embrace her, give a feeling of amour. It's a sexy little moment." The "sexy" little moment begins as the two principals pat each other's shoulders in a "good luck" gesture and walk to their respective places.

At the end of the day, the actors go free but Schaefer doesn't. He may go home to transcribe and work on camera shots or to his office to work on other parts of the production, okaying costume sketches, making sure that they're authentic to the period, talking over budget with Dick DiOrio, making script corrections—the production is running overtime and the director must edit and cut the less important words of the dialogue.

The last week of rehearsals in Central Plaza is devoted to polishing the acting performances and having straight run throughs of the play. On March 14, the technical director, audio engineer and lighting man visit the rehearsal hall and hold a technical conference with Schaefer. Another technical conference is held on Saturday, March 16, with the technical director, audio engineer, cameraman and stage managers. At this rehearsal, the scenes in the House of Commons and Rothschild's reception that feature extras are gone over again with some of the essential extra players. Only the extras doubling in the two scenes attend this rehearsal. Economy demands that another group of extras who only sit in the House of Commons will not be used until the taping in Brooklyn.

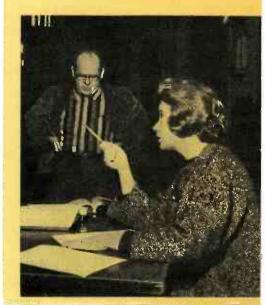
While Schaefer is busy with the actors at Central Plaza, Brooklyn studio one is being prepared for them. From Friday March 15 through Sunday March 17, the color studio is set up. To begin with, over 20 truck loads of scenery, props and special effects (consisting of three fireplaces and two fog generators for scenes that set a mood outside doors and windows) are moved into Brooklyn. There, following scenic designer Clymer's floor plans, the stage hands place the sets and scenery. On Saturday and Sunday, the sets and props are placed into proper positions and, this finished, the sets are "dressed." Curtains are hung on windows, books are placed on library shelves, lamps are placed on tables and the sets take on a look of life ready for the actors. Lighting director Alan Posage sets the lights, instructing the crew from the notes he's made with Schaefer at rehearsal. Painting of the sets is done by NBC painters. And on Sunday, the technical director and the audio man prepare the technical equipment. On Sunday night Adie Luraschi and Bob Hartung pay a visit to Brooklyn studio one, giving the final inspection to see that all has been prepared for Schaefer and the actors who will come on the following day. The setting up of sets and equipment for this production has involved 100 technical and stage person-

On Monday, March 18, costumes are loaded in and the actors run through the play in sequence for camera blocking. This continues until the afternoon of the following day. Now the taping begins.

The second day of taping involves the House of Commons scene. Since it must be taped in one session, Schaefer picks this day; it is a Wednesday and Kate Reid must do her matinee, so that her scenes cannot be shot anyway. On Thursday, March 21, all of Victoria's scenes are taped, plus anything else that has not been taped before. Then, for the actors, it's all over. The scenery and sets are struck. Brooklyn studio one is finished with "The Invincible Mr. Disraeli."

But George Schaefer's job is not yet over. Schaefer and Adie Luraschi spend two days editing the tape. Then, after the show is put together, musical supervisor Phebe Haas watches the entire play and picks records for the music that will accompany it. The recorded music is put on tape and transfered to the video tape in sequence. After this operation "The Invincible Mr. Disraeli" is finished, "set to go" for its television performance April 4.

> Actress Kate Reid, who plays Victoria to Howard's Disraeli. runs through her lines under Schaefer's watchful eye.



Once upon a time, in the fabled land of there lived a show business. A who took 10% of just giant about everything around. As no one this particuloves a rich giant, lar leviathan was set upon M and partially dismembered. There for the pieces. was a scramble One scrambler, a little bit smarter than the rest, picked up the best pieces. That's how giants are made.

### CLOSEUP TED ASHLEY

## VENI, VIDI, VICI.

BY ALBERT R. KROEGER

THERE were few mourners at the wake of MCA Artists, split from parent MCA Inc. and dissolved as a result of Justice Department antitrust action last summer—just 155 other happy talent agencies licking their collective chops over the prospect of fishing in MCA's juicy 1,100-name talent list.

Fishing was good for many of the agencies but best for a 13-year-old upstart named Ashley-Steiner Inc., not quite heir apparent to MCA but a "hot one" nonetheless and, according to many knowledgeable people in television, the agency to watch in the coming months and years.

For Ashley-Steiner knows what it wants—as did MCA—and knows how to go about getting it. People make the show business world go around. If you control the best people you are in the enviable position of being able to make the world turn your way. Mammoth MCA controlled many of the best creative and performing talents in the world of entertainment and had that world turning its way for a long time—until the federal government stopped the world just long enough for MCA's talent agency to get off.

Television, of course, contributed barrels of sweet monetary nectar to MCA season after season. It still does, even though the spigot got jammed last year.

Federal trust busters, probing into the cloudy workings of the world's largest talent agency and television program producer for over a decade, finally succeeded in forcing a "breakup." An antitrust suit charged that MCA's talent agency enabled "The Octopus" to restrain competition in television and movies. And MCA was further ordered not to go through with a merger with Decca Records, owner of Universal Pictures.

Compounding the problem, MCA's blanket permission from the Screen Actors Guild that enabled it to become dominant in TV production was being cut off, SAG deciding (as people had been screaming for years) that is wasn't quite cricket for one of the biggest buyers of TV talent, through Revue Productions, to also be the biggest seller of TV talent, through MCA Artists.

MCA was put in the position of choosing was part of the business it wished to remain in. As it grossed \$72 million on TV production and studio rental vs. only \$8.5 million on the talent end of the business in 1961, it had little trouble deciding which tentacle to shed.

But no one has to feel sorry for MCA. It remains the world's most successful TV producer, a leading TV syndicator and, in a final consent decree, has promised the Justice Department to be a good boy in some specific areas of its future business.

Good boys, of course, get rewards. MCA's was a government stand-aside allowing it to merge with Decca. Now MCA is strong in the record business and is likely to become one of the most important movie companies around through control of Universal. It's hard to kill giants who write books on survival.

Ashley-Steiner is no MCA. But it knows that bigness—and television—counts. Not size for the sake of size, but because talent today works in many areas, jumps from movies to television to Broadway to a deal in Europe—and



has to be serviced in each area, on a world basis, and by experts, from the agent who sees the opportunity and makes the deal to the tax man who hammers out the maximum dollar return.

All this demands a large organization. It's supermarket vs. corner grocer, volume vs. a sale here, a sale there.

While most of the talent groups were scrambling after MCA's clients last summer (with many agents offering such come-ons as capital gains deals, cut commissions and even such crude bait as fancy automobiles), Ashley-Steiner was using a different strategy—going after MCA's best agents, the job-hunting "mommies" and "daddies" of the displaced talent, on the assumption that their former clients would follow instead of taking outside offers.

It turned out a brilliant assumption. In the first week of negotiations Ashley-Steiner signed 15 MCA agents, including the cornerstone quartet of the MCA literary department: Audrey Wood, Kay Brown, Phyllis Jackson and Jay Sanford. In capturing this group alone, the agency inherited better than 100 clients, among them the cream of U.S. literature.

Audrey Wood has under her wing Tennessee Williams, William Inge, Robert Anderson, Carson McCullers, Maurice Valency and Truman Capote. Kay Brown, who also handled plays at MCA with Wood, brought with her Arthur Miller, Lillian Hellman. Samuel Taylor, Norman Krasna and the estate of Thomas Mann (plus talent such as Ingrid Bergman, Ingmar Bergman and Joseph Cotten).

Phyllis Jackson, who handled books for MCA, had among

her clients such authors as Laura Z. Hobson, Jim Bishop, Ian Fleming, Ludwig Bemelmans, Nathaniel Benchley, Cornelius Ryan, Niven Busch and Ted Geisel ("Dr. Seuss").

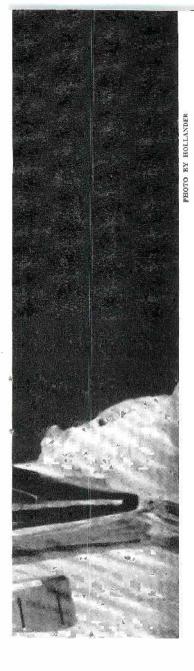
Jay Sanford, beside being a key man in MCA's TV department handling such people as Robert Saudek and Irving Gitlin, also brought over Rona Jaffe, James Lee, William Noble, James Leo Herlihy, Richard Jessup, Ben Lucien Burman, David Green and Alex March.

Other top MCA executives moving over to Ashley-Steiner included Janet Roberts, Jim Bohan, Jane Oliver, Ina Bernstein, Roger Hess, Dick Connel and Bobby Brenner.

(MCA, of course, didn't want to lose its executive brainpower or its talent properties. And it hit on a great idea, a spinoff of the talent operation into another organization to be labeled Management Corp. of Artists—retaining those famous initials "MCA"—and to be cooperatively owned by its employes. It would still have been the world's largest talent agency—with a high-visibility link to never-say-die MCA Inc. But the government crushed the attempt.)

No one knows exactly how many MCA clients Ashley-Steiner acquired in the great talent hunt (the agencies themselves never tell). But they must number close to 300. Drifting in early were Danny Kaye and Ed Sullivan. Recent additions included Gene Kelly, Rosalind Russell and Gina Lollobrigida.

The pickings, obviously, were pretty good. And Ashley-Steiner is generally conceded to have come off the big winner. The agency wasn't exactly peanuts before the



Ted Ashley:
The man astride
television's
fastest-moving
talent agency

MCA dissolution—it had to have strength and potential to draw so many top calibre MCA executives and star names—but the 1962 goldrush helped.

Also helping, last November, was the climax to all of the post-MCA divorcement moves. Ashley-Steiner merged with Famous Artists Corp., then third or fourth largest talent agency after the William Morris Agency and General Artists Corp. As Ashley-Steiner Inc.-Famous Artists, the new organization moved up to industry number two spot behind William Morris—and a very close number two.

The move was a familiar one in the talent agency business. MCA and Morris had been acquiring lesser agencies and merging them into the parent business over the years, getting new top executive talent and areas of strength as they rolled along. And it wasn't the first expansion move by Ashley-Steiner either. In the last three years it acquired the business of Milton Goldman (who had been an independent legitimate theatre agent and who now heads up the New York casting department), Miriam Howell (one of New York's top literary agents representing such clients as Leonard Spigelgass, John Patrick and Herb Gardner) and Herb Jaffe (an independent agent handling writers, directors and producers, among them David Swift, David Shaw, J. P. Miller, Roger Hirson and Peter Stone).

The merger with Famous Artists gave Ashley-Steiner a powerful grip on an area it had been weakest in-motion pictures. Under the new organization with Famous there is representation of such stars as John Wayne, William Holden, Yul Brynner, Susan Hayward and Trevor Howard;

in the field of film creators such producer-directors as George Stevens, Howard Hawks, Joseph Mankiewicz and Henry Hathaway; such top film writers as Daniel Taradash, Sidney Buchman, Isobel Lennart and Julie Epstein.

And finally, on the heels of the merger with Famous, there came a reciprocal arrangement with four major European agencies to represent the combined Ashley-Steiner-Famous setup—the international link establishing A-S-F as someone to be reckoned with, here, there, everywhere (in addition to gaining U.S. representation of such first rank European clients as Alec Guinness, Romy Schneider, Vivien Leigh and Robert Morley).

The man behind it all doesn't look like a mastermind and he doesn't claim to be one. But at age 40, with 25 years in show business behind him, Ted Ashley has clearly arrived at the top. He's crammed a lot of learning into a relatively short span of time. He's pulled the right strings, attracted the right people, made the right friends. As an agent, he, of course, is a salesman, one of the best. He has youth, drive, ability, bluff where needed, brains, a sense of purpose. Most people like him.

As president of A-S-F, Ashley sits in the head chair. His long-time partner, Ira Steiner, backs him up as executive vice president. Charles K. Feldman, agent and motion picture producer who formerly headed Famous Artists, now rounds out the high command as chairman of the board.

A-S-F is today a five-way partnership. In addition to Ashley and Steiner there is Alden Schwimmer (operating the West Coast office with Steiner), Herbert Gottlieb (New York specialist in program development and sales) and W. Spencer Harrison (business affairs head of the agency).

Partners Ashley and Steiner have said that they have no desire for A-S-F to be the largest agency in the business. Expansion has come because in today's market a small agency cannot offer complete services. Ashley puts it this way: "The major kick for Ira and me is having the best company, not necessarily the biggest. MCA had the best company. They may have done things that could be quarreled with, but at their peak they were the most effective agency around. Skill and bigness coincide."

Before the MCA dissolution, A-S had about 75 people on its payroll. With the MCA manpower acquisitions and the Famous Artists merger, its force now numbers about 125. Ashley won't reveal the exact size of his expanded talent list. And he says he frankly doesn't know how many ex-MCA clients he has taken over. Talent is a great wedge. But how it is used is the important thing.

While the star was everything back in the dim, dark days before television, the major sources of talent agency income have shifted. If a first-rate personality earns \$50,000 a week, it means \$5,000 a week to the agent. But not even the 10% commissions from the highest-priced stars can bring a first-rate talent agency the incomes to be derived from arranging and selling television series. And only the big agencies can "package" and sell a TV series.

It isn't by accident that the biggest department in A-S-F (and true of all talent agencies today) is television, the most profitable medium. TV has made the talent agencies a powerful force in show business. Before TV cut movie attendance in half, all of the major film studios had their own stables of stars, writers, directors and producers under long-term contract.

With the rise of television and the subsequent fall off at the box office, the movie studios abandoned their stables of talent and thus lost most of their power. The

#### "Ashley is a creative guy in a business where lack of creativity is almost standard"

talent moved over to the talent agencies and the big, astute agencies like MCA and William Morris moved into television. They put shows together and sold them to the networks. MCA went everybody one better, of course, by also

going into production.

With its hoard of top name writers, A-S-F ranks as the world's largest literary agency. And its reputation over the years has been as a good "literary" or creative shop representing some of the best writing, producing and directing talents, all invaluable ingredients in the package approach—devising, putting together and selling shows stocked with your own clients; a big cut "off the top" of the project, not just a random 10% on someone's salary.

Ashley has been in television since his agency's formation in 1950, packager or sales agent on three to four shows a season until only recently. He has never worked on the theory of having a lot of property, although he has sold a high proportion of what he had. But from being a "modest-size" agency, A-S has grown to giant status. Its interest in TV has grown accordingly. Its income from television today represents the major part of total earnings. It has sold and represents 10 shows currently fitted into the 1963-64 network schedule—nine hours worth of program time. And it may sell still more.

#### THE POTENTIAL'S THERE

Mike Dann, CBS-TV's new programming chief (see "Focus On People," page 24), has known Ted Ashley since 1948 and has followed Ashley-Steiner's rise closely. He calls the agency's growth "the most unprecedented in the talent agency business" and he feels that A-S-F has "the potential of being the top talent company in television."

"It's questionable," says Dann, "if A-S will pass William Morris as the 'biggest' talent agency, but Ted Ashley's record and capacity to keep pace with the changing tempo of broadcasting and show business is so acute that it's an even money bet that he ends up in the most important

position."

Another Ashley fan is Richard A. R. Pinkham, media and TV head at Ted Bates. Pinkham sees William Morris holding on to its talent agency top spot "by the skin of its teeth," sees A-S-F pushing up to an eventual lead. "Ted Ashley," he says, "is a creative guy in a business where lack of creativity is almost standard."

Lee Rich, senior vice president at Benton & Bowles, takes a "let's wait and see" attitude on the current position of A-S-F. "I don't think there will ever be another MCA-calibre operation," says Rich. "You can say what you want about MCA, but they were the real pros. They did a good job. They could cut you up, but they cut you up with class.

"Ashley-Steiner has had a lot of mergers in the last year," continues Rich. "It has always been best in literary representation and this is still its strong area. It has gotten clients since MCA disbanded. Now it has to decide if it wants to just make sales for the sake of sales or really be good—tailor deals, handle its people well. I think A-S-F now has to step back and look at itself and decide where it is going."

Ashley-Steiner seems to have known where it was going for a long time—deeper and deeper into TV.

Back in 1957 A-S was packaging only three shows for the networks: Mike Wallace and Country Music Jubilee for

ABC-TV, Name That Tune for CBS-TV. They were not terribly creative efforts, and the volume stood Lilliputian alongside MCA's 27½ half-hours, William Morris' 17 half-hours and General Artists' 7½ hours.

But the potential was, if not obvious, at least latent in A-S's talent list. Included in the agency stable were TV producers Herb Brodkin, Irving Mansfield, Albert McCleery and Worthington Miner; director Sidney Lumet; writers Reginald Rose and Rod Serling.

In 1958 A-S seemed to hit its TV stride, and it has taken

longer and longer steps with each passing season.

TV wonder boy Bob Banner [see "Closeup," Television Magazine, December 1962] had just come off NBC-TV's staff and four award-winning seasons as producer-director of the *Dinah Shore Show* in 1958 to form his own production company, Bob Banner Associates. And he was being represented by three different agents each wanting to take him to three different networks. Ted Ashley was one of the agents, and he got Banner signed to a CBS contract, an emergency assignment to "save" the floundering *Garry Moore Show*.

Banner saved *Moore* with an obscure comedienne named Carol Burnett and an old (NBC) TV flop, *Candid Camera*, to use as a segment of the show. (*Candid Camera*, incidentally, was represented by A-S going back to when it was known as *Candid Mike* on radio. As a separate show since 1961-62, *Candid Camera*, with long-time A-S client Allen Funt as co-owner and co-producer with Banner, is still an A-S-F-sold package.)

Also in 1958 A-S client Rod Serling (having taken a full share of TV kudos as writer of "Requiem for a Heavyweight," "Patterns" and "The Comedian") had his eye on bigger things. With Serling as creator, sometime-writer and executive producer of Twilight Zone, A-S sold the package to CBS

Says CBS's Mike Dann: "In 1958, with Banner and Serling as key clients, Ted Ashley brought in Twilight Zone and had a hand in the success of the Garry Moore Show. This enabled him to have representation on big network packages. It gave him big profits and above all, stature. Banner alone is worth from \$250,000 to \$500,000 a year in commissions.

"Now," Dann continues, "Ashley has unbelievable stature in Herb Brodkin and the sale of *The Defenders*. And he's gotten Danny Kaye ready for a series, a \$5 million a year contract, \$500,000 to A-S-F in commission."

#### PERSISTENCE PAYS

The Defenders is Ted Ashley's current plume waving in the network breeze. It is acknowledged a quality show, perhaps TV's best. And it is getting top ratings. Last year it took an Emmy for the outstanding program achievement in drama, another for Reginald Rose's writing, yet another for E. G. Marshall's acting lead. Ashley reportedly had trouble selling the show to CBS. "But," says a source knowledgeable on the deal, "he just about insisted the series go on and he kept knocking on doors until he finally convinced the network."

The Defenders started from an old script idea by A-S client Reggie Rose (creator, co-owner and script editor on the show). A-S client Herb Brodkin, head of Plautus Pro-



#### Reach'em with a SPOT OF TAE

(the "homes reached" station in Pittsburgh)

Check the record. TAE corners the market when kids are watching—

8 to 10 in the morning,

4 to 6:15 at night.\*

Take TAE and see



Basic ABC in Pittsburgh

THE KATZ AGENCY

#### A 3 a.m. phone call led to landing Danny Kaye on the Ashley-Steiner talent roster

ductions, went in as producer. As sales agent, A-S-F takes about a \$10,000 weekly commission on the show.

Capturing Danny Kaye, and persuading him to go weekly on television, has zoomed A-S-F's reputation still higher. Kaye had been known to be dissatisfied with his MCA representation for a long time. He had in fact left MCA eight months before the talent breakup. Dozens of agencies had been after him, including A-S. But with MCA's talent divorcement at hand last July, and the A-S strategy of only going after MCA agents, Kaye didn't hear from A-S for a long period.

#### EARLY TO RISE

Then, shortly after the MCA breakup, Ira Steiner in Hollywood received a 3 a.m. phone call. It was Kaye, wondering if A-S had lost interest in him. Assured that it hadn't Kaye said that he had read of Audrey Wood and Kay Brown's move over to Ashley-Steiner. He had great respect for these two MCA literary agents and was impressed by their choice of a new agency.

The "let's have a meeting" that followed, bringing together Ashley, Steiner and Kaye, resulted in the star's new representation. Ashley, in addition, persuaded Kaye to take a crack at a weekly show.

Kaye's availability for 1963-64 sparked a three-network race to lock up the comic. CBS moved fastest, and the new Kaye hour—scheduled for Wednesday, 10-11 next season—will go down as the costliest weekly hour show in 'TV at about \$160,000. (And another A-S-F client, Perry Lafferty, has been announced as producer of the show.)

The Ashley track record on network sales over the last two TV seasons and the upcoming season gets increasingly impressive. In 1961-62 Ashley placed three shows on CBS. The Defenders, Candid Camera and Twilight Zone, and one on NBC, Dr. Kildare, out of MGM-TV—three hours worth of shows. Two half-hour shows were also placed on ABC-TV daytime, Camouflage and Make a Face.

(MGM would normally sell to the networks on its own, but A-S has a hand in some Metro shows through representation of Norman Felton, executive producer at MGM-TV, and Felton's own production company. Arena Productions. As Arena produces *Kildare* for MGM, Ashley gets involved.)

(Another sales arrangement exists with A-S-F client Bert Leonard and Leonard's production company, Herbert B. Leonard Organization Ltd. Leonard produces Route 66 and Naked City for Screen Gems, shows Ashley is not involved with as selling agent. But future Leonard activities—he is no longer under the Screen Gems banner—will come under A-S-F representation.)

At the start of the current network season, Ashley sold six shows—five and a half hours—to the networks: *Defenders*, *Candid Camera*, a new Brodkin-Plautus show, *The Nurses*, and *The Ed Sullivan Show* (an ex-MCA client going over to A-S) to CBS; *Kildare* and *Eleventh Hour* (another MGM-Felton-Arena Productions entry) to NBC.

And Ashley has brought his 1962-63 total further along—to seven hours on the networks—with the sale of two replacement shows: Twilight Zone, in hour form, to CBS, and Hootenanny—a folksing originating at college campuses—starting this month on ABC.

For 1963-64, Ashley will repeat with all his 1962-63

packages (Twilight Zone reverts to its original half-hour format; Hootenanny, if it is a success this season, will continue on ABC). In addition, there will be the Danny Kaye Show on CBS, The Lieutenant and Espionage on NBC, the latter a new Herb Brodkin show out of Plautus Productions. All of this would give Ashley nine and a half hours in network time. He is sure of at least nine hours right now on 10 shows. Competitor William Morris won't be doing much better. It sold nine and a half hours in 1962-63, won't go much beyond this in 1963-64. (A-S-F also has a summer replacement show on CBS, Picture This, filling in for Jack Benny.)

Selling shows is only one function of a big agency like A-S-F. It often creates the basic concept of a TV series, adds the elements of a writer, producer, director, performers, acts in business areas of ad agencies, sponsors, networks. When a show is on, it services it, books talent, takes care of the many problems that can crop up.

Ashley cites *The Lieutenant* as an example of "the way any talent agent likes to work." The idea for the show—a series backgrounded by the peacetime Marine Corps—was brought to A-S-F partner Alden Schwimmer by A-S-F client Gene Roddenberry. Schwimmer, who handles producer Norman Felton and Arena Productions at MGM, brought the idea to Felton.

MGM-TV and Arena filmed a pilot (without network association). Early last February Felton and MGM-TV studio head Robert Weitman went to New York to interest the networks. NBC, within 24 hours after it had seen the first rough cut of the pilot, set the show for next fall. (It was also taken the same day to another network, the sales tactic of "someone else is interested. Better act fast.")

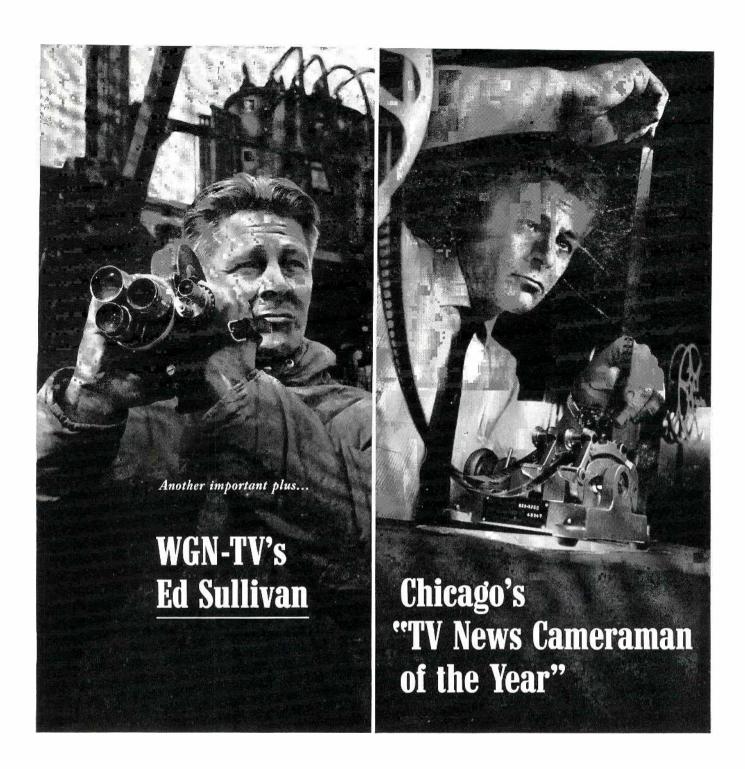
It is obvious why Ashley likes *The Lieutenant*. His organization provides clients Norman Felton as executive producer, Gene Roddenberry as writer-creator-producer, Buzz Kulik as director, and star Gary Lockwood ("Next fall's Vince Edwards," according to Ashley). The sale was in the area of \$3 million.

#### OFF TO A FAST START

It is often said that Ted Ashley, while young, is ahead of the game. He was born August 3, 1922, oldest son of a tailor in Brooklyn (his brother, Alfred, 38, moved into A-S-F earlier this year as treasurer). He started early, graduating from Franklin K. Lane High School in Brooklyn at age 15. Most 15-year-olds don't know where their next dollar will come from. But Ashley knew. An uncle, Nat Lefkowitz, was general manager and treasurer of William Morris, in 1937, as he still is today, number two man with the talent giant after Abe Lastfogel. Ashley joined the agency as office boy, became a male secretary, and later on assistant to his uncle.

While working days at Morris, Ashley, for two years, took night courses in accounting at CCNY. But the deeper he became involved in agency work, the duller his future as an accountant appeared. Within five years he became an agent—at 20, perhaps the youngest franchised agent ever.

Ashley's assignment was in the radio department. He remembers his first sale as a 15-minute radio series to Mutual Radio featuring ex-State Department official Sumner Welles discussing the international scene. Ashley recalls



WGN-TV news cameraman and film editor—Ed Sullivan—was recently named "Television Cameraman of the Year" by the Chicago Press Photographers Association.

Sullivan is one of 30 professional WGN newsmen who keep Chicago on top of the news from morning to night. Just another reason why WGN-TV offers Chicagoland viewers the best local news coverage in Chicago... more expert local news footage day-for-day than any other television station.

Another important plus for WGN-TV audiences and advertisers!



#### One agent considers Ashley one of the three or four best negotiators in the business

that "the \$5,000-a-program cost overwhelmed me in those days."

Lou Wilson, 16 years an agent (Morris, MCA, A-S) and personal management man, today chief administrative aide and new projects head at Bob Banner Associates, has known the Ashley family and Ted Ashley since Ted's boyhood. He recalls Ashley's early days at William Morris:

"In the Morris radio department," says Wilson, "Ted was in on every meeting. He went in knowing not one move but five. He thinks like a chess player, long range, sale as Drew Pearson on another 15-minute radio show. maneuvering things his way. With Abc Lastfogel presiding, Ted would sit quietly, listening. When he talked he'd cut to the heart of the problem and have a solution."

#### ONE AMONG THE FEW

Wilson believes there may be three or four "great" talent negotiators. He says, "Ted is one of them, ranking in the class of Lew Wasserman [president of MCA]. He has native ability, inherent shrewdness, experience, a quick mind. He grasps your point before you make it. He's fond of poker, and like a good poker player, he can bluff with the best of them when bluff is needed."

In 1946 Ashley married Constance Sitomer, sister of another Morris agent, and Ashley's best friend at the time, Leonard Sitomer.

Ashley was putting in 70-hour weeks at Morris and handling a growing list of accounts. But late in 1947 he decided to leave to go into personal management.

Of his 10 years at Morris, Ashley says, "The agency was a damn good school. The opportunity to learn was limitless, if you wanted to learn. And I picked up some very simple yet vital values there: integrity, a way of working, discipline, honesty. I've always wanted to be one of William Morris' best graduates."

Ashley opened Ted Ashley Associates in 1947. And he took with him several William Morris clients he had handled: Gertrude Berg, Tex and Jinx McCrary, Henny Youngman. Ashley found that, while he wanted to work on his own, personal management wasn't quite up his alley. "I found the business frustrating," he says. "Constant consultation and prodding of agents, too many demands, details, menial chores like retrieving luggage at airports."

In 1950 Ashley turned his firm into a talent agency. Shortly before this, Leonard Sitomer had joined him. His brother-in-law became office manager, Ashley reverted to agent. Shortly after opening, Ashley took in Ira Steiner as a partner. He had shared an office with Steiner back at William Morris and they were friends. Steiner had been a writer, started with Morris as a publicity man (handling Benny Goodman), eventually became a key agent in the radio department.

"It was a unique time to start in business," Ashley recalls. "Television was just starting in 1950 but it was being neglected by the big talent wheels. The big money was still in radio. A TV show brought in maybe \$500-\$800 in commission. But it was a great time of opportunity, a time to start relationships."

Ashley in 1950 was working under the apparent handicap of youth. He was only 28, dwarfed in experience, age and size by dozens of talent agencies. But he was beginning

medium early, the big talent organizations would move in later with vast reservoirs of talent, and they would reap TV's growing rewards first.

Ashley-Steiner's first clients were not TV people when the agency got them, but most of them did, with A-S direction, move into the medium: Gertrude Berg, Tex & Jinx, Robert Q. Lewis, Allen Funt, Bil and Cora Baird, Herb Shriner. Some of the first shows were *The Goldbergs, Date With Judy, Candid Camera*. (Later clients also visited the medium: Yul Brynner, then a TV director; Hume to see the potential in TV. While he moved in on the Cronyn and Jessica Tandy; Dick Haymes: Bert Parks; Mike Wallace.)

In the early 1950s, Gottlieb and Schwimmer joined A-S. All had a creative bent, and they realized the value of certain kinds of clients. They began early to build a creative list of writers, producers and directors. And they looked hard for them.

Sitomer (who died in 1958 at the age of 36) was watching TV one night in 1955 when he happened to catch "Remarkable Incident at Carson's Corner" on *Studio One*. The script turned out to be the product of an unknown brassiere-firm copywriter who wanted to write more TV scripts but didn't have time. A-S persuaded him to give up his job, then persuaded CBS-TV to take him on for something like a year's salary in exchange for first refusal on his output—and Reginald Rose was on his way.

A-S was building units by going after the artist elements. It has built into teams like Rose and Brodkin, Roddenberry and Felton. Ashley wisely saw that stars are impressed by writers and producers—the production elements they know can make a show good, and make them look good.

While A-S-F today is broad in its representation, its current strength is television and Ashley believes its future is there also. "TV," he says, "is drawn from all aspects of show business. Our strength in writer, producer, director talent—many of whom never worked in TV—bodes well for the future. William Inge is working on a new TV series idea. Arthur Miller, too, is in the midst of developing a TV project. Joe Mankiewicz, a major movie producer-director-writer, may well get into TV.

#### ALL ROADS LEAD TO TV

"Every one of our departments, in fact, is feeding into TV. It's a vast storehouse, and when TV suits the career of certain people we represent, they'll probably enter the medium."

Both Ashley and Steiner stress that an agent today must not just represent or service his client, or see how good a deal he can make for him. He must find a literary property he thinks would be ideal, then offer it and the star to a studio or network, and then help the buyer find supporting elements. In short, the talent agent must be creative, a partner in forwarding the carcer of the artist, not just a percenter.

In getting its new clients, A-S-F is asked. "What are you going to do for me?" It has to have an answer that makes the prospect feel A-S-F will do a better job than anyone else. Part of the answer is size, which Ashley now has. "Most clients," says Ashley, "work in many media, on two

# BUY

That very highly survey-rated, CBS affiliated, Personality activated, Civic-minded motivated, Sales results premeditated, Cowles station in Des Moines

NOW!

\*See Oct.-Nov. Nielsen and Nov.-Dec. ARB for the highest ratings we've ever received.

# KRNT-TV

"One of the great news stations in the nation"

AN OPERATION OF COWLES MAGAZINES AND BROADCASTING, INC.

Represented By The Katz Agency

#### The merger with Famous Artists added Hollywood strength plus top executives

coasts and all over the world. They need large companies for adequate representation. One of our clients, for instance, is a movie writer with 30 pictures to his credit, one of them an Academy Award winner. He has had a number of hit plays, has just finished another play, is off to Europe for a movie. We wouldn't have him with us if we didn't cover a lot of territory."

A big part of the territory is television. And as Ashley explains it, sales don't just happen. As chief salesman on almost every A-S-F television deal, Ashley has to know the medium and its people inside out.

"Television," he says, "is very complex. Say a sale depends on 100 parts. You have to have 99 of these parts in line to have the show happen. Some people with good shows can't get them on because they don't know what it takes, where to take it. You must take it, of course, to the most likely buyer. But who is he? To find out you must know his personal tastes, if a show is his kind of show or isn't. You have to know the programming end of the business as well as your own."

An insight into Ashley's network dealings comes from CBS programming man Mike Dann. "There's no question," says Dann, "that Ted is considered the outstanding agent in the field today. We like to do business with him. Like all successful agents he's willing to work 24 hours a day. But beyond his drive, he thinks like a producer. He seems to know what is best for a show and he knows how to accomplish it. No one resents him at a creative meeting. What he says is always a positive contribution. That's why the Brodkins, Banners, Bert Leonards and Perry Laffertys gravitate toward him."

And Dann notes added depth to Ashley beyond his business capability. "Ted has never changed his values—they're right. He has taste. He thinks our business should be better than it is. He brings a sincere feeling to his dealings. He is as interested in the personal life and state of mind of a thousand people he does business with as in the professional side.

"And no matter how busy he is, how late it is, Ted will ask first how your children are, your vacation plans, evaluation of a book we both might have read. He has an interest in the human values."

Ashley can also bring a great amount of power to his present dealings beyond the plus of charm. "Before the merger with Famous Artists," says a former A-S agent, "if Ted wanted to talk to Darryl Zanuck about a deal for a relatively unknown TV man he'd get nowhere. If he could talk about Joe Mankiewicz, a movie man, he'd have something. But now, with Famous and its Hollywood stature as part of the operation, he can talk about Mankiewicz. And having Mankiewicz and a dozen other movie pros he has an 'in' to talk about smaller artists in his stable."

The A-S-F operation headquarters in New York at 555 Madison Ave. and in Beverly Hills at 449 South Beverly Drive. Ashley works out of New York, Steiner out of Hollywood, primarily handling the various production problems, pilot ideas and budgets associated with A-S-F packages. Charles Feldman, new A-S-F chairman, also works out of Hollywood.

Ashley had been trying to get a merger with Feldman's

Famous Artists for about five years to gain strength in Hollywood. His capture of so many ex-MCA people, particularly book and play people, may have played a large part in swinging the merger. Famous, in addition to going after screenplay assignments for its clients, has been doing a healthy business in selling story properties to motion picture producers (more than \$1 million in scripts through the first half of 1962 alone). The A-S storehouse of literary property gives Feldman a lot more to draw on.

Feldman, now 58, started out as a lawyer (he still belongs to the California Bar Association), became a talent agent in 1932. In recent years he has also become a major motion picture producer ("Red River," "Glass Menagerie," "Streetcar Named Desire," "Seven Year Itch" and "Walk on the Wild Side" are among his credits), but he is currently devoting himself to agent activities.

Of the merger with Famous, Ashley savs. "Feldman, his executive vice president Jack Gordean, his literary department head Ben Benjamin and agent Dick Clayton are among the best people in California. Having this group with us is more important than signing one movie star out of the Famous roster. These guys make things happen. It's like a baseball team. Merger gets together a highly expert team of specialists."

#### KEY EXECUTIVES ADDED

Besides the MCA and Famous manpower acquisitions, Ashley got two of his key men from CBS last year: W. Spencer Harrison and Gerald Leider. Harrison (one of four A-S-F vice presidents—Gottlieb. Schwimmer and Gordean are the others) had been CBS's long-time vice president and business manager of talent and contract properties and Leider had been a vice president in charge of specials. (Says Ashley: "When we got Harrison it was a big business move. He helped make every major deal at CBS over the TV years, from Jack Benny to Lucille Ball to Red Skelton. He's a valued partner.")

Another top executive joined A-S-F last November to further boost its manpower list. After 22 years with General Artists, Milton W. Krasny resigned as executive vice president and GAC board member. He now works closely with Steiner in Hollywood.

Ashley's organization is composed of essentially young men. Most of the partners are in their 40s—Steiner is 47, Schwimmer is 36. Ashley counts on this youth, tempered with experience, as "an enormous leg up on our job."

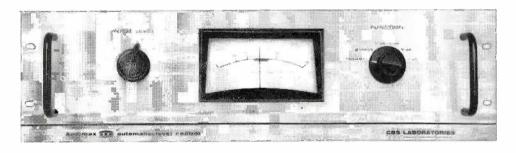
A-S-F has a divisional set-up, departments ranged from television to legitimate theatre, actors, directors, producers, writers, musicals, etc. Every client has a prime source of contact at the agency, his own agent. Ashley handles Herb Brodkin and Bob Banner himself (with Gerry Leider collaborating on handling the Banner account, Herb Jaffe collaborating on Brodkin). And clients often talk to from two to five other specialists in the company, especially when tax matters complicate things.

Ashley has to be something of a tax and financial expert himself. Talent deals have grown increasingly complex. And talent agencies have grown increasingly specialized and sophisticated to facilitate them.

The A-S-F president says, "The ultimate realization of the

#### **Well behaved transmitters**

DON'T WHISPER!



#### Stay listenable with Audimax!

Undulating audio is not listenable! When it shouts—unpleasantness! When it whispers—strain! Every time your listenation tool, you stand a chance of losing him! Audimax—the monitor with a memory -rides your output gain control with super-human speed. When levels are correct, gain remains constant-this

is the Audimax Gain Platform. Audio output remains on a natural listening keel at maximum modulation. There's no distortion, compression, thumping or pumping. No audio "holes." Audimax is not a Compressor, Limiter or AGC. Audimax is a control computer, complete with memory and judgement.

lizer to recognize noise and back-ground effects, and electronics takes over. Proper levels are maintained; gain is held constant during pauses or returned to normal at standby-automatically. To get listener loyalty—and keep it—you need Audimax! It pays!

complete with memory and judgement.

You merely set the Gated Gain Stabi
SEE US AT NAB, CHICAGO, MARCH 31—APRIL 3, BOOTH 72W FOR AUDIMAX IN ACTION, OR WRITE FOR FURTHER INFORMATION.

Complete with memory and judgement.

You merely set the Gated Gain Stabi
LABORATORIES

LABORATORIES

LABORATORIES

LABORATORIES

A Division of Columbia Broadcasting System, Inc.

#### Ted Ashley is a one-man lobby for better television—and a hard man to say 'no' to

clients' work is financial. They have corporate plans and tax plans. Someone has to translate these into the deals made with buyers. We do have tax men but tax men are not in on the reality of show business. An agent, therefore, has to talk creative yet translate and solve tax problems. I guess we've all learned this side of things by sitting in on tax deals and absorbing what goes on."

Ashley is short, dark, heavy-featured; a precise, careful talker, one moment intense, the next breaking out in a wide grin as he warms to a favorite subject or recalls a happy incident. His dress is neat, usually on the dark side. In his spacious office he likes to leave his long, marble-topped desk to push down, legs extended on an ottoman, in a big leather-covered lounging chair off in a corner.

A friend says Ashley (now earning far more than a network president) likes to live well, "not high-powered living, but comfortable." To facilitate his 12 to 15 trips to California a year, Ashley maintains a home in Beverly Hills. He gets to Europe two or three times a year. Currently separated from his wife (he has two daughters, 7 and 11), his New York residence is a four-room apartment on Waverly Place in Greenwich Village.

Ashley's pet hate, understandably, is wasted time. This doesn't stop him, however, from sitting around on a night or two a week with his key men to unwind and joke. He likes theatre, reading, chess and talk with friends. "This kind of thing," says Ashley, referring to talk, "is an opportunity to build relationships, trust, respect, perhaps the greatest assets in this business along with integrity."

Ashley does very little socializing, attends few parties. He tackles his work with intensity to make way for his own time. He usually gets to his office between 9 and 10 in the morning, finishes up at 6:30 or 7 at night, calls about 80% of the weekends his own. (Not always, of course. In January and February—the big television selling period—he is on the go constantly. And there are other times when there is little sleep. During the MCA talent agency disband last July. Ashley saw his opportunity to get personnel he needed. For two days he planted himself in a suite in the Drake Hotel near his New York City office, met with dozens of key job prospects and made and received scores of telephone calls. He came away tired and, as already related, successful.)

In Ashley's complex business a work day is never simple. He is concerned with the general operation of the agency, 50 different kinds of meetings, dozens of aspects of selling, reading and idea evaluation, time spent with network men, film screening, pilot financing, tax, legal and client business, the never ending string of problems—the touchy program a network says a sponsor is objecting to, "How are you going to fix it?" followed by rush calls to get the packager and network programming man together.

But the biggest problem, according to Ashley, is dealing with personalities—an old one and a never ending one for the talent agent. "Clients come in with basic career problems," says Ashley. "'Should I leave the network?' 'How should I leave?' 'Where should I go?' Like a good doctor, I have to know the patients pretty well. How should I advise them? What will they do?

"In another area, one of my staff might think he has an idea for Herb Brodkin. I might say, 'Don't recommend it

to him, it's not his cup of tea. Give it to X.' You have to know your people, what they're capable of and what they're not. You have to be sensitive to the clients and to the people you do business with. Incorporate the human element into professional judgment. This is hard.

"In advising a client, you might have to take his wife into consideration. Say an attractive new offer involves a lot of travel; the client would be away from home for a long time. It may be good for his career, financially rewarding, but you know his wife isn't going to be happy and it's going to cause trouble. You advise 'no' on the deal. It may be the wrong professional judgment, but the right one, and the more important one, on a personal basis.

"Nothing is cut and dried in this business," continues Ashley. "On top of everything come the tax men. I have to keep creativity and business in balance. But I have no yearning for the so-called 'good old days.' This business is very alive for me. There's no challenge if things are simple. But there's gratification in living through the process of picking, developing and selling a show and seeing it hit."

Ashley has a fierce pride in the TV shows he represents and has helped create. It may be part boast but it is largely true, in the light of the critical acclaim heaped on such shows as *The Defenders, Twilight Zone, The Nurses* and *Dr. Kildare*, when Ashley says, "We have the best quality shows. We claim credit for being ahead of the industry in many instances. I think we know what's good and we plug for it. A lot has gotten on due to our skill as lobbyists."

#### HE WON'T TAKE 'NO'

The Ashley "lobby" for *The Defenders* is a case in point. Reginald Rose had five ideas for a TV series. A-S directed him into *Defenders*, one of his old *Studio One* originals. CBS didn't like the pilot. But Ashley kept plugging it until it got on, a full season late. "Sponsors," says Ashley, "keep canceling *Twilight Zone*. And we keep fighting to see it stay on"—with CBS on Ashley's side. The network ordered 13 one-hour shows this season with no prior sponsorship assured because, says Ashley, "they believe that the show deserved to get on." (Ashley also fought to get the granddaddy of the current medical show, *Medic*, the first so-called "adult" show on the air back in the mid-50s. Ashley made the sale himself, calls it one of his best.)

Ashley, a friend of both Frank Stanton and Jim Aubrey at CBS, has been accused of having a "romance" with that network because he sells so many shows there—five shows out of the eight currently represented in the 1962-63 schedule. MCA, selling the majority of its shows to NBC for many years, was also said to be "linked" to that network.

Ashley calls his CBS weight "pure coincidence," explains it partly in that so many of his key creative people, like Brodkin and Serling and Rose, were on staff at CBS for periods going back to *Playhouse 90* days. "Because they are CBS alumni," says Ashley, "I guess it's easier for them to orientate to that network."

A friend of Ashley's sees the CBS situation slightly differently. "Ted," he says, "was partially responsible for getting Jim Aubrey back into CBS from ABC. Aubrey, of course, is having a great success with the network and calling more and more of the shots. This gives Ted a big 'in,' but beyond that, Ted's kind of show tends to be CBS's



with HENRY VIDAL - IRENE PAPAS - EDWARD CIANELLI - PRODUCED BY PONTI-DE LAURENTIIS - DIRECTED BY PIETRO FRANCISCI A LUX FILM « An Embassy Pictures' rejeass

NOW AVAILABLE FOR THE REST OF THE UNITED STATES FROM EMBASSY PICTURES CORP.

kind of show; the network does give quality a ride. If CBS helps Ted, he most certainly has contributed to the stature of CBS."

On the broad subject of TV program quality, Ashley is optimistic. He sees quality overall as rising, although he thinks the industry has not reached as high a point in quality as it is capable of.

"Quality used to be synonymous with low ratings," says Ashley, "but shows like Ben Casey and The Defenders are high quality and yet are getting great ratings." Ashley also thinks the industry is more receptive to the quality idea since added pressure has been applied from Washington. ("Say what you want about him, Minow has been a good influence on television.") But while Ashley believes Washington has helped raise the level of TV, he cautions that, "television is still an advertising medium and subject to certain kinds of economics. If the government does not want to respect this, let it open its own TV operation, like the BBC."

The A-S-F president feels that television is made up of staples, show forms recognizable in type repeated over and over again. There is no way to avoid it. But he also feels that what makes some shows better than others of their type is production quality, "and quality only comes," says Ashley, "when things are thought out and precious time is consumed."

Ashley would like industry recognition of the fact that to get quality, adequate "lead time" is needed—the time involved after a network orders a series until the series goes on the air. "Say a pilot is delivered in January," says Ashley. "Network judgment on whether to accept the show is made in February or March. If accepted, the production order goes in for a series start the following September or October. This is too little time to do a good job."

Ashley would like program lead time doubled. He feels this was a big plus on *The Defenders*, ordered in October to start the following October. "The invaluable lead time here," says Ashley, "contributed greatly to the recognized quality of the series."

Ashley is strong-minded, too, on the subject of pilot films. He believes that in many instances they can be abolished as a waste of time. And he feels that the time is coming when the networks will order more shows without looking at a pilot.

"Bert Leonard," says Ashley, "has sold every pilot he has made. Brodkin and Felton have had only one pilot failure each. If I were in the network position, I would look at the producer's track record. The work of many producers is reasonably predictable. I'd accept them and their show ideas without a pilot. It's been done before, particularly on the known artistic capacity of stars, like Lucille Ball and Phil Silvers."

Ashley says he is currently refusing to make pilots on two 1964-65 deals because "good people are involved. There is no need to waste time and money on something that I believe is predictable. If a network says it wants a certain kind of show, gives the job to a producer who has had six previous hits, and allows him a year's lead time, I think it can be pretty sure of a good product. And I think this kind of thing will happen more often."

If Ted Ashley made himself any promises on starting out as a talent agent, he has probably kept all of them. He is respected in a business where agents generally earn

little respect. He is a contributor in the ranks of his creative people because he is creative. By what he calls "osmosis, intuition and logic" he has learned what television is all about, operates at its most critical levels. He is a young man and manages to stay young in a business where most grow old before their time.

His secret, perhaps, has been the ability to collect good people to work for him. A profit-sharing plan, pension, life insurance, medical plan and bonuses, all in effect at A-S-F, help, but Ashley's long-time offer has been employment in terms of the future, not necessarily money. And the future has come up fast.

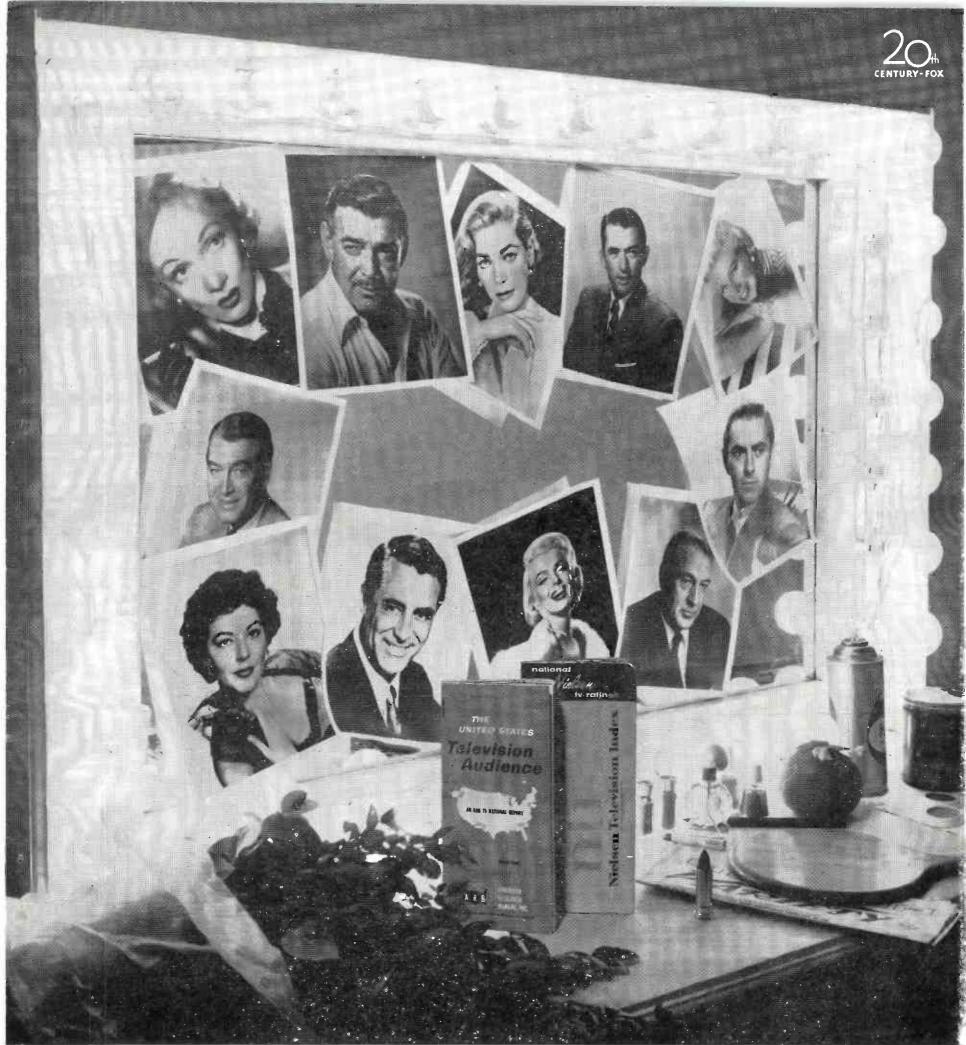
As talent agencies never bare their financial souls, A-S-F's standing vs. William Morris is not known. But many think A-S-F is now even with Morris and pulling ahead. Certainly A-S was a healthy boy waiting to run in the big race when the MCA talent dissolution began. The MCA acquisitions, particularly that of the literary group of Kay Brown, Audrey Wood and Phyllis Jackson—which many consider the most important asset of the MCA agent set-up—gave Ashley the stature it would have taken him years to build. When he got the MCA people, everything else fell into line.

The merger with Famous Artists added stature and strength in the motion picture business, put Ashley on the road to more power and prestige. The television record of four shows represented in 1961-62 as against at least 10 shows in 1963-64, is clear indication of new television stature.

A-S-F today has to rank as a new giant. Ashley does not like the word but it seems to fit. Most people credit the success to Ashley. But he is only one man; he can only stretch so far. There is danger in bigness and a number of Ashley's admirers believe he will find this out. Quality—the Ashley maxim—rarely holds up under mass production. The more the Ashley organization does, the harder it will be to maintain standards. But Ted Ashley will try. And quite a few TV programming people feel he'll win. END



The Ashley-Steiner-Famous Artists high command, in addition to Ted Ashley as president, includes five key men. Ira Steiner (above) as executive vice president and second in command: vice presidents Alden Schwimmer, Herbert Gottlieb and W. Spencer Harrison. All group in a five-way partnership. Charles K. Feldman, former president of Famous Artists, rounds out the executive corps as new chairman of the board.



Great, Gr

Century !



 $30^{\pm}$  count them -30 great feature films from the top quality studios of Twentieth Century Fox Film, Corp.

44 West 56th Street, New York 19, New York—COlumbus 5-3320

# BM

MUSIC IS USED EVERY DAY ON EVERY NETWORK ... 105 TV SHOWS EVERY WEEK...

# THURS.

WIDE COUNTRY NBC
DR. KILDARE NBC
FAIR EXCHANGE CBS
PERRY MASON CBS
OZZIE AND HARRIET ABC
<b>DONNA REED SHOWABC</b>
MY THREE SONS ABC
PREMIERE ABC
AMONG OTHERS



VIEWER from page 57

grams. People tend to reserve their loyalties for programs they have found predictably entertaining and relaxing, usually those that seem personal and spontaneous. Programs that emphasize plot—the kind that dominates this season's viewing—are less apt to command loyalty unless the star or the theme holds unusual appeal. Among plot programs, particularly when two of the same type are on at the same time, "Who's in it?" and "What's it about?" are often the questions that dictate which way the dial will be turned.

The dial-turners' acceptiveness of television's offerings does not indicate complete acceptance of the notion that television is offering as much as it might. If any basic philosophic argument exists between television and its viewers, this is it. Viewers are disturbed because, as SRI sums it up, "television seems intent on believing that it is a fairly limited medium even as the public believes that it has the capacity for a great deal more flexibility, range and imagination. . . ."

This concern stems from the belief—one of the major specific complaints today—that television is too prone to imitate itself by proliferating any kind of program that gets a big audience. Last fall, big-name and high-priced personalities were doing exceptionally well. Viewers at that time noted that the networks were busily signing up more big-name and high-priced personalities for next year, and expressed concern lest the programmers and advertisers would be "running with the wind" again in 1963-64.

Viewers usually want a choice of two or three shows of a type, and when television offers more it may run afoul of what one viewer called "The Law of Diminishing Demand." Sometimes even two of a kind can be too many. Flintstones, a cartoon show, lost uniqueness—and therefore some of its lustre with viewers—when Jetsons arrived using a similar technique, whereupon Jetsons suffered from being considered too much like Flintstones.

#### **COMEDY ON TOP**

The closest thing to a new viewing trend found by SRI this season is the preference for comedians and selected situation comedies. This, too, is seen as a sort of reaffirmation of the thesis that television could do better—"a moderate defense and protest against what seems like television's insistence on becoming a 'small-movie' industry turning out professional, well-produced short films. The public was just not about to allow this to happen, as they showed by their approval and response to programs which seemed more spontaneous and more alive..."

(But this is only partly protest. The

rise in comedy appeal is also traced, paradoxically, to the growing preference—a trend for the last two years—for dramatic shows of all kinds, from the theatre type to those of the hospital, courtroom and corral. Spending far more time with this drama than with any other single program form, people simply need comic relief, and the networks, having scheduled so many one-hour dramas, conveniently had a number of dangling half-hours available in which to offer it.)

On the debit side in the public's book-keeping there is also a mildly red-ink item called money. Some viewers wonder whether the networks are willing to spend it as freely as they once did. The reduced lavishness, the many taped programs, the diminishing number of highly adorned variety programs imply, to them, that television has settled down to "hard-tack" entertainment that pays off without too much cost or effort.

One of the most specific complaints that SRI found relates not to the regular season but to summer fare. "We detect a growing resentment of this summer hiatus," the report asserts. "And while anticipations for this [current] season were sufficiently high to overcome this resentment somewhat, the time appears to be approaching when demands for better and newer summer television will become stronger. . This is a trend to watch and one that local TV, especially, might take special advantage of to fill what seems an unrewarding . . . TV schedule."

On many subjects the interviewers found ambivalent attitudes. Viewers get a great deal of pleasure from prime-time movies on the networks, but don't think they speak well for television's creativeness. The public doesn't know or seem to care much about pay television, but what it does know is influencing its opinion of what free TV some day may offer (Broadway plays, movies, opera, etc.). Color isn't much of an influence on program selection yet-but the fact that NBC serves up big helpings of color improves that network's image. Viewers were not particularly impressed by the first 90-minute western series, The Virginian, but they clearly expect more "long" shows to be offered and apparently look forward to them.

SRI found viewers "quite tentative"—as of last fall—about all of this season's new programs but two: Beverly Hill-billies, whose success is hard for even social scientists to explain except as an intriguing combination of the universal wish to be rich and the universal desire to "act out basic, primitive fantasies," and The Lucy Show, which was greeted as the return of "an old friend" who had given much pleasure, run and re-run, in I Love Lucy.

Compared to the rest of the new pro-



You might think Ward Dorrell's nickname "Doc" is short for Ph.D. You'd be wrong.

When he came to us eleven years ago to build our research department—the first ever created by a station representative, our salesmen humorously dubbed him "the witchdoctor." In affection and esteem, the abbreviation followed soon after and has remained.

Doc's ability to analyze research data and come up with fresh, new answers has given that ordinary breed of "doctors" pause to think.

When it comes to upsetting popular myths and deflating comfortable fallacies, he can be formidable and usually makes history.

He pioneered when he showed that slavishly buying by the numbers can be as misleading as a gypsy tea leaf reading. He proved that statistical variations—depending on the size of the sample—if not grossly inaccurate, are usually insignificant. And a fact of life! He has since helped educate agency and advertising people by holding seminars throughout the country that numbers are a guide—not a straitjacket!

One of the biggest problems faced by a television advertiser is watching hundreds of thousands of dollars go down the drain, because of misplanning and miscalculation. Doc developed Blair's TMP—Test Market Plan

—that enabled advertisers to go into a market with a limited amount of money and hone their marketing, merchandising and advertising approach to a razor-edge.

The phenomenal success of TMP is testified to by the large number of advertisers who continue to exploit it on Blair-represented stations.

All this wouldn't amount to much if the light of Doc's research were hidden under a bushel. It isn't. Our salesmen know every fact and facet the instant new rating data is available. We're mighty proud of the fact they're the best research-equipped salesmen in the business.

Doc, of course, does not work alone. He is surrounded by a staff of statistical wizards "second to none." His team of research experts are forever striving to give the Blair-represented stations as well as advertisers and agencies the very best in scientific methods for the measurement of a market and the effectiveness of

the broadcast media. It is this kind of research that helps the advertiser to measure product impact in the market.

This means when you put your commercial on a Blair-represented station, you get the most accurate and valid picture of your coverage, the deepest penetration of your market for the dollars you spend. We stake our reputation on it. If it's Blair it's the best!

**BLAIR TELEVISION** 

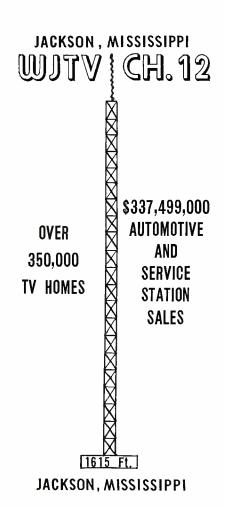
"You can count the great restaurants in America on the fingers of one hand."



Restaurant Voisin is one of them.

Open every day for lunchcon, cocktails and dinner.

30 East 65th St. For reservations: Michel, LE 5-3800



#### VIEWER continued

grams, the three networks formed much plainer images in the public eye:

ABC—The burst of popularity ABC enjoyed a year ago, and the image it was developing as a "youthful, lively and dynamic" network, seemed last fall to be petering out. Compared to CBS and NBC, it was "beginning to slip back into the also-ran category," seemingly content to sit still rather than plan ahead. Its new shows weren't gaining much prominence, and although some showed promise, it was increasingly becoming known as "the Ben Casey network"—which "is not enough to sustain much loyal viewer interest." It was looked to almost solely for entertainment. Its newscasting was deemed "notably weak," but then, "in general ABC tends to attract a lower status viewer who is not particularly interested in the news or news programs" anyway.

CBS—With some solid new shows added to its old favorites, CBS emerged "dramatically and distinctively" as "the network that is 'fun to watch.' " When people talked of CBS programs they often stressed "the wholesomeness, clean humor and absence of violence or neurotic odd-balls whose behavior is depressing." Practically everyone "whole-heartedly" approved of the programming and thought it "suitable for both adults and children." In addition, CBS News had gained in respect. Walter Cronkite's appeal had increased considerably. CBS News coverage of top events seemed "second to none," even though Huntley-Brinkley still appeared to be "the most personable" of television newsmen.

NBC-People were "a little disappointed." They had thought of NBC as somewhat more powerful, more authoritative and more businesslike" than CBS. By and large they still did. But they also thought it gave the appearance of "standing still and resting on past laurels rather than changing and growing." Its news image was still high, though its towering stars, Huntley and Brinkley, no longer were "brand-new overnight sensations" and in fact were beginning to be taken for granted. People were pleased by NBC's emphasis on color, which suggested lavishness. Saturday Night at the Movies was "extremely well liked," and the network continued to have its quota of topappeal shows. But it had introduced "nothing which seems sensationally new this year" and some audience discontent was showing.

The exploration of attitudes toward program types and specific programs, according to SRI, was intended to find out not what the ratings would be, but why people give high ratings to some shows and low or middling ratings to others. It should be remembered that

these attitudes were gathered last fall, several weeks after the current season started but not too late for change.

News, Information, Documentaries— The popularity of these programs is rising rapidly, but people tend to judge each entry on its merits more "selectively," with the night's topic usually the factor influencing the decision to watch or not watch.

#### POPULARITY CHALLENGED

Chet Huntley and David Brinkley were still the most popular newsmen, but they were no longer unchallenged and there were signs of "some growing dissatisfactions." These stemmed partly from a suspicion that they were spending more time on their individual programs, less on *Huntley-Brinkley Report*; partly from an occasional feeling that they had become "a bit too patronizing and condescending," and partly from the difficulty of living up to their newscast's reputation—and people's expectations of it.

Walter Cronkite's appeal as a news-caster had increased "considerably," the "main reason" seeming to be his "willingness to display some emotion and allow the public to see and think of him as a person." People looked upon Huntley-Brinkley as "cultural anthropologists," Cronkite as a "historian" who "teaches." They liked the way he gives the news, thought him "easy to listen to and understand" and "liked him as a person."

Liking Cronkite or Huntley-Brinkley was rarely an either-or proposition. People liked all three, but to SRI it seemed possible that Cronkite might begin to give them "very serious competition, particularly if they allow their format to become too routine or formalized or if they devote their main energies to their individual endeavors."

In Circle Theatre people "feel that they really learn something while seeing a real-life drama." Eyewitness, being dependent on the week's news, seemed uneven, but "when something vital has occurred it is a dramatic and exciting program." The Howard K. Smith Show seemed interesting "mainly to higher status viewers."

Situation Comedies—The season's rush to light programs extended to some of the situation comedies, although the group as a whole seemed a little wobbly. In addition to Hillbillies and Lucy, the most spectacular successes, the Andy Griffith Show remained a favorite because it seemed to "represent the charm of by-gone days when life was simple and uncomplicated" (and also because it had Don Knotts in the chief supporting role).

The Donna Reed Show was rediscovered by many viewers and, after Father Knows Best became purely a rerun operation, stood out as "the best expression of what most people feel

# pitch

The pitchman has largely vanished from broadcasting, but the memory still lingers on: something for nothing, quick results with minimum effort, mechanical formula instead of creative ideas. Very strange. Especially since those television and radio stations determined to maintain the highest standards seem to enjoy the greatest success. People watch. People listen. People know.

#### POST · NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY

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

www.americanradiohistory.com

#### Successful comedians report foibles of the times in ways that point up humor in them

family life 'should' be like" (though a little soap-operatic to some men). Views of *My Three Sons* were "similar," although the family was atypical and the show "not particularly compelling." How well *Three Sons* might do in the future seemed "very dependent upon the sort of competition it encounters."

People weren't especially enthusiastic about the *Danny Thomas Show* but watched out of old loyalties-and to some extent, it was suspected, because it was fortuitously situated between Lucille Ball and Andy Griffith. Location also had benefited the Dick Van Dyke Show, immediately following the Beverly Hillbillies, but Van Dyke seemed to have additional advantages: Viewers saw his as a sort of "variety show within the framework of a situation comedy." Although its audience built slowly, possibly because it seemed a little sophisticated, it was given a good chance to "retain a stable audience and perhaps increase its appeal."

Hazel, at the top of the ratings heap last spring, seemed in the fall to have become "less interesting as the novelty of a maid running the family wears off and her overbearing manner begins to antagonize some of the viewers." Others judged slipping: Ozzie & Harriet; Mr. Ed; Car 54, Where Are You?; Dobie Gillis, and The Real McCoys. Our Man Higgins, new this season, seemed "too direct a steal" from Hazel, which was slipping.

Fair Exchange and the Loretta Young Show "almost made it." Exchange's problem may have been that two families with problems, plots and subplots were one family too many, but people basically liked the idea and wished it had been executed more skillfully. Loretta Young had many fans who wanted to like her new program, but "even the most loyal" had to admit this wasn't up to her par: "It is too 'sweet,' there are too many children, and the show is too typical." It was also up against Ben Casey.

Comedians — Viewer attitudes vary from one comedian to another, but success comes most often to those able "to be very current, to report the foibles of the times in ways that point up the humor inherent in them, to help people laugh at themselves. Viewers want the stand-up comedian to talk about current events, family situations and human nature in ways that reassure them that whatever the problem, it really 'isn't so bad if we can laugh at it.' "To do this with regularity is hard, as many comedians have learned.

Among those who have succeeded most notably are Red Skelton, Jack Benny, Bob Hope and—though not on a weekly basis—Danny Kaye. Viewers admired Skelton for his courage as well as his comedic talents, felt that he had endeared himself particularly during the fatal illness of his son, thought he broadens his appeal by shrewd use of guest stars. Benny's humor was judged relaxing and enjoyable, but people were fairly neutral about his show, thought it not vitally current, and in some ways were tired of it and felt it needed new life. Hope's first special of the season struck people as leaning too heavily on the past, though it did not cause them to lose confidence that he would be his old rollicking self the next time out. Kave's special last fall stirred up enthusiasm, partly because Lucille Ball was on it, partly because the pace was less frantic and more comfortable than in the past.

Many viewers, particularly in the younger, upper-class group, would be happy to see more of the Shelley Bermans, Bob Newharts, Mort Sahls and Mike Nicholses and Elaine Mays—on



TAB KEEPERS on the American viewer are Philip L. McHugh (seated) and Pete Hoffman, partners in McHugh & Hoffman Inc. who commissioned the fall 1962 report on viewer attitudes.

specials, perhaps, or on a rotating basis every four or six weeks in view of the acknowledged difficulty of coming up every week with material that is new and topical and funny.

Variety Programs—Once thought to be television's prime forte, variety shows have met with more and more viewer disappointment in recent years as they became, in the public mind, less lavish. But recently viewers have "become accepting of a wide range of programs whose only link with the past is that they each have a wide and varied content." There might be "a trend to watch" in the development of late-night conversational shows a la Tonight or the Steve Allen Show (which wasn't on the air in most cities where SRI interviewed and hence is only passingly evaluated in

its report). Whatever their bent, variety shows are usually judged individually, and attitudes last fall ranged widely.

#### **DULLER AND DULLER**

The Perry Como Show, despite Como's own popularity, was seen as becoming "duller and duller," its whole atmosphere "so casual that the viewer finds it difficult to become deeply involved" and, in fact, senses that Como himself "doesn't seem to care very much." The Ed Sullivan Show had something for everyone but seemed old-hat to many viewers, who tended to become irritated "while suffering through the acts meant for someone else, waiting to see the particular portion that interested them." Yet it seemed sure to endure, because "there is no other with quite the same variety of appeals.'

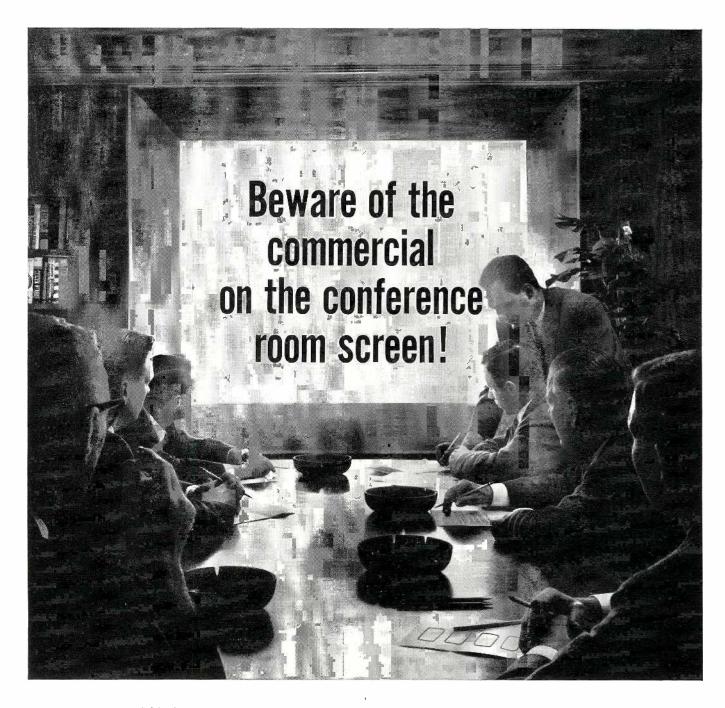
The Andy Williams Show was "enjoyable viewing" but "like an overdose of . . . Perry Como." It seemed likely that people would keep watching, especially if Como were dropped next season, but "still they wish that Andy Williams—or someone—could come up with a good, old-time, polished variety show in the Dinah Shore tradition."

The new Jackie Gleason Show just wasn't quite the same for old Gleason fans. Yet "many people are greatly relieved to be able to watch something fresh and gay on a Saturday night," and the Gleason show seemed to fill that bill.

The Garry Moore Show seemed to be everybody's favorite. Carol Burnett was missed, but Moore and his rapport with the audience were largely credited with the show's success—and its "warmth, intimacy and enthusiastic spontaneity." Even so, if it hadn't been plain that Miss Burnett was leaving amicably, "many viewers might have deserted the show."

The hero of the Jack Paar Show seemed more cautious, and his new show less good, than the Tonight show when he was running it. But it has a fascination even for many viewers hostile to Paar. The guests were rated "almost always top-notch," and anything at all seemed apt to happen: "The utter spontaneity and lack of restraint are so rare in these days of conformity that Paar stands out as a breath of fresh air among stereotyped TV programming."

Tonight, with Johnny Carson in Paar's old seat, found viewers wanting to like Carson, particularly those who did not like Paar as a person, but they didn't feel that he was getting across in a personal way and tended to think of him as "an excellent, talented performer who is stuck with another personality's format." They also suspected that NBC was not willing to give Carson the kind



TV viewers see it on a tube—where today's best-selling pictures come from Scotch® Brand Video Tape

On a movie screen your commercial may rate Oscars; but on the family tv it can lay there like cold popcorn. Trouble is, home audiences don't view it theatre-style. It reaches them (if at all) on a tv tube. And the optical-electronic translation loses sharpness, presence, tone scale gradations, and picture size.

On the other hand: put your commercial on "SCOTCH" BRAND Video Tape, view it on a tv monitor, and see what the customer sees—an original, crystal-clear picture with the authentic "it's happening now" look of

tape. No second-hand images, no translation, no picture cropping. Video tape is completely compatible with your target: America's tv set in the living room.

Proof of the picture's in the viewing! Take one of your filmed commercials to a tv station or tape production house and view it on a tv monitor, side-by-side with a video tape. You'll see at once why today's best-selling pictures come from "SCOTCH" Video Tape.

Other advantages with "SCOTCH" Video Tape: push-button speed in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure "Techniques of Editing Video Tape", write 3M Magnetic Products Division, Dept. MCS-43, St. Paul 19, Minn.



"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING AND MANUFACTURING CO., ST. PAUL 19, MIN EXPORT: 99 FARK AVE., NEW YORK, CANADA: LONDON, ONTARIO © 963, 3M CO.

Magnetic Products Division



#### Disney rated high for all-age appeal, color, techniques, educational contributions

of guest talent that Paar had gotten. Panel, Audience Participation — On the whole, this category seemed to be losing appeal. The Price Is Right was dull in spots (the weekly sweepstakes segment) and in general no longer seemed a "very important" program. What's My Line? appeared "ingrown and much too highly mannered," with the game "growing stale" and people watching "more by default than from strong interest." I've Got a Secret was holding onto its popularity "mainly because of people like Garry Moore," its

presiding prankster.

Candid Camera, newer than most of the others, seemed "a lively and diverting program for Sunday night and one especially suitable for television."

Walt Disney's Wonderful World of Color, which employs such a variety of formats and techniques that it does not fit neatly into any of the standard program classifications, was given exceptionally high marks as "probably the 'gem' of family TV entertainment" because of its all-age appeal, its color, its techniques, its educational contributions and its all-around "uniqueness."

Contemporary Drama—Viewers make relatively few distinctions between the medical, lawyer and adventure series and the individual plays scheduled weekly or bi-weekly. There is some tendency, especially among the upper classes, to "feel that such programs are the real 'meat' of television—the sort of programs that are worthwhile viewing." This is what SRI found:

The original medical programs seemed almost as popular as a year ago. Ben Casey still appeared "more vigorous, masculine and actively exciting" than the others, and efforts to "humanize" him had made him more attractive to women and the show more palatable to the squeamish.

Dr. Kildare was running neck and neck with Casey although (or because) he seemed "somewhat less realistic, less raw, less aggressive" than ABC's resident surgeon. Dr. Kildare was being made to seem more mature and put into a wider variety of predicaments, and viewers thought the result was a "somewhat livelier" program.

The Nurses was a "disappointment" to medically motivated viewers, "a pallid imitation" of Casey and Kildare (and "unlike" CBS). Its stories seemed to make medicine "harsh and grotesque." Two months later the series "had not yet recovered from the disastrous effect of the first episode," which dealt with child-birth "in all its more horrifying aspects, complete with a death, 'natural' child-birth the hard way and a view of an

uncut umbilical cord"—scenes that did little to reassure people about sickness and hospitals. The show seemed to need, and badly, "some sort of male figure to lend prestige and authority"—and to make viewers stop wondering, "where on earth are the doctors?" For all this, however, in a different time period it might win some hard-core hospital buffs who were then choosing *Kildare* instead (it has since moved).

Eleventh Hour got a sort of schizophrenic reaction. It was judged "superficial, unprofessional and occasionally inaccurate" by many viewers who had hoped it would delve solidly into the mysteries of the mind. To others it was "too deep for the average viewer uninitiated into Freud and psychiatry."

#### **COURTROOM SHOWS**

Lawyer programs, offering largely the same type of appeals found in medical shows, looked "durable and permanently interesting." Perry Mason was still a big favorite, but many people were complaining about his new time period and some would be happier if he lost a case occasionally. The Defenders was seen as gaining from starring both a young and impetuous son and his experienced and more restrained father, which enabled viewers to identify with either point of view. Sam Benedict was accepted as "lively and entertaining"—perhaps too lively, because some thought it overplotted and hard to keep up with.

Military Drama—These shows represented "the only completely new dramatic program type of the year" and were well accepted, though not in the faddish way of the western, lawyer, adventure and medical programs before them. They were more popular with men than with women, giving older men a nostalgic reminder of their own military service and younger men a glimpse of what may lie ahead. The comedies, McHale's Navy and Ensign O'Toole, received a broader welcome than the serious dramas, Combat and Gallant Men, probably because they "stir up fewer anxieties and force the public to face fewer unpleasant facts.'

Anthologies, Mysteries, Adventure—Stories that appear in anthology series are thought of almost as "separate little specials." Many are exceptionally well-liked, but few viewers develop loyalty for a whole series. They take each program separately, preferring to see "what it's about" or "who's in it" before deciding whether to watch.

The detective-mystery category had no new entries this year and some of the old ones seemed to be getting "a bit old and tired"—in the case of *The Un-*

touchables, "very old and tired." Naked City appeared to be "the most interesting and varied" entry remaining, ranging from seriousness to humor and without violence for the sake of violence.

In the suspense department Alfred Hitchcock Presents was the major program on the air when the survey was made, and it seemed to be giving satisfaction with its trick endings, a somewhat less "overbearing" Hitchcock—and its virtual monopoly on this category, for which SRI detected "a good deal of enthusiasm" still remaining.

Adventure series, now rapidly declining in number, "wore out their welcome because the proliferation was simply too great." Only *Route 66* appeared to be still strong. Combining drama, realism and human interest with "a decided psychological and philosophical bent," it appeared to increase in popularity at the outset of the current season.

Westerns—Fans felt that some of the weaker entries had been weeded out this year, but were "relieved" to find that their favorites—Gunsmoke, Wagon Train, Rifleman, Have Gun-Will Travel, Rawhide and Bonanza—remained and had been augmented by such "new type" westerns as Virginian, Empire, Wide Country and Stoney Burke.

Bonanza's top popularity was traced not only to its "family" format and skillful production, but also to its being in color, which made it seem "more expensive, more carefully produced and more prestigeful." Stoney Burke seemed "new and different," its rodeo setting offered some of the appeals of Route 66, and lower-class viewers in particular gave it quick acceptance because "it has many of the attractions of the older type westerns in a new setting—a hero who is straightforward with no complexes, a strong leaning toward principles of right and wrong and plenty of action." Wide Country, also in a rodeo setting, seemed similar to Stoney Burke but more modern, more psychological, more an adventure series than a western-and probably more middle-class in appeal.

The Virginian was greeted as "too long and draggy [and] needlessly padded." It seemed interesting primarily because it was new and 90 minutes long. Empire, however, was rated intriguing on several counts. Among them: men liked to see so much wealth under the control of a manager who knows more about it than the real owner. Women liked it for the opposite reason: they liked the idea that this vast empire was actually owned by women "who have all of the power and control and none of the headaches of managing it."

Thus the viewer in fall 1962. ENI



Courtesy of The Detroit Institute of Arts

#### "LAUGHING BOY"

by Frans Hals, 17th Century Dutch artist, is a vivid example of the intensely personal style that distinguished the master painter. One of Hals' sons probably was the model.

#### in a class by itself

Masterpiece — exceptional skill, far-reaching values. This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser.

THE NEWS STATIONS

Owned and Operated by The Detroit News • National Representatives: Peters, Griffin, Woodward, Inc.

# BM

MUSIC IS USED EVERY DAY ON EVERY NETWORK ... 105 TV SHOWS EVERY WEEK ...

## FRIDAY

THE PRICE IS RIGHT .. NBC MAKE ROOM FOR DADDY ..... NBC

I'M DICKENS—

THE FLINTSTONES ... ABC

HE'S FENSTER .... ABC

ROUTE 66 . . . . . . . . CBS

I LOVE LUCY (Daytime) CBS

AMONG OTHERS

More
on
page
95

BROADCAST
MUSIC, INC.
589 Fifth Avenue
New York 17, N. Y.

SUSSKIND from page 59

pany done by who is going to do it—Goodson & Todman—than that there be no repertory company at all.

Now, ABC—not notable for innovation, experimentation or showmanship in my book—is trying a 90-minute format next year, 45 minutes of it devoted to somebody commits some kind of crime and the investigation and solution of that, and it is presumably the culprit's arrest; next 45 minutes will be the legal processes by which he is punished—Crime and Punishment, I guess they would have liked to have called it. That is something out of the ordinary.

There it is being done by Revue Productions, which seems a dubious production auspices but at least it is being done. This is a network—if you had said 90 minutes drama with the first half crime and second half punishment, Oliver Treyz would have laughed you out of the office, calling you charming names on the way.

What do you think accounted for the change?

Well, I think an acute self-consciousness has afflicted ABC together with ghastly cancellation rates, together with a change of manpower, together with modest earnings of the ABC network subdivision of the ABC Paramount parent company.

From your experience with the audience, do you think the audience is responding to a different kind of television appeal than it did before?

That question has to have a qualified answer. I don't think that there has been a miraculous revolution or evolution in the American audience. I think its appetite for the mediocre is as powerful as ever. Its preference for the frivolous is far larger than its instinct for the good. But what I do think is happening unmistakably is that a cultural revolution is on in America. We are graduating "X" millions of high school students every June. We are graduating "X" millions of college students every year. And into our population is coming a higher taste, a better appetite, a deeper appreciation and a more exciting curiosity to know more, to understand more.

What is important to me is not that CBS Reports has less of a rating than The Virginian or Wagon Train, but that CBS Reports has a higher rating today than it did five years ago or two years ago or even last year; that Hallmark Hall of Fame is up over what it was five years ago and three years ago and two years ago; that the better things have better audiences than they ever had before.

Will they challenge the *Beverly Hill-billies*' audience? No. Will they ever?

Probably not. But will they appreciably increase every year? Very definitely, yes.

My own experience on Festival of the Performing Arts, on Tuesday and Sunday nights in New York City; Standard Oil sponsors it with Yehudi Menuhin, Robert Morley, Cesare Siepi; a very high-minded cultural enterprise. Our ratings are higher this year in New York City than last year. They are higher in Washington, D. C., than they were last year. And significantly, last year Standard Oil only bought New York and Washington. This year they bought five additional cities.

So, that would suggest that they think there is a real potential. They will never compete with *Lucy Lives Again* as a divorcee or a widow.

Will they ever make the networks?

Sure. I notice CBS did a poetry reading last spring. The first important poetry reading was by Paul Scofield and his wife on the *Festival of Performing Arts*. This year they plan an American history series which is in the works with John Houseman.

I think this is a thrust, you know, and the cynic must not say because the thrust doesn't equate with the high-ranking fun-frolic show of *The Name's the Same*, To Tell the Truth, What's My Line? what the hell is the use? That guy is not a realist. He is also out of touch with something very important that is happening in the American body politic which is a better educated public, a more curious public, a public hungry to improve itself.

If you will permit, I would have said that "that guy," to my knowledge, was you.

I was never cynical about what was happening in our country. I was never cynical about the appetite that existed in that public for better things, because you can't fight increased museum attendance all over this country, increased concert attendance all over the country, paper back sales of good books in paper edition

I was cynical about whether broadcasting would respond to it, would it get with it and believe it and stop thinking it was a mirage.

I was really cynical for a long time and rightly so because instead of catering to the new dynamic in the public, it was catering to the old concept that the average I.Q. is 12 years of age; that the public will always want junk instead of the worthwhile; and anyway, it is our business to give them what they want—not what they should have.

That is what I was cynical about; not the truth of the cultural ferment.

Cynics would say that Jim Aubrey would give the public what it wants, and in

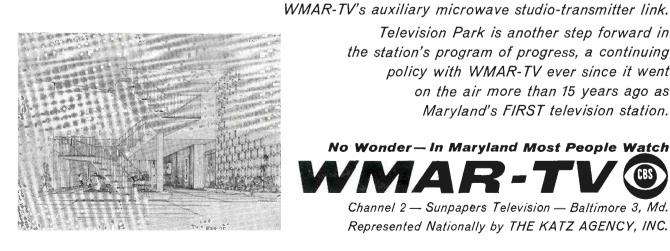
#### TELEVISION PARK

The new home of Channel 2, Baltimore



Sometime next month WMAR-TV, Channel 2, Sunpapers Television, will move into its new facility at 6400 York Road in Baltimore. Conceived specifically for television use, the new studio-office building will house within its 65,000 square feet of floor area, the very newest innovations in electronic equipment, studios, increased facilities for "live" audiences, garage for mobile units, shops and offices. There is also a spacious parking area. A distinctive design feature of Television Park is the rooftop radome, constructed of fiberglas and plastic to contain

> Television Park is another step forward in the station's program of progress, a continuing policy with WMAR-TV ever since it went on the air more than 15 years ago as Maryland's FIRST television station.



No Wonder-In Maryland Most People Watch

Channel 2 — Sunpapers Television — Baltimore 3, Md. Represented Nationally by THE KATZ AGENCY, INC.

#### Junk is a self-defeating commodity. Sooner or later it runs downhill or wears down

great measure; that the great success of the James Aubrey administration in the current season has been for doing just exactly that, and has built a network on the basis primarily of comedy shows in the current season, and has put public affairs shows into either an early evening ghetto or a late evening, or thrown them to the wolves against competition where it knows they will lose.

I don't know where to begin to answer that.

#### That is not a question; it is an argumentative statement.

Jim Aubrey has made the best compromise of any broadcasting system extant between giving the public what it wants and what it should have, and yielding a profit to his stockholders, all three of which are rather urgent considerations.

Now, it is too bad that the third ranking urgency is giving the public what it should have, but it is exciting that that is now an urgency. It never was before.

He has given them the Beverly Hill-billies and Red Skelton and Jack Benny. I happen to think Jack Benny is marvelous and I would want him as part of my cultural part. I am not so sure about Red Skelton. But he has given them Skelton and Benny and the Beverly Hill-billies. He has also given The Defenders and The Nurses.

You can't damn him without recognizing his contribution. He has also put the CBS Reports at 7:30. It is doing better there than at 10, where it was. So obviously he was wise in where shall we place this important public service program to get it its best audience.

You say, well, he put it in to be slaughtered by *The Virginian* and *Wagon Train*. Well, it isn't being slaughtered. It has been doing better than it ever did at 10 o'clock at night.

Should there be more public affairs shows in the evening? Yes, I think there should be, under ideal conditions.

Do I feel as a selective viewer—forget being a professional—I am underfeel in public affairs shows? Not at all. They are coming out of my ears. Part of that is that I choose on Sunday afternoon not to go out of the house and see Meet the Press, Youth Wants to Know, Issues & Answers, Camera 3.

I am a Sunday afternoon fanatic. If the American public is so lazy, so distracted by the frivolous and the silly like a Canasta game and a golf game and a barbecue outside that it will not see Robert Frost on a Great Man interview or it will not see Halleck-Dirksen or Justice Douglas on *Meet the Press*, or it will not see Goldwater and other interesting statesmen on *Issues & Answers*, then it deserves all the bad things that happen to it, because for the selective viewer, television offers a vast educational opportunity.

Yes, it is too bad you have to waste Sunday afternoon at 3 to watch that show, but when I was a youth, my father had to take me in the snow to a lecture hall at 8 o'clock, called the Ford Hall Forum, and it was raining and snowing and we had to drive 25 minutes.

Now that is available to me if I just turn a switch. Would it be better if it were on at 8 o'clock at night? Yes. Am I deeply grateful that it is available at 3 o'clock Sunday afternoon? Yes.

If we can go back a bit to 1961: at that time you blamed a number of factors for the problems of television. Taking them one by one, could you give us your current analysis of their effect on the medium. The first one, and one which seemed to obsess you at the time, was the "death grip" of TV networks on programming.

That grip is as tight as ever, and the theory is as sound as ever that I advanced in that reference to my state-

We now have three buyers, Jim Aubrey, Robert Kintner, Leonard Goldenson. That is not enough buyers. I wish there were 10, 20, 50 or a hundred. It would be healthier.

But the fact of life is that there are only three. If you go to the average sponsor, he does not command enough power or influence or money to get your show on the air. The network puts it on the air and then turns around and sells it off to sponsors in participations or in alternating week sponsorships.

Is that healthy? No, I don't think it is. I would prefer multiple buyers.

However, that degree of unhealthiness relates to two things—the minimum that there are, only three, and secondly, to quality of those buyers. The quality of the buyer among those three buyers is far up from what it was. Certain men have left. Notably, Mr. Treyz left ABC. ABC is a much more exhilarating place to try to do business with now than it was then.

#### It is much less successful now than it was then.

I think it is undergoing acute growing pains that were inevitable because it was succeeding on the level of *Confidential* magazine and Street & Smith detective stories.

When you abandon that policy and reach out for another kind of programming—not necessarily the ballet, Shakespeare and opera, but something better

than 77 Sunset Strip and what is your mother's weight? and who is your lover? and you go in another direction, there is an inevitable agony.

They are in that now, but they will be a lot better off than two years ago, in the heyday, because junk is a self-defeating commodity. Sooner or later, the junk did wear down and part of the network's problem is not that it decided to deliberately do a better job, but that the junk ran downhill, as junk will.

That, coupled with the decision to do a more responsible job, has put them in this terrible writhing position at the moment

But Jim Aubrey in 1963 commands a lot more authority and a lot more decision-making power than he did in 1961, which I think is the year you cited. Then, it was a divided, a much more divided authority. So he is a better buyer because, incidentally, he is quite a showman.

Over at the other places, some chaps have left. Mort Werner has come in. I think it is a healthier and more responsible buyer at NBC than it was in 1961.

Is it ideal? No. Will it ever be? No. Are three too few buyers? Yes.

### The second point that you held in dispute was the mad race for ratings. Do you consider that race still to be on?

The race is still on. It is less mad by far. First, because we live in a time now irrefutably of a three-network economy.

In 1961, ABC was on the move, it was still essentially a two-network race, with a bad third. It is now a three-network life, so that any program can really expect not much more than a third of the audience, a third for NBC, a third for CBS and a third for ABC.

That is a fact of broadcasting life.

There are exceptions obviously, like *Beverly Hillbillies* gets more than a third; it is a runaway hit. *Bonanza* gets much more than a third. It is a runaway hit. But we are, to all intents and purposes, when discussing the majority of shows, in a three-network life.

The other thing is that some sponsors, and their number doth increase—not fast enough, but steadily—are more interested in the climate of their commercial message, what kind of show is it? what kind of audience are we getting? who are we getting? don't tell me how many but who are they? Are they children? My product is a \$116 camera and children don't buy \$116 camera projectors. That is Bell & Howell. More and more, Bell & Howell, Hallmark and DuPont are making their appearance.

Are they in the majority? Not by a

million light years. But are there more of them in 1963 than 1961? Yes, quite a few more because they began to discover, between 1961 and today, that they have made fantastically high ratings but their sales charts were not paralleling their ratings.

Then, as they hired efficiency firms to investigate this anomaly, they discovered that they had the wrong audience watching.

Now, what good would it do Lincoln-

Mercury or Lincoln cars to sponsor—I don't know, Dobie Gillis? Dobie Gillis' audience will not buy a Lincoln car. They have wised up to the fact that if they put Leonard Bernstein and the New York Philharmonic on, they will get a smaller audience, but potentially everybody in that audience could buy a Lincoln car. That kind of wisdom is becoming more prevalent.

So the rating race is on, but it is less mad, less feverish and less insane than it used to be. All that used to matter is how many. Now they are beginning to ask "who are these people?"

What about what you called the "carbon copy psychosis"?

Even that, I think, is diminishing. I am heartened by a very negative factor which your question suggests, of next season. In any other season that we have known in the last seven or eight years, the *Beverly Hillbillies* would have given

#### UNDER THE GUN

A chance remark during Television's interview with David Susskind set off the following recollection about the pressures brought against him at the time of his celebrated interview with Nikita Khrushchev during the premier's U.S. tour in 1960. That section of the interview is reproduced here to fill out the public record of that event.

T was miserable business tactics for me to do what I did in 1956, 1957, 1958, 1959 and 1960. My partner [Alfred Levy], who has subsequently died, begged me to shut up. He said, "Every time you open your mouth, we get a cancellation. Every time you speak up, we are losing millions. Now, shut up, please, David. Please shut up."

I said, "Look, if you want me to shut up, you will have to get a new partner. I ain't made to shut up."

On the Khrushchev interview, the pressures not to interview Khrushchev—forgetting whether you think I did a good job; I did the best I could—but the pressures. Well, I think few people in their lives have that much come on them at once. I don't know where to start. Advertising agencies with whom we had shows on the air saying, "If you do this, we will cancel your show because we would be suspicious of your Americanism."

Other agencies saying, "Could we please have an affidavit of where you have said pro-American things in your career?"

The bank who financed channel 13 [then wnta-tv New York] said, "If he goes through with that, we will take a dim view of loaning channel 13 money in the future."

My partner begging me, "David, if you do this we may be through. If you interview Khrushchev that is it, that is the last straw. After what you said about television, you have to be a Communist."

Pickets in front of this building from the Hungarian Freedom Fighters saying, "Susskind, go to Moscow. Susskind is a kike."

Name it, they were there. Threatening phone calls, "We will kill your children. We know they go to Allen-Stevenson. We will get them on the way to school."

I went and interviewed Khrushchev. Did I think I was the best man to do it? Hell, no. Reston would have been better. Lippmann would have been better.

I wanted to get him in a one-to-one relationship. I wanted to see what he is like in a one-to-one equation, one-to-one relationship. Anything we know about that guy is important to us. And if I had the chance to learn more about him, we would have a chance to learn more about him.



As for the idea that "We mustn't give this guy a pulpit, for Christ's sake, he is a menace and a Communist fink," while he was here every paper every day headlined him, waving from the balcony at people down on Park Avenue, shaking hands and kissing Castro up in Harlem.

So these people, the day I went on there was an editorial in the New York newspapers, "Good Americans will keep their sets dark tonight," as if we could ignore the guy or pay no attention and he will go away.

The same paper's headline was Khrushchev did something that day. Well, I did it. I did the best I could. I wish I had it to do over again, I would do it better.

I wanted Reston and Adlai Stevenson and Charles Bohlen and—who was the guy at Princeton?—George Kennan. He wouldn't have anybody. He said "One person, you, and prepared questions."

I said "No prepared questions. The accusation is that I gave you a pulpit for diatribes."

So he bowed on prepared questions and I bowed on a panel. I couldn't win them both. I couldn't get a panel and ad lib questions. I won ad lib questions and he won no panel.

All the things I told you about, the threats to my kids, the pickets at my house, the pickets outside here, my partner begging me, the bank cancellation, agencies saying, "Get me affidavits on your American loyalties"—maybe I didn't do as good a job as I might have because subconsciously these pressures got like that.

You are thinking, "Tonight I die." I have never known a night like that and I was in World War II. I had 18 ribbons and I invaded Iwo Jima and Okinawa. Everybody said, "You will be broke. Forget our partnership." But I did it.

birth to 10 ugly children, 10 miserable imitations. As far as I know from studying the new schedule, there will be one imitation of the *Beverly Hillbillies*.

That is negative progress of a dramatic kind, I think.

And I think the failure of Sam Benedict to imitate Perry Mason is kind of knocking off the lawyers, and I think the failure of some of the other medical shows to imitate Kildare and Ben Casey has given a little bit of a lie to the fact that if you imitate a winner, you will have a winner yourself.

Whatever the new shows are, some of which I can't comprehend from a mere listing of their titles, I'd guess they are less imitations than they are innovations. I think that is quite true.

You had also put a lot of blame for what was wrong with television on the FCC.

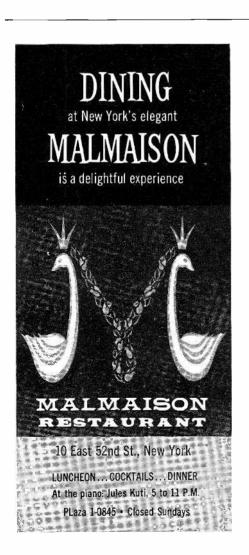
Yes, from inertia.

I believe the words you used were "inertia and indifference," that the FCC was a "handmaiden to broadcasters."

Yes.

I would take it recent events have changed your mind on that score.

I don't think there can be any quarrel that under the stewardship of Newton



Minow, the FCC cannot be accused of inertia or indifference or being a hand-maiden of broadcasters.

They have done their watchdog job. They have said to stations, and indirectly, to the networks, "Look here, you have a facility which is a license to make millions of dollars of profits annually. But you have pledged to program in the public interest, convenience and necessity. Let us start doing it better, fellows, because you haven't been doing it."

I think the Chicago investigation—you know they went out to Chicago and investigated the situation in that city—gave a bit of a fright to the rest of the cities and the rest of the stations.

I think Mr. Minow's rather carefully scheduled pronouncements—let us have more opinion, let us have better balance, let us cater to more representative cross sections of public taste—have had an enormous influence on broadcasting, and I think the FCC has become a fairly dynamic government agency, from being a rather inert, inept one.

Do you consider it coincidental that this pivot point that you note in TV has occurred during the administration of Newton Minow, or do you think this might be a prime cause for the pivot turning?

Well, we were evolving to a point of crisis and decision and change in any case, because so much of bad television proved to be bad business. The casualty rate, the fall-off of audience—I mean, many agencies, Campbell-Ewald and others, made studies which proved that more millions are watching less hours than they used to.

So the fall-off in audience, the casualty rate and the uneasy consciences of a lot of broadcasters were coinciding—all of these, with a change of heart, a new kind of effort. All of this has been spurred on and encouraged, I guess would be a kind word, by Mr. Minow's efforts on the FCC.

I wonder if your opinion of broadcasters has changed any in the last few years. In your 1961 testimony you said that the prevailing element in television was a "willful disregard of public interest," "in pursuit of the quickest buck in the shortest time. What is at stake now is not the development of a medium, but the sale of goods and the getting of profits." Do you think there is a difference?

There has been an amelioration of that. I think everything I have said up to this moment documents that point, I hope convincingly and graphically.

The pursuit of profits is part of the American religion. It will never abate, but there is more common sense now. Long-range thinking is the vogue. The idea that the quickest buck is the best buck is diminishing. An appreciation of the fact that the quickest buck can be

a suicidal buck is much in vogue now, and the planners and the thinkers and the doers at the networks are now fully cognizant of the fact that a half-hour show is a five or six million dollar enterprise, and an hour show is a ten to twelve million dollar enterprise, that not many corporations, including their own, can take five and six and ten and twelve million dollar shellackings, and get off the mat and kiss you full in the face. They are liable to be angry, vindictive, hostile and liable to go to your competitor if they have taken a shellacking.

So maybe we had better tool up the programming schedule in a way that makes sense not only for us and a buck, but for them and the long-range buck.

The long-range buck very frequently coincides with better thinking. If you think harder and longer, you come up with a better programming conception than the first one off the top of your head.

Do you feel that the increasing cost of television—as you say, when it costs so many millions of dollars—is mitigating in favor of safe programming, rather than more daring programs?

No, because I think, actually, the costs have just about leveled off. I mean, I don't detect this year any spiraling costs over, for example, last year. Costs have spiraled for—well, obviously from 1948.

#### About 10% a year?

There is no 10% increase this year. The line has been held pretty tight for all kinds of programs, game shows, dramatic shows, comedy shows, the situation show. What has happened is the costs have now not frozen, but they are pretty stable. It is just that the cost now must create excitement. It is so expensive that you can't afford the indifferent show. You can't afford the so-so show.

So it is bringing forth innovation because unless your show is being talked about, unless it has got an element of dynamic or excitement in it, that show is lost, if it is just on the dial, not doing a job by quickening the public interest.

Jack Paar was a brilliant illustration of that. The *Tonight* show—whatever you thought of him, whether you thought he might have a nervous breakdown tonight or tomorrow night, whether you thought he was a good performer or a non-performer, whether you thought he was reckless or feckless—the point was he was exciting. A minute in that show was worth its weight in gold. It might be his nervous breakdown night. It might be I-love-Castro night. It might be down-with-Walter Winchell night. It might be I-am-leaving-and-killing-myself-in-Hawaii night.

But you tuned in. What will happen tonight?

The Defenders, in dramatic terms, has

got What will happen? Will it be abortion? Will it be dope addiction or lie detection or police brutality? Other programs have got it in their way, and at the cost of television, you can't afford the anticipatable, the non-exciting, the laythere show, the predictable.

Could you extend your examination beyond *The Defenders* and another you mentioned, *The Nurses*?

I think Ben Casey is a good example. I have seen very mature subjects dealt with on Ben Casey, no two quite the same. I am not an admirer of Vince Edwards. I think he is a petulant little boy, but the show is very well done, and thematically, in its writing, it is dealing with important issues almost every week. Sometimes they succeed and sometimes they fail. But that is the show business casualty rate in terms of efforts versus results. But they are always taking a try at an adult subject and an exciting theme and another point of view, in medicine, in human relations.

Eleventh Hour and its psychiatric stories has tried any number of things, from the Oedipus complex to incipient homosexuality.

Now, this seems to suggest that I think that the avant garde theme is the answer. I don't. I only say that when somebody nudges somebody at a counter the next morning and says, "Hey, did you see *The Defenders* last night? They had a two-part on abortion," that is good television, and that is excitement. That is show business. When nobody nudges anybody, and nobody says, "Hey, did you see?" or "What about . .?" then you have lay-there television, which does not justify its extremely high cost per minute.

The advertiser would then be better off in other media.

Naked City, again, is an example—I am talking about shows I watch. I don't watch The Real McCoys and Beverly Hillbillies. There are certain shows that don't interest me. I do watch Naked City. I do watch Ben Casey. I do watch The Defenders. I do watch The Nurses. I do watch Alcoa Premiere.

On the entertainment side, by God, I have seen more mature themes, more worthwhile subjects, more stuff that I felt like saying, "Hey, did you see?" or "How did you like?"

Dick Powell has done it. Alcoa Premiere is a show that has gotten too little reward, too little accolade. It has tried many adult themes. It has tried much dramatic excitement. Some of it succeeded and some of it did not but it is always aiming at something worthwhile.

Incidentally, this same thing could not have been said about the schedule in 1961. There wasn't *Alcoa Premiere*. I think *The Defenders* had just started if

it had started—no, it hadn't. It started that fall.

You spoke of the 1960-1961 season in your testimony, but you also anticipated the 1961-1962 season. You said that 1960-1961 would be the nadir of television if you hadn't seen the next one, and the next one would make what was then the current season look like the Golden Age of Television. I am not sure, as devil's advocate in here, that our experience in putting the schedules together has seen as drastic a change in the type of television on the air as your commentary would suggest.

I think the nadir was the 1961-1962 season. I think the change, the perceptible change, is this year, and the real interesting change is next year.

By that, I don't mean to suggest that the nighttime prime-time schedule next year will be a Valhalla of quality. It won't. It will just have more quality than any season in the last 10 years. That is my point.

Back again to 1961. When you were speaking of the things that television might do to upgrade itself, you advocated at that time a public utility concept. . . .

No, I didn't advocate a public utility. I think the quote is wrong. I said that, in my view, television was a public utility, that the airwaves belong to the American people, and that like any public utility that was being abused—if your telephone service was rotten, you would damn well write the public utility commission. I said that they have got to stop thinking of it as a private enterprise without any immediate debt and obligation to the public, because it is a public utility.

We own the airwaves and our government, through the FCC, leases them to the individuals in our interest, and they have got to stop thinking of it, and I am sure I am correct in remembering this, as a private Comstock lode that they discovered and that they own outright.

I think I went on to say that a book publishing company can be as rotten as it chooses to be because it is completely a private enterprise and if that man says, "I choose to publish rotten books," all you can do is just not buy his books, but you can't run to the government or go to the press or write a letter to the editor. You can, but it won't do any good.

But that these people are not private enterprises. They are that, plus public utilities, and that they had better be more cognizant of the public utility aspect of their business.

I think they are, and they are becoming even more so.

Do you still feel that it is imperative

# MUSIC IS USED EVERY DAY ON EVERY NETWORK ... 105 TV SHOWS EVERY WEEK ...

## SAT.

JOEY BISHOP SHOW . . NBC SAM BENEDICT . . . . NBC

THE DEFENDERS . . . . CBS

HAVE GUN, WILL TRAVEL . . CBS GUNSMOKE . . . . . . . . CBS

MR. SMITH GOES
TO WASHINGTON . . ABC

AMONG OTHERS



## MUSIC IS USED EVERY DAY ON **EVERY NETWORK** ...105 TV SHOWS **EVERY WEEK...** SUNDAY

BULLWINKLE SHOW . . NBC **DISNEY'S WONDERFUL** WORLD OF COLOR ... NBC LASSIE . . . . . . . . . CBS **DENNIS THE MENACE. CBS** THE REAL McCOYS . . . CBS THE JETSONS ..... ABC MAJOR ADAMS . . . . . ABC AMONG OTHERS



SUSSKIND continued

that the networks be placed under FCC jurisdiction?

Well, I think that the FCC came into being and promulgated its regulations and operating procedures in a day before networks existed. The fact of life today is that programming is a network programming life in the main. There are local option times and there are local stations unaffiliated, but the mainstay of broadcasting is network broadcasting, and yes, I would advocate that networks come under the purview of the FCC.

I think there will be almost no instances, if this happened, that the networks come under their purview, probably never be an instance of putting a network out of business because the right to run a station or the right to run a network is an incredible right to make millions of dollars. There are just so many stations, and the public is hungry for television. It is the entertainment thrill of our generation, so no network or no station this side of sanity is going to program so against the public interest as to have its charter revoked.

That is like asking a millionaire in good health with a wife and a fine mistress and a yacht, children doing well at college, happily married and so forth, to cut his wrists in Times Square.

Do you still feel that option time should be revised drastically downward?

I would like to see more local option time, yes. I mean it is a theoretical conviction with me because I am not passionate about it and I am not really convinced about it.

It is a theoretical consideration because, in going about the country a great deal, I am not any more impressed with the individual station's job than I am with the over-all network job, and in most cases the network makes the individual station look quite sick.

The individual station is milking its market, as I have viewed it in my tours in the West and Midwest and South and the East, he is really milking it and putting on Highway Patrol, I Married a Millionaire, and he is putting in as many minute spots as possible. And there are many instances in which the local station has bypassed a commanding kind of program in the public interest to put on its version of Boston Blackie, you know, which it bought out of a can from Ziv.

Theoretically there should be more local option time, but I would hold off on implementing that real strictly until there was the same kind of evolution or revolution in local station management that there seems to me to be in network broadcasting.

As we have spoken, it seems a lot of your attitude has been affected by your experience with East Side-West Side. . . . No. sir.

And DuPont, and I wonder about two shows in which you have not been so spectacularly successful or two instances, one, the Truman series, which is yet to get anywhere or find a buyer.

I can't accept your premise, if you don't mind. Your premise is that because of East Side-West Side and DuPont Show of the Week, I have changed my mind.

That is simply not true.

I am happy about East Side-West Side, very happy about DuPont Show of the Week. My experience with NBC in one case and CBS in the other case has been marvelously different from similar experiences in the past in the way I explained: "Make it the best possible show on the air. Spare nothing." That attitude I find invigorating and refreshing and different.

4

But I would remind you that when I testified I probably had just done 42 specials that season. I had Armstrong Circle Theatre. I was going like a bat out of hell. I spoke out not at the nadir of my personal fortunes but at the crest.

I began talking out in 1956, and my boom years were 1956, 1957, 1958, 1959 and 1960. Those were my best years. We had a million dollars in the bank at the First National Bank. We were making money hand over fist. One season I did 58 specials, plus regular series. I did not speak out when I was broke and hungry and had nothing to lose. I spoke out when I had everything to lose—and, incidentally, I lost them. My speaking out cost me. I found a personal Coventry that very few other people in the business found, but I spoke out of conviction because I love television and because I think it is the most exciting development in my lifetime technologically, in the way of communications, because its potential for information and entertainment defies all others. Nothing can compare with it.

I spoke out when I was rich and had everything to lose. I have not changed because I have two shows now. I have changed because the climate has changed, the manpower has changed, the attitude has changed.

That is why I feel different. Nobody can buy me for two shows. I guess every man has his price. Mine is 10 billion dollars.

Now, I am not going to make 10 billion dollars out of East Side-West Side and seven DuPont Shows of the Week, and if things were as bad as they were, I would be talking the way I used to. They are different; radically, importantly different.

#### How about the Truman series?

I couldn't get the Truman series sold. I made two one-hour pilots at a cost of \$468,000. I thought they were first-rate. I was very proud of them. I was glad my name was on them.

I thought they were important. I thought they were interesting. I thought they were entertaining, and I thought they were indispensable to the education of Americans, young and old.

I could not sell them no matter what I did or where I went. I think it is because I was attempting to enter a rather sacred domain called public affairs which the networks hold very close to themselves. They don't really want outsiders, independent producers entering that sacred temple.

I couldn't break through and I lost a fortune. Screen Gems is going to take it over and give me a token sum. I will lose over \$300,000. I am not talking about Paramount Pictures' money. I am not talking about investors' money. I am talking about my money. I put \$468,000 of my own dollars in there because I believed in it, and I believe you should put your own money where your mouth is. I couldn't sell it.

Now, Truman and his two terms in the office of the Presidency are so important in being recorded and presented to the American people and to the archives, that the only thing that is really important is not my loss but that it gets done.

The man is 78 years old. When Screen Gems came along and said they had a lot of success where I hadn't, they said, "You can't break through. We did. We will take it over from you but we can't compensate you. Will you give us all the film you shot, the two completed hours, the hundreds of hours of audio tapes, and we will give you a token but we do promise this, we will continue the series. We will do it not as you did it, 13 one-hour shows, but we will do 26 half-hour shows."

I said, "If you will promise that you will do it, take it."

What about your more recent experience with the *Open End* program that was refused air time?

I find that shocking.

We did a show called, "The American Sexual Revolution." The panel consisted of Rev. Konsolving, Max Lerner, Hugh Hesner, Ralph Ginzburg, Maxine Davis and a psychiatrist named Albert Ellis.

We had a mature, interesting and informative discussion of the new attitudes towards sex—witness the Playboy clubs, *Playboy* magazine, *Photoplay*, the books, "Peyton Place," movies, "Suddenly Last Summer"—and we discussed the changing attitudes in America from the early Puritanism and the early inhibited silence on so many things, to the overt, open and frequently ugly display of nudity, obscenity, pornography.

There were no dirty words used ever

I couldn't break
through (on
the Truman
series) and I
lost a fortune.



on the show. The panel was really representative.

Rev. Konsolving, Max Lerner and Maxine Davis were quite as one, in a more conservative view, meaning the selling of sex, the blatant, you know, cashing in on nudity, and all of that; with Hugh Hefner and Ralph Ginzburg taking the more liberal position.

I sided with the conservatives. I have three children. I am nauseated that there are newsstands selling any magazine such as *Bizarre*, *Lust*, *Ecstasy*, *Busty*—there is one *Busty*. And I also don't like *Playboy* magazine with the center fold, with the bosomy girl almost falling in your lap. I don't like *Playboy* clubs, and there is a movie on Broadway, "Her Bikini Never Got Wet." There is a movie over on 8th Avenue called "Nudists in Color."

I think it is ugly and debasing and degrading. We had a hell of a good discussion of it. We were on 9 o'clock on Sunday. Obviously, all ratings proved no children were listening. I would be happy to have my own children watch it.

The station [WNEW-TV New York] chose not to show it. I suspect they chose not to show it because they tend to tremble at any mature subject. Too, they have just bought KTTV-TV in Los Angeles, and they don't want to make waves, and maybe two letters would arrive and copy of same to the FCC.

I don't think it would have interfered with their license at all, and I recall Mr. Minow said he would like editorializing on the air, more of it, more opinion.

This was good opinion and informed opinion and intelligent opinion. They chose not to show it. They made a mistake. They indulged in blatant, shocking and irresponsible censorship.

That is the way I feel about that.

Well, we have talked in general terms about what is right with television, as of now, and projecting ahead to the next season. I am sure that you are not completely satisfied with the state of the art. Of course not. I never will be.

I suspect that you may have more realistic viewpoints now about what can be done to improve the state of the art. I wonder if we could talk for a few minutes about those things.

Well, I think that what can be done, you know, is as limitless as your imagination. I mean, I think the future of the art is as good as, and therefore as optimistic as, the intelligence and imagination and taste of good creators.

As long as there is a Fred Coe and Fred Friendly and Herbert Brodkin and Bob Banner and Robert Saudek, and men of their ilk—and there are others—there will be no horizon to television, because these men are inventive. There will be forms I can't anticipate.

I think, for example, the Festival of Performing Arts is a new form of treating the concert artist, a new form in conception and a new form in execution.

If you have seen them, we tell an artist, "Look here, it isn't that we bought this book and had it adapted and want you to play the lead. What would you like to do best of all?"

Strangely enough, Yehudi Menuhin said, "Nobody lets me play Bartok. Nobody lets me do some interesting things."

I came to Paul Scofield, and he said, "No, I really couldn't do television, what with 'A Man For All Seasons.' Besides, I don't really like television in this country."

I said, "Wait a minute, Mr. Scofield. You have probably been offered things that don't appeal to you. I have quite another proposition. What would you like to do best of all in the world?"

He said, "You would never do it."

I said, "What is it?"

He said, "I like to read poetry."

I said, "Well, that is marvelous. What kind of poetry?"

He said, "I like to start with the an-

#### I remember television's Golden Age. It wasn't golden; it was copper at best.

cient Chinese poets right up to T. S. Eliot."

I said, "That is brilliant. I would love to do that."

From that conception of, let the artist do what he wants, and if you will get a great enough artist, you will get magnificent television.

Satiric comedy is coming. Great music is coming. New dramatic forms are coming.

Who will put them on television? Where is the breakthrough coming?

Jim Aubrey will put them on television, and Mort Werner and Kintner will put them on television. Goldenson and Tom Moore will put them on television because the thrust, the push for something new, something exciting, something different, is the biggest push of all, because television will not take \$40,000 a minute unless you get excitement out of it.

If you just get audience, then you can get just audience better in *Time*, *Life*, *Look*, *Newsweek*. Buy the right set of magazines, and you will get your audience.

It is because television has a special excitement, a special memory factor, that it is the most potent advertising force we have in this country. When it becomes predictable, dull and take it or leave it, it won't be \$40,000 a minute.

The reason rates are changing is this. ABC isn't getting \$40,000 a minute at all, except where they have created excitement. I would guess they get that in *Ben Casey*, but they don't get it in *Hawaiian Eye*, I would bet.

It is just, therefore, the theory I earlier expressed to you, about good television is good business. By that, I don't mean classical television or artistic. Lucille Ball is good television. Phil Silvers' Sergeant Bilko was good television. The Defenders is good television. Good television is good business, and bad television is bad and costly business.

What is your feeling of the attitude of your contemporaries, the other producers in the medium? Do you think they share your enthusiasm?

Yes, I do. Brodkin, I have talked to him. He is essentially optimistic. Bob Banner I know feels that way, and Fred Friendly feels there has been enormous headway. In his particular domain of news, a memorial should be struck for broadcasting in the public affairs and news areas because I think the American public today knows more about the missile race, more about our efforts in space, more about the more important issues of our time from the Angola crisis with

Portugal and more about southern integration in Mississippi through television than through any other medium.

I think they have done a brilliant job and they should have some great honor conferred on them.

Fred Friendly is definitely optimistic. Of course, his dream of having a whole evening of public affairs and news is no nearer realization and probably never will be. But I wouldn't support that any



Television will not take \$40,000 a minute without excitement

more than having an evening of ballet and Shakespeare all night.

I think the realist-idealist that has some kind of footage on the ground will look for balance, the best possible appeal to all, to the total spectrum of taste.

There is a taste for Lucille Ball, Danny Thomas, Andy Griffith. There is a taste for *The Nurses*, *Defenders* and *Alcoa Premiere*. There is a taste for news and public affairs. There is a taste for *American Telephone Hour*, *Firestone* and *Festival of the Performing Arts*. There

is a taste for Skelton and Benny, and I suppose even a taste for Merv Griffin somewhere.

But anyway, our job as broadcasters—and as a producer, by indirection I am a broadcaster—is to appeal to the broad spectrum.

Don't pursue the quickest buck, which means the cheapest denominators of programming, but on the other hand, don't indulge myself. Left to my own devices, I won't do all classics. I would do satire, comedy and serious drama. I would do good music, but I would do jazz. I would love to do a jazz show.

So we have to avoid the quick buck at the cost of the cheap show, cheap in conception and cheap in execution and cheap in aspiration, and we also have to avoid the temptation to indulge our own private tastes to excess.

I think there is more to watch next year for people of intelligence than there ever has been before, going clear back to what they call the Golden Age of Television—which wasn't so golden.

Sure, we had *Philco* and *Studio One* and *Robert Montgomery Presents*. Most of the Montgomery shows were bad. Most of our shows on *Philco* weren't so good. Memory does you bad service. In memory you recall the girl was beautiful and had no blemishes, her personality was exquisite and her mother was quite nice. The truth is her mother was a real pain in the rear, she did have a couple of blemishes and she was capable of sudden tantrums.

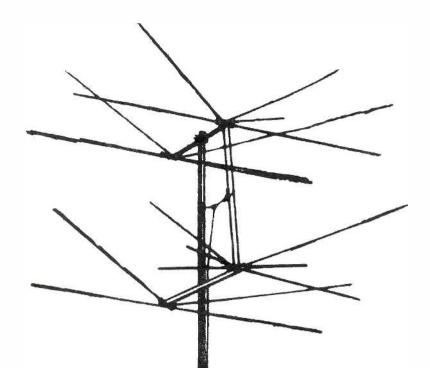
I remember the Golden Age. It wasn't golden; it was copper at best. I wouldn't substitute next season for the Golden Age because the Golden Age had an awful lot of time-wasting junk on it, and there was more evening soap opera than there was daytime soap opera.

On *Philco*, sure they remember "Marty" and "A Man Is Ten Feet Tall" and "Catered Affair" and "Trip to Bountiful," but we were on nine years, 52 original shows a year, and the things that are remembered are a dozen shows in nine years.

That is what I mean about the Copper Age. It was a Golden Age of opportunity for drama but it was a Copper Age of result if you look at the totality of what was done and what was good out of what was done.

Almost every Montgomery show was miserable. Three out of four *Studio Ones* were a waste of time. One out of eight *Philco* shows was memorable—which is quite a record.

I wonder if I could encourage you to be retrospective to the view you held about television for lo these many years. Do



The first comprehensive—often

American viewer actually feels about

surprising—study of how the TV and the uses he makes of it

### THE PEOPLE LOOK AT TELEVISION

#### A Study of Audience Attitudes

Now has television affected the American home? What do viewers think about this extraordinary medium of communication? And—perhaps most important of all—how do their opinions about television relate to their viewing habits?

The present study is the first comprehensive and definitive effort to provide some factual and objective information on these and other issues, by examining and reporting how Americans use the medium and what they think about it. It is based on one of the most thorough national surveys ever undertaken. Conducted at the Bureau of Applied Social Research of Columbia University, the survey employs the most advanced techniques of modern social reseach.

Are Americans generally satisfied or dissatisfied with the programs they see on television? What about the present ratio of entertainment to information? Do they watch selec-

ALFRED · A · KNOPF

#### by GARY A. STEINER

tively and, if so, what do they select? How do they feel about the amount of time they spend in front of the set? What are their concerns about their children's viewing?

These are some of the provocative and fascinating areas of opinion and behavior that are illuminated by Dr. Gary A. Steiner in this study. It provides a factual platform from which the great debate about television must subsequently go forward . . . and it is important, and absorbing, reading not only for social scientists and the broadcasting community but for the general public.

With a Foreword by Bernard Berelson, former director, and an Afterword by Paul F. Lazarsfeld, founder and currently associate director; Bureau of Applied Social Research, Columbia University

\$7.95 at better bookstores everywhere

Publisher of Borzoi Books
501 Madison Avenue, New York 22, New York

#### SUSSKIND continued

you feel that everything was as black as you painted it then?

Yes, I do. Why don't you get your schedule for 1958 and 1959 and look at it. It was very black and threatened to get blacker and did. I think it has changed. Bear in mind I have not said it is perfect.

The critics have not been as generally kind as you are now, the critics with whom you would have been allied, I think, until this moment.

Probably not. Having been a critic

during the newspaper strike reviewing Broadway plays for a radio station, I have a new compassion for critics that I never had before. I have had to see a play, rush in a taxi to a broadcasting station and write it out and read it. I have seen so many miserable plays—some good ones, mostly miserable—that it does get under your skin. You just can't stand it after a while.

Now, the boys that have had to look at this muck year after year do tend, as I would myself if I had been a critic all these years, to take the dim view.

I am less sullied than they are. I haven't watched a lot of the stuff this

year because it is beneath my notice. I would rather read and do other things. What I have watched, I have enjoyed a great deal. I see more that I want to watch, which is my test. I think the non-discriminating, plunge-right-into-the-bath viewer, who takes four hours every night, deserves what he gets—four hours of anything, four hours of Elizabeth Taylor would depress you every night, season in and season out.

The selective viewer, and I am that, has more to be happy about, more to be glad he owns his television set for than he ever did before, and next season he will have more than ever.

#### PAY TV from page 52

grams on pay TV is no assurance that the quality of television programming would improve." Instead, the ABC official indicates that because they already draw the smallest audiences, public service programming might be the first casualty if the present economic base of free network TV is threatened.

Summing up ABC's opposition to pay TV, the spokesman said: "The upshot will be that the home viewer would pay a substantial amount each month for home entertainment which would then consist of a minute percentage that he did not receive before and a preponderant percentage of that which he now receives free. We do not think this will benefit television or television audiences."

Unlike the motion picture theatre owners (ABC, of course, has theatre connections through its parent AB-PT), the networks haven't engaged in an all-out name-calling brawl with all pay TV proponents. They bitterly fought the FCC decision that already has allowed Zenith-RKO General and Macfadden Teleglobe Pay-TV the use of broadcast channels in a local area to conduct tests of their pay-to-see systems, but they have not strenuously protested the testing of wired pay systems. CBS president Frank Stanton explained why in the preface to a pamphlet entitled "Free Television and the American People," published in 1958:

"CBS," he wrote, "cannot properly take toward wired pay television exactly the same position we feel we must take toward the use of broadcasting channels for pay television. The use of wires to bring added screen entertainment into the homes of those who can pay for it represents a new kind of competition for us. We do not welcome its development . . . but we cannot very well seek legislative protection against threatened competition from another medium of entertainment."

The last is a compunction that has never seemed to bother the Theatre Owners of America, pay TV's other major industrywide opposition group. The men who run the nation's motion picture houses make up by far the most vociferous and dogged anti-pay TV block in existence. For more than 10 strident years TOA has battled the pay TV concept in convention halls, at lectures, in public debates, in the courts, in the halls of Congress, through the mails and by any other media means available. The effect has been first-rate nuisance value, but second-rate image. One

of the surest signs pointing to pay TV's eventuality is a conversation with a TOA official. Invariably, the TOA man's attitude will be defensive enough to suggest a confirmed, deep-bcdded sense of defeatism.

Basically TOA feels that pay TV will put theatres out of business, not by competing for patronage, but by siphoning away product. In essence that's the all of its case but knowing that in a free enterprise system this position is standing on unhallowed ground, TOA subordinates its problem beneath a public interest lead.

Philip F. Harling, chairman of TOA's Anti-Pay TV Committee, minced no words when he laid the grand plot out before the annual convention of the Missouri-Illinois Theatre Owners Association in St. Louis in September 1961.

"Once the public knows that pay TV can give it nothing it does not now get for free, the public is in our corner," Harling said. "This is why we feel pay TV is not in the public's interest, and it is principally on this ground that we can secure our legislation."

Harling then went on to outline four "vital things" that exhibitors can tell the public about pay TV. They roughly parallel the main planks in the commercial TV networks' stand against televiewing by subscription. The TOA executive concluded that phase of his speech with this reminder: "But remember," he stressed, "the main premise of our fight—namely—PAY TV IS NOT IN THE PUBLIC'S INTEREST. That is what the members of Congress want to hear."

#### HUNG ON THE FENCE

In all this confusion the National Association of Broad-casters, the television industry's trade association, finds itself partially mouse-trapped. Many of its prominent members are deeply involved in the CATV business and the community antenna operations have a close relationship to pay TV's future, which in turn may have a serious impact on commercial stations' business. NAB is coping with this anomaly by calling for a serious study of the future of television, emphasizing the pay TV implications of CATV operations.

It all adds up to a crazy-quilt pattern of pros and cons and fence-straddling and as in all such situations balanced conclusions are not easy to come by. Much smoke and fury clouds the pay TV scene, but some basic truths do make themselves apparent.

There was a time, not too long ago-it probably reached

its peak during the quiz scandals of 1958-59—when a discontented public might have clasped pay TV to its bosom as the savior of a TV programming format that had gone stale, repetitive and corrupt. But no such mass feeling seems to be stirring the land today.

There would appear to be surprisingly few programs of popular appeal that commercial television does not offer to U. S. televiewers. Motion pictures of a recent vintage, the acknowledged programming staple of any pay TV system, are readily available on the commercial networks at the present time. NBC-TV currently devotes four hours a week of prime-time to the showing of recently produced movies, while ABC-TV chips in with two prime-time hours of its own. It evolves to a question of whether TV viewers in Hartford, for instance, would rather see a superbly-made but six-year-old picture like "Heaven Knows, Mr. Allison" on whnb-tv, the local NBC-TV affiliate, or pay a \$1 fee (besides service charges) to see a much more recent but equally as good creation like "The Guns of Navarone," over wher, their subscription station. Or to put it another way, would they rather have their beer free or pay to have

Experiences in Hartford and Etobicoke, and in Chicago, Palm Springs and Bartlesville previously, indicate that a subscription schedule devoted mostly to the showings of motion pictures—no matter how good and how recent—is hardly going to encourage the medium to realize its full potential.

The sports field would seem likely to offer a particularly fertile area of diversified programming fare for pay TV, but this too is deceiving. Last year the three commercial TV networks paid out more than \$27 million for broadcast rights to major league baseball and professional and college football games, the most popular spectator sports in the land. To the various leagues involved these revenues amounted to a magnificent windfall; to individual clubs their shares of the proceeds in some cases meant the difference between finishing in the black or red for the year. Obviously baseball and football sports promoters are not apt to cut off this bountiful flow until pay TV can produce a more voluminous one of its own.

The commercial networks also spend many hours covering other sports from the sublime of thoroughbred horse racing to the ridiculous of husky dog team sled matches. For the most part this network focus on sports leaves only some championship fights and some hockey as ripe for pay TV's picking.

With the popular programming areas and sports under a snug commercial TV wrap, and with the networks holding their own as far as motion picture presentations are concerned, pay TV's natural programming bent would seem to be most wisely directed towards the special interest spectrum of entertainment. This is pay TV's stamping grounds, where the medium could prove its worth and need; where, indeed, it could excel. But, here, too, past experiences have given pay TV a negative report. The track record in Hartford and Etobicoke in this area hardly gives even partial fulfillment to promises made.

Pay TV's excuse has been that, to date, it's only been conducting tests of a limited nature and that this precludes the opportunity to amass the broad economic base necessary for the purchase of much fine programming. There's much justification in this argument, but somehow and somewhere pay TV must bust out of its chicken-and-egg abyss. which rigidly prescribes that you can't get good programming

without a lot of subscribers and you can't attract the subscribers without a lot of good programming.

None of the pay TV operators past or present have been willing, on a consistent basis, to throw that extra bundle of money into the marketplace and come away with a stream of extra special product. Perhaps Louis A. Novins, International Telemeter's former president (he resigned over a policy dispute last year) analyzed pay TV's destructive dilemma best when he said recently: "The problem is that there's not yet been a definitive test of pay TV. This will happen only when the right people combine a practical system either on wire or over the air, with sufficient variety and volume of attractive programming concentrated in an adequate testing period. Anything short of that adds to knowledge of the subject, but does not carry the necessary credibility for the decisive, explosive impact required to put it over."

In pay TV's defense product has been coming inexplicably high. To a large degree pay TV is a victim of its own publicity. So many reams of publicity have gone out over the years promising multi-million-dollar home box-office receipts that those people who will produce its programs—writers, directors, producers as well as actors—have come to accept it as an accomplished fact. Zenith-RKO General, for example, is believed to have given the Kingston Trio a \$5,000 flat fee and guarantee of 75% of all residuals in return for their taped appearance before Hartford's pay TV subscribers. That's losing economics in a system which at the time had under 2,000 customers paying \$1.50 for the program. (Actually the 75% residual guarantee has been the main reason Phonevision and Telemeter have had even partial success in snaring special programming.)

"Talent thinks we're the golden calf and they've come ready to suckle," says one pay TV promoter.

Not so, counters Actors Equity executive Dickie Moore, who's outspokenly pro-pay TV. He feels that talent has been extremely cooperative to producers of pay TV.

"We're very cognizant of the fact that pay TV is still in the experimental stage," says Moore, "but we still insist that our people get at least minimum pay. An actor is not going to work for nothing."

#### NO SHOW, NO BUSINESS

Undoubtedly, in the future, pay TV is going to do a better job of programming—there's no choice: it's either that or be stuck with a medium that has a billion dollar potential but is merely a thousand dollar money-earner.

Teleglobe's Sol Sagall outlines an ambitious programming concept, which he thinks could be just 50,000 subscribers away from realization. "We'd like to present one outstanding program once a week in prime-time and repeat it every night if need be," Sagall begins. "We'd like half of our time reserved for the best entertainment from London and Broadway," he continues. "One-quarter of our time will be left for first-run movies. We'll absolutely insist on first-run pictures. We have to put up a fight for equality of opportunity. The movie companies are going to have to consider both bids—ours and the theatre owners. We'll get the more intimate type of production. The big screen movies could be left for the theatres. The last quarter of our programming schedule will be reserved for high-brow stuff—the best of the Met, the Vienna State Orchestra, La Scala opera, Sadler's Wells ballet, the Bolshoi ballet, concerts.

"This will be strictly prime-time programming," Sagall

#### Pay TV's other problems are dwarfed by the giant one: Where are the programs?

points out. Secondary fare, such as instructional programs, will fill some of the daytime hours. He figures that an off-Broadway production could be bought for pay TV for about \$20,000 to \$25,000 per show, a hit Broadway show going for \$250,000.

"I believe," he says, "that we're going to have to give between one-third and 50% of our gross for product. I think that would be a logical relationship. Money problems are not insuperable. We're going to have to lay out the money for product—it's an investment in our future."

Mr. Sagall's programming concepts have a familiar ring. Zenith, for one, has been tolling the same bell for more than 30 years. But the time for bell ringing is past. Pay TV has reached the stage in programming where it's either put up or shut up.

Next to the towering dilemma of programming, the more attention-getting matter of which system prevails becomes relatively insignificant. The truth of the situation is that there's likely to be a diversity of systems. When big-screen techniques invaded the motion picture business, in the early 50s, just about every film company pushed for its own favorite. Thus 20th Century-Fox had CinemaScope, Paramount had PanaVision and then there were Todd A-O, VistaVision and Cinerama. The question then, too, was which would prevail. But events have shown that there was room in the marketplace for all. Some proved more popular than others, but at least for a time all co-existed.

#### COEXISTENCE IN PAY'S FUTURE

And so it's likely to be with pay TV. Some sections of the country seem more susceptible to wired systems than others. The cost of wiring a large population metropolitan center however, would be prohibitive. Then, perhaps the larger cities would be more suitable to the over-the-air variety of pay TV. There's even a possibility that dozens of different pay TV franchise holders would split up a city like New York among themselves. It's possible, too, that a pay TV developer-company might lease wired franchises in some parts of the country and over-the-air franchises in other sections.

Few of the pay TV companies are wedded to their present systems.

Says RKO General president Tom O'Neil: "If wire is the easier or more economic way, we'd love it. For the time being we're studying air delivery, but we aren't committed to any system or device. It boils down to a simple matter of delivery cost."

Telemeter, too, can make a quick switch to another system if necessary. It has a fully-developed—although reportedly it still has some security problems—over-the-air scrambled picture-type system at its disposal.

If pay TV in this country does come down to a-survivalof-the-fittest-system situation, the cable system would seem to have more factors in its favor and be more likely to endure. Most importantly the cable system does not require the allocation of radio frequencies in order to function. Washington's intense anti-pay TV climate is one of the biggest factors working against propagation of over-the-air systems. Skiatron first petitioned the FCC in 1954 for permission to tests its SubscriberVision system. It never got the test proposal approved. Zenith-RKO General had to work long and hard to gain permission for its Hartford endeavor.

A cable system doesn't come under the jurisdiction of the FCC. It doesn't face inquiry by federal agencies. It's a much freer agent and from time immemorial it's been the free agent who has prospered and expanded.

Over-the-air proponents face other roadblocks. The radio spectrum already is overcrowded. There are few unused TV channels left in the more desirable VHF range. There's small chance that a pay TV allocation ever would be granted completely negating an already existing free channel. That would leave the UHF band as the most practical place to grow. FCC chairman Minow has no doubts about UHF's importance to over-the-air systems. In a speech made in New York last January he said: "If pay TV passes its tests, the logical place for it would be in the UHF channels." But UHF or VHF, it's doubtful that an on-air pay system franchise holder would be granted more than one channel in a particular location.

A cable system, not requiring the allocation of radio frequencies, could provide many channels and thus offer a choice of programs. But cost is the big factor working against wired systems. Teleglobe in Denver must charge subscribers \$3.25 per month just to cover telephone company charges. Home Theatres in Little Rock can't get its project started because the telephone company tariff is "unrealistic." In any wired system, the big nut to crack is line installation, carrying and maintenance charges.

The saver on costs for cable pay TV operators may be the controversial 13-year-old community antenna television medium. Pulling in distant TV signals for relay, via cable, to over more than a million U. S. TV homes, CATV is believed by many observers to be the nucleus of any forthcoming operational pay TV system. Some of the larger CATV systems operators such as TelePrompTer and RKO General (the latter company operates 27 CATV systems in mostly southwestern communities), openly favor an eventual pay TV and CATV relationship. The smaller operators, fearing that they will be completely obscured by the rush of big money, oppose such an alliance.

#### **CATV's WATCHFUL WAIT**

There's no official pay TV policy at the National Community Television Association, except "watchful waiting." Yet CATV offers a tidy tool for far-reaching pay TV operators. Systems can be absorbed at small cost by pay TV systems, providing local engineering and equipment are modern. Conversely, pay TV holds out the hope of great profits to CATV operators, a consideration that has brought a lot of broadcast money into the cable business in the last two years. (Two recent examples: Jack Vaughn, Dallas investor and head of the Trigg-Vaughn station group, bought the Tyler-Jackson-Palestine, Tex., system of 10,000 connections; the Cox stations bought two Pennsylvania CATV systems, Tyrone and Lock Haven. Broker in the Texas deal was Bill Daniels, who is involved in the Teleglobe pay TV operation in Denver.)

One CATV operator who thinks about an eventual union with pay TV in conservative terms is former NBC Enterprises Division vice president Alfred E. Stern. Last summer,

Stern bought into the Televents Corp., which operates 18 CATV systems in 10 states over the Northeast.

"We're not particularly interested in pay TV," says Stern, who is now Televents' chairman of the board and chief executive officer. "It doesn't really enter into our plans. We're available if and when it comes along, but we don't want to get into the development of it."

The former network executive, who admits he might be colored by his broadcast background, is not convinced that pay TV is a sure bet for the future. "Nobody has demonstrated that pay TV can be a huge financial success."

He concedes that he has explored the medium "a little," but adds, "the question is who's going to be the entrepreneur in this business—my company is not."

Says one pay TV promoter, who asked for anonymity in recognition of his radical stand: "Let's face it. CATV will be important to us, but it's not going to make or break the industry. The whole issue has been overplayed. Most of the CATV systems are stuck out in sparsely populated areas. That's their very reason for being. We've got to get into the large population homes on our own, then once we're in it will be nice to pick up a few thousand extra subscribers by way of CATV systems."

If cable pay TV systems—especially the Telemeter variety—are to succeed, some amenable way of life has to be worked out with the American Telephone & Telegraph Company and its associated organizations throughout the nation. Currently, possible pay TV projects in Little Rock and Dallas-Ft. Worth are completely stalled because prospective franchise holder officials and telephone company policymakers have not been able to agree on proper tariff rates.

Asked about charges that the telephone company is deliberately roadblocking pay TV's way, Stephen H. Fletcher, general AT&T attorney, replied: "We're not opposed to or promoting pay TV. If there's a firm demand for service in a state, we will provide the facilities. We're a public utility and as such as we are required to furnish service to the public. We'll furnish regardless of political opposition that could develop. If we refused to furnish facilities, it would be discrimination."

Mr. Fletcher explained that pay TV operators are a new type of customer. "There's a great deal of risk involved in pay television. We have to start out with compensatory rates. Not everyone succeeds and we have to protect against loss. Most of the phone companies in the system feel that way. An investment for research and development is different than making a sizable investment for a particular customer."

Thus, though it stands to collect sizable revenues from flourishing cable pay TV systems, AT&T is not apt to lend too helping a hand.

#### PAY NOW OR LATER?

The cash or credit question is a good deal less critical than many would have it. There's no reason to doubt that both methods could persevere. If one method proves overwhelmingly superior to the other, an adjustment could be made without serious financial consequences.

Most observers think that Telemeter's cash box is the weakest link in its system. The prevailing feeling seems to be that the cash method is medieval, comparable to the use of coins for gas or electricity service. It's also generally believed that the method is costly in terms of maintenance and personnel needed for collections. Further, it's said, the coin box places a burden on subscribers, forcing them to

have ready coins or to hunt for them when they are not available.

Still, an advertising agency research executive who spent a great deal of time surveying the Etobicoke project, says that he found the cash box "no detriment at all," and contrarily found it had become a "status symbol" in some pay TV homes. Coin-collectors do have the advantage of being able to perform simple maintenance checks and to guard against cheating. Cash proponents also claim the novel show-business procedure of trying to collect the box-office fee after a customer has seen the show already is causing Phonevision difficulties in Hartford. In the long run, however, Phonevision or Tclemeter (the latter certainly seems to be backing the long-shot method in this instance) could switch to different billing systems (depending on ability to secure patent rights) if the demand for such a change became imperative.

#### **GLEAM IN ADVERTISING EYES**

Since pay TV first reared its controversial head, by far its greatest selling point has been its promise to provide commercial-free service. A pro-pay TV article in the Saturday Review of Feb. 22, 1958 ended with this climatic argument: "Those who might miss Bert and Harry Piel still could catch them on commercial TV or at the supermarket. On subscription TV we'd buy entertainment and education, and not beer."

But *Life* magazine, in a pay TV piece written the year before, raised a question which has always been a focal point for attack against the new medium.

"... once the systems gain wide acceptance," asked the mass circulation magazine, "what is to prevent a franchise holder from selling commercial time?" The magazine provided an answer from an unidentified agency president. "There is no reason," the ad executive was purported to say, "why TV, like the print media, should not receive income from both commercial interests and the general public they serve."

Telemeter says this can't happen with its franchise holders because as a matter of policy they are forbidden to accept advertising during or adjacent to a pay TV program.

Teleglobe's Sol Sagall says he's "unalterably opposed" to commercials on pay TV. "I would personally fight their use," he declares. "I feel they would be objectionable even in fringe time."

Still, most major Madison Avenue agencies are watching the pay TV medium develop with a great deal of care and interest. Most, too, have had research people making on-the-spot reports from Etobicoke and Hartford. Like everybody else they are trying to determine the effect it will have and whether it will be successful or not.

Will advertising agencies seck to persuade pay TV to carry commercials? Charles Benesch, then a research executive of Young & Rubicam, now with General Foods Corp., attempted to answer the question before the American Marketing Assn. in 1961.

Reporting that he didn't know the answer to the question, Benesch then told about a 1960 study made in Etobicoke which revealed that "most subscribers had no strong objection to most commercials" and what primary criticism they did have was based on "excessive number of commercial interruptions, rather than specific objections to individual commercials."

The findings caused Benesch to conclude that there is a suggestion "that properly spaced commercials would be

#### If pay TV finds its future, viewers may find that commercials have tagged along

acceptable, especially if they serve to permit reduction in program charges to the subscribers."

The majority of agencies Television Magazine spoke to in the course of researching this story subscribe to Benesch's deductions. They gave strong evidence to believe that if it becomes strongly entrenched, pay TV will surely succumb to the urgings of agency row and to the siren call of the bigger buck.

Confirms the media director of a major agency: "I don't think pay TV subscribers will demonstrate too much against commercials—not if commercials do for pay TV what it did for free TV: instead of costing \$2.50 a program without commercials, it would cost 50 cents with commercials."

With or without advertising revenues, if pay TV ever hits it big, it's likely to win a jackpot bigger than any other comparable medium has claimed before.

The "Gallagher Report," a well-read communications and print industry newsletter, recently predicted that "Pay TV has the greatest growth potential since electronics and space."

Before a gathering of Hartford industry leaders earlier this year, RKO General boss Tom O'Neil gave his estimate of how high up pay TV could go in the future. Hartford could become the birthplace of a new industry, O'Neil told his rapt audience, an industry that could add "\$8 or \$9 billion to the gross national product" from an estimated 50 million homes.

These are the clarion calls that have launched dozens of pay TV dreams in the past decade. It takes only the simplest form of arithmetic and most conservative projections to authenticate them. Take the baseball-mad city of Los Angeles (where most major league baseball attendance records have been set), televise the 162 games the Los Angeles Dodgers play during the baseball season on pay TV, charge a modest \$1 per game and figure that some 200,000 fans—about one-eighth the population of the city—on an average will watch each game. The results are enough to make even the hardest case anti-pay TV advocate waver: each game would bring in pay TV receipts of \$200,000; over the course of a season these would add up to more than \$30 million.

But this is not an entirely realistic approach. It's much too easy to deny all pay TV's problems—especially the cost ones—and accentuate its potential. There's gold in the pay TV hills—that's for sure—yet its being there does not assure how much will, if at all, be mined.

Expansion for a wired pay TV system has to be slow because of the prodigious effort that's required. The cheapest hardware cost for a wire system is roughly \$30 per subscriber. Multiply that cost estimate by 20,000 homes, a number that would seem to be the minimal foundation for any substantially profitable system, and again the total is a respectable figure—\$600,000 for hardware alone.

Physically the build-up of an over-the-air system is simpler and over the long-haul probably a good deal more economical, but it faces all sorts of allocation and political hazards. These considerations and more would seem to conspire against the eventuality of a truly national pay TV network on the same basis as the commercial networks operate today.

"If pay TV ever comes, the only way I can see it is on a regional basis," is the opinion of a research director for a modest-sized agency, listed among the top 50 agencies in the country. "The country will be split up among the various companies," the research executive thinks. "Home Entertainment has the head start in Santa Monica, so they'll probably have the West Coast. Teleglobe is in Denver, so they'll have the Rocky Mountain area. It's a good bet that Telemeter will have the Southwest.

"In a large area or city, we could see several franchise holders operating, either all from the same parent company, or from different companies. We might even see a multiplicity of systems used in the same area. The suburbs of Chicago, for instance, might be wired, but it would be too expensive to wire the city proper, so an on-air system might be used there instead. Now it's conceivable that all these different franchise holders, acting independently, could get together and set up a national network, or at least a regional network, for some programs.

"Product," the research man feels, "is going to be the snag for a long time. Product is going to be too expensive and too difficult to get for any one company to present consistently.

"What we're likely to see," says the agency official, "especially at first, is many reciprocal trades among franchise holders. Telemeter might put on a Harry Belafonte recital one night, and Phonevision a production of an off-Broadway play. A month later they would trade.

"Of course," the researcher cautions," all this is very hypothetical. We at the agency have taken a real good look at the situation. We're keeping an open mind about it. What I've outlined is how we think it might happen, if it happens."

What happens if pay TV comes on strong is a subject of considerable concern in a great number of places. According to a 1960 report on subscription television published by the Center for the Study of Democratic Institutions of the Fund for the Republic, "the outcome of the pay TV controversy will have a direct influence upon our constitutional right of free expression, our right to hear all sides of an issue; specifically, it will affect our educational, political, economic and general cultural activities."

The statement is not an exaggeration. Pay TV carries implications far weightier than gold. It's a Gordian knot that still is largely unraveled. How soon it becomes untied, who does the untieing and what it all portends are issues deserving of further scrutiny.

#### **NEXT MONTH:**

Part II of the Pay Television Story

- Complete breakdown of the competing pay systems
- · History of pay TV experiments, past and present
- Answers to major questions about pay TV's future



#### **TELESTATUS**

Exclusive estimates computed by Television Magazine's research department for all markets, updated each month from projections for each U.S. county

# APRIL 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.

Copyright 1963 Television Magazine Corp.

APRIL 1963		Market & Stations—%Penetration	TV Homes	Market & Stations—%Penetration
TOTAL U.S. TV HOMES	50 614 000			
		AMARILLO, Tex.—88	123,200	BEAUMONT-PORT ARTHUR, Tex
IOTAL U.S. HOUSEHOLDS		KFDA-TV (C); KGNC-TV (N); KVII-TV		KFDM-TV (C); KPAC-TV (N) k
		AMES, lowa—91	286,000	BELLINGHAM, Wash.—89
Unlike other published coverage figures, station nor network estimates. They are	e copyrighted and	WOI-TV (A)		KVOS-TV (C)
may not be reproduced without permiss are all commercial stations on the air		ANCHORACE, Alaska—93 KENI-TV (A,N); KTVA (C)	23,100	BIG SPRING, Tex.—87 KWAB-TV (A,C)
Market & Stations—%Penetration	TV Homes	ANDERSON, S. C. WAIM-TV (A,C)	††	BILLINGS, Mont.—83 KOOK-TV (A,C); KULR-TV (N
ABERDEEN, S. D.—83	25,500		78,000	BILOXI, Miss. WLOX-TV (A)
KXAB-TV (N,C,A)	25,500	ARDMORE, Okla.—81 KXII (N)	78,000	WEOX-IV (A)
ABILENE, Tex.—86	***81,500	ASHEVILLE, N. C., GREENVILLE-		BINGHAMTON, N. Y.—90 WNBF-TV (C); WINR-TV† (N
KRBC-TV (N) (KRBC-TV operates satellite KACB-T	⊺V. San	SPARTANBURG, S. C.—85	† <b>†447,300</b>	WBJA-TV† (A)
Angelo, Tex.)	·	WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)		BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C
ADA, Okla.—82 KTEN (A,C,N)	83,300	ATLANTA, Ga.—88 WAGA-TV (C); WAII-TV (A); WSB-T	<b>594,300</b> V (N)	BISMARCK, N. D.—83 KXMB-TV (A,C); KFYR-TV (N
AGANA, Guam	††	AUGUSTA, Ga.—82	201,700	(KFYR-TV operates satellites KI Williston, N. D., and KMOT, Mi
KUAM-TV (C,N,A)		WJBF-TV (A,N); WRDW-TV (C)	201,700	
AKRON, Ohio—45	† <b>7</b> 1,600			BLOOMINGTON, Ind.—90
WAKR-TV† (A)	,	AUSTIN, Minn.—89 KMMT (A)	182,200	WTTV (See also Indianapolis, Ind.)
ALBANY, Ga.—80	163,800			BLUEFIELD, W. Va.—82
WALB-TV (A,N)		AUSTIN, Tex.—84 KTBC-TV (A,C,N)	145,600	WHIS-TV (N,A)
ALBANY-SCHENECTADY-TROY, N. Y				BO!SE, Idaho-88
WTEN (C); WAST (A); WRGB (N (WTEN operates satellite WCDC, Ad-		BAKERSFIELD, Calif.—93 KBAK-TV† (C); KERO-TV (N);	142,600 †68,500	KBOI-TV (C); KTVB (A,N)
ALBUQUERQUE, N. M.—84	165,800	KLYD-TV† (A)		BOSTON, Mass.—94 WBZ-TV (N); WNAC-TV (A,C)
KGGM-TV (C); KOAT-TV (A); KOB-		BALTIMORE, Md.—93	781,000	
ALEXANDRIA, La.—80	107,200	WJZ-TV (A); WBAL-TV (N); WMAR-	1V (C)	BRISTOL, VaJOHNSON CITY- KINGSPORT, Tenn.—78
KALB-TV (A,C,N)	107,200	BANGOR, Me.—88	102,200	WCYB-TV (A,N); WJHL-TV (A
ALEXANDRIA, Minn.—81 KCMT (N,A)	103,900	WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)		BRYANT, Tex.—80 KBTX-TV (A.C)
ALPINE, Tex. KVLF-TV (A)	†††	BATON ROUGE, La.—85 WAFB-TV (C,A), WBRZ (N,A)	292,200	BUFFALO, N. Y.—94 WBEN-TV (C); WGR-TV (N); V
ALTOONA, Pa.—89 WFBG-TV (A,C)	308,900	BAY CITY-SAGINAW-FLINT, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A)	<b>396,700</b> † <b>61,50</b> 0	BURLINGTON, Vt.—88 WCAX-TV (C)
				BUTTE, Mont.—82 KXLF-TV (A,C,N)

☐ 1 YEAR \$5.00	☐ 2 YEARS \$9.00	☐ 3 YEARS \$12.00
Group } \$3.00 each for t Rates } \$3.50 each for t	ten or more five or more	☐ Bill Co. ☐ Bill Me
А	dd 50¢ per year for Canada, \$1.00 for fo	reign
lame		
Company		
Address		
City	ZoneStat	e
] Send to Home		
\ddress		

**-88** <bmt-tv (a) 167,200 †49,**200** 20,700 60,300 ††† 236,100 †49,400 442,300 \*\*46,800 N,A) (UMV-TV, linot, N. D.) 670,900 139,000 81,900 1,814,100 }; WHDH-TV (C,N) 190,400 (,C) 45,200 \*583,300 WKBW-TV (A) \*162,400 55,600 \*\*\*115,700 CADILLAC, Mich.-88 (Operates satellite WWUP-TV, Sault Ste. Marie, Mich.) CAGUAS, P. R. WKBM-TV BOWLING GREEN, Ky. ††† CAPE GIRARDEAU, Mo.—80 KFVS-TV (C) 239,000 CARLSBAD, N. M.—87 KAVE-TV (A,C) 12,900 CARTHAGE-WATERTOWN, N. Y.—91 \*92,100 WCNY-TV (A,C)
(Includes CATV Homes) CASPER, Wyo.—83 KTWO-TV (A,N,C) 43,900 CEDAR RAPIDS-WATERLOO, Iowa—91
KCRG-TV (A); WMT-TV (C); KWWL-TV (N) 306,900 ■ Major facility change in market subsequent to latest county survey measurement date. • Market's coverage area being re-evaluated. † U.H.F.

TV Homes

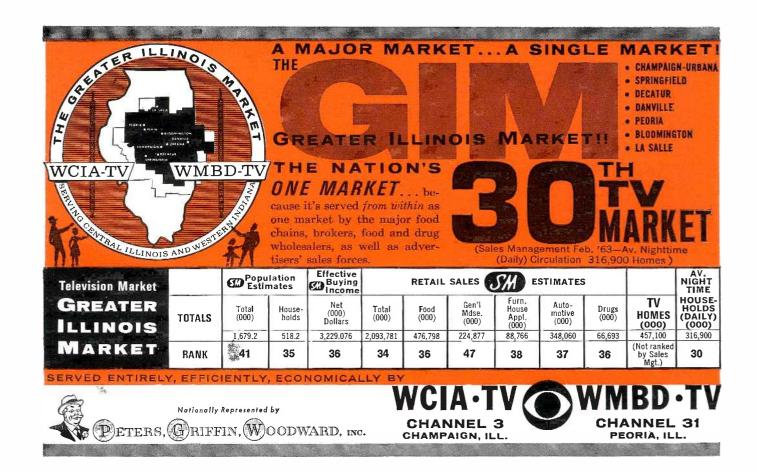
- †† Incomplete data.
- ††† New station; coverage study not completed.

  \* U.S. Coverage only.
- \*\* Includes circulation of satellite (or booster).
- \*\*\* Does not include circulation of satellite.

Market & Stations—%Penetration	TV Homes
CHAMPAIGN, III.—89 WCIA (C); WCHU† (N)¹ (¹See Springfield listing)	327,900
CHARLESTON, S. C.—82 WCSC-TV (C); WUSN-TV (A); WCIV-TV	143,600 / (N)
CHARLESTON-HUNTINGTON, W. Va.—83 WCHS-TV (C); WHTN-TV (A); WSAZ-TV	<b>428,200</b> ′ (N)
CHARLOTTE, N. C.—86 WBTV (C,A); WSOC-TV (N,A)	611,700
CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRCB-TV (N); WTVC	<b>210,000</b>
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) +See also Traverse City)	36,500
*CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.	**90,200 )
CHICAGO, III.—95 WBBM-TV (C); WBKB (A); WGN-TV; WI	<b>2,307,700</b> NBQ (N)
CHICO, Calif.—87 KHSL-TV (A,C)	129,600
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N	<b>■7</b> 55,500
CLARKSBURG, W. Va.—85 WBOY-TV (A,C,N)	95,000
CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,305,300
CLOVIS, N. M.—83 KICA-TV (A,C)	19,800
COLORADO SPRINGS-PUEBLO, Colo.—87 KKTV (C); KRDO-TV (A); KOAA-TV (I	99,000 N)

Market & Stations—% Penetration	TV Homes
COLUMBIA-JEFFERSON CITY, Mo.—84 KOMU-TV (A,N); KRCG-TV (A,C) (KRCG-TV operates satellite KMOS-TV, S	**130,000 edalia, Mo.)
COLUMBIA, S. C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	228,100 ∎†39,000
COLUMBUS, Ga.—80 WTVM (A,N); WRBL-TV (C)	<b>■187</b> ,100
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	76,200
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	486,400
COOS BAY, Ore.—79 KCBY-TV (N)	13,700
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	111,800
DALLAS-FT. WORTH, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAF	<b>770,000</b> P-TV (N)
DAVENPORT, Iowa-ROCK ISLAND, III.—92 WOC-TV (N); WHBF-TV (A,C)	332,800
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	505,600
DAYTONA BEACH-ORLANDO, Fla.—92 WESH-TV (N); WDBO-TV (C); WFTV (A)	333,200
DECATUR, Ala.—49 WMSL-TV† (C,N)	†41,500
DECATUR, III.—83 WTVP† (A)	†126,400
DENVER, Colo.—91 KBTV (A); KLZ-TV (C); KOA-TV (N); KTV	<b>376,500</b> R

Market & Stations—%Penetration	TV Homes
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	267,600
DETROIT, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ (A); WJMY-TV†	*1,605,800 †††
DICKINSON, N. D.—81 KDIX-TV (C)	18,500
DOTHAN, Ala.—78 WTVY (A,C)	114,500
DULUTH, MinnSUPERIOR, Wis.—88 KDAL-TV (C); WDSM-TV (A,N)	161,500
DURHAM-RALEIGH, N.C.—85 WTVD (C,N); WRAL-TV (A,N)	354,200
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,700
EL DORADO, ArkMONROE, La.—80 KTVE (A,N); KNOE-TV (A,C)	169,200
ELK CITY, Okla. KSWB-TV	†††
ELKHART-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-T	■†143, <b>7</b> 00
EL PASO, Tex.—88 KELP-TV (A); KROD-TV (C); KTSM-TV (	*109,700 N)
■ Major facility change in market subsection county survey measurement date.  • Market's coverage area being re-evaluate † U.H.F. †† Incomplete data. ††† New station; coverage study not complete to U.S. Coverage only.	d.
** Includes circulation of satellite (or boost *** Does not include circulation of satellite.	er).





A Day that Lives in Infamy... On that certain Sunday at 2:28 p.m., eastern standard time, NBC broke into regular programs on both its Red and Blue networks to read a dismaying flash: The nation's impregnable sea bastion had been bombed. Great ships lay dead or helpless. Casualties were heavy. Stay tuned for further news. Americans were still tuned to radio three years and nine months later when the Japanese formally surrendered on the deck of the battleship Missouri anchored in Tokyo Bay. One episode in a history of publishing service unmatched in the businesspaper field.

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



Market & Stations—%Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
ENID, Okla. (See Oklahoma City)		HANNIBAL, MoQUINCY, III.—87 KHQA (C,A); WGEM-TV (A,C)	160,400	JOHNSON CITY-KINGSPORT, Tenn BRISTOL, Va.—78	190,400
ENSIGN,Kan.—83 KTVC (C)	37,400	HARLINGEN-WESLACO, Tex.—81 KGBT-TV (A,C); KRGV-TV (A,N)	*70,700	WJHL-TV (A,C); WCYB-TV (A,N)  JOHNSTOWN, Pa.—91	579,300
ERIE, Pa.—91 WICU-TV (A); WSFE-TV† (C,N) (Includes CATV Homes)	172,900 †61,200	HARRISBURC, III—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†,	***192,800	WARD-TV† (A,C); WJAC-TV (N,A)  JOPLIN, MoPITTSBURG, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,600
EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, C	**104,300 Ore.)	Poplar Bluff, Mo.)  HARRISBURG, Pa.—83  WHP-TV† (C); WTPA† (A)	⊤129,800	JUNEAU, Alaska—69 KINY-TV (C)	2,400
EUREKA, Calif.—86 KJEM-TV (A,C); KVIQ-TV (A,N)	55,300	HARRISONBURG, Va.—78	69,100	KALAMAZOO-GRAND RAPIDS, Mich.—92 WKZO-TV (C); WOOD-TV (N); WZZM:	<b>■558,200</b>
EVANSVILLE, IndHENDERSON, Ky.—83 WF)E-TV† (N); WTVW (A); WEHT-TV† (C)	217,500 †115,900	WSVA-TV (A,C,N)  HARTFORD-NEW HAVEN-NEW BRITAIN, Conn.—95	728,900	KANSAS CITY, Mo.—90 KCMO-TV (C), KMBC-TV (A); WDAF-	613,000
FAIRBANKS, Alaska—85 KFAR-TV (A, N); KTVF (C)	10,800	WTIC-TV (C); WNHC-TV (A); WHNB-TV† (N), WHCT†	†335,700	KEARNEY, Neb.—86	<b>*</b> *101,200
FARCO, N. D.—84 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N D)	151,500	HASTINGS, Neb.—86 KHAS-TV (N)	103,400	KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Cent	
FLINT-BAY CITY-SAGINAW, Mich.—93	396,700 ÷61,500	HATTIESBURG, Miss.—87 WDAM-TV (A,N)	56,700	KLAMATH FALLS, Ore.—88 KOTI-TV (A,C,N)	26,900
WJRT (A); WNEM (N); WKNX-TV† (C)  FLORENCE, Ala.—70	†61,500 †21,700	HAYS, Kan.—80 KAYS-TV (C) (Operates satellite KLOE-TV, Goodland,	** <b>60,600</b> Kan.)	KNOXVILLE, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTVK†	247,500 (A) †43,900
WOWL-TV† (C,N,A)  FLORENCE, S. C.—80	157,000	HELENA, Mont.—85 KBIITV (C,N)	7,700	LA CROSSE, Wis.—87 WKBT (A,C,N)	110,500
WBTW (A,C,N)  FT. DODGE, lowa—64  KOTV† (N)	†29,500	HENDERSON, KyEVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW	217,500 / (A) †115,900	LAFAYETTE, La.—83 KLFY-TV (C) (Includes CATV Homes)	<b>■120,300</b>
FT. MYERS, Fla.—91 WINK-TV (A,C)	34,800	HENDERSON-LAS VEGAS, Nev.—92 KORK-TV (N); KLAS-TV (C); KSHO-TV	53,500 / (A)	LAKE CHARLES, La.—83 KPLC-TV (N)	104,700
FT. SMITH, Ark.—76 KFSA-TV (C,N,A)	68,300	HOLYOKE-SPRINGFIELD, Mass.—91 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP†, Greenfi	**† <b>181,400</b> eld, Mass.)	LANCASTER-LEBANON, Pa.—89 WGAL-TV (N); WLYH-TV† (C)	571,500 †117,400
FT. WAYNE, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV*	†1 <b>68,500</b> † (A)	HONOLULU, Hawaii—88 KGMB-TV (C); KONA-TV (N); KHVH-	**1 <b>43,200</b> -TV (A);	LANSING, Mich.—93 WJIM-TV (C,A); WILX-TV (N) (Onond	<b>369,500</b>
FT. WORTH-DALLAS, Tex.—90 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA	770,000 -TV (A)	KTRG-TV (Satellites, KHBC-TV, Hilo and KMAU- to KGMB-TV, KMVI-TV, Wailuku and Hilo to KHVH; KALA, Wailuku to KONA	KHJK-TV,	LAREDO, Tex.—80 KGNS-TV (A,C,N)	14,500
FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N KAIL-TV†; KICU-TV† (Visalia)	■1195,300 );	HOT SPRINGS, Ark.—82 KFOY-TV	13,700	LA SALLE, III. (See Peoria, III.)  LAS VEGAS-HENDERSON, Nev.—92	53,500
GLENDIVE, Mont.—83 KXGN-TV (C,A)	3,900	HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-	518,000 TV (C)	KLAS-TV (C); KSHO-TV (A); KORK-TV  LAWTON, Okla. (See Wichita Falls, Tex.	( (N)
GRAND FORKS, N. D.—88	38,200	HUNTINGTON-CHARLESTON, W. Va.—8 WHTN-TV (A); WSAZ-TV (N); WCH		LEBANON, Pa. (See Lancaster, Pa.)	
KNOX-TV (A,N)  GRAND JUNCTION, Colo.—82	**28,400	HUNTSVILLE, Ala43 WAFG-TV† (A)	†18,900	LEXINGTON, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	† <b>72,100</b>
KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.	)	HUTCHINSON-WICHITA, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV	**352,300	LIMA, Ohio—68 WIMA-TV† (A,C,N)	†45,700
GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (N); WKZO-TV (C); WZZM-TV	<b>≡558,200</b> (A)	(KGLD-TV, Garden City, KCKT-TV, Gre KOMC-TV, Oberlin-McCook, satellites of	at Bend, and	LINCOLN, Neb.—87 KOLN-TV (C)	**208,200
GREAT FALLS, Mont.—85 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	57,400	IDAHO FALLS, Idaho—88 KID-TV (A,C); KIFI-TV (N)	65,300	(Operates satellite KGIN-TV, Grand Islan	nd, Neb.)
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	31 <b>2</b> ,30 <b>0</b>	INDIANAPOLIS, Ind.—91 WFBM-TV (N), WISH-TV (C); WLWI (See also Bloomington, Ind.)	693,300 (A)	KARK-TV (N); KTHV (C); KATV (A)	
GREENSBORO-WINSTON-SALEM, N. C.—87 WFMY-TV (A,C); WSJS-TV (N)	395,200	JACKSON, Miss.—84 W TV (C); WLBT (A,N)	<b>■274,600</b>	KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-	†††
GREENVILLE-SPARTANBURG, S. C., ASHEVILLE, N. C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV WISE-TV† (C,N)	447,300 (A); TT	JACKSON, Tenn.—76 WDXI-TV (A,C)	64,200	<ul> <li>Major facility change in market subsecounty survey measurement date.</li> <li>Market's coverage area being re-evaluated U.H.F.</li> </ul>	
GREENVILLE-WASHINGTON, N. C.—84 WNCT (A, C); WITN (N)	<b>218,600</b>	JACKSONVILLE, FIA.—87 WJXT (C,A); WFCA-TV (N,A)	269,700	†† Incomplete data. ††† New station; coverage study not comple	ted.
GREENWOOD, Miss.—78 WABG-TV (C)	77,500	JEFFERSON CITY-COLUMBIA, Mo.—84 KRCG-TV (A,C); KOMU-TV (A,N) !KRCG-TV operates satellite KMOS-TV	**130,000 , Sedalia, Mo.)	<ul> <li>U.S. Coverage only.</li> <li>Includes circulation of satellite (or boos</li> <li>Does not include circulation of satellite.</li> </ul>	

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
LOUISVILLE, Ky.—84  WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	421,700 †††	MESA-PHOENIX, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	254,300
LUBBOCK, Tex.—88 KCBD-TV (N); KLBK-TV (C,A)	123,000	MIAMI, Fla.—95 WCKT (N); WLBW-TV (A); WTV) (C)	662,200
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,800	MIDLAND-ODESSA, Tex.—91 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	1 <b>07,700</b> ††
LYNCHBURG, Va.—85 WLVA-TV (A)	174,700	MILWAUKEE, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV†	648,900 †172,000
MACON, Ga.—83 WMAZ-TV (A,C,N)	119,600	MINNEAPOLIS-ST. PAUL, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C);	755,000
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	250,000 †109,800	WTCN-TV  MINOT, N. D.—82  KXMC-TV (A,C); KMOT-TV (A,N)	*38,500
MANCHESTER, N. H.—90 WMUR-TV (A)	152,200	MISSOULA, Mont.—84 KMSO-TV (A,C)	57,900
MANKATO, Minn.—85 KEYC-TV (C)	110,400	MITCHELL, S. D.—84 KORN-TV (A,N)	31,500
MARINETTE, Wis. (See Green Bay)		MODULE AL. DA	201 000
MARION, Ind. WTAF-TV†	†††	MOBILE, Ala.—84 WALA-TV (N); WKRG-TV (C); WEAR-TV (A (Pensacola)	281,800
MARQUETTE, Mich.—88 WLUC-TV (C,N,A)	60,300	MONAHANS, Tex.—88 KVKM-TV (A)	<b>■</b> 33,200
MASON CITY, Iowa—89 KCLO-TV (C)	167,000	MONROE, LaEL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	169,200
MAYAGUEZ, P. R. WORA-TV	††	MONTEREY-SALINAS, Calif. (See Salinas)	
MEDFORD, Ore.—89 KBES-TV (A,C); KMED-TV (N)	43,700	MONTGOMERY, Ala.—75 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	165,900 †46,500
MEMPHIS, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (	<b>498,300</b>	MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†23,000
MERIDIAN, Miss.—82 WTOK-TV (A,C,N)	131,100	NASHVILLE, Tenn.—80 WLAC-TV (C); WS)X-TV (A); WSM-TV (N)	445,700



Market & Stations—% Penetration	TV Homes
NEW HAVEN-NEW BRITAIN- HARTFORD, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT†	728,900 †335,700
NEW ORLEANS, La.—89 WDSU-TV (N); WVUA-TV (A); WWL-TV (C)	437,800
NEW YORK, N.Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,529,400
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	313,800
NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,100
DAK HILL, W. Va.—81 WOAY-TV (A,C)	89,500
DAKLAND-SAN FRANCISCO, Calif.—93 KTVU; KRON-TV (N); KPIX (C); KCO-TV (A	1,413,700
DDESSA-MIDLAND, Tex.—91 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	107,700 ††
DKLAHOMA CITY, Okla.—88 KWTV (C), WKY-TV (N); KOCO-TV (A) (Enj	<b>349,600</b>
DMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	325,000
DRLANDO-DAYTONA BEACH, Fla.—92 WDBO-TV (C); WFTV (A); WESH-TV (N)	333,200
OTTUMWA, Iowa—87 KTVO (C,N,A)	103,200
PADUCAH, Ky.—80 WPSD-TV (N)	<b>■</b> 193,200
PANAMA CITY, Fla.—83 WJHG-TV (A,N)	■29,500
PARKERSBURG, W. Va.—54 WTAP† (A,C,N)	†22,600
PEMBINA, N. D.—82 KCND-TV (A)	*14,700
PEORIA, III.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A (WEEK-TV† operates WEEQ-TV†, La Salle, III.	
PHILADELPHIA, Pa.—95 WCAU-TV (C); WF)L-TV (A); WRCV-TV (N	2,093,100
PHOENIX-MESA, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-T	254,300 「∨ ⟨N⟩
PITTSBURG, KanJOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,600
PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,249,700
PLATTSBURG, N. Y.—89 WPTZ (A,N)	<b>■</b> *125,000
POLAND SPRING, Me.—90 WMTW-TV (A) (Mt. Washington, N.H.)	330,200
PONCE, P. R. WSUR-TV; WRIK-TV	ť†
PORT ARTHUR-BEAUMONT, Tex.—88  KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C) PORTLAND, Ore.—91	230,500 477,000
KGW-TV (N); KOIN-TV (C); KPTV (A); KAT PRESQUE ISLE, Me.—87	U-TV 22,900
WAGM-TV (A,C,N)  PROVIDENCE, R. I.—95	711,100
WJAR-TV (N); WPRO-TV (C); WTEV (A) (New Bedford, Mass.)	
PUEBLO-COLORADO SPRINGS, Colo.—87  KOAA-TV (N); KKTV (C); KRDO-TV (A)	99,000
QUINCY, IIIHANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	160,400
RALEIGH-DURHAM, N. C.—85  WRAL-TV (A.N1: WTVD (C,N)  RAPID CITY, S. D.—86	354,200 **56,900
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.)	20,700

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
REDDING, Calif.—87 KVIP-TV (A,N)	83,600	SEATTLE-TACOMA, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV KTVW-TV; KIRO-TV (C)	*5 <b>96,4</b> 00	TYLER, Tex.—83 KLTV (A,C,N)	136,500
RENO, Nev.—90 KOLO-TV (A,C); KCRL (N)	49,500	SELMA, Ala.—74	13,800	UTICA-ROME, N. Y.—94 WKTV (A,C,N)	162,700
RICHMOND, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	302,6 <b>0</b> 0	WSLA-TV  SHREVEPORT, La.—84  KSLA (C); KTBS-TV (A); KTAL-TV (N)	<b>=</b> 298,500	VALLEY CITY, N. D.—84 KXJB-TV (C) (See also Fargo, N.D.)	152,400
RIVERTON, Wyo.—83 KWRB-TV (C,N,A)	12,700	(Texarkana, Tex.)  SIOUX CITY, Iowa—89	165,400	WACO-TEMPLE, Tex.—85  KWTX-TV (A,C); KCEN-TV (N)  (KWTX-TV operates satellite KBTX-TV, Bryan	***140,00 <b>0</b>
ROANOKE, Va.—85 WDBJ-TV (C); WSLS-TV (A,N)	326,000	KTIV (A,N); KVTV (A,C)  SIOUX FALLS, S. D.—86	**224,800	WASHINGTON, D. C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C	907,600
ROCHESTER, Minn.—89 KROC-TV (N)	145,900	KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, S.D. and KPLO-TV, Reliance, S.D.)	Florence,	WTTG  WASHINGTON-GREENVILLE, N. C.—84	<b>218,600</b>
ROCHESTER, N. Y.—94 WROC-TV (A,N); WHEC-TV (C); WOKR (A	330,100	SOUTH BEND-ELKHART, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-	■†143,700 TV† (A)	WITN (N); WNCT (A,C)  WATERBURY, Conn. WATR-TV† (A)	††
ROCKFORD, III.—92 WREX-TV (A,C); WTVO† (N)	210,900 †106,2 <b>0</b> 0	SPARTANBURG-GREENVILLE, S. C ASHEVILLE, N.C.—85	447,300	WATERLOO-CEDAR RAPIDS, Iowa—91 KWWL-TV (N); KCRG-TV (A); WMT-TV (C	306,900
ROCK ISLAND, IIIDAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	332,800	WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	††	WATERTOWN-CARTHAGE, N. Y. (See Cart	
ROME-UTICA, N. Y. (See Utica)		<pre>SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (</pre>	<b>264,700</b>	WAUSAU, Wis.—87 WSAU-TV (A,C,N)	132,900
ROSWELL, N. M.—88 KSWS-TV (A,C,N)	<b>m</b> 15,500	SPRINGFIELD, III.—75 WICS† (N)	**†167,600	WESLACO-HARLINGEN, Tex.—81 KRGV-TV (N,A); KGBT-TV (A,C)	*70,700
SACRAMENTO-STOCKTON, Calif.—93	600,400	(Operates satellites WCHU†, Champaign and WICD-TV†, Danville, III.)	1	WEST PALM BEACH, Fia.—91 WEAT-TV (A); WPTV (N)	114,400
SAGINAW-BAY CITY-FLINT, Mich.—93 WKNX-TV†(C); WNEM-TV (N); WJRT (A)	396,700 †61,500	SPRINGFIELD-HOLYOKE, Mass.—91 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP†, Green	**† <b>181,400</b> field, Mass.)	WESTON, W. Va.—84 WJPB-TV (A)	98,800
ST. JOSEPH, Mo.—85 KFEQ-TV (C,A)	143,500	SPRINGFIELD, Mo.—78 KTTS-TV (C); KYTV (A,N)	■1 28,600 ·	WHEELING, W. Va.—89 WTRF-TV (A,N)	312,500
ST. LOUIS, Mo.—91  KSD-TV (N); KTVI (A); KMOX-TV (C); KPL	<b>845,600</b> R-TV	STEUBENVILLE, Ohio—90 WSTV-TV (A,C)	450,700	WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KGLD-TV, Garden City, KCKT-TV, Great	**352,300 Bend,
ST. PAUL-MINNEAPOLIS, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP	<b>755,000</b> P-TV (A)	STOCKTON-SACRAMENTO, Calif.—93 KOVR (A); KCRA (N); KXTV (C)	600,400	and KOMC-TV, Oberlin-McCook, satellites KARD-TV)	of
ST. PETERSBURG-TAMPA, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	479,700 †299,200	SUPERIOR, WisDULUTH, Minn.—88 WDSM-TV (N,A); KDAL-TV (C)	161,500	WICHITA FALLS, 'Tex.—87  KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	144,100
ST. THOMAS, V. I.  WBNB-TV (C,N,A)	††	SWEETWATER, Tex.—89 KPAR-TV (A,C)	57,300	WILKES-BARRE-SCRANTON, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV	† <b>292,700</b> († (C)
SALINA, Kan. KSLN-TV† (A)	†††	SYRACUSE, N. Y.—93 WHEN-TV (C); WSYR-TV (N); WNYS-T		(Includes CATV Homes)  WILLISTON, N. D.—81	30,400
SALINAS-MONTEREY, Calif.—89 KSBW-TV (A,C,N) (See also San jose, Calif.) (Includes circul	**231,200	(WSYR-TV operates satellite WSYE-TV,  TACOMA-SEATTLE, Wash.—93  KTNT-TV; KTVW-TV; K!NC-TV (N);	*596,400	KUMV-TV (N,A)  WILMINGTON, N. C.—83  WECT (A,N,C)	127,300
of optional satellite, KSBY-TV, San Luis Ob SALISBURY, Md.—68		KOMO-TV (A); KIRO-TV (C)  TALLAHASSEE, FIaTHOMASVILLE, Ga.—8	1 184,300	WINSTON-SALEM-GREENSBORO, N. C.—87 WSJS-TV (N); WFMY-TV (A,C)	395,200
WBOC-TV† (A,C)		WCTV (C)  TAMPA-ST. PETERSBURG, Fla.—92	479,700	WORCESTER, Mass.	τţ
SALT LAKE CITY, Utah—91 KSL-TV (C); KCPX (A); KUTV (N)	267,400	WFLA-TV (N); WTVT (C); WSUN-TV† ( TEMPLE-WACO, Tex.—85	A) †299,200 ■***140.000	WWOR† (N) YAKIMA, Wash.—73	**†93,500
SAN ANGELO, Tex.—84 KCTV {A,C,N}  SAN ANTONIO, Tex.—86	29,400 ■346,500	KCEN-TV (N) KWTX-TV (A,C) (KWTX-TV operates satellite KBTX-TV, B	ryan, Tex.)	KIMA-TV† (C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Le Idaho, KEPR-TV†, Pasco, Wash.; KNDO-TV operates satellite KNDU-TV†, Richland, Wa	†,
KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	††	TERRE HAUTE, Ind.—87 WTHI-TV (A,C)	184,000	YORK, Pa.—58 WSBA-TV† (A)	†44,100
SAN BERNARDINO, Calif. KCHU-TV†	†††	TEXARKANA, Tex. (See Shreveport) THOMASVILLE, GaTALLAHASSEE, Fla.		YOUNGSTOWN, Ohio—68	†176,100
SAN DIEGO, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Ti	<b>*339,200</b> ijuana)	(See Tallahassee) TOLEDO, Ohio—92	393,200	WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A: (Includes CATV Homes)	
SAN FRANCISCO-OAKLAND, Calif.—93 KGO-TV +A); KPIX (C); KRON-TV (N); KTV	1,413, <b>700</b> /U	W\$PD-TV (A,N); WTOI -TV (C,N)  TOPEKA, Kan.—87	129,800	YUMA, Ariz.—83 KIVA (C,N,A)	27,200
SAN JOSE, Calif.—95 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	322,800	WIBW-TV (C,A,N)  TRAVERSE CITY, Mich.—88	■***41,200	ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N)	†19,400
SAN JUAN, P. R. WAPA-TV (A,N); WKAQ-TV (C)	††	WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM- Cheboygan)	TV,	<ul> <li>Major facility change in market subseque county survey measurement date.</li> <li>Market's coverage area being re-evaluated.</li> </ul>	ent to latest
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)		TROY-ALBANY-SCHENECTADY, N. Y.—93  WRCB (N); WTEN (C); WAST (A)	•	† U.H.F. †† Incomplete data. ††† New station , coverage study not completed.	
SANTA BARBARA, Calif.—90 KEYT (A,C,N)	77,200	(WTEN operates satellite WCDC, Adams, I TUCSON, Ariz.—88	110,900	<ul> <li>U.S. Coverage only.</li> <li>includes circulation of satellite (or booster)</li> <li>Does not include circulation of satellite.</li> </ul>	).
SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOC-TV (C,A)	118,300	KGUN-TV (A); KOLD-TV (C); KVOA-TV TULSA, Okla.—86	327,300	TV MARKETS	
SCHENECTADY-ALBANY-TROY, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass	**427,100	KOTV (C); KVOO-TV (N); KTUL-TV (A)  TUPELO, Miss.—80		1—channel markets 2—channel markets 3—channel markets	60 66
SCRANTON-WILKES-BARRE, Pa.—81	†292,700	WTWV (N)	20.400	4— (or more)—channel markets	18
WDAU† (C); WBRE-TV† (N); WNEP-TV† (A (Includes CATV Homes)		TWIN FALLS, Idaho—88 KLIX-TV (A,C,N)	30,600	Total U.S. Markets Commercial stations U.S. & possessions	



#### NOBODY WANTS A HORSE IN THE PARLOR

T ELEVISION journalism, in its many forms, has come a long way in recent years. It now provides a profusion of information, collected at enormous expense and presented in the most valuable time periods of the television schedule.

But, like the girl who in the classic jazz tune had come a long way from St. Louis, television journalism still has a long way to go. In some respects it is making very little headway toward getting there.

It has made virtually no progress, for example, in gaining admission to most courts, most state legislatures, many municipal councils or to the House of Representatives of the United States. What progress was being made has been arrested by two rebuffs of dismaying significance. Two months ago the American Bar Association voted to retain its traditional prohibition against the opening of courts to television coverage. Last month the Rules Committee of the U. S. House of Representatives pigeonholed a proposal to permit television coverage of sessions of committees of the House.

It was not for want of trying that these recent failures have occurred. Individually and through collective action broadcasters have campaigned for years to break down the archaic rules against their access to public hearings. It is now becoming evident that something is basically wrong with their case. The natural disinclination of trial lawyers, judges and politicians to expose themselves to full public view is not a powerful enough force, by itself, to perpetuate the exclusion of television. To that are added other reasons, and some of them arise from the broadcasters' unwillingness to recognize imperfections in their own craft.

The regrettable truth that must be faced is that most television equipment that now is used to cover public hearings is cumbersome and obtrusive.

Under the best conditions, the presence of live television in any public hearing room is embarrassingly noticeable. The auditorium in Washington's new State Department building where President Kennedy conducts his news conferences was especially designed to accommodate TV. Yet even there the platform from which the President speaks is

dominated by two studio-size cameras and two rifle microphones that technicians aim toward questioners as though tracking frenzied quail in flight.

Under the worst conditions, the presence of live television is intolerable. The opening of the first Billie Sol Estes trial in Tyler, Tex., provided invaluable evidence to advocates of the bar association's ban against TV. On display at the meeting of the bar that voted to confirm the ban were still pictures of a disarray of cameras, cables and power supplies and of technicians swarming in the Tyler courtroom.

Film coverage does little to release the television journalist from his bondage to trains of heavy hardware. Fred Friendly, the producer of some of CBS-TV's most distinguished documentaries, has described himself as a reporter with a two-ton pencil. That kind of a reporter creates something of a stir when he enters any room.

The problem imposed by the sheer size of contemporary equipment has been tacitly acknowledged by some broadcasters who have suggested that courtrooms and other public chambers can be remodeled to provide concealment for television gear. In individual circumstances this may be practical, but the principle cannot be widely followed unless broadcasters wish to suggest a wholesale redesign of public buildings everywhere. There must be a cheaper way to overcome the problem.

The tools of broadcast journalism must be made smaller and simpler. Miniaturization is already in demand for defense and space equipment. The technical principles discovered in this process ought to be adaptable to commercial television gear. But the speed of their application will be in direct proportion to the interest that television journalists show in obtaining equipment that will enable them to move inconspicuously among fellow journalists who can carry their tools in their pockets.

This is a project for the men who control the budgets at television stations and networks. Until their working newsmen are equipped with less obtrusive gear, broadcast leaders will find more fruitful subjects for their speeches than the opening of doors that are now closed to their cameras and microphones.



The Mark of the Newest in TV Tape Recorders



In the TR-22, RCA presents a "New Generation" of TV Tape Recorders...fully transistorized! It gives you new ease of operation, new space-saving economy and new reliability. The TR-22's are already in operation in the USA, Canada, and Europe... assuring superior picture quality.



February .

60.0384

The Most Trusted Name in Television



hour



after hour



after hour



after hour



after hour

(OUTLAWS)

- ... of quality, diversity, quantity—in the top Hour Package in syndication.
- LARAMIE captures the West at its wildest, during those hectic years after the Civil War. Action in scenic Laramie, Wyoming. 124 Hours (60 in color).
- MICHAEL SHAYNE brings the adventures of one of fiction's most popular private eyes to life. 32 Hours.
- 87TH PRECINCT—focuses on realistic action, routine, tension of police detectives at work. 30 Hours.
- OUTLAWS re-creates the action-saga of the taming of the Oklahoma territory. 50 Hours.
- CAMEO THEATER encores great network hit dramas from Matinee Theater. 26 Hours. (All in Color.)

Here's a total of 262 Hours (with 86 in color) that will work day after day building audiences and winning sponsors in your area. When these five programs were still on the network, they were favored by such bluechip advertisers as Block Drug, Bulova, Ford, Gillette, Revlon, Sunbeam, Union Carbide. Use one or more or all these program series for Hours of extra impact. Find out exactly how they fit into your lineup through

**NBC** Films.