

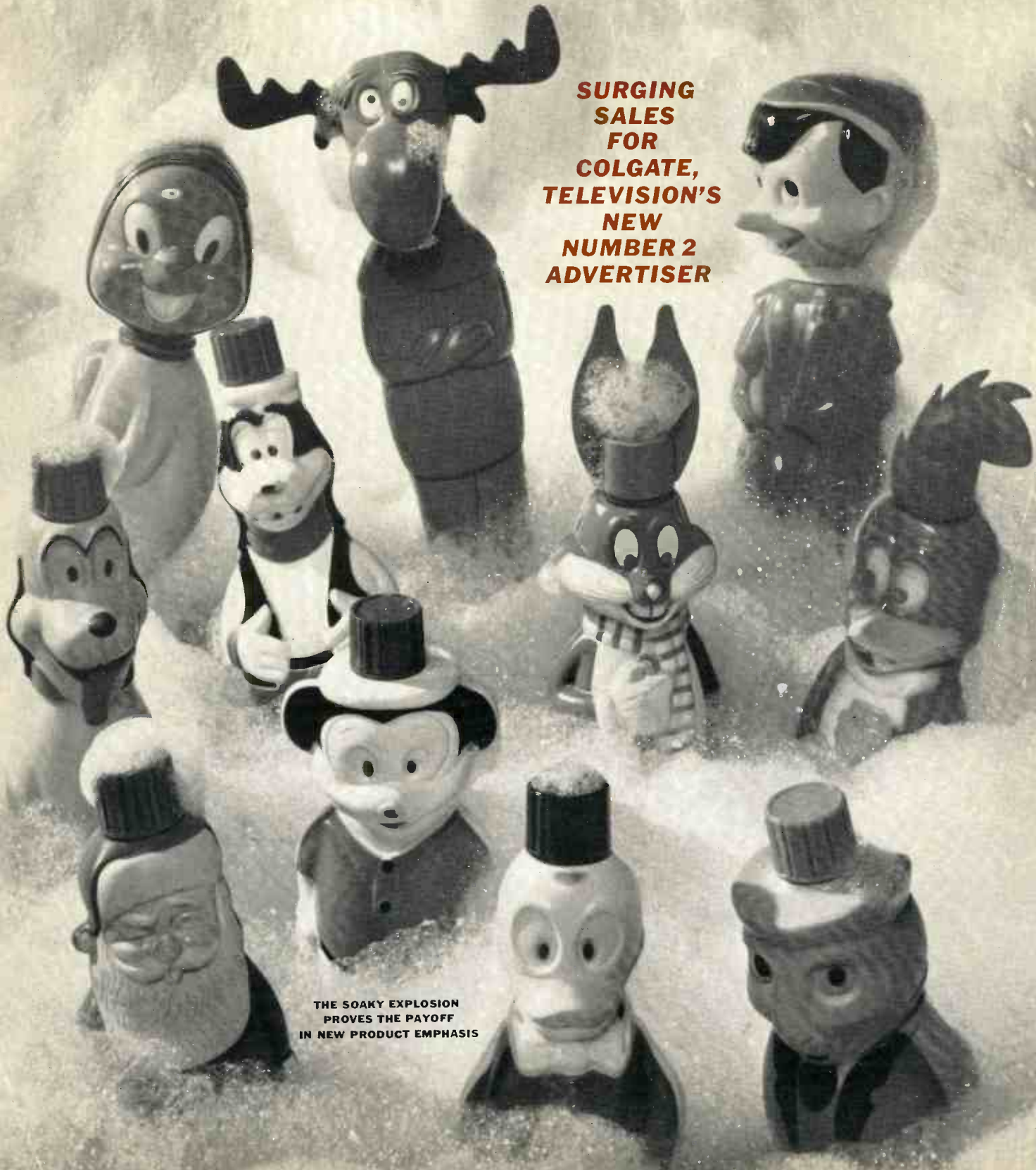
TELEVISION

**New applause for old TV
in cultural retrospective**

**What's right, what's wrong
with TV, and who says so**

**Networks at midseason:
Special 3-page pullout**

**SURGING
SALES
FOR
COLGATE,
TELEVISION'S
NEW
NUMBER 2
ADVERTISER**



**THE SOAKY EXPLOSION
PROVES THE PAYOFF
IN NEW PRODUCT EMPHASIS**

TRUST

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 newsmen, Brooks makes frequent personal appearances as a panelist and speaker; he's trusted for truth.



John Ferguson . . . program director whose daring pre-emptions 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.

Beyond sight, sound and action, there is a 4th 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 evaluate WBRZ in terms of trust, a people-to-people bond, built through truth.

WBRZ

Channel 2

WBRZ BATON ROUGE, LOUISIANA

REPRESENTED BY GEORGE P. HOLLINGBERRY



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



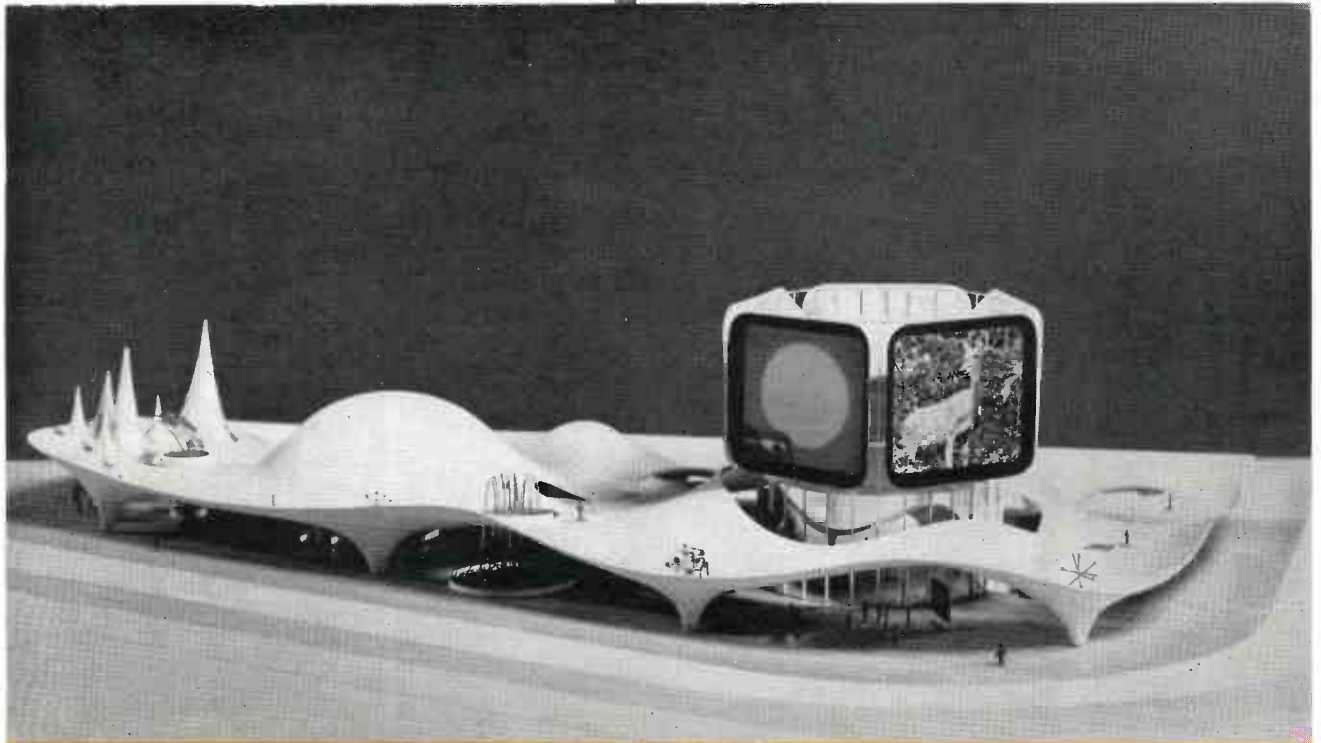
The WBRZ Videocruiser has telecast hour-long specials from Carville (hospital for the treatment of leprosy), from Oxford, Mississippi, from the Sugar, Rice, Yam and Shrimp Festivals. Now in its third year of service, it was a quarter of a million dollar down payment for the trust of the WBRZ market area.

SPOT TV

**MODERN SELLING
IN MODERN AMERICA**

Today's successful national advertisers use Spot Television more than ever before. They find that its flexibility, economy and impact make it the most practical medium. These quality stations offer the best of Spot Television in their markets.

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



TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL® STATION REPRESENTATIVE

MODEL OF THE EASTMAN KODAK COMPANY BUILDING
FOR THE 1964-1965 NEW YORK WORLD'S FAIR

NEW YORK • CHICAGO • ATLANTA • BOSTON

DALLAS • DETROIT • LOS ANGELES

SAN FRANCISCO • ST. LOUIS

TELEVISION

SURGING SALES AT COLGATE *The accent is on tomorrow at Colgate-Palmolive, one of the nation's oldest soap makers now finding a new way of life in developing and marketing new products. Colgate doubled—from 19 to 38—the number of products advertised on TV in one year, and added \$165 million to its sales in the process. The company is now outspending rival Lever Bros. and replaces it as TV's No. 2 customer. This is the story of how, and who* **33**

VIP STATUS FOR TV PROGRAMS *The Museum of Modern Art in New York, after two-and-a-half years of labor, will unveil this month its first "retrospective" devoted to television, giving the medium a cultural recognition heretofore reserved for such visual arts as the motion picture, architecture and painting. It will run for three months, presenting a 54-episode recollection of the better moments from 13 seasons of television* **40**

THE PROS AND CONS OF TV *Eight men, representing nearly all shades of opinion about the television industry, were brought together on one stage in Hollywood by the Academy of Television Arts & Sciences and charged with telling what was right and what was wrong about the medium. They did. Among their texts, condensed in this issue, the reader can find just about all the positions you can take, and about all there is to say, on the subject* **46**

THE NETWORKS AT MIDSEASON *As usual, no TV network found the hand it drew at the first of the season good enough to stand pat on all the way through, but one almost did. CBS, running up a string of rating victories the likes of which hasn't been seen ever, proved that nothing succeeds like success, that you can't go far wrong by giving the people what they want, and that what they want in 1963 is (1) comedy and (2) stars. A special 3-page pullout puts it in focus . . .* **52**

DEPARTMENTS

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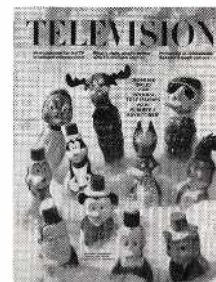
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Cover • Most of the country hadn't even heard of Soaky 12 months ago. Now it's in millions of bathtubs across the land, while millions of new sales dollars are in the coffers at Colgate-Palmolive. This issue profiles the marketing and advertising strategies which have made a new company out of an old one, and made C-P No. 2 in TV.

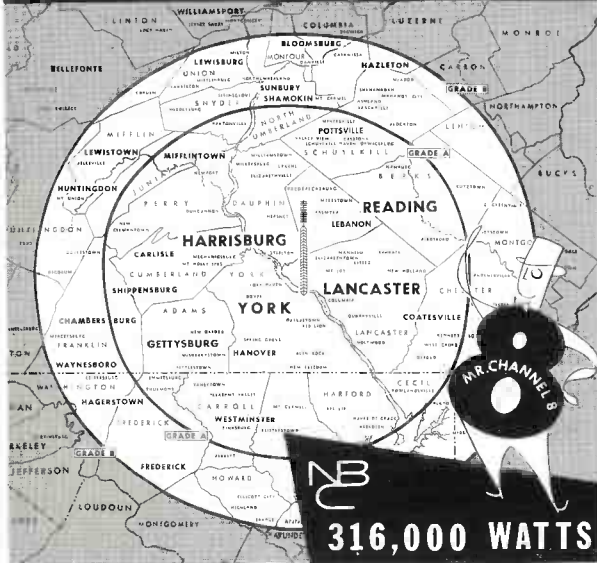


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MULTI-CITY TV MARKET



WGAL-TV delivers a loyal, responsive audience. This unequalled 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.

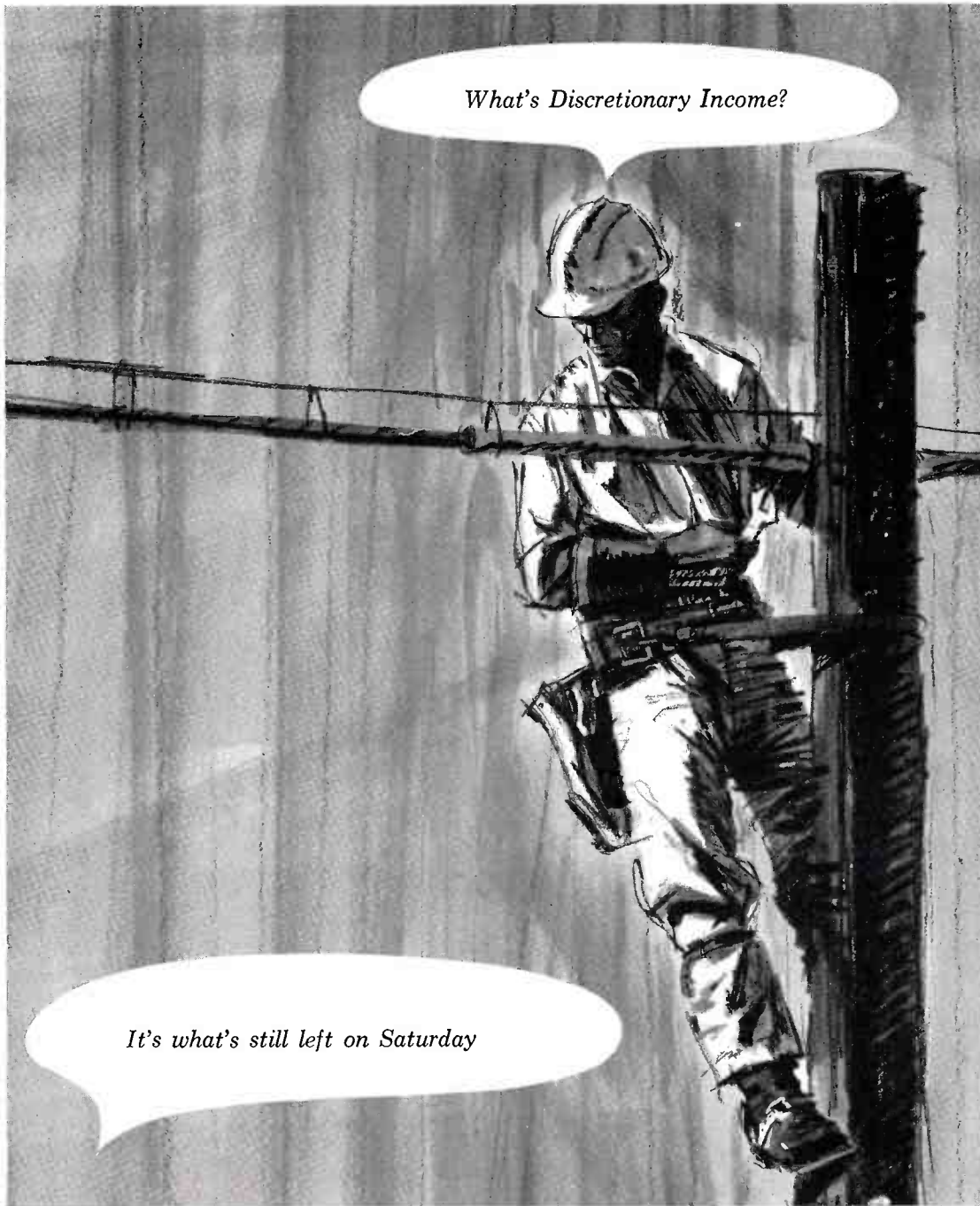
WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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



What's Discretionary Income?

It's what's still left on Saturday

and there's 27% more of it (on the national average) in Ohio's Third Market—and no medium—but none—covers it as thoroughly as WHIO-TV, AM, FM. Ask George P. Hollingbery

Additional morsel for thought:

Dayton has been Ohio's fastest growing major metropolitan area during the past 20 years. Source: U.S. Census of Population 1960.

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



DAYTON, OHIO • WHIO • AM • FM • TV

FOCUS ON BUSINESS

TV clobbers magazines in CBS study; Revenues hit new high

■ A large body of advertising men today, their files crammed with a decade's worth of competitive audience measurement reports, hold that what media really need is more research into the hardly-charted area of *effectiveness*—they've had enough numbers thrown at them. Taking the cue, CBS-TV has obliged with a new study of media effectiveness matching off magazines with network television. The intention: to find a media measurement that would get around the old "apples and oranges" problem of print media readership studies vs. TV ratings. The conclusion: If you place your bets on TV effectiveness, you won't be sorry.

The CBS-TV study, "Taking the Measure of Two Media," was commissioned three years ago from Audits & Surveys Co. CBS Research supplied the approach, focused on the "attitude-changing impact of advertising on individual members of media audiences."

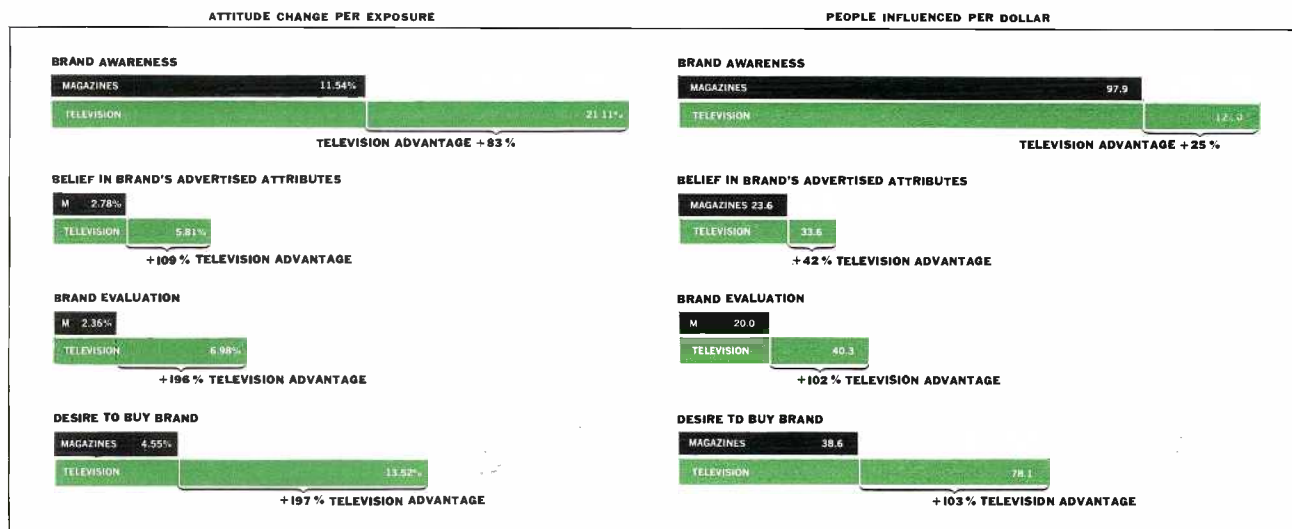
Conducted in three parts—in the spring of 1960, fall of 1960 and spring of 1961—the objective of the study was to compare the advertising effectiveness of TV and magazines by measuring the audience response under normal conditions of exposure to "parallel" magazine ads and TV commercials for 13 nationally-distributed products. In each case the copy points and ad objectives were

essentially the same in both media. The magazine ads appeared in *Life*, *Look*, *Reader's Digest* and *Saturday Evening Post*. The commercials were aired on nighttime network programs on ABC, CBS and NBC.

The advertising effects—changes in attitude—that the commercials and ads produced on individuals were compared on four levels of "attitude": (1) awareness of the advertised brand, (2) belief in the brand's advertised attributes, (3) evaluation of the advertised brand and (4) desire to buy the brand.

Measuring the attitude changes were about 6,000 interviewers. They completed 8,779 brand interviews, all with

TWO SIDES OF THE EFFECTIVENESS INDEX, WITH TV AHEAD ON BOTH





California Fond of Fonda. Out west, they go big for Henry Fonda in "The Deputy." In San Francisco, he leads his time period with a 13 rating—in Los Angeles, his rating has doubled since September (ARB, Nov. '62). That's gold in them thar hills. Get your share through **NBC Films**.

BUSINESS *continued*

members of their own households. Of this total, 5,400 were conducted before exposure to the advertising, 3,379 were conducted after exposure. "Exposure" was determined by the interviewers' actual observation of the respondents—the interviews were conducted just after respondents had turned past the magazine ad, or after they had watched five minutes of a show in which the TV commercial was to appear. This five-minute limit—designed to correspond with TV rating procedure—tended to weigh the results against TV because commercials might not have appeared at all in the segment seen.

In order to produce "matched samples" of individuals before and after exposure to advertising, respondents were randomly split into two groups. Before the test advertising appeared, the first group was interviewed to determine attitudes towards a brand "before" being exposed to an ad. Each member of this group was then observed after the ad appeared in order to determine whether he was eventually exposed to the ad. Only those "before" respondents who were later exposed to the test advertising were included in the "before" group analysis, a step taken to make the "before" sample comparable to the "after" sample.

Each member of the second group seeing the test advertising was interviewed to determine attitudes towards the brand "after" exposure. (The differences in the attitudes between the before and after group are assumed to have been caused by the intervening exposure to the test TV commercial or magazine ad.)

TV SCORES ON IMPACT

The survey findings on the basis of "impact," the relative response of individuals to parallel TV and magazine exposure, regardless of cost and audience size:

- TV had an 83% greater impact than magazines in increasing the average respondent's *awareness* of an advertised brand.
- TV had a 109% greater impact in making a brand's advertised values *more certain*.
- TV had a 196% greater impact in increasing the average respondent's *evaluation* of an advertised brand.
- TV had a 197% greater impact in making the average respondent *more eager to buy* an advertised brand.

Having determined the "impact," the CBS study then multiplies it by the audience of the commercials and magazine ads tested as determined by conventional ratings and readership scores. The results, compared in terms of their cost to the advertiser for each ad dollar spent:

**we give
the facts a
thorough airing**

Media transactions present a risk as well as an opportunity to both buyer and seller. But the risks are considerably narrowed when all of the facts are available through our penetrating knowledge of the ever-changing market.

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

**The
PROOF:
women love
Channel 13
in Remarkable
Rockford**

**66%* share
of audience
12 noon to 5 p.m.**

***NSI-OCT. 1962**

**ONE BUY to
saturate the
First Market
in Illinois
(outside of Chicago)**

**WREX-TV
CHANNEL 13 ROCKFORD**

**J. M. BAISCH
Vice Pres. & Gen. Mgr.**

KCOP TELEVISION, INC. CHANNEL 13

915 NORTH LA BREA AVENUE

HOLLYWOOD 18, CALIFORNIA

OLDFIELD 6-6050

December 7, 1962

Bob Guy
Director of Programming

Mr. Robert Newgard
West Coast Sales Manager
Screen Gems, Inc.
1334 Beachwood Drive
Hollywood 28, California

Dear Bob:

In the everyday course of business, we sometimes fail to extend credit where credit is due. In this instance, the greater portion of credit is due Hanna-Barbera for their superb cartoon productions.

I want you to know that we are exceptionally pleased with the package and feel that the cartoons have been highly successful in this market, as the ratings indicate.

Viewer acclaim! High ratings! Excellent sales response! Who could ask for anything more?

With best wishes for a successful 1963.

Sincerely,

Bob
Bob Guy

HE'S TALKING ABOUT THE 156 5 MINUTE COLOR CARTOONS STARRING US... WALLY GATOR, TOUCHÉ TURTLE AND LIPPY THE LION



HANNA-BARBERA CARTOONS are distributed exclusively by SCREEN GEMS, INC.

THE PUBLIC'S INTEREST IN PRIVATE PROFIT

“Public interest” and “private profit” . . . two phrases often used, particularly in broadcasting, and sometimes thought to be conflicting and incompatible. Corinthian believes them to be inseparable and completely compatible.

Profit is the mainspring of this country's economic system, a system we have chosen to best serve most of the needs and wants of the people. It provides our lipsticks and our locomotives, our matchbooks and our magazines, our baby bottles and our broadcasting.

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. This is the incentive which encourages people to build better mouse traps . . . to operate more efficiently . . . to try to guess what the consumer will want tomorrow and the day after tomorrow.

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. The alternative is a master plan developed and directed by government, a solution now being questioned even within the walls of the Kremlin.

Corinthian believes that this competitive profit system, although less than perfect like every human institution, has served us all well. It has provided an unparalleled standard of living and contributed importantly to the maintenance of individual freedom.

In our judgment, “private profit” is clearly in the “public interest.”

Responsibility in Broadcasting

THE CORINTHIAN

BUSINESS *continued*

- TV made 25% more people *more aware* of an advertised brand than did magazines. In increasing awareness, TV scored 122 people per dollar; magazines, 97.9 people per dollar.

- TV made 42% more people *more certain* of a brand's advertised values than did magazines. In increasing the belief in advertised values, TV scored 33.6 people per dollar; magazines, 23.6 people per dollar.

- TV made twice as many people increase their *evaluation* of an advertised brand, scoring 40.3 people per dollar vs. magazines' 20 people.

- TV made twice as many people *more eager to buy*, scored 78.1 people per dollar against magazines' 36.6 people.

- The overall finding of the study: TV performs twice as efficiently as magazines in carrying out two of advertising's most important objectives—improving people's evaluation of the brand and making them more eager to buy.

As with any inter-media comparison, the CBS research will be shot at; perhaps the validity of interviewers using their own families as test subjects can be questioned. But the project and its findings have to stand as a major new contribution to advertising media research.

ADVERTISING EFFECTIVENESS

And in turning to a measure of advertising *effectiveness* instead of keeping on the old road of advertising *reach*, CBS states that it recognizes the weakness in comparisons between media audiences, "since audiences as defined by different media are inherently different."

In this, CBS even downgrades the measure of cost-per-thousand, calls it a "delusion" because "the quantities described are still dissimilar. For in each case the 'thousand' requires a definition of audience and those definitions are different for each medium—magazine copies or TV sets, issue-readers or average-minute viewers, ad-noters or six-minute viewers." Because media audiences are not really comparable, says CBS, "cost-per-thousand ratios are not really comparable between media either."

- Advertisers, no matter what research they've been depending on to formulate their media decisions, have increasingly been voting for television's effectiveness, as indicated by their dollar outlays in the medium, at a new record in 1962.

Last year, according to initial Television Bureau of Advertising estimates, total TV gross time billings (including production costs) hit \$1,807,000,000, up 12% over 1961's \$1,615,000,000. The estimate breakdowns:

- Network billings—\$900 million, up 11% over 1961's total of \$810 million.

- Spot billings—\$610 million, up 15% over 1961's \$530 million.

- Local billings—\$297 million, up 8% over the \$275 million recorded in 1961.

Total advertising volume in 1962, when the final figures are in, is expected to hit \$12,365,000,000, up 4.4% over the \$11,845,000,000 spent in 1961. (Television's share of the 1962 all-media expenditure figures out at 14.6%, up about 1% over 1961.)

Increases in the basic cost of advertising (including television advertising) will likely continue in 1963, but if the economy remains on an even keel or slightly better itself (as is the indication from most of the new 1963 economic forecasts), there should be a corresponding expansion in ad budgets.

- The New York Stock Exchange, in its publication, *The Exchange*, recently shed some light on investment in the amusement industry (into which broadcast groups and many allied suppliers fall). NYSE examined the portion of available earnings for common dividends in 25 industries and the actual payout ratios. Of the 25 industries in 1961, amusements had the seventh lowest amount of earnings (\$99 million) available for dividends, and the lowest payout ratio of any industry (38.4%), which also held true in 1960 and 1959.

While specific observations cannot be made on the subject, it does seem that amusement companies have an exceptionally heavy plowback of dollars into the business, split perhaps between future product and high executive profit. From an investment standpoint, NYSE notes that "to the investor seeking growth, how much a company plows back into the business, not how much it pays out, could be a significant item."

- RCA came up with its most successful year in 1962, achieving the best sales and profit record in its 43-year history, doing a \$1.7 billion business and netting an operating profit that is expected to exceed \$50 million.

RCA's sales gain is at least 10% ahead of 1961, its profit 40% better than in 1961. The previous RCA earnings record was \$47,525,000, achieved in 1955.

Other points in the RCA report:

- In addition to RCA's operating profit, a capital gain of \$7 million was realized from the sale of 991,816 shares of common stock of the Whirlpool Corp.

- RCA's consumer products division sold twice as many color TV sets as in 1961, had an estimated five-fold increase in profits on color apparatus and services.

- While no actual figures are disclosed NBC was said to have recorded record sales and profits.

END



KHOU-TV
HOUSTON

KOTV
TULSA

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

WISH-AM & FM
INDIANAPOLIS

Represented by H-R

STATIONS



LETTERS

JANUARY PROS & CON

Just a note to say how great I thought your article on quick cuts was ["New Vogue in Old Stills," January 1963]. . . . I'm personally pleased to see the good coverage given Fred Mogubgub, whose agile mind makes some very agile pictures move with great agility. (You can see I'm too close to copywriters.)

A big pat on the back to Dick Lehman and TELEVISION MAGAZINE for putting the spotlight on some of the better commercials of this or any season. ARTHUR KOCH *Producer, J. Walter Thompson, New York.*

No history of the "squeeze" commercial can be complete without reference to its true genesis. The "solid beachhead" it established was not in 1962, as you stated, but a full four years earlier. Further, the first squeeze commercials were not made by removing frames from live action film, but via the very same method you delineated—an animation technique using still photos and other graphics. Hardly "—jerky," the first squeeze commercials serve as lessons of superb pre-planning and production skill. May I suggest that the Chemstrand Nylon commercial, aired June 13, 1958, and the very first squeeze commercial ever produced, perhaps is also the very best.

Without question, the successful squeeze beachhead resulted from the foresight and tireless efforts of Robert Bergmann, now president of Filmex, but then a producer-vice president with Transfilm, the company which in 1958 produced the very first squeeze commercial. The concept of visual squeeze was a joint effort involving the Doyle Dane Bernbach ad agency and Transfilm. The idea of using still photos belongs to the agency, but the execution of the concept was Transfilm's. I think it just that both organizations share equally as parents of this healthy child of TV.

The industry, too, owes a note of thanks to James Manilla who, while a producer with McCann-Erickson, experimented with live action, skip-frame pho-

tography and musical punctuation. This did hasten the emergence of squeeze. ALBERT BOYARS *formerly Public Relations Director, Transfilm Inc.*

[Editor's Note: The January article did not attempt a history of stills in film, which rightfully could have gone back to the 1920s and the Russian film producer, Sergei Eisenstein, whose idea montage many consider the true genesis of the schools discussed. TELEVISION is indebted to Reader Boyars for calling attention to the Chemstrand Nylon "visual squeeze" commercial, which is an acknowledged example of an early school in stills and a precursor of the "new vogue" schools.]

Congratulations on your very excellent and equally penetrating article on radio in the current [January] issue. It seems to me that you have most successfully analyzed radio without sweeping its problems under the wall-to-wall and without magnifying those problems out of proportion. ROBERT B. JONES JR. *Vice President & General Manager, WFBR Baltimore.*

Would you please send me six copies of the January 1963 edition of TELEVISION? NATHAN PINSOFF *Vice President-Media, Edward H. Weiss & Co., Chicago.*

CATV IN DEMAND

Several of our customers have inquired of us about this field (community antenna television) and various bankers have written us regarding making loans to finance the acquisition of these systems. Referring these various inquirers to a copy of your article ["Community Antenna Television: Friend or Foe?" June 1962] has been a quick way of answering many of their questions. HUGH W. MORRISON *Assistant Treasurer, Chase Manhattan Bank, New York.*

Please be good enough to send us four copies of your reprinted article on community antenna systems. HOLLY MCKISSOCK *Rank Organisation Inc., New York.*

. . . 10 reprints of the article entitled "Community Antenna Television." JOHN M. MCLENDON *President, McLendon Broadcasting Company, Jackson, Miss.*

FREEDOM OF TASTE

Please send me 30 reprint copies of the article "Freedom of Taste" that appeared in your November 1962 magazine. ARCH L. MADSEN *President, KSL-TV Salt Lake City, Utah.*

I would like 10 copies of Victor Ratner's "Freedom of Taste." WAYNE KEARL *General Manager, KENS-TV San Antonio, Tex.*

. . . 25 copies of "Freedom of Taste."

SCHOOL OF SPEECH, *Marquette University, Milwaukee, Wis.*

MISCELLANY

Your magazine continues to turn out excellent articles, with lots of meat. ROBERT V. WALSH *Vice President, Van Sant Dugdale & Company, Baltimore.*

I found Morris Gelman's takeout on the *drang nach* New York [December 1962] a first-class job on a complex theme. Having lived through it myself, it was a stimulating experience to watch Mr. G. work his way through the lunatic maze that is the sight and sound medium. Ah well, c'est la TV. JACK PERLS *Consultant on Informational Media, Talent Associates-Paramount Ltd., New York.*

Would you be kind enough to send us a copy of your November issue of TELEVISION MAGAZINE? Needless to say, we find your very fine magazine extremely interesting to us who are working with competing media. Your article on newspapers is highly factual and fascinating in many respects, consequently our request. BRIAN VAN MOLLS *Million Market Newspapers Inc., Detroit, Michigan.*

I read the November issue of TELEVISION with a great deal of interest, particularly the article pertaining to the boom markets. I wonder if it would be possible to secure reprints of the article together with the "Fastest Fifties" chart? I would like to order 1,000 reprints. FRANK R. HOWELL *National Sales Manager, WTVJ Miami, Fla.*

[Editor's Note: Yes. Complete list and price schedule of reprints appears on page 66.]

This [the December 1962 story on "UHF Unbound?"] is really the definitive story on UHF! SEYMOUR N. SIEGEL *Director, Municipal Broadcasting System, New York.*

. . . I might add that we have found your publication to be most informative and the technical and general information contained in the various articles does, we are sure, contribute greatly to the TV industry. CHARLES F. HYATT *First National Bank of South Carolina, Columbia.*

Please send five copies of the Top 100 study, April 1962. LESLIE WALLWORK *Broadcast Supervisor, McCann-Erickson, Los Angeles.*

[Editor's Note: Reader Wallwork and others will be interested in a new Top 100 Television Markets study now in preparation and to be published in the March 1963 issue of TELEVISION MAGAZINE.]

BERLIN BERLIN

BERLIN '63: special television film. Pointed, definitive and exclusive interviews with Secretary of State Rusk, Chancellor Adenauer and Vice-Chancellor Erhard. BERLIN '63: further predictions on the "perennial crisis" from French and British sources. BERLIN '63: conducted by Time-Life correspondents in Bonn, Berlin, Washington, Paris, London. BERLIN '63: produced expressly by Time-Life Broadcast for its own stations.

Also running on these leading stations:

WESTINGHOUSE BROADCASTING: WJZ-TV, BALTIMORE. WBZ-TV, BOSTON. KDKA-TV, PITTSBURGH. KPX-TV, SAN FRANCISCO. **STORER BROADCASTING:** WAGA-TV, ATLANTA. WJW-TV, CLEVELAND. WJBK-TV, DETROIT. WSPD-TV, TOLEDO. **TRIANGLE STATIONS:** WFBG-TV, ALTOONA. WBNF-TV, BINGHAMTON. KFRE-TV, FRESNO. WNHC-TV, HARTFORD-NEW HAVEN. WLYH-TV, LEBANON. WFIL-TV, PHILADELPHIA. **METROPOLITAN BROADCASTING:** WNEW-TV, NEW YORK. WTTG, WASHINGTON, D. C. **INDEPENDENTS:** WBTV, CHARLOTTE. WGN-TV, CHICAGO. WLW-TV, CINCINNATI. KVAL-TV, EUGENE, ORE.. KPRC-TV, HOUSTON. KTLA, LOS ANGELES. WCKT, MIAMI. WITI-TV, MILWAUKEE. WDSU-TV, NEW ORLEANS. WOW-TV, OMAHA. WDBO-TV, ORLANDO. KOOL-TV, PHOENIX. KOIN-TV, PORTLAND, ORE.. WRVA-TV, RICHMOND. KXTV, SACRAMENTO. WWLP, SPRINGFIELD, MASS.. KOLD-TV, TUCSON.

TIME-LIFE BROADCAST, INC.

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

**IN PITTSBURGH
THE
SWEETEST BUYS
ARE ON
CHANNEL**



CAP'N JIM'S POPEYE CLUB Monday through Friday – 4:30 PM
BY WILLIAMS' MICKEY MOUSE CLUB Monday through Friday – 5:00 PM

CHANNEL 11 WIC
PITTSBURGH 

Represented nationally by Blair-TV

FOCUS ON NEWS

Rating services agree
to qualify accuracy;
RCA, Philco
in \$9 million pact;
On other TV fronts

■ Just how accurate are the rating services? The question that has been asked since broadcasting's cave man era came to some sort of settlement last month when an inquiring Federal Trade Commission handed down consent orders containing agreements by the three major rating services—A. C. Nielsen Co., American Research Bureau and Pulse Inc.—to qualify statements about the accuracy of their ratings and to adjust certain research procedures.

No admission of wrong-doing, the consent agreements stand as willingness on the part of the survey firms—under federal investigation for about five years, and in negotiation on the current settlement for six months—to clarify certain portions of their rating reports. The rating companies say their reports will not change much except for the addition of more comprehensive explanations of how measurements are arrived at.

The FTC had charged that all three rating services claimed that station and program ratings, and share-of-audience figures, were accurate measurements, resulting from error-free techniques. The FTC holds that "estimates" cannot be error-free.

In their own reaction statements to the FTC order, the three rating firms all said pretty much the same thing, in effect: "We think you're being pretty sticky about all this, but we'll be glad to further detail our methodology to guard against misinterpretation on the part of our clients. Enjoy the footnotes."

It seems to be business as usual, continuation of "life or death" (as the saying goes) by ratings. But many observers feel that the last has yet to be heard from Washington on the subject of broadcast research.

■ One of broadcasting's long-standing litigations was resolved last month when the Ford Motor Co.-owned Philco Broadcasting Co. and RCA-NBC agreed to settle an old dispute and the six-year-old Philadelphia channel 3 hassle.

RCA, in the two-part accord, has

agreed to pay Philco \$9 million for Philco patent rights on radio apparatus, color TV and data processing equipment. Philco, in turn, joins NBC in filing a joint request with the FCC for withdrawal of Philco's application to operate a channel 3 TV station in Philadelphia.

The channel 3 action has stood in the way of NBC's proposed exchange of its Philadelphia stations (WRCV-AM-TV) for RKO General's Boston stations (WNAC-AM-TV and WRKO [FM]). This road block is now apparently removed.

If the FCC approves the Philco withdrawal request—hearings on the case resume February 11—NBC will repay Philco for the expenses it incurred in pushing its application, about \$550,000.

(The trouble started when Philco filed a protest to NBC's Philadelphia channel 3 renewal application in 1957 and filed its own application for the facility in 1960.)

■ John W. Kluge, moving his bustling Metromedia Inc. along at an express train clip, has closed another major broadcasting deal. His purchase last month of KTTV (TV) Los Angeles from The Times Mirror Co. gives Metromedia its seventh TV station—five VHF's and two UHF's. It also gives Metromedia a

powerhouse position among independents in the nation with TV stations in three major markets — WNEW-TV New York, WTTG Washington, D.C., and (subject to FCC approval) KTTV.

Kluge, chairman and president of Metromedia, and Norman Chandler, chairman and president of Times Mirror, announced the KTTV sale price as "in excess of \$10 million." Robert W. Breckner, president of Times Mirror Broadcasting, is expected to stay on.

(Just prior to announcement of the KTTV sale, Kluge was cleared by the FCC of a charge of participating in off-record activities in the 1957 hearing for channel 9 in Orlando, Fla. Kluge was the principal stockholder of a group which received the grant, now WLOF-TV).

In another TV station transaction closed late in December, Hoyt B. Wooten, pioneer Memphis broadcaster and owner of WREC Broadcasting Service Inc., announced that he signed a contract to sell WREC-AM-TV to Cowles Magazines & Broadcasting Inc. for \$8 million (again, subject to FCC approval).

The Memphis stations, Cowles' first entry into the mid-South, would give the broadcasting-publishing group (Minneapolis Star & Tribune Co., *Look* magazine) four TV stations, three radio outlets—KRNT-AM-TV Des Moines, WCCO-AM-TV Minneapolis, KTVH (TV) Hutchinson-Wichita, Kan.

■ ABC-TV's Nixon "obituary" may someday get out of the reaction stage and go down as history, but last month another bit of aftermath went into the record.

The Kemper Insurance Group, one ABC sponsor (*ABC Evening Report*) which pulled out of its network contract as a result of the Alger Hiss appearance on Howard K. Smith's "Political Obituary of Richard Nixon" last November, gave a more specific reason for that pull-out in trying to block ABC's \$452,000 breach of contract suit against it.

James S. Kemper, chairman of the companies in the Kemper group (and a

former treasurer of the Republican National Committee) said that the ABC-Kemper contract provides a 10-minute separation between "our broadcasting time and the broadcast of a competitor." Kemper claims that ABC violated this when, "not 10 minutes away but inside our time, the network asked our audience to watch the show sponsored by one of our competitors (Nationwide Insurance) on which show Hiss appeared."

Kemper, who called the Hiss appearance "reprehensible," believes the Smith plug on his time had led many people to think Kemper had sponsored the Smith program. "The furor provoked by the Hiss appearance," said Kemper, "... clearly showed the kind of image we could expect to suffer as a sponsor of an ABC news broadcast."

Kemper, in short, charges ABC with failure to provide sponsor protection. The cry, of course, isn't new. With participation advertising so heavy on the networks, more and more TV advertisers have been bemoaning the fact of close competitive product placements. And the Association of National Advertisers, for one, is mounting pressure against the "clutter" of show promos (which the Smith plug was), overly long credits, etc., that infest network time. Some new rules on network product protection and some new tactics by TV advertisers (see Colgate-Palmolive story, page 33) could be coming this year as the issue fires up.

■ And because TV advertisers want to know more about how their commercials are being shown around the country, Broadcast Advertisers Reports Inc. (BAR) has begun monitoring more than 200 TV stations *daily* on a sign-on to sign-off basis. BAR had been monitoring sample weeks, four or six separate weeks during the year.

The purpose of the continuous monitoring service, says BAR, is to provide buyers of TV time with day-to-day measurements of competitive activity and TV proof-of-performance in the top 75 market areas of the U.S. The program will boost BAR's total annual output of monitored broadcast hours from 160,000 to more than 1,500,000.

■ Non-prescription pain relievers of the "good-better-best" school of advertising well know the value of an official medical endorsement. P&G's Crest toothpaste got one from the American Dental Association several years ago and rode it to top place in a competitive market. Medical journals are watched closely and if a report should give one product an edge over its competitors, the world is sure to hear of it.

Bayer Aspirin, manufactured by Ster-

ling Drug Inc., which puts about \$7 million a year in TV for its lead product, thought it saw an American Medical Association endorsement and a competitive edge based on a recent Baltimore hospital study on pain relievers but, says the AMA—and the FTC in a false advertising complaint against Sterling and its agency, Dancer-Fitzgerald-Sample — it ain't so.

Bayer's recent TV, radio and newspaper ads cite the Baltimore study, sponsored by the FTC and reported in the journal of the AMA, as saying its product is as effective as higher-priced alternatives and doesn't cause stomach upset as often. (In the study, no statistically significant differences in speed, degree or duration of relief was found when Bayer Aspirin, St. Joseph's Aspirin, Anacin, Bufferin and Excedrin were administered to 298 women with acute pain following childbirth.)

Noting Bayer's rapid move to capitalize on the study (the AMA journal was mentioned as the "highly authoritative" platform for the report), the medical group squashed its role, said the study should not be interpreted as an AMA endorsement of anything.

The FTC in its complaint challenges Bayer's claims down the line and orders a halt to them. Sterling denies the FTC charges; St. Joseph, readying its own campaign on the study, has to decide whether to break it or not; Anacin, Bufferin and Excedrin, the higher priced pain relievers, denounce the study entirely.

Claims are where you find them. Keeping them can be a different story.

■ America's two on-again-off-again communications satellites—Relay and Telstar—were on-again last month, back in the communicating business after clearing up their troubled electronic circuits. And the networks jumped right on them.

NBC used Relay shortly after its circuits perked up to transmit portions of the *Today* show to Europe showing film of ceremonies at the National Gallery of Art in Washington when President Kennedy opened the display of France's Mona Lisa.

On January 15 all three networks aired a video tape pick-up via Telstar of Soviet premier Khrushchev's arrival in East Berlin for the East German party congress.

But indications are that networks will not be overdoing their globe straddling. ABC says it will no longer transmit news directly from abroad on a regular basis as it did when Telstar was operating smoothly before its malfunction. It will make use of the satellites only at the time the news warrants.

■ TV reruns, balm for program investors, are also profitable things to have going for the talent appearing in them. Actors, who work on a percentage of their first-use base fee, can run up some healthy dollar returns in rerun. Just what some of those returns are come from the Screen Actors Guild.

According to Chester L. Migden, SAG assistant executive secretary, the big money in reruns comes from second runs—last year approximately half of all rerun payments. Over a six-year span, Migden says, actors have collected \$12.8 million from second runs vs. \$7.3 million from third runs.

While second runs pay a higher percentage under their contracts than subsequent runs (35% of first use fee vs. 30% for third run, 25% on each additional run), the prime reason for their dollar lead is that they are so numerous—in 1961, 2,600 second run episodes as compared with 1,875 third run episodes, 1,525 fourth run, 1,125 fifth run, 675 sixth run.

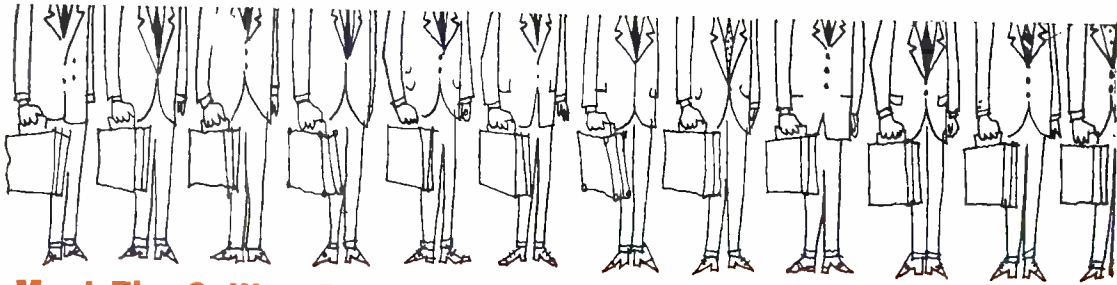
In 1961, says SAG, second runs produced \$2,319,000, third runs produced \$1,036,000. And since 1956, second and third runs have collected \$20.5 million out of a total of \$27 million for all reruns. And backing up the point of diminishing returns, there have been only 36 series out of some 600 made which went through six runs.

■ With CBS-TV signing up all the big-name talent it can get for 1963-64 (Danny Kaye, Judy Garland, Carol Burnett) on the increasingly sound premise (Lucille Ball, Jackie Gleason this season) that names make ratings, and with ABC-TV signing Jerry Lewis, people have been wondering if NBC-TV would join the race. That network put durable Mary Martin under contract for an undisclosed number of specials. And it probably won't be the last "name" announcement out of NBC before next fall.

■ The football game being made out of New York's channel 31 UHF test—the FCC said it proved UHF workable and the Assn. of Maximum Service Telecasters saw the findings as proving VHF superiority—continued into 1963.

FCC commissioner Robert E. Lee, the Commission's staunchest UHF supporter and the man in charge of the New York project, rejected the AMST's views that within 25 miles of the Empire State Building, VHF ranged superior to UHF from 10% to 50%.

Lee expressed irritation at the AMST criticism in view of the association's participation as an advisor in the tests. He also said the FCC didn't intend the test to compare UHF with VHF. END



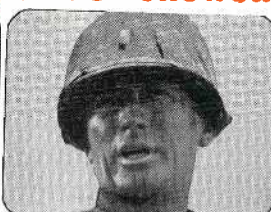
Meet The Selling Power Behind U.A.'s "Showcase For The 60's"



TONY CURTIS
Starring in "SWEET SMELL OF SUCCESS"
● one of the 33 UA "Showcase For The 60's" ●



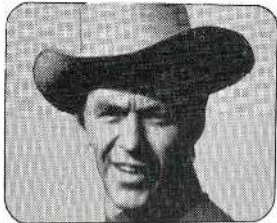
BURT LANCASTER
Starring in "RUN SILENT, RUN DEEP"
● one of the 33 UA "Showcase For The 60's" ●



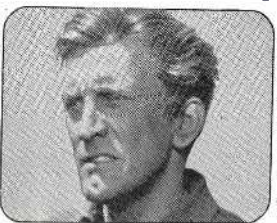
GREGORY PECK
Starring in "PORK CHOP HILL"
● one of the 33 UA "Showcase For The 60's" ●



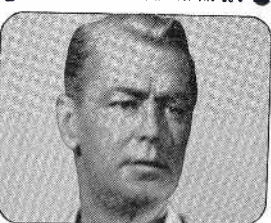
MARLENE DIETRICH
Starring in "WITNESS FOR THE PROSECUTION"
● one of the 33 UA "Showcase For The 60's" ●



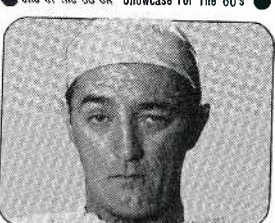
FRANK SINATRA
Starring in "JOHNNY CONCHO"
● one of the 33 UA "Showcase For The 60's" ●



KIRK DOUGLAS
Starring in "THE INDIAN FIGHTER"
● one of the 33 UA "Showcase For The 60's" ●



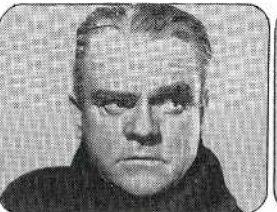
ALAN LADD
Starring in "MAN IN THE NET"
● one of the 33 UA "Showcase For The 60's" ●



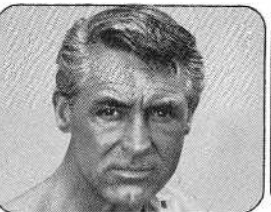
ROBERT MITCHUM
Starring in "NOT AS A STRANGER"
● one of the 33 UA "Showcase For The 60's" ●



ROBERT RYAN
Starring in "ODDS AGAINST TOMORROW"
● one of the 33 UA "Showcase For The 60's" ●



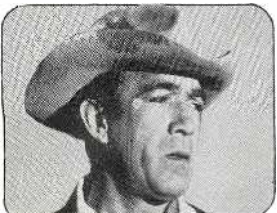
JAMES CAGNEY
Starring in "SHAKE HANDS WITH THE DEVIL"
● one of the 33 UA "Showcase For The 60's" ●



CARY GRANT
Starring in "THE PRIDE AND THE PASSION"
● one of the 33 UA "Showcase For The 60's" ●



ERNEST BORGNINE
Starring in "MARTY"
● one of the 33 UA "Showcase For The 60's" ●



ANTHONY QUINN
Starring in "MAN FROM DEL RIO"
● one of the 33 UA "Showcase For The 60's" ●

This is a selling force with power behind it... and it's selling U.A.'s "SHOWCASE FOR THE 60's", with an unprecedented entertainment line-up. With 33 top features... and scores of stars. You have pulling power that's untapped... sales potential unequalled. Have a look at U.A.'s "SHOWCASE FOR THE 60's". It's the easiest way we know to dazzle both audiences and sponsors. Today... call your U.A. representative. He'll show you how U.A.'s "SHOWCASE FOR THE 60's" can be your Showcase for profits.



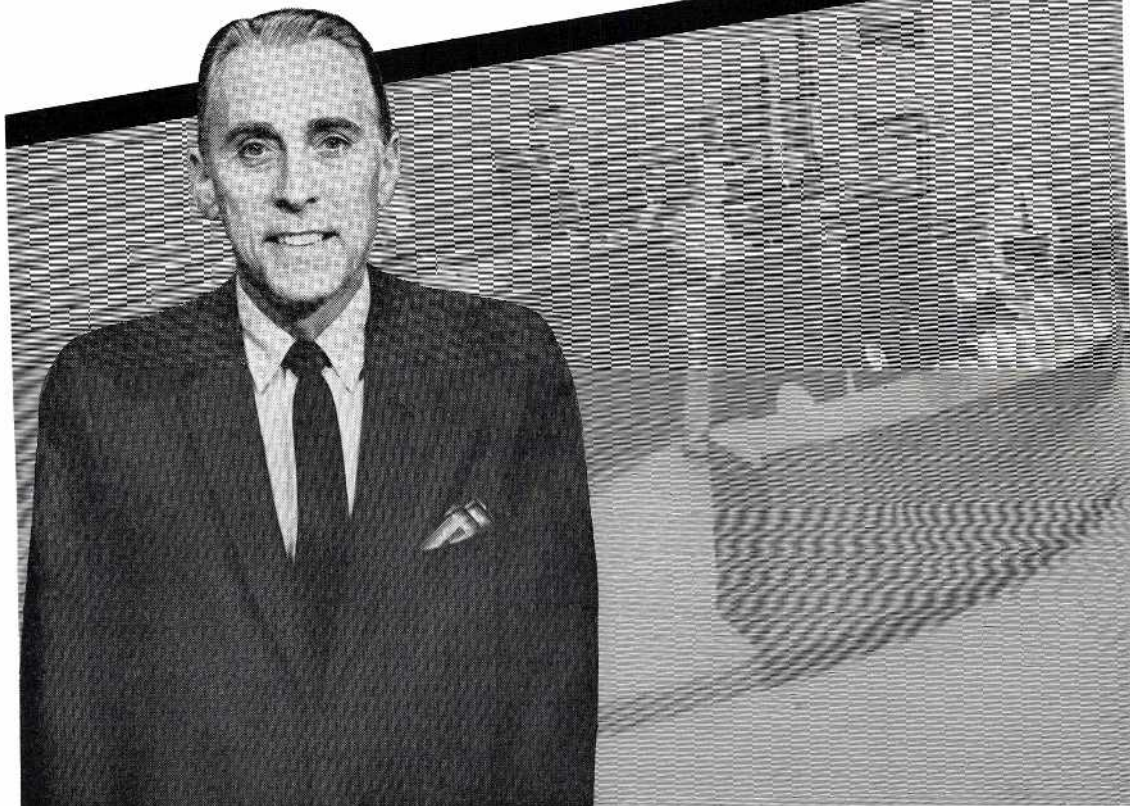
JULIE LONDON
Starring in "THE WONDERFUL COUNTRY"
● one of the 33 UA "Showcase For The 60's" ●



NEW YORK 655 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

In Detroit...

"This is WWJ NEWSMAN
KIRK KNIGHT"



City-County Building Reporter for WWJ News, Kirk Knight covers the many administrative offices governing Metropolitan Detroit—heart of WWJ's primary coverage area. Especially noted for crisp, accurate reports of activities in the Mayor's Office and at daily Detroit Common Council meetings, Knight is another important member of the great WWJ News operation—the only local service that includes:

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

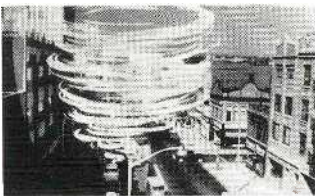
WWJ ◀ **THE NEWS STATIONS** ▶ **WWJ-TV**

Owned and Operated by The Detroit News

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

FOCUS ON COMMERCIALS

How
Sublime
the
Ridiculous



Evolution of a whirlwind •
The early Ajax white tornado swept the whole town clean. But as it grew older it grew smaller, astounding the delivery boy but by now familiar to the housewife. In one version the police catch up with the white tornado just as the customer leaves her car. Common to all the commercials is the "dirty corner test" which shows Ajax APC at work.

In 1958 a lovable genie from Cincinnati named Mr. Clean poured over the nation and within 18 months took first place in the young all-purpose cleaner market. Displaced in the Procter & Gamble sales drive: one-time champ Lestoil.

Last year it was another cleaner's turn to upset the balance, and a lot quicker. A "white tornado" named Ajax All Purpose Liquid Cleaner whirred out from Colgate-Palmolive (see story, page 33) and in nine months reportedly took first place in the \$90 million all-purpose cleaner market, edging out Mr. Clean. Industry sources credited Ajax with 24.9% of the market last September vs. 24.8% for Mr. Clean.

Both P&G and Colgate, plowing their Mr. Clean and Ajax dollars primarily into TV (Mr. Clean in the last three years has spent \$5 million, \$6.2 million and \$5 million in TV; Ajax liquid about \$4 million in 1962) have followed essentially the same commercial approach—considerable reliance on fantasy to get the product message over.

The Ajax campaign started in January 1962. By September housewives had purchased 35 million bottles to put Ajax liquid into first place in sales over the well-established Mr. Clean.

The Ajax commercials, pretty much straight demonstration sell, feature a small, superimposed white tornado which hovers in animation around an Ajax bottle. The campaign theme, "Ajax cleans like a white tornado," is introduced after a commotion has resulted from the unlikely phenomenon.

Five years ago Mr. Clean struck some people just as ridiculous—an image riding into the home with the promise to slave for the housewife. But the Ajax white tornado comes on as a much more fantastic symbol. Tornadoes are neither white nor beneficial, although Ajax "white" represents cleanliness and ammonia, "tornado" represents power.

Early Ajax commercials showed the

white tornado whirling through a town, cleaning everything including "that dirty kitchen corner." Three later versions received the major emphasis during 1962.

One commercial opens with a delivery boy pedaling a bicycle, a white tornado hovering over his grocery box. A girl yells, "Watch out! There's a white tornado following you." Jerking around to look, the boy crashes into his customer's bushes. The housewife appears, undismayed, and gives the delivery boy a demonstration of how Ajax cleans her kitchen—that playful white tornado appears to whip away dirt and smudges.

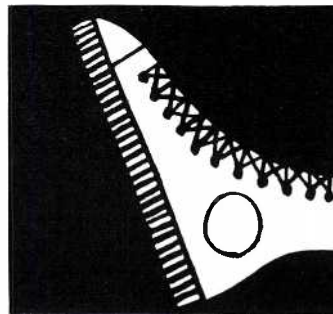
Another version opens with two policemen following a car with a white tornado whirling above it. They, too, find the housewife undismayed.

In a third version, a lady painting a dog house is astounded to see a white tornado hovering over her neighbor's grocery cart and blurts out, "It's a white tornado!" The neighbor leads into the demonstration by reminding her, "You know that dirty corner in your kitchen you're always fussin' about?"

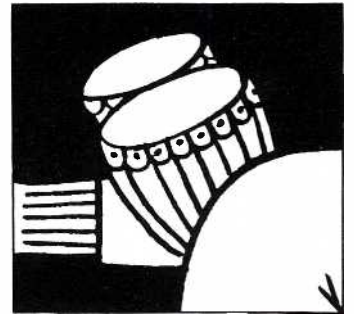
More recent versions include a neighbor washing windows, a daughter and grandmother, a husband and wife and a man washing a car. All versions work in "the dirty corner" and speak of "the white tornado," the ammonia (accompanied by a pleasant facial expression) and many uses.

Richard Bowman, director of creative planning at Norman, Craig & Kummel, Colgate's agency for Ajax, feels that the tornado symbol makes the campaign distinctive but that it is no more important to the commercials' success than several other elements. "At a glance the campaign may appear to consist primarily of a wild but appropriate symbol for the product and its virtues," explains Bowman, "but equally important are the 'dirty corner test,' the connotations of the Ajax name and the carefully built empathy."

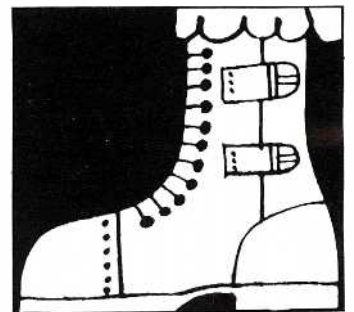
To get empathy or housewife involve-



Sports



Variety



Adventure

It's the way we put them together that counts.

Programming, of course, is a network's basic product.

And frankly, our programming is slanted. A blend of many types, it is aimed, principally, at attracting the *young* viewing family. It is therefore characterized by a constant search for *new* forms of quality television entertainment and information to supplement our many established favorites.

In comedy, for example, where two years ago *The Flintstones* added the new, successful twist of animation, this year *McHale's Navy* finds its fun in the lighter side of

the War in the Pacific and *I'm Dickens...He's Fenster* adds a new dimension in comedy.

To the serious business of responsible programming for children, ABC has contributed *Discovery*, which entertains as it informs, and is the only network show to do so every weekday.

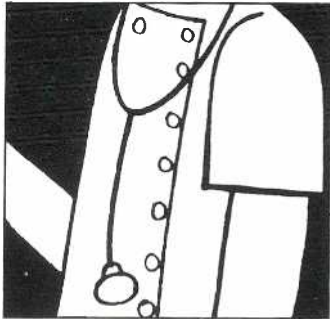
On the action-adventure front, where ABC pioneered with the first hour formats, we've again taken off in a new direction. In *Combat!* and *The Gallant Men* we dramatize the lives of men in battle, against an authentic World War II backdrop.



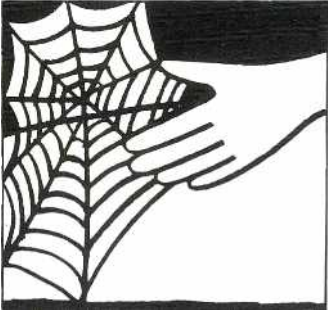
Comedy



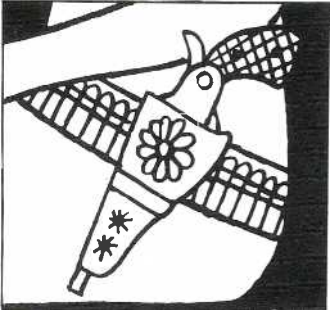
News and Public Affairs



Drama



Mystery



Westerns

In Public Affairs programming, *Close-up!* has been consistently penetrating and far-ranging in its subject matter.


In news, with four daily network programs, including the only late-night network news, we have expanded our efforts enormously to provide a responsible, full, daily and weekly coverage.

Sports? Indeed. Highlighted by *ABC's Wide World of Sports*, which literally covers the field on a global scale, our programming in this department provides

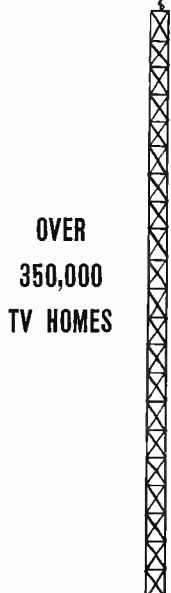
arm-chair buffs with 20 hours of diverse activity a month.

And, as becomes a young, forward-thinking network, we've concentrated on developing new, young talent. Witness Vince Edwards, Ingels and Astin, Vic Morrow, Tim Conway. ABC discoveries, all of them!

When you are dedicated to creating new programming trends rather than following them, you'll find these virtues reflected in your viewers.

They, too, are young, alert, responsive. **ABC Television Network** 

JACKSON, MISSISSIPPI
WJTV CH. 12



OVER
350,000
 TV HOMES

OVER 1¾
 BILLION
 DOLLAR
 CONSUMER
 INCOME

1615 Ft.

JACKSON, MISSISSIPPI

DINING
 at New York's elegant
MALMAISON
 is a delightful experience

MALMAISON
RESTAURANT

10 East 52nd St., New York
 LUNCHEON... COCKTAILS... DINNER
 At the piano: Jules Kuti, 5 to 11 P.M.
 PLaza 1-0845 • Closed Sundays

COMMERCIALS *continued*

ment, Bowman explains, the commercials are given the feeling of neighborhood locales, a variety of character types and common situations. Having a housewife straighten her sweater as she talks builds realism. The fantasy element makes viewers more willing to become involved. The housewife with the Ajax also speaks as an insider, an "in-the-know" person the viewer might like to emulate.

Bowman tends to discount the power of the white tornado symbol and he feels that it shouldn't be over-emphasized. There's more to the campaign and to the marketing effort by Colgate that isn't exposed. Fred Mitchell, NC&K Ajax account supervisor, agrees.

"A mediocre product or campaign could have had damaging effects, explains Mitchell." A major effort was put into developing a product that had a crucial advantage. We also had the strong realization that the competition has vast resources [P&G is five times larger in sales, over twice larger in advertising dollars than Colgate] and could run a mediocre entry into the ground." The Ajax group was banking on a product edge and an advertising presentation that couldn't be rebutted or out-shouted.

"In Colgate research," says Dick Bowman, "product tests showed a 2-to-1 housewife preference for the Ajax ammoniated formulation. We felt the preference was due to the formula's extra cleaning power. Proceeding from this, Colgate could have said, 'Housewives prefer Ajax 2-to-1 because it has extra power,' but this fails to involve the individual woman viewing, and it is the kind of a claim that competition can shout down. Most important, it fails to relate the promise to the housewife's personal experience.

"In the Ajax commercial," continues Bowman, "the housewife is put into the situation that sums up all her expectations—the moment in which she faces that seemingly impossible kitchen corner. The demonstration shows how the ammoniated formula can handle such a difficult problem."

The white tornado is used at several points to sum up Ajax's power visually. At the beginning it stimulates curiosity and intrigue. It cleans a number of items in the kitchen to signify all-purpose. At the end it gives the housewife a "memory hook" to which the message of the commercial can be attached. The delivery boy, the policemen, the neighbor provide a bridge to the housewife, "the person we must get close to in order to obtain personal involvement," explains Bowman.

During the Ajax introductory period

a large white tornado was shown cleaning up a whole town. This served to create overall excitement, hammer the all-purpose idea. A smaller, personalized tornado was later found to be effective.

"Negative reaction to something as dangerous as a tornado was a possibility," according to Bowman, "but putting the symbol into an imaginary atmosphere, fantasy perhaps, solved this. Animation also made it less real. And when the viewer accepted the idea of a white tornado, she saw it as a meaningful relationship between the product and its cleaning properties."

NC&K says that some attention was given to psychological aspects of the Ajax campaign and the competitive efforts. Does the Mr. Clean campaign imply that the housewife will be master of an obedient servant? Was the Mr. Clean image representative of a deep psychological plot?

"We discounted these questions," says Bowman, "feeling that P&G achieved success with Mr. Clean not so much because of psychology but because of a superior product, an excellent jingle (Mr. Clean gets rid of dirt . . .) and a good visual symbol.

"In the same vein," Bowman goes on, "the Ajax success appears due to superiority in these areas, plus a few added elements: empathy, the Ajax reputation for cleaning, ammonia, attention to details and the all-out Colgate effort."

The Ajax commercials, produced by Cascade Pictures of California, have been positioned in various Colgate network shows, get day and night exposure in a major market spot campaign.

William G. Schmal, product manager for Ajax all-purpose cleaner, says that the product's 1963 ad budget will be higher than 1962's \$4 million and that the "white tornado" theme will continue.

How far will fantasy and use of the improbable go with the soap and cleanser kings? They seem to be catching on. Fantasy, in some form and in varying degree, is now finding its way into about half of Colgate and P&G's most heavily TV advertised cleaning products (Ajax, Salvo, Mr. Clean, Dash, Joy, Cheer, Ajax Cleanser, Action). The "why" of it may have a very simple answer. Says one agency executive familiar with the soap company approaches:

"Cleaning is an unpleasant job, the most commonplace of tasks. Imaginative commercials can let the housewife know the virtues of products in an easily-remembered way, like presenting a white tornado, giving her a little more sublime view of the activities in which the products assist her. Commercials that do this can earn themselves better attention and a better reception." END

Why WRGB bought Seven Arts' "Films of the 50's" Volumes 1, 3, 4 and 5

Says Merl L. Galusha:

"We call our late evening weekend movie, "The Critic's Choice". This title implies

THE BEST IN MOVIES

We know that with the acquisition of Seven Arts' "Films of the Fifties" WRGB will be presenting the very best to the viewers of the Albany-Schenectady-Troy markets.

As the nation's pioneer TV station and the number one station in its market, WRGB must constantly SEARCH FOR PROGRAMMING MATERIAL THAT WILL MAINTAIN ITS DOMINANT POSITION. The Seven Arts' "Films of the Fifties", we are confident, represents the top flight entertainment that will keep us in first place".



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
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.

Merl L. Galusha, Manager-Operations for the General Electric Broadcasting Stations, WGY-WRGB-WGFM



FOCUS ON PEOPLE

GEORGE H. GRIBBIN
Chairman
Young & Rubicam



George H. Gribbin, 55, president of Young & Rubicam since 1958, last month did the expected, moved into the post cleared for him by the retirement of chairman of the board **Sigurd S. Larmon** on December 31. Succeeding Gribbin as president is **Edward L. Bond Jr.**, 49, executive vice president and general manager of Y&R since early 1961.

Gribbin will continue as chief executive, a position he has held since early last year in the gradual turnover of powers at Y&R, last year billing an estimated \$88 million in TV, fifth ranked of all agencies. For the former copywriter and creative specialist, the top job at Y&R took 27 years to attain.

Ed Bond broke into advertising with Kenyon & Eckhardt in 1937, joined Y&R in 1946, working primarily in the agency's contact department. He has been mainly identified with new business and administrative functions, is credited largely with setting up Y&R's new divisional system, rearranging the agency's executive echelon and establishing Y&R's new international division.

Last year, under the Gribbin-Bond aegis, the agency scored heavily in new business acquisition, landing such accounts as Cluett, Peabody & Co.'s Arrow division, Allied Van Lines, Chrysler Corp. corporate advertising, Wilshire Oil Co.

Larmon, retired after a 33-year association with the agency, saw Y&R expand from 652 employes to more than 2,700 today and third rank in total industry billings.

EDWARD L. BOND JR.
President



DON E. WEST
President
Donahue & Coe



Donahue & Coe Inc., reportedly on a billings decline that has tumbled it from about \$36 million to \$30 million in recent months with the loss of such accounts as Grove Laboratories and Columbia Pictures, has had control change hands. In as chief executive officer: president **Don E. West**. Out of the top job but remaining as chairman of the board under a new three-year contract: **E. J. Churchill**.

With Churchill's controlling stock in D&C retired, the group that now controls the agency, billing about \$10 million in TV, includes West; **Walter Weir**, chairman of the executive committee; **Oliver Kingsbury**, administrative vice president; **Bertram Nayfack**, vice president; **James Ryan**, vice president, and **Arthur B. Churchill**, vice president and brother of E. J. Churchill.

West has been with D&C since 1957. He spent 20 years with Standard Brands in sales management, also held executive posts with Ogilvy, Benson & Mather and Robert W. Orr & Associates.

FRANK E. PELLEGRIN
FRANK M. HEADLEY
DWIGHT S. REED
H-R Representatives,
H-R Television



H-R Representatives and H-R Television, national spot station representative firm, has made a top-to-bottom realignment of its executive staff for "improved 1963 selling, client servicing and meeting the challenge of network competition."

In the shifts, **Frank M. Headley**, one of the three founding partners of H-R, becomes chairman of the board, chief executive officer and treasurer of both the radio and TV companies. **Dwight S. Reed** becomes president of H-R Representatives and executive vice president of H-R Television. He continues to headquarter in Chicago and head the western divisions. **Frank E. Pellegrin**, third founding partner, becomes president of H-R Television, executive vice president of H-R Representatives and secretary of both.

A key appointment in the new setup: **Edward P. Shurick**, former CBS vice president and executive vice president of Blair-TV. Shurick will head a new creative department of station relations and forward planning in New York.

CHANNEL 8 **STILL ON TOP**
IN THE RICH ROCHESTER MARKET

WROC TV

37,600 HOMES*

STATION "B"

35,900 HOMES

STATION "C"

29,400 HOMES

**Per Average Half Hour
6 PM-Midnight
7 Days a Week**

Represented by
Edward Petry & Co., Inc.



*NOV.-DEC. 1962 ARB



JOHN BURGARD
Chairman
ANA Broadcast Committee

John Burgard, vice president in charge of advertising for Brown & Williamson Tobacco Corp. (estimated 1962 TV billings: \$13.7 million), has been named chairman of the Association of National Advertisers' broadcast committee. Burgard, an active member of the committee for several years and an ANA director since 1961, succeeds Harry F. Schroeter, vice president for advertising and marketing, National Biscuit Co.

In his new ANA post, Burgard is expected to push committee work on one of his personal pet peeves—increasing the amount of entertainment time on TV programs through the reduction of the “clutter” of show promos, overly long credits and the like. Burgard has been vocal on the subject for some time. Another committee project underway is developing improved procedures for negotiations with broadcast talent unions on TV commercials.



JAMES C. HAGERTY
Vice President
ABC News

James C. Hagerty, tough-minded ABC vice president in charge of news, special events and public affairs, with a year remaining on his statement, “Give me three years to catch up to the other networks,” has altered the news setup at ABC. Removing himself from the details of day-to-day operation into which he plunged, Hagerty has shifted more responsibility onto his right hand men—Thomas Velotta, vice president for administration, and Robert Lang, vice president for operations. Hagerty continues in charge of overall supervision and policy decisions of the department.

ABC News, in addition to constantly adding personnel (heavily from the ranks of former CBS News staffers, recruiter Bob Lang's alma mater), is forming special news and program units, working on a deal with Time-Life Broadcasting for Robert Drew-produced hour-long documentaries to slot in a regular 1963-64 berth alternating with *Close-Up*. Also underway: a refurbishing of settings and graphic displays on news shows, a push to set up news camera crews on a global scale.

The ABC News budget this year: \$12 million, up from \$9.5 million in 1962, \$6 million in 1961 (but far from the \$27-29 million splurge in news by CBS and NBC).



THOMAS VELOTTA
ROBERT LANG



DICK POWELL

Television lost one of its ablest workers January 2 when cancer took the life of actor-producer Dick Powell, 58, in Beverly Hills. (See “Closeup,” TELEVISION MAGAZINE, September 1962.) Ill since last September but seemingly showing improvement after radiation treatments, Powell was again hospitalized as his condition worsened. The Arkansas-born star broke into movies as a singer in the early 1930s, switched to dramatic roles in the 1940s and in 1952 became one of the first top actors to enter television. Along with Charles Boyer and David Niven he founded Four Star Television, guided its development into one of the top TV production companies—six programs on the networks this season, others in syndication. Powell resigned as president of Four Star last October but stayed on as chairman of the board. For the past two years he had been executive producer-star-host of NBC-TV's *Dick Powell Show*. Four Star management continues under president Tom McDermott, executive vice president George A. Elber.



HUBBELL ROBINSON
JUDY GARLAND

CBS-TV, aiming for a 1963-64 season loaded with big-name personalities (Danny Kaye and Carol Burnett are newly signed), broke into 1963 with another announcement: Judy Garland has inked a long-term contract for a \$6.5 million, weekly hour music-variety series.

Miss Garland's shows, which have been on CBS-TV over the years, have consisted of infrequent specials. Her new contract is said to contain options for renewal over a four-year period, puts her fall work load at 32 one-hour show packages.

Here, at the signing, the high-priced singer stands with CBS-TV senior vice president Hubbell Robinson. The smiles took place amidst recurring rumors of a major executive reshuffling scheduled for CBS-TV this year. The top man involved and said to be moving on to another network: smiling Hub Robinson.



BY A KNOCKOUT!

KLZ-TV **in denver**

The list of victories by KLZ-TV always has been impressive, but nothing compares with its most recent defense!

The November ARB showed KLZ-TV is in first place — ahead of all competition in every "Broad Day Part" time bracket from sign-on to sign-off, seven days a week. Never before has a Denver television station received such a large share of the total television viewers.

KLZ-TV has 17 of the top 20 programs in Denver! These include the highest rated news — morning, afternoon and night; the highest rated weather and sports; the highest rated network program; the highest rated syndicated program!

The winner, and still champion as the best television buy in Denver — KLZ-TV!

CBS  DENVER
KLZ
TELEVISION
TIME-LIFE BROADCAST INC. 

Represented nationally by the Katz Agency, Inc.

bleat

The bleat of a lamb may soften the heart of man, but the bleat of a broadcaster carries no farther than his signal, for the stations that beseech, do not necessarily reach *people*. The success of television and radio stations lies in proportion, not distortion. 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.

A monthly measure of comment and criticism about TV

DEMOCRACY AND MORAL CAUSES

Irving Kristol, senior editor of Basic Books, on the topic, "Of Newton Minow and Matthew Arnold," in The New Leader, January 7, 1963:

Mr. Newton Minow is a highly controversial figure, and my own feelings about him are not unmixed. I certainly do not like the calculated campaign of bureaucratic intimidation and harassment he is carrying on against individual television stations whose programming displeases him (and me). . . . Like too many self-righteous liberals, Mr. Minow seems more interested in the immediate use of power for what he regards as a good purpose than in sustaining or refining the rule of law.

. . . The FCC is enigmatic, never having set down its criteria for determining whether or not a TV station is fulfilling its public responsibilities—and never having defined these responsibilities, either. I also deplore the cowardly way—there is no other term for it—in which Mr. Minow has dodged the vulgar question of money. . . . Television is a frightfully expensive medium; and if it is not to be operated as an extension of the advertising industry, at least some of its revenue will have to come from other sources. But Mr. Minow, ordinarily at no loss for words, has remained determinedly mute on this whole subject. As a matter of fact, he has not even faced the more proximate issue, itself widely discussed within the industry, of whether an advertiser should be legally permitted to exercise control over the contents of "its" program.

Nevertheless, having said all this, I must also say that I think Mr. Minow is on the side of the angels. However wrongly, in some respects, he is going about things, he is at least directing his energies toward a real and serious problem, the very existence of which the FCC and Washington in general have hitherto ignored. The problem is important

enough to be stated in a rather extreme way: How may a democracy control its own self-destructive impulses?

This is not a new question, though one may be permitted to feel it has a new urgency for America in the year 1963. Nearly a century ago Matthew Arnold, in one of his *Discourses in America*, said:

"And the philosophers and the prophets, whom I at any rate am disposed to believe, and who say that moral causes govern the standing and the falling of states, will tell us that the failure to mind whatsoever things are elevated must impair with an inexorable fatality the life of a nation, just as the failure to mind whatsoever things are just, or whatsoever things are amiable, or whatsoever things are pure, will impair it; and that if the failure to mind whatsoever things are elevated should be real in your American democracy, and should grow into a disease and take firm hold on you, then the life of even these great United States must inevitably suffer and be impaired more and more, until it perish."

. . . Yet within two generations of Matthew Arnold's discourse, it had simply ceased being a thesis that Americans found credible and was relegated to the status of an archaic moralism. . . . One force almost certainly at work was the general and ever more powerful tendency of political thinking to establish a divorce between the person and his polity. . . . What counted was an "objective" economic reorganization rather than "subjective" efforts at collective self-reform.

In the same way, democracy came to be regarded merely as a socio-political arrangement in which the free conflict of interests and passions would lead to an equilibrium tolerable to the majority of its citizens. All thought of refining or elevating these interests and passions, so as to achieve a stability that was something more than a quasi-mechanical equilibrium, was dismissed as fanciful.

Now this intellectual revolution had many consequences, most of them bad. But one of its most striking and ironic results, which is very much with us today, was—not to create the problem of "mass culture"—but to render it insoluble within the "democratic" framework as now conceived. For what it implied, and frequently openly averred, was that it was no one's democratic business to see to it that the democratic polity minded whatsoever things are elevated, or amiable, or pure, or just. . . .

The all-important question, of course, is: Whose business and responsibility *could* it be? His [Matthew Arnold's] answer was: It is the state's business and responsibility. What in previous, hierarchical-deferential social orders had been the burden of an elite (*e.g.*, the clergy, the aristocracy, the learned professions) would have to be, in a modern democratic society, assumed by the state. Not that the state was in any sense ideally qualified—Arnold was as aware as the next man of the dangers of censorship, imposed orthodoxy and official lethargy. But *only* the state was competent, *faute de mieux*.

THINGS THAT ARE ELEVATED

Obviously, any democratic state that shouldered such a responsibility would have to be one administered by men who represented more than any specific interest or coalition of interests, men who *cared* about "things that are elevated" and were determined to "represent" them too. Also obviously, such men would be put into office, and tolerated there, only by a people who themselves recognized, no matter how obscurely, an obligation to "things that are elevated." No democracy can be better than the majority who elect; and none need be worse than the minority who govern.

. . . The plain fact is that the American democracy today is full of self-questioning and self-doubt. And one significant ground for this unease is the culture

PLAYBACK *continued*

that it sponsors and is subjected to. By "culture" I mean all the influences that form the moral and intellectual character of adult and child alike—but of children above all. It comprehends our schools and churches; and it comprehends, too, the mass media: TV, the cinema, newspapers and (to a lesser degree) books.

I should like to emphasize that I do not by any means believe that our mass media are despicable because they are not "highbrow." Indeed, I do not think them despicable at all. What is often despicable is the political, social and economic arrangements within which these media operate.

There is nothing wrong with diverting entertainment, or even with cheap sentimentality, or glossy sensationalism, or prurient titillation—so long as they know their place. Which is to say: so long as they do not occupy the center, which is the privileged sanctuary of "things that are elevated." Majority taste most certainly ought to determine—will in any case determine—the bulk of the cultural fare that is offered to it for consumption. What it ought not be left to determine is the significance for society as a whole of this as against other fare . . . But in order for them [people] to know, someone must inform them, and in authoritative terms . . .

Yet how can anyone tell them such a thing without violating the principles of democracy? Every huckster these days is a raving democrat, defending the majority will against interference by "busy-bodies" and "would-be cultural commissars." And because of the distorted notion of democracy that now reigns, anyone who would like to see our society give the place of honor to "things that are elevated"—a small place, maybe, but incontestably central—is constrained to dissimulate and resort to sophistry. Like Newton Minow, he must pretend that, if only people were exposed to the nobler things, they would enjoy them, though the evidence to the contrary is overwhelming. He must deny vehemently that he wants his tastes and values given preference over the majority's, when this is precisely what he wants, neither less nor more. He must do these and similarly foolish things because he cannot envision and enunciate an idea of democracy that sanctions the predominance of the people's enlightened needs over the people's instinctive desires.

But if, on the other hand, we feel with Matthew Arnold that a democracy cannot survive unless it receive its orientation, its basic outlook, from the best minds and spirits that inhabit it, we are free to insist that the mass media respect this truth, and that the democratic state sustain it *in a candid and orderly fashion*.

It goes without saying there are grave risks here. To implicate the state in cultural and spiritual matters is to bring in a powerful force whose activity is as likely to be mindless as mindful. One would want to work by indirection, never by brute, intermittent intervention. But there is still much that can be done—through prudent legislation, discreet regulation, generous tax exemptions, negotiated dispensations (from trade unions, for instance) and—yes, occasional downright special privileges.

A policy of this kind could help repair the life of this nation, and bring it into harmony with those moral causes that govern the standing and the falling of states. Always assuming, of course, that we believe there are such moral causes.

TV IN THE COURTROOM

Mallory E. Horne, speaker, Florida House of Representatives, in the Florida Bar Journal edition on Canon 35:

My position in the legal profession and respect for the decorum of its public court trials would prompt me never to advocate a change which would, in any way, diminish from the importance or welfare of either court or profession.

Personally, as an attorney, I cannot fear the effect of televising or photographing a trial. We've long been committed to the accepted proposition that trials are public in nature. In my opinion, TV today is a part of that exposure.

The mechanics of television and other machinery of the visual media are an important facility in the process of making the public more a part of the proceedings than ever before in our judicial history. By the same token, the development of new techniques which make it possible to televise such events without use of bright lights and mechanical refinements that insure quieter running cameras, cause me to know that decorum and integrity would in no way deteriorate as a result of the presence of such equipment.

For the most part, I view these television productions as broadly educational. It has been my experience that the more the public is aware of the manner in which all phases of our government functions, the greater is its respect for, and pride in, government generally. Further, it is this same experience that calms any fear that broadening of the rule would depreciate in the eyes of the public, the integrity of our courts.

Viewed in a different light, the basic question lies, perhaps, in our own restrictions in the definition of the word "public." Webster defines the word, in part, as something which is "open to the knowledge or view of all; generally

seen, known or heard." Presently, our policies connote certain specific and implied restrictions in the legal definition of the word "public," including as we do, only those able or willing to personally attend the court session. In this day of modern communications, I believe we have a vehicle which enables us to realize the full meaning; an avenue through which we can open our courts "to the knowledge or view of all."

I am not naive enough to believe that the unregulated expansion of this canon would not bring forth some isolated violations of proper decorum. And in the interest of the pursuit of justice inherent in all trials, the presence of cameras and operators should be effected as unobtrusively as possible. But we should raise no more question about the orderly participation of this media, than we do about the reporter at the counsel table with his voluminous notes.

In cases such as those involving welfare of the minor, we should continue to have certain trials closed to the public. Outside these exceptions, I would strongly recommend that authority be vested in the trial judge to regulate the mechanics involved in transmission of a trial to the public by *all* media.

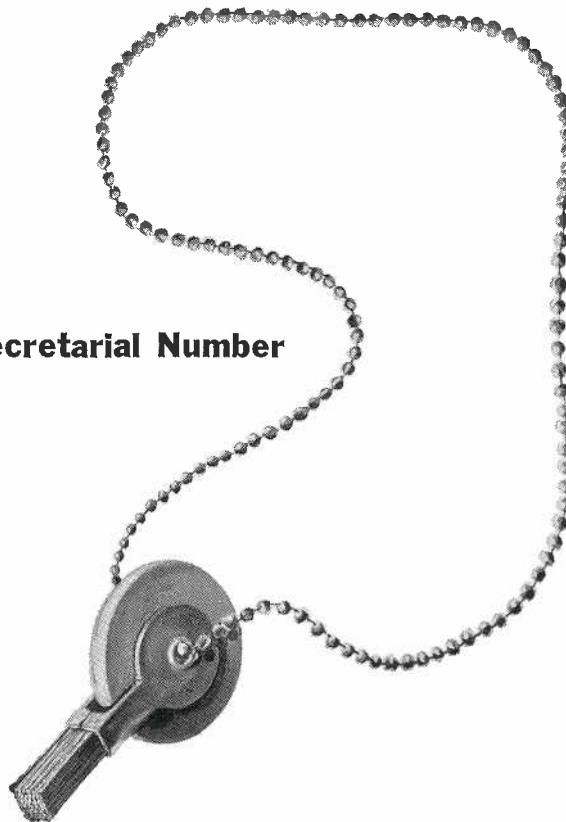
NEW FORMULA FOR SUCCESS

Max Banzhaf, director of advertising, promotion and public relations, Armstrong Cork Company, at the Association of National Advertisers' Workshop, Hotel Plaza, New York City, on "Managing Creative Advertising":

In the face of rising costs, increased competition, lowered profit margins and loss of confidence, certain facts of advertising economics become increasingly clear. One of them is the necessity to re-evaluate the relative importance of some of our traditional advertising yardsticks. In the lush days of the early post-war period, reach and frequency were all important, as the theories of power marketing were applied with enthusiasm and vigor. The formula for success was to spend enough to capture the market, and sales and profits would surely follow. One success story after another was cited to demonstrate the wisdom of this philosophy. Regardless of how you view these theories, one fact seems clear—those days appear to be over. Dollars are too difficult to come by to take long gambles in the market place. The public no longer responds, as it once did, to the sheer weight of advertising alone. The much publicized rise in consumer sophistication should adequately explain why reach and frequency must give ground to impact in a re-evaluation of advertising yardsticks. I do not mean that reach

puzzle:

Name, Rank and Secretarial Number



Three of the pillars of WMAL-TV's National Rep team (Harrington, Righter & Parsons, Inc.) are Jack Harrington, Turk Righter, and Jim Parsons. Their titles, not respectively, are Secretary, Treasurer and Vice-President. Their secretaries, also non-respectively, are Lillian, Joan and Madelon. The team is in adjoining offices 110, 112 and 114. The Vice-President is in 110.

Last Tuesday, Harrington took Lillian to lunch because she had helped him when his own secretary was ill for a few days. (This is typical of H.R.&P. team spirit. It works for clients, too.) Madelon went to a higher numbered office to eat with Parson's secretary. Later that afternoon, Righter sent his secretary to the Treasurer's office, which had a lower number than his, to get some sales figures for a client.*

What title does each man hold and what is his secretary's name?
Correct answers will earn one of our fascinating awards.

** Solidify your sales figures in the D. C. area with a spot program on WMAL-TV's popular late-afternoon Westerns—"The Lone Ranger" at 5 and "Maverick" at 5:30, Monday through Friday. Check Harrington, Righter & Parsons for availabilities.*

Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.

Evening Star Broadcasting Company **wmal^{abc}-tv** Washington, D. C.

Represented by Harrington, Righter & Parsons, Inc.

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

PLAYBACK *continued*

and frequency are unimportant. I do mean that they must receive less consideration as impact rises in importance. Let me also hasten to say that by impact I don't mean multipages, gatefolds, spectaculars or other gimmicks.

My whole point here is that so far as material possessions are concerned, the age of conformity is rapidly drawing to an end, and in its place we will see an upsurge of individuality. People are no longer as concerned as they once were about buying products to keep up with the Joneses. As a matter of fact, if the Joneses, the Smiths and the Browns all have it, that's reason enough not to buy at all. This, combined with the fact that today various groups of people live differently, have different needs and also have the money to be very specific and selective in satisfying those needs, leads one inescapably to the conclusion that it is far better to appeal strongly to those who are really interested in a product, than to offer a watered down appeal that tries to reach everyone. That's what I mean by impact—finding the people who represent the prime target for a product and writing advertising that has a real appeal for them—not just a recitation of claims—but real appeal. This is how to make every dollar work as hard as possible with minimum waste—and that's efficiency. How hard and how efficient? Enough to make up for the rising costs of advertising and thus, do our share as advertising managers toward reversing the declining trend of profitability. The means of getting this efficiency is what we call creativity.

TV'S FUTURE

Leonard Miall, who is planning BBC's second TV channel, speaking on "The Future of BBC Television," at Broadcasting House, London, England:

One thing is certain: television will grow and develop. Our program thoughts today will soon look as primitive and quaint as the programs of yesteryear so present in our thoughts on this anniversary [BBC's 40th]. It is important only that the medium itself not be debased. The television of the future must not sink to becoming merely the vehicle of a sales campaign, or a political method of fooling some of the people most of the time. It must not pander to lust and sadism, or perhaps worst of all, to triviality. The television of the future must serve the needs of the viewers of the future; needs for relaxation and for laughter, for some answers to man's eternal quest for greater knowledge of the world he lives in; needs for pity and for gladness and for gaiety, and for that enrichment of the spirit which comes

from contact with a mind of quality or a thing of great beauty. These are the ends that the television of the future must serve; and it will be by these standards that our achievements are measured by our successors 40 years on.

MECHANISM OF PERSUASION



Richard K. Manoff, board chairman of Richard K. Manoff Inc., before the annual Mid-Atlantic Regional Industrial Advertising Conference, New York:

I hope you appreciate the peril that goes with taking the negative position in any discussion of the corporate image. It's not respectable to be against it. The propagation of the corporate image in American life has all the intensity of a new religion and its adherents have such fanatic attachment to image-worship as to make all dissident views seem like a new and violent heresy.

In fact, how *can* anyone be against the idea of a corporate image? One might just as easily take up arms against any other fundamentalist American precept like virtue, or the Golden Rule, or better housing, or "togetherness," or taking care of mother in her old age, and father, if he lives that long.

Let it be clear from the outset that I am not against building the corporate image. . . . I am indifferent to it.

I am indifferent to the corporate image for the simple reason that I consider it irrelevant to any serious consideration of how to promote the corporate interest. . . .

I cannot conceive of the corporate existence as an entity separate and apart from its economic purpose, its products and services. The corporation is a composite of all the goods and services it manufactures. The manufacture and

sale of these goods and services is its sole reason for being. It has no existence either without them, or beyond them. Without the success of its products, its own existence is not possible. Thus, a corporation cannot survive with an image of success.

I fail to see, therefore, how advertising devoted to the building of the corporate image can help to attain this goal in any way. In fact, I can see ways in which it can hinder it. . . .

Reality behooves us to communicate to the corporation's customers the distinctive advantages of its products and services. Each by each, and each in turn. A customer never buys a whole corporation. She buys a pot or a pan. Or a can of tuna fish. The customer is a specific. And what the corporation sells him is a specific.

Procter & Gamble identifies all its new products with its corporate name—but for only a year. The theory is that family identity helps during the product's introduction but after that, nothing can help the product but itself and its sales proposition. Procter & Gamble's one-year limitation probably is governed also by the knowledge that an unsuccessful product can diminish the value of the corporate identity with respect to other P&G products, present and future.

This is far more realistic than the typical attitude toward the corporate image as expressed by Lee Bristol when he said: "What the customer thinks of your firm can have an effect on the purchase of waffle irons and shampoos."

The process works in reverse, as every serious marketing man knows: What the customer thinks of your waffle irons and shampoos can have a marked effect on what he thinks of your firm.

This, then, is the mechanism of persuasion: to find a distinctive, intrinsic condition that will distinguish your brand from any other and then, to dramatize it so that it must intrude itself forcefully into purchase deliberation.

This product-thinking is as different from image-thinking as fact is from fancy. For image-thinking, carried to its logical conclusion, becomes less and less concerned with product reality and more and more involved with madcap meanderings in the never-never land of product and corporate personality. . . .

The truth is that no one can create a new image to replace a going reality. One has to alter the reality.

This notion in advertising that an image can be employed for a reality without becoming its substitute is the fundamental fallacy in all image-thinking. And when that happens, you're not communicating. You're talking to yourself with "make-believe." END

IN SALES VALUE

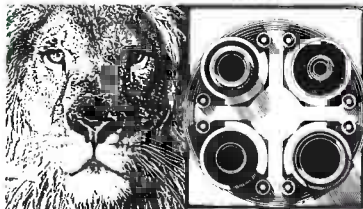
leading stations
already scheduling
30/63 feature films

WNBC-TV
New York
WFIL-TV
Philadelphia
WGN-TV
Chicago
WTVJ
Miami
WTEV
New Bedford-Providence
KSD-TV
St. Louis
KENS-TV
San Antonio
KOMO-TV
Seattle
KATU
Portland, Ore.
KTVT
Ft. Worth, Dallas
WLUK-TV
Green Bay
KONA-TV
Honolulu
WMBF-TV
Rock Island
KTVK
Phoenix
WITI-TV
Milwaukee
WKBW-TV
Buffalo
KOTV
Tulsa
KCRA-TV
Sacramento
WHEN-TV
Syracuse

30 63 IS TOPS!



MGM



TELEVISION

Check availabilities
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30 outstanding
post '48 features from
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Ambush
Angels In The Outfield
Any Number Can Play
Beau Brummell
The Big Hangover
Big Jack
Blackboard Jungle
Black Hand
The Cobweb
Dream Wife
East Side, West Side
Fiend Without A Face
First Man Into Space
Go For Broke
The Great Sinner
Green Fire
The Haunted Strangler
I Accuse
I'll Cry Tomorrow
It's Always Fair Weather
Latin Lovers
Malaya
Pat And Mike
Saadia
Silk Stockings
Somebody Up There Likes Me
The Strip
The Tall Target
The Tender Trap
Valley Of The Kings

MEMBER

TFE
63



TIME BUYER

PUSHOVER

Market selection is a pushover when you use total TV homes delivered to make your list. In this department, Nashville ranks 30th* nationally, putting it far ahead of big name markets such as Denver, New Orleans, Birmingham, and quite a few others. Could be a situation you should take advantage of?

*ARB, March, 1962.

WSIX-TV
ABC-TV Channel 8

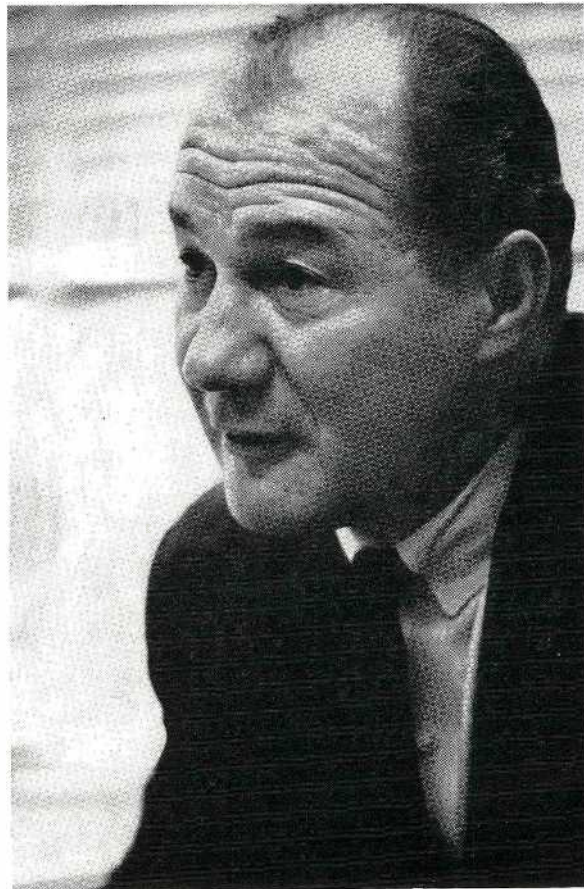
WLAC-TV
CBS-TV Channel 5

WSM-TV
NBC-TV Channel 4

NASHVILLE, TENNESSEE

TELEVISION

T*he name of the game,” says George Laboda, “is new products.” The new products in question are made by Colgate-Palmolive, an old-line company which has found a new way of corporate life—and profits—in blazing marketing trails. Television, which attracts 9 out of 10 Colgate advertising dollars, has a vested interest in what’s been going on with its new No. 2 customer, and what’s in store. The story follows.*



Colgate went into 1962 with these products on TV...



Colgate spent this much on "old" products just in the first three quarters of 1962

| | SPOT | NETWORK | TOTAL TV |
|------------------------------------|--------------------|---------------------|---------------------|
| Ad Detergent | \$ 220,510 | \$ 452,779 | \$ 673,289 |
| Ajax Cleanser | 1,788,360 | 1,275,078 | 3,063,438 |
| Cashmere Bouquet Soap | 326,180 | 417,958 | 744,138 |
| Colgate After-Shave Lotion | 580 | ..... | 580 |
| Colgate Dental Cream | 2,124,050 | 5,736,675 | 7,860,725 |
| Colgate Products* ..... | ..... | 398,596 | 398,596 |
| Colgate Shaving Cream | 3,200 | ..... | 3,200 |
| Fab Detergent | 1,128,550 | 1,633,796 | 2,762,346 |
| Halo Shampoo | 6,780 | 1,565,636 | 1,572,416 |
| Lustre Creme Shampoo | 57,030 | 1,532,999 | 1,590,029 |
| Octagon Soap | 20,290 | ..... | 20,290 |
| Palmolive After-Shave Lotion | 3,850 | ..... | 3,850 |
| Palmolive Rapid Shave | 96,280 | 1,132,614 | 1,228,894 |
| Palmolive Shave Cream | 7,600 | 21,773 | 29,373 |
| Palmolive Soap | 446,830 | 1,083,526 | 1,530,356 |
| Super Suds | 311,650 | ..... | 311,650 |
| Vel Beauty Bar | 490 | ..... | 490 |
| Vel Liquid Detergent | 971,940 | 509,057 | 1,480,997 |
| Vel Soap Powder | 61,130 | ..... | 61,130 |
| Wildroot Cream-Oil | 460,220 | 889,873 | 1,350,093 |
| TOTAL | \$8,035,520 | \$16,650,360 | \$24,685,880 |

* Billings on "piggyback" commercials.

...added these, ended the year \$165 million healthier



In the same three quarters its TV budget was raised this much by new products

| | SPOT | NETWORK | TOTAL TV |
|---------------------------------------|--------------------|--------------------|---------------------|
| Action Chlorine Bleach | \$ 227,770 | \$ | \$ 227,770 |
| Ajax All Purpose Cleaner | 1,446,940 | 1,014,803 | 2,461,743 |
| Away Air Deodorant | 72,770 | ..... | 72,770 |
| Baggies Plastic Bags | 516,330 | ..... | 516,330 |
| Barrier Insect Repellent | 5,400 | ..... | 5,400 |
| Choice Soap | 690,200 | ..... | 690,200 |
| Code 10 Hair Dressing | 21,220 | ..... | 21,220 |
| Cold Power Cold Water Detergent | 13,340 | ..... | 13,340 |
| Colgate Fluoride Tooth Paste | 1,019,480 | ..... | 1,019,480 |
| Colgate Toothbrushes ..... | ..... | 223,764 | 223,764 |
| Congestaid Room Vaporizer | 195,600 | 284,572 | 480,172 |
| Cue Toothpaste | 550,010 | ..... | 550,010 |
| Dermassage ..... | ..... | 202,640 | 202,640 |
| Dynamo Laundry Detergent | 2,489,600 | ..... | 2,489,600 |
| Florient Air Freshener | 10,180 | 680,823 | 691,003 |
| Poise Deodorant | 385,060 | ..... | 385,060 |
| Quik-Solv Detergent Tablets | 167,680 | ..... | 167,680 |
| Soaky Fun Bath | 1,127,540 | 381,846 | 1,509,386 |
| Vel-o-matic Detergent ..... | ..... | 22,148 | 22,148 |
| TOTAL | \$8,939,120 | \$2,810,596 | \$11,749,716 |

Source: Spot—Tvb/Ronibaugh; Network—Tvb/L.N.A.B.A.R

A potent plus has been added to the Colgate-Palmolive Company's marketing arsenal. More sweeping than a white tornado, more effective than a foaming cleanser, promising greater security than an invisible protective shield, it has spurred the 157-year-old soap and toilet goods maker into a thorough reassessment of its media strategy.

"The name of the game," says company media director George T. Laboda, "is new products. They brought a new look to the company. They provided 10% of worldwide sales in 1961 and about 25% last year. They've challenged us to come up with more creative ideas—to use more imagination with our commercials. A dearth of them used to be the basic weakness of the company—that weakness is now our strength. New products are the name of the game because new products are our lifeblood."

Never before in its long history has Colgate's lifeblood pulsed so vigorously. Last year new products alone pumped some \$165 million into Colgate's coffers. It was more money than about half of the 500 largest U. S. industrial firms made during 1961, and it stimulated company sales to a record peak—estimated at \$670 million.

New products, too, helped make Colgate the nation's second biggest television advertiser. In all, the soap maker, formerly the medium's fifth leading advertiser, increased its TV spending last year by an estimated \$12.8 million to more than \$49 million, about every penny of the new money stemming from the introduction of new products. It marked the first time in five years that Colgate out-spent bitter rival Lever Bros. in television.

Yet, though it may be the name of the game, there appears to be more to the game at Colgate than new products. Rather, new products would seem to be the end result of a quiet but general company upheaval.

It hasn't been a thunder-storm development heralded by peals of publicity. Mainly, within the last two years, new, young and aggressive management, headed by 53-year-old George H. Lesch, president, and dynamic David J. Mahoney, executive vice president, has brought a spring-time reorganization to a company fallen into the sere. Several departments, in addition to media, have been streamlined into leaner operations, new businesses have been acquired and emphases changed. Champagne-thinking has invaded what used to be a bread-and-butter sanctuary. Authority once grasped at the top has filtered down to divisional and departmental commands and new waves of young talent developed to vie for it.

A lagging second to Procter & Gamble's soap and toilet goods industry lead for years, Colgate now is making a determined pass at a more contending position. Its domestic operations, long a clutching back-rider to foreign sales domination, have shown unmistakable signs of advancement. Two products—Soaky Fun Bath (a foaming liquid bath soap for children) and Ajax All Purpose Liquid Cleaner (an all-around household cleanser)—have surged from development laboratories to head their respective product classes within only a year of introduction. This augurs well for the company's current three-year-plan: a \$350 million worldwide sales increase towards a goal of \$1 billion in total sales by 1965. It is a big, ambitious, but not entirely unrealistic, objective.

Key to success is how quickly and to what extent the company's new products line is accepted by consumers.

Media advertising, charged with the weight of this responsibility, is part of the new look at Colgate. The company's media department has been redesigned to keep pace with the introduction of new products.

"We have developed a strategic fighting force," says department head Laboda. "Formerly each Colgate division had its own media operation, now every man is a specialist, equipped to perform an all-media function and able to size up the total situation throughout the company. It allows us to shift from one area to another, putting the emphasis where the need is greatest. We've become more functional and effective."

And along with its organizational face-lift, Colgate's media department is sporting a less dogmatic and more imaginative advertising philosophy these days.

"Colgate has always been a meat-and-potatoes advertiser with network TV the meat and spot the potatoes," says the sales manager of an important station representative firm. "Traditionally, program climate and purely cost-per-thousand considerations have motivated Colgate's media buys. You could practically predict from one season to the next the kind of moves Colgate would make and estimate the budget allocated to each brand. Basically Colgate sought the good, wholesome programs that do not offend."

But if the company's media strategy was easy to read in the past, at least the reading was pleasant for TV's salesmen. Over the course of a five-year period 1957-1961, Colgate spent a total of \$217.5 million, or an average of 77.4% of its entire media budget, on television advertising. Last year, Colgate bettered this average considerably, putting more than 90% of its total advertising expenditures, or almost \$50 million, into network and spot TV.

Yet every flood has its ebb tide and there are indications that the new look at Colgate will be taking a new look at the television medium in coming seasons.

"We have to cover the entire waterfront now," says media director Laboda, a veteran of 17 years at Colgate. "I can guarantee that we will be putting less than 90% of our budget into television beginning with next season. Overall, television is going to be getting more money because our expenditures are going to increase, but proportionately it will be getting less.

"The masses by themselves," Laboda explains, "are not that important any more. We have to get more definitive in isolating audiences. Cost-per-thousand, of course, is always important, but there are more qualitative considerations now. What's really important is cost-per-thousand who."

TIME FOR A CHANGE

In short, after sinking some \$295 million into television since 1950, "meat-and-potatoes" advertiser Colgate suddenly is re-evaluating its promotional spending habits. Some long established buying patterns are sure to change in the process. But it's not just the how and why of Colgate's media strategy that is to be affected. Even the who apparently is subject to modification.

Despite the revolutionary nature of Colgate's recent surge, it has not been an entirely overnight development. The foundations go far back.

It was in 1806 that William Colgate, the son of a debt-ridden Maryland farmer, opened a soap factory in New

York City in hopes of making good his father's bills. It took Colgate 39 years to achieve his aim, but in the process he planted the roots of an industrial dynasty that helped establish Colgate University, became the second biggest U. S. soap company and produced soaps, toiletries, pharmaceuticals and other products found in every room in millions of homes around the world.

With the run of years, the reins of command passed from William Colgate to son Samuel and subsequently on to his boy Richard, the eldest of six brothers. In 1908 the firm was incorporated as Colgate & Co. It enjoyed fortune's smile for the decade that followed, but with Richard's death in 1919, holes in the company's financial dike became apparent. Millions of Americans were buying Colgate products, but the company was not making enough money from the products it sold. In 1927, for example, Colgate realized only \$2.4 million net profit on sales of \$42 million. This point of diminishing returns also was the point of unlikely continuance for the company. Fortunately for the house of Colgate, other companies were better able to execute the lessons of modern merchandising.

MAKING THE BEST OF IT

It's likely that the Palmolive Co. is the only corporation that owes its existence to a green soap that wouldn't bleach out. About the turn of the century Caleb Johnson, owner of the B. J. Johnson Soap Co., Milwaukee, makers of laundry and tar soap products, produced an unusual new toilet soap which he called Palmolive. Green was the natural color of the new soap and as much as he tried, Johnson could not bleach it out to the white tones common to just about every other soap then sold. Aided by an energetic lawyer-turned-promoter named Charles Pearce, Johnson stuck to his green soap and soon found himself riding a merchandising whirlwind; it became the world's best-selling toilet soap.

Greatly impressed by Claude Hopkins, one of the great promotional thinkers of all time, the Messrs. Johnson and Pearce became devotees of advertising. With Hopkins' agency, Lord & Thomas (now Foote, Cone & Belding) directing the way, the Palmolive Co. (it was incorporated under that name in 1917) turned into an aggressive, im-

aginative merchandiser. It was one of the first soap manufacturers to offer coupon deals and also one of the first to sell through grocers as well as through druggists.

In 1926, prospering Palmolive acquired the business and net assets of the Peet Bros., a large and wealthy laundry soap producer, which had been in operation for 48 years. After the merger the firm's name was changed to the Palmolive-Peet Co. and its president Charles Pearce (Caleb Johnson had died two years earlier), controlling some \$35 million of assets, began seeking further acquisitions.

The sagging Colgate Co. was proper meat for the lion. It bore a time-honored and familiar corporate name, but by that time it was living on past successes. The merger between the parvenu and patrician corporations took place in 1928. Palmolive-Peet was definitely the dominant company. Its directors adopted the corporate name of Colgate-Palmolive-Peet and pushed the Colgate brothers into virtual retirement.

For a short time business flourished, reaching a peak of \$105 million in sales in 1928 (compared to leading soap maker Procter & Gamble's about \$160 million in sales), but then the combined companies were struck by that same malady that debilitated the Colgate Co. previously.

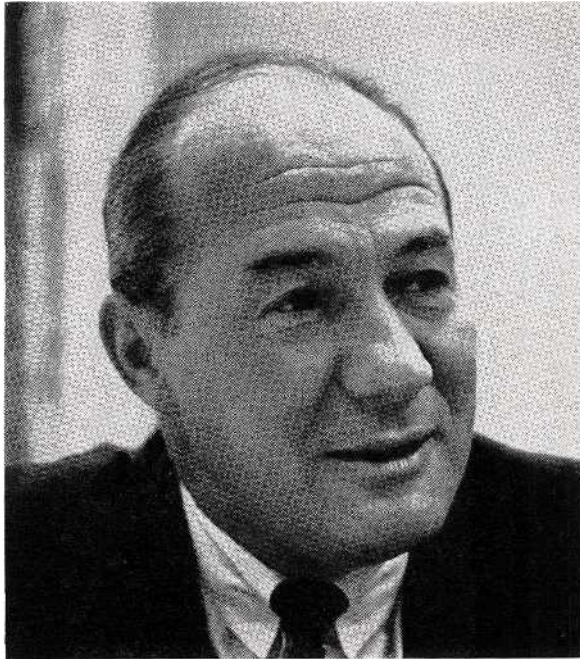
It was 1932, the depths of the country's worst economic depression, yet Colgate-Palmolive-Peet managed to sell some \$62 million worth of products. But sales are only the trappings of success, profits are its essence and the company's net earnings that year shrunk to a shocking \$53,301. (Procter & Gamble, in its worst year during the depression, managed to make an \$11 million profit on sales of \$94 million.) This apparent inability to make an adequate return on domestic sales has been the plague of Colgate-Palmolive (it dropped the Peet in 1953) ever since. Some financial observers say that the company has never adequately solved the distribution problems stemming from its rapid growth in the 20s. They say also that Colgate has paid too high a price for advertising and received too short a sales ride in return.

And Colgate consistently has been one of the nation's biggest advertisers. Starting in national magazines in the days of Claude Hopkins, Colgate (primarily for Palmolive soap) waged some of the most pleasing advertising cam-

HOW TV'S THREE TOP ACCOUNTS OF 1962 SPENT THE PAST FIVE YEARS

| | 1958 | 1959 | 1960 | 1961 | 1962* |
|-------------------------------|-------------------|-------------------|--------------------|--------------------|--------------------|
| 1 Procter & Gamble | 84,471,710 | 95,340,352 | 101,491,119 | 108,632,187 | 113,630,000 |
| network | 50,638,650 | 50,293,552 | 46,406,679 | 51,927,897 | 51,677,000 |
| spot | 33,833,060 | 45,046,800 | 55,084,440 | 56,704,290 | 61,953,000 |
| 2 Colgate | 33,855,990 | 36,358,414 | 33,930,510 | 36,503,110 | 49,324,000 |
| network | 22,857,500 | 22,478,524 | 22,511,280 | 21,513,940 | 26,948,000 |
| spot | 10,998,490 | 13,879,890 | 11,419,230 | 14,989,170 | 22,376,000 |
| 3 Lever Bros. | 38,537,230 | 46,853,895 | 45,148,700 | 47,738,418 | 47,751,000 |
| network | 21,958,370 | 32,734,955 | 28,613,140 | 28,761,548 | 25,619,000 |
| spot | 16,578,860 | 14,118,940 | 16,535,560 | 18,976,870 | 22,132,000 |

* TELEVISION MAGAZINE estimates, 1958-1961. TvB/Rorabaugh/LNA-BAR.



GEORGE T. LABODA
Media Director

WHO'S WHO IN COLGATE ADVERTISING

After its recent shake-well treatment, Colgate's media department changed from a sprawling ranch-type to a pyramid-style operation. George Laboda, at the point, directs all of the company's advertising activities. At the next level, Harry Way coordinates and stimulates thinking among product managers



HARRY D. WAY
Manager, Media Planning



JOSEPH L. TINNEY JR.
Manager, Commercial Production



CHARLES T. MILLER JR.
Media
Coordinator



RICHARD ZAGRECKI
Supervisor,
Media Research



GEORGE HULL
Supervisor,
Media Budgets

The Colgate agencies and what they handle in television

TED BATES & CO. Action Bleach, Choice Soap, Code 10 Hair Tonic, Colgate Dental Cream, Colgate Fluoride Toothpaste, Creams, Palmolive After-Shave Lotion, Palmolive Rapid Shave Cream, Palmolive Soap, Soaky Fun Bath, Wildroot Cream
LENNEN & NEWELL INC. Ad Detergent, Congestaids, Lustre-Creme Shampoo, Quik-Solv, Vel Beauty Bar, Vel Liquid
NORMAN, CRAIG & KUMMEL INC. Ajax Cleanser, Ajax All Purpose Liquid Cleaner, Cashmere Bouquet Soap, Cold
STREET & FINNEY INC. Away Room Deodorizer, Baggies Plastic Bags, Colgate Shave Cream, Colgate After-Shave Lotion,
D'ARCY ADVERTISING CO. Cue Dental Cream, Halo Shampoo
STERN, WALTERS & SIMMONS INC. Dermassage

paings of the time. (Best remembered Palmolive ad: The small, young, delightfully nude girl just emerged from her bath and, while posturing proudly before her mother, saying, "Now, I'm Schoolgirl Complexion all over!")

Since 1950 Colgate has spent about \$500 million in four measured media (general and farm magazines, newspaper supplements, network radio and network and spot television) and during that 12-year stretch (with one exception in 1950 when the company was 12th) regularly has been included among the top 10 national advertisers. In 1961, the last year for which complete figures are available, Colgate was the nation's eighth largest national advertiser with estimated measured expenditures of \$57 million.

When radio came in, sporting advertising's longest and most frequent reach, Colgate knew it had found its primary medium. For the company sells low profit margin products and attracting volume sales is of crucial importance. First using radio in 1923, Colgate, by the 30s, already had established network program patterns that were hardly to vary for the next three decades.

In 1934, for instance, Colgate sponsored—all on the NBC Red network—a daily 15-minute soap opera, a half-hour prime-time dramatic show, and two half-hour prime-time comedy-variety programs. The same year, chief competitor P&G sponsored six daytime soap operas and one prime-time family show. Thus the broadcast advertising battle lines

and agency people, while Gregg Lincoln bosses all radio and TV ventures. Six specialists of varying functions make up the broad base of Colgate's media structure. Charlie Miller, Dick Zagrecki and George Hull report to Way, while Al Nelson and Dick Moore are under the supervision of Lincoln. One other position on this level, supervisor, media schedules, currently is looking for an occupant. As head of commercial production, Joe Tinney Jr. stands alone, responsible directly to Laboda.



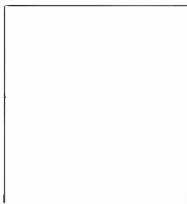
GREGORY T. LINCOLN
Manager, Radio-TV Operations



ALBIN B. NELSON
Supervisor,
Non-Network Activities



RICHARD E. MOORE
Supervisor,
Production



OPEN
Supervisor,
Media Schedules

Colgate Toothbrushes, Fab Detergent, Palmolive Brushless and Lather Shave Hair Oil
Detergent, Vel Soap Powder, Vel-O-Matic Detergent
Power Liquid Detergent, Dynamo Liquid Detergent, Octagon Soap, Poise Deodorant
Floriant Aerosol Air Deodorant, Super Suds

between the two giant soap makers were early drawn: Colgate concentrated on the higher-cost, larger-circulation evening shows which provided a happy, pleasant climate and identification for its products, while P&G showed more interest in the saturation buy across the board.

By 1943 Colgate had five top advertising agencies (Sherman & Marquette, Chicago; Leon Livingstone, San Francisco, and William Esty, Ted Bates and Ward Wheelock Co., all New York) placing radio money for some 20 of its products, and was spending \$1.15 million on the CBS Radio Network alone.

Colgate cut a wide swath in radio's heyday. The soap and toiletries advertiser bought and controlled such leading

programs as the *Al Jolson Show*, the *Dennis Day Show*, the *Judy Canova Show*, the *Million Dollar Band*, the *Sports Newsreel of the Air*, *Hobby Lobby* and *The Inner Sanctum*.

For the big network program sponsors such as Colgate, radio had charms that not even television has surpassed. Thanks to the summer hiatus practice, advertisers were able to buy programs on a 13-week basis with 45 days for renewals. The costs of such small-term commitments were relatively low and Colgate could afford to maintain a stable of popular, tightly-controlled shows.

One of the properties Colgate owned in the twilight days of radio's dominance was a real-life soap opera called *Strike It Rich*. The program, which traded people's troubles for some overstuffed prizes and audience curiosity, did a good job for its sponsor on radio. Thus when television came on the scene breathing the promise of great things to come, Colgate was prepared to make its move.

In 1951 it took *Strike It Rich* and placed the program on CBS-TV, daily from 11:30 a.m. to noon, from which time slot it became the cornerstone of the network's daytime operations. Colgate subsequently sponsored a nighttime version of the show, also on CBS, and kept both programs on the air through 1955.

Among other early network buys which included the *Howdy Doody* series, Colgate sponsored *The Big Payoff* (a daytime audience participation show) and the *Colgate Comedy Hour* (an hour-long, name-talent variety program). For the first five years or so of network television's existence these two programs plus *Strike It Rich* constituted the keystone of Colgate's TV involvement. In 1954, Colgate spent \$2.7 million sponsoring its *Comedy Hour*, \$2 million on *The Big Payoff* (a half-hour three times a week) and \$2.7 million on the nighttime and daytime (the latter twice a week) versions of *Strike It Rich*.

During this period Colgate never lost sight of its main broadcast advertising objective: to buy and control its own kind of programming (shows that sell products effectively and maintain the good feeling of the public). Included among the Colgate-owned TV programs of past years were *The Thin Man* (NBC), *Mr. and Mrs. North* (CBS), *The Millionaire* (CBS) and *My Friend Flicka* (CBS).

But as the mid-50s turned into the late 50s, Colgate found that exclusive program sponsorship was becoming an increasingly higher-cost luxury. Television couldn't afford the hiatus technique of radio; long-term commitments had come into vogue. For potential program sponsors it was either make a 52-week buy or be counted out as a prime-time network advertiser.

Colgate searched for the best deal it could make, granted its particular marketing objectives. The company began placing more emphasis on spot television (see chart, page 37) and on daytime programs, which could still be bought on a 13-week basis. When the networks opened up their nighttime programming for spot carriers, Colgate had little choice but to fall in line.

"We didn't want to go to participations; it was contrary to our normal strategy," an advertising spokesman for the soap-maker recalled last month, "but circumstances forced us. Then, too, we had to buy what was available in the marketplace."

Soon Colgate was participating on as many as a dozen network spot carriers a season, but found that it didn't control much programming any more.

"What it amounts to," commented an account executive for one of Colgate's agencies the other week, "is that big

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VERY IMPORTANT PROGRAMS

Television's cultural coming-of-age at the Museum of Modern Art

ON FEBRUARY 5, in a small theatre on New York's West 53rd Street, will begin a truly extraordinary event. The Museum of Modern Art, which yields to no body as a chronicler of contemporanea, will accord to television a recognition reserved until now for classics of the older visual arts: a retrospective. For 14 weeks, twice daily for about two hours, the museum will present "Television U.S.A.: Thirteen Seasons," a 54-episode series highlighting what TV produced between the years 1948 and 1961.

The event is extraordinary on a number of counts. First, as evidence that television has achieved a cultural maturity sufficient to merit the museum's imprimatur. Second, for bringing together in one place a slice from all the thousands of hours that poured from television during those years. Third, for occurring at all: legal problems alone are of such magnitude that less determined souls have abandoned similar projects at other times.

The retrospective (the complete schedule is assembled in chronological order on the facing page) is not represented as a definitive list of the greatest television. It is, more realistically, an attempt to show TV's best by recapturing a few of the medium's more brilliant moments—"to show what it can do at the top of its capabilities." It was assembled by professionals from the field—"the first time," says Richard Griffith, curator of the museum's film library, "that we've allowed artists to have a say in selecting their work. Ordinarily they're too emotional about it. But we had to let the TV people pick. Nobody else knows enough about it."

The post of guest director of the retrospective was assumed by CBS scenic designer Jac Venza, who brought 13 years of TV experience to the job, and who spent most of his leisure moments for two-and-a-half years painstakingly putting the program together. Venza chose four men to serve as the selection committee, all recognized television craftsmen responsible in their specialties for some of the medium's most distinguished programming. "They are men," Venza adds, "whose artistic values have never been altered because of commercial reasons or ratings."

The drama category fell to Lewis Freedman, now producer of drama for NBC's *Du Pont Show of the Week*, who has produced 35 of the acclaimed *Play of the Week* series. Comedy and music was chosen by Burt Shevelove, currently producing a Judy Garland special, who has written, produced and directed television shows which have earned him the Emmy, Sylvania and Peabody awards. Education and the arts was chosen by Perry Wolff, producer of, among other CBS productions, the Emmy award-winning *A Tour of the White House with Mrs. John F. Kennedy*. News and special events programming was judged by Isaac Kleinerman, producer of CBS's *20th Century* series.

Much of the retrospective that resulted from their labors happened on the basis of arbitrary qualifications. It begins its look backward in 1948 simply because network film libraries, the only reliable source of shows, started saving

kinescopes for rebroadcast at about that time. There is no record anywhere of all the television that has been done; much of TV's product has passed swiftly from transmitters directly to oblivion, lost beyond recall.

Of the remaining television programming available to the committee the retrospective imposed an additional limitation of time. Each of the four categories was limited to about 15 programs to fit the 14-week schedule.

Venza and his colleagues began their search by asking leading producers and directors to submit suggestions. In addition, the educational network (NET) was asked to submit programming ideas, as were independent producers on the West Coast. (Venza is admittedly disappointed about the retrospective's west coast showing. If the final list looks, as one of the judges says, "like a bunch of New York snobs got together" and ignored their Hollywood film brothers, Venza says it was because of a general disinterest from that side of the country.) Altogether, the committee faced 237 entries before it ended its selection process.

Programs currently on the air were virtually eliminated from the retrospective, whose function, the committee explains, is to allow people to look back at what is not available for them to see now. In a historical sense current programs have little value. "The best of someone like Perry Como," Venza says, "is still on the air. Why show a three-year old Como segment when a viewer can turn on his set at home on Wednesday night and see him? His best programs, like many other current shows, are still to come."

The museum project was financed by the three TV networks, ABC, CBS and NBC each pledging \$5,000 to cover its operational expenses. And added to this was the work their legal departments put in getting clearances for the shows selected. The unions gave blanket consent for the retrospective, but with the provision that each cast member of a selected show give written consent to its being shown. (Other clearance problems eliminated some programs from the retrospective altogether. "Days of Wine and Roses," for example, a CBS *Playhouse 90* production, could not be shown because it's currently being released in movie form by Warner Bros.)

On their way to accomplishing the task the committee found some of the television generally remembered as having been marvelous was not, in retrospect, that good. Some of it, on the other hand, was, in retrospect, a lot better than had been suspected. Overall, they found that television has been a fertile seedbed of talent for the entire entertainment industry. They echo Lewis Freedman's hope that the retrospective will remind its audience of how many artists got their first training and showcase in television. "Not only actors," Freedman says, "although it's interesting to see stars like Paul Newman and Grace Kelly in bit parts, but work from directors like John Frankenheimer, producers like Fred Coe and writers like Paddy Chayefsky. The ugly duckling," he adds, "has laid a lot of golden eggs." END



Jac Venza
Guest Director

TELEVISION U. S. A.: THIRTEEN SEASONS

August 17, 1949
KUKLA, FRAN & OLLIE: "LEMONADE"
NBC—Beulah Zachary

October 17, 1949
STUDIO ONE: "THE STORM"
CBS—Worthington Miner

1950-1951
GARROWAY AT LARGE
NBC—Bill Hobin

February 10, 1952
PHILCO PLAYHOUSE: "THE RICH BOY"
NBC—Fred Coe

June 3, 1952
DANGER: "THE PAPER BOX KID"
CBS—Charles Russell

March 15, 1953
VICTORY AT SEA: "BATTLE FOR LEYTE GULF"
NBC—Henry Salomon

May 3, 1953
YOU ARE THERE: "THE DEATH OF SOCRATES"
CBS—Charles Russell

May 24, 1953
GOODYEAR PLAYHOUSE: "MARTY"
CBS—Fred Coe

June 2, 1953
CORONATION OF QUEEN ELIZABETH
NBC—Romney Wheeler & William McAndrew

June 16, 1953
FORD 50th ANNIVERSARY SHOW
NBC & CBS—Leland Hayward

March 9, 1954
SEE IT NOW: "MURROW ON McCARTHY"
CBS—Edward R. Murrow & Fred Friendly

April 6, 1954
SEE IT NOW: "McCARTHY ON MURROW"
CBS—Edward R. Murrow & Fred Friendly

October 3, 1954
ADVENTURE: "GENETICS 1"
CBS—Perry Wolff

November 14, 1954
OMNIBUS: "BERNSTEIN ON BEETHOVEN'S 5th"
CBS—Robert Saudek

January 22, 1955
NBC OPERA: "TOSCA"
NBC—Samuel Chotzinoff

June 19, 1955
ADVENTURE: "THE FAMILY OF MAN"
CBS—Robert Northshield

October 2, 1955
PHILCO PLAYHOUSE: "A MAN IS TEN FEET TALL"
NBC—Gordon Duff

November 25, 1955
YOUR HIT PARADE
NBC—Don Lounsberry

February 26, 1956
OMNIBUS: "THE ART OF BALLET"
CBS—Robert Saudek

March 18, 1956
HALLMARK HALL OF FAME: "THE TAMING OF THE SHREW"
NBC—Joseph Cunneff

March 28, 1956
KRAFT THEATER: "A NIGHT TO REMEMBER"
NBC—George Roy Hill

June 25, 1956
STUDIO ONE SUMMER THEATER: "MR. ARCULARIS"
CBS—Robert Herridge

October 11, 1956
PLAYHOUSE 90: "REQUIEM FOR A HEAVYWEIGHT"
CBS—Martin Manulis

December 6, 1956
PROJECT 20: "THE JAZZ AGE"
NBC—Henry Salomon

January 6, 1957
AIR POWER: "TARGET PLEESTI"
CBS—Perry Wolff

January 19, 1957
ERNIE KOVACS SHOW
NBC—Ernie Kovacs

February 7, 1957
PLAYHOUSE 90: "THE MIRACLE WORKER"
CBS—Martin Manulis

April 29, 1957
PRODUCERS SHOWCASE: "CINDERELLA"
NBC—Mort Abrahams

May 12, 1957
THE MIKE WALLACE INTERVIEW: "PHILIP WYLIE"
ABC—Ted Yates

December 8, 1957
SEVEN LIVELY ARTS: "THE SOUND OF JAZZ"
CBS—Robert Herridge

December 15, 1957
OMNIBUS: "THE LIFE OF SAMUEL JOHNSON"
NBC—Robert Saudek

March 16, 1958
CAMERA 3: "WAITING FOR KRAZY"
CBS—Lewis Freedman

March 24, 1958
HALLMARK HALL OF FAME: "LITTLE MOON OF ALBAN"
NBC—George Schaefer

November 23, 1958
A DANCER'S WORLD WITH MARTHA GRAHAM NET
NBC—Nathan Kroll

November 30, 1958
ART CARNEY MEETS PETER AND THE WOLF
ABC—Burt Shevelove

February 8, 1959
WISDOM: "A CONVERSATION WITH EDITH HAMILTON"
NBC—Robert Emmet Ginna Jr.

October 27, 1959
CBS REPORTS: "BIOGRAPHY OF A MISSILE"
CBS—Fred Friendly

December 4, 1959
V. I. P.
NBC—David Susskind

December 10, 1959
SPECIAL: "TONIGHT WITH BELAFONTE"
CBS—George Charles

1958-59
SMALL WORLD
CBS

January 31, 1960
SPECIAL: "THE FABULOUS FIFTIES"
CBS—Leland Hayward

January 14, 1960
CAMERA 3: "THE STAMP OF STEINBERG"
CBS—John McGiffert

April 9, 1960
GUNSMOKE: "THE EXURBANITES"
CBS—Norman MacDonnell

April 16, 1960
WAY OF THE CROSS
NBC—Lou Hazan

July 3, 1960 & July 13, 1960
NATIONAL POLITICAL CONVENTIONS
CBS—Paul Levitan
NBC—Reuven Frank

November 7, 1960
PLAY OF THE WEEK: "THE ICEMAN COMETH"
NTA—Lewis Freedman

November 13, 1960
CAMERA 3: "ACTORS CHOICE #7"
CBS—John McGiffert

November 25, 1960
HARVEST OF SHAME
CBS—Fred Friendly

December 7, 1960
BELL & HOWELL CLOSE-UP: "YANKI NO!"
ABC—Robert Drew

December 20, 1960
NBC WHITE PAPER: "SIT IN"
NBC—Irving Gitlin

March 5, 1961
TWENTIETH CENTURY: "BURMA SURGEON"
CBS—Burton Benjamin

March 7, 1961
THE RED SKELTON SHOW: "LAUGHTER, THE UNIVERSAL LANGUAGE"
CBS—Cecil Barker

March 29, 1961
PROJECT 20: "THE REAL WEST"
NBC—Donald B. Hyatt

May 14, 1961
CASALS MASTER CLASS, DVORAK, CONCERTO IN B
NET—Nathan Kroll

IN ADDITION to the above the retrospective will present a special comedy program, featuring highlights from Jack Benny, Milton Berle, Art Carney, Sid Caesar, Jackie Gleason, Bob Hope, Ernie Kovacs and Red Skelton.

Screenings are scheduled at the Museum of Modern Art, 11 W. 53rd St., at 3 and 5:30 p.m. from February 5th through May 2nd. All programs are subject to change without notice. For further information call the Museum of Modern Art, Circle 5-8900.



Lewis Freedman

Drama



Some of the plays included in the museum's retrospective were produced 13 years ago. Freedman found that time has not dimmed their ability to entertain and captivate an audience, that the performances, the themes, the moods of television's *Martys* are as true and as beautiful today as they were the first time around. The retrospective shows the versatility with which television spans the world of drama from the character study of a "Requiem for a Heavyweight" to the classical comedy of "The Taming of the Shrew," from the fantasy of a "Mr. Arcularis" to the action of a *Gunsmoke*. Freedman finds it "incredible how self-destructive TV has been," sees the need for a continuous retrospective "to remind people that not everything has to vanish by tomorrow morning."



1. "The Iceman Cometh"; 2. "The Miracle Worker"; 3. "The Taming of the Shrew"; 4. "A Night to Remember"; 5. *Gunsmoke*: "The Exurbanites"; 6. "Requiem for a Heavyweight"; 7. "The Death of Socrates"; 8. "The Storm"; 9. "Little Moon of Alban."



Burt Shevelove

Comedy & Music



In comedy the retrospective focuses on the brilliant moments of the "inevitable" names—the oldtimers like Berle, Benny and Hope who made the transition from other media early and successfully, the newcomers like Kovacs who used the camera and the medium to create a humor born of television and belonging to it. "Comedy," in Shevelove's view, "is the most attractive aspect of TV." In selecting among the medium's musical accomplishments, he describes the choice as between "good and great," singling out especially shows like *The Fabulous Fifties*, which could exist only on television, and the *Ford Fiftieth Anniversary Show*, which made "the combination of Merman and Martin become Merman times Martin"—in all a highlighting of TV's musical genius.

1. Ernie Kovacs; 2. Red Skelton: "Laughter, the Universal Language"; 3. "Tonight with Belafonte"; 4. Garroway at Large; 5. "The Fabulous 50s"; 6. Kukla, Fran & Ollie; 7. Your Hit Parade; 8. NBC Opera: "Tosca"; 9. "The Sound of Jazz"; 10. Art Carney Meets Peter and the Wolf.



Perry Wolff

Education & the Arts



Perry Wolff came away from viewing 13 years of television programming in education and art with these multi-colored impressions: "Some arts don't go on television. Painting usually ends up as a show on editing or the use of montage. . . . Ballet is great on TV. . . . You can't produce a show on calculus unless you assume the audience had some. . . . The medium can do things only within the limits the audience wants it to. . . . There's no lobby for art. Television responded to government pressure for news and audience pressure for situation comedies. Nobody pressures for art. . . . In the beginning viewers shared an aesthetic experience, now TV is flickering wallpaper to audiences. If there was a golden age of television, it was the golden age of audiences."



1. The Piper by Eugene Harris—from "The Family of Man"; 2. "Way of the Cross"; 3. Omnibus: "Bernstein on Beethoven's 5th"; 4. Casals Master Class, Dvorak, Concerto in B; 5. Omnibus: "The Art of Ballet"; 6. Wisdom: "A Conversation with Edith Hamilton"; courtesy of Roger Murphey.

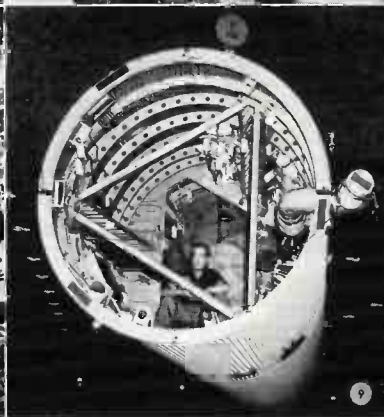
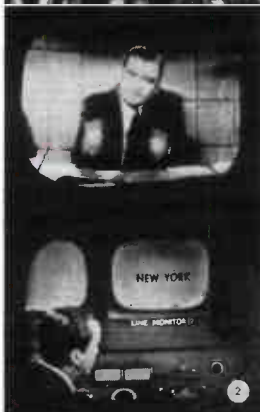


Isaac Kleinerman

News & Special Events



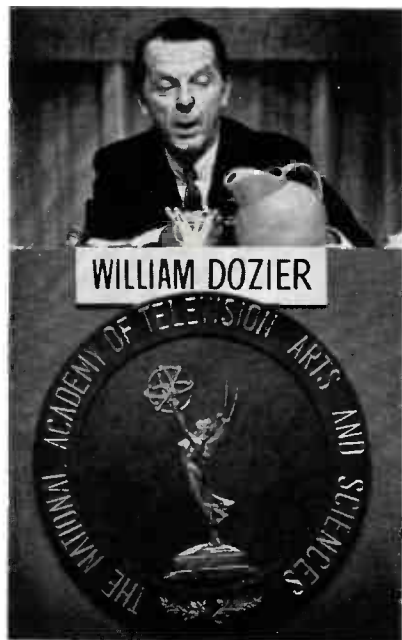
The Museum of Modern Art's retrospective contains 13 programs in the area of news and special events. It will show how "television made history by bringing history as it happened to the American people." The category was designed by Kleinerman to present television news coverage as it reflected the important issues of the times in which we lived—television as it reconstructed the mood, the action and the conflict of naval warfare in *Victory at Sea*, and television as it mirrored the intellectual conflict of a nation in the McCarthy dialogues. From the stately coronation of a queen to the noisy, sweaty halls of the 1960 political conventions where "television made the audience non-voting delegates." Kleinerman came away convinced that no other medium nears TV.



1. 1960 Political Conventions; 2. "Murrow on McCarthy" & "McCarthy on Murrow"; 3. "Yanki No!"; 4. "The Jazz Age"; 5. "The Real West"; 6. "The Battle for Leyte Gulf"; 7. "Harvest of Shame"; 8. "Coronation of Queen Elizabeth"; 9. "Biography of a Missile"; 10. "Burma Surgeon."

JUST ABOUT ALL THERE IS TO SAY ABOUT TV

In December, in Hollywood, on one platform, men representing almost all sides pro and con TV had at it at one time. Here, condensed, is what they said.



Forum for the "What Is Right and What Is Wrong with TV" panel was provided by the Academy of Television Arts & Sciences. William Dozier, west coast VP for Screen Gems, arranged and moderated the imposing panel.

FRANK FOGARTY
Executive VP, Meredith Broadcasting

■ My thesis simply is, and I am sure that at least one later speaker will disagree, that the government is attempting to influence television programming in a manner that is contrary to the interests of a free society and a creative art. Now, so that we will not be lost in semantics, I am deliberately avoiding use of the word censorship—nearly everyone, pre-eminently Chairman Minow, is agreed that government should not censor TV.

The difficulty comes in defining what constitutes censorship. The philosophical foundation for governmental interest in television was laid by Mr. Arthur Schlesinger when he wrote, and I quote, "The only way to equalize the alleged competitive disadvantages of responsible programming is to have standards established by the national government as it did in the case of sweat shops through the Wage & Hours Act. The FCC, as the designated representative of the public interests, must lay down standards and must be prepared to enforce these standards through periodic review and, if necessary, revocation of licenses."

Back in July of 1960 the FCC pub-

lished a list of 14 categories of programming which a licensee, a broadcaster, would generally be expected to supply his community. It strongly implied that the broadcaster would also be expected to consult community leaders in certain designated areas regarding programming. The inference from this is that your license is safer if you talk to selected community leaders and mechanically supply 14 kinds of programming.

Then there is what Earl Stanley Gardner would perhaps call *The Case of The Loaded Letter*. Stations with renewals pending have been known to receive letters from Commission staff members inquiring about the lack of discussion programs or minority interest programs in prime time. The obvious short cut to license renewal is a hasty revision of schedules to supply these programs. Now a highly placed member of the FCC staff has just completed a report in which, among other sweeping changes, he proposes a new type of trade association for broadcasters modeled after one in the stock and bond field. The government would be a partner—senior partner, of course. Membership in the association and adherence to its programming code would be compulsory



for broadcasters. Code infractions would be punished by expulsion from the association and probably loss of license.

Clearly there are people in government, important people in government, who equate television programming with sweat shops and bucket shops. The net of all this, in my opinion, is that government is moving massively and steadily into a role of overwhelming influence over broadcast programming. Such a

“Piece by piece . . . TV is losing its freedom”



trend probably cannot be arrested short of program control. That, I submit, is what is wrong with TV. TV is an art and art must be free to flourish. TV is entertainment, and state entertainment is sterile. TV is a teacher and teachers need academic freedom. TV is journalism and journalism cannot be a slave to government—particularly in these days when management of the news is proclaimed to be part of our weaponry. TV is the best tool of politicians and its programming should be in the hands of private citizens.

What is right with television? The fact that it was born in the travail of private enterprise and brought up in freedom.

What is wrong with television? The fact that piece by piece, day by day, turn of the screw by turn of the screw, it is losing its freedom.

MARK GOODSON

President, Goodson-Todman

■ Let me go to Broadway for a second. When the curtain fell on the opening night of *“My Fair Lady”* many years ago, the audience went wild and after all the curtain calls, the fans of Alan Jay Lerner, Fritz Loewe and Moss Hart packed backstage to give their congratulations to the creators. This apocryphal story states that Abe Burrows, fighting his way through, finally got to Alan, who was surrounded by people, clapped him on the back and said: “Alan, as far as I’m concerned, I liked it.”

Now, that’s a Broadway story. To make it into a television story Abe would have had to say to Alan: “Alan, it was a great opening episode, now what are we going to do next week?”

Now most of the debates about television float airily above this pragmatic problem, and what do you do next week is left to the producers, the writers and the technical hacks.

If a network could program Monday *“My Fair Lady”* and follow on successive nights with *“Ben Hur”* and then on Wednesday with *“Bridge on the River Kwai”* and then *“Sound of Music,”* *“Mary, Mary,”* and *“Gigi,”* and *“Death Of A Salesman”* and end up on Sunday with *“The Longest Day,”* I will concede that audiences would tune to this lineup with unprecedented enthusiasm. Even *Ben Casey* and *The Beverly Hillbillies*, as well as *To Tell the Truth*, would go down to defeat against this competition.

And having said that, what have I really said? That writers would like more frequent inspirations, actors better parts, publishers more Pulitzer Prize winners. Isn’t it a persistent and unfortunate truth that excellence in everything is rare? Nature is stingy with excellence and this is equally true with supply of creative talents. An equally relentless

natural law is the tyranny of time. Brilliance requires, as the cliché says, not merely inspiration, but perspiration.

Can anybody name the great Broadway hit that was written and produced in a month, much less a week? My friend, Sidney Kingsley, dedicated five years to his play *Night Life*, which is closing after eight weeks. Sam Spiegel, who filmed *“Bridge on the River Kwai,”* has been toiling over *“Lawrence of Arabia”* for three years. Edward Weeks, the distinguished editor of the *Atlantic Monthly*, says that any year that produces five books that stand clear, is good. One of the books this year was *“Ship of Fools,”* which took Katherine Anne Porter a decade to write. Certain vital processes cannot be rushed and, as one wisacre noted, it is just not possible to impregnate nine women and have a baby in one month.

In my mind’s eye I sometimes see a fantasy cartoon about television and I call it *“The Room with the Faucets.”* There is one room with a golden faucet which is marked E for Excellent. Out of the faucet come a very few drops of good programming. In the room also

“Nature is stingy with excellence”



is a stainless steel pump marked M for Medium and out of that comes the average work-a-day shows. One faucet is of iron—a great big iron pump marked W for Wasteland—and you know what comes out of that. Now presiding over this room in my cartoon are men called Selfish Interests and they keep the golden faucet padlocked and the shoddier pumps going at full blast because it is more profitable that way. The only trouble with this fantasy is that if the men in charge were to open the golden faucet, all the way, and throw away the lock, I doubt that any more than the same, few, irregular, little drops would come plopping down.

Now networks have opened a new pump—it’s one that’s been around for

awhile but now it's operating all the time. It's called Public Affairs. It's worked overtime now. Now out of this font have come many of the finest things television has done. It does not solve the real problem of television which, in my opinion, has had a lift of quality of entertainment, but it does perform a remarkable function for the networks. First, public affairs shows are really liked by everyone—even by those who don't see them. They are successful if only for being listed in the log and by the sound of their titles alone read off at subsequent FCC hearings. Since these programs are put on basically for public relations credits they don't even have to compete for ratings. For example, NBC is cancelling or shifting its entire Monday night schedule with the exception of one show, *Brinkley's Journal*, and that one show has the lowest rating.

Television's dilemma is not going to be solved by tossing in another new show—another public affairs show—every time its entertainment schedules are attacked by angry critics, because, like it or not, most people in this country, and every country in the world where they are given free choice, watch television to be entertained. And the challenge for television is how to raise the quality of entertainment in the light of the mass of material demanded.

I have just a couple of suggestions:

First, I would like to suggest that the climate for the creator of entertainment be improved. Let's give him some of the honor and prestige which now go principally to men in public affairs. I suggest producers be guaranteed more freedom, and I mean by this the right to be wrong; the freedom to be bad as a prerequisite of the freedom to be good.

Second, a helpful step would be the diminution of the influence of that group of men in the networks who wield power under such high sounding departmental titles as Program Practices, Standards and Practices and Continuity Acceptance. I suggest for a starter that they be stripped of these euphemistic labels which should be replaced promptly by the real thing—the door should read Censorship Division. It would be helpful if any show touched by their hands carried a required announcement: "*The foregoing program was carefully censored so as not to offend anyone.*"

Third, critics should begin to judge shows on their individual merits, not by family status. A good western is better than mediocre opera. A good panel show is better than a third rate documentary. Let's stop grading programs by referring to their assigned family position in the show business social directory. And finally, let's get rid, if we can, of the puritanic hangover that makes us vaguely ashamed when all a TV program gives us is pleasure.

NEWTON N. MINOW
Chairman, FCC

■ I don't think there are many truths about TV. I think there are many half truths and many quarter truths—but one whole truth which I very sincerely believe is that TV is doing very well in the world of reality and I don't think it's being done for the logs of the FCC. I think that TV is doing a great job when we can see and hear Colonel Glenn and when we can see and hear the Rose Bowl, the Ecumenical conference live from Rome, when we can see and hear the interview with President Eisenhower, or see and hear President Kennedy talking to us about Cuba, or the conflict of the Berlin Wall. Here in the world of reality TV creative people are free, they are venturesome and they are contributing to the stretching of the American mind.

Yet I think in the world of entertainment, with some very notable exceptions, we find that Fred Allen's warning—you will recall that Fred Allen said that imitation is the sincerest form of TV—has been borne out with the passage of time because too often we see and hear what Hubbell Robinson once described this way: "That TV entertainment often reduces its audience to the ranks of the emotionally and mentally underprivileged." Why is this so? One reason, I believe—not the only reason—but one reason, I believe, is that in the world of entertainment TV creative people are not as free as they are in the world of reality.

During the FCC's network hearings one TV writer, Robert Alan Aurthur, summed up what seems to me to be one basic point. Mr. Aurthur said, and I read you his testimony: "There was one experience on *What Makes Sammy Run?* where the sponsor insisted on cutting the show into four acts instead of the usual three because they had a Crest commercial that needed a certain number of spots, and I remember going up to the agency man while the show was in rehearsal and begging him not to do it because I thought the drama of the show was more important in its con-

tinuity, and as I looked into his cold slitted eyes, I knew I was fighting a losing fight because, as he told me, 'the Crest story is very important'—and I agreed the Crest story was very important but I wondered why it wasn't advertised as such—tonight at eight o'clock we present *The Crest Story*. They didn't do that—they insisted we present *What Makes Sammy Run?* The strange thing about TV is that the Crest story is really more important and the drama is something that goes in between the commercials and will be sacrificed at any given time for that purpose."

Now, so spoke Robert Alan Aurthur. Whether you agree with him or not I think his point involves one thing that is wrong with TV.

LEE RICH

VP, Media & Prog., Benton & Bowles

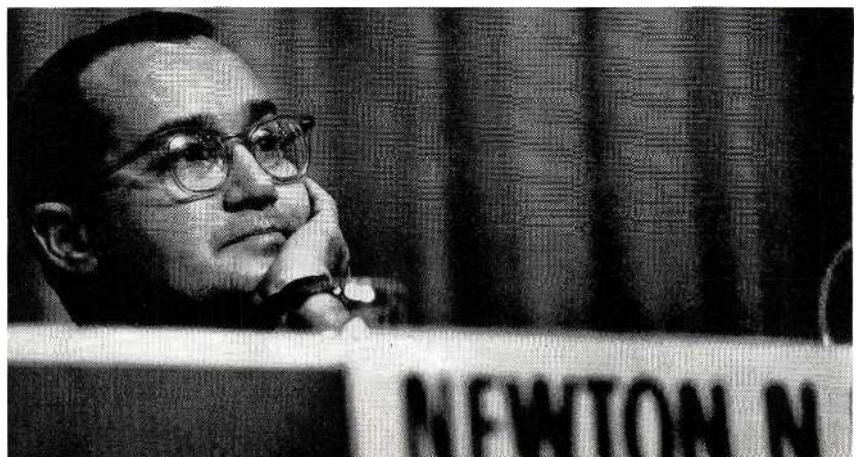
■ I'll tell you what kind of a night it's going to be—we're the agency for Crest.

Why did I hop a jet and come out to California? Maybe it was the lure of publicity. To tell the truth I not only had visions of my name in print, but I went a step further. I wrote my own headline. I figured it might save some time for the ladies and gentlemen of the press, and the headline reads as follows: "Rich asks networks for open door programming policy." I won't hold out for the largest type, or even complete coverage, but whoever omits "Rich asks networks for open door programming policy" has missed the point.

We can utter high sounding platitudes from here to eternity but eventually we will have to face one fact. You and we are almost at the mercy of three small groups of men. Creativity and programming can and must come from many sources. If this door to creativity is not opened wide we might find ourselves with a strong doorman, the government.

For all practical purposes these three groups I'm talking about constitute the networks, and for all practical purposes they determine just exactly what the American public will see and will not see on television. The networks must be made to realize that all of us can aid

"TV is doing very well in the world of reality... in entertainment creative people are not as free"



and contribute to this magnificent medium. The continued rejection of our contributions and suggestions will in effect open the way to government intervention and this is something no one wants. We must impose self discipline so that intervention will not be justifiable from any source. And whether television is regarded as a creative force, a commercial medium or both, I know one thing—the networks have hamstringed our freedom of action and entirely subverted whatever opinions we hold to theirs. This is not to say that my opinions or yours are infallible by any means, but it is to say that we have as much right to be wrong as they do—and I assure you the networks are whittling away that right day after day and this must stop. They cannot and must not be the sole judges of television programming. Just by way of looking into the Divine Right theory they rely on, let's see what sort of record of infallibility they have racked up.

Which network has over 16% of its nighttime schedule occupied by old movies? Which network wanted to cancel the program that is today in or close to the Top 10? What per cent of each of the networks daytime schedules is composed of reruns of nighttime programs? And, incidentally, how many new daytime programs have been successfully introduced by the networks? And last, how have program mortality levels fared?

Now are we perfect, you and I? Not by far. But isn't your experience and mine, whatever it may be, worth something? All this is not to argue that you, as a writer, a producer or an actor, and I have everything in common in this situation. The truth is that in spite of our common denominator of interest in the success of television we do have large differences. Unfortunately these have sometimes led to misunderstanding and distrust but they needn't, and I am sure they won't when we recognize that our differences stem mainly from our having different objectives. There is no reason in this world to apologize for having different goals. It's part of our way of life. Certainly we don't want a society where only one group can obtain its objectives to the exclusion of others.

The government, Mr. Minow and the FCC want the rights of all concerned to be protected. Again, parenthetically, I would hope within the limits of our system of government. And each has a right to pursue his own objectives without being penalized because he is seeking a different set of goals. The point I'm making in regard to our situation is this: the specific objective which you have, Mr. Writer, Mr. Producer, Mr. Actor, and those which I have, do not preclude our working together to provide the best television within our power. The best interests of the American



“Networks have hamstrung our freedom”

public will be served through a balanced achievement of our individual although sometimes diverging objectives. What concerns me most today is the recent changes in our business which have disturbed the balance and that is the unmistakable trend to a Divine Right attitude on the part of the networks. A trend on the part of the self-styled sovereigns of the air waves to say “Let 'em eat cake as long as it's baked in our ovens.”

HUBBELL ROBINSON
Senior VP, Programs, CBS-TV

■ No objective observer would seem likely to contest that television is the most powerful, fastest, most economical instrument for mass communication ever invented, and from that point on confusion reigns. Television is good or bad, a blessing or a blight, depending on which area of Dwight MacDonald's mass cult, mid cult or upper cult you inhabit. After thoughtful and continuing examination, the bulk of television criticism leads one to conclude that a large body of the assaulters are blood brothers to a certain Indiana senator about whom Mr. Lincoln said, “He can compress the fewest ideas into the most words of any man I ever met.”

The confusion it seems to me germinates from the failure of all parties to the complex to anchor and cement the central fact that television reaches its greatest utility as a channel to the hearts and minds and emotions of millions. Its primary necessity is to energize that special capacity. It is and always will be a medium whose competence must be measured by its success in penetrating majorities, not minorities. Its bigness is its essential ingredient and in this organic massiveness it is blood brother to other American industries of compar-

able dimension—automotive, food, drug. The list itself is big. For whether all of us like it or not, the ideology of expansion, growth—the reach for bigness—is part of the indigenous texture of the American dream. The unremitting thrust for size is part of the warp and woof of our national character. The evolution of the 13 colonies into 50 states, which seems to have a traceable relevance to that contention—Levittowns, compact cars, pocketbooks—are topical and typical examples of the American compulsion to bring more of what most consider the good things in life to more people at lower cost.

Sartre said “Critics have an obligation to suggest alternatives.” Few of TV's exterior critics seem able to mount practical alternatives. TV's greatest field of usefulness, its greatest challenge, is to find ways to arouse in millions of American homes a greater awareness, understanding and comprehension of the world around us. In doing that, it can enrich more lives than all the writers, painters and philosophers in the world have ever been able to reach. More specifically, if TV is to fulfill its potential, it must bring this kind of understanding, appreciation and pleasure to people who do not have it now, are probably unaware of the sparseness of their lives, and resent or would scoff at it if it were suggested to them. Whether it does it through entertainment, education or informational programming is secondary to the end accomplishment. TV's necessity, therefore, it seems to me, is to infiltrate and fracture the indifference to culture, esthetics, the higher reaches of participation, in the day-to-day artistic appreciation which makes existence a richer and more fruitful experience.

Television's size and impact give it history's greatest opportunity to assault the uninformed, unaware areas of our population. Now it is, of course, absurdly optimistic to suppose the accomplish-

“TV must penetrate majorities, not minorities”



ment will ever be a total one. But certainly, TV has the force to make the cultured segment of our society the largest minority in history. In aspiring toward that goal, we will undoubtedly have to creep, not run. What is essential is an autocracy of decision that will find the effective and penetrating ways to enlist, provoke and develop interest in these fields among people normally unlikely ever to be exposed to them, let alone be interested in them.

TV programming, striving for this goal, must advance its purpose, by words and pictures that will engage the interest of the American currently more obsessed with the future of Notre Dame football, the Yankees, his golf score, *Beverly Hillbillies* and *Wagon Train*. The hard core viewers whose support makes possible the continuation of *CBS Reports*, *Project 20*, *20th Century* and the *NBC White Papers*, should not be our concern in this frame of reference any more than the readers of *Harper's*, *Foreign Affairs*, the *Atlantic Monthly* or the *Partisan Review* should be.

The sole and final target—the big bull's eye—should be those layers of the viewing audience as yet unreached by programming of this nature.

RICHARD SALANT
President, CBS News

■ Being here to talk on the issue of what's right and what's wrong with TV—an issue which seems to be only slightly less eternal than the triangle—reminds me of the position that old T. Reed Powell, law professor at Harvard, took at the height of the controversy many years ago over whether the teacher should take an oath to support the Constitution. When Terry was asked whether he would take such an oath, he said, "Hell yes I'll support the Constitution—I've made my living out of it for 60 years." And just so I'll take my oath to support TV if only because I find myself in the same position as T. Reed Powell. *The Beverly Hillbillies* and all their relatives support me and without them and their revenues, the CBS-TV network couldn't support my news division's very expensive habits.

I don't like the habit of some of our best friends and some of our severest critics of trying to divide all TV into two parts—entertainment and non-entertainment—and then quickly put the non-entertainment into one side with a "that part of it's all right."

There is no such great dichotomy in TV. The TV schedule is one integrated whole and each supports the other part. And I don't like the corollary habit of playing heroes and villains with the TV schedule. These characters make us in the news division the heroes—and everything we do is supposed to be good, they



"I don't like the habit . . . of dividing TV in two"

say. Everybody on the entertainment side is a villain, in their books, and everything they do is bad. It isn't so. Everything we in news do isn't good and a bad news broadcast—and there are some—is, to me, worse than a bad entertainment program. So I wish some of our best friends would stop making us the good boys. We are just as mortal and we are just as fallible as our colleagues in the program departments. And from what I know personally of my colleagues in the programming department they want to do well and they want to do good—just as much as we do.

I don't like, in fact I can't stand, those Marya Mannes called the "lost tribe of TV"—the people of high intelligence—"who don't support the very TV which is directed to them." I ran across a classic example of this "lost tribe" last week. One of our *CBS Reports* producers attended a meeting of a foundation which spends millions of dollars a year in the civil rights field. He was asked to screen the *CBS Reports* "The Other Face of Dixie," the broadcast in which we went back to Norfolk, Little Rock, Atlanta and Clinton, Tennessee, to see how integration was working in the schools there. Of the 30 foundation trustees at that meeting only one had seen the broadcast. In the course of the discussion, one of the trustees expressed delight, but he expressed doubt that we would ever have the courage to tackle the more pressing problem of voting rights for Negroes in the South. Not one of the 30 trustees—and this was their first field of specialty—not one of the 30 trustees had seen or heard of the *CBS Reports* of just two months before, "Mississippi and the 15th Amendment."

With all due respect, we in news don't like to be pushed around by anybody—advertisers, pressure groups, boycotters or benevolent federal officers or congressmen. I would remind our benevolent friends that we are a vital part of journalism, we are not little old ladies, with or without sneakers, and we take fierce

pride in our ability to get across the street all by ourselves. I assure all my friends that we and you can do it on our own and we shall. We want to be in the schedule or out of the schedule only because we deserve to be and not because anybody outside has so decreed. That's what a free press is all about, and that's the way I like it.

ROD SERLING
Writer

■ Because I didn't prepare any remarks I have been placed in a somewhat stronger position in being able to comment, however briefly, on a few remarks that the various panel members have made ahead of me. I would direct my first comments to Mr. Fogarty, who seems to represent what is a pressing point of view on the part of the networks and the individual large stations. This is in a sense a panicky fear of any kind of governmental interference or any federal statutes which purport to control what would be the programming content. I find this a rather odd phenomenon in which networks and individual stations have indicated no reluctance to relinquish perogatives, freedoms, creative rights to agencies, sponsors and pressure groups. Why suddenly are they so terribly timorous of the sponsorship indicated on a federal level? Mr. Fogarty comments on the three functions of television—entertainment, teaching, journalism. I would say that we are in complete agreement as to these three functions, but my guess is that until we have a free medium, a medium which can say what it wants to say in the way that it wants to say it within the bounds of good taste, at no time will we ever achieve any one of the three functions in its proper perspective and in its proper manner.

I submit here that there is not only room but a place, a real place, for all kinds of television programming—panel shows, *Beverly Hillbillies*—any and all kinds. I simply say that on the spectrum of television there seems to be such a minority of thoughtful programming that I would question how we arrive at what numbers of people want what kinds of programs.

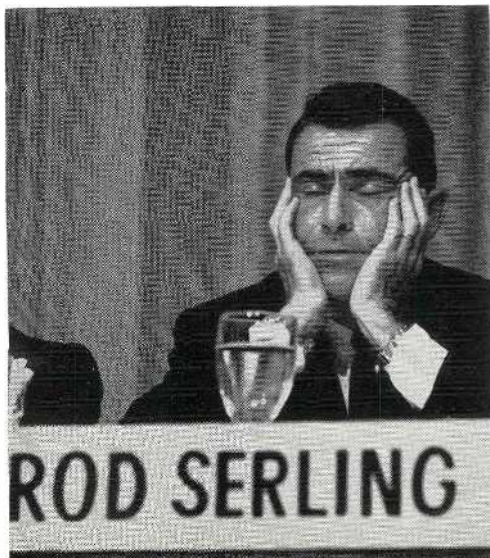
I yet fail to see any concrete statistical evidence that supports a show being put on or a show being taken off. What comes to mind almost immediately is the Tewksbury show [*It's A Man's World*, NBC], which I have seen, which I have admired and which I have respected. I am told that it doesn't have high ratings and I don't understand this. I realize this is an oft-bleated plaintive cry, but I still am waiting to be shown how many people are called qualitatively in telephone surveys and if a large segment of the population viewing any

given program will also purchase the products sponsored by that show.

Now to Mr. Minow—and parenthetically let me state that I welcome him not only here on this panel but in his functioning capacity as head of the FCC. He mentions censorship. I don't think he has held any big club over our head and I fail to see it yet, but for Mr. Minow's information if he wants to witness censorship in action, let him try to shoot a television show that involves any organ of the federal government. For example, try to shoot any Army or Navy show and get the loan of one carbine without the Army or Navy checking out what the script is, or what they want the script to be. I think we in Hollywood can attest to what is the problem of censorship and intrusion on the part of the federal government when we try to make dramatic comment on a function of the government.

I have saved my last remarks for Mr. Lee Rich. I've never been known necessarily as a friend of the agency. I think rather I am considered by the agency to be rather a feisty little s.o.b. who walks on his lower lip all the time. He says that creativity must come from many sources, but in some 15 years of writing for this medium I have yet—repeat yet—to have a comment from an ad agency man on any show that talked about characterization, motivation, scene design, structure or theme. Those areas which he was concerned with happened to involve the sponsor's product. On the other hand I have seen over and over again—and this is old music, old notes, old words—over and over again, intrusion, intrusion, intrusion on the part of non-creative people with the functions and services of creative people. I would guess that many of us are culpable in this area of mediocrity, of weakness, of imitativeness, but I would ask of the ad agency rather than simply point the finger to the network in their cry for freedom—extend that same freedom to the people who create the shows.

“... a medium which can say what it wants to say”



SYLVESTER L. WEAVER JR.
President, McCann-Erickson Productions

■ We forget a lot: that television's real greatness is in its communications innovation. It is a more important development for man than print in many of our minds. If we look ahead 20 years with our satellite delivery, memory storage and information handling and other systems that are now being developed, we can right now predict that any man on earth, any place on earth, at the push of a button and at the speed of light, will have access to the total of man's knowledge and experience and can see everything of all of our arts and cultures.

Television is also right in its timing. We have it now and now the world is convulsed in a great revolution. Many of us forget that this revolution is basically good. It comes from new knowledge—it comes from new capabilities that we have for the human individual and human society. In the obsolescence that we all face, television is the educator and the communicator, the informer, the thing that can inspire and enrich man as he makes his greatest transition from what he is today into the first genuine adult human being.

Now as to its errors. Television of course fundamentally is wrong in having too few stations in the major markets. With the new FCC regulations on UHF all-channel sets—at least a dozen years too late but thanks, Mr. Chairman, for finally getting it to us—we will have five or six stations in the 40 major markets and that completely explodes the business.

Television does have too much power concentrated in a few hands as has been mentioned tonight and it is wrong to focus too much of its program attention on story telling and particularly on the B-picture form. Now, the point here—and it's been touched on by the others—really is different: it is that the communications, the coverage use of TV, is by far its most important point. This is not just TV, it's human society and human endeavor. If you take the total spectrum of interest that people have it is a much wider thing than story telling. If you go into show business itself, story telling is only a small part of what interests people. I am not talking just about the classic theatre or the modern theatre, or talking about just the cultural arts, the ballet, the opera, the concert hall, the symphony and so on. I am including the flea circus and the aquacade, I am including the vaudeville hall, the review stages, the radio studio, wherever people gather to be entertained, informed, to share an experience, TV can be there under the coverage and communications philosophy that made the medium explode in its first 10 years and to which it is now finally returning at least in



“TV's real greatness is in its communications innovation”

part. But story telling is not important particularly in general entertainment and it certainly isn't important when you get to communications. Nothing is clearer than this when you think of the major magazines, all of which have been non-fiction in the last 25 years of success.

TV is wrong when its management does not challenge the creative community, does not press for experimentation, does not open up new forms for writers and producers to work in, does not go after news coverage opportunities, and new ways to engage the best creative people from all the media.

It's wrong when it denies huge segments, and they are huge as anybody knows who looks at any good music station cumulative audience figures. There are huge segments of the population who are not getting prime nighttime service to follow their interests. All of the cultural performing arts and most all non-fiction subjects are covered better in other countries than in the U.S. This is because the fundamental systems abroad do involve competition from the government. This causes the other people to put on more cultural programming and more non-fiction programming on their commercial networks.

TV is wrong when it does not continue to find new ways to serve the advertisers. Without getting into the argument about our negative attitude in some ways, the fact is that advertising pays the bill.

The thing we have to remember tomorrow is that we live in an audio-visual revolution. All of our interests are better served by audio visual equipment—by microwave relay over wires, by cartridges based on electronic systems, by cartridges based on optical systems, delivering programs in units to you in your home. All of us will be receiving a full spectrum of service to cover all of our interests, the whole range, not just simply popular type entertainment programs. But the thing we must remember tonight is that TV really is a delivery system of the goods and it's coming to us at a very crucial time for man and we need its power to liberate us through knowledge from prejudice and ignorance and stupidity and fear. END

QUESTION:

*Can a big network find happiness with a band
of assorted funnymen, slapstick comedy,
variety acts, big name stars, courtroom dramas and
an occasional flash of gunfire out of the Old West?*

BY ALBERT R. KROEGER

EXCEPT for a powerful series of rating victories by CBS-TV, the 1962-63 network television season hasn't been setting off many rockets. But if the current season hasn't been overly impressive in the area of program innovation, it at least has shown a fair amount of stability through its first 13-week cycle: only six programs—two for ABC-TV, three for NBC-TV, one for CBS-TV—have been axed so far. As many more may be due for discard in March and April.

The headlines have been mostly CBS, the network that apparently will pick up the golden apples this season and have the sponsors banging down its doors for program berths in its next schedule. 1963-64 selling has already started, with CBS in its strongest bargaining position in years.

The joy at CBS comes right off the national Nielsen ratings, which have put that network in the lead since the season started. The Nielsen report for the two-week period ending November 25 had 18 CBS series in the Top 20—the first time that any network has attained that high a figure since the rating service began its regular season reports in 1952. And it was almost the same story on the first December Nielsens—CBS put 16 shows in the Top 20.

Compounding the CBS November victory were these sidelights: CBS-TV programs won seven out of seven nights, nine out of the top 10 positions. In the averages, CBS got a 21.3, NBC a 16.5 and ABC a 14.5. This gave CBS a 29% edge over NBC, a 47% edge over ABC and in competition with the other networks combined, a 37% advantage—its biggest lead since April 1957. The December reports gave CBS averages much the same.

Comedy seems to be king on television this season and CBS, which builds its schedule around comedy, benefits. Seven out of the top 10 shows are comedies, led by *Beverly Hillbillies*, *Red Skelton* and *Candid Camera* in the rating's

1-2-3 spots. (Game and variety formats also seem to hit it big—five of the top 20 shows fall into this category.)

And proving the unpredictability of TV viewers—and perhaps a weakness in FCC chairman Newton Minow's "give 'em culture" argument—the Number One show in the land, with a December rating of 37.9, turns out to be *Beverly Hillbillies*, a sleeper when the season started. CBS, which has long prided itself on quality, is almost apologetic about this one, a far-fetched slapstick about an Ozark family's doings in Hollywood.

Hillbillies also is the only brand new show in the 1962-63 schedule to make the Top 20, going against the general rule of only older, established programs making the top grades. (*Lucy* and *Jackie Gleason* also made the Top 20 ranks, but while classified as new shows this season, their stars and general formats go back some years.)

The only non-CBS entries in TV's most-popular roster over two reports were ABC's *Ben Casey* in number four position in November, down to tenth in December, and NBC's *Bonanza*, thirteenth ranked in the late November report, up to fourth place in December.

ABC, faring worst in the ratings race, is likely to make a sweeping reshuffle of its 1963-64 schedule, but for the present it seems content to stay with what it has, axing only the *Roy Rogers-Dale Evans* variety show and *Cheyenne*, the latter a move it planned before the season started.

To replace *Rogers* 7:30-8:30 Saturday night (a tough slot facing *Jackie Gleason*), ABC has moved *Gallant Men* over from Friday night, plugged the war drama's old 7:30-8:30 period with two dusty re-run half-hours that had been holding forth 6:30-7 and 7-7:30 Sunday night, *Winston Churchill-The Valiant Years* and *Father Knows Best*. (The Sunday hole opens up into station time.)

ABC has replaced *Cheyenne* 7:30-8:30 Monday night with

"TELECAST" HAS BEEN DESIGNED TO DETACH EASILY



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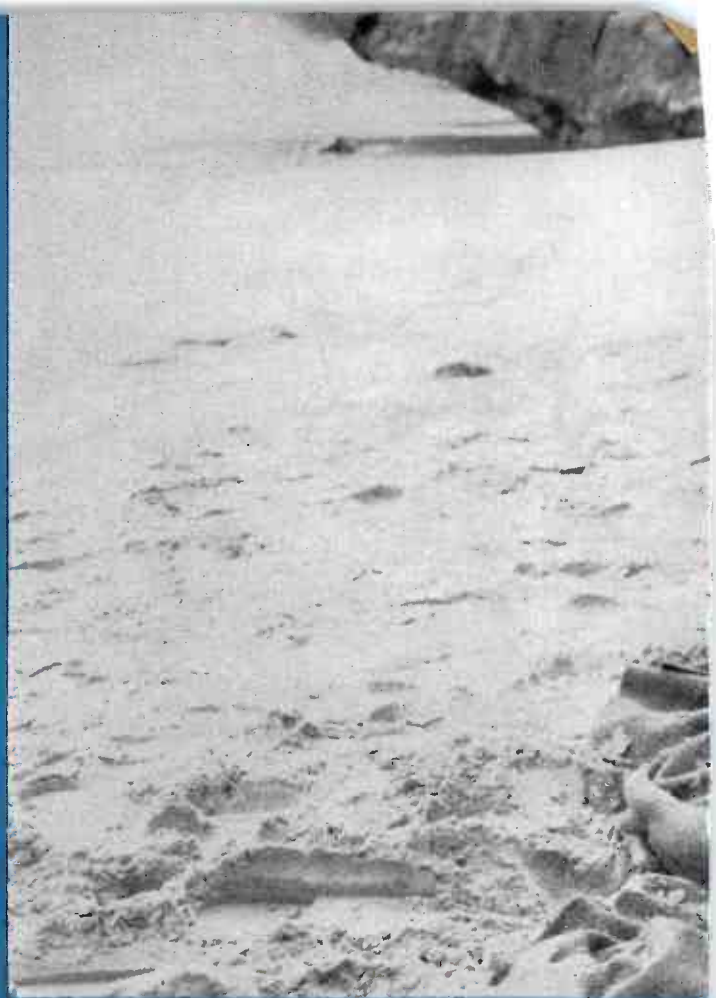
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 MAX..... Maxon Inc.
 MJ&A..... MacManus, John & Adams
 M-M..... McCann-Marschalk
 NLB..... Needham, Louis & Brorby
 NORTH..... North Advertising
 OBM..... Ogilvy, Benson & Mather
 PKL..... Papert, Koenig, Lois
 PARK..... Parkson Advertising
 SACK..... Ben Sackheim
 S&J..... Sweeney & James
 SSCB Sullivan, Stauffer, Colwell & Bayles
 WADE..... Wade Advertising
 Y&R..... Young & Rubicam

| FRIDAY | | | SATURDAY | | |
|---------------------------------------|---|---|---|---|---|
| ...NT YEARS ing | RAWHIDE Participating | INTERNATIONAL SHOWTIME Seven-Up (JWT) (and participations) | GALLANT MEN Participating | JACKIE GLEASON SHOW Participating | SAM BENEDICT Participating |
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| ...ION E | | | MAKE THAT SPARE Brown & Williamson (Bates) | | |
| BC | CBS | NBC | ABC | CBS | NBC |

HERE ARE THE TV STATIONS THAT HAVE LICENSED THE COLUMBIA POST-48's

| STATION | CITY | STATION | CITY |
|---------|-----------------------|---------|---------------------|
| WCBS-TV | NEW YORK CITY | KETV | OMAHA |
| WCAU-TV | PHILADELPHIA | WCIV-TV | CHARLESTON, S. C. |
| KMOX-TV | ST. LOUIS | WBZ-TV | BOSTON |
| WBBM-TV | CHICAGO | WTVO | ROCKFORD, ILL. |
| KNXT-TV | LOS ANGELES | WWL-TV | NEW ORLEANS |
| WTIC-TV | HARTFORD | WTAE | PITTSBURGH, PA. |
| WHBF-TV | ROCK ISLAND | KHSL-TV | CHICO-REDDING |
| WOOD-TV | GRAND RAPIDS | WTVW | EVANSVILLE |
| WSYR-TV | SYRACUSE | WTAR-TV | NORFOLK, VA. |
| WAPI-TV | BIRMINGHAM | WNDU-TV | SO. BEND |
| WTPA | HARRISBURG | KFDA-TV | AMARILLO |
| WDAI-TV | SAN ANTONIO | WCCA-TV | COLUMBIA, S. C. |
| WKBW-TV | BUFFALO | KFDM-TV | BEAUMONT |
| KCMO-TV | KANSAS CITY, MO. | KING-TV | SEATTLE |
| KPHO-TV | PHOENIX | KELO-TV | SIOUX FALLS |
| WRBL-TV | COLUMBUS, GA. | WKOW-TV | MADISON, WISC. |
| WBTV | CHARLOTTE, N. C. | WHCC-TV | ROCHESTER, N. Y. |
| KHVV-TV | HONOLULU | KREM-TV | SPOKANE |
| WKRG-TV | MOBILE, ALA. | WLUC-TV | MARQUETTE |
| WNEM-TV | BAY CITY | KYW-TV | CLEVELAND |
| KOIN-TV | PORTLAND, ORE. | WHO-TV | DES MOINES |
| WBRE-TV | WILKES-BARRE-SCRANTON | WSAZ-TV | HUNTINGTON |
| WKBN-TV | YOUNGSTOWN | WTVH | PEORIA |
| WAIL-TV | ATLANTA | KOVR | STOCKTON-SACRAMENTO |
| WCAN-TV | PORTLAND, ME. | KHOL-TV | KEARNEY |
| KKTU | COLORADO SPRINGS | WWTU | CADILLAC |
| KLZ-TV | DENVER | KTVU | SIOUX CITY |
| WREC-TV | MEMPHIS | WLW-T | CINCINNATI |
| WBAY-TV | GREEN BAY | WLW-C | COLUMBUS, OHIO |
| W-TEN | ALBANY, N. Y. | WLW-D | DAYTON |
| WTVD | RALEIGH-DURHAM | WBTW | FLORENCE |
| WALB-TV | ALBANY, GA. | WJIM-TV | LANSING |
| WJHG-TV | PANAMA CITY, FLA. | KGUN-TV | TUCSON |
| KLAS-TV | LAS VEGAS | KCRL | RENO |
| WTVT | TAMPA | KIVA | YUMA |
| WKYT | LEXINGTON, KY. | KNOP-TV | NO. PLATTE |
| WEAU-TV | EAU CLAIRE | KERO-TV | BAKERSFIELD |
| KCPX-TV | SALT LAKE CITY | KENI-TV | ANCHORAGE |
| KCTV | SAN ANGELO | KFAR-TV | FAIRBANKS |
| WTOP-TV | WASHINGTON, D. C. | KDAL-TV | DULUTH |
| WCCB-TV | MONTGOMERY, ALA. | KTVO | KIRKSVILLE |
| WTCN-TV | MINNEAPOLIS | WSTV | STEUBENVILLE |
| KAVE-TV | CARLSBAD | WRDW-TV | AUGUSTA, GA. |
| KMI-TV | FRESNO | WRGP-TV | CHATTANOOGA |
| KTUL-TV | TULSA | WDAY-TV | FARGO |
| WSAU-TV | WAUSAU | KTBS-TV | SHREVEPORT |
| WFGA-TV | JACKSONVILLE, FLA. | KIMA-TV | YAKIMA |
| WTVJ | MIAMI, FLA. | KAKE-TV | WICHITA |
| WLOS-TV | ASHEVILLE | KOLN-TV | LINCOLN, NEB. |
| KVOS-TV | BELLINGHAM | KFYR-TV | BISMARCK |
| WTMJ-TV | MILWAUKEE | WCIA | CHAMPAIGN |
| KFMB-TV | SAN DIEGO | WMBD-TV | PEORIA |
| KFVS-TV | CAPE GIRARDEAU | KTVT | FT. WORTH-DALLAS |
| WITN-TV | WASHINGTON, N. C. | KENS-TV | SAN ANTONIO |
| KPLC-TV | LAKE CHARLES | WRGB | SCHENECTADY |
| KALB-TV | ALEXANDRIA | KSHO-TV | LAS VEGAS |
| KGGM-TV | ALBUQUERQUE | KGMB-TV | HONOLULU |
| WYYZ-TV | DETROIT | KGW-TV | PORTLAND, ORE. |
| KSBW-TV | SALINAS | KMBC-TV | KANSAS CITY, MO. |
| KGO-TV | SAN FRANCISCO | | |



THE LAST ANGRY MAN ▼



OUR MAN



THEY CAME TO CORDURA ▼



BELL, BOG

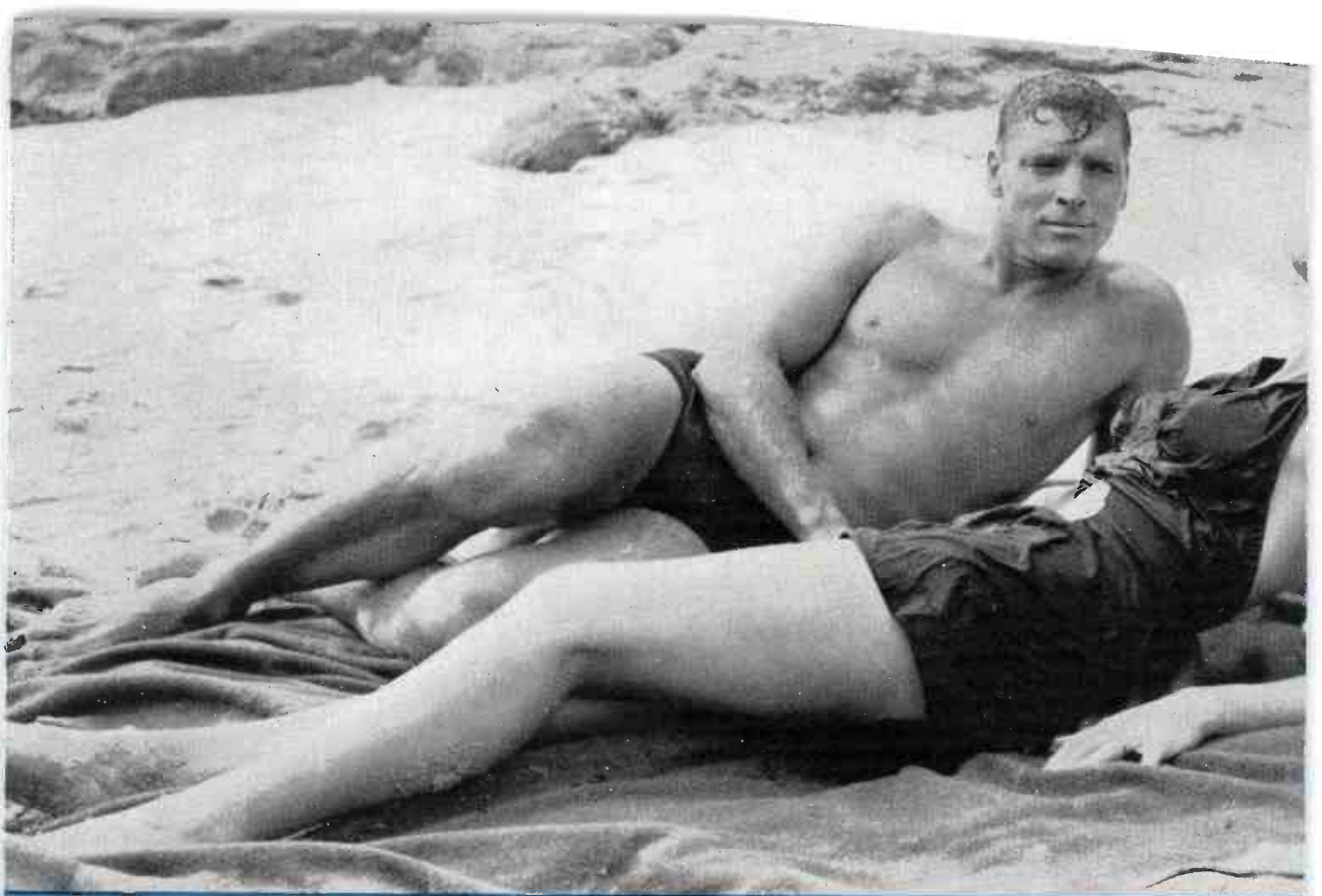


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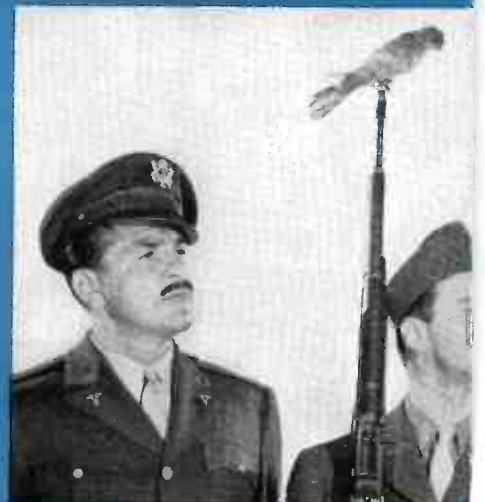




IN HAVANA ▼

FULL OF LIFE ▼

OPERATION MAD BALL ▼



AND CANDLE ▼

THIS ANGRY AGE ▼

MIDDLE OF THE NIGHT ▼



SDAY



L DILLON
Sale



BRIDGES
(R)



11 O'CLOCK HOUR
(L&M)
Procter & Gamble (FCB)
General Mills (DO)
Chrysler (B&B)



DICK POWELL
THEATRE
Reynolds Metals (L&N)
American Gas (L&N)
Kimberly-Clark (FC&B)



CHET HUNTLEY
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LARAMIE
Participating



EMPIRE
American Tobacco (SSCB)
General Mills (D-F-S)
Chrysler (Y&R)



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CHET HUNTLEY
REPORTING
Xerox Corp. (PKL)

NBC

WEDNESDAY



WAGON TRAIN
Procter & Gamble (Comp)
R.J.Reynolds (Esty)
Gillette (Max)
(and participations)



GOING MY WAY
Miles (Wade)
American Tobacco (SSCB)
Breck (Ayer)
(and participations)



OUR MAN HIGGINS
American Tobacco (SSCB)
Pontiac (MJ&A)



NAKED CITY
Participating

ABC



CBS REPORTS
Participating



DOBIE GILLIS
Colgate (LB)
Participating



BEVERLY HILLBILLIES
Kelllogg (LB)
R.J.Reynolds (Esty)



DICK VAN DYKE SHOW
Procter & Gamble (B&B)
P. Lorillard (L&N)



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



ARMSTRONG CIRCLE THEATRE
Armstrong Cork (BBDO)

CBS



THE VIRGINIAN
Participating



PERRY COMO'S MUSIC HALL
Kraft (JWT)



ELEVENTH HOUR
Participating

NBC

THURSDAY



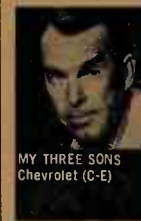
OZZIE & HARRIET
American Dairy (Comp)
(and participations)



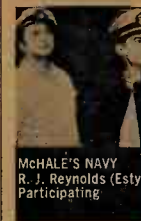
DONNA REED SHOW
Campbell Soup (BBDO)
Nabisco (M-E)



LEAVE IT TO BEAVER
Participating



MY THREE SONS
Chevrolet (C-E)

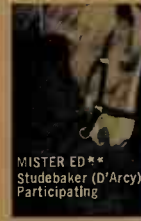


McHALE'S NAVY
R. J. Reynolds (Esty)
Participating



ALCOA PREMIERE / FRED ASTAIRE
Alcoa (FSR) / R. J. Reynolds (Esty)
Mobil Oil (Bates)

ABC



MISTER ED**
Studebaker (D'Arcy)
Participating



PERRY MASON
Participating



TWILIGHT ZONE
Participating



THE NURSES
Whitehall (Bates)
Brown & Williamson (Bates)
Procter & Gamble (B&B)

CBS



WIDE COUNTRY
Participating



DR. KILDARE
Participating



HAZEL
Ford (JWT)



ANDY WILLIAMS SHOW
Amer. Home Prod. (SSCB)
(and participations)

NBC

** Being replaced March 28 by "Fair Exchange" (1/2-hour); moving to Sunday 6:30-7

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 MAX..... Maxon Inc.
 MJ&A..... MacManus, John & Adams
 M-M..... McCann-Marschalk
 NLB..... Needham, Louis & Brorby
 NORTH..... North Advertising
 OBM..... Ogilvy, Benson & Mather
 PKL..... Papert, Koenig, Lois
 PARK..... Parkson Advertising
 SACK..... Ben Sackheim
 S&J..... Sweeney & James
 SSCB Sullivan, Stauffer, Colwell & Bayles
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 Y&R..... Young & Rubicam

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| ABC | CBS | NBC | ABC | CBS | NBC |

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| WCAU-TV | PHILADELPHIA | WCIV-TV | CHARLESTON, S. C. |
| KMOX-TV | ST. LOUIS | WBZ-TV | BOSTON |
| WBBM-TV | CHICAGO | WTVO | ROCKFORD, ILL. |
| KNXT-TV | LOS ANGELES | WWL-TV | NEW ORLEANS |
| WTIC-TV | HARTFORD | WTAE | PITTSBURGH, PA. |
| WHBF-TV | ROCK ISLAND | KHSL-TV | CHICO-REDDING |
| WOOD-TV | GRAND RAPIDS | WTWV | EVANSVILLE |
| WSYR-TV | SYRACUSE | WTAR-TV | NORFOLK, VA. |
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| WTPA | HARRISBURG | KFDA-TV | AMARILLO |
| WDAI-TV | SAN ANTONIO | WCCA-TV | COLUMBIA, S. C. |
| WKBW-TV | BUFFALO | KFDM-TV | BEAUMONT |
| KCMO-TV | KANSAS CITY, MO. | KING-TV | SEATTLE |
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| KLZ-TV | DENVER | KVTV | SIOUX CITY |
| WREC-TV | MEMPHIS | WLW-T | CINCINNATI |
| WBAY-TV | GREEN BAY | WLW-C | COLUMBUS, OHIO |
| W-TEN | ALBANY, N. Y. | WLW-D | DAYTON |
| WTVD | RALEIGH-DURHAM | WRTW | FLORENCE |
| WALB-TV | ALBANY, GA. | WJIM-TV | LANSING |
| WJHG-TV | PANAMA CITY, FLA. | KGUN-TV | TUCSON |
| KLAS-TV | LAS VEGAS | KCRL | RENO |
| WTVT | TAMPA | KIVA | YUMA |
| WKYT | LEXINGTON, KY. | KNOP-TV | NO. PLATTE |
| WEAU-TV | EAU CLAIRE | KERO-TV | BAKERSFIELD |
| KCPX-TV | SALT LAKE CITY | KENI-TV | ANCHORAGE |
| KCTV | SAN ANGELO | KFAR-TV | FAIRBANKS |
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| KSBW-TV | SALINAS | KMBC-TV | KANSAS CITY, MO. |
| KGO-TV | SAN FRANCISCO | | |



THE LAST ANGRY MAN ▼



OUR MAN



THEY CAME TO CORDURA ▼



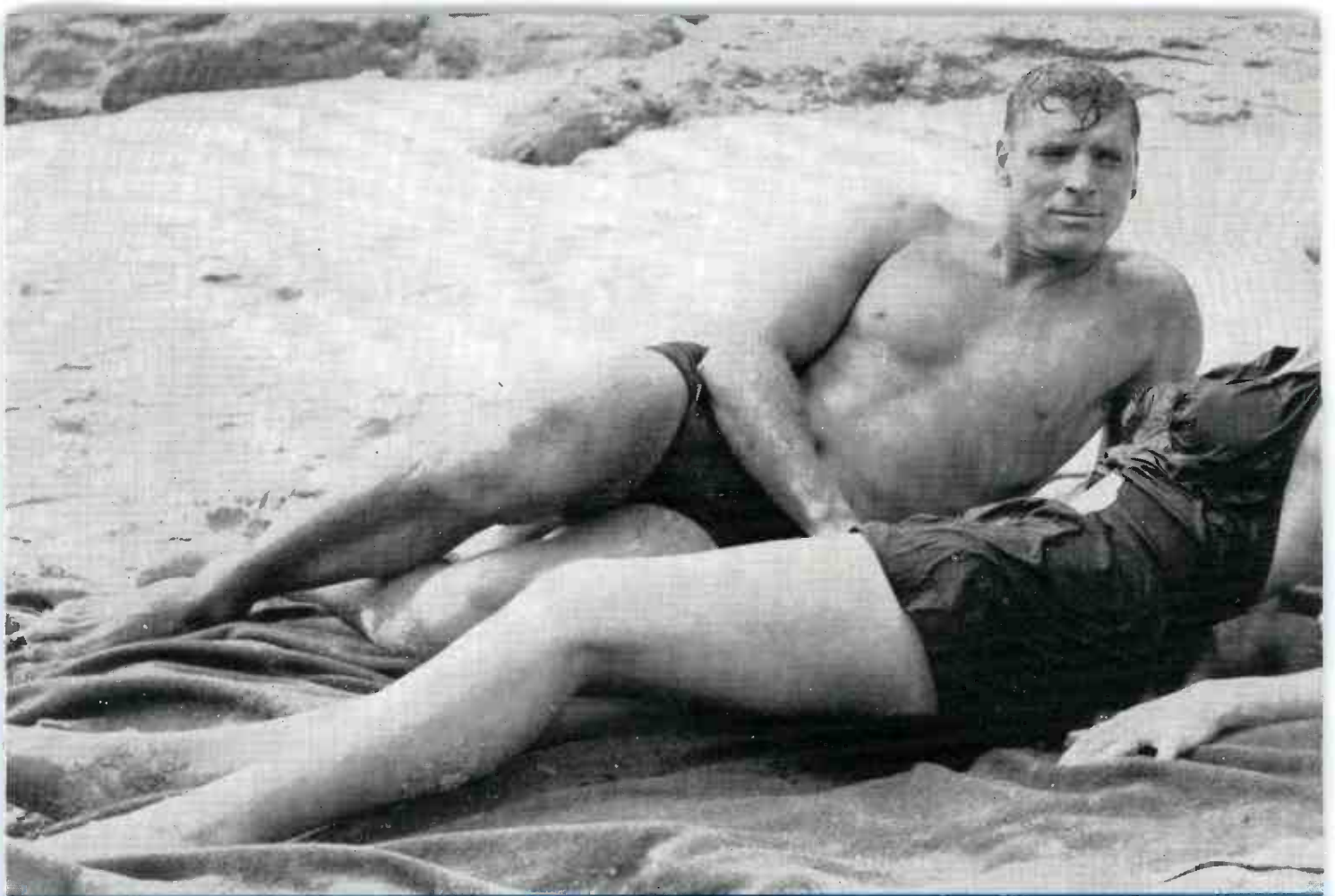
BELL, BOO



Now...another 73 great
COLUMBIA POST-48's
are available for TV
...great ones like these!

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SCREEN GEMS, INC.



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FULL OF LIFE ▼

OPERATION MAD BALL ▼



WAX AND CANDLE ▼

THIS ANGRY AGE ▼

MIDDLE OF THE NIGHT ▼



SDAY



L. DILLON
Sale



LARAMIE
Participating



MORGES
(B&R)



ON HOUR
(L&M)
son (FCB)
DO
orris (B&B)



EMPIRE
American Tobacco
(SSCB)
General Mills
(D-F-S)
Chrysler (Y&R)



NY
m (NLB)
oods (Y&R)



DICK POWELL
THEATRE
Reynolds Metals
(L&N)
American Gas (L&N)
Kimberly-Clark
(FC&B)



MOORE
le (DPB)
on (NLB)
nds (Esty)



CHET HUNTLEY
REPORTING
Xerox Corp. (PKL)

NBC

WEDNESDAY



WAGON TRAIN
Procter & Gamble
(Comp)
R. J. Reynolds (Esty)
Gillette (Max)
(and participations)



CBS REPORTS
Participating



THE VIRGINIAN
Participating



GOING MY WAY
Miles (Wade)
American Tobacco
(SSCB)
General Mills
(D-F-S)
Breck (Ayer)
(and participations)



DOBIE GILLIS
Colgate (LB)
Participating



BEVERLY
HILLBILLIES
Kelllogg (LB)
R. J. Reynolds (Esty)



PERRY COMO'S
MUSIC HALL
Kraft (JWT)



OUR MAN HIGGINS
American Tobacco
(SSCB)
Pontiac (MJ&A)



DICK VAN DYKE
SHOW
Procter & Gamble
(B&B)
P. Lorillard (L&N)



NAKED CITY
Participating



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



ARMSTRONG
CIRCLE THEATRE
Armstrong Cork
(BBDO)



ELEVENTH HOUR
Participating

ABC

CBS

NBC

THURSDAY



OZZIE & HARRIET
American Dairy
(Comp)
(and participations)



MISTER ED**
Studebaker (D'Arcy)
Participating



WIDE COUNTRY
Participating



DONNA REED SHOW
Campbell Soup
(BBDO)
Nabisco (M-E)



PERRY MASON
Participating



LEAVE IT TO BEAVER
Participating



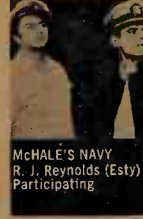
DR. KILDARE
Participating



MY THREE SONS
Chevrolet (C-E)



TWILIGHT ZONE
Participating



McHALE'S NAVY
R. J. Reynolds (Esty)
Participating



HAZEL
Ford (JWT)



ALCOA PREMIERE /
FRED ASTAIRE
Whitehall (Bates)
Alcoa (FSR) /
R. J. Reynolds (Esty)
Mobil Oil (Bates)



THE NURSES
Whitehall (Bates)
Brown & Williamson
(Bates)
Procter & Gamble
(B&B)



ANDY WILLIAMS
SHOW
Amer. Home Prod.
(SSCB)
(and participations)

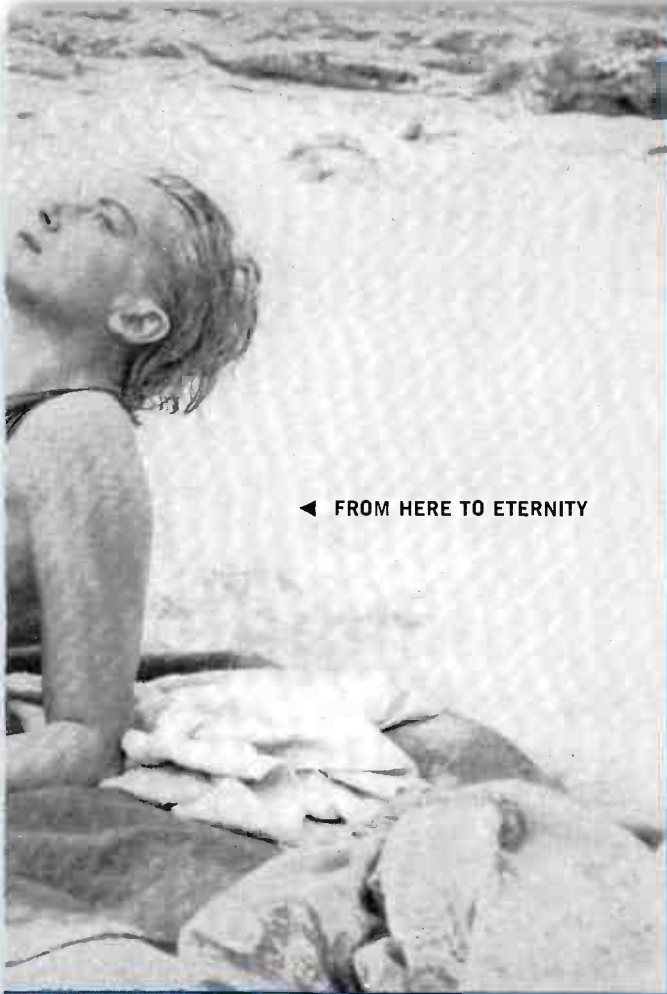
ABC

CBS

NBC

** Being replaced March 28 by "Fair Exchange" (1/2-hour); moving to Sunday 6:30-7

| | SUNDAY | | | MONDAY | | | TUE | |
|-------|---|---|--|--|---|---|--|---|
| 7:30 | THE JETSONS Participating | DENNIS THE MENACE Kellogg (LB) Best Foods (GBB) | WONDERFUL WORLD OF COLOR Kodak (JWT) RCA (JWT) | THE DAKOTAS Participating | TO TELL THE TRUTH Whitehall (Bates) R. J. Reynolds (Esty) | COMBAT Alberto-Culver (Comp) (and participations) | MARSH... For Loc... | LLOYD... SHOW Kaiser (|
| 8:00 | ED SULLIVAN SHOW Revlon (Grey) P. Lorillard (L&N) Pillsbury (LB) | CAR 54, WHERE ARE YOU? Procter & Gamble (LB) | RIFLEMAN Procter & Gamble (B&B) | THE LUCY SHOW Lever (JWT) General Foods (Y&R) | MONDAY NIGHT AT THE MOVIES Participating | HAWAIIAN EYE Colgate (Bates) (and participations) | RED... Best... S.C. Joh... Lever (u... Philip... | |
| 8:30 | | REAL McCOYS American Tobacco (SSCB) Ralston-Purina (Gard) | STONEY BURKE Consolidated Cigar (L&N) (and participations) | DANNY THOMAS SHOW General Foods (B&B) | | | | |
| 9:00 | THE SUNDAY NIGHT MOVIE Participating | GENERAL ELECTRIC TRUE General Electric (BBDO) | BONANZA Chevrolet (C-E) | ANDY GRIFFITH SHOW General Foods (B&B) | NEW ART LINKLETTER SHOW Participating | THE UNTOUCHABLES Participating | JACK... PROGRAM... State Fa... General... | |
| 9:30 | | VOICE OF FIRESTONE Firestone (S&J) | CANDID CAMERA Bristol-Myers (Y&R) Lever (SSCB) | NEW LORETTA YOUNG SHOW* Lever (JWT) Toni (North) | BRINKLEY'S JOURNAL PPG (Max) Douglas Fir Plywood (C&W) | | | |
| 10:00 | HOWARD K. SMITH NEWS & COMMENT Nationwide (Sack) | WHAT'S MY LINE? J. B. Williams (Park) Kellogg (LB) | DuPONT SHOW OF THE WEEK DuPont (BBDO) | BEN CASEY Alberto-Culver (Comp) (and participations) | STUMP THE STARS Ralston-Purina (GBB) | STATION TIME | CLOSE-UP! Bell & Howell (M-E) | GARRY... SHOW... Oldsmo... S.C. Joh... R.J. Re... |
| 10:30 | | ABC | CBS | NBC | ABC |  |  |  | CBS | NBC | ABC |
| 11:00 | | | | | | | | |



◀ FROM HERE TO ETERNITY

THE EDDY DUCHIN STORY ▼



THE KEY ▼



WESTERN EDITION
The New York Times.

**“...IRONICALLY ENOUGH
INSTEAD OF DIMINISHING
IN APPEAL AFTER 15
YEARS OF TV, THE
FEATURE-LENGTH FILMS
APPEAR TO BE, IF
ANYTHING, MORE DURABLE
THAN EVER...”**

JACK GOULD
N.Y. TIMES, WESTERN EDITION
JANUARY 16, 1963

**“MR. GOULD... IF YOU
NEED FURTHER PROOF
FOR THIS STATEMENT,
JUST CITE THE AMAZING
SALES RECORD OF THE
COLUMBIA POST-48's!”**

ROBERT SEIDELMAN
SCREEN GEMS, INC.

ANSWER:

*You bet your sweet Beverly Hillbillies it can!
CBS-TV's 1962-63 rating victories are so heavy
there's a sag in the roof at 485 Madison. 1963-64?
More comedy, more top draw stars.*

a duplicate western out of the Warner Bros. stable, *The Dakotas*.

CBS, doing so well in the ratings, has eliminated only *Fair Exchange* from its nighttime schedule. But *Exchange*, the first situation comedy ever done in hour form, isn't finished as a show. CBS is taking it back in half-hour form for scheduling Thursday 7:30-8 on March 28, replacing *Mr. Ed*, and the talking horse will move to Sunday, 6:30-7. (*Password*, occupying the 6:30 Sunday spot, will move March 25 into *Loretta Young's* Monday 10-10:30 time. CBS has announced that *Loretta* isn't making it the second time around.)

CBS also has made some competitive programming shifts. It has moved *The Nurses* down an hour from Thursday's 9-10 slot to 10-11 (getting it out of competition with the midpoint of *Dr. Kildare*), shifted *The Alfred Hitchcock Hour* from 10-11 Thursday to 9:30-10:30 Friday, replacing *Fair Exchange*. Into the hole left by *Nurses*, CBS has brought back *Twilight Zone*, a half-hour casualty from last season now expanded to hour form.

At NBC, the programming gears have gone through the most vigorous manipulation. The network has revamped its Monday night lineup almost entirely, killed *It's a Man's World* (7:30-8:30) and *Saints & Sinners* (8:30-9:30), moved *The Price Is Right* (9:30-10) over to 9:30-10 Friday night to fill in for *Don't Call Me Charlie!*, NBC's third fatality.

NBC took a page from its Saturday night notebook for its new Monday night leadoff—*Monday Night at the Movies*, again a case of 20th Century-Fox feature film filling the gap for two hours. Following the movies at 9:30 there is now fun and games with *The New Art Linkletter Show*.

The networks going into February are ahead of their 1961-62 program shuffling pace. By March last year there were only four program failures. There have been six so

far this season with four "new" shows replacing them. After the close of the 1961-62 season, 40 programs failed to return. As many this season may fail to make it into 1963-64.

The shows that the networks have picked to replace their failures this season can't really be called "new." The word "safe" may apply better. The new gap fillers, *The Dakotas*, *Monday Night at the Movies*, *Art Linkletter* and *Twilight Zone*, are all recognizable warmovers. The risks in starting brand new series or concepts are just too great at midseason. The networks may choose from series they rejected when they made up their schedules, a second best situation. New series are not far enough along and sponsors prefer not to slot a new, untried show against established competition, established viewing patterns. But most importantly, few clients buy this late in the season on the showing of a pilot. And packagers do not want to risk a property for the closing weeks of a season, to gamble away its chances for a later sale and an even start with the competition.

The fact is that 1963-64 season thinking is already so far along that the current season is left to run its course, for better or worse, on the lines laid down months ago.

But the lessons of the current season are clear—and these are being acted on for next fall. Comedy is clicking and the big-name personality like Lucille Ball and Jackie Gleason still wows the viewers. The programming accent in the 1963-64 season will be on more comedy and a continuing trend to top draw stars, with more live and film drama. Announcements of 1963-64 shows have been coming fast.

CBS hopes to better a schedule that can't get much better on the ratings chart than it is now by trotting out Danny Kaye, Judy Garland and Phil Silvers in new shows. And ABC has signed Jerry Lewis to a two-hour series stint, while NBC has cornered Mary Martin. It's already goodbye 1962-63, hello 1963-64. END



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IN THE MARCH '63 ISSUE OF TELEVISION

Reserve space opposite your market listings

This unique data will serve as a primary working tool for the buyers of more than 85% of all national spot, network and regional television time. It is of primary importance for you to describe your coverage facilities and the economic complexion of your market in the March '63 publication of Television.

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Plates Feb. 22, 1963

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Colgate's George Lesch: a chapter out of *Walter Mitty*, a 29-year climb to the top

advertisers today are jacks of all types of programming and masters of none."

And as a non-master of programming, Colgate discovered that it was receiving a minimal degree of product protection. The growth of network spot carriers and the multiplicity of products advertised, the soap and toiletries company felt, were diluting the effectiveness and impact of its TV commercials.

The protection dilemma came to a boil in 1961 when NBC reduced from 15 minutes to 10 minutes its guaranteed separations between competing products, and it sizzled into the spot TV area last spring when Westinghouse Broadcasting announced intentions of making virtually the same move. Stepping in quickly to douse what, by that time, threatened to become a wildfire movement throughout television was Ted Bates & Co., Colgate's long-time major agency and spot TV's biggest buyer. Reportedly acting under instructions from Colgate, Bates immediately said it would recommend that its clients place no business on TV stations offering less than 15 minutes of product protection. At the time, it also was indicated that Colgate had instructed its other agencies to follow Bates' lead on cancellations for substandard protection.

Ultimately Bates (and Colgate) came to some peace with Westinghouse when the group operator agreed to give advertisers the option to either change or move or cancel commercials when full 15-minute protection could not be insured. The compromise brought a tenuous truce to the spot television battlefield, but it left the product protection conflict still smoldering over network trenches.

"The networks must understand the advertisers' position," says George Laboda. "We can't measure the hurt. The climate of the show might have something to do with it. The nature or the presentation of the commercial itself might be at fault. But certainly lack of identification must hurt a brand."

This then was the stage upon which Colgate's conservative management took a turn for the younger and possibly the keener. Edward H. Little, 81, who ruled the Colgate domain for 22 years, is one of the great figures of contemporary business life. Strong-featured, handsome, endowed with a colorful personality. Little (now retired, though still a Colgate director) not only headed his company, he embodied it.

"As a boss," says an executive at one of the six Colgate agencies, "Mr. Little was like the sun. I mean by that," he

explains, "that everyone rotated around him and everything radiated from him. He probably involved himself more directly and immediately with the purchase of television time and the production of television commercials than any other corporate executive of similar stature.

"He had to put his personal stamp of approval on every advertising campaign that came out of Colgate. Whatever Colgate achieved in television advertising or in any of its other corporate affairs, or whatever the company's failings, you can be sure Mr. Little was responsible."

And over the span of his more than two decades at the Colgate helm, during which he outlasted two presidents who served under him, Edward Little was responsible for a great deal. Most important, from a marketing standpoint, in 1956, he reorganized his company divisions: Household Products, Toilet Articles and Associated Products (currently there is also a Pharmaceutical division). Each division was put in the charge of its own vice president and each was made responsible for its own sales, advertising, market research, purchasing, manufacturing and profits.

Yet, though his own abilities and achievements are renowned enough not to require further elaboration, Little has been criticized for running a tight shop which offered few opportunities for individual creativity. In the last years of his rule, Colgate became enmeshed in a particularly stagnant marketing situation: more than half of its sales and about 75% of its profits came from its 34 foreign subsidiaries (the company now also has 10 wholly-owned domestic subsidiaries). Actually, foreign sales were increasing more than two-and-a-half times and earnings over three-fold, while domestic net income remained substantially unchanged.

INTERNATIONAL BUSINESS

George H. Lesch, who was elected president of the company in April of 1960, helped generate this avalanche of international profits. Colgate's foreign fortunes were his main business concern for 24 years and he learned their ins and outs from the bottom up.

Hired as a company accountant in 1932, after working for an accounting firm that serviced Colgate, Lesch was sent to Europe as an auditor in 1936. From there on his career reads like a chapter out of *Walter Mitty*: every promotion Lesch must have dreamed about he quickly received. In 1939, the bottom

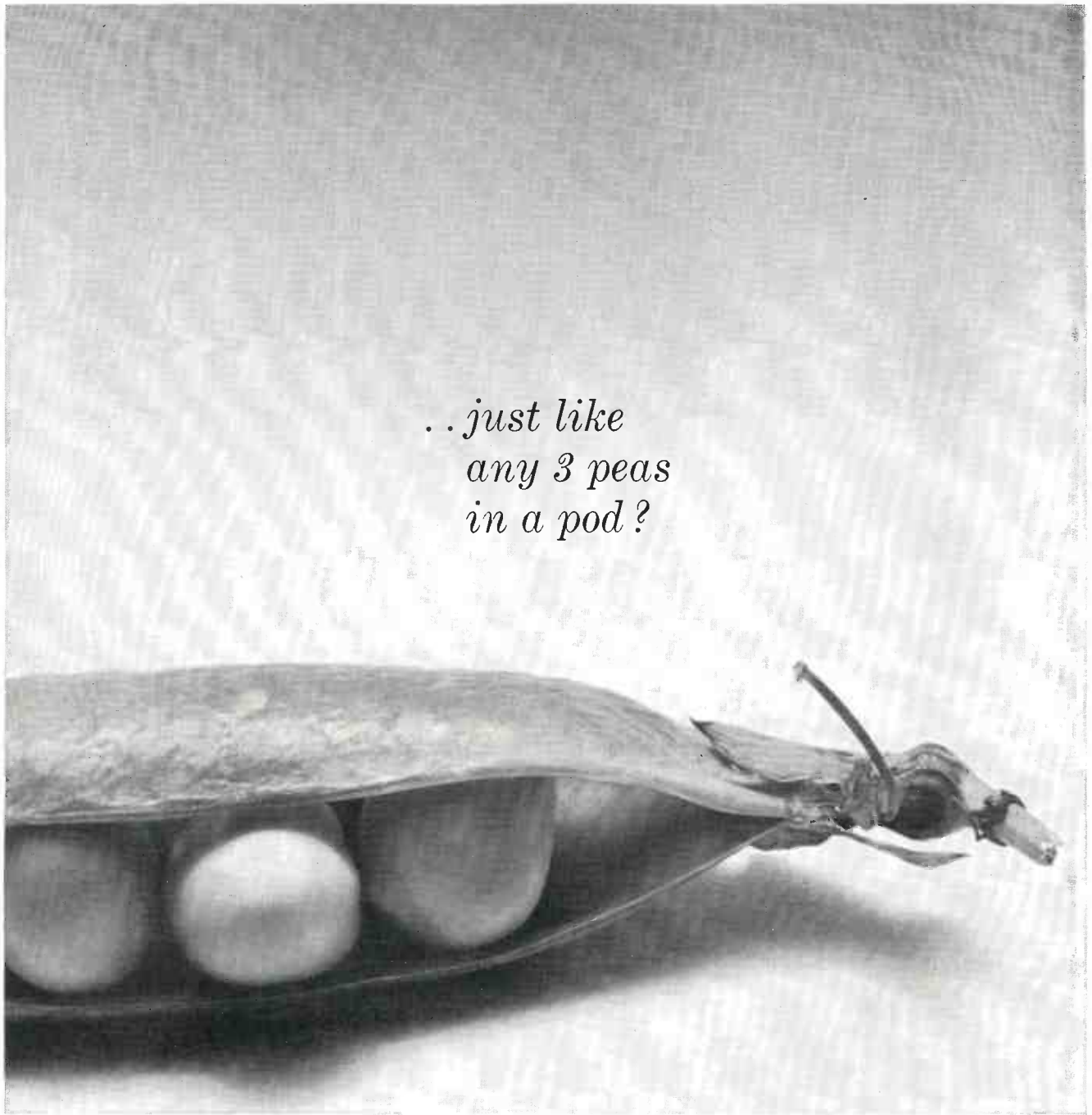
rung in his climb to the top was clutched when he became office manager of the company's large and successful Mexican subsidiary. Some 16 years later the former keeper of the books and manager of paper clips was elected president and general manager of the Mexican company.

When a business executive like Lesch is on the rise he resembles nothing so much as one of fortune's children, destined from the start for progressively bigger and better things. By 1957, Lesch was directing the company's entire foreign operations as president of Colgate-Palmolive International, as well as being a corporate vice president and a director. With foreign sales thriving so remarkably under his leadership, it was natural that he should be called on to cultivate more of the same potion for the ailing parent company. It took him 29 years to arrive, but in April 1961 George Lesch became the new occupant of the room at Colgate's top when he was elected chairman of the board and chairman of the board's executive committee.

PRODUCT INNOVATOR

Lesch came into power harboring a deep-seated determination to breathe life into the company's lethargic research and development operation. In the pre-Lesch regime the company was hardly known as a product innovator. Mostly, in order to broaden its sales horizon, Colgate relied on the acquisition of somewhat related companies and the subsequent promulgation of their products. Thus in 1959, when the lack of new domestic business was becoming acute, Colgate acquired the Wildroot Co. of Buffalo and began selling its popular Wildroot Cream-Oil Hair Dressing. And about the same time, Colgate also bought the Sterno Corp. for its Sterno Canned Heat brand and the S. M. Edison Chemical Corp. Co. for a non-alcoholic body rub product called Dermassage. Yet these were not virgin products, untainted by promotional campaigns and unknown to the public. Instead they had already undergone their baptism of exposure and, in most cases, their market destinies had been determined.

But thanks to the introduction of company-developed new products, Procter & Gamble and Lever Bros., the world's two other dominant soap and toiletries companies, were persistently tearing away at some of Colgate's more established market shares. In the dentifrice field, for example, P&G's Crest, a new fluoridated toothpaste, propelled



*... just like
any 3 peas
in a pod?*

You'll agree it's hard to tell one pea from the other two . . . but imagine one in green.

THERE IS A DIFFERENCE. Give your television commercials the PLUS OF COLOR and see the difference! Straightaway your product stands out. Customers see it as you see it—a colorful reality . . . identify it the instant they see it on dealers' shelves, in friends' homes.

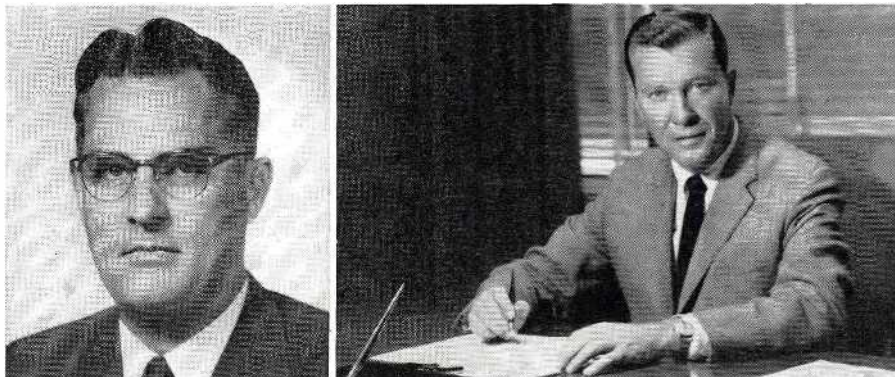
Whatever you do—be sure to film your commercials in color. Your black-and-white prints will be much, much better. Shades and subtleties will stand out as never before.

For more information on this subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N.Y.** Or—for the purchase of film: **W. J. German, Inc.**, Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

FOR COLOR . . .



Lesch brought in David J. Mahoney, whose rise to prominence is pure Horatio Alger



The power behind Colgate-Palmolive's new surge forward comes largely from two men: George H. Lesch (left), chairman of the board, president, and chief executive officer, and David J. Mahoney, new executive vice president. Lesch helped generate an avalanche of international business for Colgate, stepped in to cure the soap giant's domestic ills three years ago. Mahoney, with a touch of Horatio Alger and Madison Avenue dash, climbed into Colgate harness in 1961 dedicated to making the company "the most aggressive selling organization extant."

by a surprising American Dental Association grant of recognition, rocketed up to and eventually eclipsed Colgate Dental Cream, the market's top-selling brand for nearly 50 years.

To help fill this new products void and to generally boss and beef-up domestic operations, George Lesch brought in a Madison Avenue tornado named David J. Mahoney. In his comparatively brief swirl around advertising row, Mahoney had managed to blow up a powerful reputation.

If George Lesch's career reads like a Walter Mitty dream come true, David Mahoney's rise to prominence is pure Horatio Alger. A product of New York's survival-of-the-toughest-and-most-enterprising jungle (for a time he sold newspapers on street corners), Mahoney parlayed athletic prowess into a scholarship at the University of Pennsylvania. World War II interrupted his success—express for a time but after his military service discharge he took a most fortunate side track. By suggesting an impractical but imaginative advertising plan to the agency's executive vice president, Mahoney cornered a \$25-a-week mail room job at Ruthrauff & Ryan (now Erwin Wasey, Ruthrauff & Ryan).

Devouring the rudiments and then later the refinements of the advertising business during the day, commuting to Philadelphia's Wharton School of Finance & Commerce at night, the budding dynamo tooled-up for the future. By the time he was working for his master's degree at Columbia University, Mahoney was handling some of Ruthrauff & Ryan's most affluent clients, including Lever Bros., Lifebuoy, Rinso and Spry accounts.

At the age of 26, when most such youths are still using the short form for their income tax returns, David Mahoney was supervising the media direction of some \$4 million worth of billings as a \$25,000-a-year vice president of one of

the nation's major advertising agencies. In 1951, when he was 28, the future soap industry executive, seemingly in dread of picking up any moss, posted his own business banns.

As an advertising agency, David J. Mahoney Inc. at first had youth, imagination and endless energy, but practically no clients. It also had a chief executive whose boyish looks pronounced him more as an Eagle Scout candidate than as the wise and experienced director of million-dollar advertising accounts.

"Sorry," a time salesman hoping to do business with the Mahoney agency once said to him, "I'd like to see your father."

Yet enough people accepted Mahoney in the end to make the agency a modest triumph. By the time Mahoney sold it to MacManus, John & Adams in 1955, it was billing about \$2 million from such clients as White Rock Corp., Noxzema Chemical Co., Virginia Dare Wines, Brioschi and Medaglia D'Oro coffee.

Another of the agency accounts, the Good Humor Corp., a Brooklyn ice cream maker, was sufficiently impressed with Mahoney's business acumen to install him as its president. For six years Mahoney pounded away until he molded a silk purse merchandiser out of a sow's ear company. His method for sales marvels: promoting an exotic special ice cream such as Pink Lemonade Good Humor every weekend.

When the Thomas J. Lipton Co., an almost fully-owned subsidiary of Lever Bros., acquired the business and assets of Good Humor in 1961, Mahoney took his most consequential career climb. As executive vice president of Colgate-Palmolive, Mahoney has dedicated himself to making the company "the most aggressive selling organization extant."

With such a driving duo as Lesch and Mahoney at the controls, Colgate's rate of growth has accelerated considerably

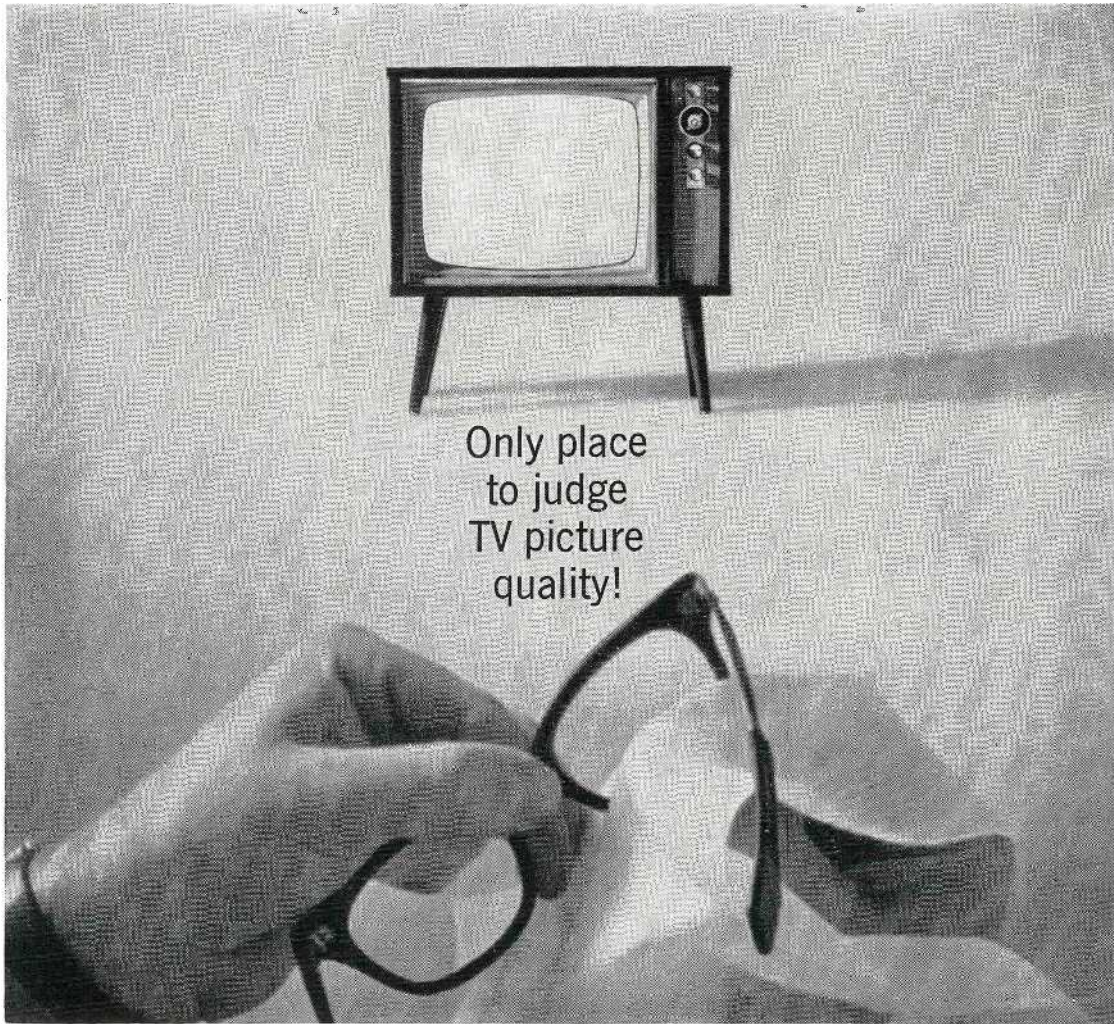
in the last two years. Consolidated sales for the company for each of the first three quarters and full nine months period of 1962 were each the highest of any corresponding quarter and period in the company's history.

Key to the growth unquestionably has been new products. It's been estimated that for 1962's first nine months new products represented more than 50% of the \$52.76 million increase in Colgate's consolidated sales performance.

Actually new products are reshaping Colgate-Palmolive even more than sales figures would indicate. In the last year or so Colgate added some 30 new brands to its established product lines. Among the more prominent ones are Action Bleach, a chlorine-type dry bleach containing bluing and marketed in dissolvable packets; Baggies Plastic Bags, a ready-to-tear-off roll of plastic bags for sandwiches, left-overs and other uses; Congestaid, a spray vaporizer; Cue and Colgate Fluroide Toothpaste, two stannous fluoride dentifrices, and Dynamo, a heavy-duty liquid detergent.

Not all of Colgate's new entries have rated salutes. Ad Tabs, a pre-measured detergent tablet, expected to wage serious battle with P&G's Salvo and Lever Bros.' Vim, was one quick casualty. After some brief test market skirmishes, fought with the aid of spot TV, it was pulled off the sales firing line.

Then, too, not all of Colgate's introductory brands are even granted the blessing of television promotion. Bite'n Brush, a toothpaste tablet; Trav, powder-form soap in packets; Disposo-Pans, throw-away aluminum frying pans, and Lather Once, a green liquid lustre-cream, are some of the company's non-TV advertised new brands. Actually a merchandiser as big as Colgate can sometimes keep a product alive without any advertising. Colgate Instant Shave Cream, a brand that has been marketed for some



Only place
to judge
TV picture
quality!

Judge it where tv viewers do . . .
where today's best-selling pictures
come from SCOTCH® BRAND Video Tape

Today's great American theatre is the living room—not the projection room. If you're viewing tv commercials or pilots on the conference room screen, remember: the only "screen" the tv audience sees is the face of the tube! When you view shows or commercials as you would a movie you're sitting in the dark all alone . . . no one you're trying to reach will see them that way! The tube is the test every time! Put your commercial

or show on "SCOTCH" BRAND Video Tape and view it on a tv monitor. Then you'll be looking at it with the same eyes as the customer. There are no optical-to-electronic translation problems. Every image is an electronic original completely compatible with the tv set in the home.

Picture-prove it! View a filmed and a video-taped production side by side on monitors. See the inimitable "here and now" quality that "SCOTCH" Video Tape offers agencies, advertisers, producers, syndicators. Extras are pushbutton ease 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-23, St. Paul 19, Minn.



"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 19, MINN. EXPORT: 99 PARK AVE., NEW YORK CANADA: LONDON, ONTARIO ©1963, 3M CO.

Magnetic Products Division **3M**
COMPANY

Reprint Checklist

These Reprints 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.

TOP 50 NATIONAL ADVERTISERS

6pp from July 1962 15¢ each

The record of how television has done business with the Top 50 national advertisers over a span of 5 years, through 1961, is charted in this special six page pull-out. The complete dollars-and-cents media history of the five years is published on the reverse side.

SPECIAL REPORT: NETWORKS UNDER THE GUN

32pp from March 1962 40¢ each

The complete story of the significant FCC hearings into network practices, with condensed testimony of all network witnesses.

TELEVISION MAGAZINE

444 MADISON AVE., NEW YORK 22, N. Y.

• Send quantities checked above to:

Name

Company

Address

City Zone..... State.....

Payment Enclosed (Note: New York City addressees please add 3% sales tax for orders of \$1 or more.)

Bill me

Minimum Order: One Dollar

COLGATE-PALMOLIVE *continued*

years, is an example of how the formidable Colgate name alone can keep a virtually non-advertised product on store inventory lists.

Yet if Colgate had its inevitable share of product disappointments it also had unexpected windfalls. Ajax All Purpose Liquid Cleaner and Soaky Fun Bath provided the company with its most fruitful marketing harvests of the year. Ajax Liquid Cleaner, a brand-name spin-off of Ajax Cleanser, Colgate's 17-year-old, strong-selling scouring powder product, was the issue of a difficult birth. For years marketing executives at Colgate felt that a new product using the popular Ajax name would become a natural best-selling item. The idea, however, received a top-level brush-off. It was argued that a new commodity using a strongly established brand name might climb to success at the expense of the already successful product. So though it was said it couldn't be done, liquid Ajax pulled off a surprise. In the remarkably short period of a year, it zoomed past P&G's heavily-promoted Mr. Clean into a narrow first place in the all-purpose cleanser league (see "Focus on Commercials," page 17).

Soaky, a foaming liquid bath soap for children, packaged in plastic bottles cast in the images of popular cartoon characters, has an even more exciting success story to tell. Introduced in January 1962, it has captured the burgeoning kiddie's bubble bath market by sales storm and placed added emphasis on the increasing merchandising importance of packaged premiums. Certainly representing a unique and clever concept, Soaky also reflects the new reign of resourcefulness currently running rampant at Colgate.

This nurturing of creativity and concentration on new products has grown in intensity with each passing year of George Lesch's administration. In 1960, six new products were introduced at a total cost for research and development and promotion of \$2 million. A year later some \$8 million (\$2.2 million for research and development and \$5.8 million for introductory promotion) was spent to initiate 12 new products to national and test markets. Last year the cost of developing and promoting new products shot up to about \$15.2 million and it's anticipated that \$25 million will be spent for the same purposes this year.

Apparently it has been money judiciously spent. As previously noted, new products amounted to an estimated 10% of sales in 1961 and a whopping 25% in 1962. These gains were made possible only with the powerful aid of network and spot TV. Television Bureau of Advertising figures show that in the first

three quarters of 1962, 19 of the 38 C-P brands advertised on TV were new. They accounted for \$11,749,716 of Colgate's total TV advertising expenditures for the nine-month period. Breaking new products expenditures into percentages they equalled 32.2% of the total spent by all Colgate brands on television from January 1 to September 30, 1962. The introductory brands were particularly heavy users of spot. Out of 35 spot-advertised Colgate brands 16 were new products accounting for a striking 52.7%, or \$8,939,120, of the advertiser's total spot expenditures. Networks' share of new product spending was considerably less impressive (few products are introduced nationally from the start; most make a run of test, regional and individual major markets before going national). During the 9 months period, 7 new products out of 19 in all provided a 14.4%, or \$2,810,596, chunk of Colgate's aggregate network investment.

Over the broad front, Colgate-Palmolive's promotion of new products helped the company register one of the biggest (since projections are involved it's not certain at this writing whether Colgate or Bristol-Myers produced the larger increase) expenditure jump in television advertising last year. According to reliable projections the soap and toiletries advertiser spent \$49.3 million in 1962 compared to an audited \$36.5 million expended the previous year. Its spot spending shot up about \$7 million from \$15 million in 1961 to a projected \$22.3 million last year, while its network billings showed an approximate \$5.4 million gain, from \$21.5 million to \$26.9 million.

Colgate's freshly-installed all-media "fighting force" probably is more a direct consequence of this new products revolution than are any of the other recent organizational changes at the company. George Laboda, who, as director of radio and television under the old system was the only media man at Colgate to cut across divisional lines, thinks his redesigned department is going to be producing many more creative ideas in the months ahead.

"We're consultants to the agencies now for every brand," he stresses. "As a single team we are better able to handle broader concepts. The agency does the work, but we talk to them . . . give them the benefit of healthy give-and-take. We're more able to challenge them now to come up with more creative work: carbon copy ideas have to go. What we've got to develop is a new flexibility to cope with new things."

Evidently some of that new flexibility will be provided by magazines (a medium that barely received a million

WHO-TV's FIGURES "STACK UP"!

The Nielsen '61 map shows how WHO-TV covers Central Iowa, *plus*—but take a look at the market-data figures for this 42-county area:

| | |
|-------------------------|-----------------|
| TV Homes | 290,560 |
| Households | 328,590 |
| CSI | \$1,914,739,000 |
| Farm Households | 72,994 |
| Gross Farm Income | \$1,006,961,000 |
| Food Sales | \$ 295,009,000 |
| Gen. Merch. Sales | \$ 136,641,000 |
| Home Furn. Sales | \$ 57,579,000 |
| Automotive Sales | \$ 241,026,000 |
| Gas Station Sales | \$ 119,710,000 |
| Drug Sales | \$ 43,530,000 |
| Total Ret. Sales | \$1,377,012,000 |

(Sources: May, '62 SRDS: Iowa Annual Farm Census, 1960; June 10, 1962 Sales Management.)

Get your share of this great market—most economically. WHO-TV offers you lowest costs-per-thousand on *many* great spot buys. Ask Peters, Griffin, Woodward, Inc.



CHANNEL 13 • DES MOINES WHO-TV



PETERS, GRIFFIN, WOODWARD, INC.,
National Representatives



AFFILIATE

dollars in advertising billings from Colgate in 1961) in the near future.

"Magazines," notes Laboda, "are at an all-time high in circulation. They've chosen specific audiences and are tailoring themselves more to the needs of consumers. They are using all kinds of marketing plans, like coupon inserts, and they're doing much better promotion. We're taking a new look at magazines. They may be able to broaden our reach and increase our frequency."

"In certain markets we're conducting tests," the media executive points out. "We're using 100% TV in some campaigns, and a large amount of TV plus magazines in other instances. Afterwards we'll try to evaluate the results."

Laboda emphasizes that television need not panic; it will still be by far Colgate's major advertising media vehicle. "Actually," he adds, "our examination of magazines is a healthy thing for television. I don't see any reason why media can't live together."

In his efforts to provide more effective media techniques to deal with Colgate's sudden flow of new products, Laboda, who, one observer of the advertising scene thinks, "looks like he'd

be a perfect type-cast for a role as the gentle, knowing and faithful manager of a Hollywood star," has come up with a few other philosophic departures which are likely to effect television.

"In network television," he explains, "we are going partly back to where we started in the days of radio. I can't stress product protection enough. Protection of our products in our nighttime buys is at the foundation of our efforts. We have to consider that when a new brand comes into the field it has to have a place to go where it won't be in conflict with a competing product. Consequently," he goes on, "next season we're going to be buying more spot and more on a daytime basis. Flexibility is the key here. We want to be able to move if there's a need to."

Actually, Laboda indicates, as a perhaps more important outcome of its product protection demands, Colgate next season is going to reduce the total number of network shows it now supports, while increasing proportionately its time on shows it does buy.

Harry's Girls, an MGM-TV-produced comedy series slated for NBC-TV next fall, and *House of Hope*, a half-hour

soap opera with a medical setting, are examples of Colgate-Palmolive's new television strategy. Both are Colgate-owned programs and both provide the advertiser with rare opportunities to exercise product control. In the case of *House of Hope* (it hasn't as yet found a network), Colgate, through Ted Bates, hopes to program it five times a week in the daytime. Present plans call for the soap company to sponsor half the show daily, or the whole show several days a week, and then sell the remaining time to a completely unrelated advertiser.

Currently Colgate buys varying participations on 10 prime-time network programs (the company also advertises on 11 network daytime shows and three children's programs, as well as NBC's *Sports International* series on Saturdays). "These 10 nighttime shows," says Laboda, "probably will be cut back to six or seven in the fall. Wherever possible," he continues, "we want to be in position as a major participator so that we can insist on product protection."

Though Colgate is going to be enforcing its product defenses on television more assiduously next fall, it has not neglected the question this season. Last month, George Laboda sat back in his neat but undemonstrative Park Avenue office and spelled out Colgate-Palmolive's current product protection credo. He also gave, perhaps unwittingly, ample demonstration of how big a stick a close-to-\$50 million advertiser can swing in TV:

"As far as nighttime is concerned," Laboda began, "for brands in programs on a weekly basis, we insist on protection for the entire program. There are two exceptions to this rule," he pointed out. "On programs where we take only a minor participation [alternate week buy], we will agree to protection only on the weeks we participate. These participations are supplementary," Laboda adds in explanation—"we use them to add temporary weight to a product."

"The other exception," he continues, "is when we make a movie buy [feature film telecast], where the movie is an hour-and-a-half or two hours long, we insist on a half-hour protection on either side of our commercial."

"In the daytime," he concludes, "we have no policy. We negotiate each show individually. On *Play Your Hunch*, for example, we have complete protection for all our products. In spot, of course, we demand full 15-minute protection."

Colgate's seeming preoccupation with product protection gives strong indication as to how the influx of new products is going to change the way major companies advertise in the future. It's likely that they are going to be looking for different platforms for exposure and

New CECO CCTV 23 Transistor Vidicon TV Camera now available for screening, studio and also for sales promotions

1—Attach cable into your monitor and use A.C. current from an ordinary wall outlet. CECO TV is now ready to televise. Guaranteed against mechanical failure for 6 months.

2—CECO is the largest sales and rental outlet in both the television and motion picture industries. Write TV Dept. for quotations on TV and motion picture equipment. (RECIPROCAL ARRANGEMENTS)



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CAMERA EQUIPMENT CO., INC.

FIRST IN SALES, SERVICE, RENTALS AND REPAIRS

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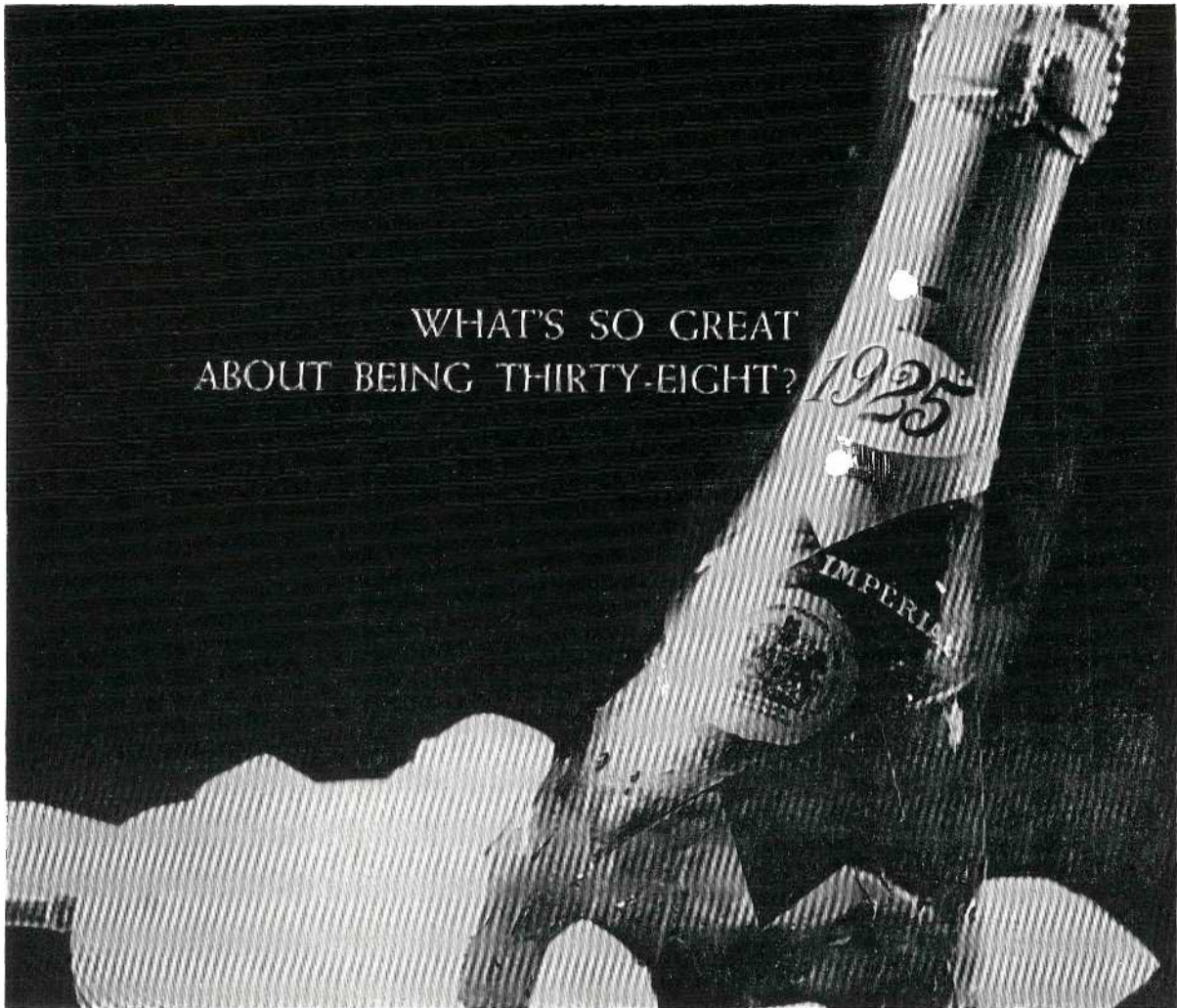
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\$850.00 COMPLETE OR RECIPROCAL
TIME ARRANGEMENTS CAN BE MADE



WEIGHT—6 LBS.
LENS—F 1.4 25 MM
PICKUP TUBE—7038 VIDICON
SCANNING METHOD—RANDOM-INTERLACE
BANDWIDTH—4.5MC
RESOLUTION—375 LINES



WHAT'S SO GREAT
ABOUT BEING THIRTY-EIGHT?

Everyone makes much about the tenth anniversary . . . it's a real tizzy when the twenty-fifth is reached . . . and they commission bards to pen immortal ballads for the fiftieth anniversary. So, why all the fuss about WTIC Radio being thirty-eight years old which it is, by the way, on February 10. Maybe it's because this is the last year we'll have a chance to claim that we're younger than Jack Benny . . . or perhaps it's because we'd like to remind you that you can still rely on WTIC for top radio advertising this year, just as you have in the past thirty-eight. Incidentally, we're not showing any signs of age. Perhaps it's because we're too excited about the future to dwell too long on the past.

If you want proof of WTIC Radio's vigor and clear leadership, ask your Henry I. Christal man to show you a copy of the latest Politz survey of our rich, rich Southern New England area.



WTIC AM/FM

Broadcast House
3 Constitution Plaza
Hartford 15, Connecticut

WTIC AM/FM is represented by the Henry I. Christal Company

greater assurances that their brands will have a chance to stand out from the ever-multiplying crowd. It might all add up to considerably changed patterns of buying for television advertisers. The medium itself, however, stands only to gain: the more new products launched the more television, advertising's most effective launcher, is needed.

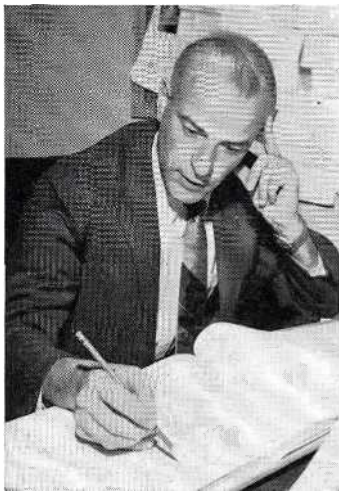
For Colgate the way to the future seems star-high and more and more blue

sky ahead. David Mahoney, in a speech delivered last April before the American Marketing Assn. in New York, spoke about the differences between playing to win and playing not to lose.

"... the man who plays to win is a leader," Colgate's executive vice president said. "The man who plays 'not to lose,' who plays it safe, who freezes the ball when he is slightly ahead, is doomed to mediocrity."

Colgate is blessed with new marketing men. It's putting, in the words of David Mahoney, "creativity ahead of conformity, individual judgment ahead of the safe and anonymous committee system" ... it understands the difference between playing to win and playing not to lose.

The Colgate-Palmolive Co. is a leader very much playing to win. New Products is the name and television a large part of its game. END



NBC's Robert Rubin

the assistant treasurer is reported living it up in Brazil. It's then too late. But the cost control game can be played—and won.

One TV man playing the game and apparently winning is Robert Rubin, production supervisor for Irving Gitlin's creative projects unit at NBC News. It's Rubin's job to advise on and create documentary production techniques, to research and develop. He also acts as administrator for shooting crews, personnel, schedules and, not least, money. And he claims that all of Gitlin's shows come in at or under their allotted budget.

This is no small trick to perform considering that documentary production is not easily constructed. Too many things can go wrong. An entertainment show can be assembled, filmed at a specific time and place and that's it. (Or at least, that's how the grass looks to the producers of documentaries.) A documentary shooting crew, however, may have to wait days before the event it wants takes place, before equipment is flown in to a remote spot, before someone is ready to be interviewed, with costs mounting all the while.

Rubin's open secret for keeping his production house in order (and now in use by a number of NBC-TV program departments) is so simple it could almost be called crude. He just keeps his own books on a day-to-day basis, estimating beforehand what his known expenses will be, checking and recording all the bills that come in to make sure the charges are in line *before* they go to the NBC accounting department—in effect, double-entry bookkeeping.

According to Rubin, the big mistake production management often makes is letting billing for a show go solely through "normal" channels to accounting's IBM machines. This means weeks or months for items to trace out, too late for a producer to know where he stands dollar-wise while a show is in work,

WATCH OUT FOR STRANGERS

One man's method of playing the cost control game

IN the never-never land of network program cost control, where one show's budget is often another show's secret expense account, ends never seem to meet. Dollars have a habit of getting lost, and with final accounting usually months behind actual production, finding out what's happened is somewhat like discovering a shortage in the company books after

if he's under or over budget, if he's in trouble or isn't.

While the efficient IBM machines purr, a lot may be going wrong. One trick of the production trade is burying the costs of one show in another.

"Every show has an accounting code number," says Rubin. "Say I'm a producer of a show I know is going to be over budget. A lot of unexpected expenses have come up. If I want to 'write off' the extra dollars, I learn the code number of another show, feed my extra costs along with the borrowed number to accounting and let the IBM machines tell another producer the bad news next month. He'll find the 'strangers' in his bookkeeping, but too late to do anything about it."

Rubin keeps "strangers" from the Gitlin books by entering incoming bills before they go to the mechanical jaws of accounting. He keeps way ahead of the IBM machine and therefore knows the score before any dollars change hands. "We have a yardstick to plan by," says Rubin, "a check against IBM. We don't get any surprises."

Part of Rubin's cost control system, of course, is his own experience, knowledge of many cost categories. (Prior to joining NBC in 1961, Rubin had a similar production role at CBS News. He followed Gitlin over to NBC as production "answer man.") By using a combination of experience and information, estimated and actual costs, Rubin knows where a show stands at any given moment.

With the ability to predict known commitments—17,000 feet of film can be developed for X amount of dollars, film and tape can be bought in bulk at what discount—matched with the overall budget and how far a show is along, Rubin can tell a producer flatly, "You have \$14,000 left to complete the show. What can you do with it? Can you get away without using that much?"

"When a producer knows his dollar position," says Rubin, "he can work better, more creatively. He is in a spot to say 'spend, keep the crew on another week.' The producer who doesn't know his position in a show from day-to-day is in a bind. He may not know where he stands and if he's afraid of this, his work may suffer."

To Rubin the whole question of cost control is motivation, having a goal in mind and working toward it. It is discipline, knowing your business, skill, order, common sense. "Our system could be used on any show," he says. "It's no secret weapon, and once it's started it doesn't take much time. It's really like an expense account. It's easy to write down what you spend on the day you spend it, but wait a month and things are pretty hard to remember." END

JOSEPH E. LEVINE'S "HERCULES" SMASHES ALL OPPOSITION IN RACKING UP ALL-TIME RATING HIGH ON WOR-TV!



This is the highest rating in history for any single motion picture presentation on the New York station. "Hercules" overwhelmed 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 major networks combined in the same time slot 7:30 to 9:30 P.M. Friday, January 4th.

This is the first of the thirty-three motion pictures purchased by WOR-TV, Channel 9 from Embassy Pictures.

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

JOSEPH E. LEVINE presents

HERCULES

Nielsen Rating Of 35.1 For Channel 9's "The Big Preview" Exceeds Total Of All Network Stations Combined!

Cast of THOUSANDS!
Cost in MILLIONS!
TRULY THE SCREEN'S MOST STUPENDOUS SAGA!

Filmed amid Mediterranean magnificence in glorious EASTMAN COLOR by Pathé and DYALISCOPE!

| | | | | | |
|---------------------------------|---------------|----------------------------------|---|---------------------------------|--------------------------|
| STARRING STEVE REEVES | SYLVA KOSCINA | FEATURING GIANNA MARIA CANALE | WITH Fabrizio Mioni • Ivo Garrani • Arturo Dominici Mimmo Palmara • Lidia Alfonsi • Gina Rovere | DIRECTED BY PIETRO FRANCISCI | EMBASSY PICTURES RELEASE |
|---------------------------------|---------------|----------------------------------|---|---------------------------------|--------------------------|



TELESTATUS

*Exclusive estimates computed by
Television Magazine's
research department for all
markets, updated each month
from projections
for each U.S. county*

FEBRUARY 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.

☆AUNTIE MAME☆DAMN YANKEES ☆THE OLD MAN AND THE SEA
☆THE MAN IN THE GRAY FLANNEL SUIT☆BERNARDINE
☆SAYONARA☆THE PAJAMA GAME☆SERENADE☆BATTLE CRY
☆DALLAS☆CLOAK AND DAGGER☆A STAR IS BORN
☆MISTER ROBERTS☆PLUNDER OF THE SUN☆BIG JIM MCLAIN
☆ALONG THE GREAT DIVIDE☆COVER GIRL☆THE LADY
IN QUESTION☆A SONG TO REMEMBER☆CAFE METROPOLE

FAMOUS FILMS—FAMOUS STARS ☆ ROSALIND RUSSELL ☆ TAB
HUNTER ☆ SPENCER TRACY ☆ GREGORY PECK ☆ PAT BOONE ☆ MARLON BRANDO
☆ DORIS DAY ☆ MARIO LANZA ☆ VAN HEFLIN ☆ GARY COOPER ☆ LILLI PALMER
☆ JUDY GARLAND ☆ HENRY FONDA ☆ GLENN FORD ☆ KIRK DOUGLAS ☆ JOHN
WAYNE ☆ GENE KELLY ☆ RITA HAYWORTH ☆ CORNEL WILDE ☆ LORETTA YOUNG

MOVIE LOVERS ... LOVE CHANNEL 2 MOVIES 6 NIGHTS
A WEEK ... EXCLUSIVE IN BALTIMORE!

MONDAY THROUGH FRIDAY 11:20 P.M., SATURDAY 11:00 P.M.

FIRST RUN FILMS FEATURED FRIDAYS AND SATURDAYS!
(Partial listing above)

No Wonder—In Maryland Most People Watch

WMAR-TV 

CHANNEL 2 • SUNPAPERS TELEVISION • BALTIMORE 3, MD.

Represented Nationally by The Katz Agency, Inc.

FEBRUARY 1963

TOTAL U.S. TV HOMES.....50,500,000
 TOTAL U.S. HOUSEHOLDS.....55,400,000
 U.S. TV PENETRATION.....91%

Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air.

| Market & Stations—% Penetration | TV Homes |
|---|--------------------|
| ABERDEEN, S.D.—83 KXAB-TV (N,C,A) | 25,500 |
| ABILENE, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.) | ***81,200 |
| ADA, Okla.—82 KTEN (A,C,N) | 83,300 |
| AGANA, Guam KUAM-TV (C,N,A) | †† |
| AKRON, Ohio—45 WAKR-TV† (A) | ††71,400 |
| ALBANY, Ga.—80 WALB-TV (A,N) | 163,500 |
| ALBANY-SCHENECTADY-TROY, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.) | **426,600 |
| ALBUQUERQUE, N.M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N) | 164,900 |
| ALEXANDRIA, La.—80 KALB-TV (A,C,N) | 107,100 |
| ALEXANDRIA, Minn.—81 KCMT (N,A) | 103,800 |
| ALPINE, Tex. KVLV-TV (A) | ††† |
| ALTOONA, Pa.—89 WFBC-TV (A,C) | 308,700 |
| AMARILLO, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A) | 122,700 |
| AMES, Iowa—91 WOI-TV (A) | 285,800 |
| ANCHORAGE, Alaska—93 KENI-TV (A,N); KTVA (C) | 22,800 |
| ANDERSON, S.C. WAIM-TV (A,C) | †† |
| ARDMORE, Okla.—81 KXII (N) | 77,900 |
| ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—85 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C) | 446,800 †† |
| ATLANTA, Ga.—88 WAGA-TV (C); WAIL-TV (A); WSB-TV (N) | 593,000 |
| AUGUSTA, Ga.—82 WJBF-TV (A,N); WRDW-TV (C) | 201,400 |
| AUSTIN, Minn.—89 KMMT (A) | 182,100 |
| AUSTIN, Tex.—84 KTBC-TV (A,C,N) | 145,300 |
| BAKERSFIELD, Calif.—93 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A) | 142,200 168,300 |
| BALTIMORE, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C) | 776,900 |
| BANGOR, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes) | 102,100 |
| BATON ROUGE, La.—85 WAFB-TV (C,A); WBRZ (N,A) | 290,600 |
| BAY CITY-SAGINAW-FLINT, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A) | 395,900 *61,300 |

| Market & Stations—% Penetration | TV Homes |
|---|--------------------|
| BEAUMONT-PORT ARTHUR, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A) | 166,700 |
| BELLINGHAM, Wash.—89 KVOS-TV (C) | *49,000 |
| BIG SPRING, Tex.—87 KWAB-TV (A,C) | 20,600 |
| BILLINGS, Mont.—83 KOOK-TV (A,C); KGHL-TV (N) | 60,100 |
| BILOXI, Miss. WLOX-TV (A) | ††† |
| BINGHAMTON, N.Y.—90 WNBK-TV (C); WINR-TV† (N); WBJA-TV† (A) | 235,800 †49,300 |
| BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C) | 441,400 |
| BISMARCK, N.D.—83 KXMB-TV (A,C); KFYP-TV (N,A) (KFYP-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.) | **46,700 |
| BLOOMINGTON, Ind.—90 WTTV (See also Indianapolis, Ind.) | 670,000 |
| BLUEFIELD, W. Va.—82 WHIS-TV (N,A) | 139,000 |
| BOISE, Idaho—88 KBOI-TV (C); KTVB (A,N) | 81,700 |
| BOSTON, Mass.—94 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N) | 1,811,600 |
| BOWLING GREEN, Ky. WLTW | ††† |
| BRISTOL, Va.—JOHNSON CITY-KINGSPO, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C) | 190,200 |
| BRYAN, Tex.—80 KBTX-TV (A,C) | 45,200 |
| BUFFALO, N.Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A) | *582,300 |
| BURLINGTON, Vt.—88 WCAX-TV (C) | *162,100 |
| BUTTE, Mont.—82 KXLF-TV (A,C,N) | 55,400 |
| CADILLAC, Mich.—88 WWTV (A,C) (Operates satellite WWUP-TV, Sault Ste. Marie, Mich.) | **115,500 |
| CAGUAS, P.R. WKBM-TV | †† |
| CAPE GIRARDEAU, Mo.—80 KFVS-TV (C) | 238,900 |
| CARLSBAD, N.M.—87 KAVE-TV (A,C) | 12,800 |
| CARTHAGE-WATERTOWN, N.Y.—91 WCNY-TV (A,C) (Includes CATV Homes) | *92,000 |
| CASPER, Wyo.—83 KTWO-TV (A,N,C) | 43,800 |
| CEDAR RAPIDS-WATERLOO, Iowa—91 KCRG-TV (A); WMT-TV (C); KWVL-TV (N) | 306,600 |
| CHAMPAIGN, Ill.—89 WCIA (C); WCHU† (N) (See Springfield listing) | 327,600 |
| CHARLESTON, S.C.—82 WCSC-TV (C); WUSN-TV (A); WCIV-TV (N) | 143,300 |
| CHARLESTON-HUNTINGTON, W. Va.—83 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N) | 427,800 |
| CHARLOTTE, N.C.—86 WBTV (C,A); WSOC-TV (N,A) | 610,600 |
| CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRCB-TV (N); WTVG (A) | 209,600 |

| Market & Stations—% Penetration | TV Homes |
|--|--------------------|
| CHEBOYGAN, Mich.—85 WTOM-TV (N,A) (See also Traverse City) | 36,400 |
| CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.) | *90,000 |
| CHICAGO, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N) | 2,302,700 |
| CHICO, Calif.—87 KHSL-TV (A,C) | 129,000 |
| CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N) | 754,000 |
| CLARKSBURG, W. Va.—85 WBOY-TV (A,C,N) | 95,000 |
| CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C) | 1,302,700 |
| CLOVIS, N.M.—83 KICA-TV (A,C) | 19,700 |
| COLORADO SPRINGS-PUEBLO, Colo.—87 KKTV (C); KRDO-TV (A); KOAA-TV (N) | 98,700 |
| COLUMBIA-JEFFERSON CITY, Mo.—84 KOMU-TV (A,N); KRCC-TV (A,C) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.) | *129,800 |
| COLUMBIA, S.C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A) | 227,700 *38,800 |
| COLUMBUS, Ga.—80 WTVM (A,N); WRBL-TV (C) | 186,700 |
| COLUMBUS, Miss.—79 WCBI-TV (C,N,A) | 76,100 |
| COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A) | 485,500 |
| COOS BAY, Ore.—79 KCBY-TV (N) | 13,600 |
| CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A) | 111,500 |
| DALLAS-FT. WORTH, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N) | 768,000 |
| DAVENPORT, Iowa, ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C) | 332,400 |
| DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N) | 504,400 |
| DAYTONA BEACH-ORLANDO, Fla.—92 WESH-TV (N); WDBO-TV (C); WLOF-TV (A) | 330,900 |
| DECATUR, Ala.—49 WMSL-TV† (C,N) | †41,300 |
| DECATUR, Ill.—83 WTVF† (A) | †126,400 |
| DENVER, Colo.—91 KBTU (A); KLZ-TV (C); KOA-TV (N); KTUR | 375,000 |
| DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N) | 267,400 |
| DETROIT, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ (A) | *1,602,200 |
| DICKINSON, N.D.—81 KDIX-TV (C) | 18,400 |
| DOTHAN, Ala.—78 WTVY (A,C) | 114,400 |
| DULUTH, Minn.—SUPERIOR, Wis.—88 KDAL-TV (C); WDSM-TV (A,N) | 161,400 |
| DURHAM-RALEIGH, N.C.—85 WTVD (C,N); WRAL-TV (A,N) | 353,600 |
| EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N) | 88,700 |
| EL DORADO, Ark.—MONROE, La.—80 KTUE (A,N); KNOE-TV (A,C) | 169,000 |

■ Major facility change in market subsequent to latest county survey measurement date.
 • Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.

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|---|---------------------|---|---------------------|---|---------------|
| ELKHART-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N) | 143,500 | HANNIBAL, Mo.—QUINCY, Ill.—87 KHQA (C,A); WGEM-TV (A,C) | 160,300 | HUTCHINSON-WICHITA, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV) | **351,600 |
| EL PASO, Tex.—88 KELP-TV (A); KR0D-TV (C); KTSM-TV (N) | *109,200 | HARLINGEN-WESLACO, Tex.—81 KGBT-TV (A,C); KRGV-TV (A,N) | *70,600 | IDAHO FALLS, Idaho—88 KID-TV (A,C); KIFI-TV (N) | 65,100 |
| ENID, Okla. (See Oklahoma City) | | HARRISBURG, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.) | ***192,700 | INDIANAPOLIS, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.) | 692,200 |
| ENSIGN, Kan.—83 KTVC (C) | 37,300 | HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A) | †129,500 | JACKSON, Miss.—84 WJTV (C); WLBT (A,N) | ■274,400 |
| EPHRATA, Wash.—39 KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.) | †5,600 | HARRISONBURG, Va.—78 WSVA-TV (A,C,N) | 68,900 | JACKSON, Tenn.—76 WDXI-TV (A,C) | 64,200 |
| ERIE, Pa.—91 WICU-TV (A); WSFE-TV† (C,N) (Includes CATV Homes) | 172,700 †61,100 | HARTFORD-NEW HAVEN- NEW BRITAIN, Conn.—95 WTIC-TV (C); WNHCTV (A); WHNB-TV† (N); WHCT† | 727,400 †335,000 | JACKSONVILLE, Fla.—87 WJXT (C,A); WFGA-TV (N,A) | 269,000 |
| EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.) | **104,100 | HASTINGS, Neb.—86 KHAS-TV (N) | 103,300 | JEFFERSON CITY-COLUMBIA, Mo.—84 KRCC-TV (A,C); KOMU-TV (A,N) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.) | **129,800 |
| EUREKA, Calif.—86 KIEM-TV (A,C); KVIQ-TV (A,N) | 55,100 | HATTIESBURG, Miss.—87 WDAM-TV (A,N) | 56,700 | JOHNSON CITY-KINGSPORT, Tenn.- BRISTOL, Va.—78 WJHL-TV (A,C); WCYB-TV (A,N) | 190,200 |
| EVANSVILLE, Ind.—HENDERSON, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C) | 217,300 †115,900 | HAYS, Kan.—80 KAYS-TV (C) (Operates satellite KLOE-TV, Goodland, Kan.) | **60,000 | JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N,A) | 578,800 †† |
| FAIRBANKS, Alaska—85 KFAR-TV (A,N); KTVF (C) | 10,700 | HELENA, Mont.—85 KBLL-TV (C,N) | 7,700 | JOPLIN, Mo.—PITTSBURG, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N) | 144,500 |
| FARGO, N.D.—84 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.) | 151,400 | HENDERSON, Ky.—EVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A) | 217,400 †115,900 | JUNEAU, Alaska—69 KINY-TV (C) | 2,300 |
| FLINT-BAY CITY-SAGINAW, Mich.—93 WJRT (A); WNEM (N); WKNX-TV† (C) | 395,900 †61,300 | HENDERSON-LAS VEGAS, Nev.—92 KORK-TV (N); KLAS-TV (C); KSHO-TV (A) | 53,000 | KALAMAZOO-GRAND RAPIDS, Mich.—92 WKZO-TV (C); WOOD-TV (N); WZZM-TV (A) | ■557,200 |
| FLORENCE, Ala.—70 WOWL-TV† (C,N,A) | †21,700 | HOLYOKE-SPRINGFIELD, Mass.—91 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP†, Greenfield, Mass.) | **†181,000 | KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N) | 612,000 |
| FLORENCE, S.C.—80 WBTW (A,C,N) | 156,800 | HONOLULU, Hawaii—88 KMGB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KMGB-TV. KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.) | **142,800 | KEARNEY, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.) | **101,100 |
| FT. DODGE, Iowa—64 KQTV† (N) | †29,500 | HOT SPRINGS, Ark.—82 KFOY-TV | 13,700 | KLAMATH FALLS, Ore.—88 KOTI-TV (A,C,N) | 26,900 |
| FT. MYERS, Fla.—91 WINK-TV (A,C) | 34,500 | HOUSTON, Tex.—89 KMGB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KMGB-TV. KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.) | 516,200 | ■ Major facility change in market subsequent to latest county survey measurement date. ● Market's coverage area being re-evaluated. † U.H.F. †† Incomplete data. ††† New station; coverage study not completed. * U.S. Coverage only. ** Includes circulation of satellite (or booster). *** Does not include circulation of satellite. | |
| FT. SMITH, Ark.—76 KFSA-TV (C,N,A) | 68,300 | HUNTINGTON-CHARLESTON, W. Va.—83 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C) | 427,800 | | |
| FT. WAYNE, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A) | †168,500 | HUNTSVILLE, Ala.—43 WAFG-TV† (A) | †18,700 | | |
| FT. WORTH-DALLAS, Tex.—90 KTWT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A) | 768,000 | | | | |
| FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia) | ■†194,900 | | | | |
| GLENDIVE, Mont.—83 KXGN-TV (C,A) | 3,900 | | | | |
| GRAND FORKS, N.D.—88 KNOX-TV (A,N) | 38,200 | | | | |
| GRAND JUNCTION, Colo.—82 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.) | **28,300 | | | | |
| GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (N); WKZO-TV (C); WZZM-TV (A) | ■557,200 | | | | |
| GREAT FALLS, Mont.—85 KFBB-TV (A,C,N); KRTV (Includes CATV Homes) | 57,300 | | | | |
| GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A) | 312,100 | | | | |
| GREENSBORO-WINSTON-SALEM, N.C.—87 WFMY-TV (A,C); WJSJ-TV (N) | 394,400 | | | | |
| GREENVILLE-SPARTANBURG, S.C., ASHEVILLE, N.C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N) | 446,800 †† | | | | |
| GREENVILLE-WASHINGTON, N.C.—84 WNCT (A,C); WITN (N) | ■218,300 | | | | |
| GREENWOOD, Miss.—78 WABG-TV (C) | 77,500 | | | | |

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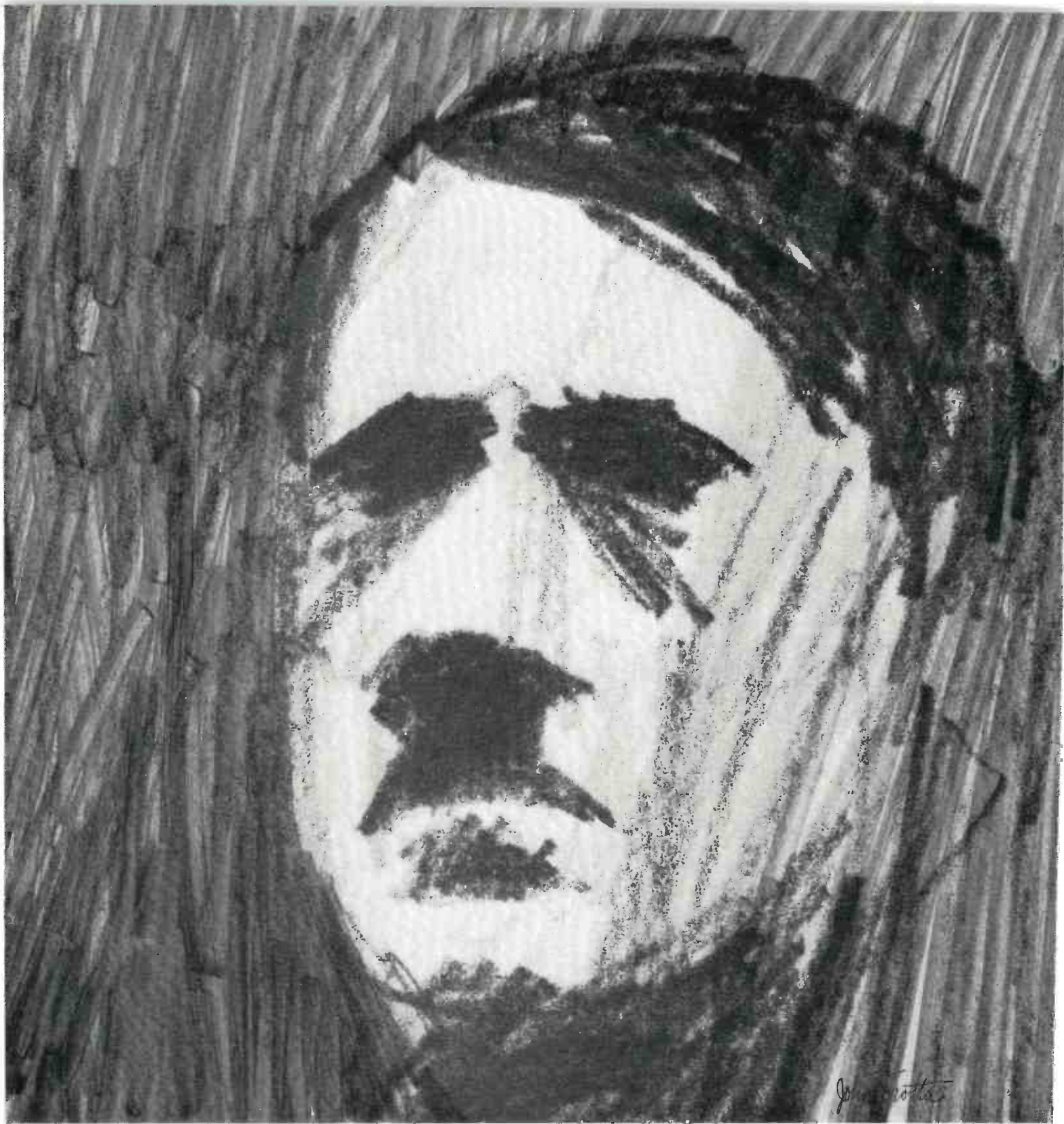
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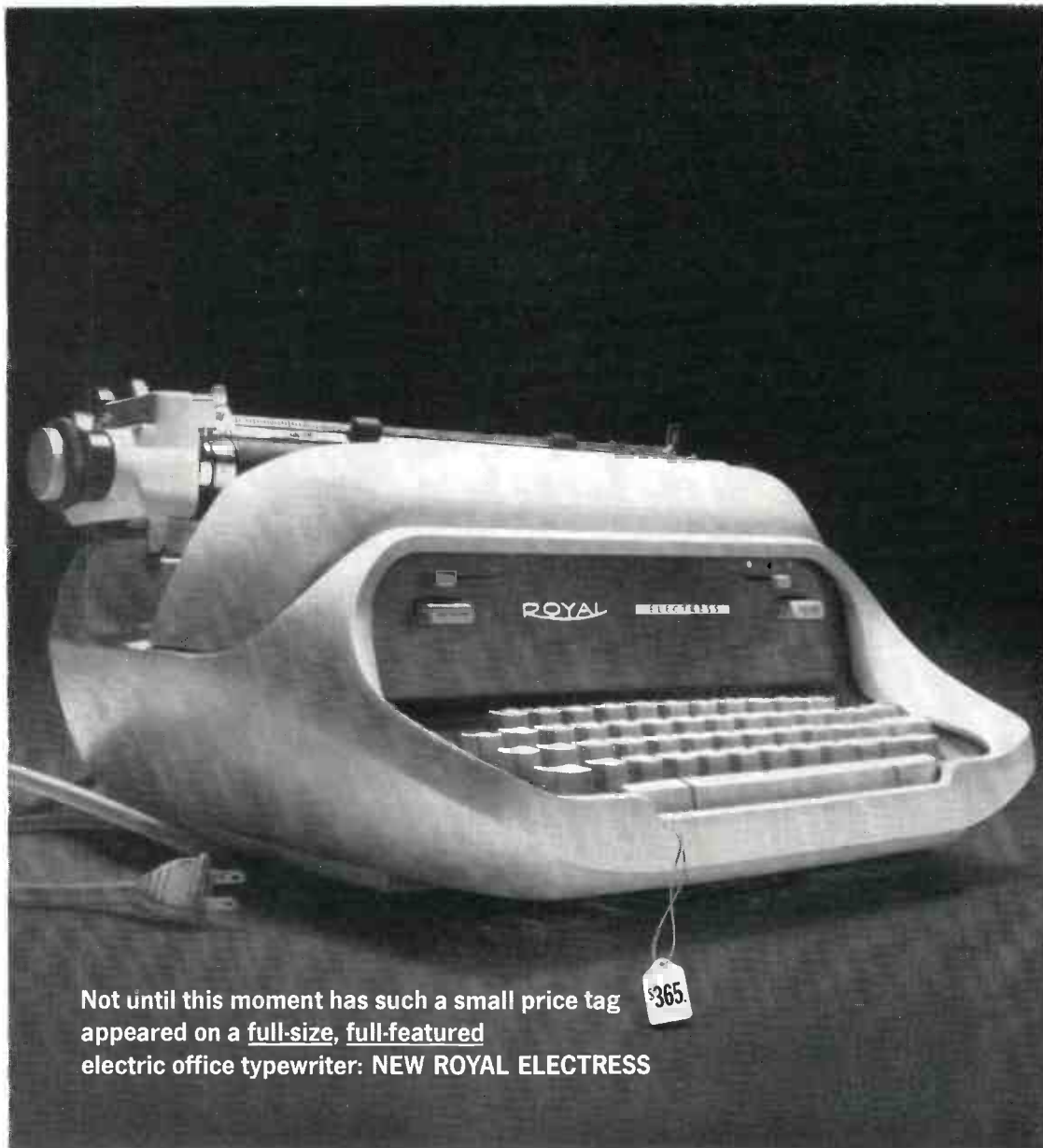
The Reichstag Speech Out of American radio sets on April 28, 1939, came a familiar but troubling voice. Never had the German gutturals sounded more like the roll of drums. Now it whispered, now it shouted, now it curled around the measured utterances of ridicule—and all the while, in disquieting contrast, flowed the precise, impersonal words of the English translator. It was Adolf Hitler's last great peace-time speech, but in it Americans had already heard the Stuka's scream, the Panzer's roar. One episode in a history of publishing service unmatched in the businesspaper field.

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| Market & Stations—% Penetration | TV Homes | Market & Stations—% Penetration | TV Homes | Market & Stations—% Penetration | TV Homes |
|---|---------------------|---|---------------------|---|------------|
| KNOXVILLE, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTVK† (A) | 247,200 †43,800 | MERIDIAN, Miss.—82 WTOK-TV (A,C,N) | 131,000 | PASCO, Wash.—57 KEPR-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.) | †31,300 |
| LA CROSSE, Wis.—87 WKBT (A,C,N) | 110,400 | MESA-PHOENIX, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C) | 252,200 | PEMBINA, N.D.—82 KCND-TV (A) | 14,700 |
| LAFAYETTE, La.—83 KLFY-TV (C); KATC (A) (Includes CATV Homes) | ■120,000 | MIAMI, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C) | 655,500 | PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.) | **†168,500 |
| LAKE CHARLES, La.—83 KPLC-TV (N) | 104,400 | MIDLAND-ODESSA, Tex.—91 KMID-TV (A,N); KOSA-TV (C); KDCD-TV† | 107,000 †† | PHILADELPHIA, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N) | 2,088,000 |
| LANCASTER-LEBANON, Pa.—89 WGAL-TV (N); WLYH-TV† (C) | 570,400 †117,200 | MILWAUKEE, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV† | 647,400 †171,600 | PHOENIX-MESA, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N) | 252,200 |
| LANSING, Mich.—93 WJIM-TV (C,A); WILX-TV (N) (Onondaga) | 368,900 | MINNEAPOLIS-ST. PAUL, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV | 753,500 | PITTSBURG, Kan.—JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C) | 144,500 |
| LAREDO, Tex.—80 KCNS-TV (A,C,N) | 14,400 | MINOT, N.D.—82 KXMC-TV (A,C); KMOT-TV (A,N) | *38,400 | PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A) | 1,248,700 |
| LA SALLE, Ill. (See Peoria, Ill.) | | MISSOULA, Mont.—84 KMSO-TV (A,C) | 57,800 | PLATTSBURG, N.Y.—89 WPTZ (A,N) | ■124,800 |
| LAS VEGAS-HENDERSON, Nev.—92 KLAS-TV (C); KSHO-TV (A); KORK-TV (N) | 53,000 | MITCHELL, S.D.—84 KORN-TV (A,N) | 31,500 | POLAND SPRING, Me.—90 WMTW-TV (A) (Mt. Washington, N.H.) | 329,900 |
| LAWTON, Okla. (See Wichita Falls, Tex.) | | MOBILE, Ala.—84 WALA-TV (N); WKRC-TV (C); WEAR-TV (A) (Pensacola) | 281,000 | PONCE, P.R. WSUR-TV; WRIK-TV | †† |
| LEBANON, Pa. (See Lancaster, Pa.) | | MONAHANS, Tex.—88 KVKM-TV (A) | 33,000 | PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C) | 166,700 |
| LEWISTON, Idaho—86 KLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.) | 20,600 | MONROE, La.—EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N) | 169,000 | PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C) | 230,400 |
| LEXINGTON, Ky.—56 WLEX-TV† (N); WKYT† (A,C) | †72,000 | MONTEREY-SALINAS, Calif. (See Salinas) | | PORTLAND, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV | 476,300 |
| LIMA, Ohio—68 WIMA-TV† (A,C,N) | †45,700 | MONTGOMERY, Ala.—75 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A) | 165,700 †46,400 | PRESQUE ISLE, Me.—87 WAGM-TV (A,C,N) | 22,900 |
| LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.) | **208,000 | MUNCIE, Ind.—59 WLBC-TV† (A,C,N) | 123,000 | PROVIDENCE, R.I.—95 WJAR-TV (N); WPRO-TV (C); WTEV (A) (New Bedford, Mass.) | 710,100 |
| LITTLE ROCK, Ark.—80 KARK-TV (N); KTHV (C); KATV (A) | 238,400 | NASHVILLE, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N) | 445,000 | PUEBLO-COLORADO SPRINGS, Colo.—87 KOOA-TV (N); KKTV (C); KRDO-TV (A) | 98,700 |
| LOS ANGELES, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV† | 3,063,900 ††† | NEW HAVEN-NEW-BRITAIN-HARTFORD, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT† | 727,400 †335,000 | QUINCY, Ill.—HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A) | 160,300 |
| LOUISVILLE, Ky.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A) | 421,000 ††† | NEW ORLEANS, La.—89 WDSU-TV (N); WVUA-TV (A); WWL-TV (C) | 436,500 | RALEIGH-DURHAM, N.C.—85 WRAL-TV (A,N); WTVD (C,N) | 353,600 |
| LUBBOCK, Tex.—88 KCBD-TV (N); KLBK-TV (C,A) | 122,700 | NEW YORK, N.Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N) | 5,518,000 | RAPID CITY, S.D.—86 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) IKRSD-TV operates satellite KDSJ-TV, Deadwood, S.D.) | **56,700 |
| LUFKIN, Tex.—80 KTRE-TV (N,C,A) | 58,800 | NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A) | 313,500 | REDDING, Calif.—87 KVIP-TV (A,N) | 83,300 |
| LYNCHBURG, Va.—85 WLVA-TV (A) | 174,300 | NORTH PLATTE, Neb.—86 KNOP-TV (N) | 26,100 | RENO, Nev.—90 KOLO-TV (A,C) | 49,300 |
| MACON, Ga.—83 WMAZ-TV (A,C,N) | 119,500 | OAK HILL, W. Va.—81 WOAY-TV (A,C) | 89,500 | RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.) | †† |
| MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N) | 249,600 †109,700 | OAKLAND-SAN FRANCISCO, Calif.—93 KTUU; KRON-TV (N); KPIX (C); KGO-TV (A) | 1,408,100 | RICHMOND, Va.—87 WRVA-TV (A); WPTV (C); WXEX-TV (N) (Petersburg, Va.) | 301,200 |
| MANCHESTER, N.H.—90 WMUR-TV (A) | 152,000 | ODESSA-MIDLAND, Tex.—91 KOSA-TV (C); KMID-TV (A,N); KDCD-TV† | 107,000 †† | RIVERTON, Wyo.—83 KWRB-TV (C,N,A) | 12,700 |
| MANKATO, Minn.—85 KEYC-TV (C) | 110,300 | OKLAHOMA CITY, Okla.—88 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid) | 349,100 | ROANOKE, Va.—85 WDBJ-TV (C); WSLS-TV (A,N) | 325,400 |
| MARINETTE, Wis. (See Green Bay) | | OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A) | 324,500 | ROCHESTER, Minn.—89 KROC-TV (N) | 145,700 |
| MARQUETTE, Mich.—88 WLUC-TV (C,N,A) | 60,200 | ORLANDO-DAYTONA, Fla.—92 WDBO-TV (C); WLOF-TV (A); WESH-TV (N) | 330,900 | | |
| MASON CITY, Iowa—89 KCLO-TV (C) | 166,800 | OTTUMWA, Iowa—87 KTVO (C,N,A) | 103,100 | | |
| MAYAGUEZ, P.R. WORA-TV | †† | PADUCAH, Ky.—80 WPSD-TV (N) | ■193,000 | | |
| MEDFORD, Ore.—89 KBES-TV (A,C); KMED-TV (N) | 43,600 | PANAMA CITY, Fla.—83 WJHG-TV (A,N) | ■29,400 | | |
| MEMPHIS, Tenn.—81 WHBQ-TV (A); WMCN (N); WREC-TV (C) | 497,800 | PARKERSBURG, W. Va.—54 WTAP† (A,C,N) | †22,600 | | |

■ Major facility change in market subsequent to latest county survey measurement date.
• Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.



Not until this moment has such a small price tag appeared on a full-size, full-featured electric office typewriter: **NEW ROYAL ELECTRESS**

Yes, this is a full-size, fully equipped machine, not a lightweight. It can withstand all the rigors of heavy office duty.

How is it possible to introduce such a machine for \$95 under the price of any other true office electric? Basically, by simplification of the mechanism. Not by giving up any of the features.

An ingenious new cam, for example, did away with 645 parts in type-bar linkages. That means 645 fewer parts to pay for in the first place. And the fewer the moving parts, the sturdier the machine.

The motor is simplified and yet more powerful than motors half again its size.

Throughout, simplification not only saves you money but

results in a strong, trustworthy machine. Quiet. Rugged.

But you do not merely save money. You get all the features you want—and a few found nowhere else. The new Magic Monitor,[™] for example, automatically adjusts to the thickness of the carbon pack. The result: print work as neat and uniform as a business card—with remarkably clear, crisp, carbon copies.

For full-featured ability with a small price tag, isn't the new Royal Electress[™] the logical choice? A Royal representative will be proud to show you the Electress. He is in the Yellow Pages. Or write Royal McBee Corporation, Dept. 90 BE, 850 Third Ave., N.Y., N.Y.

ROYAL[®]
SPECIALISTS IN BUSINESS MACHINES

| Market & Stations—% Penetration | TV Homes | Market & Stations—% Penetration | TV Homes | Market & Stations—% Penetration | TV Homes |
|--|---------------------|--|---------------------|---|------------|
| ROCHESTER, N.Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A) | 329,600 | SIoux FALLS, S.D.—86 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.) | **224,600 | VALLEY CITY, N.D.—84 KXJB-TV (C) (See also Fargo, N.D.) | 152,200 |
| ROCKFORD, Ill.—92 WREX-TV (A,C); WTOV (N) | 210,500 †106,000 | SOUTH BEND-ELKHART, Ind.—66 WNDL-TV (N); WSBT-TV (C); WSJV-TV (A) | †143,500 | WACO-TEMPLE, Tex.—85 KWTX-TV (A,C); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.) | ***139,900 |
| ROCK ISLAND, Ill.—DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N) | 332,400 | SPARTANBURG-GREENVILLE, S.C.—ASHEVILLE, N.C.—85 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV† | 446,800 †† | WASHINGTON, D.C.—91 WMAL-TV (A); WRC-TV (N); WTOV-TV (C); WTTG | 903,400 |
| ROME-UTICA, N.Y. (See Utica) | | SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C) | 264,200 | WASHINGTON-GREENVILLE, N.C.—84 WITN (N); WNCN (A,C) | 218,300 |
| ROSWELL, N.M.—88 KSWs-TV (A,C,N) | 115,400 | SPRINGFIELD, Ill.—75 WICSt (N) (Operates satellites WCHU†, Champaign, and WICD-TV†, Danville, Ill.) | **†167,300 | WATERBURY, Conn. WATR-TV† (A) | †† |
| SACRAMENTO-STOCKTON, Calif.—93 KXTV (C); KCRA-TV (N); KOVR (A) | 475,200 | SPRINGFIELD-HOLYOKE, Mass.—91 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP†, Greenfield, Mass.) | **†181,000 | WATERLOO-CEDAR RAPIDS, Iowa—91 KWVL-TV (N); KCRG-TV (A); WMT-TV (C) | 306,600 |
| SAGINAW-BAY CITY-FLINT, Mich.—93 WKNX-TV (C); WNEM-TV (N); WJRT (A) | 395,900 †61,300 | SPRINGFIELD, Mo.—78 KTTS-TV (C); KYTV (A,N) | 128,500 | WATERTOWN-CARTHAGE, N.Y. (See Carthage) | |
| ST. JOSEPH, Mo.—85 KFEQ-TV (C,A) | 143,500 | STeUBENVILLE, Ohio—90 WSTV-TV (A,C) | 450,300 | WAUSAU, Wis.—87 WSAU-TV (A,C,N) | 132,800 |
| ST. LOUIS, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV | 842,000 | STOCKTON-SACRAMENTO, Calif.—93 KOVR (A); KCRA (N); KXTV (C) | 475,200 | WESLACO-HARLINGEN, Tex.—81 KRCV-TV (N,A); KGBT-TV (A,C) | *70,600 |
| ST. PAUL-MINNEAPOLIS, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A) | 753,500 | SUPERIOR, Wis.—DULUTH, Minn.—88 WDSM-TV (N,A); KDAL-TV (C) | 161,400 | WEST PALM BEACH, Fla.—91 WEAT-TV (A); WPTV (N) | 113,400 |
| ST. PETERSBURG-TAMPA, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C) | 475,500 †295,700 | SWEETWATER, Tex.—89 KPAR-TV (A,C) | 57,100 | WESTON, W. Va.—84 WJPB-TV (A) | 98,800 |
| ST. THOMAS, V.I. WBNB-TV (C,N,A) | †† | SYRACUSE, N.Y.—93 WHEN-TV (C); WSYR-TV (N); WNYs-TV (A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.) | **468,000 | WHEELING, W. Va.—89 WTRF-TV (A,N) | 312,400 |
| SALINA, Kan. KSLN-TV† (A) | ††† | TACOMA-SEATTLE, Wash.—93 KTNT-TV; KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C) | *595,000 | WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV) | **351,600 |
| SALINAS-MONTEREY, Calif.—89 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo) | **230,400 | TALLAHASSEE, Fla.—THOMASVILLE, Ga.—81 WCTV (C) | 183,800 | WICHITA FALLS, Tex.—87 KFdx-TV (N,A); KSYD-TV (C); KSWO-TV (A) (Lawton) | 143,900 |
| SALISBURY, Md.—68 WBOC-TV† (A,C) | 134,200 | TAMPA-ST. PETERSBURG, Fla.—92 WFLA-TV (N); WTVT (C); WSUN-TV† (A) | 475,500 †295,700 | WILKES-BARRE-SCRANTON, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes) | †292,700 |
| SALT LAKE CITY, Utah—91 KSL-TV (C); KCPX (A); KUTV (N) | 266,800 | TEMPLE-WACO, Tex.—85 KCEN-TV (N); KWTX-TV (A,C) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.) | **139,900 | WILLISTON, N.D.—81 KUMV-TV (N,A) | 30,300 |
| SAN ANGELO, Tex.—84 KCTV (A,C,N) | 29,400 | TERRE HAUTE, Ind.—87 WTHI-TV (A,C) | 183,900 | WILMINGTON, N.C.—83 WECT (A,N,C) | 127,000 |
| SAN ANTONIO, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV† | 345,700 †† | TEXARKANA, Tex. (See Shreveport) | | WINSTON-SALEM-GREENSBORO, N.C.—87 WSJS-TV (N); WFMY-TV (A,C) | 394,400 |
| SAN DIEGO, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana) | *337,000 | TOLEDO, Ohio—92 WSPD-TV (A,N); WTOL-TV (C,N) | 392,600 | WORCESTER, Mass. WWOR† | †† |
| SAN FRANCISCO-OAKLAND, Calif.—93 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU | 1,408,100 | TOPEKA, Kan.—87 WBW-TV (C,A,N) | 129,600 | YAKIMA, Wash.—78 KIMA-TV† (C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV†, Richland, Wash.) | **†38,900 |
| SAN JOSE, Calif.—95 KNTV (A,C,N) (See also Salinas-Monterey, Calif.) | 320,000 | TRAVERSE CITY, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan) | **41,200 | YORK, Pa.—58 WSBA-TV† (A) | †44,000 |
| SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C) | †† | TROY-ALBANY-SCHENECTADY, N.Y.—93 WRCB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.) | **426,600 | YOUNGSTOWN, Ohio—68 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes) | †175,800 |
| SAN LUIS OBISPO, Calif. (See Salinas-Monterey) | | TUCSON, Ariz.—88 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N) | 110,200 | YUMA, Ariz.—83 KIVA (C,N,A) | 27,100 |
| SANTA BARBARA, Calif.—90 KEYT (A,C,N) | 76,700 | TULSA, Okla.—86 KOTV (C); KVOO-TV (N); KTUL-TV (A) | 326,800 | ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N) | †19,300 |
| SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A) | 118,000 | TUPELO, Miss.—80 WTWW (N) | 62,700 | | |
| SCHENECTADY-ALBANY-TROY, N.Y.—93 WRCB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.) | **426,600 | TWIN FALLS, Idaho—88 KLIX-TV (A,C,N) | 30,500 | | |
| SCRANTON-WILKES-BARRE, Pa.—81 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes) | †292,700 | TYLER, Tex.—83 KLTV (A,C,N) | 136,400 | | |
| SEATTLE-TACOMA, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW; KIRO-TV (C) | *595,000 | UTICA-ROME, N.Y.—94 WKTV (A,C,N) | 162,500 | | |
| SELMA, Ala.—74 WSLA-TV | 13,800 | | | | |
| SHREVEPORT, La.—84 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.) | 298,100 | | | | |
| SIoux CITY, Iowa—89 KTIV (A,N); KVTv (A,C) | 165,400 | | | | |

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 * Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station; coverage study not completed.
 * U.S. coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.

| TV MARKETS | |
|---|------------|
| 1—channel markets | 164 |
| 2—channel markets | 59 |
| 3—channel markets | 66 |
| 4—(or more)—channel markets | 18 |
| Total U.S. markets | 307 |
| Commercial stations U.S. & possessions | 573 |



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EDITORIAL

MONEY IS THE ROOT OF ALL THAT TALK OF EVIL

FOR reasons that are understandable, but rarely admitted, there is growing resentment against the centralization of program control in the three television networks. The resentment is especially acute among advertising agency executives and independent program producers. It was articulated by Lee Rich, vice president of Benton & Bowles, at a recent panel session before the Academy of Television Arts & Sciences (which is extensively reported elsewhere in this issue).

Mr. Rich was speaking for a good many agency men and producers when he called for a halt to the acquisition of program authority by networks that "have hamstrung our freedom of action and entirely subverted whatever opinions we may hold to theirs." He was leading a parade when he cried: "They [the networks] cannot and must not be the sole judges of television programming." And there undoubtedly were many of like mind who uttered "hear, hear" when he said that the networks were inviting government intervention if they insisted on maintaining their roles as the "sovereigns of the air waves."

The main argument of Mr. Rich, and of those he represents, is that creativity is somehow being stifled by the concentration of decision-making power. The facts suggest otherwise. If creativity has been affected at all by the networks' assertion of authority, it has been liberated instead of repressed. Creative ventures suffered at least as much discouragement when agencies were calling the shots as they are suffering now from the networks. In support of that statement is considerable evidence including a remark by Rod Serling, the well known writer and producer, at the same panel session where Mr. Rich appeared: "In some 15 years of writing for this medium I have yet—repeat yet—to have a comment from an ad agency man on any show that talked about characterization, motivation, scene design, structure or theme. Those areas which he was concerned with happened to involve the sponsor's product."

Creativity is not what Mr. Rich is really talking about when he deplores the agencies' loss of status in the production of television programs. What he ac-

tually mourns is the loss of agency bargaining power.

When it was customary for advertisers to buy full sponsorships of television network shows and for their agencies to own the programs, the agencies could negotiate with networks from strength. The agency that controlled both a program and its advertising revenue could influence the scheduling and content of the show by threatening to move both the show and the billing to another network. That kind of leverage is no longer available; billings can still be moved, but shows can be kept where networks want them and can be sold to others if advertisers defect.

A loss of bargaining power is also what independent producers are mourning when they complain of the networks' assertion of control. When agencies still were buying programs direct from program sources, producers had a multitude of customers they could play against one another in selling and setting prices of their shows. The producers' points of sale have markedly diminished, but there is no evidence that this condition has shrunk the market for network programs or depressed the quality of network shows. There are more network programs on the air today than there were when agencies were in the control room, and quality is being measured as it always has—by audience acceptance.

As a practical consequence of the shift in program control, television networking has moved in the direction of the publishing concept. That concept cannot be logically resisted by agencies or by producers unless they are willing to argue that magazines would be improved if authors were able to get their manuscripts in print by selling them to the magazines' advertisers.

The publishing system provides no guarantee of "better" magazines and newspapers, but it does concentrate the responsibility and authority in editors whose only purpose is to produce the best publication they can, and not in advertisers whose interest in a publication is secondary to their interest in their advertisements that it may contain.

It is a progressive step that television networks have taken. If it is to be resisted, let the real reasons for resistance be made clear.

TV Camera of the Sixties!



Distinctive silhouette of "TK-60", television studio camera that's years ahead in performance.

After five years of intensive development and two years of field testing, the TK-60 advanced studio TV camera is here! Big picture 4½" image orthicon pickup tube combines with stabilized circuits, ease of camera set-up, and simplicity of operation to make it every inch the TV Camera for the "sixties". Here's a great new monochrome camera that's sure to be a success with producers and station-men alike! The TK-60 produces pictures of sensationally new quality...over extended periods, without alignment delays. You can control contrast and mood as never before. You can produce tapes and live commercials that show the client's product in sparkling, life-like detail, with effects not possible on any other camera. Where striking picture quality can mean stepped-up product sales, this is the camera that "says it" and "sells it" best! See the RCA Broadcast Representative for the complete story Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



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