

May 1964 Vol. XXI No. 5 One Dollar

TELEVISION

**OVERVIEW:
HOW THINGS
STAND
AMONG MEDIA**

**DAYTIME TV:
THE OUTLOOK'S
SUNNY—WITH
SOME SHADE**

**EXCLUSIVE:
A NEW
PRICE TAG
ON TV MARKETS**

**AGENCIES:
WHO'S ON TOP
OF THOSE
TV COMMERCIALS**



THE BETS ARE DOWN FOR FALL
Fourth annual TELECAST
preview of the new season



We always get our man. We get him with a television set and a few brief words. Maybe, a little music. We let him do the listening. We lull him with great entertainment. We give him sporting events, award-winning news coverage, fine NBC programming interspersed with top-

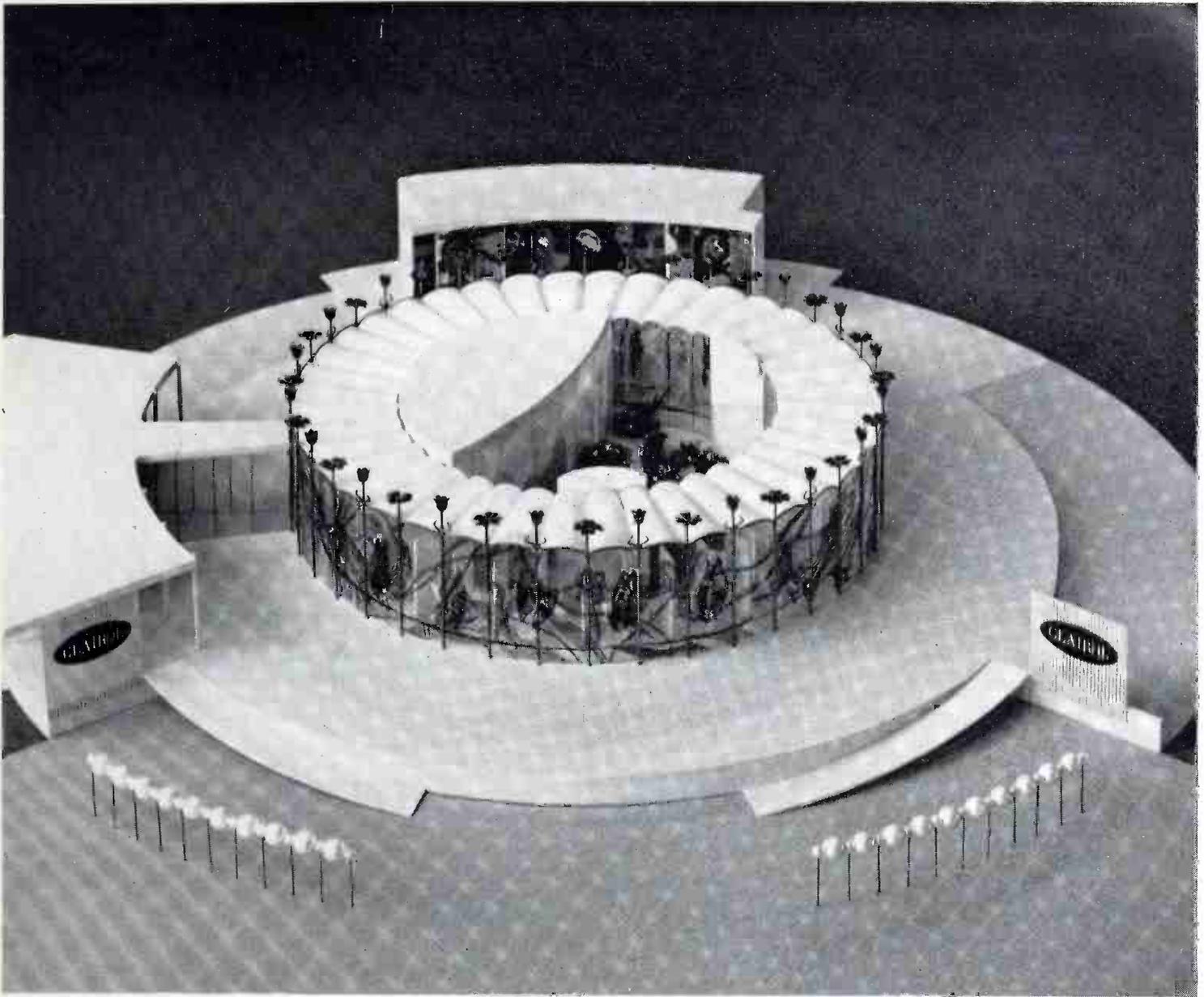
notch local shows.

Then, we throw in a sales pitch. We point it right at him. He surrenders everytime.

We could go into a long song and dance about our hand-basted commercials, hand-basted availabilities, and hand-basted prices,

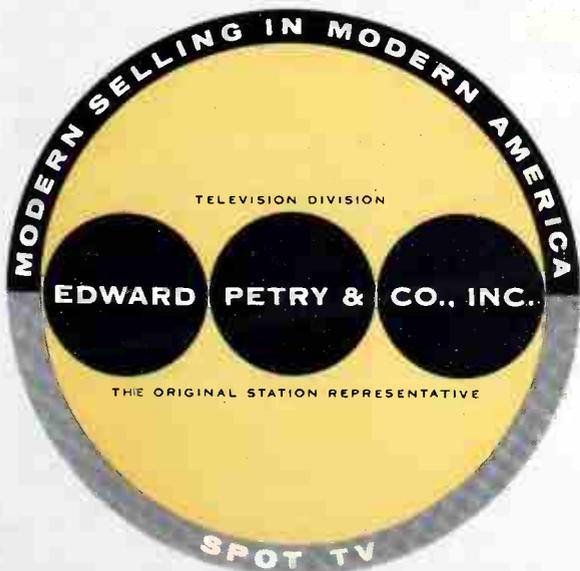
but he wouldn't even listen. Anyway, it's all written down in a little booklet carried by every Edward Petry man. Better still, we can capture the Houston Market for you, every man in it. For the Petry man nearest you, please write to KPRC-TV, P. O. Box 2222, Houston, Texas 77001.

Courtesy of Sunnux Cloth Co. Ltd.



MODEL OF THE CLAIROL COLOR CAROUSEL ON THE POOL OF INDUSTRY FOR THE 1964-1965 NEW YORK WORLD'S FAIR

The number of new products introduced in the past 10 years is astounding. Today's successful national advertisers meet the challenge—and maintain brand position and leadership—with Spot Television. And you'll find more and more of them using Spot TV on these outstanding stations.



- | | | | |
|---------|----------------------|---------|-----------------------|
| KOB-TV | Albuquerque | KSTP-TV | Minneapolis-St. Paul |
| WSB-TV | Atlanta | WSM-TV | Nashville |
| KERO-TV | Bakersfield | WVUE | New Orleans |
| WBAL-TV | Baltimore | WTAR-TV | Norfolk-Newport News |
| WGR-TV | Buffalo | KWTV | Oklahoma City |
| WGN-TV | Chicago | KMTV | Omaha |
| WLW-T | Cincinnati* | WDBO-TV | Orlando |
| WLW-C | Columbus* | KPTV | Portland, Ore. |
| WFAA-TV | Dallas | WJAR-TV | Providence |
| WLW-D | Dayton* | WROC-TV | Rochester |
| KDAL-TV | Duluth-Superior | KCRA-TV | Sacramento |
| WNEM-TV | Flint-Bay City | KUTV | Salt Lake City |
| KPRC-TV | Houston | WOAI-TV | San Antonio |
| WLW-I | Indianapolis* | KFMB-TV | San Diego |
| WDAF-TV | Kansas City | WNEP-TV | Scranton-Wilkes Barre |
| KARD-TV | Kansas State Network | WTHI-TV | Terre Haute |
| KARK-TV | Little Rock | KVOO-TV | Tulsa |
| KCOP | Los Angeles | WTRF-TV | Wheeling |
| WISN-TV | Milwaukee | | |

*West Coast only

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

PREDICTION FOR 1964:

**This will be the local TV station's
most popular program!**



3M announces the first comprehensive program to help TV stations, advertisers, agencies create new profits with video tape!

Now, for the first time, local tv stations, tape producers, advertisers and agencies can receive real assistance in creating and producing better-selling commercials on video tape.

Here is a complete program that includes both professional demonstration and reference materials from 3M, maker of SCOTCH® BRAND Video Tape. Local tv stations and tape producers will be able to offer expanded production counsel and services. They can provide practical materials to help advertisers take full advantage of video tape's production convenience and versatility, "live" picture quality, and the speed, certainty, flexibility that only tape can provide.

A few of the new materials: A 25-minute demonstration tape shows production techniques, actual commercials, explains tape's

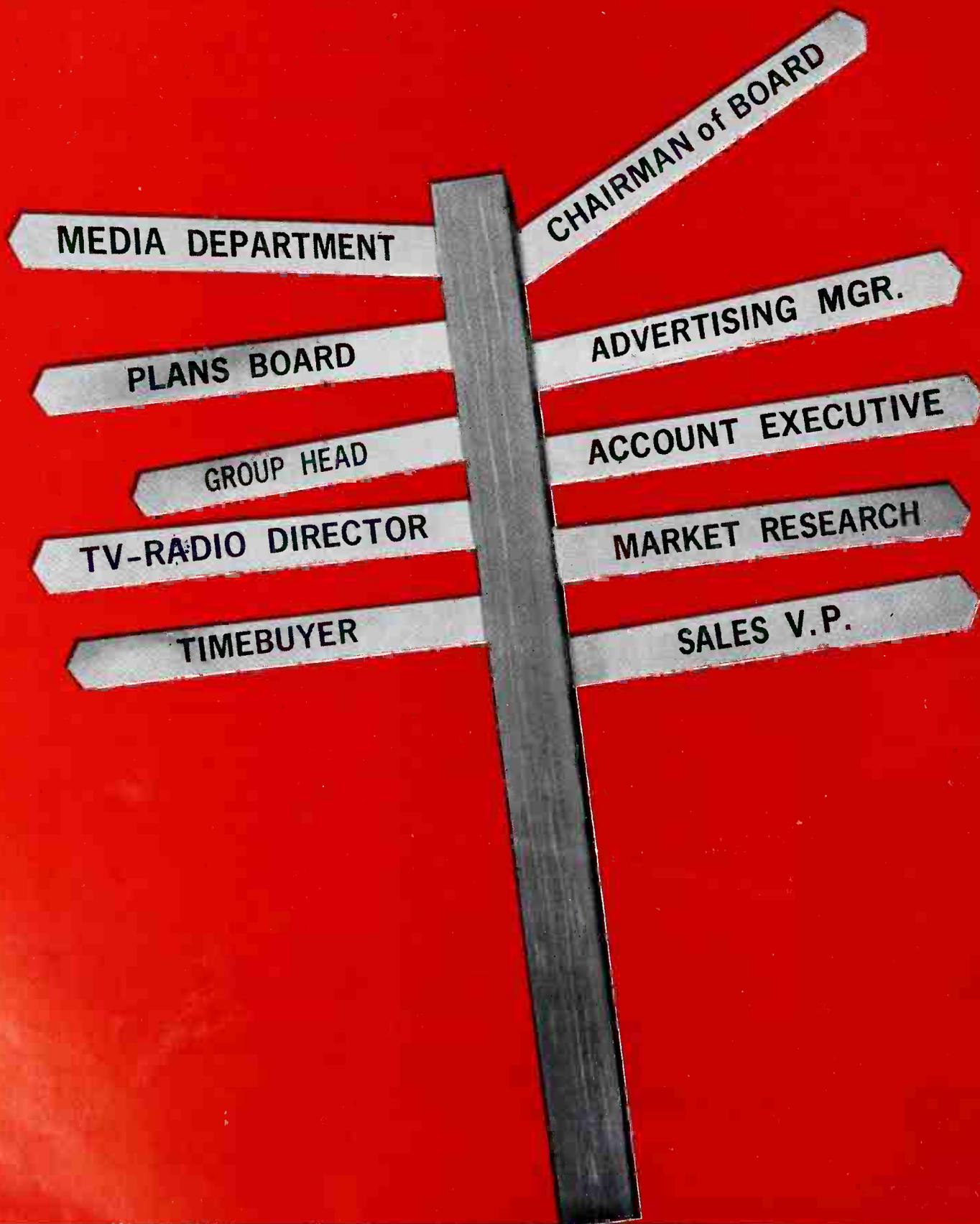
benefits. The "Comparator," a pocket-size quick reference guide to the relative advantages of tape, live and film production for tv commercials. "The Television Producer," a deluxe 50-page encyclopedic workbook of how-to tape production information. The program includes industry achievement recognition, many additional pieces of helpful literature.

Ready to let this program help you? Call your local tv station or tape producer. They have already received full presentations of this program, have many of the new 3M materials in their hands.

SCOTCH® IS A REG. TM OF 3M CO., ST. PAUL, MINN. ©1984, 3M CO.

Magnetic Products Division 

HOW TO GO 10



MEDIA DEPARTMENT

PLANS BOARD

GROUP HEAD

TV-RADIO DIRECTOR

TIMEBUYER

CHAIRMAN of BOARD

ADVERTISING MGR.

ACCOUNT EXECUTIVE

MARKET RESEARCH

SALES V.P.

DIFFERENT WAYS AT ONCE

YOU need to cover a lot of ground these days if you want to reach all the people who have a hand in broadcast buying decisions. (You are, in fact, most fortunate if you even know who *are* all the people involved in a typical decision.)

A whole squadron of salesmen on motorcycles couldn't do the contact job so thoroughly, effectively *and* economically as your own advertising in the broadcast business press. Nor could they make as many repeat calls as often, presenting your whole story *exactly* as you want the facts delivered.

- It takes a business publication to provide the *coverage, penetration, impact and continuous selling* that will establish these facts about you in decision-makers' minds.
- It takes a business publication they respect, need and want enough *to pay for* . . . one they count upon for information that helps them make their decisions more profitably.
- It takes a business publication to lend *immediacy and believability* to a well-planned sales message — because, however forceful it may be, a greater urgency is gained within the editorial climate where your advertising appears.

An effective business publication (such as BROADCASTING) supplies a single, ready-made highway to the many specialists who evaluate, select and approve what media, markets and stations shall be used. It lets you cover the maximum number of key planners in the shortest time. It lets you reach them at the ideal time when they're thinking about the broadcasting business, and minded to weigh your message in this favorable atmosphere.

Some business publications in the TV-&-radio field reach better than others. BROADCASTING reaches best of all. It's the authoritative source that decision-makers rely on, week after week, for latest news about broadcasting. Unlike others, they *pay* to receive BROADCASTING. They read it in a receptive mood.

Sales calls can come at awkward times, failing to register your whole story with an unwill-

ingly captive audience. Your direct mail may not find them in a receptive mood. But a message in BROADCASTING is a message delivered to a man who's thinking, planning, deciding — at the moment — about his next moves in radio or television.

Serendipity is the knack of making happy discoveries by accident. The truly serendipitous business man is a rarity. Why take risks of missing the target by trying to go ten different ways at once? BROADCASTING is a surer one-way express route to *all* kinds of decision-makers.

It reaches them *quickly . . . frequently . . . thoroughly . . .* when they're *receptively* minded . . . with *immediacy, believability, memorability . . .* on an issue-after-issue *continuity . . .* and at *far lower cost* than the cost-per-contact of salesmen's calls or individual presentations. Which, when you stop to think about it, is quite a good deal!



BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO
1735 DeSales Street, N. W., Washington 6, D. C.

BUSINESS *continued*

ing to settle for soda pop. Hunt Foods & Industries Inc., the launching platform for most of his dealings (he's its president), acquired an almost 20% interest in the Canada Dry Corp., principally noted as a soft drink producer. It was suggested that Simon was looking to be elected to the Canada Dry board, but again he's been given the cold shoulder. The company's directors flatly rejected the thought.

The question remains, after being thwarted twice, will Simon come back swinging at AB-PT? Can AB-PT's do-it-yourself-to-fit-the-occasion rules hold an ambitious and powerful man down? What does this portend for the parent of one of television's ruling organizations? This space should supply some of the answers in ensuing months.

AB-PT, meanwhile, reported that its gross revenues in 1963 rose to a record \$386,729,000 from \$379,741,000 in 1962, but that its earnings slipped from 1962's \$10,757,000, or \$2.41 a share, to \$7,385,000, or \$1.65 a share, in 1963. The drop in profits was attributed mainly to "results of the 1962-63 television season during the first nine months of the year."

But better times are just around the corner, company president Goldenson promised. In a preliminary report he said that first quarter earnings this year are expected to top the 57 cents a share a year earlier, with profits in all of 1964 figuring to be "much better" than in 1963.

What did all this publicity do to AB-PT's performance on the TELEVISION MAGAZINE index to television-associated stocks? Not very much. Last month, when Norton Simon made his first appearance, AB-PT stock finished 9% higher for the month. This month AB-PT stock showed a bare 1% increase. Apparently the squelching of Simon or the issuance of the annual report dampened some customer ardor.

Last month's gainers turning into this month's losers was somewhat the trend of things. In TELEVISION's April issue, this department reported that Goodwill Stations, Subscription Television Inc., United Artists, Papert, Koenig, Lois, Motorola, MPO Videotronics, Wometco Enterprises, Time Inc. and Medallion Pictures had registered the biggest gains of the period, ranging from 14% to 46%. In the March 14 to April 14 period, however, only United Artists and Motorola were able to extend these increases, the remaining companies either falling back or merely holding their ground.

In many cases, the reversal of fortunes have no apparent reasons. They might be—as seems likely with MPO Video-

tronics, which went up 19% last month only to fall back 12% this month—indications of prices seeking their most realistic level.

In some instances the up-and-down nature of company prices seems quite contrary. Papert, Koenig, Lois Inc., which showed a 28% increase last survey period, dropped off 14% despite its release of a favorable financial report. Norman Grulich, executive vice president and treasurer of the publicly-owned advertising company, told an annual meeting of shareholders that earnings in the fiscal first quarter ended Feb. 29 rose to \$119,635, or 23 cents a common share, from \$50,915, or 10 cents a share, a year earlier. Gross billings were \$6,022,949, up from \$3,988,600. Grulich predicted that earnings in the fiscal year ending Nov. 30 will rise to \$1.10 a share from \$451,363, or 88 cents a share, in fiscal 1963 and that gross billings will be \$27 million to \$28 million, up from \$21 million. A dividend of 12 cents per share was declared on PKL "A" stock for the quarter ending Feb. 29, payable to stockholders of record April 17. This represents an increase of 3 cents per share over that declared the last quarter of the last fiscal year.

Subscription Television Inc. was one of the more notable losers of the month. In the last survey period it sported a price gain of 30%, in the current one was down 11%. Apparently the company, which is to start pay TV operations in California in July, first prospered by publicity and is now suffering from too much of it. The early hula-baloo that greeted announcements of Subscription TV's progress undoubtedly helped sell the company's stock. Publicity of more recent days, telling of objections raised in California to the company's operations and the promise of a political fight, coupled with FCC chairman Henry's regulatory threat issued at last month's NAB convention (see "Focus on News," page 12), have, perhaps, indicated that the company may have been oversold.

United Artists, which was on the upswing last month with an 18% price increase, added another 15% jump to that this month, thanks largely to a highly attractive first quarter financial report, and the Academy Awards. "Tom Jones," a U-A financed and distributed film, won four Academy Awards including the most-coveted "Best Film of 1963." The British-made comedy is expected to gross more than \$13 million in film rentals in the U.S. and Canada, believed to be a record for a picture that plays without reserved seats.

The financial performance of "Tom Jones" helped U-A turn red ink into

black. The company's gross income last year declined to \$124,573,000 from \$126,259,000 in 1962 and its profits crashed from \$3,815,000 earned in 1962 to a loss of \$831,000 in 1963. Profits in the 1964 first quarter, however, rose to \$2,025,000, or \$1.10 a share, more than three times the \$578,000, or 31 cents a share, of the 1963 quarter. The record first quarter figures don't reflect the licensing to ABC-TV last month of 30 U-A features for an estimated \$8 million.

The biggest gainer of the month was Chris-Craft Industries, the Bing Crosby-controlled company with interests in two TV stations. The price of Chris-Craft stock shot up 25% in the March 14-April 14 period (this on top of a 9% gain from Feb. 14 to March 14). Again a good financial report helped. In 1963, it was announced, Chris-Craft had retained earnings of \$19,720,685, more than \$1 million more than the \$18,647,068 retained in 1962.

In all, only 31 of the TV-associated stocks gained during the month. The total market capitalization of the 63 surveyed stocks (one company, the Boston Herald-Traveler Corp., operator of WHDH-AM-FM-TV Boston, Mass., was added in April) was down some \$370 million. This was due largely to a \$500 million drop suffered by companies in the manufacturing category.

Despite this negative note, there were some outstanding milestones achieved during the month. Most concerned motion picture companies. Paramount Pictures Corp. reported its estimated net operating income last year was \$5,908,000, or \$3.58 a share. In 1962, by comparison, it had its first deficit in 25 years, an operating loss of \$2,754,000.

Twentieth Century-Fox Film Corp. also revealed a dramatic recovery in operations. Its net earnings for last year were \$9,115,393, equal to \$3.44 a share, the highest ever for the company. This was in drastic contrast to 1962 when Fox had a loss of \$39,796,094.

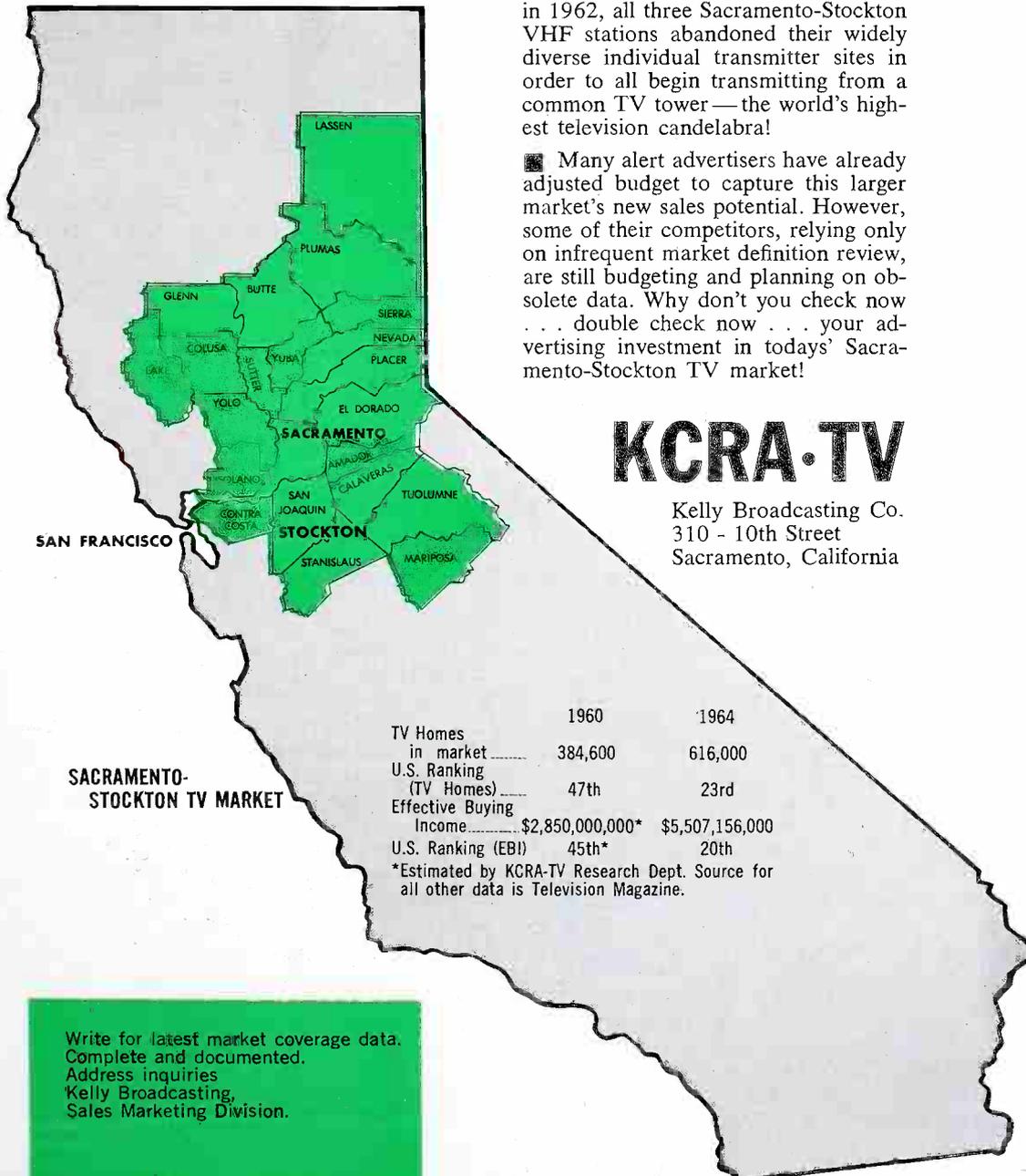
Two likely candidates for the TV-associated stock index, Communications Satellite Corp. (Comsat) and Cox Broadcasting Corp., were active during the month. Comsat's stock was looking so good to investors, underwriters had to delay the offering while they set up a rationing system for the shares. The \$200 million public offering, which had been scheduled last month, is now expected to be sold sometime in May.

Cox Broadcasting, formed last February, made its initial public offering on April 21. A total of 665,231 common shares were offered at \$16.25 a share. In all 2.65 million shares will be outstanding, 63.8% of them owned by Cox company interests.

END

FOCUS ON GROWTH

A look at the West's 4th largest television market... California's 3rd biggest TV buy!



■ This issue of Television Magazine adds more factual information on the phenomenal growth of the Sacramento-Stockton TV market.

■ Knowledgeable agencies, brand managers and ad directors already know that *both* Television Magazine and Sales Management rank the Sacramento-Stockton TV market 23rd largest in the nation.

■ Comes now Effective-Buying-Income data which not only further reflects the size and growth of this market, but shows its relative wealth and economic prosperity. *The Sacramento-Stockton TV market ranks 20th in buying power!*

■ This greatest of American market growth stories was made possible when, in 1962, all three Sacramento-Stockton VHF stations abandoned their widely diverse individual transmitter sites in order to all begin transmitting from a common TV tower—the world's highest television candelabra!

■ Many alert advertisers have already adjusted budget to capture this larger market's new sales potential. However, some of their competitors, relying only on infrequent market definition review, are still budgeting and planning on obsolete data. Why don't you check now . . . double check now . . . your advertising investment in today's Sacramento-Stockton TV market!

KCRA-TV

Kelly Broadcasting Co.
310 - 10th Street
Sacramento, California

SACRAMENTO-STOCKTON TV MARKET

	1960	1964
TV Homes in market	384,600	616,000
U.S. Ranking (TV Homes)	47th	23rd
Effective Buying Income	\$2,850,000,000*	\$5,507,156,000
U.S. Ranking (EBI)	45th*	20th

*Estimated by KCRA-TV Research Dept. Source for all other data is Television Magazine.

Write for latest market coverage data. Complete and documented. Address inquiries Kelly Broadcasting, Sales Marketing Division.

FOCUS ON NEWS

THE mood of the 1964 National Association of Broadcasters convention in Chicago last month ran along the line "Isn't it great to be alive and be a broadcaster."

The troubled waters of a year ago—the ratings investigation and the start of FCC pressures to adopt commercial time standards—have calmed. The current ripples over cigarette and liquor advertising are not of boat-rocking proportion. And indeed, in this national election year, congressmen are not about to rock a boat that can help sail them to re-election.

But if the present is calm, broadcasting's future crises are starting to pop up over the horizon. NAB convention attention went heavily to those twin bogeymen, pay TV and community antenna television.

The fear about pay TV is one of competitive challenge; if it works, it could supplant free television, or, more probably, fragmentize free TV audiences and free TV revenues. Broadcasters have been little concerned about pay TV "experiments"—over the air in Hartford, Conn., on cable in a Toronto suburb — but the apparently well-financed start of a wired pay TV system planned for Los Angeles and San Francisco is another thing.

The West Coast pay operation, Subscription Television Inc., headed by savvy ex-broadcaster, ex-ad man Pat Weaver, has \$25 million from a stock issue and exclusive rights to the baseball games of the Los Angeles Dodgers and the San Francisco Giants. Subscription Television also has a lot of infancy problems but its potential is obvious.

Compounding the commercial broadcaster's fear of pay TV is CATV. Whenever one TV technique comes up, the other is bound to be mentioned. The popular theory on subscription television, for instance, is that if it works, a network of wired pay TV can rapidly come into existence, built from existing community antenna systems that crisscross the West. And once enough cus-

Who's afraid of
pay TV and CATV?
Broadcasters are.
But Henry
hints he may help.

tomers tie in, the theory concludes, commercial broadcasters might find themselves being outbid for programing.

As a hedge against the theory, a number of broadcasters have recently become CATV system owners, and many more broadcasters are looking into the possibility of becoming owners.

On the rim of the CATV problem sit many small TV stations who have for years objected to CATV operators "stealing" their signals, for their own gain. The FCC has repeatedly been asked to regulate CATV to protect these stations. It now says that it intends to and a whole new battleground has been marked out.

The question, however, is how far will FCC protection go? The problem has too many sides for a simple settlement. The FCC must ask: which is better for the public, a multiplicity of program services brought in from the "outside" at a price by CATV, or a limited number of free services that are locally based?

The NAB convention appeared to be the time and place to start plotting courses of action on broadcasting's new menaces. The NAB put forth a fight-pay TV resolve and FCC Chairman E. William Henry, who saw pay TV as the coming thing, felt that it should be regulated.

NAB president LeRoy Collins made the war on pay TV the principal point of his convention speech. "America," said Collins, "does not need a class system in television based on the ability to pay." He urged broadcasters to propagandize against pay TV and to "puncture promotional balloons" sent up by pay TV promoters.

Henry saw pay TV as more of an already airborne dirigible than a "promotional balloon." In his convention speech he noted that in the development of CATV systems "the concept of paying for television has become an accepted fact in over a million homes." He also pointed to the success of recent theater television events and saw Pat Weaver's project as having the earmarks of success.

"... vested interests of king-sized proportions are building up" around the new TV systems, said Henry, and under the circumstances the government must assume regulation of pay TV on wires as it already regulates pay TV on the air.

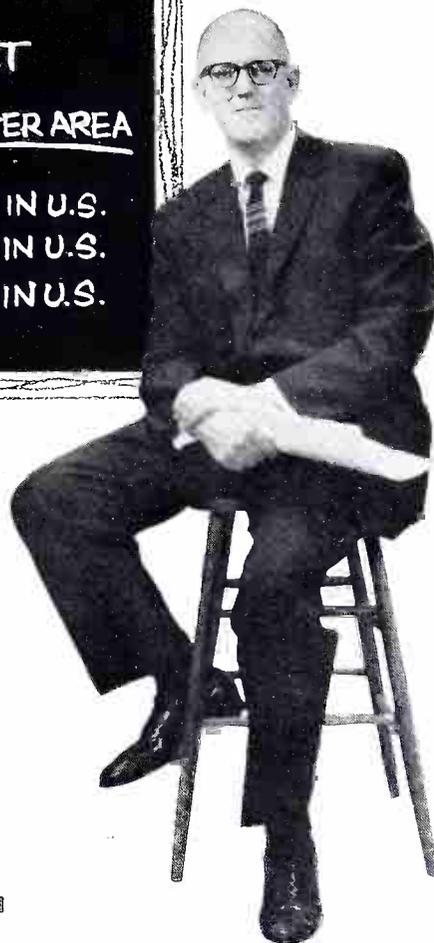
Pay TV, the FCC chairman continued, "must be a supplemental service, not a substitute service. And in my opinion, if pay TV is to come into our homes, it should not be allowed to bring the sponsor's commercials with it. If viewers must pay for additional programing, they must not pay twice."

While Henry did not elaborate on possible legislative proposals that would backstop this thinking, he maintained that all wired TV, whether CATV or pay TV, must be brought under government control. "Legislation is clearly required on some points," said Henry, "and action by the commission or the industry on others. Congress, the commission and the industry must make critical decisions about wired television before events make them for them."

Henry, in a press conference after his speech, said that his regulation ideas might even extend to theater TV events. But his fellow FCC commissioners may have other ideas on the whole subject.

The CATV-pay-TV question came up

THE RICH WROchester \$2 BILLION MARKET



ERVIN F. LYKE
President and General Manager

IS BIGGER THAN EVER!

When you buy WROC-TV, Channel 8 in the Metro-Rochester market, your dollars work twice as hard because . . .

- WROC-TV reaches more homes outside the Metro-Rochester area.
- In key viewing time—WROC-TV reaches more total homes every day from 5 p.m. to 1 a.m. than the other local channels.
- Advertisers who want double their money's worth . . . who want to reach the rich-Rochester spendable audience . . . buy Rochester's *first station*—WROC-TV, Channel 8.

1963 Oct.-Nov. ARB

ROCHESTER'S FIRST STATION



TV 8
CHANNEL
NBC

ASK YOUR PETRY MAN FOR
THE WROchester STORY



NEWS *continued*

in one FCC question and answer session at the NAB, and Commissioner Lee Loevinger took issue with points made by Chairman Henry and some of his other colleagues, notably Commissioner Kenneth A. Cox, who sees CATV as a forerunner of pay TV and ripe for regulation.

Loevinger warned broadcasters that if efforts to suppress community antennas and pay TV succeed, "You'll live to regret it. You can't regulate competition without having the same regulation apply to you. The commission shouldn't get into the regulation of programming on pay TV, CATV or everyday TV or radio."

The regulation of programming on wired systems, Loevinger said, will lead to regulation of programming on commercial TV. He advised broadcasters to support only those regulatory proposals they would accept for themselves.

In the week following the NAB convention, the FCC got down to basics on a thorny question that may well determine its future course of action on competitive TV systems: what should the broadcaster's relationship to CATV be?

In a notice of inquiry the commission indicated it was ready to consider tough new rules that would severely limit, if not prohibit, joint ownership of commercial broadcast and CATV properties. The FCC makes it clear that it is concerned about the impact of such ownership on its multiple-ownership rules.

Among the questions the FCC wants to set policy on: should it count CATV holdings in determining whether a licensee is abiding by the rules which limit broadcasters to a maximum of seven TV stations and prohibit concentration of control? Should a broadcaster be allowed to own a CATV that serves the same market as his TV station? Under what conditions should a broadcaster be permitted to own a CATV outside his service area?

Comments on the questions are due June 19. On the conclusions reached by the commission hangs the fate of plans of many broadcasters who want to go into the CATV business.

While the pot bubbles over CATV rulemaking, the National Community Television Association, CATV's nation-

al spokesman, filed comments with the FCC asking it to "terminate the proposed rulemaking," and instead, order evidentiary hearings on complaints it may receive from broadcasters alleging adverse economic impact by CATV systems using microwave services. "A case-by-case approach is the only reasonable answer," the NCTA maintains.

While the Washington men juggle the fate and fortune of broadcast ownership and rival systems within the TV medium, the TV networks were back at a favorite pastime: bidding for the favor of the National Football League.

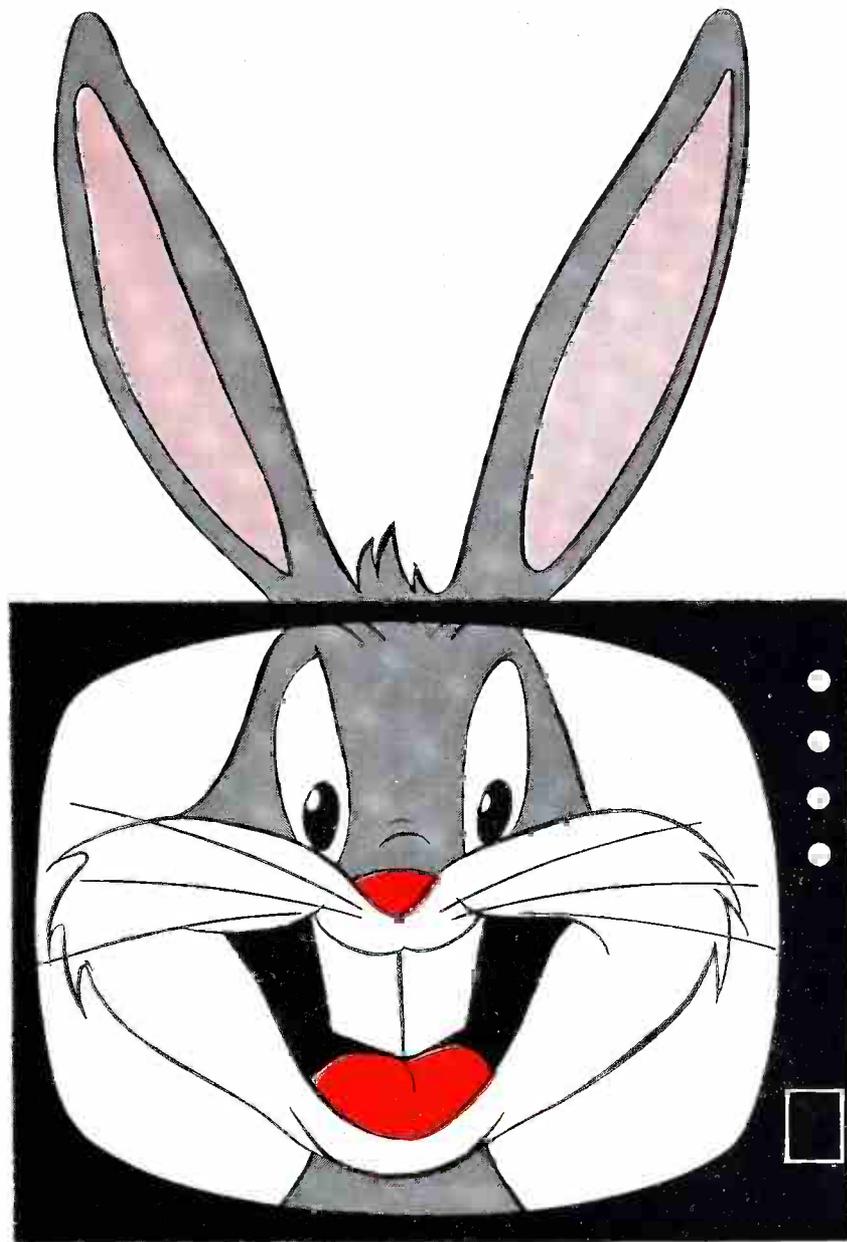
After presenting the winning bid of \$28.2 million for two years' (1964-65) rights to telecast the NFL's regular season games, CBS-TV last month put the icing on its sports cake by negotiating a pact with the NFL for its next two championship games, at \$1.8 million per game—probably the highest price ever paid for a one-day sports event.

NBC-TV, which expected open bidding on the games, cried "foul" at being left out, announced that it had planned to bid \$2 million or more per game. Pro football never had it so good. **END**



ELEKTRA FILM PRODUCTIONS, THIRTY-THREE WEST FORTY-SIXTH STREET, NEW YORK CITY 10036, JUDSON 2-3606

"E-h-h-h, What's up, Doc?"



100 New-To-Television Cartoons

One hundred of the most lavishly produced cartoons ever created by Warner Bros. for theatrical distribution are now available to television stations. These fully-animated post-'47 productions have never traveled the *rabbit-ears* of a TV set before. They star Bugs Bunny, Daffy Duck, Elmer Fudd, Foghorn Leghorn, Road Runner, Speedy Gonzales and other world-renowned Warner Bros. personalities. Running 6 to 6½ minutes each, these 100 new-to-television cartoons are available in black-and-white or color—for Fall start. *An-n-n-d... that's what's up, Bugs!*

Warner Bros. Cartoons—Series '64



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

FOCUS ON PEOPLE

CHARLES E. CLAGGET
Chairman
Gardner Advertising



Gardner Advertising, St. Louis, has realigned its top management team. **Charles E. Clagget**, president and chairman of the agency since 1959, continues as chairman and chief executive officer. **Champ C. Humphrey**, executive V.P.-account services since 1960, becomes president, will headquarter and direct operations in the agency's New York office.

CHAMP C. HUMPHREY
President
Gardner Advertising

Clagget began in advertising at Gardner in 1931, Humphrey in 1938. Gardner expects a billings record of \$66 million this year, a 24% gain over 1963. TV billings run about \$17 million.

MANUEL YELLEN
Executive V.P.
Sales & Advertising
P. Lorillard Co.



P. Lorillard Co. last month made a trio of top level executive changes. The nation's third largest cigarette company, and one of television's big bankrollers (1963 billings: \$19.3 million), named **Manuel Yellen** executive V.P. for sales and advertising; **J. Edgar Bennett** executive V.P. for operations, and **Lewis Gruber** stepped down as chairman and took an honorary chairman post.

Yellen, with Lorillard since 1933, had been V.P. for advertising and sales for a year. In his new capacity he will oversee all phases of sales, advertising and marketing activities, including Lorillard's widespread marketing research program.

OSCAR KATZ
Executive V.P. Production
Desilu Productions



Television programing executives are a wandering breed. **Oscar Katz** has joined the club. After 26 years at CBS—18 in research, the last eight in television programing—Katz traveled west last month to become executive vice president in charge of production at Desilu Productions.

Katz takes over a programing post resigned by **Jerry Thorpe**. Thorpe in turn has relocated in New York as a program executive at MGM-TV.

Katz's CBS jobs have ranged from head of research (1948-1956) to the top V.P.-network programs slot (1959-1962). He also has been V.P.-daytime programs and his last post was V.P.-program administration.

JERRY THORPE
Program Executive
MGM-TV

RICHARD J. DORSO
Partner,
V.P. Program Packaging
Ashley-Steiner-
Famous Artists Inc.



Richard J. Dorso, executive V.P. in charge of programing for United Artists Television and a UA-TV program man since 1955, last month moved into Ashley-Steiner-Famous Artists Inc. as a partner and V.P. in charge of program packaging.

Dorso, a long-time talent agent and creative specialist in the movie-radio-TV field, started with the old NBC Artists Bureau in 1938, moved to William Morris, headed two of his own agencies (Century Artists and United TV Programs), was a TV and feature film writer-producer before joining UA-TV.

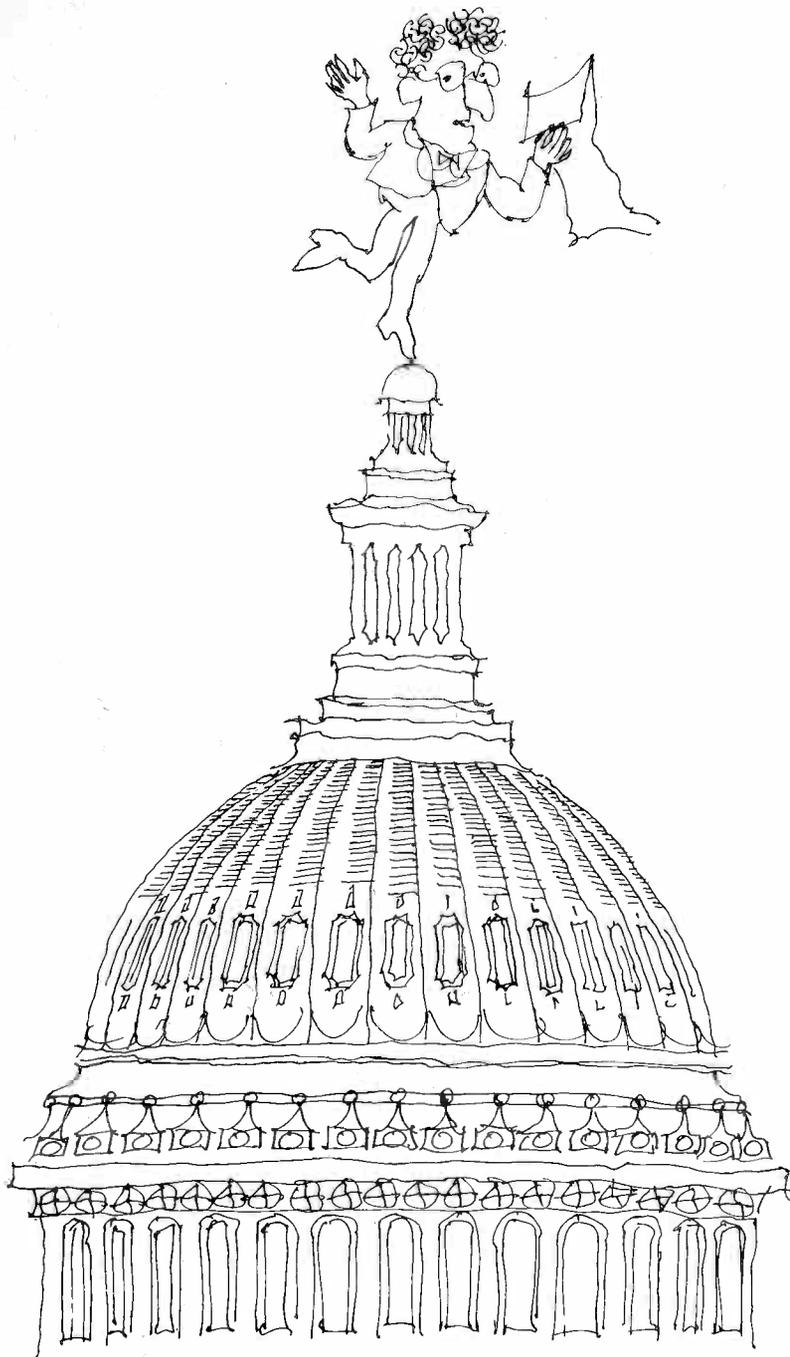
Dorso's move is seen as strengthening A-S-FA president **Ted Ashley's** already fast-moving TV-oriented talent organization.

DONALD H. MCGANNON
President and Chairman
Westinghouse Broadcasting



One of broadcasting's top industry honors, the NAB Distinguished Service Award, went to **Donald H. McGannon**, president and chairman of the Westinghouse Broadcasting Co., at the NAB convention in Chicago last month.

McGannon, 12th recipient of the award, was cited among other things for inspiring industry-wide innovations in public affairs broadcasting and seeking new sources of programing.



You may hear a lot of talk about WRAL-TV up in Washington, D. C.

It seems the FCC selected two stations for special study.

The reason? Sharp, incisive editorials. Viewpoints that sometimes take a controversial tack.

Frankly, we're flattered that WRAL-TV was one of the two stations selected for study. But we aren't surprised.

After all, we were one of the first stations to editorialize. And one of the few to tackle subjects more

controversial than home, mother, and traffic accidents.

We aim our editorials at our market. But the impact has gone beyond our 358,800 TV homes.

Which proves one point. We've done what we set out to do. Stimulate. Provoke. Encourage open discussion of the key issues.

Our editorials occupy just five minutes of an hour-long news block WRAL-TV has telecast daily since

1960. This kind of attention to news and the issues is one reason we're probably the most discussed television station in North Carolina.

And one reason they're talking about us in places like Raleigh, Durham, Fayetteville, Rocky Mount, and Chapel Hill, N. C.

And, oh yes, in Washington, D. C.

WRAL-TV RALEIGH, NORTH CAROLINA
Represented Nationally
by H-R... ABC Television

FOCUS ON PEOPLE *continued*



OLIVER TREYZ
President
National Television Sales Inc.

Oliver Treyz, who bounced from the president's berth at ABC-TV to the top sales job at Warner Bros.-TV to a V.P. marketing job with Revlon Inc., last month bounced back into television—this time as president of his own company, National Television Sales Inc., a new sales representative firm for TV stations.

In the venture with Treyz as vice presidents: **Jack Mohler**, former account executive at Storer Television Sales, and **Tom Judge**, former general manager for CBS-TV Production Sales.

Treyz is headquartering his firm in New York, made no immediate announcement of what stations he will handle. His opening salvo: "We believe the industry needs a hard-selling, independently-owned representative firm handling a short list of TV stations."



STERLING C. QUINLAN
Field Enterprises Inc.

Sterling C. (Red) Quinlan, replaced as ABC-TV V.P. in charge of WBKB Chicago last February, has joined Field Enterprises Inc. (*Chicago Sun-Times, Chicago Daily News, World Book Encyclopedia, Childcraft*) "in an executive capacity."

In announcing Quinlan's appointment (and indicating where Field Enterprises' future interests may be), Marshall Field Jr. said, "Quinlan will survey the entire electronic communications medium for us . . . evaluate recent developments and the probable future course of the electronics field." Field Enterprises at one time owned a group of radio stations but has been out of broadcasting since the mid-1950's. Quinlan may be the man to pull it back in.



SOL SAKS
Executive Producer,
Comedy Programs
CBS-TV Hollywood

CBS-TV has been building its programming success for more seasons than its competitors care to count on a formula that never seems to go out of style or run out of ratings—comedy. And it's not about to stop. Installed last month as kind of a CBS resident head of comedy: **Sol Saks**, a comedy series creator (*Eve Arden Show, My Favorite Husband, Mr. Adams and Eve*) turned CBS-TV executive producer of comedy programs, Hollywood.

Saks will supervise all CBS comedy programs originating in Hollywood—15 of them for the 1964-65 season, including eight new situation comedy entries. His contract also calls for him to create one pilot a year for the next 10 years.



ROBERT WORMINGTON
General Manager
WDAF-TV Kansas City

Taft Broadcasting Corp. last month made an executive realignment at WDAF-AM-FM-TV Kansas City, following its assumption of the station licenses from Transcontinent Television Corp.

Robert Wormington, former WDAF-TV station manager, was appointed general manager. **William A. Bates** moves from the general manager's slot to assume a general executive capacity for the Cincinnati-based group broadcasting company.

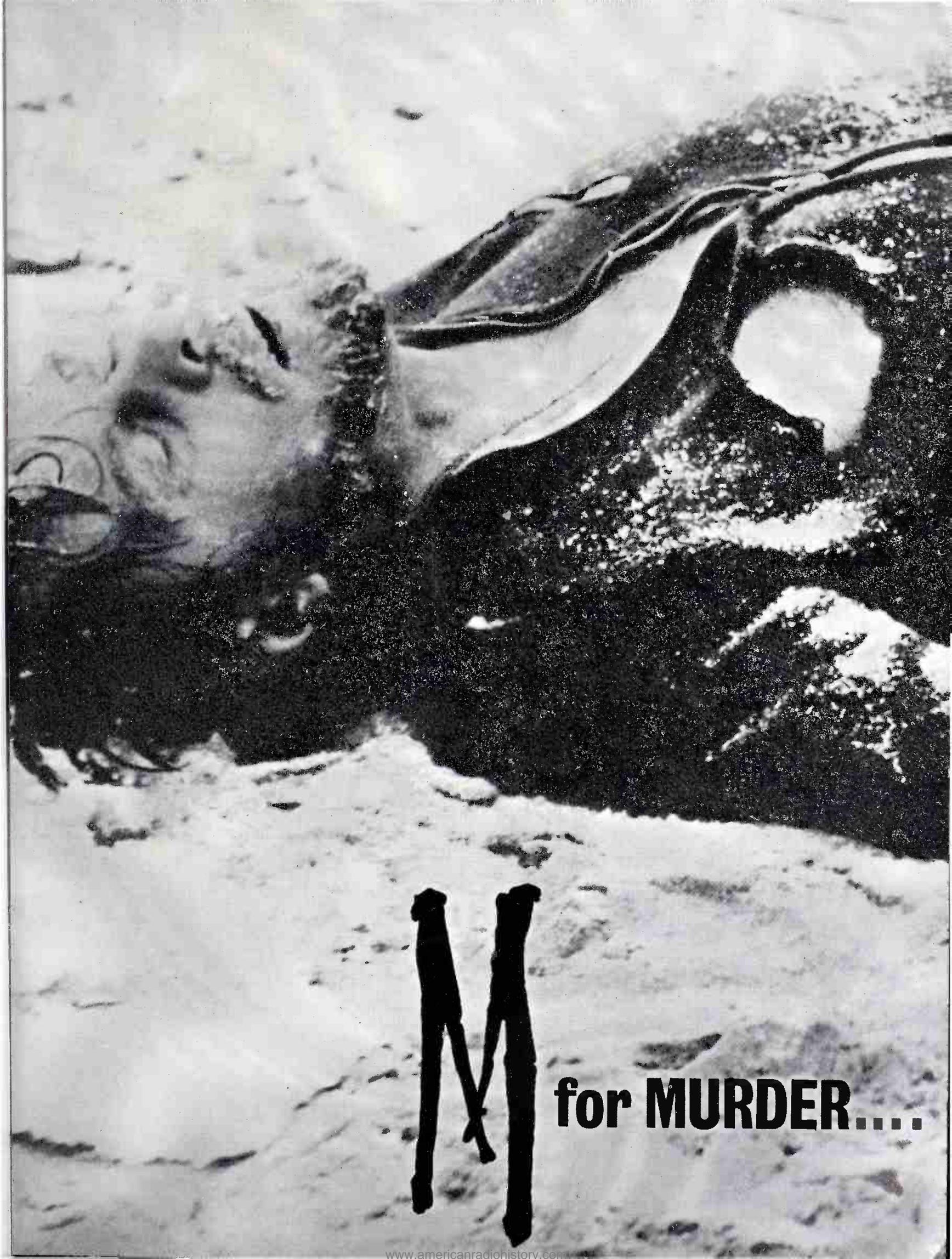


GEORGE E. BLECHTA
NSI Eastern Division V.P.,
A. C. Nielsen Co.

George E. Blechta, Nielsen Station Index eastern division vice president, was appointed last month to direct the entire NSI TV Service. He will continue to operate from New York.

John K. Churchill, NSI vice president, will continue as administrative coordinator of the Nielsen Station Index Service and will remain in Chicago. **William R. Wyatt**, formerly NSI central division vice president, has been promoted to the post of national sales manager. He leaves Chicago and will work with Blechta in New York.

Blechta joined the A. C. Nielsen Co. in 1936, became a vice president in 1948 and swung into radio and TV account and client service work. He has been on NSI sales and service work since 1955. Churchill, one-time director of research for CBS, joined Nielsen in 1952. Wyatt, after 22 years with broadcast stations, went with Nielsen in 1954.



M

for MURDER....

Moses:
On the
influence
of TV

Minow:
On
sponsor "control"
of broadcasting

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV



Robert Moses, president of the New York World's Fair, at the newsmaker luncheon of the International Radio and TV Society in New York:

WHEN Edmund Burke in the House of Commons pointed to the Reporters' Gallery and said that up there was a Fourth Estate far more important than the three long accepted as the nation's rulers, he referred of course to the press and to communication. Had he lived to witness communication by air he might well have defined this calling as the First Estate in influence if not in rank, dwarfing the other three. You are today the ministers without portfolio who literally and figuratively make and unmake the rulers of the world.

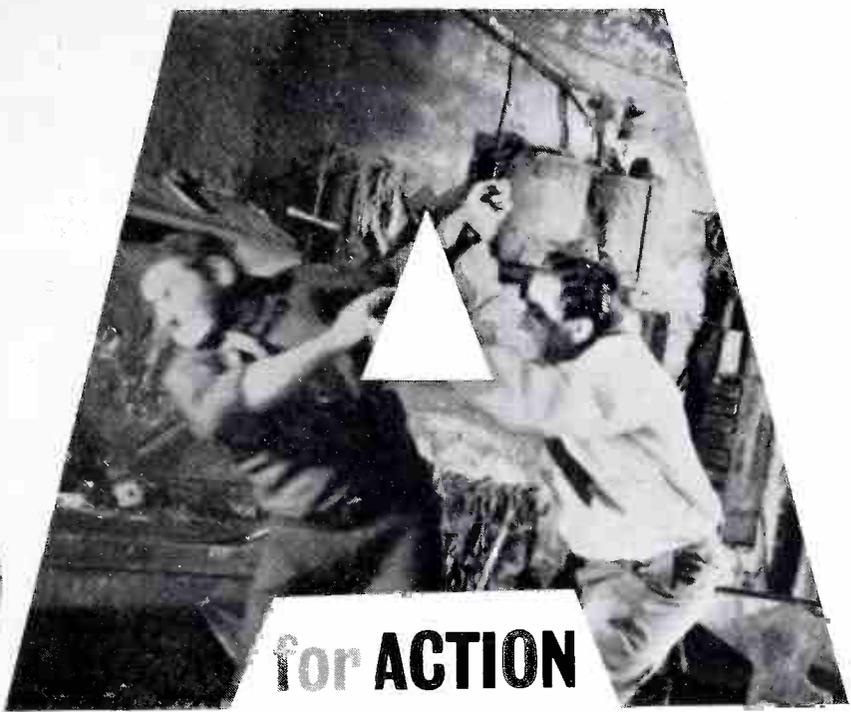
You are already dwarfing your older brothers, the printing press, the movie and photography, which seem cribb'd, cabin'd and confined by comparison. The modern Fourth Estate in all of its manifestations has an awesome responsibility affected with an overriding public purpose. Your independence will last just as long as your realization of this simple fact. Freedom of speech in all of its manifestations is the most precious of all the freedoms guaranteed in the Bill of Rights. Its operation is a stewardship, not an ordinary private enterprise in which the profit motive prevails. You must be practical to survive, but you cannot run your giant business today as if it were the old Hollywood, nor imitate the motion picture pioneers who graduated too fast from penny arcade operators and drummers to literary authorities, dictators of taste and paragons of absurdity.

I suppose that even outside of physics, water cannot rise much above its own

level and that finding the public level by current polls and rating tests will continue to be a big factor in giving the public what at the moment it seems to want. Has communication by air lived up to your hopes and expectations? Hardly, but progress has been prodigious. Every sentient American man, woman and child marveled at the vivid, instantaneous presentation of the news of President Kennedy's chilling assassination and appreciated your dramatic demonstration of poignant tragedy and of the recuperative capacity of the democratic process. Current comments, interviews and discussions have widened our horizons, as have the hours devoted increasingly to education, public affairs, culture and music, theater and the other arts.

Those who were old and gray and full of sleep, cloudy in mind, sunk in reverie, lonely and full of self-pity, are no longer without stimulating companions. No indeed. Television and radio have become their companions, their main sources of interest and entertainment—in fact their saviors, especially where elderly folk are kept indoors by the northern chill, where there is no place for neighborhood gossip in the tropical sun. Nothing the new so-called science of geriatrics can dream up can remotely approach in therapeutic value these quaint devices of wireless communication which carry voices, pictures, personalities, news and drama to the bed-sides, rocking chairs and family circles of those no longer able to be active in the streets, the forum and the market place. I shall concede without cavil that if you of the air business do nothing more than give to the mentally alert but physically infirm a new grip on life, your existence will be justified and your mission will have been performed.

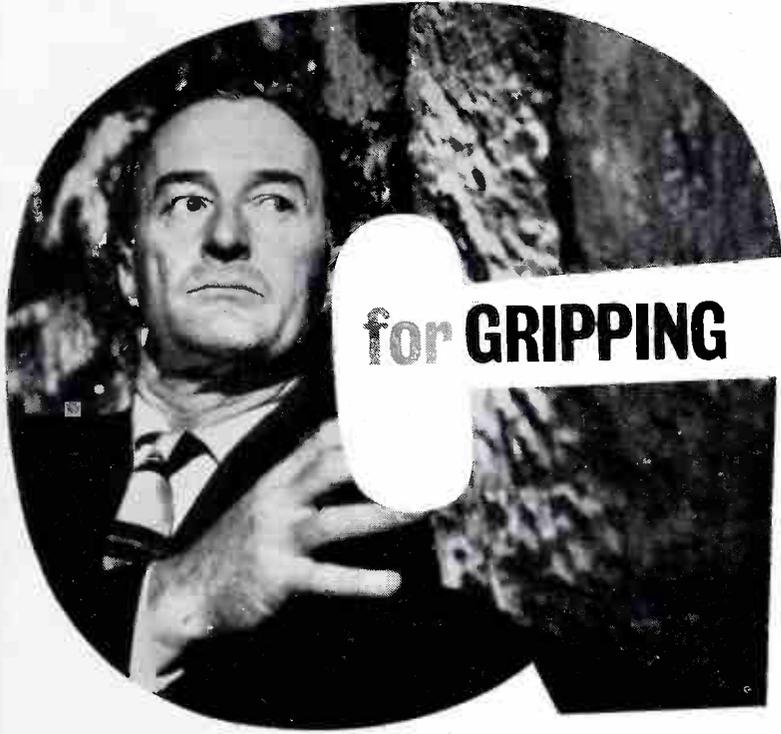
If I may be permitted a broad generalization, and assuming your audience to be a third young, a third middle-aged and a third elderly, I would say that your influence on the first group has as yet been negligible, on the second improving and on the third admirable. If this be treason—well, you hardly expected a Niagara of molasses from one moving closer to the Pool of Bethesda. I hear tales, perhaps apocryphal, but with the ring of truth, of air programming based on haphazard night telephone



for **ACTION**



for **IMPACT**



for **GRIPPING**

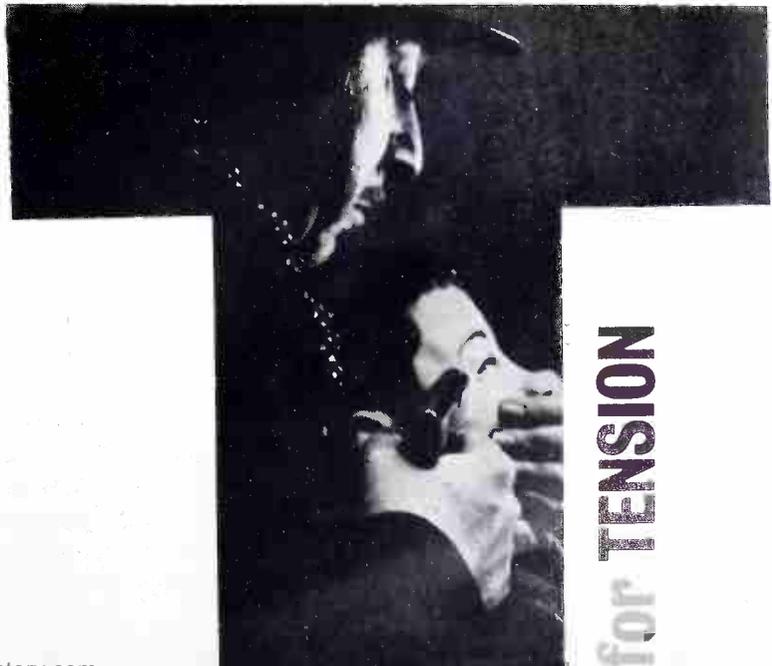


for

REALISM



for **EXCITEMENT**



for **TENSION**

MURDER... ACTION... IMPACT... GRIPPING...



Meet Europe's favorite sleuth—Chief Inspector Jules Maigret of the Paris Surete. Maigret, bulky, human, unorthodox—brilliant creation of novelist Georges Simenon, who has produced more than 400 books to become one of the world's wealthiest writers of crime fiction.

Inevitably, someone had to make a Maigret television series. Top production companies competed for the rights. Simenon unhesitatingly chose BBC TV for its unrivalled facilities, its quarter-century of know-how.

With a dynamic team of leading writers, directors, designers and technicians, BBC TV set about adapting 52 of the Maigret novels to television plays. An equally brilliant team of actors was cast to fill the 1,000-odd speaking parts, and a 3½ year production program got under way—with extensive filming in France to ensure authentic background.

The result? Unprecedented success. Whenever the Maigret series has been screened it has won top audience ratings, top awards. In Canada, where it is currently shown under Alcan sponsorship, Maigret has even challenged ice-hockey for top ratings, with Nielsen giving the long-established sports program a bare two points lead.

REALISM... EXCITEMENT... TENSION...



In Australia, where *Maigret* premiered last fall, it immediately soared into the top ratings in ABC's 17-city network—as the Aussie leading weekly said “it has won just about every award a TV series can”.

In Britain, the *Maigret* series established a record by carrying off 5 top TV awards and reached a peak of *17 million viewers*.

Now *Maigret* has come to the States. More details of this internationally top-rated series will automatically be mailed to all television stations within the next few days. Should you require additional information, please contact Peter Green at—BBC TV ENTERPRISES

BBC tv enterprises

630 Fifth Avenue, New York 20, N.Y. Phone: LT. 1-7100

PLAYBACK *continued*

calls by rating services, sample sausage machine ballots, applause meters, noiseless Univacs, all accepted substitutes for good judgment and courage. No doubt the most conscientious juries of award of Nobel and other great prizes also make occasional mistakes, but they are at least aiming at excellence without artificial aids.

A ribald friend of mine bet that he could buy Phi Beta Kappa keys at pawnshops on the Bowery. He picked up eighteen in an hour and had the same success with foreign decorations. Picking winners seems always to have been a difficult business.

Man's recent inventions have far outstripped man. Pandora's box let fly many problems. Prometheus had no notion of the number who would be singed by his fire. It is easy to give counsels of perfection to those who must function in a confusing, highly competitive and risky field. I have no idea of the proper division of air time between culture and commerce. You can discount business, but a diet of unrelieved culture would be stale and unprofitable. Anyway, no such choice need be made. There are minutes enough for the entire range of human interests.

As to commercials, I suppose the lads who pay the piper are entitled to call the incidental tunes, and they naturally go for what is catchy. Anyway, if the main dish is good, it doesn't matter how many tomatoes there are in that little bitty can. If a station irritates the viewer and listener with too many jingles and ads, a man may turn from beauty aids to sports or the weather or take a walk, and a lady may decide that what she needs does not come out of a bottle or containers. . . .

In your efforts to impress childish minds with trade names you can find to a decibel precisely when repetition becomes so annoying as to be intolerable. It's a dubious and dangerous game. In time the victims may not swallow it. They may grow up. Gentlemen, beware! The worm may turn. The victim, if you irritate him enough, has a deadly weapon against you. He can simply tune you out.

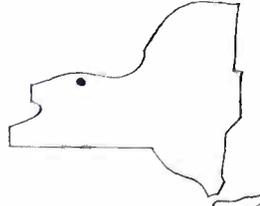
The critics have an easy time broadcasting from their small ivory towers, amplifying catcalls and Bronx cheers with exuberant spite, or muttering in their beards and damning with faint praise. They build nothing. They are the jeering section at the great games,

the eunuchs of our battered caravanserai. They go with the wind. As the quaint phrase goes, pay them no mind.

When a critic takes to the air and discovers that his best stock in trade is controversy and sensation, why expect anything else of him? It is at least an easy, surefire substitute for fairness and hard work, a substitute which has served him well. It is nice to think that Scrooge may get the holiday spirit, become generous and friendly and change his entire outlook. There has been only one Saul of Tarsus in 2,000 years. Gossip and rumor have taken wings. They fly through the air. Their influence is prodigious and grows greater day by day.

To those in so-called public life, which I suppose includes the lesser government officials and bureaucrats, radio and television are at once a curse and a blessing, a challenge to fame and notoriety and a free ticket to suicide and oblivion. It has been said that Richard Nixon lost the Presidency in the very first debate with his more appealing opponent. It may well be so. 1964 is a big year in politics and you are making tremendous preparations for it. I am not convinced that such appearances are always wise from the point of view of the debaters

ROCHESTER
IS A
"MUST-BUY"
IN NEW YORK
STATE



PER HOUSEHOLD INCOME*

***ROCHESTER \$8668**
National Rank, 16
New York State, 2

SYRACUSE \$8077
National Rank, 39
New York State, 4

BUFFALO \$7957
National Rank, 50
New York State, 5

ALBANY—SCHENECTADY—TROY \$7551
National Rank, 86
New York State, 6

PER HOUSEHOLD RETAIL SALES*

***ROCHESTER \$5175**
National Rank, 27
New York State, 1

SYRACUSE \$4753
National Rank, 119
New York State, 4

BUFFALO \$4243
National Rank, 190
New York State, 12

ALBANY—SCHENECTADY—TROY \$4390
National Rank, 154
New York State, 9

WHEC-TV
(CHANNEL 10)
IS A
"MUST-BUY"
IN ROCHESTER

The Nielsen estimates for February-March 1964 award us most "total audience" average, from 9 a.m. to midnight, Sunday through Saturday*. Our strong CBS schedule, outstanding local news coverage and programming, and heavy station promotion are responsible for this excellent position in the rich Rochester market.

IN NEW YORK STATE
YOU NEED
ROCHESTER

IN ROCHESTER—
YOU NEED

WHEC-TV
CHANNEL 10
A GANNETT STATION

**ROCHESTER
NEW YORK**

BASIC CBS
REPRESENTED BY H-R

*Copyright 1964 Sales Management Survey of Buying Power. Further reproduction is forbidden.
*Audience measurement data are estimates only—subject to defects and limitations of source material and methods. Hence they may not be accurate of the true audience.

PLAYBACK *continued*

or necessarily as revealing of essentials and the might of truth as your stations would have us believe. I wish I could subscribe without reservation to the claim that television guides the unerring instinct of the average onlooker to appraise shrewdly and justly the hero of the hour, warts, stutter, smile and all.

Much of the so-called documentary TV interviewing by skilled interlocutors is aimed not at news nor at a candid view of a personality, nor yet at answers to legitimate questions, but at "angles," traps for the unwary, inadvertent indiscretion, controversy and malapropism. If the person interviewed is shrewd, cautious and protects himself, he will be

accused of cuteness, fencing, evasion, suavity, sophistry, adroitness, the Machiavellian mind and the Chesterfieldian manner. The game is not without its fascination, but is hardly likely to produce either a close resemblance or an accurate impression of character.

Is it not likely that the Madison Avenue technique of projecting a favorable image, dramatic coaching and more and more of the tradition of Shakespeare's advice to the players will make the amateur performer a professional, and cause him to act less in his own native character than in that of the Hamlet he is taught to impersonate? This is something of a rhetorical question, and I do

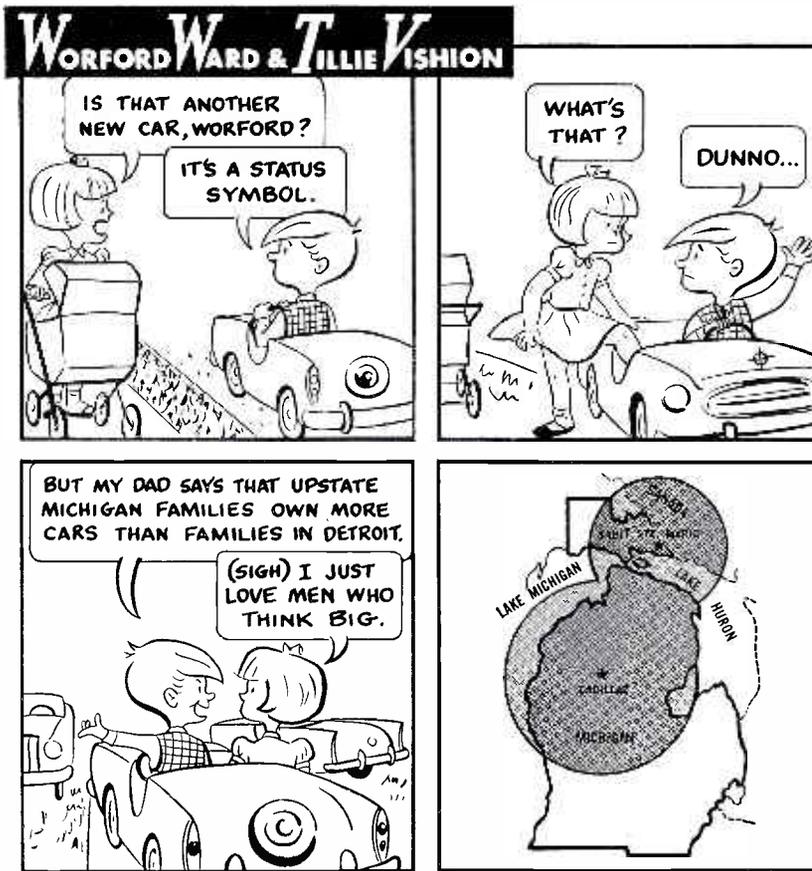
not press it. In broadcasting there are no Marquis of Queensberry rules to guarantee a fair fight. The area is too restricted. The controls are too freakish, capricious and undependable. Accidents are too frequent. The tricks of the stage and charm schools are too important a factor, and the solid, substantial qualities too hard to bring out and easily overcome by what the Italians call bravura, the French *èlan*, the Germans *schmaltz* and our own public, sex appeal.

Radio and television can make a man much better or much worse than he is, and compound the felony by charging him with the deception. The public is supposed to see through the veneer of sham to the substance underneath. I often wonder about that. It is a little like attempting to discover qualities of executive ability and other imponderables by examination. It is no secret that the monarchs of the air are going the limit in competing to exploit the coming national conventions and the campaign. Their quaint devices are as secret as models of new cars. Nothing, as Mr. DeCasseres roguishly remarked, exceeds like excess. The hope of the political scientist is that the public in a democracy will see and hear through all this blarney to the ultimate verities.

Come hell or high water, you must vindicate the principle of equal time for all contenders. The candidate of the vegetarian party must have his spot to stew, strut and fret. Who knows, you may be able at once to achieve absolute fairness and fill the witching hours between 3 and 5 a.m.

The screen added a second dimension to the printed word, radio and television a third, photography a fourth. The press is for breakfast and the rides in and out of town, radio and television are for the quick view, the screen is for tomorrow and photography for posterity. You hold the mirror up to nature. Your images should be honest and truthful as well as arresting and dramatic. Millions of newly emancipated people, poor, inexperienced but full of pride and ambition, who have launched new republics in the remote veldts and jungles are watching to see what you offer as the image of America. Show them a distorted one and you sow dragon's teeth which will leap up armed men. We have our failings. Play them down, not up.

It is not so much the image of the Ugly American we need to worry about, as of that of the stumblebum in global affairs, caught between conflicting ideologies at home which make his noble pretensions just a little hard to explain abroad. Perhaps the best picture to present is that of a homespun Grover Cleve-



BIG COUNTRY — BIG FACTS

Upstate Michigan is *big* country. And its people are constantly on the go. Matter of fact, there are more cars per household in the 39 counties that make up WWTV/WWUP-TV's viewing area than in the Motor City and Wayne County (1.35 vs. 1.26). Upstate Michigan is a perfect market for automotive products.

Actually, we believe Upstate Michigan is the

greatest "new opportunity" *any* television advertiser can find in the U.S. Nearly a MILLION PEOPLE. Annual retail sales, nearly a BILLION DOLLARS.

Consult your jobbers and distributors as to the influence WWTV/WWUP-TV has in our 39 counties — or ask Avery-Knodel for the whole story.

The Folger Stations

RADIO

WJOL 1040-1300 GENTLE CREEK
WAGY 1240-1300
WOTM 1340-1400
WOTV 1440-1500

TELEVISION

WJOL-TV 1300-1400
WAGY-TV 1300-1400
WOTM-TV 1300-1400
WOTV-TV 1300-1400

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
ANTENNA 1540' A. A. T. / ANTENNA 1214' A. A. T.
CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

GET YOUR PITTSBURGHERS HERE!

In the food field, Kellogg does. They buy WIIC exclusively in the Pittsburgh market. There's just no better TV spot buy in the market. Check the figures and availabilities with Sales Manager Roger Rice or your Blair-TV man.

CHANNEL 11 **WIIC** NBC IN PITTSBURGH



To the American viewing public:
**Thank you for voting ABC Television
4 of this year's 7 TV Guide Awards**



**Favorite New Series
THE FUGITIVE**



**Best Single News
or Information Program
WINTER OLYMPICS**



Favorite Male Performer
DAVID JANSSEN
The Fugitive



Favorite Female Performer
INGER STEVENS
The Farmer's Daughter



Last Friday night TV Guide announced the favorite programs and stars of the 1963-1964 season, selected by the American television viewing public in the Fifth Annual TV Guide Awards. The ABC Television Network is grateful for this nationwide vote of confidence which gave us winners in four of seven categories, as well as the nominations for *Combat!* (Favorite Series), *Patty Duke* (Favorite Female Performer) and *The Patty Duke Show* (Favorite New Series).

ABC is also proud to share the Special TV Guide Award given to all three networks for their coverage of the events surrounding the assassination of our late president, John F. Kennedy.

ABC Television Network 

PLAYBACK *continued*

land who, you may remember, said he tried so hard to do the right thing.

The success of what we call the democratic process is largely in your hands. We pause now and then to reflect that however crude, feeble, slow, halting, illogical, disappointing and undependable it often is, our brand of democracy is thus far the best in operation. You must help find the way somewhere between what we have, such as it is, and the concept of the Greek city-states. Ideal republics and Utopias have been the dreams of seers since men stopped wandering and settled down.

You lay great store by slogans. Among the absurd clichés of our time is the one which heralds that the cure for all the ills of democracy is more democracy. Freedom is a heady wine whether consumed on the Potomac, the Danube, the Mekong, Ganges or the Nile, and whether it involves the press, the forum or the airwaves. It seems to affect quite differently the children of light and the sons of Belial.

You have become the residuary legatees of great wads of public time. The laborer today bears the heat and burden of a shorter day. He has had leisure thrust upon him but has little notion of what to do with it. You are expected to distribute most of the 168 hours of the

week as day unto day uttereth speech and night unto night showeth knowledge. The Biblical six-day week has become five and there is talk of four. How will you amend the Fourth Commandment? Will you do it with brackets and italics in the manner of legislative practice? How will you cultivate harmless leisure? With stimulants or narcotics? With fife or with drum? Every Sears has his Roebuck, but you can't give the masses the whole mail order catalogue. The wind is up all over the world and you have inherited it. It is an awesome responsibility. My heart goes out to those who have assumed it.

Well, in the words of Lady Godiva at the end of her ride, "I am approaching my close." These postprandial talks mystify me. Why should you busy tycoons in a business which is revolutionized twice a day, pause at high noon to regard as a major prophet some aging pundit who sits in an Irish mist and casts a rheumy eye on the rapidly receding past? There must be some sort of penance involved, but it's a hell of a way to expiate your sins.

I hope I have not usurped too much of your afternoon. South of the border they are smart. They have a siesta after lunch. ■

magazine the advertiser buys space for his commercial coverage. He does not influence the stories or articles. His agency writes copy and draws the illustrations for the ads, but that is all.

Radio commercial practices developed out of expediency and, sometimes, desperation. Radio had a problem in its newness: to win from advertising agencies appropriations that had previously been spent on newsprint, magazines and other media. In the continuing fight for the advertising dollar, radio stations willingly offered what print would rarely concede—control over non-advertising content. Following the path of least resistance, television followed the same pattern.

There are workable alternatives.

The English recognize by law the fact that broadcasters cannot be independent if control rests with the advertisers. This so-called "magazine concept" divorces the advertiser from the program. The commercials are placed—as in a magazine—by the broadcaster where they fit most logically into a program. In a drama, the commercials come between the acts. The news is never interrupted with a message from the sponsor.

For the magazine concept, it is none of a sponsor's business whether the villain smokes filtered or non-filtered cigarettes. He can be involved only in the one thing that is his legitimate concern: the sale of his goods and service to consumers through the use of television to stimulate desire in his potential customers.

Networks and stations, operating under the magazine concept, could be left free to use the best possible creative forces for programs. In the long run, both broadcaster and advertiser would benefit, for television would become a more honest, more attractive medium for the creative artist. And more honesty, creativity and truth for the artist means more service to the public interest for the viewer.

The so-called magazine concept does not offer fast, fast relief for all of television's problems. It will not solve the basic problem caused by the broadcaster's desire to reach most of the audience all of the time. This can only be cured by using more television channels to provide diversity and choice for smaller audiences. Through ultra high frequency television, educational television and subscription television, choice will evolve. The magazine concept would take a long step toward fixing broadcast responsibility where it belongs—on the broadcaster rather than the advertiser. It would put the broadcaster in the driver's seat. And it would help to free the creative people in the medium from non-creative interference. ■

we narrow the risk for both buyer and seller

Hazards and opportunities are both present when a media property changes hands.

Our job is to provide the facts needed to do business . . . facts plus the insight gained by many years of experience. Not to avail yourself of our services could prove costly.

Consult Blackburn.

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270

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

ATLANTA: Healey Building, JA 5-1576

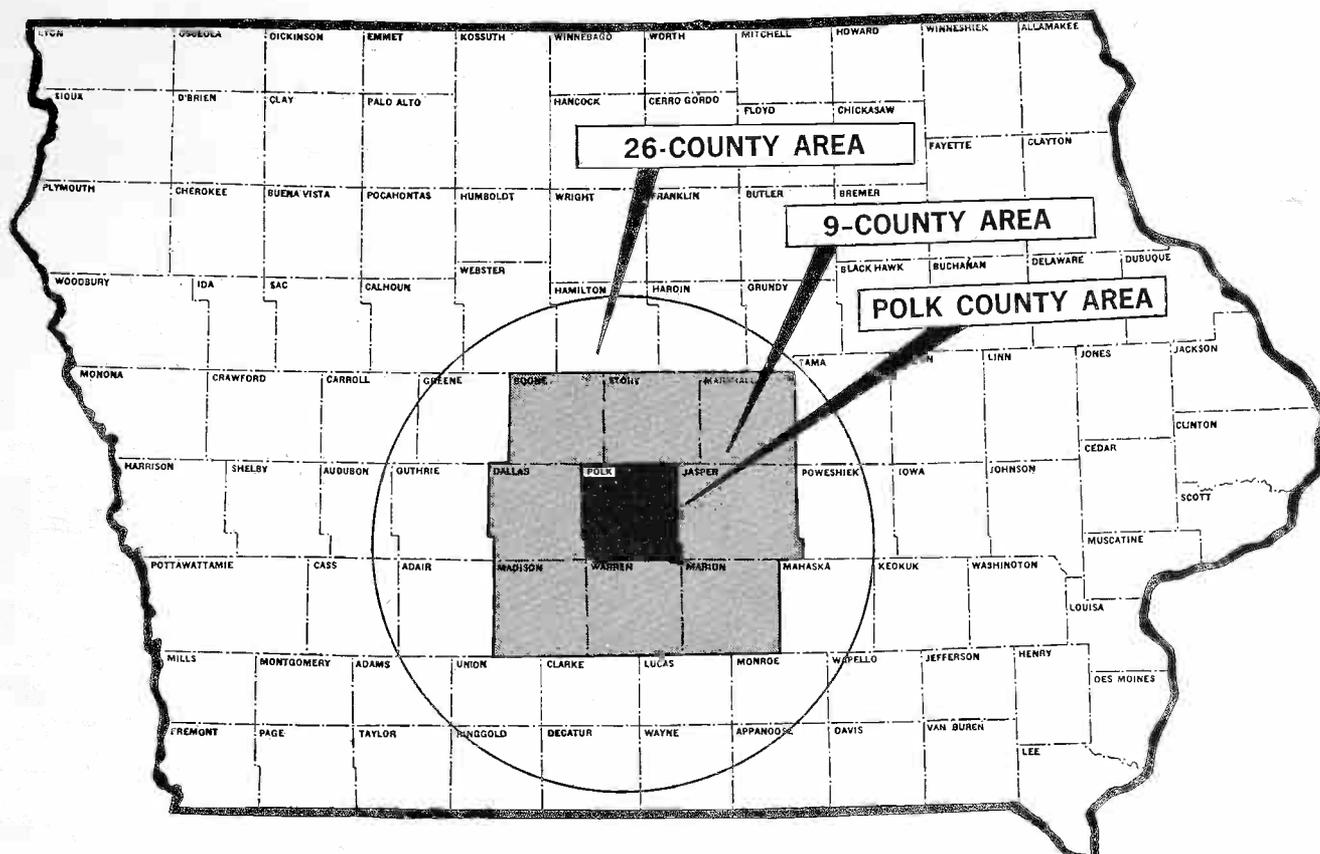
BEVERLY HILLS: Bank of America Bldg., CR 4-8151



Newton N. Minow, executive vice president and general counsel, Encyclopaedia Britannica, at the annual dinner of the Alfred I. duPont Awards Foundation in Washington, D.C.:

UNDER our present system broadcasters often abandon their own judgments and their creative people to an advertiser or his agency. The advertiser is not licensed or required to serve the public interest. His goal is almost entirely increasing the sale of his product and this, most certainly, is a legitimate private interest. But often when a broadcaster abdicates to the advertiser, the private interest takes priority over the public interest.

The tragedy is that radio and television did not inherit the proud tradition of the press: that there must be a wall of separation between the advertiser and the editorial content. In a newspaper or



Ya Gotta Know the Territory!

Iowa-born Meredith Willson was talking about Iowa when he wrote "The Music Man." But Professor Harold Hill lived in another day. We're talking about NOW.

Look what's happened to our booming Industrial-Agricultural Economy here. And look where the lion's share of that expansion has happened . . . right here in our Central Iowa Area blanketed by KRNT RADIO and KRNT TELEVISION.

1952-1962 Percentage of Gain in:	State Increase	26 County Increase	9 County Increase	Polk County Increase
Population	6.1%	6.7%	13.9%	19.5%
Effective Buying Income	34.2%	40.8%	45.2%	43.6%
And what's your line?				
Food Sales	37.1%	37.8%	45.0%	48.3%
Drug Sales	56.9%	67.3%	72.4%	67.5%
Automotive Registration	27.4%	29.8%	40.5%	50.9%
Furniture-Appliance Sales	10.7%	14.7%	24.2%	24.1%

The big increases, all around, have been in our KRNT Radio/TV Area. Here's where you get the most for your advertising dollar. You can build your Iowa sales faster, greater, with the station that most people believe in and depend upon.

Nearly 3/4 of the local television business in this 3-station market is on KRNT-TV, and our local radio business is not far behind.

For testing or regular schedules, the KRNT stations in Des Moines are the choice of knowledgeable sponsors and agencies.

KRNT RADIO and KRNT TELEVISION

An Operation of Cowles Magazines and Broadcasting, Inc.
 Represented by the Katz Agency, Inc.

LETTERS

THEY LIKED IT IN CHICAGO

In behalf of Chicago Unlimited I want to thank you for a very fine job of objective reporting on Chicago television. And we are grateful to you for leading off with our town in this important new series about cities where TV comes from.

Naturally there are those among our Chicago Unlimited group who might have wanted you to be more glowing in terms of what Chicago is prepared to deliver as a TV production center. But you have skillfully presented both sides of the coin, and the unflattering side should only serve to point up our biggest problem, which is to convert some of our own people to the belief that we can do it in Chicago—and do it better.

I hope, on your next visit, to report a solid front of True Believers. P. J.

Hoff President, *Chicago Unlimited, Chicago.*

It is a pleasure to send congratulations to you and your associates on the April issue of your publication which carries an impressive picture of Chicago on its cover and a very interesting article on the television industry in this midwest metropolis. I hope this issue will meet with enthusiastic public response and that your fine publication will enjoy continuing recognition and success. RICHARD J. DALEY Mayor, *Chicago.*

We thought your article, "Television Chicago," in the April issue of TELEVISION MAGAZINE was excellent. It was so good, in fact, that there isn't even a copy available in our library. We suspect a non-subscriber wanted his picture. Would you please send some additional copies on to us? BILL HARMON *Leo Burnett, Co., Chicago.*

STILL CURIOUS

Your March issue of TELEVISION MAGAZINE carried an interesting article on the number and length of commercials in the evening as compared with the program time.

It would be equally interesting to we who use daytime television to see a simi-

lar study made of one or more days of the week giving the morning or afternoon break-up between program and non-program matter. Your consideration of this as a subject for further articles will of course be appreciated. JOHN H. LOEB *Advertising Manager, Brillo Manufacturing Co., Brooklyn.*

[Editor's Note: As reader Loeb and others will know by now, TELEVISION analyzed post-prime time program interruptions in its April issue. Daytime, varying widely from market-to-market, presents particular problems, but we've taken the Loeb suggestion under advisement. In the meantime, readers interested in daytime *per se* will find that subject covered generously in this issue beginning on page 52.]

EDUCATIONAL TV

An article in the [February] issue of TELEVISION dealing with educational television has come to our attention. We believe it to be one of the finest commentaries on the subject ever put into print. Would it be possible to secure reprints? JOHN C. LENNHOF *Director of Public Relations, Connecticut Educational Television Corp., Hartford.*

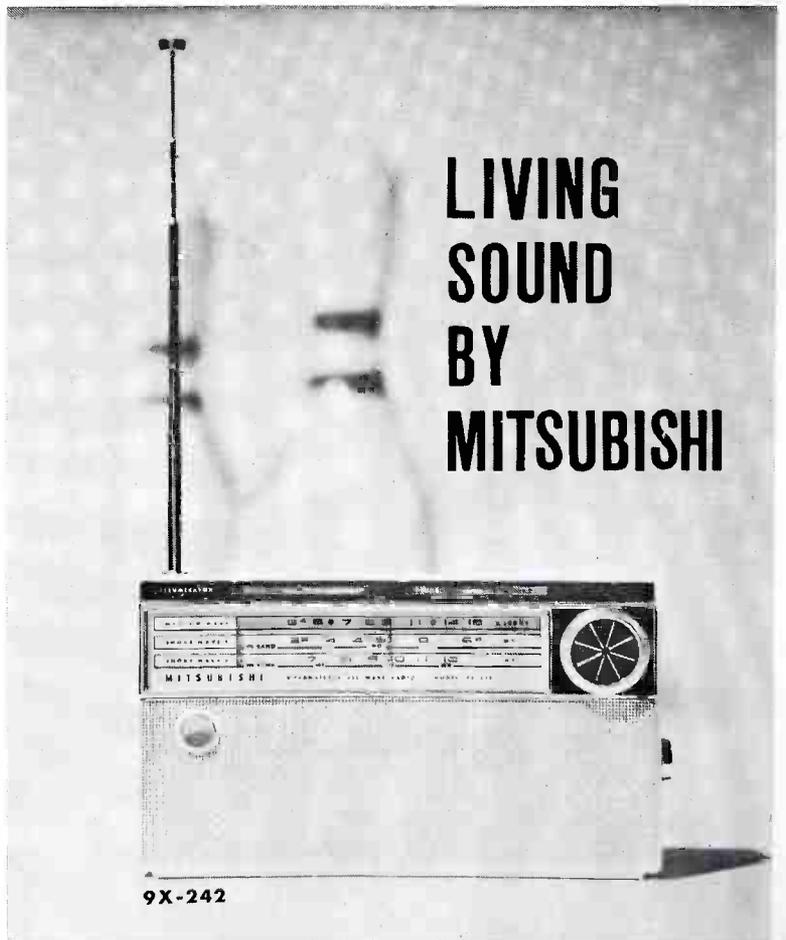
[Editor's Note: Reprints are available at 25 cents each. See Reprint Checklist, page 87.]

Transistor radios are a Mitsubishi specialty. This 9-transistor, 3-band (MW, SW¹ & SW²), superheterodyne radio boasts a mesa-type high frequency transistors for highly stabilized short-wave reception and sensitivity, transistor-controlled illuminating lamps that act as a tuning indicator, plus a push button controlled dial light.

See these Mitsubishi transistor radios at your nearest electrical appliance dealer.



FX-233



LIVING
SOUND
BY
MITSUBISHI

9X-242



MITSUBISHI ELECTRIC CORPORATION

Head Office: Mitsubishi Denki Bldg., Marunouchi, Tokyo. Cable Address: MELCO TOKYO



What makes a great salesman?

Baseball's darkest hour was the winter of 1920-21, when the "Black Sox scandal" became public. Fans were shocked to learn eight Chicago White Sox players had thrown the 1919 World Series. Experts credit an "incorrigible" orphan with reviving interest in the game. George Herman Ruth's sensational play during the 1921 season—including a new record of 59 home runs—re-sold Americans on their national pastime.

People loved to see Babe Ruth smash home runs out of the park and trot around the bases. He glamorized baseball, initiating an exciting new era — one in which homers were stressed over defensive play. The Great Babe was so idolized, fans nicknamed gigantic new Yankee Stadium "The House that Ruth Built."

Babe Ruth was a born showman who always rose to the big moment,

doing his greatest deeds when crowds were biggest. The crowds responded by making him the top baseball drawing card of all time. The Storer stations have remarkable popular appeal, too. They're individually programmed to fit specific community needs and preferences—and turn more listeners and viewers into *buyers*. In New York, Storer's great salesman is WHN, an important station in an important market.



LOS ANGELES KCBS	PHILADELPHIA WIBC	CLEVELAND WFM	NEW YORK WHN	TOLEDO WSPD	DETROIT WIBC
MIAMI WCBS	MILWAUKEE WTTV-TV	CLEVELAND WTV-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WIBC-TV

BEER BARONS



buy WNBC-TV. Top names in the brewing business know it's the most efficient means of whetting the taste of choosy New Yorkers. Among the barons:

P. Ballantine & Sons, Inc.

Pabst Brewing Co.

Piel Brothers

Liebmann Breweries, Inc.

F & M Schaefer Brewing Co.

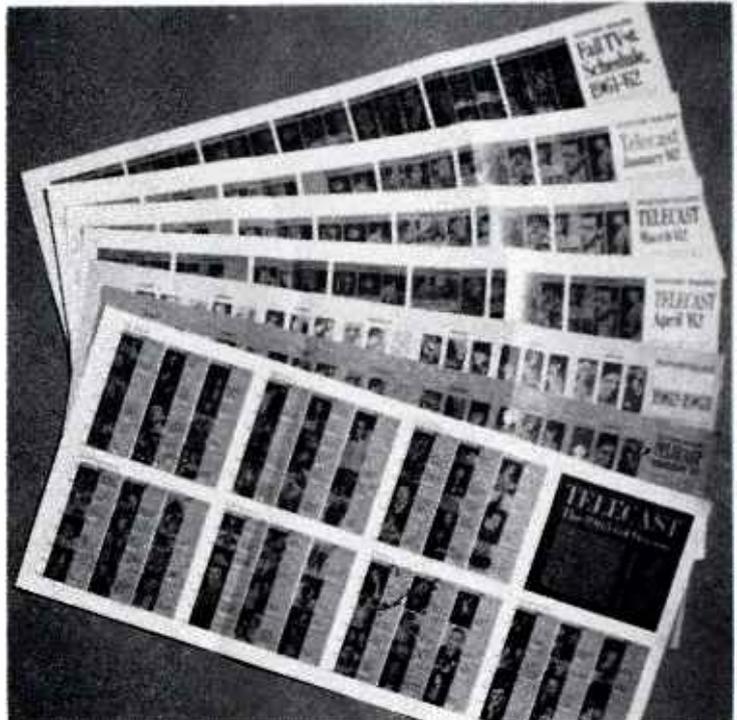
Jos. Schlitz Brewing Co.

Take a tip from the beer barons: whatever the product or service you sell, you uncap more selling power on WNBC-TV.



WNBC-TV
NEW YORK

FOCUS ON TELEVISION



THESE were the weeks that were, if you'll allow our stretching a paraphrase. Specifically, these were the broadcast weeks as TELEVISION charted them for its readers on the seven previous occasions that we published our "Telecast®." About which a few words.

Actually, what is now called "Telecast" was called simply "Fall TV Schedule, 1961-'62" when it first appeared in June 1961. We thought it a whale of an idea at the time—the complete week's prime time schedule laid out in such a way that the competition could be seen at a glance. We still think so.

But the evolution of "Telecast" didn't stop that first time out. At TELEVISION it's policy never to leave alone anything we think can be done better the next time. Thus each of the "Telecasts" above is different, in major or minor degree, from the one which preceded it. In January 1962, at mid-season, we added the formal name and adjusted the layout slightly. In March and April that year we published monthly editions of the "Telecast" format. In June 1962 we altered the format again for improved readability, continuing the design in February 1963 but setting the new shows off from the old ones. Then, in June 1963, we revised the format entirely—to what is basically the current design—and added production cost information to the elements reported previously. We dropped the mid-season "Telecast" this year, both because the changes weren't extensive enough to justify a new schedule and because "Telecast" is now designed so that the reader can pencil in changes as the season progresses. The newest "Telecast" (you'll find it between pages 44 and 51) follows last year's in basic format but adds still another element of information—the production company (ies) behind each show. We think this format will stick.

At least until the next one.



**For his 400th—
Group W produces a series for television and radio
narrated by Dr. Frank Baxter**

This is Shakespeare's year. His quadricentenary. To celebrate the event, Group W created a special series of 56 television and 26 radio programs.

The Fair Adventure: Readings in Shakespeare will be narrated by Dr. Frank Baxter, Professor Emeritus of the University of Southern Cali-

fornia. Dr. Baxter has been widely acclaimed for his lively and entertaining interpretations of Shakespeare's life, times and plays. Now in a fresh new series, he makes Shakespeare come alive again for millions.

The Fair Adventure is a good example of an important new source

of programming. The Group, with the creative, financial and management resources greater than the individual station, and with the local impact no network can match, represents a vital third force in the development of programs for radio and television.



WESTINGHOUSE BROADCASTING COMPANY

WBZ-WBZ-TV BOSTON • WINS NEW YORK • WJZ-TV BALTIMORE • KDKA • KDKA-TV PITTSBURGH • KYW • KYW-TV CLEVELAND • WOWO FORT WAYNE • WIND CHICAGO • KPIX SAN FRANCISCO



Miss Phillips' Household Miracle

Capturing the attention of the busy lady at home is an achievement, indeed. But dramatist Irna Phillips has been enthralling housewives for eight years with a daytime television series so popular that it outdraws the audience for many nighttime programs.

Miss Phillips, however, is not the girl to coast on one miracle. She has now created a brand-new series—a vivid and unusual drama titled *Another World*.

Its premiere on the NBC Television Network (Monday, May 4th) means even greater excitement is added to a daytime television scene that itself is fast becoming something of a marvel.

Daytime viewing has *increased 14%* in the last two years. What's more, last year's \$217 million investment by network advertisers represents a *26% rise* since 1961. (It's growing at a faster rate than both nighttime television and women's magazines.)

And daytime's most eye-opening innovations are taking place at this network. For *Another World* follows by only a few weeks the premiere on NBC Television of the medium's most challenging and inventive Monday-through-Friday game show, *Jeopardy!*

Then, beginning June 29th, the *entire* morning-and-afternoon NBC lineup will be arranged in a brand-new program sequence—attuned more effectively than ever to audience tastes.

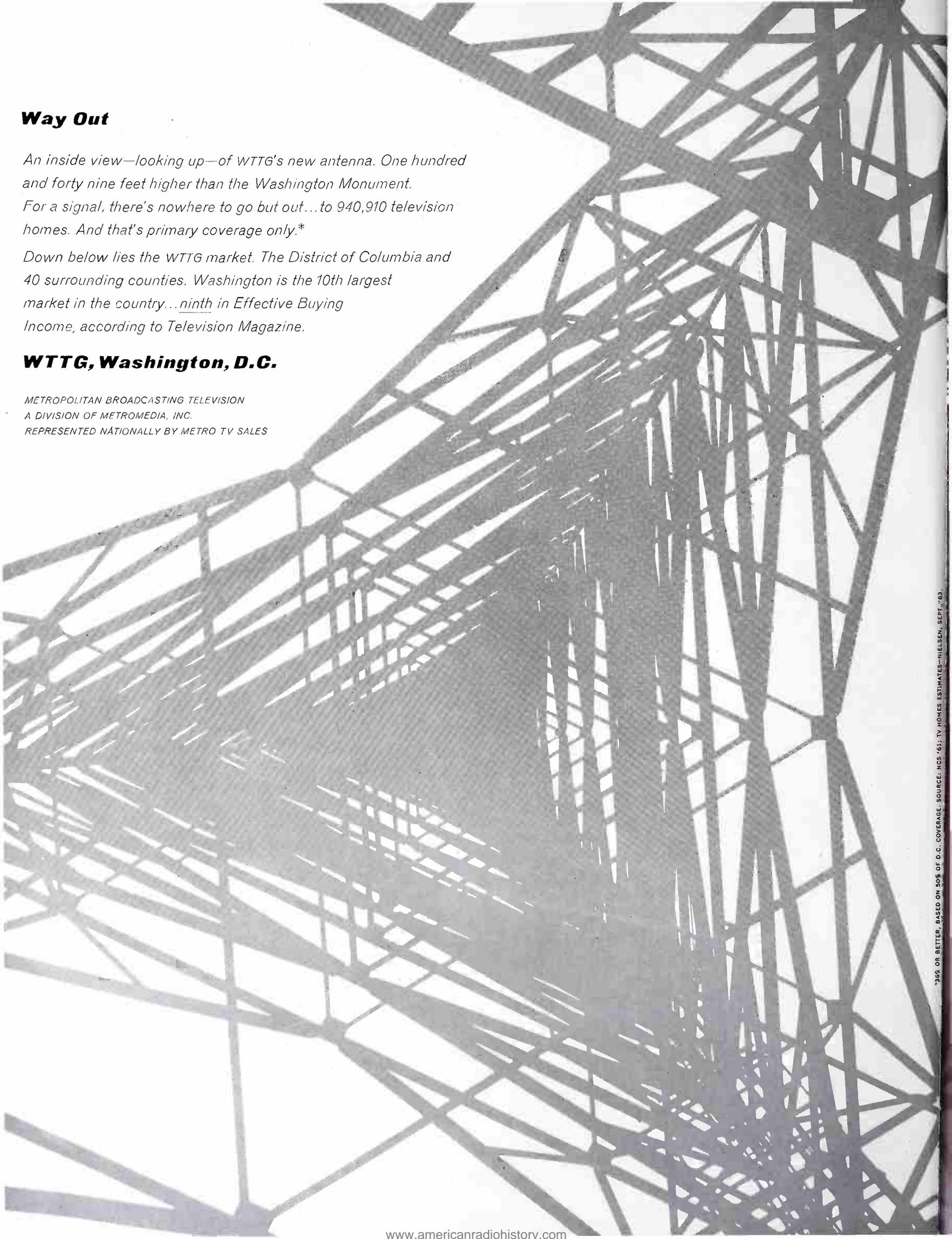
This new schedule (see below) promises to be the medium's most appealing yet, both to advertisers and to daytime television's constantly growing audience of fascinated housewives.

In fact, the only complaints may come from those infants who find our changes gathering more attention than theirs.



Look to NBC for the best combination of news, information and entertainment.

NBC TELEVISION'S NEW DAYTIME SCHEDULE (EFFECTIVE JUNE 29TH): ■ 10:00am *Make Room For Daddy* ■ 10:30am *Word For Word* (Color) ■ 10:55am *NBC News Morning Report* ■ 11:00am *Concentration* ■ 11:30am *Jeopardy!* (Color) ■ 12:00n *Say When* (Color) ■ 12:30pm *Truth or Consequences* (Color) ■ 12:55pm *NBC News Day Report* ■ 1:30pm *Let's Make A Deal* (Color) ■ 1:55pm *NBC News Early Afternoon Report* ■ 2:00pm *The Loretta Young Theatre* ■ 2:30pm *The Doctors* ■ 3:00pm *Another World* ■ 3:30pm *You Don't Say* (Color) ■ 4:00pm *The Match Game* ■ 4:25pm *NBC News Afternoon Report*



Way Out

An inside view—looking up—of WTTG's new antenna. One hundred and forty nine feet higher than the Washington Monument.

*For a signal, there's nowhere to go but out... to 940,910 television homes. And that's primary coverage only.**

Down below lies the WTTG market. The District of Columbia and 40 surrounding counties. Washington is the 10th largest market in the country...ninth in Effective Buying Income, according to Television Magazine.

WTTG, Washington, D.C.

*METROPOLITAN BROADCASTING TELEVISION
A DIVISION OF METROMEDIA, INC.
REPRESENTED NATIONALLY BY METRO TV SALES*

TELEVISION



NUMBER OF WEBSITES
260,000

OUTDOOR SPACES
330,000

COMMUNITY ORGANIZATIONS
8,900

RADIO STATIONS
5,017

TV STATIONS AND WEBSITES
555

OPERATE IN INTEREST WEBSITES
8,151

CHILDREN WEBSITES
550

TOTAL WEBSITES
1,754

THE NEW MEDIA COMPETITION

BY MORRIS J. GELMAN

Almost two years ago, TELEVISION MAGAZINE began wondering how things stood in the media arena, and how they got that way. Over the past 20 months, a seven-part series of articles has outlined the media competition as it is today [magazines, September 1962; newspapers, November 1962; radio, January 1963; outdoor advertising, July 1963; direct mail, October 1963; spot television, January 1964; network television, February 1964]. Vicissitudes were reported, conditions analyzed, strategies discussed, prospects evaluated. Each article weighed a particular medium and compared it with the others.

Now, for the first time since the completion of the series, the latest all-media revenue figures are available. The seven charts on pages 42 and 43 give a good clue to the current overall media standings. They stack media against each other side by side. The story below provides counterpoint to the things that statistics alone can't tell—the furious, desperate activities taking place every day.

When the series began we had questions. Now we have conclusions. They follow.

Mass advertising media grow more competitive each year. Locked in daily combat are 555 U.S. TV stations, 5,017 radio stations, 1,754 dailies, 550 Sunday papers, 8,151 specific interest weeklies and semi-weeklies, 8,900 consumer magazines, 330,000 outdoor advertising panels and a giant direct mail medium immeasurable in numbers. They vie with each other for the national advertising dollar in a teeming market place. The stakes are enormous. There's now more than \$6 billion a year up for grabs.

Intra- and inter-media battles are bitterly waged. Attacks and counter-attacks are executed. The competitors regroup, readjust, retrench, recharge. To stand still is death. Flexibility, the capacity to modify, to move with the demands of modern marketing strategy, is the key to survival and success. It's the new media competition, the 15-year-old offspring of cataclysmic change.

With World War II's end, a social revolution took place. New technology inundated the land. Rising incomes and costs battered old values out of shape. A mass exodus to the suburbs ensued. New realms of leisure opened up. A growing sophistication altered objectives. Public desires, pent up through long years of depression and war, burst out in wild demands for bright new goods and entertainment.

Then the electronic tube came in, moved quickly into ascendancy and threw rivals into decline.

The mass media business did right itself finally. Its members filed back into place—but not into their old places. There's a new order of things today. It's been dictated by television.

Television was the catalyst supreme. It has sold goods on a phenomenally dramatic scale. And performance is the key—and always has been—to media competition. Who wins and who loses in media is dependent on who presents the sales message most effectively.

Before television, print advertising ruled. There were no important challengers to newspapers and magazines, and even outdoor and direct mail media were of the same breed. Then radio brought a new form of communication—the spoken word—into marketing concepts. Which sold better, seen or heard advertising? It was a question of recurring debate. Advertisers able to afford such luxuries used both and felt confident of reaching nearly everybody.

Television reduced questions of supremacy to academic terms. It combined the ingredients necessary for the most compelling presentation—sound plus sight plus motion plus immediate action. No longer could print media and radio set out their wares and say to marketers, "Here's what we have to offer—how much do you want to buy?" They've had to meet the challenges of television. They've had to meet advertisers' needs—and if they've been unable to, they've had to adapt and try again. They've had to find new ways to attract the attention of a people mesmerized by the video tube.

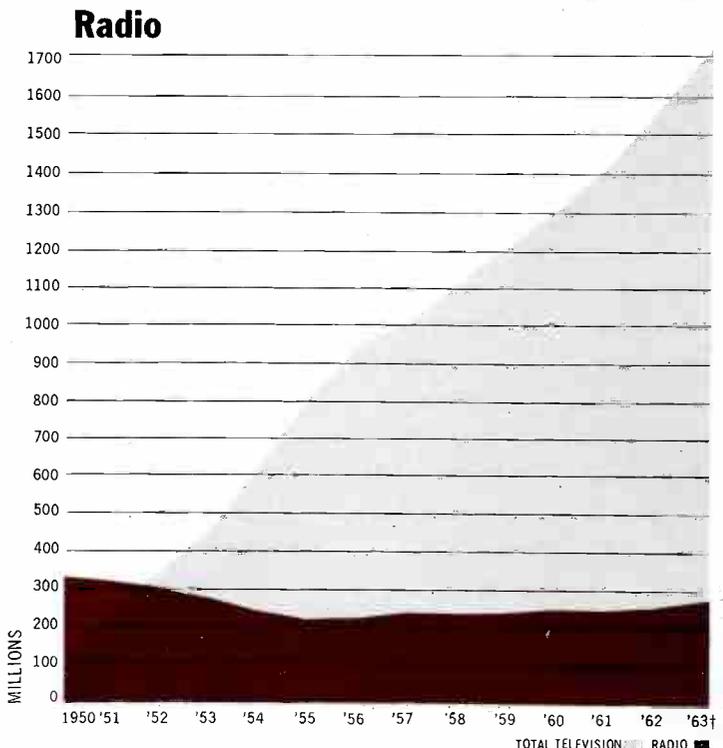
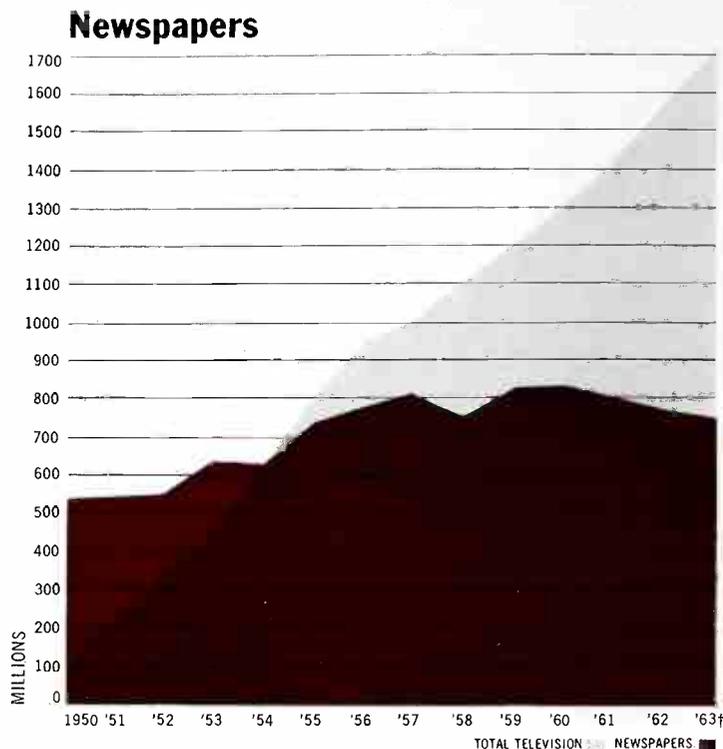
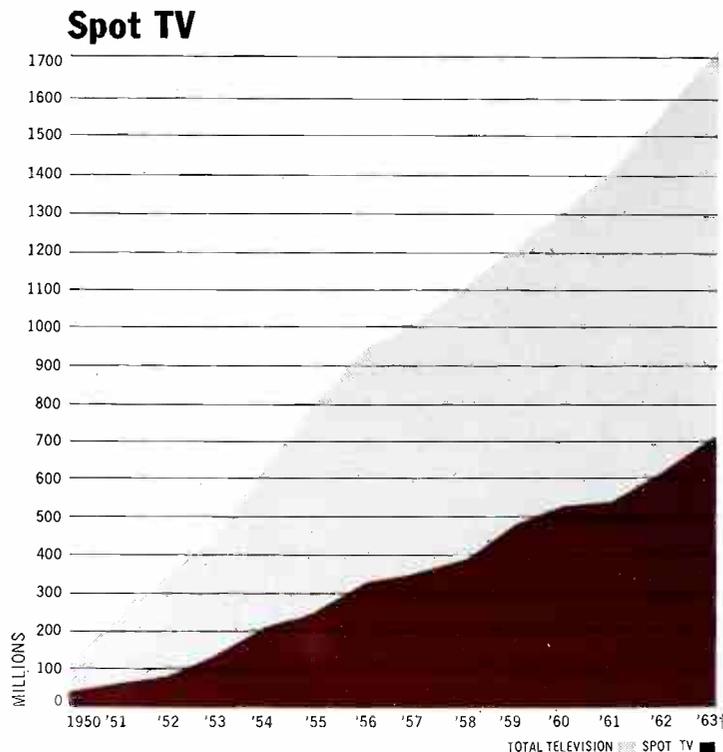
How quick advertising's forces have been to recognize these challenges, how forcefully they have risen to the occasion, how resourcefully they have reshaped themselves, are the principal determinants in the new media competition.

It's been a dynamic time. Individual media efforts to become better marketing tools accelerate with the passing years. Change is everywhere and for every reason. Pure expediency spurs some, others have more significant motivation. There have been changes in cost, in coverage, in mechanics, in selling techniques, in research methodology and in editorial aims.

Radio, proliferating crazily, shuns series and embraces the utilitarian virtues of music and news. Newspapers, stunted in the cities, growing in the suburbs, tear down traditional barriers. And entertainment—in ever-increasing

HOW THINGS STAND WITH SEVEN MAJOR MEDIA

The charts on these pages pinpoint the new media competition order of things. They show how national advertising revenues went variously to seven media from 1950 through 1963. Television, steadily opening the gap over its rivals, has grabbed off the lion's share of the market. Ever since 1955, when it overtook magazines for the honor, it has been the leading national advertising medium. The decline in share of national advertising revenues for magazines and radio has ceased. Newspapers are gradually going downhill. Outdoor advertising's movement has slowed to a crawl. Network TV's share of national television revenues always has been and still is commanding, but little brother spot TV is quickly catching up. Overall, the charts make clear, television is getting an increasingly larger share of the national dollar, magazines are still within hailing distance, newspapers are fading and radio and outdoor are far outdistanced. Only direct mail—which lacks a national image—has kept pace with TV's steady growth.



doses—mingles with journalism. Magazines, playing to more fragmented than mass audiences, throw away the wholesome themes of togetherness and glean the scene for information. Outdoor advertising, an old dog learning new tricks, renounces the tried and true and becomes a full-fledged pioneer. Free-wheeling direct mail, everyone's tool, slows down and looks to repair its image.

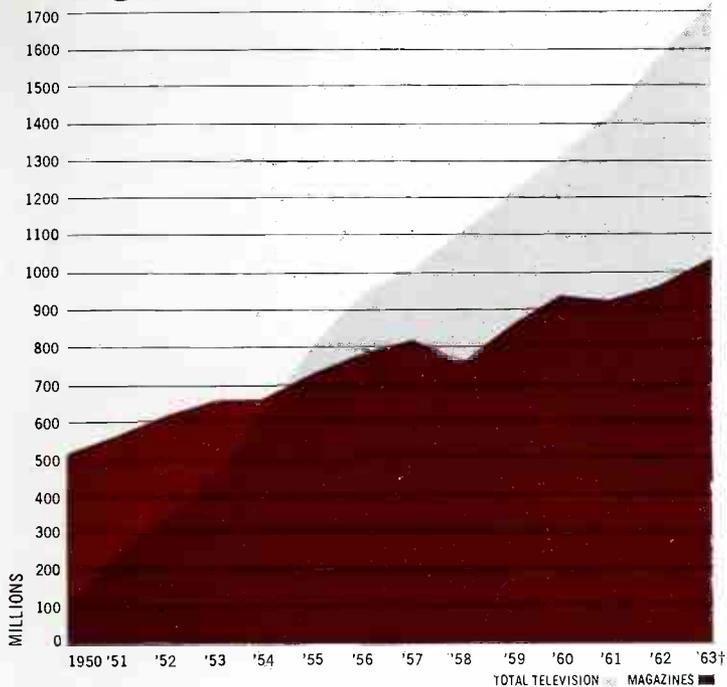
Even television in its two national configurations, spot and network, beset with the problems of maturity, has been forced to make a dramatic shift toward more flexible tactics. Scatter plans, participation buys, pre-emptible rates and special package deals worked out between stations and

sponsors are in; rigid long-term commitments are out.

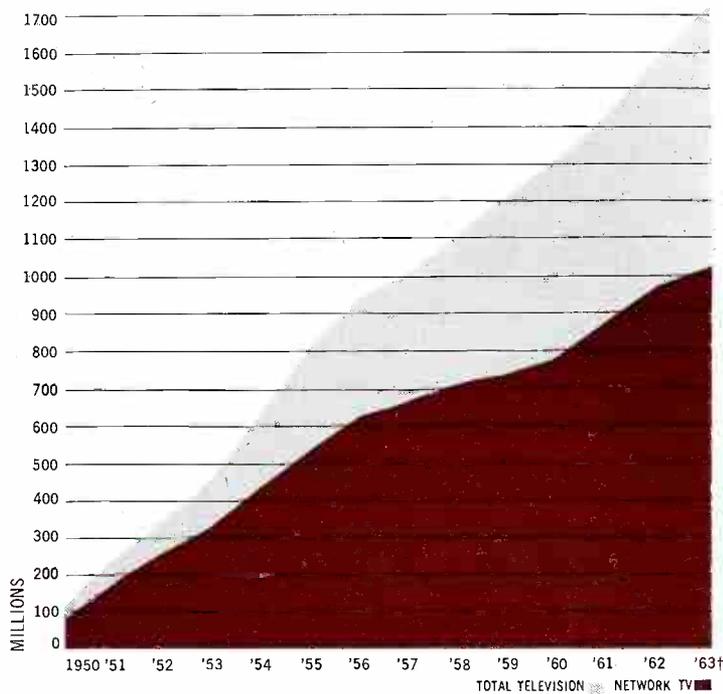
Television is really two powerful mediums, spot and network, each threatening the other. Together they have passed every single medium for national advertising; separately they surely seem headed for a final pitched battle for preeminence.

The preliminary estimates of 1963 advertising expenditures prepared by the media research department of McCann-Erickson Inc. give good indication of the current order of competition. The estimates show magazines—the classification claims such variant inclusions as weeklies, monthlies, farm and women's publications—as the national

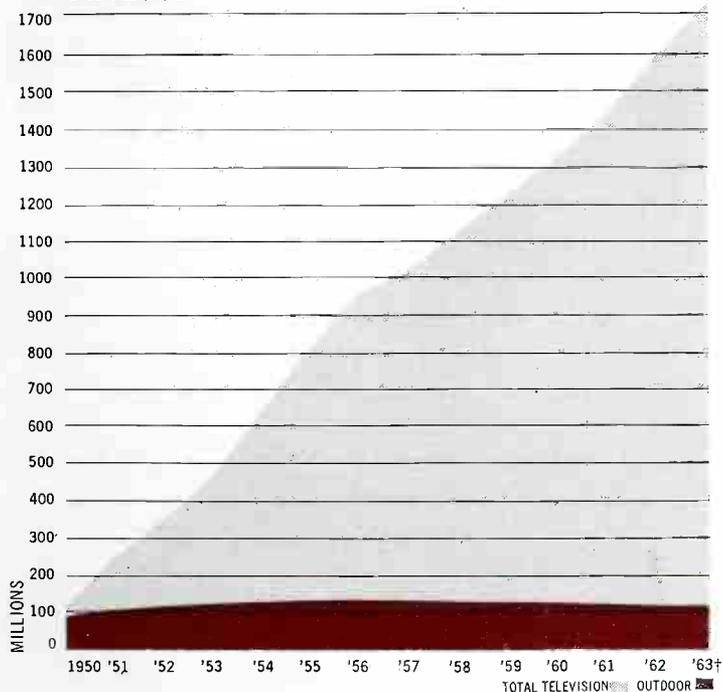
Magazines



Network TV



Outdoor



Direct Mail

Direct mail data is not comparable to that of the other national media. These figures reflect total volume, including local and regional as well as national direct mail revenues.

	MILLIONS OF DOLLARS
1950	\$ 803.2
1951	923.7
1952	1,024.3
1953	1,099.1
1954	1,202.4
1955	1,298.9
1956	1,419.2
1957	1,470.9
1958	1,588.6
1959	1,687.6
1960	1,830.2
1961	1,850.0
1962	1,933.0
1963†	2,020.0

†Preliminary Estimate (1963)

SOURCE: PRINTER'S INK/McCANN-ERICKSON

pacesetter, with more than \$1.035 billion in billings. Network TV with \$1.019 billion is a fast-closing second and newspapers with \$766 million an even faster-fading third. Spot TV, showing the highest rate of gain for the year, is pegged as the fourth leading national medium with \$712 million in ad expenditures to its credit. It figures to pass newspapers in a year or two. Radio—network and spot—is climbing back to prominence with a rising \$285 million in billings, while outdoor advertising remains in the trailing rut with a steady \$115 million performance.

Direct mail's billings of \$2.020 billion in 1963 are impressive, but there's no method for breaking out national ex-

penditures from this figure. It undoubtedly, however, reflects considerably more local than national activity.

Advertising volume statistics are the first indication of the general condition of a medium. Television, which had furthest to go, experienced the largest increase in national volume over the last 14 years. Both network and spot have gone up incredibly—the former 419% and the latter 2,212%. Direct mail, during the same period, increased roughly 152%, magazines 101%, newspapers 44% and outdoor advertising 20%. Radio, which experienced the greatest ups and downs, actually is billing 14% less nationally today than it did in 1950. The figures show that news-

To page 83

It's media's biggest floating crap game. It's the Grand National with greater stakes, higher hurdles, more spills and casualties. It's television's new season, proof that hope springs eternal.

It's hope backed with more than \$9 million worth of faith: that's how much the TV networks will spend each week of the 1964-65 season to put their prime time programming on the air. What's it all for? Why's it all for? Who's it all for? Its reason is to be the most popular, to get the biggest audiences, to boast of the highest circulation. It's because of economics. TV's dependence on advertising dollars is basic. Advertisers' demands for the biggest possible audience are insistent. It's for the American public, to woo them, entrance them, hold their attention, keeping them put for the sales pitch.

Three programming heads, more than 40 producers, hundreds of writers, thousands of technicians, a multitude of actors, bunches of network vice presidents, hordes of advertisers, flocks of agency V.P.'s, legions of salesmen all have labored to bring forth what viewers will sometimes dismiss with indifference and critics more often with spleen.

It represents mountains of paper work, a Niagara of bitter coffee flowing out of cardboard containers, enough tobacco ashes to powder all TV V.P.'s grey, countless conference hours, untold moments of nervous contemplation. It's hard to conjure another endeavor in which so many work so long and hard to bring forth anything more capricious.

The new TV season is the product of experience, thought, instinct, hard-headed decisions. It evolved only after careful move and counter-move. There's little that's arbitrary about its makeup. It's all as calculated as a chess game. Yet when the pre-season tumult and shouting dies and the programs alone remain exposed, what then determines the fortunes of the new season? More than anything else it's up to giddy, fickle chance.

To minimize the gamble, the networks, trapped in a business too expensive for mishap, are mostly playing it safe. CBS established its program preeminence through a pattern dominated by 30-minute situation comedies which rely on name stars. That's the theme of 1964-65: comedy half-hours, a rash of them.

There will be 35 comedy series representing 19 hours of air time comes this fall. That's 12 more comedies than last season. The networks will be out for chuckles more than a quarter of all the time they're on in the evenings.

CBS, committed to ladling out laughs, has added four more comedies to its already top-heavy total of 11. ABC, coming off a sad season of experimentation, is going the leader's way now and will show 14 comedies, double its 1963-64 load. NBC, still breaking its own path, will not contribute much to the trend, adding only two more comedies for a modest total of six.

Which came first, the comedy trend or the half-hours? They're really indivisible. Comedies are almost synonymous with half-hours, although the reverse is not necessarily true.

The new season will see fully 50% of the 90 prime time offerings presented in the 30-minute form. More than 65% of all the new programs in the fall will be half-hours. Last

IT'S TRY, TRY AGAIN TIME

season half-hours accounted for only 33 out of 87 programs, or 38% of the schedule.

This coming season will show an increase of 13 more half-hours. There will be 46 in all. CBS will have 20 of them, ABC 19 and NBC 7.

An average quota of new shows will make their debut in the fall. It usually runs about 40%. In 1964-65, 39%, or 35 out of 90 shows, of the entire schedule will be represented by new programs. ABC will have 14 new shows out of 21, CBS 13 new shows out of 34 and NBC 8 new shows out of 25. The new ABC programs account for 10 hours of time, while CBS's and NBC's new offerings each add up to nine hours. In all, 28 hours of the new season's total 72 hours a week of programming will be concerned with new presentations. More than \$3.3 million in production will be riding on these programs every week.

There's a lot that can be read into these particular figures. Last season ABC really cleaned house and opened its campaign with 16 new shows. NBC also went for the shake-well treatment, ushering in 11 series. CBS played a winner's pat hand and brought in only eight new programs.

The odds of succeeding with new programs are about as long as drawing to an inside straight. Last season only 9 of 35 new shows survived. That's a more than 75% mortality rate, a new record for death in prime time.

CBS is moving into the 1964-65 season with fewer returning shows and five more untried programs—and that spells jeopardy in TV's league. ABC is bringing back seven of last season's new series—a respectable average—but it's still taking a risk with its 14 virgin hopefuls. The fewest

"Telecast" is perforated at the binding to permit easy removal for convenient reference or display

NBC

MR. NOVAK
Participating
\$125,000
MGM-TV

SOLO*
Chevrolet (C-E)
(and participations)
\$118,000
MGM-TV

THAT WAS THE
WEEK THAT WAS
Participating
\$64,000
Leland Hayward Prod.

BELL TELEPHONE
HOUR
Bell System (Ayer)
\$132,000
Henry Jaffe
Enterprises

TELEVISION MAGAZINE'S

TELECAST®

The 1964-65 Season

If any period merits description as the "moment of truth" for television it's those weeks each fall when the networks debut their new programs. What they'll debut for 1964-65 is identified in this fourth annual TELECAST. The lineup: 90 prime time programs, 35 of them new to TV screens. Each TELECAST block tells — from the top — the show's title, its sponsors, their agencies (if designated by presstime), the production cost (figures in white) of a single original in a series and the production parentage behind each show. Programs labeled "Participating" have more than two sponsors per half-hour or more than four per hour. All data is as of April 15th. If a program is new to the 1964-65 season this is indicated by an asterisk.

KEY TO AGENCIES OF RECORD

AYER N. W. Ayer
BATES Ted Bates
BBDO Batten, Barton, Durstine & Osborn
B&B Benton & Bowles
DPB D. P. Brothier
LB Leo Burnett
C-E Campbell-Ewald
C/R Carson/Roberts Inc.
COMP Compton Advertising
D-F-S Dancer-Fitzgerald-Sample
DDB Doyle Dane Bernbach Inc.
ESTY William Esty
FCB Foote, Cone & Belding
FSR Fuller & Smith & Ross Inc.
GARD Gardner Advertising
GMB Geyer, Morey, Ballard Inc.
GREY Grey Advertising
K&E Kenyon & Eckhardt Inc.
L&N Lennen & Newell
MAX Maxon Inc.
M-E McCann-Erickson
NLB Needham, Louis & Borby
NCK Norman, Craig & Kummel Inc.
NORTH North Advertising
PKL Papert, Koenig, Lois Inc.
PARK Parkson Advertising
SSCB Sullivan, Stauffer, Colwell & Bayles
JWT J. Walter Thompson
WADE Wade Advertising
Y&R Young & Rubicam

SATURDAY

NBC

INTERNATIONAL
SHOWTIME
Participating
\$105,000
Grandes Scenes

BOB HOPE SHOW
Chrysler (Y&R)
\$210,000
Revue

JACK BENNY SHOW
Miles Labs (Wade)
State Farm Mutual
(NLB)
\$80,500
J&M Prod./Revue

JACK PAAR
PROGRAM
P. Lorillard (L&N)
(and participations)
\$140,000
Dolphin Prod.

ABC

HOOTENANNY
Participating
\$75,000
Dankar Prod.

LAWRENCE WELK
SHOW
B. Williams (Park.)
Block Drug (Grey)
Whitehall Labs (Bates)
Consolidated Cigar
(PKL)
\$95,000
Telekrew Prod.

HOLLYWOOD
PALACE
Warner-Lambert (JWT)
Chemstrand (DDB)
\$170,000
General Artists

STATION TIME

CBS

JACKIE GLEASON'S
AMERICAN SCENE
MAGAZINE
Philip Morris (B&B)
Ralston-Purina (Gard.)
Drackett Co. (Y&R)
\$141,000
Peekskill
Enterprises

GILLIGAN'S
ISLAND*
Philip Morris (B&B)
\$65,000
Gladasya—UA-TV

MR. BROADWAY*
Brown & Williamson
(Bates)
Alberto-Culver (Comp.)
\$130,000
Talent Assoc.

GUNSMOKE
Procter & Gamble (LB)
Whitehall Labs
(Bates)
American Tobacco
\$126,000
CBS-TV

NBC

FLIPPER*
Participating
Mattell (C/R)
\$60,000
MGM-TV

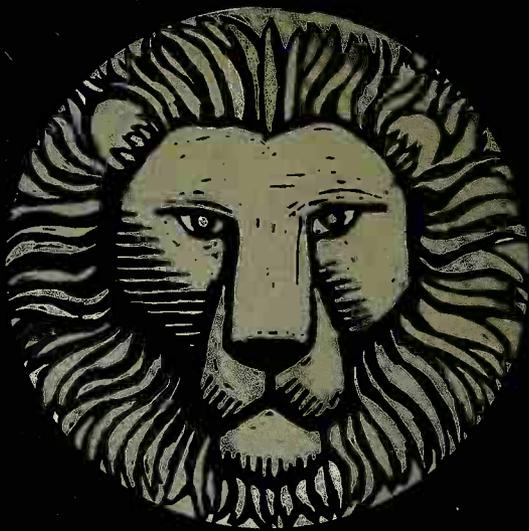
MR. MAGOO*
Libby, McNeil & Libby
(JWT)
(and participations)
\$60,000
UPA Pictures

KENTUCKY JONES*
Participating
\$62,000
NBC-TV Prod.

SATURDAY NIGHT
AT THE MOVIES
American Tobacco
(SSCB, BBDO)
(and participations)
\$261,000
20th Century-Fox

PRE '48 FEATURE FILMS

**YOUR
GUARANTEE
OF THE
BEST IN
TELEVISION
PROGRAMS**



STATIONS
NETWORKS
INTERNATIONAL

MGM TELEVISION

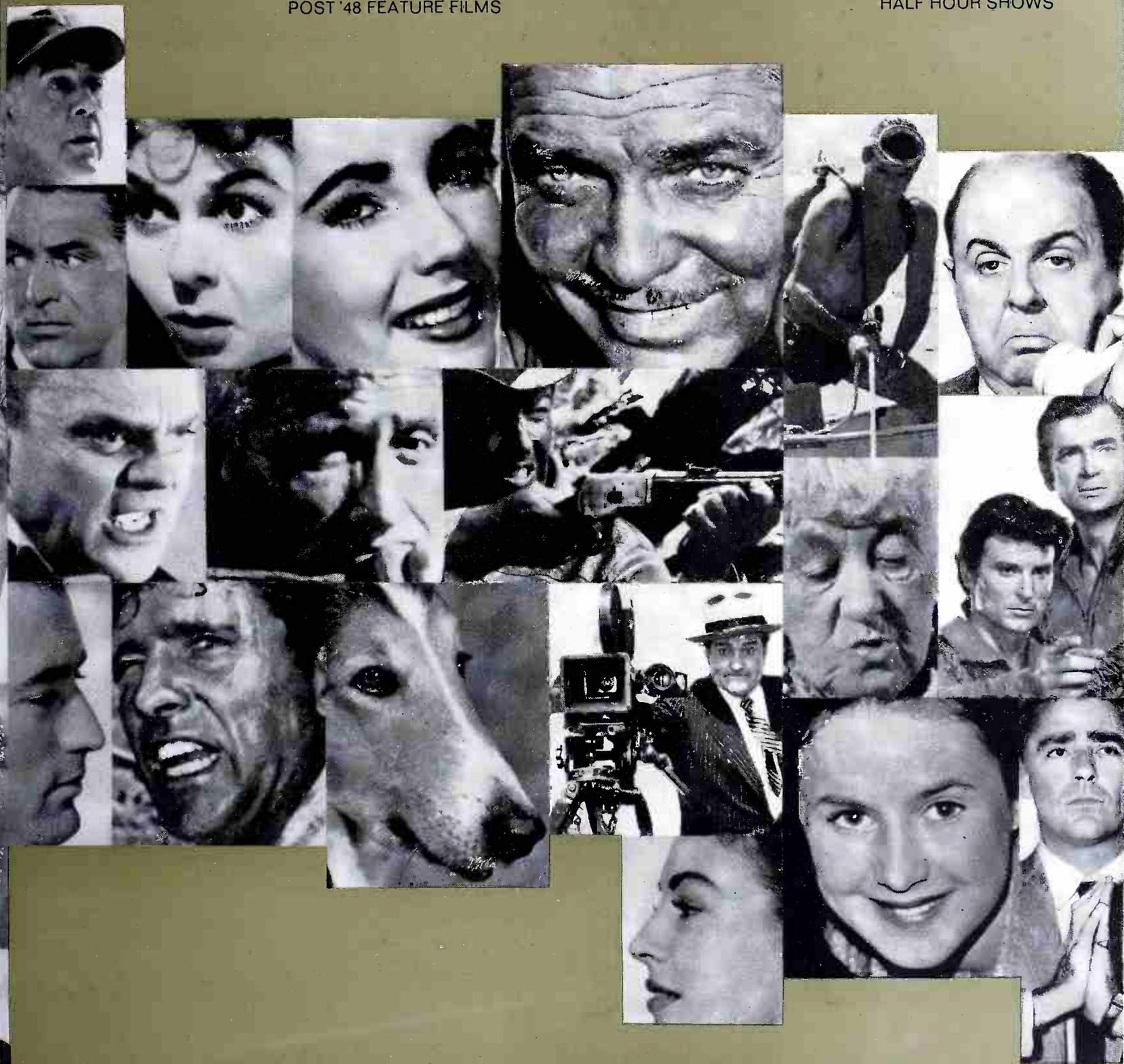
NEW YORK / CHICAGO / CULVER CITY / CHARLOTTE / TORONTO



THE MGM

POST '48 FEATURE FILMS

HALF HOUR SHOWS



TELEVISION LIBRARY OF PROGRAMMING

number of surprises are in NBC's basket. If that network should flop, it won't be because of unknown product.

Yet there will be innovation. NBC's *90 Bristol Court* format is comedy shotgun style. The series calls for three half-hour situation comedies programmed back-to-back and integrated into one story line and locale. Almost everything on TV, it's said, is derivative. If so, *90 Bristol Court* has a resemblance to last season's *Arrest and Trial* program. Both are out of the Revue Productions' shop and each was set up in a unique way to insure maximum efficiency of production (multiple programs under a single program heading).

ABC's *Peyton Place* is another new concept. It, too, however, is more distinctive in its scheduling format than it is in story idea. The series, based on the late Grace Metalious's novel about life in a small New England town, is to be the first serial in prime time. The 30-minute program will be presented twice weekly, on Tuesdays and Thursdays, with the story line picked up from one show to the next.

Feature film presentations in prime time, the trend that NBC kicked off three seasons back, will mushroom into six hours of time in the new season. NBC has added a Wednesday night movie to its Saturday night one and ABC has rejoined the fold with a Sunday night feature film package. The scheduling of three motion picture periods during the week already has led to complaints among some observers about too many movies and conjecture as to how long movies can last.

The networks have a fairly consistent record of shuffling big-name talent. Danny Thomas, Garry Moore and Judy Garland won't be around next season, but the airways will not lack for replacements. Mickey Rooney will star in ABC-TV's *Mickey*, a family comedy revolving around a yacht harbor. ABC also lays claim to such returning stalwarts as Bing Crosby and Walter Brennan. Carol Burnett and Bob Newhart, old favorites who were not seen often last season, will make regular appearances on CBS-TV's weekly, hour-long revue, *The Entertainers*.

In the way of new program types there's only one that seems apparent so far. It's perhaps best described as macabre humor, or the sick situation comedy. CBS is going to show *The Munsters*, a series about an average American family with a slight twist—they all look like members of the Frankenstein clan. ABC's version of its mad, mad, mad, mad world is *The Addams Family*, a series based on cartoonist Charles Addams's famed walking zombie-type characters. The program was created by David Levy, NBC-TV's former programming head.

Who's going to come out on top in the ratings race, is, of course, the question of the season. As always, it figures to be a night-to-night battle. Sundays presents a novel sight, CBS out on a limb trying to replace the departed Judy Garland with two new comedies. The voluptuous Julie Newmar will star in *Living Doll*, followed by the vocal Martha Raye and William Bendix in *Bill and Martha*. NBC is strong with the returning champ *Bonanza* and ABC counters with its two hours of United Artists movies.

Monday night, according to some observers, is the pivotal

night of the week. It used to be all CBS, but ABC has *Ben Casey* back, a strong newcomer in *Voyage to the Bottom of the Sea* and tried and true Bing Crosby.

NBC leads off with its 90 minutes of potential comedy at one address, *90 Bristol Court*, follows it with an hour of Andy Williams style easy rhythm (Jonathan Winters will break in here for six specials during the season) and winds up with the portly Alfred Hitchcock, a refugee from CBS.

CBS still has the nucleus of its old Monday night power, with the only changes being *Many Happy Returns*, a John McGiver comedy replacing Danny Thomas, and *Slattery's People*, one social drama replacing *East Side, West Side*, another one.

There aren't too many new programs on Tuesday, but *Peyton Place* does make its first appearance of the week and *That Was The Week That Was* sticks out strangely in the night's schedule after making the switch from its Friday slot of last season.

Wednesday night, too, is scheduled primarily around returning programs. The big new entry is NBC-TV's added feature film presentation.

Peyton Place takes its second turn on ABC on Thursdays, preceded by four half-hours of comedy, three returnees and one—Screen Gems's *Bewitched*—freshman. *Daniel Boone*, marking the return of Fess Parker, erstwhile Davy Crockett, is NBC-TV's new contribution to the night's schedule. CBS will introduce two new half-hours—*The Munsters* and *The Baileys of Balboa*, starring Sergeant Bilko's old commander Paul Ford—that same evening.

Friday could be NBC's night to crow. It has great name strength presenting Bob Hope, Jack Benny and Jack Paar in succession. (How Benny and Hitchcock, two former kingpins discarded by CBS, fare on NBC is one of the more interesting things to watch in the new season.) Against NBC's triumvirate of top-notch talent, ABC is offering four new series and CBS three untried ones.

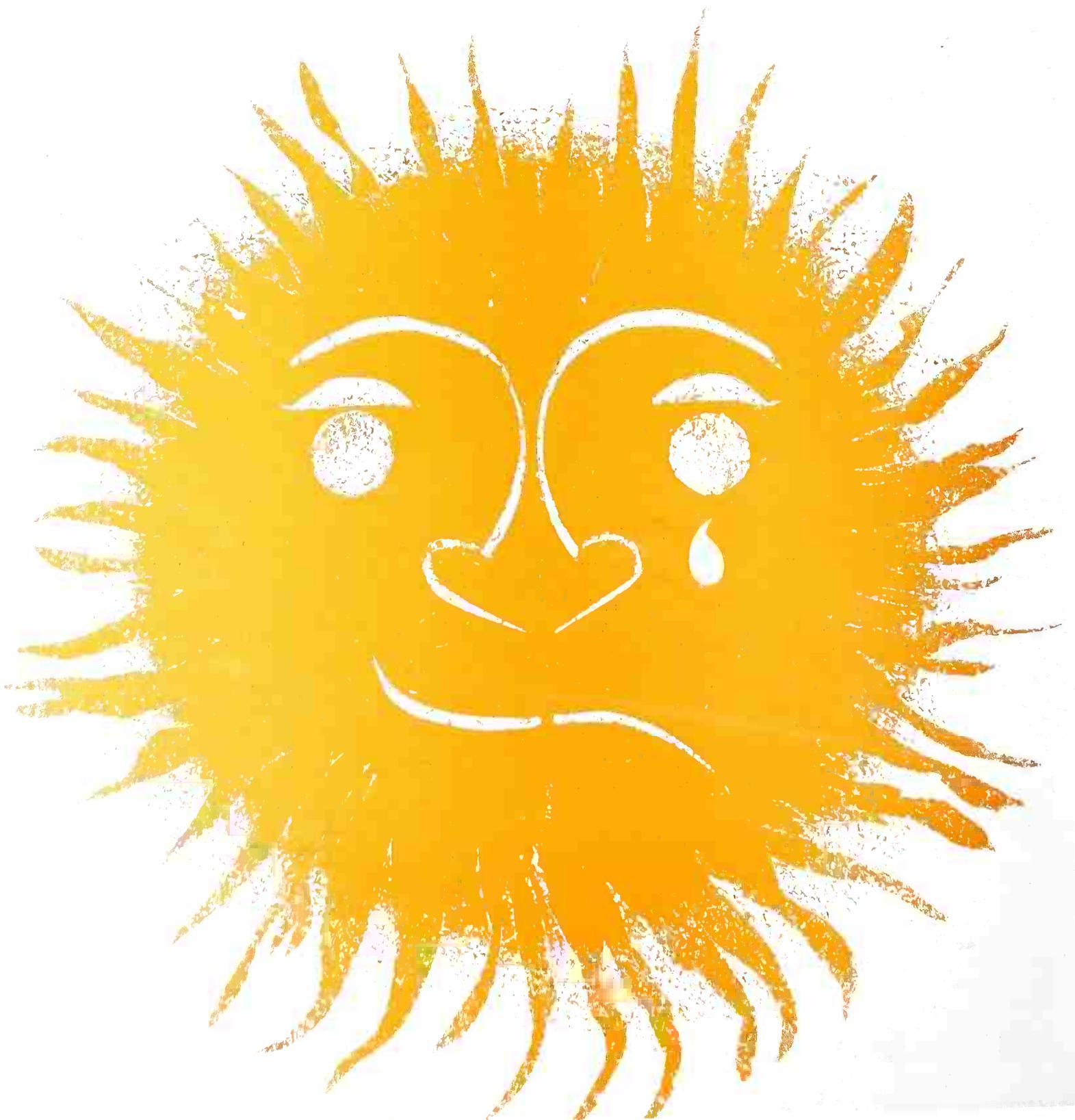
NBC finds itself in a reverse position on Saturday night, leading off with three untested half-hours, two of them strong in children's appeal. CBS will mix the new with the old. In between standbys *Gleason* and *Gunsmoke* will come UA-TV's comedy half-hour *Gilligan's Island* and David Susskind's hour-long ode to a public relations man, *Mr. Broadway*. ABC is keeping its end-of-last-season's schedule intact. *Hollywood Palace* apparently hit it big where Jerry Lewis struck out.

CBS, most industry people indicate, is going to lead the way, with NBC and ABC fighting it out tenaciously for the runner-up spot. But there's that fickle chance at work again. There's no telling at this point which shows will stay in and which will go out. It's up to that still inscrutable viewer with his impatient hand on the dial. One thing is sure about viewer reactions to the upcoming season—and its emphasis on fun and frolics—they'll not be afraid to let the whole family watch and nobody is likely to be offended.

It's not going to be exactly balanced. It's not going to be necessarily stimulating. It threatens to suffer from a distressing sameness and seems definitely in the lightweight category. Yet a new season is a new roll of the dice and maybe, just maybe, it could come up a winner. END

◀ "Telecast" is perforated at the binding to permit easy removal for convenient reference or display

THE TWO FACES



Daytime's found its place in the TV spectrum.

The problem is it may be stuck with it.

OF DAYTIME TV

BY DEBORAH HABER

NOT everything in TV happens at night. What goes on before the sun goes down last year brought the networks \$217,087,600* in gross time billings, or 26% of that year's total. And while critics may scoff at Monday-through-Friday daytime product, 3,248,000 TV homes tuned to the average weekday program in 1963. It may not be nighttime, but it's not bird seed, either.

What daytime is has been roughly one-quarter of the network medium since 1958, when ABC-TV's entry into the competition made it a three-way race. In that year \$146,139,992 was grossed by the three networks on weekdays. 1963's \$217 million-plus figure was up \$70,947,608, an increase of 48.5% over the six-year span. That increase was respectably ahead of nighttime's 40.7% increase and slightly ahead of the network medium as a whole, which was up 46.9% (see chart page 54).

"Respectably ahead" is a descriptive phrase that can be applied to another aspect of daytime TV these days—its reputation. Once was that those in charge of its destinies had to convince the media world their kind of time was worth buying at all. Now the medium stands largely on its own feet, with the convincing these days confined primarily to competition among the networks themselves.

Yet what daytime TV isn't is important to consider, too. What it isn't is (1) much to look at, criticwise, and (2) setting the world on fire, mediawise. The programming—a hodge-podge of old reruns, old movies, soap operas, interview and game shows—isn't particularly inventive. From a billings standpoint, daytime has had more room to grow than any other part of the network picture; it has grown at just about the same rate as the medium as a whole.

As far as three-network competition is concerned, the daytime dawn broke in 1958. Peter G. Levathes, then vice president and director of media relations for Young & Rubicam, now executive vice president, Maxon Inc., engineered a plan dubbed "Operation Daybreak" which brought ABC-TV into the daytime television business. Prior to this, daytime was left pretty much to the devices of CBS and NBC. The "Operation Daybreak" project allowed ABC-TV, which previously had no regular daytime programming before 3 p.m., to open up shop Monday-Friday

at 11 a.m., giving it 15 hours more programming per week.

Using Young & Rubicam clients like General Foods as a wedge, "Operation Daybreak" drove home three-network competition. Advertisers were given a 50% discount if they ordered a minimum of four quarter-hours a week for 26 weeks. Though the four quarter-hours had to be bought for a single day's programming schedule, the advertiser, subject to ABC's approval, was permitted to exchange two out of every three of his commercial messages with other "Daybreak" advertisers in order to reach a greater number of different homes. Of the 60 quarter-hours available, Y&R clients bought 40, at a total 52-week rate of \$13.3 million.

Warren A. Bahr, one of the original framers with Levathes of "Operation Daybreak" and now vice president and director of media relations and planning at Y&R, recalls ABC-TV's daytime debut in the fall of 1958. He remembers that many of the people involved had doubts that the network could be programmed in time for opening day. Additionally, there was industry grouching that Y&R had forced through a substantial rate cut and would, in effect, be calling the daytime plays at ABC.

The fears proved groundless. ABC-TV 1958-59 daytime carried *Liberace*, *Day in Court*, *Peter Lind Hayes Show*, *Chance for Romance*, *Beat the Clock*, *Who Do You Trust?* and *American Bandstand* (except on Thursdays when the *Texas Rangers* took over). ABC-TV billings that year registered only \$18,453,118 opposed to CBS-TV's \$74,985,434 and NBC-TV's \$52,701,440. But ABC-TV had moved solidly into daytime and the competition caused ad rates to become, and remain, "realistic," as Bahr describes them.

Daytime billings have picked up at ABC since 1958. In 1963 the network registered a far-healthier \$38,297,300. And cutting the daytime network pie up three ways hasn't seemed to hurt ABC's competition. Last year CBS billed a jackpot \$94,856,100 in the daytime while NBC billed \$83,934,200.

The number of participating advertisers is on the upswing too. In 1960, of the 340 network quarter-hours available each week, 250 were sold in single and alternate sponsorships and 90 were sold to participating advertisers. In 1964, of the same 340 quarter-hours, 165 are sold in

*Network billings figures from TvB/LNA-BAR.

AVERAGE MINUTE AUDIENCES FOR NETWORK PROGRAMS

	AVG. NIGHTTIME PROGRAM		AVG. WEEKDAY DAYTIME PROGRAM	
	HOMES (000)	RATING	HOMES (000)	RATING
1963	8,149	16.2	3,248	6.5
1962	7,663	15.6	2,897	5.9
1961	7,645	16.3	2,820	6.0
1960	7,368	16.3	2,776	6.1
1959	7,632	17.3	2,635	6.0

Source: A. C. Nielsen Co.

single and alternate sponsorships while 175 are sold to participating advertisers. But though the numbers have increased, the prime daytime sponsors are of the same variety that have been picking up daytime television checks since the opening days of the medium.

In 1963 the top ten daytime advertisers at CBS ranked in this order: Procter & Gamble \$19,584,000, Lever Brothers \$6,982,500, American Home Products \$6,215,000, Alberto-Culver \$5,470,300, Colgate-Palmolive \$4,009,500, Kellogg Co. \$3,777,100, Pillsbury Co. \$3,618,000, Chesebrough Ponds \$3,464,000, Nestle Co. \$3,164,500 and Drackett Co. \$2,519,200.

At ABC top advertisers tallied from October 1962 through December 1963 ranked as follows: Bristol-Myers \$3,186,000, American Home Products \$2,402,000, Warner-

Lambert \$1,966,000, S. C. Johnson \$1,437,000, R. T. French \$1,395,000, Armour & Co. \$1,371,000, National Biscuit \$1,368,000, Campbell Soup \$1,238,000, General Foods \$1,116,000 and Mentholatum \$1,009,000.

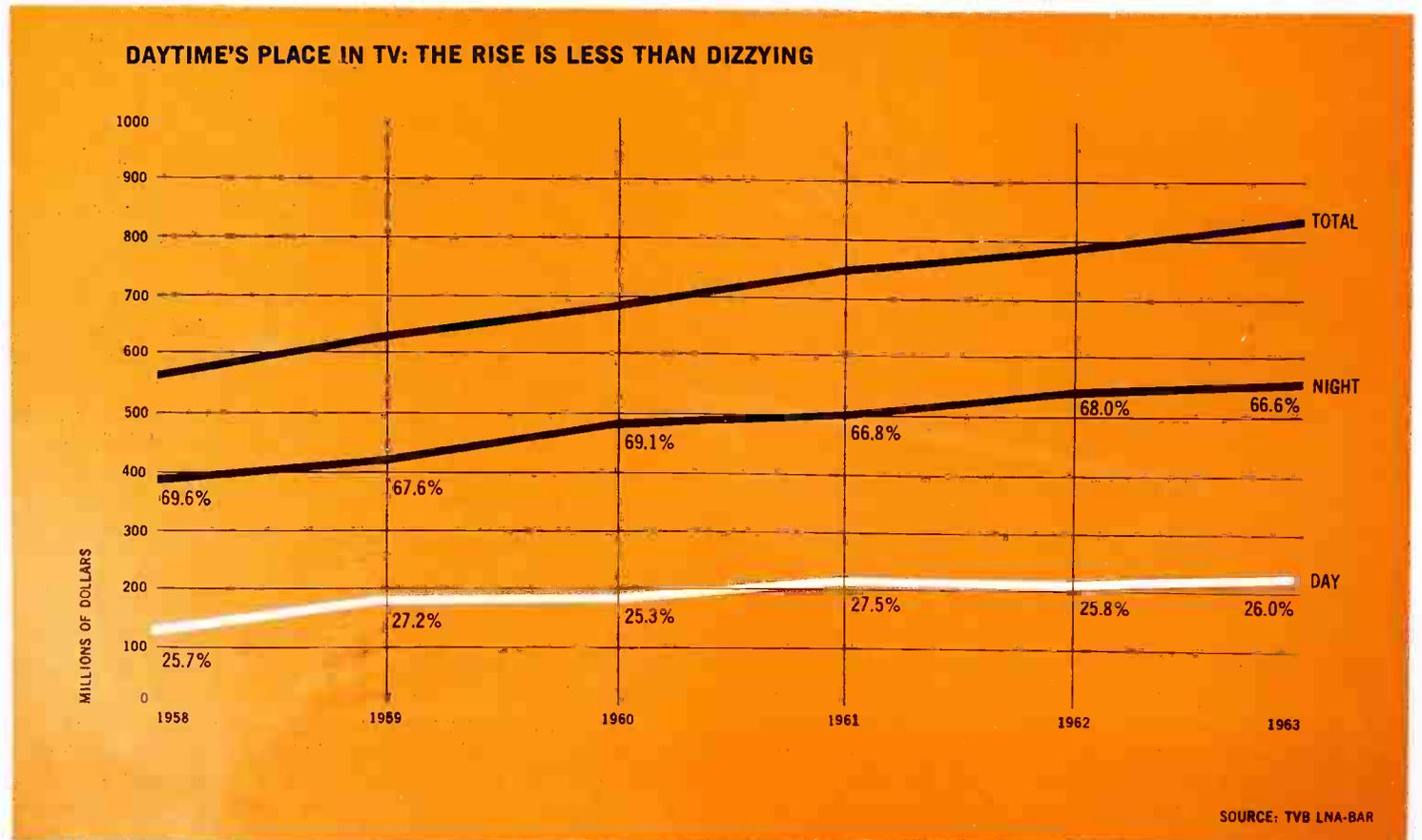
At NBC top ten revenue was delivered in 1963 from these advertisers (the network plays top secret with the exact order of the sponsors but claims that together they spent \$600,000 weekly at NBC in the daytime): Armour, Borden, Bristol-Myers, Colgate-Palmolive, General Mills, Leeming, Lever Brothers, Miles Labs, Procter & Gamble and Sterling Drug.

Network salesmen explain cautiously that daytime advertisers have a way of changing seasonally and year to year (except at CBS where the client list was described as having "little turnover"). Yet whatever the names of the daytime sponsors the probability that certain product categories will be represented time and again is a fair certainty. Daytime minutes are purchased most frequently by drugs and cosmetics, soaps and cleansers, foods and beverages and household products. And whether it's Tide or Maxwell House or Ajax that's being sold via the daytime television vehicle it's a cinch to be purchased by the housewife in the family.

Here is the "jewel" in the network salesman's crown of reasons for an advertiser putting his money into daytime television. It is the audience composed almost exclusively of housewives—the number one purchaser of packaged goods.

Daytime not only has these ladies but has them in growing and impressive numbers. In 1958 a Nielsen audience composition analysis showed some 15.7 million women tuned to daytime television during a winter day's average hour between 10 a.m. and 5 p.m. In 1963 Nielsen counted

To page 78



WHAT GOES ON IN THE WOMAN'S WORLD OF DAYTIME TV



KEY: GAME, VARIETY, AUDIENCE PARTICIPATION, NEWS SERIALS RERUNS LOCAL STATION TIME
 *NBC will revise its daytime lineup extensively starting June 29th, 1964.

CBS and NBC start programing their daily fare early. The NBC Today Show at 7:00, featuring Hugh Downs, guests and intelligent conversation, is designed to hit the man in the family before he leaves home for the office. CBS programs Captain Kangaroo from 8:00 to 9:00 for pre-schoolers. But the guts of the Monday-Friday television schedule starts at about 10:30. At that time all three networks begin programing what has become known in the industry as "housewives' television."

The ladies' TV choice comes from three basic program types—serials or drama, game and audience participation shows and

reruns of old television hits. At CBS, reigning daytime ratings champion, the program emphasis is on serials. The network slots six serials, all occupying upper berths in the A. C. Nielsen Co.'s list of top rated daytime shows. NBC currently lists nine game shows in its Monday-Friday daytime lineup. Come June 29th, the network will reshuffle its daily schedule, adding another serial but still retaining seven game entries. The ABC daytime schedule is a melange of the three standard categories with heavy emphasis in the morning on game shows out of the Goodson-Todman shop.

PUTTING A PRICE ON

A new research study by the editors of Television Magazine utilizing

THE TOP 100 TV MARKETS IN EFFECTIVE BUYING INCOME



*The moneyed viewpoint:
Here's how it looks
when you add
buying income dollars to
television market data*

IN the business of market evaluation, it all depends on how you look at it. TELEVISION MAGAZINE here presents a new viewpoint: television markets defined in terms of effective buying income (EBI). The map and listing above identify the first one hundred TV markets ranked by the EBI criterion; the listing on pages 58 and 59 delineates all television markets in terms of TV homes, total households and effective buying income.

All the figures published here are the result of a new research study accomplished by TELEVISION's research department utilizing data commissioned from *Sales Management*. As readers are aware, the magazine's monthly "Telestatus"

TELEVISION MARKETS

latest nationwide effective buying income data from Sales Management

Rank	Market	Effective Buying Income	Rank	Market	Effective Buying Income	Rank	Market	Effective Buying Income	Rank	Market	Effective Buying Income
1	New York, N.Y.	\$52,116,897,000	27	Charlotte, N.C.	\$4,454,559,000	51	Greenville-Spartanburg, S.C.-Asheville, N.C.	\$2,943,036,000	75	Des Moines, Iowa	\$1,958,015,000
2	Los Angeles, Calif.	25,611,749,000	28	Miami, Fla.	4,365,010,000	52	Rochester, N.Y.	2,912,358,000	76	Madison, Wis.	1,936,461,000
3	Chicago, Ill.	22,343,275,000	29	Houston, Tex.	4,362,526,000	53	Poland Spring, Me.	2,773,477,000	77	Baton Rouge, La.	1,899,148,000
4	Philadelphia, Pa.	17,990,701,000	30	Lancaster-Lebanon, Pa.	4,251,005,000	54	Charleston- Huntington, W.Va.	2,637,914,000	78	Binghamton, N.Y.	1,840,694,000
5	Boston, Mass.	15,511,152,000	31	Dayton, Ohio	3,995,630,000	55	San Antonio, Tex.	2,598,114,000	79	Jacksonville, Fla.	1,820,381,000
6	Detroit, Mich.	13,820,537,000	32	Columbus, Ohio	3,778,395,000	56	Omaha, Neb.	2,581,115,000	80	Mobile, Ala.-Pensacola, Fla.	1,810,015,000
7	San Francisco- Oakland, Calif.	13,711,505,000	33	Syracuse-Elmira, N.Y.	3,723,675,000	57	Davenport, Iowa-Rock Island-Moline, Ill.	2,530,953,000	81	Youngstown, Ohio	1,798,406,000
8	Cleveland, Ohio	11,323,162,000	34	Johnstown, Pa.	3,717,869,000	58	Champaign, Ill.	2,494,470,000	82	Shreveport, La.-Texarkana, Tex.	1,796,334,000
9	Washington, D.C.	9,382,145,000	35	Portland, Ore.	3,699,627,000	59	Wichita-Hutchinson, Kan.	2,473,746,000	83	Scranton-Wilkes-Barre, Pa.	1,764,826,000
10	Pittsburgh, Pa.	9,013,591,000	36	Denver, Colo.	3,443,008,000	60	Durham-Raleigh, N.C.	2,459,648,000	84	Rockford, Ill.	1,725,027,000
11	Providence, R.I.	7,282,757,000	37	San Jose, Calif.	3,309,516,000	61	Norfolk, Va.	2,448,870,000	85	Portland, Me.	1,642,528,000
12	St. Louis, Mo.	6,580,475,000	38	Albany-Schenectady- Troy, N.Y.	3,295,006,000	62	Oklahoma City, Okla.	2,296,718,000	86	South Bend-Elkhart, Ind.	1,637,139,000
13	New Haven-Hartford- New Britain, Conn.	6,563,894,000	39	Louisville, Ky.	3,270,552,000	63	Salt Lake City, Utah	2,278,481,000	87	Jackson, Miss.	1,624,290,000
14	Cincinnati, Ohio	6,402,212,000	40	San Diego, Calif.	3,245,672,000	64	Richmond, Va.	2,255,263,000	88	Springfield-Holyoke, Mass.	1,590,292,000
15	Minneapolis-St. Paul, Minn.	6,164,249,000	41	Birmingham, Ala.	3,132,494,000	65	Cedar Rapids- Waterloo, Iowa	2,251,532,000	89	Springfield, Ill.	1,589,461,000
16	Baltimore, Md.	6,060,189,000	42	Flint-Saginaw-Bay City, Mich.	3,125,446,000	66	Tulsa, Okla.	2,241,582,000	90	Peoria, Ill.	1,569,564,000
17	Dallas-Ft. Worth, Tex.	5,968,157,000	43	New Orleans, La.	3,088,133,000	67	Salinas-Monterey, Calif.	2,227,487,000	91	Columbia, S.C.	1,546,762,000
18	Milwaukee, Wis.	5,629,453,000	44	Memphis, Tenn.	3,057,876,000	68	Green Bay, Wis.	2,225,829,000	92	Little Rock, Ark.	1,534,736,000
19	Indianapolis, Ind.	5,597,115,000	45	Toledo, Ohio	3,057,457,000	69	Phoenix-Mesa, Ariz.	2,175,251,000	93	Columbus, Ga.	1,522,303,000
20	Sacramento-Stockton, Calif.	5,507,156,000	46	Nashville, Tenn.	3,047,922,000	70	Roanoke, Va.	2,135,035,000	94	Ft. Wayne, Ind.	1,517,740,000
21	Bloomington, Ind.	5,410,558,000	47	Steubenville, Ohio- Wheeling, W.Va.	3,026,363,000	71	Orlando-Daytona Beach, Fla.	2,104,360,000	95	Honolulu, Hawaii	1,504,476,000
22	Seattle-Tacoma, Wash.	5,003,036,000	48	Lansing-Onondaga, Mich.	3,013,926,000	72	Ames, Iowa	2,066,632,000	96	Knoxville, Tenn.	1,498,259,000
23	Kansas City, Mo.	4,853,793,000	49	Greensboro-Winston- Salem-High Point, N.C.	3,012,269,000	73	Spokane, Wash.	1,998,642,000	97	Fresno, Calif.	1,441,046,000
24	Buffalo, N.Y.	4,757,611,000	50	Tampa-St. Peters- burg, Fla.	2,967,081,000	74	Altoona, Pa.	1,996,158,000	98	Cape Girardeau, Mo.	1,415,346,000
25	Atlanta, Ga.	4,537,060,000						99	Sioux Falls, S.D.	1,412,861,000	
26	Grand Rapids- Kalamazoo, Mich.	4,530,424,000						100	Lincoln, Neb.	1,400,001,000	

figures (see page 85), which give TV homes figures for all U.S. television markets, are continually updated as new data becomes available. This month's figures (May) have been completely revised to reflect the latest total households count, county-by-county, from *Sales Management*. As a result of the re-evaluation, a number of television markets have moved up appreciably from the figures given for them in April. Other markets have been adjusted downward. All markets have been affected to some degree.

Thus, in the simplest terms, this month's "Telestatus" represents a new ball game.

The special EBI study presented here has been super-

imposed on top of the new "Telestatus" data. TELEVISION has taken *Sales Management's* effective buying income data for all counties in the U.S. as of May 1964 and applied it to the magazine's own county breakdown of television markets to arrive at the EBI totals. If, therefore, in terms of TELEVISION's definition a certain market is composed of six counties, and if *Sales Management's* EBI figures for those counties are \$1, \$2, \$3, \$4, \$5 and \$6, respectively, then the television market's EBI is \$21.

(Readers in need of a more detailed explanation of how "Telestatus" markets are determined will find it in the preface to that department on page 85.)

From Aberdeen to Zanesville: The latest profile of U.S. television markets, each

	TV Homes	Total Households	Effective Buying Income		TV Homes	Total Households	Effective Buying Income
Aberdeen, S.D.	26,800	30,000	\$ 160,439,000	Corpus Christi, Tex.	115,000	134,500	\$ 793,487,000
Abilene, Tex.	80,800	91,900	524,432,000	Dallas-Ft. Worth, Tex.	792,100	880,200	5,968,157,000
Ada, Okla.	80,900	95,600	411,253,000	Davenport, Iowa-Rock Island-Moline, Ill.	344,500	370,100	2,530,953,000
Akron, Ohio	174,500	165,200	1,334,502,000	Dayton, Ohio	527,300	559,300	3,995,630,000
Albany, Ga.	153,500	201,200	991,652,000	Decatur, Ala.	145,900	89,400	556,354,000
Albany-Schenectady-Troy, N.Y.	434,800	466,300	3,295,006,000	Decatur, Ill.	128,800	154,700	1,035,181,000
Albuquerque, N.M.	165,300	202,200	1,335,334,000	Denver, Colo.	393,000	426,700	3,443,008,000
Alexandria, La.	107,900	136,600	591,178,000	Des Moines, Iowa	274,000	294,700	1,958,015,000
Alexandria, Minn.	111,400	131,000	637,197,000	Detroit, Mich.	1,605,300	1,684,900	13,820,537,000
Altoona, Pa.	316,200	347,200	1,996,158,000	Dickinson, N.D.	19,800	23,500	118,570,000
Amarillo, Tex.	128,400	143,200	1,013,207,000	Dothan, Ala.	110,200	141,300	627,247,000
Ames, Iowa	293,900	317,000	2,066,632,000	Duluth, Minn.-Superior, Wis.	165,900	187,300	1,041,816,000
Ardmore, Okla.	76,500	92,200	407,108,000	Durham-Raleigh, N.C.	350,200	417,400	2,459,648,000
Atlanta, Ga.	613,700	696,500	4,537,060,000	Eau Claire, Wis.	94,000	102,800	582,885,000
Augusta, Ga.	195,000	245,500	1,239,152,000	El Paso, Tex.	112,100	125,200	846,968,000
Austin, Minn.	188,300	206,000	1,246,198,000	Ensign, Kan.	41,300	47,600	300,151,000
Austin, Tex.	147,800	175,100	1,024,818,000	Erie, Pa.	181,100	189,400	1,254,077,000
Bakersfield, Calif.	123,400	159,100	1,031,451,000	Eugene, Ore.	100,800	115,300	740,837,000
Baltimore, Md.	757,900	814,500	6,060,189,000	Eureka, Calif.	54,600	63,500	455,198,000
Bangor, Me.	106,800	114,800	667,872,000	Evansville, Ind.-Henderson, Ky.	224,400	259,700	1,383,422,000
Baton Rouge, La.	299,200	356,000	1,899,148,000	Fargo-Valley City, N.D.	159,300	182,200	996,630,000
Beaumont-Port Arthur, Tex.	172,900	194,800	1,160,384,000	Flint-Saginaw-Bay City, Mich.	416,100	441,400	3,125,446,000
Bellingham, Wash.	51,700	57,000	336,217,000	Florence, Ala.	122,700	31,900	180,753,000
Big Spring, Tex.	21,500	23,500	159,609,000	Florence, S.C.	152,800	195,300	917,860,000
Billings, Mont.	62,000	74,700	462,246,000	Ft. Dodge, Iowa	130,400	45,600	272,786,000
Binghamton, N.Y.	243,500	266,200	1,840,694,000	Ft. Myers, Fla.	33,400	40,200	242,109,000
Birmingham, Ala.	477,800	564,700	3,132,494,000	Ft. Smith, Ark.	75,800	92,900	445,250,000
Bismarck, N.D.	48,900	55,900	292,275,000	Ft. Wayne, Ind.	180,200	220,300	1,517,740,000
Bloomington, Ind.	708,300	763,200	5,410,558,000	Fresno, Calif.	197,900	226,400	1,441,046,000
Bluefield, W.Va.	133,400	158,800	733,375,000	Glendive, Mont.	4,000	5,000	28,606,000
Boise, Idaho	85,100	95,300	560,499,000	Grand Junction, Colo.	30,000	35,700	212,674,000
Boston, Mass.	1,833,400	1,936,700	15,511,152,000	Grand Rapids-Kalamazoo, Mich.	580,000	620,800	4,530,424,000
Bristol, Va.-Johnson City-Kingsport, Tenn.	187,800	234,300	1,108,563,000	Great Falls, Mont.	60,900	61,400	436,127,000
Bryan, Tex.	41,900	54,500	260,766,000	Green Bay, Wis.	331,600	354,200	2,225,829,000
Buffalo, N.Y.	599,100	632,700	4,757,611,000	Greensboro-Winston-Salem-High Point, N.C.	400,700	458,100	3,012,269,000
Burlington, Vt.	171,200	186,100	1,195,623,000	Greenville-Spartanburg, S. C.-Asheville, N. C.	450,600	524,300	2,943,036,000
Butte, Mont.	58,200	68,800	402,962,000	Greenville-Washington-New Bern, N.C.	217,800	263,500	1,364,354,000
Cadillac-Traverse City, Mich.	155,700	173,000	1,004,504,000	Greenwood, Miss.	61,700	95,400	410,011,000
Cape Girardeau, Mo.	247,400	288,700	1,415,346,000	Hannibal, Mo.-Quincy, Ill.	166,900	183,700	1,025,236,000
Carlsbad, N.M.	13,800	15,300	103,228,000	Harlingen-Weslaco, Tex.	69,800	89,700	417,473,000
Carthage-Watertown, N.Y.	71,000	75,300	491,681,000	Harrisburg, Ill.	199,800	230,400	1,165,359,000
Casper, Wyo.	45,200	54,000	387,624,000	Harrisburg, Pa.	134,900	160,500	1,133,851,000
Cedar Rapids-Waterloo, Iowa	316,600	343,100	2,251,532,000	Harrisonburg, Va.	67,900	84,300	483,803,000
Champaign, Ill.	339,400	373,300	2,494,470,000	Hastings, Neb.	105,800	119,200	613,978,000
Charleston, S.C.	140,400	178,800	966,779,000	Hattiesburg, Miss.	51,500	65,600	320,464,000
Charleston-Huntington, W.Va.	427,400	501,500	2,637,914,000	Hays, Kan.	65,000	74,600	423,277,000
Charlotte, N.C.	624,100	718,000	4,454,559,000	Helena, Mont.	7,900	9,400	70,477,000
Chattanooga, Tenn.	218,900	253,800	1,333,672,000	Honolulu, Hawaii	109,800	148,600	1,504,476,000
Cheyenne, Wyo.	92,900	107,300	721,352,000	Houston, Tex.	542,300	605,000	4,362,526,000
Chicago, Ill.	2,337,400	2,480,300	22,343,275,000	Huntsville, Ala.	121,200	47,100	324,609,000
Chico-Redding, Calif.	133,100	148,600	982,118,000	Idaho Falls, Idaho	68,600	77,000	476,757,000
Cincinnati, Ohio	795,300	853,500	6,402,212,000	Indianapolis, Ind.	732,400	788,500	5,597,115,000
Clarksburg, W.Va.	90,500	106,700	562,573,000	Jackson, Miss.	241,300	322,900	1,624,290,000
Cleveland, Ohio	1,348,600	1,423,800	11,323,162,000	Jackson, Tenn.	65,900	82,300	356,531,000
Colorado Springs-Pueblo, Colo.	107,400	118,800	776,077,000	Jacksonville, Fla.	267,800	319,400	1,820,381,000
Columbia-Jefferson City, Mo.	134,600	154,300	914,545,000	Johnstown, Pa.	588,600	635,100	3,717,869,000
Columbia, S.C.	227,500	280,100	1,546,762,000	Joplin, Mo.-Pittsburg, Kan.	153,000	174,300	850,284,000
Columbus, Ga.	231,100	284,300	1,522,303,000	Kansas City, Mo.	630,700	690,400	4,853,793,000
Columbus, Miss.	69,900	93,200	410,011,000	Kearney, Neb.	105,700	118,500	658,336,000
Columbus, Ohio	508,300	543,000	3,778,395,000	Klamath Falls, Ore.	27,100	31,200	195,677,000
Coos Bay, Ore.	14,900	18,600	110,690,000				

defined in terms of television homes, total households and effective buying income

	TV Homes	Total Households	Effective Buying Income		TV Homes	Total Households	Effective Buying Income
Knoxville, Tenn.	250,900	314,800	\$1,498,259,000	Providence, R.I.	872,500	913,000	\$7,282,757,000
La Crosse, Wis.	114,200	127,200	684,870,000	Rapid City, S.D.	59,300	69,200	474,271,000
Lafayette, La.	126,200	146,500	705,184,000	Reno, Nev.	51,200	59,300	520,704,000
Lake Charles, La.	108,600	128,700	619,783,000	Richmond, Va.	288,100	339,800	2,255,263,000
Lancaster-Lebanon, Pa.	587,100	643,400	4,251,005,000	Riverton, Wyo.	13,400	15,800	101,985,000
Lansing-Onondaga, Mich.	385,300	407,100	3,013,926,000	Roanoke, Va.	327,300	382,600	2,135,035,000
Laredo, Tex.	14,600	18,500	80,841,000	Rochester, Minn.	151,700	165,100	1,004,089,000
Las Vegas-Henderson, Nev.	56,100	61,400	553,036,000	Rochester, N.Y.	335,200	355,600	2,912,358,000
Lexington, Ky.	†75,500	126,300	736,279,000	Rockford, Ill.	221,600	235,900	1,725,027,000
Lima, Ohio	†48,200	69,200	427,007,000	Roseburg, Ore.	19,400	22,000	127,273,000
Lincoln, Neb.	214,700	238,500	1,400,001,000	Roswell, N.M.	19,100	21,100	148,416,000
Little Rock, Ark.	250,900	301,000	1,534,736,000	Sacramento-Stockton, Calif.	633,600	687,600	5,507,159,000
Los Angeles, Calif.	2,761,700	2,964,500	25,611,749,000	St. Joseph, Mo.	146,900	164,300	880,134,000
Louisville, Ky.	452,800	513,700	3,270,552,000	St. Louis, Mo.	827,500	896,700	6,580,475,000
Lubbock, Tex.	131,200	144,900	969,682,000	Salinas-Monterey, Calif.	258,400	287,200	2,227,487,000
Lufkin, Tex.	55,600	69,900	313,002,000	Salisbury, Md.	†34,600	52,200	298,905,000
Lynchburg, Va.	178,700	209,500	1,203,498,000	Salt Lake City, Utah	290,400	324,400	2,278,481,000
Macon, Ga.	118,300	148,100	823,333,000	San Angelo, Tex.	29,600	34,900	203,968,000
Madison, Wis.	262,900	286,900	1,936,461,000	San Antonio, Tex.	358,200	424,300	2,598,114,000
Manchester, N.H.	159,300	171,600	1,209,717,000	San Diego, Calif.	356,700	379,500	3,245,672,000
Mankato, Minn.	116,400	131,100	702,698,000	San Francisco-Oakland, Calif.	1,447,100	1,587,400	13,711,505,000
Marquette, Mich.	62,000	69,300	366,067,000	San Jose, Calif.	343,700	371,200	3,309,516,000
Mason City, Iowa	172,300	188,000	1,138,410,000	Santa Barbara, Calif.	92,600	102,100	906,666,000
Medford, Ore.	47,000	52,000	316,732,000	Savannah, Ga.	116,400	142,900	774,417,000
Memphis, Tenn.	494,800	615,000	3,057,876,000	Scranton-Wilkes-Barre, Pa.	†287,700	310,800	1,764,826,000
Meridian, Miss.	119,200	157,500	720,938,000	Seattle-Tacoma, Wash.	604,100	655,500	5,003,036,000
Miami, Fla.	587,800	659,400	4,365,010,000	Selma, Ala.	11,200	14,600	66,331,000
Midland-Odessa, Tex.	103,200	116,500	840,749,000	Shreveport, La.-Texarkana, Tex.	296,700	351,700	1,796,334,000
Milwaukee, Wis.	665,700	702,100	5,629,453,000	Sioux City, Iowa	167,700	185,700	1,027,304,000
Minneapolis-St. Paul, Minn.	769,800	835,600	6,164,249,000	Sioux Falls, S.D.	232,500	262,900	1,412,881,000
Minot, N.D.	40,900	46,200	236,306,000	South Bend-Elkhart, Ind.	†152,900	223,900	1,637,139,000
Missoula, Mont.	60,500	70,100	424,935,000	Spokane, Wash.	274,100	308,900	1,998,642,000
Mitchell, S.D.	31,800	36,900	181,581,000	Springfield, Ill.	†174,100	226,800	1,589,461,000
Mobile, Ala.-Pensacola, Fla.	271,300	315,300	1,810,015,000	Springfield, Mo.	135,500	161,000	764,055,000
Monroe, La.-El Dorado, Ark.	161,300	207,200	969,265,000	Springfield-Holyoke, Mass.	†182,400	202,700	1,590,292,000
Montgomery, Ala.	151,400	194,100	950,612,000	Steubenville, Ohio-Wheeling, W.Va.	458,800	497,800	3,026,363,000
Muncie, Ind.	†23,800	39,800	280,665,000	Sweetwater, Tex.	58,200	63,800	399,646,000
Nashville, Tenn.	470,100	562,600	3,047,922,000	Syracuse-Elmira, N.Y.	457,100	487,700	3,723,675,000
New Haven-Hartford- New Britain, Conn.	737,300	782,700	6,563,894,000	Tallahassee, Fla.-Thomasville, Ga.	162,700	210,400	1,040,574,000
New Orleans, La.	446,500	508,400	3,088,133,000	Tampa-St. Petersburg, Fla.	461,700	521,700	2,967,081,000
New York, N.Y.	5,453,900	5,819,800	52,116,897,000	Temple-Waco, Tex.	141,600	163,500	851,942,000
Norfolk, Va.	335,900	386,600	2,448,870,000	Terre Haute, Ind.	192,000	212,000	1,203,913,000
North Platte, Neb.	25,700	30,300	165,826,000	Toledo, Ohio	410,700	436,200	3,057,457,000
Oak Hill, W.Va.	83,700	101,100	456,444,000	Topeka, Kan.	134,700	151,500	925,322,000
Oklahoma City, Okla.	353,900	392,900	2,296,718,000	Tucson, Ariz.	114,600	131,500	938,587,000
Omaha, Neb.	336,200	362,500	2,581,115,000	Tulsa, Okla.	344,100	387,800	2,241,582,000
Orlando-Daytona Beach, Fla.	307,300	350,600	2,104,360,000	Tupelo, Miss.	58,300	76,000	330,827,000
Ottumwa, Iowa	102,300	114,500	607,762,000	Twin Falls, Idaho	32,700	35,700	198,994,000
Paducah, Ky.	201,700	236,100	1,148,362,000	Tyler, Tex.	134,300	161,800	812,973,000
Panama City, Fla.	92,400	113,700	565,061,000	Utica-Rome, N.Y.	161,100	172,400	1,200,597,000
Parkersburg, W.Va.	†24,400	45,200	279,835,000	Washington, D.C.	923,300	1,014,800	9,382,145,000
Pembina, N.D.	13,900	17,500	85,816,000	Wausau, Wis.	140,900	154,400	840,749,000
Peoria, Ill.	†175,000	223,000	1,569,564,000	West Palm Beach, Fla.	111,000	129,700	814,630,000
Philadelphia, Pa.	2,105,100	2,233,300	17,990,701,000	Weston, W. Va.	93,800	111,700	570,865,000
Phoenix-Mesa, Ariz.	260,900	295,700	2,175,251,000	Wichita Falls, Tex.	146,800	163,500	937,342,000
Pittsburgh, Pa.	1,255,100	1,341,800	9,013,591,000	Wichita-Hutchinson, Kan.	361,700	403,900	2,473,746,000
Plattsburg, N.Y.	132,900	142,400	949,368,000	Williston, N.D.	33,900	40,300	217,650,000
Poland Spring, Me.	391,500	421,800	2,773,477,000	Wilmington, N.C.	123,200	153,100	790,171,000
Portland, Me.	237,600	254,800	1,642,528,000	Yakima, Wash.	†95,800	131,300	854,845,000
Portland, Ore.	497,200	552,100	3,699,627,000	York, Pa.	†45,000	78,000	534,381,000
Presque Isle, Me.	23,800	26,400	140,539,000	Youngstown, Ohio	†180,000	260,400	1,798,406,000
				Yuma, Ariz.	29,900	35,700	260,765,000
				Zanesville, Ohio	†20,700	39,000	219,722,000

†UHF

END

1 Manning Rubin



2 Arthur Wright



4 Joseph Forest



3 George Wolf

TELEVISION'S MANY- TALENTED PRODUCTION CHIEFS

BY JUDITH B. DOLGINS

As any agency man knows too well, making a single TV spot involves the talents and temperaments of producers, writers, art directors, account men, production company personnel, clients, agency top management, review committees, casting specialists, stylists, business managers, talent agents, billers, traffic departments, union experts and FTC-wary attorneys. At most large agencies it's up to one man to make certain the job doesn't wind up like Fibber McGee's closet. His title is usually something like vice president in charge of commercial broadcast production. His job: to administer the day-to-day operation of his department while not losing sight of the creative aspects of production, to hold down costs while still making the best commercials in the world, to inspire the people who work under him but also to keep them in line should they allow their own artistry to supercede the solution of the advertising problem. If a commercial turns out fine it's usually his producers who get the praise; if it turns out a turkey it is he who has the answering to do. Needless to say, it's a job with wall-to-wall pressure.

That the men who occupy this job come out of all ends of the agency, broadcasting and film business is evident in the following closeups of 13 who head commercial production departments at agencies that collectively bill over \$900 million in television. In alphabetical order: Arthur Bellaire of Batten, Barton, Durstine & Osborn; Clifford Field of Ogilvy, Benson & Mather; Joseph Forest of William Esty; William La Cava of Foote, Cone & Belding (New York); John Libberton of Foote, Cone & Belding (Chicago); Robert Margulies of Ted Bates; Byron McKinney of J. Walter Thompson; Manning Rubin of Grey Advertising; Jack Sidebotham of Young & Rubicam; Robert Tunison of Leo Burnett; Gordon Webber of Benton & Bowles; George Wolf of Lennen & Newell, and Arthur Wright of Cunningham & Walsh.

Identifying the men is a far easier job than detailing what they do. Outgoing men, most of these 13, they are an affable lot who talk easily about themselves, their careers, advertising in general and are articulate on just about every subject but one—their duties on the job. Here many

Pictured above are: 1. Manning Rubin, V.P. and director of commercial production, Grey Advertising; 2. Arthur Wright, V.P. and director of commercial production, Cunningham & Walsh; 3. George Wolf, senior V.P. and director of commercial production, Lennen & Newell; 4. Joseph Forest, V.P. and director of TV and radio commercial production, William Esty; 5. Clifford Field, senior V.P., director and copy

5 Clifford Field



6 Robert Margulies



8 Jack Sidebotham



9 Byron McKinney



11 Gordon Webber



12 John Libberton



7 Robert Tunison



10 Arthur Bellaire



13 William La Cava

of the 13 grope for words before coming up with statements like, "I make sure all the commercials get done on time and in the right way." But then, account executives have been known to explain their jobs by saying, "I handle accounts," and Webster didn't do much better when he defined an executive as "any person or body charged with administrative or executive work."

With few exceptions agencies during the past few years have attempted to upgrade production by separating it from programming and putting it under the creative department. (As perhaps the ultimate example of this growing tendency to view production as a creative function and not merely a mechanical or technical job, Ogilvy, Benson & Mather dispensed entirely with the title of vice president in charge of commercial production last year and placed all its producers under the copy chief, Clifford Field.)

Logically then, among the 13 production heads profiled here, most now report to their agency's creative directors, a few others to the very top brass. Although putting production into the creative department means that producers can be in on the campaign early in the act, the actual amount of power the production head wields depends on several points: whether he works for a so-called "creative man's agency" or an "account man's"; what the agency management's attitude is toward TV in relation to other media; the strength of the production head's own personality; the agency political situation, especially at the top.

Although their jobs are heavily administrative several of the 13 production heads still do studio or location work, but most of these add that the burden of paper work and just running the department prevents them from doing anywhere near as much production as they would like. One of their biggest problems is finding producers who are also good ad men. Several agencies are experimenting more with writer-producer, artist-producer combinations, eliminating the man who can only produce.

Five of the 13 production heads have never worked for any agency but the one they are with now. Some, for example BBDO's Bellaire, Y&R's Sidebotham and B&B's Webber, have been with their present agencies since the mid-

or early 1940's. Others, like Grey's Rubin and C&W's Wright, joined their agencies as producers just a year or two before being tapped to head the department. Only three of the 13—Foote Cone's La Cava, Lennen & Newell's Wolf and Thompson's McKinney—had previously headed television production departments at other agencies. Seven of them came to their present jobs through production—be it film studio, broadcast, agency or theater. Four came up through creative departments, either copy or art, and two through diversified agency work.

The 13 range in age from 36 to 54, but most are in their 40's. Among them they have sold vacuum cleaners door-to-door and roller skates in Macy's, lived with a tribe of Canadian Indians, worked as a farmhand and a few have been in business for themselves—anything from film studios to a retail record shop. Two have published books (Bellaire and Webber), one produced a hit off-Broadway play (Margulies), another dabbles in architecture (Robert Tunison), a third has been consultant to the U.N. (Joseph Forest), one wrote a Hollywood feature film (Wolf), and the voice of one (Arthur Wright) can currently be heard on a radio commercial; he made a demo record for a client, the Hoffman Beverages Co., which was so pleased that it asked him to make the final version too.

Two of the 13 have master's degrees (Webber and Rubin) and one is Phi Beta Kappa (Rubin again). But only one graduated from an Ivy League school (La Cava), and the lack of any sort of college degree has apparently not hampered the progress of seven others.

Though they work in an industry reputed to cull the bulk of its executives from the clean-cut Midwest, six of the 13 were born in the New York metropolitan area (though two of those were raised in other cities). Eleven were in the armed services, many as writers, producers, photographers, or working in some other area of communications. All but two live in the suburbs, all are married, all but one have children, and there is only one grandfather in the lot.

So much for the generalities. For the specifics on the men and the part they play in the business of television advertising, turn the page.

chief, Ogilvy, Benson & Mather; 6. Robert Margulies, V.P. in charge of commercial broadcast production, Ted Bates; 7. Robert Tunison, V.P. in charge of commercial production, Leo Burnett; 8. Jack Sidebotham, V.P. and director of the TV art and commercial production department, Young & Rubicam; 9. Byron McKinney, supervisor of TV commercial production, J. Walter Thompson; 10. Arthur Bellaire,

V.P. and associate creative director in charge of TV and radio commercial production, BBDO; 11. Gordon Webber, V.P. of TV and radio commercial production, Benton & Bowles; 12. John Libberton, V.P. in charge of commercial production, Foote, Cone & Belding, Chicago, and 13. William La Cava, V.P. in charge of commercial production, Foote, Cone & Belding, New York.

ROBERT MARGULIES
Ted Bates

ROBERT MARGULIES says he's "a dyed-in-the-wool theater guy who went into advertising to make money." Presumably, as vice president in charge of commercial broadcast production at Ted Bates, where 85% of the billing goes into TV, he is given his financial due.

What's more, two years ago he and his wife, a former actress, produced an off-Broadway version of Brendan Behan's "The Hestage" which Margulies says made more money than all other productions of the play, including the one on Broadway.

Margulies was named production head three years ago when Bates separated commercial production from programming and made it part of the creative department. He reports to Jeremy Gury, vice president and creative director who in turn reports to chairman Rosser Reeves.

Under Margulies in the production department are two associate directors, Zac Schwartz, in charge of special projects, and Tom Vietor, whose forte is administration. There are six production supervisors, each over two or three producers who are assigned to set groups of accounts. Rounding out the department are casting, fashion coordination, music and the film library.

Margulies terms his job "a volatile one because so much of Bates's billing goes into TV." All commercials are supposed to reflect Rosser Reeves's philosophy of the "Unique Selling Proposition"—briefly that an ad must make a proposition to the consumer assuring him that by buying the product he will get a specific benefit, and that the proposition must be one that the competition either cannot or does not offer. Margulies says his job is to make sure that Bates's commercials do just that. "Basically, simple-minded as it sounds," he says, "my job is quality control, which means to judge what's good and what's bad."

Although Bates does not have a formal commercial review committee "nothing goes to a client for his edification until the heads of art, copy and production have all okayed it." And once a month Margulies's department screens all current commercials for the agency's four top officers: Reeves, honorary chairman Ted Bates, president Rudolph Montgelas and William Kearus, vice chairman of the board and chairman of the executive committee.

Margulies was born in 1922 in Sioux Falls, S. D., "a place I wanted to get out of as far back as I can remember." (Still a dedicated big-city dweller, Mar-

gulies moved his wife and two small daughters to the suburbs for two years "but I couldn't wait to get out of there either"; they're back in Manhattan now.)

When Margulies was 6 years old his mother took him to see a play produced by a Sioux Falls amateur theatrical group and "one look at the stage bathed in magenta light hooked me on the theater forever." Shortly after enrolling at the University of Oklahoma to study drama and fine arts the war broke out and he enlisted in the Coast Guard, where, rising to the rank of petty officer first class, he served on a troop transport and British corvette that participated in the North African landing.

Service over, Margulies came to New York to make his theatrical debut, drove an ambulance for a while and then was hired by a producer for a job that turned out to be mostly taking care of the play's author, who was a habitual drunkard.

Nevertheless, theatrical experience is theatrical experience and soon he became "sixth assistant stage manager" for Moss Hart's "Christopher Blake," then went on to stage manage "Billy Budd," "The Consul" and something called "Hilarities of 1948."

Then, "having a fine time but faced with starvation," Margulies became a publicist for the United Artists movie "Cyrano de Bergerac" and J. Arthur Rank's productions of "Hamlet" and "Henry V." Though he was by this time making \$250 a week and had the pleasure of having his work judged the best exploitation job of the year by the movie exhibitors, he gave it all up for a \$50-a-week job as a producer, director and writer on eight NBC shows, some of which he farmed out to his wife. A year later he left to produce industrial films free-lance, then joined Columbia Pictures to produce and direct some of the first TV programs that came out of its Screen Gems division.

He left that job because "every time I tried to talk to Ralph Cohn [Columbia president then] about raising my \$100 salary to \$125 he turned off his hearing aid." Catching a rumor that the real money was in advertising Margulies used the *New York Times* classified section to land a job at Ruthrauff & Ryan from which, he reports, "I was released after a big three months." Things worked out better at Young & Rubicam where he was a TV commercial producer for three years, leaving in 1955 to spend some time as a free-lance TV director and "world traveler." He joined Bates in 1956 as a producer, became commercial production supervisor on six Brown & Williamson brands, then moved into the job he holds now.

JOSEPH FOREST
William Esty

SEVERAL months with a tribe of Indians, a job as a New York-born cowboy and a number of years of film production experience preceded Joseph Forest's job as vice president and director of television and radio commercial production at William Esty Co.

The 30 members of his department include 12 producers, several assistant producers and "the staff sergeants—the secretaries." The casting section was eliminated a while back. Now each producer casts his own commercials because, Forest says, "The producer, in on the project from the beginning, has the deeper understanding of the talent he needs."

Forest is responsible to Robert Betts, director of creative services, except for certain administrative matters; on these he reports directly to president John Peace. Each of his producers is assigned to a creative group with artists and writers where "he is expected to contribute both creatively and technically." Forest, who spends considerable time traveling abroad to ferret out new talent and production facilities, says his job is "about half administrative and half creative. I guess I might be considered executive producer in the same sense that Darryl Zanuck is executive producer of 20th Century-Fox. In other words, fall guy for all the problems."

Forest, born in New York City in 1910, was in his second year as a fine arts major at Columbia University when he took off for a two-week vacation among a tribe of Indians in Northern Canada. He stayed on for eight months, then went to the West Indies to work on a plantation. Returning to New York in the midst of the Depression he "settled down in a job at National Screen, a trailer house, as an air brush artist of low repute." In fact, Forest recalls, "I was such a lousy artist that I was offered a choice of becoming assistant to Milton Silver, the advertising manager, or getting fired." Forest threw his lot in with Silver, a former publicity manager at Columbia Pictures. Silver, as Forest describes these youthful experiences, was "a dead honest man who fired me on the average of twice a week and taught me the fundamentals of the film business." Under Silver's tutelage Forest became assistant advertising director of National Screen, leaving to participate in a promotion campaign that Music Appreciation Records was running in conjunction with the *New York Post*. "We were selling Bach, Brahms and Beethoven for \$1.49."

Forest says, "I got married in 1937 and restless in 1941." So, chucking New

Who ever heard of orange juice that wasn't orange?



The color of a food product is essential to communicating appetite appeal. Without color, the product loses its lusciousness, and the package loses much of its identification, and sales appeal too. That's one reason why Minute Maid Company turns to color TV commercials to promote their frozen orange juice. Color commercials, on the average, score 30% higher than black-and-white. This means greater viewer impact and greater sales effectiveness. Even if you can't broadcast in color now, filming in color lets you build a backlog of color material and gain experience for the future. In addition, color commercials received in black-and-white have exceptional quality and greater appeal. Want more information? Write or phone: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY, Rochester, N.Y. 14650**, or the regional sales divisions, 200 Park Avenue, New York, N.Y.; 130 East Randolph Drive, Chicago, Ill.; 6706 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR . . .





Joseph Forest (second from left), in Tokyo to film a Ballantine commercial for William Esty, is greeted by George A. Shirokow of Interlingual International (a film company), TV actress S. Tani and administrative assistant T. Okita, also of Interlingual.

York, he opened a record store in Harrisburg, Tex., with his brother-in-law, leaving "when it became obvious that my brother-in-law's son was the heir apparent."

As a lark he called up the 48,000-acre LH-7 Ranch in Barker, Tex., asked "if they could use a New York cowboy" and was hired. "My horsemanship left much to be desired," Forest says, "so I helped promote the ranch's rodeos and also managed the campaign of the owner, Mr. Marks, who was running for county office. He lost."

The day after Pearl Harbor was bombed a captain in the Air Corps invited Forest to visit him at Ellington Field near Houston. Forest showed up for lunch at noon and by 1:30 was being sworn in. Describing what he calls "the cushiest job in the service," Forest was assigned to write on any subject he chose pertaining to the training of combat crews, a job that took him to all the major combat theaters. He also did a little informal espionage for one Air Corps group that wanted to find out what another was doing.

At the close of the war, from which he emerged as a major, Forest worked for Transfilm in New York, first as a writer and later, holding the title of creative director, as producer of documentaries and slide films that won 18 international awards.

Early in 1955 he was asked by Pearl & Dean Ltd., London film producers, to come over and pull together its crea-

tive and production departments. While abroad he made a reputation as an expert in European advertising. He also did a good deal of free-lance production for agencies, including Esty which asked him to come to New York as a senior producer. Shortly after that he was made a vice president and head of the commercial production department.

Forest has served as a TV consultant to the United Nations and frequently acts as an advisor on films produced by various U. S. government agencies. He and his wife (they have two sons and a grandchild) live in Weston, Conn. One of the big surprises of his life came when some people involved in organizing an exhibit in Moscow picked him to represent, "of all things, a typical American commuter."

ARTHUR WRIGHT
Cunningham & Walsh

LIKE Forest, Arthur Wright came to his job as Cunningham & Walsh's vice president and director of commercial production through film work. His department includes four producers, an assistant producer and an apprentice. Billing and other financial matters are handled in the agency's overall business department. As at Esty, the casting section of the production department has been dispensed with. Each producer now casts his own jobs with, Wright says, "much better and more efficient results."

Grouped with programming until a year and a half ago, production is now part of the creative department, with Wright reporting to Anthony Chevins, executive vice president in charge of creative services. Although his job involves all the usual administrative chores he is also a "working producer" in that he personally supervises all commercial production for some of the agency's clients. "After all," as he points out, "it's very difficult for a man who doesn't go out and produce himself to be critical of other people's work."

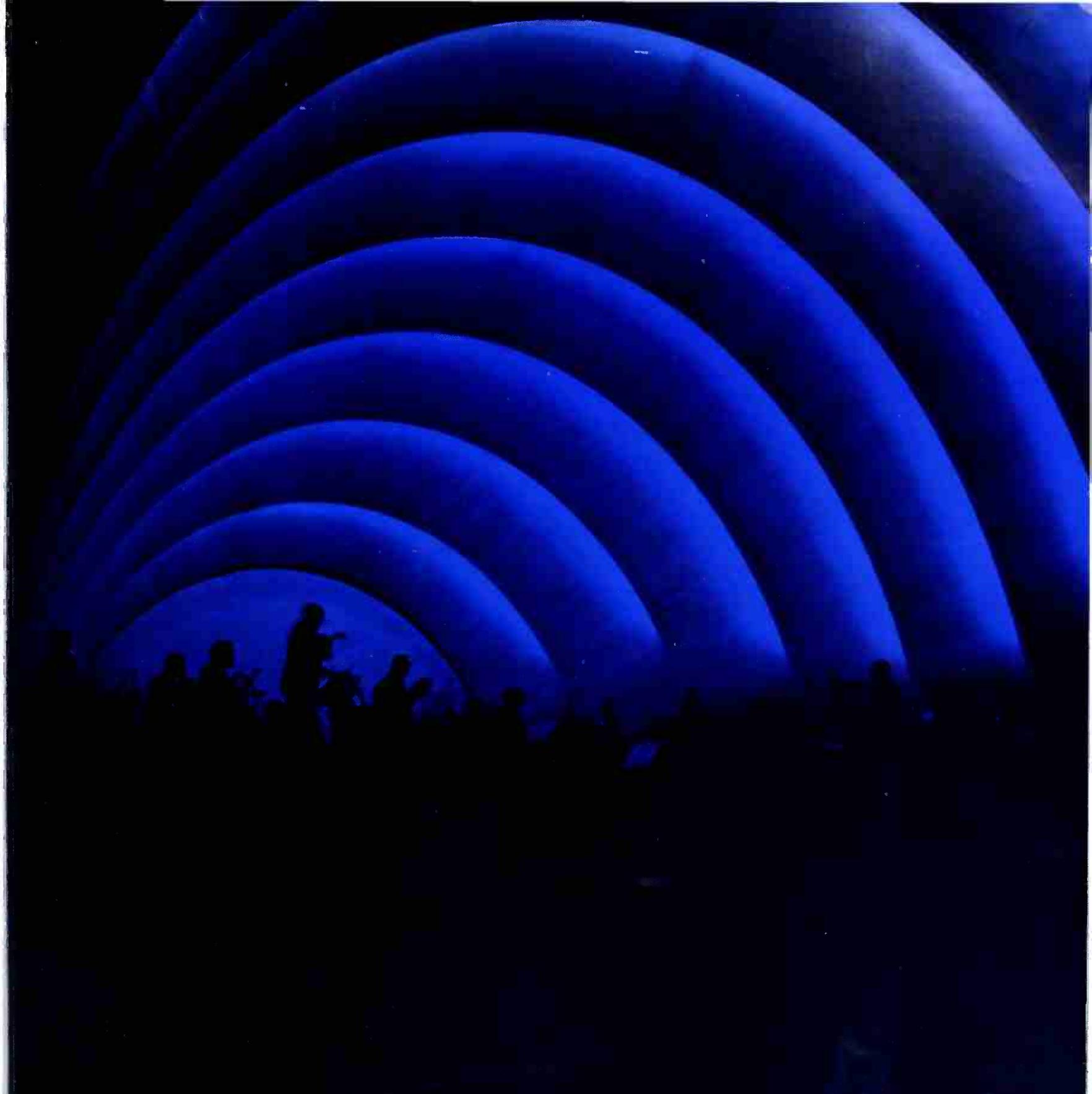
Wright has strong feelings about producers being well-rounded ad men, not just good technicians. When he himself was a C&W producer he went around knocking on doors to ask housewives what they thought of the clients' products. As head of the production department he insists that his producers start working with the writers and art directors during the planning stages of campaigns. He does not let an answer print go to a client without the producer coming along. Although writers, artists and sometimes account men attend shooting sessions, Wright says, "At this point the commercial is the agency producer's baby and it is he who has ultimate responsibility on the set."

Bids are the three-way concern of Wright, the producer assigned to the job and a member of the agency's business department. C&W generally uses the three-bid system, basing the final decision on four main factors: price; the agency's previous experience with the production house; the talent—directors, cameramen, grips, etc.—that the house can provide; the facilities that are available—for instance, if a production firm is so overloaded with work that it must use someone else's facilities, this is analyzed too.

Wright, a member of C&W's new business committee, was born in New York City in 1928. Hoping to become a writer, he finished high school at night while working days as an editorial assistant at the old *Liberty* magazine and taking courses in photography so that someday he could illustrate those articles of his.

The courses came in handy. Drafted at 18, Wright spent two years traveling all over Europe as an Army Signal Corps photographer, doubling sometimes as a translator (he is fluent in French).

Discharged, he spent a couple of months selling vacuum cleaners door-to-door, then worked as assistant to a fashion photographer. In 1950 he joined Science Pictures (now U.S. Productions), doing production chores on medical and industrial films and then also working in the company's newly



International Language

Music needs no translation. It transcends the boundaries of time and place to speak with universal meaning to all people everywhere. This month, "International Hour: Music from Hollywood" inaugurates the fourth annual international program exchange. A unique adventure in global television, the exchange was created by the CBS Owned television stations to bring audiences in five major U.S. communities fine cultural programs from abroad. And at the same time, to make possible the free exchange of International Hour programs

among all of the participating nations. (This year, by special arrangement with the CBS Owned television stations, the exchange series will also be broadcast on ten stations of the Eastern Educational Network.)

"International Hour: Music from Hollywood," the American contribution to the exchange, presents a concert of memorable music composed for motion pictures, performed at the famed Hollywood Bowl by Mel Torme and the 100-man Hollywood Bowl Symphony Orchestra. Academy Award-winner Ray Milland hosts

this special hour-long program produced by CBS Owned KNXT in Los Angeles. In weeks to come, the distinguished actor E. G. Marshall will introduce programs of music and dance originated by broadcasters in such diverse nations as France, Peru, Canada, Argentina, Italy, Australia, Japan, Yugoslavia and West Germany. Thus, once more, International Hour will serve to sound a chord of understanding among people of many lands. Plan to be watching each week during the series. And let the music speak for itself.



Arthur Wright, Cunningham & Walsh, insists producers work with writers and art directors in campaign planning stages.

set-up TV production unit, Cinegraph-ics. It was a little like being an editorial assistant all over again, Wright says. "I was the sound man one day, unit manager the next, assistant director on another, and I usually spent the evenings building sets." He stayed with the studio five years, becoming production manager, then executive producer, writing and producing, among other things, a film on Helen Keller that won an Oscar as the best documentary of 1955.

In 1956 Wright, who lives in River Edge, N. J., with his artist wife and three children, became involved in the formation of a new production company. The following year, Wilding Inc. hired him as a director on a Friday; on Sunday he left for a month's shooting on a documentary script he had never seen before. It was the beginning of five years of heavy traveling, during which time he became the executive producer. Wilding's agency clients included Cunningham & Walsh, which offered him a job.

Tired of all the traveling, he accepted, starting as a producer in April 1960, rising to executive producer shortly after and becoming head of the production department in January 1963.

BYRON MCKINNEY
J. Walter Thompson

BYRON MCKINNEY came to the agency business by way of theater and TV program production. As supervisor of television commercial production at J. Walter Thompson he oversees 14 senior producers (one of whom serves as music specialist) and the same number of as-

sistants. The Ford group of four producers and four producer/writers is an entirely separate entity responsible to the creative director.

McKinney, who reports to John Devine, administrative vice president, says part of his job is "keeping the rules of the road clear in the minds of the people who work in television production." It's McKinney's function to make certain deadlines are being met. He sees all rough cuts and it is he who orders changes if something is amiss. In other words, like most TV production heads, he's the man who answers for the problems.

Thompson, which recently shook up the industry by signing a "volume discount" contract guaranteeing MPO Videotronics \$1 million of its \$6 million commercial business, places TV producers and copywriters in what it calls the "editorial department." Art is separate. When a commercial is due, the supervisor of the art department assigns art directors to work with the copy group head, copywriters and the producer.

Under a current experiment two of the senior producers have been designated production group heads, a new title. They are working in concert with the copy group head and senior art director, the object being to bring production into the creative process earlier—although, McKinney notes, "It's still the copy head who has the final say."

McKinney was born in "a wide place in the road" called Scranton, Ark., in 1918. He is one-sixteenth American Indian; both his great grandfathers were Presbyterian ministers "who went into the wilderness to Christianize the Indians and then married one."

While majoring in drama at Hendrix College in Arkansas, McKinney worked in summer theaters, "acting, directing, moving scenery—you name it." One of his more memorable experiences was acting in Sinclair Lewis's first play, "It Can't Happen Here." Lewis himself played one of the roles.

After graduation McKinney came to New York to act, sold roller skates in Macy's to see himself through the lean days and then started getting small parts in radio serials. He was making about \$175 a week from his radio work when he enlisted in the Navy. As he tells it, he was picked out of the induction line "by an officer who saw the acting experience in my dossier and asked me to serve in the Recruiting Bureau, which is kind of the Navy's own advertising agency." Since the Recruiting Bureau was in White Plains, N. Y., McKinney could live in Manhattan and work evenings acting in radio. His commanding officer, the late Jack Reeder, a for-

mer vice president at Young & Rubicam, started him producing radio recruiting shows. Later he was transferred to the Navy Photographic Center in Anacosta, District of Columbia, where this time he was under the wing of a former Warner Brothers director who taught him motion picture directing.

As the war wore on, McKinney relates, "the emphasis changed from making training films to covering the fighting" so he and a bunch of other Navy men at Anacosta (including actor Gene Kelly) volunteered to go to Guam to organize the photographic coverage of the invasion of Japan. "I literally got as far as Hollywood and Vine when the atomic bomb was dropped." So instead he covered the signing of the surrender papers. And then, on assignment to Admiral Nimitz, directed newsreel coverage of the Japanese repatriation.

In 1946, back in Manhattan and married (he now has two daughters, lives in Scarsdale, N. Y.), McKinney and three others organized the American Theater Wing Professional Training Program to retrain actors and other performers who may have gotten rusty while serving in the armed forces. McKinney also sold the Theater Wing on sponsoring what he thinks was the first workshop training program for TV production. First installed in DuMont's WABD studios, later in NBC's WNBT (both in New York), the TV workshop, conducted by network and ad agency executives, eventually leased an experimental station, W2XJT in Jamaica, New York, where, free from union regulations, it offered 10-week courses in writing, directing, designing, producing and various technical aspects of telecasting.

McKinney stayed with the Theater Wing in an executive capacity for two years, then went to the DuMont TV network where he was one of three producer/directors who launched the country's first daytime television programs. Later he worked on nighttime shows and, all told, produced or directed about 400 programs in a little over a year.

McKinney's agency career began at Calkins & Holden as producer of "The Little Show," a 15-minute variety show aired twice a week. "Its weekly budget of \$7,000 covered everything—today it takes more than that just to produce a one-minute spot."

From Calkins & Holden, McKinney moved on to Fuller & Smith & Ross as a commercial producer, remaining nine years, the last five as vice president in charge of commercial production. Three-and-a-half years ago he joined J. Walter Thompson as senior producer and was appointed to his present post last June.

GEORGE WOLF, a broadcast and commercial production veteran, organized (with Roger Prior) Foote, Cone & Belding's first television department. Today, as senior vice president and director of commercial production at Lennen & Newell, he heads a department that, as at other agencies, has been separated from programing and made part of the creative function.

Each of the several producers and assistant producers under Wolf is assigned to products rather than specific accounts. Policy at L&N is for producers to work with a continually changing contingent of artists and writers, the theory being that "cross-pollination of ideas always produces the best advertising."

When a work order is issued the producer, writer and art director meet and the creative process begins. This way, Wolf says, the producer makes a contribution at the earliest stage of the commercial as well as during production and post-production editing.

Along with the heads of copy and art Wolf participates in creative planning and subsequent review sessions that involve all the agency's advertising—TV and print. Within his own department, which also includes casting and a business section, he is in on the very beginnings of most campaigns, always sees every foot of edited film—from rough cut to the final print. He is a "working producer" on L&N experimental commercials, also takes part in the production of anything else he thinks warrants his attention. For instance, last year he went to Innsbruck, Austria, to personally supervise production of the Kent cigarette commercials that were recently aired on ABC's telecasts of the winter Olympics.

Born and bred in Paterson, N.J.,

Wolf began his career as a free-lance writer of radio scripts. During the war he was a writer/producer of training and documentary films at the Army Signal Corps Photographic Center in Astoria, N. Y.—an outfit "that was loaded with people who today are active in the commercial production business."

War over, Wolf became a writer/producer in NBC Radio's press department. In 1947 he joined the radio department at Foote, Cone & Belding, where he and Roger Prior organized that agency's first TV department, becoming director of commercial production.

In 1953 he went over to Geyer Inc. as vice president in charge of radio and television, a department that encompassed programing as well as commercial production.

Next came a stint as Ruthrauff & Ryan's vice president in charge of radio and TV, a job he left after three years to set up his own television packaging company, Providence Productions. He joined L&N in 1960 as supervisor in the TV department, was appointed vice president in charge of commercial production in 1962 and senior vice president last month.

For four years during the mid-1950's Wolf wrote a regular column on the creative aspects of commercials for *Advertising Agency* magazine. A Manhattan resident and father of a 6'4" 17-year-old son who plays tackle for Gunnery Prep, Wolf has also written several TV dramatic scripts, a play that opened and closed in Westport, Conn., and a feature film—a melodrama called "The Miami Story" which, he says, "wasn't really released; it escaped."

MANNING RUBIN
Grey Advertising

MANNING RUBIN, Phi Beta Kappa, M.A. in writing, speech and drama,

cut his teeth with a new agency that grew from nothing to \$6 million, and was appointed Grey Advertising's vice president and director of commercial production a mere year and four months after joining as a senior producer.

Commercial production was shifted from the programing department last year to the creative area, with Rubin now reporting to Grey's two creative directors, Ben Alcock and Bernard Kahn, both old TV men themselves. Kahn had once been TV creative director of the Weintraub agency (now Norman, Craig & Kummel); Alcock was associate creative director at the old Biow shop where his big job had been to build the TV department.

Under Rubin are nine senior producers, five assistant producers and casting. Despite a considerable load of administrative work Rubin still participates in actual production—"now often by default, when the producers are tied up," but he expects to make production more a regular part of his job as time goes by.

He serves as a creative consultant for TV and radio on all Grey accounts and is part of a group recently organized to do experimental work in all media. As head of the production department he is in on all commercials from the initial planning stages through storyboarding, rough cuts and the final, edited film. But his producers are responsible for what's going on in their accounts. His real job, as he describes it, "is to serve as a catalyst, to inspire, egg on and back up" his people when they need it.

Rubin makes it his business to keep up with what the various film studios are doing, keeping his eye peeled especially for those who need work. "When a house is having some dark days through no fault of its own we try to place work there." Grey generally uses the three-bid system, though "if a producer thinks that one particular studio is most suited to do a job he is free to go ahead and negotiate the price." Rubin discusses all bids with his producers but it is they who pick the studio because, as he puts it, "I don't like dictating to them what they have to do because I didn't like being dictated to when I was a producer."

Born in Charleston, S. C., Rubin, 36, went from high school into the Army, which sent him first to engineering school for two years and then overseas with the infantry. After his discharge he enrolled at the University of Virginia to take up the engineering studies but a part-time announcing job at a Richmond radio station and some work in local theater groups swiftly convinced him he was off on the wrong track.

Transferring to the University of Richmond he majored in English and



George Wolf (center), Lennen & Newell, went on location to Innsbruck to supervise the Kent cigarette commercials shown on ABC's telecasts of the winter Olympics.

CLOSEUP: PRODUCTION CHIEFS *continued*

history, picking up a Phi Beta key and a fellowship at Johns Hopkins University where he got an M.A. in writing, speech and drama.

After a summer "doing everything" at a theater in Maine, Rubin and his new wife, a fellow student at Johns Hopkins, came to New York. She taught dramatics at a community center while he made the rounds trying to get acting jobs on TV. Once, while waiting out a casting call at CBS, he heard one actor ask another if he could lend him 25 cents for lunch; right there he decided that acting was not for him.

So, through the *New York Times*, Rubin got a job with Lennen & Mitchell (now Lennen & Newell), where he spent the first few months carrying mail in the traffic and production departments, eventually working his way into the copy department as a cub.

Two years later, at a wedding back home in Richmond, Rubin met the head of a new agency, Cargill, Wilson & Acree. Three weeks later he became its ninth employe, starting as a general copywriter but soon specializing in radio and TV. When the agency's broadcasting business began growing Rubin ran the projector, bought time and began producing both TV commercials and programs, winding up as director of radio and TV for what had become a \$6 million agency.

After seven years with Cargill, Rubin says he asked himself, "Do I want to play around with film for the rest of my life or do I want to make money?" Money it was, so he gave up his job as broadcast head and became an account supervisor for the agency instead.

As it turned out, playing with film apparently was his meat. Three years ago he came back to New York, set up 35 agency appointments in a single week, got three offers, including one as a producer at Benton & Bowles, which he accepted, staying a year and a half. He came to Grey in January 1962 as a senior producer and was made a vice president and head of commercial production in May of the following year.

Rubin, who lives in Rye, N. Y., with his wife and two sons, is currently taking a course in photography with the Famous Photographers School, also does some writing on the side. He and a friend created and wrote a children's television show they're now peddling hopefully.

CLIFFORD FIELD
Ogilvy, Benson & Mather

LAST year, because it felt that having a separate television production department tended to emphasize the mechanical and technical rather than cre-



Last year, Ogilvy, Benson & Mather placed TV commercial production under copy chief Clifford Field (above).

ative aspects of the job, Ogilvy, Benson & Mather placed all TV commercial production under its copy chief, London-born Clifford Field.

Since the main object was "to bring producers into the act earlier," says Field, who is also senior vice president and a director, "production was merged with copy because as at most agencies it is usually with the writer that most creative work begins. For a concept is not a recognizable thing until it is put into words. A Galileo or a Newton or a Freud may have had brilliant ideas but who would have heard of them if they hadn't been put into words?"

The TV production-copy merger "is working out terribly well," Field says. "We've even mixed both departments physically so that now producers and writers are in offices next to each other." This arrangement not only makes better creative men out of producers but better television writers out of copy people, according to Field, who still does some writing himself. "In my own case, for example, often when I'm writing copy I'll rough out a storyboard and suddenly realize it's a mess. So I go to a producer and say, 'Look here, you know how to do this sort of thing. What am I doing wrong?'"

Field reports to chairman David Ogilvy who serves as the agency's creative director. Under him in the copy department are six copy group heads, several copy supervisors and writers, some of whom also produce.

Reporting to Field in the TV department is Les Tomalin, vice president and manager of television production services, seven senior producers (roughly equivalent to the copy group heads), producers, assistant producers and casting.

Field says his job is foremost to "improve both departments, seeing to it that the standards of TV production and copy keep up with the growth of the agency. This means you've got to be tough because you can't afford passengers in this business. It's like running the New York Yankees; if your first baseman is losing his coordination you can't keep him on just because you like his face."

In the TV department itself, Field says he is "most concerned with supervising the creative aspects of production. This, simplified, means to review all work every week, or more often if necessary, to spot what is wrong—and of course, what is right, too." As manager of television production services, it's Les Tomalin's job "to handle the general efficient running of the department, including overseeing relations with production houses, bidding and other business matters."

It's not unusual though for Field and Tomalin to cross over into each other's yard. "Often, for an example," Field reports, "I'll say to Les that such and such production house has done a good job—let's give it more business." If a commercial isn't up to snuff Field and Tomalin together "try to figure out if it was a creative problem, if it was the producer's fault or the production company's, if the cameraman goofed, if the price estimate was off or what have you." And if a problem crops up between TV production and copy, Field and Tomalin jointly work it out.

Born during an air raid in 1916 ("I used to joke with my mother that it was the only time I left cover under fire"), Field went from the English equivalent of a prep school to his first job as an office boy in the art department of Samson Clark, London ad agency, got promoted to junior copywriter and was fired after he lost his temper and socked his boss.

He was next a media assistant at C. R. Casson Ltd., then worked as assistant ad manager for Spratt's, a dog food firm, until the war broke out. From 1939 to 1946 he was in the infantry, starting as a private and winding up with the rank of major. Three-and-a-half of the seven years were spent on the North African desert with Field Marshal Montgomery and the British Eighth Army. Later he worked as a liaison officer between the infantry and Royal Air Force ("This meant kind of getting the Air Force to bomb the right thing").

In 1943, preparatory to the invasion, Field was sent to the U.S. for a year to work with American military officers on arranging cooperation between the U.S. Army and Air Corps—an assignment that took him all around this country ("I vowed then that if I survived the



New bridge to Assateague under construction

"SHADOW OF THE BOARDWALK" A WMAR-TV Documentary

**The Assateague Island Controversy.
Private or Public Ownership? What do the people think?**



Annual wild pony round-up on Assateague



A film clip . . . young "hunter" on Assateague

Assateague Island, a low-lying strip of Maryland territory on the Atlantic Ocean, has been a year-long subject of controversy. The question: Should Assateague Island be preserved as a national seashore park, as proposed by Secretary of the Interior, Stewart L. Udall, and seemingly approved by Maryland's Senators and Governor or should its wild, rugged beauty be left to private hands for development into another Ocean City?

The nearing completion of a bridge, making Assateague more easily accessible, threatens to open up the area for private development and, by raising real estate prices, thwart federal acquisition.

Recently, WMAR-TV presented SHADOW OF THE BOARDWALK, an updated study of the problem, and recommended editorially that the island be acquired by available Federal funds and preserved for all time for all the people.

Unsolicited letters poured in by the hundreds. While the actual totals change daily, the mail count shows a 40-to-1 ratio of viewers agreeing with WMAR-TV.

SHADOW OF THE BOARDWALK is another in the continuing series of WMAR-TV documentary films on subjects affecting Baltimoreans—and Marylanders.

In Maryland Most People Watch

WMAR-TV 

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by THE KATZ AGENCY, INC.

war I'd come back here to live"), then was shipped to the Far East to do liaison work with the Navy and command a Marine unit on an aircraft carrier.

In 1946 Field took a job as a publicist with J. Arthur Rank "because I wanted to learn something about the movie business and, even more, to earn enough money to come to the United States." Which he did the following year, working for a few months as a farmhand in West Virginia ("I had to have some kind of a job for the visa"), then moving on to New York to become first an information clerk and then assistant manager of the British Travel Association—now an Ogilvy client.

Field remained there two years, spent another four as a copywriter at Cecil & Presbrey, then, "feeling I wanted to do a lot of reading," returned to England, rented a cottage in the west country and, after a year and a half, "suddenly realized that I missed the ad business dreadfully." So he came back to Manhattan (where he and his wife still live) and through the introduction of a friend was offered a copywriting job by Ogilvy in 1955. He became a copy group head three years later, senior vice president in 1962 and was appointed copy chief last year, adding responsibility for television commercial production shortly thereafter.

WILLIAM LA CAVA
Foote, Cone & Belding, New York

AT Foote, Cone & Belding, William La Cava is vice president in charge of commercial production in New York. John Libberton holds the same title in Chicago. Both traveled up through agency commercial production.

La Cava, who grew up in Hollywood where his father, Gregory La Cava, was a well-known director, works not from the usual storyboard but from a shootingboard, a movie industry technique he says is used by directors like Hitchcock, George Stevens, Walt Disney and David Lean. The shootingboard, as he explains it, goes into far greater detail than the storyboard. "By the time we're ready to shoot we know where each camera and everything else should be, eliminating a lot of those extended discussions on the set."

For some clients—mainly "those who want a lot of commercials but don't have millions to spend"—La Cava uses the "library technique." Rather than "tailor-making each commercial, which would cost a fortune," he says, "we shoot a lot of footage of different situations. Then, just by editing and combining we can come up with 40 or 50 spots. It's true that the client has to know at least six months in advance what he wants to do and spend, and that the initial investment may seem high. But when amortized it's really quite low."

La Cava, who supervises a good deal of the agency's commercial production personally, has an "inside man," Gene O'Doherty. Producers get the bids, give the net figures to O'Doherty who grosses them and then consults the account supervisor. This system, La Cava says, permits him to rely on a relatively small production staff (five producers and three associate producers) "because they don't get bogged down in paper work and can spend all their time producing."

A pet La Cava peeve is "the broker-type producer who calls a film house and expects it to package the whole job." Such one-stop shopping, he feels, is unduly expensive, so as a rule Foote Cone shoots at one studio, then goes to specialists for editing and other processing. "We like to use small studios," he says, "and since all but the biggest have to go outside for lab work, naturally charging us for it, we go out and get the lab work done ourselves for less."

New York-born (1925) but Hollywood-reared, La Cava came back east to

William La Cava of Foote, Cone & Belding, New York, shown on location for TWA commercial in Lisbon, Portugal.

graduate from the Yale School of Fine Arts, then worked briefly as a free-lance cartoonist in New York. He joined Benton & Bowles as a TV art director in 1950, was head of the television art department when he left five years later for a TV producer's job at McCann-Erickson.

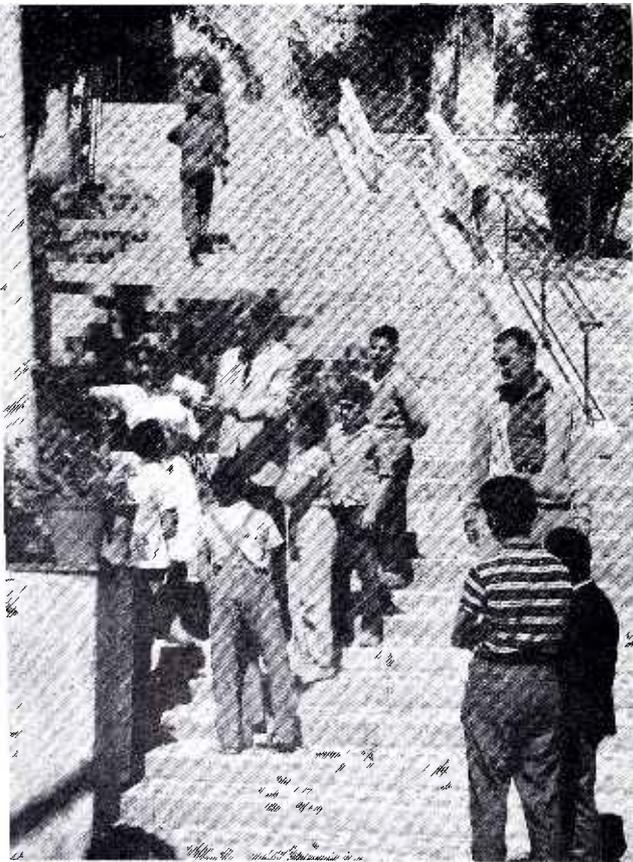
After six months as a producer at Compton he moved to Cunningham & Walsh, where he became vice president in charge of commercial production, a job he resigned to organize his own production company. He came to Foote Cone in 1962 as senior producer in charge of commercial production in New York, adding vice presidential stripes last September. With his wife and five daughters La Cava lives in Bronxville, N. Y., where he is a home movie buff and painter (he's had several one-man shows).

JOHN LIBBERTON
Foote, Cone & Belding, Chicago

JOHN LIBBERTON, La Cava's Chicago counterpart, broke into advertising at about the same time television did and easily developed right along with it. Two years ago, partly because he feels that young men today should be given the same opportunities he was but partly because he's sometimes had trouble finding the type of people he wants for his department, Libberton helped initiate and organize a training program for commercial producers at Foote Cone. The aim, he says, "is to develop in competent, qualified young men a solid foundation in advertising, in agency requirements and in television commercial techniques." So, under the program, each trainee "is exposed to the knowledge and experience of the members of the production department, and other departments in the agency. As each develops his knowledge and abilities his responsibilities are increased accordingly."

Born in New Jersey in 1924, raised in Chicago, Libberton started out to be a chemical engineer, with a side interest in art and photography. But the interruption of a stretch in the service, coupled with a curriculum mix-up when he returned to the University of Illinois, sent him packing in search of work.

As it turned out, one of his side interests paid off. Foote Cone, which hired him to work in its Chicago art department, shortly dispatched him to Hawaii to supervise photography for a major campaign. In 1955, after eight years as a TV commercial producer, the agency sent him to Hollywood to take charge of commercial production there. He became director of commercial produc-





John Libberton, FC&B's Chicago production director, views a commercial on the agency's movieola while Tania Romas, film room staffer, stands by to take notes.

tion in Chicago in 1960 and was made a vice president in 1962.

In the Chicago suburb of Wilmette where he lives with his wife and daughter Libberton counts electronics, astronomy, wood carving, painting, sculpting and jewelry designing among his "when I have time" hobbies. He is also a "sometimes church choir singer, a sometimes player of several musical instruments" and when not on the road (he estimates that he travels on business three months out of each year), he lectures to college students on the production of television commercials.

GORDON WEBBER
Benton & Bowles

GORDON WEBBER, with three novels published and a fourth in the works, came to his job as Benton & Bowles's vice president of television and radio commercial production via copy. B&B is the only agency for which he's worked.

TV production (formerly in with programing), art and copy now make up the three arms of B&B's creative department. TV and print copy, once separate, have been integrated into a single department, as have TV and print art. Webber and the heads of art and copy report to Whit Hobbs, senior vice president in charge of creative services, and Al Goldman, creative services' associate director.

Under Webber is Sol Dworkow, vice president and manager of the commercial production department. There are six production supervisors (Dworkow is one) who produce as well as supervise, 10 producers and several assistant producers. A music section, casting, a recording director and an estimating and billings section round out the department.

Part of Webber's job is maintaining close liaison with the copy and art departments. As a member of the creative review committee he is privy to all B&B advertising in its formative stages.

All storyboards cross his desk as does information on bids. Frequently involved in new business presentations, he periodically participates in actual studio production "to keep my hand in it" and is chairman of B&B's workshop, which does experimental commercial work.

Because B&B uses as many as 25 different film companies in the course of a year, Webber regards the maintenance of contact with outside suppliers a major part of his job. "The way this business is growing you have to know where the talent is," he says.

In line with the search for talent, Webber sees anyone who phones and says he wants to get into TV production. He occasionally finds a good prospect but not as often as he'd like because "the producers we're looking for today are men who haven't existed before. For one thing, they should be people who have a feeling for advertising because producers can't just be producers anymore, but well-rounded advertising men."

They must "also be technicians and know the language of film. A theatrical background helps," Webber says, "as does a knowledge of music. Administrative ability is important, as well as a good measure of diplomacy—producers have to get along with artists, writers, clients, talent and outside studio personnel—all of whom can be very sensitive. In addition, they must have taste—that hard-to-define quality of knowing when something is right or wrong."

In an attempt to find more of these paragons B&B has started recruiting fledgling producers on college campuses though, Webber says, "since most schools don't really train producers we look for people with a liberal arts back-

ground and a little dramatic or writing experience."

In addition, about three years ago B&B started a training program of its own. "What we want," Webber says, "are bright people; if they don't have film experience we'll send them to one of the local colleges to take film courses."

Six of B&B's 10 producers started either on the training program or as assistants. Webber is especially high on the value of training programs, having been exposed to one at Vick Chemical in his own youth.

Born in 1912 on a farm 60 miles from Detroit, Webber worked his way through Jamestown College in North Dakota by bell hopping, perhaps explaining why, upon being graduated, he ignored his teaching certificate and instead spent a year working as a hotel clerk in Montana.

But, having had a taste of writing on the Jamestown College newspaper, he went to the University of Michigan for an M.A. in journalism. Instead of newspapering, however, he joined the Vick training program—what the company called its School of Applied Merchandising. For about two years he drove a truck through the countryside tacking up advertising signs, setting up store displays and talking to the trade.

Though he terms the Vick experience "one of the most enlightening" of his life, the writing bug was still biting so he came to New York and got a job with NBC, first as a publicity writer, then as a script writer in the radio department.

Next came 3½ years in the Navy, in which he saw action in both the Pacific and Atlantic theaters, part of the time as a participant in Operation Gooseberry, a fleet of obsolete tankers and freighters that were sunk off the coast of Omaha Beach prior to the Nor-



Benton & Bowles's Gordon Webber is an oft-published author, has three novels and several short stories to his credit.

CLOSEUP: PRODUCTION CHIEFS *continued*

mandy invasion to form a breakwater for the landing craft.

After his service was completed Webber returned to NBC as a script editor, first in radio and then in the TV news department, where he got his initial chance to work with film. In 1918 Webber joined B&B, becoming the agency's first television copywriter. He produced some of the commercials that he wrote, participated in the production of TV shows sponsored by B&B clients, also wrote scripts free-lance for one such program, *I Remember Mama*.

Webber went on to become assistant to the director of B&B's television creative department and when TV and print copy were integrated he was named a vice president and copy supervisor. After a six months' sabbatical to finish one of his novels he returned to the agency as head of the television production department.

Webber has written a number of special films for the Television Commercials Festival and serves as one of its judges. Several of his short stories have been published in "New World Writings" and national magazines. He is founder and president of the Classic Car Club (current membership: 35,000) and in Rye, N. Y., where he, his wife and three daughters live, he is publicity director of the Red Cross Fund Drive and co-chairman of the Rye Council for Human Rights and the Mayor's Commission on Human Rights—two groups working jointly to promote better understanding among racial groups in the community. And then there's that fourth novel he's finishing. (The first three: "Years of Eden," "The Far Shore," "What End But Love"—all published by Little, Brown.)

ARTHUR BELLAIRE
BBDO

ARTHUR BELLAIRE went from college to a job as city editor of a newspaper and not long after that to BBDO where he is now vice president and associate creative director in charge of television and radio commercial production. Like Benton & Bowles's Gordon Webber, Bellaire came up through copy, is a one-agency man and has written a book—"TV Advertising—A Handbook of Modern Practice," published by Harper & Brothers in 1959.

A member of the creative plans board, as are all of BBDO's seven associate creative directors, Bellaire reports to Robert Foreman, executive vice president and director of the creative department.

In addition to the production staff, Bellaire's department includes TV art, casting, network coordination and mu-

sic services. The 20 producers and 18 TV artists (some of whom also produce) are divided into three commercial production units, each headed by an executive producer—either Bernie Haber, who formerly ran the production department, Larry Berger or Jack Goldsmith, both ex-TV art directors.

Bellaire says his job as production head is, in a nutshell, "to see that all accounts are well handled and to maintain quality control." Usually it's the executive producers who take charge of shootings, though Bellaire occasionally makes the scene too. "But," he says, "I have three good executive producers who spare me much of that."

BBDO producers are assigned to groups of accounts. According to Bellaire the agency is "very community-minded, meaning that we like to bring into any job as many talents as we can. Pride of authorship is a thing of the past. A good commercial has to be a product of many minds and I don't think the individual gets any less satisfaction when he works in a group. After all, every producer can't excel in everything; some have a good ear for music, others a good sense of direction."

Bellaire says that when BBDO hires producers it looks for intelligence first. "They don't have to have done production. If they're bright they can come right out of college, can have been an artist, an editor or a writer"—for as he himself has proved, there's no reason why a writer can't become a good TV man.

Born in Le Mars, Iowa, in 1919, Bellaire got a degree in journalism from the State University of Iowa where he was city editor of the campus newspaper. In 1941, just a year out of college, he was city editor of a "real" paper, the *Iowa City Press-Citizen*.

After a year there he came to New York as a writer in the radio shows division of United Press, then went to NBC as a junior news editor in the international division. At this point someone told him that "there was more money in advertising and a lot more of a future," so in 1943 he got himself a job as a print copywriter with BBDO. He's been there ever since.

Bellaire was transferred to the radio copy department in 1945. When TV came "it was logical for the radio people to make the transition" and the radio copy department became the television-radio copy department in 1948. Bellaire was named to run it in 1951. He has been head of TV and radio production for the past 12 years, becoming a vice president in 1953 and a member of the board of directors in 1961.

Bellaire, his wife and three children

live in Larchmont, N. Y. He still occasionally writes copy for BBDO clients and is a member of the executive board of the Copy Research Council of New York, a group of copy and research people who meet once a month to exchange ideas.

JACK SIDEBOTHAM
Young & Rubicam

JACK SIDEBOTHAM, son of a veteran agency art director, came up through Young & Rubicam's art department to his present job there as vice president and director of the television art and commercial production department.

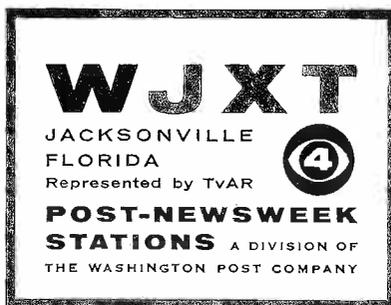
The metamorphosis of TV commercial production began in the very early 1950's, when it was part of programing and headed by George Gribbin, now Y&R chairman and chief executive officer. Then, production was merged with copy, reporting to the creative director. There was a separate television art group (Sidebotham headed it) and a separate TV commercial production department, both of these reporting to the creative director too.

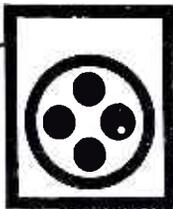
Three years ago however, television production and television art were combined, with Sidebotham at the helm; a year later he, as well as the heads of copy and art, was made directly responsible to chairman Gribbin. (Y&R in effect has two art departments; the storyboard artists report to Jack Sidebotham, the art directors for both print and TV to Stephen Frankfurt, vice



Jack Sidebotham of Young & Rubicam goes over a commercial storyboard while his secretary, Bernadette Leddy, looks on.

*Television is the only
efficient way to reach the
49-county North Florida/
South Georgia regional market,
and WJXT, Jacksonville
is the only television station
to blanket the total area*





**WE
JUST
CAN'T
HELP IT!**

1,070,400*
**CANADIAN HOMES
ARE LOOKING OVER
OUR SHOULDER!**

Add our 875,100* U.S. regulars and that means Buffalo TV actually reaches 1,945,500* homes with an effective buying income of \$11½ billion*. That tops the 7th U.S. market!

Of course, we have to go by the book. Compare WGR-TV rates with No. 7 U.S. market rates. It's quite a buy!

American Research Bureau Estimates January 1964



THE ORIGINAL STATION REPRESENTATIVE
OF CANADA **Andy McDermott** RADIO & TV SALES, INC.

wgrtv



A Taft
Broadcasting Station

**CHANNEL
2
BUFFALO**

CLOSEUP: PRODUCTION CHIEFS *continued*

president and executive director of art.)

In the television art and production department, Sidebotham's second in command, manager Fred Frost, concentrates on business matters. Marvin Kunze, executive supervisor of art, is his right arm on the creative side. About 20 producers and 25 storyboard artists work under Sidebotham in the New York headquarters; in Hollywood, also responsible to him, are a production supervisor, Sid Marshall, and six producers who take charge of the integrated commercials on Y&R-sponsored shows as well as the production of commercials for most of the agency's West Coast-based clients.

Sidebotham's department in New York also includes casting, music, styling, a business and traffic section, and three "quality control people" who are experts in and responsible for the highly technical aspects of all commercials. The bidding process—the three-bid system is generally used—begins with a specification meeting among the producers, artists and writers assigned to the particular job. Bidding is always solicited in writing, with the work of communicating the specifications and getting back the bids done by two women specially assigned to the job. "They serve the producers," Sidebotham says, "rather than the producers having to take time out from producing to do it themselves."

Sidebotham, a member of the creative review board, still does some board work, "especially during creative pushes," but his big job, as head of TV art and commercial production "is to make sure that the department holds together, to see what the guys are doing, to check on the problems." All commercials come to him for approval. He is involved daily with the copy department, makes a point of encouraging his producers and writers to do the same "because, besides resulting ultimately in better commercials, this constant give and take cuts down on the dissension between creators and producers."

He further considers it one of his major responsibilities "to serve as a sort of chaplain when the people in my department are in conflict with clients, account groups or anyone else, if they are right." He also spends a good amount of time seeing people who want to work in TV production or art at Y&R, looking always for the "well-rounded type of producer who has an instinct for advertising as well as film, though I don't expect, or want, every one of them to have exactly the same talents. Different accounts need different types of producers. Some need more of a businessman, while on others it's the real

swinger who counts." His colleagues at Y&R think Sidebotham himself must have a fair measure of both qualities to have gotten where he has so fast.

Born in Yonkers, N. Y., in 1927, he graduated from high school in 1944 to a job as a cartoonist in an art studio. Although he "drew a lot as a kid" he never studied art and found his first job "somewhat of a shattering experience. Right away I did something for Decca Records which their agency, Newell-Emmett (now Cunningham & Walsh), liked, so I was immediately assigned to do two more. I did the art, the paste-ups and then served as runner, delivering my own stuff."

The Navy got him after a few months at the studio "and when I got out in 1946 I intended going to art school. But with the GI influx I didn't get into the one I wanted and spent my time at the local schools watching football practice." Sidebotham still planned studying art eventually "so I could become the world's greatest cartoonist" but his art director father ordered him to get to work and helped him put together a sample book. This he took up to the manager of the art department at Y&R who hired him to work in the paste-up room.

The art director on the Statler Hotel account, which at the time was using cartoons with couplets in its ads, let Sidebotham do some of the drawings. In six weeks he was out of paste-up and into the art department where, starting as "the lowliest of the lowly," he was made an art director in 1949. Two years later, with TV sending up small flares, Y&R set him and two other art directors up as its first TV art group where, says Sidebotham, "I shared an office with a copywriter, who was none too pleased, and with the other two art guys did everything on those first commercials, usually blindly."

Not too blindly, apparently, because he was appointed supervisor of TV art and, after getting heavily involved in copy, even writing some of the Piel's Beer commercials himself (he also designed the Bert and Harry characters based on writer Ed Graham's idea), was made a TV copy supervisor as well. He became a V.P. and director of the newly combined television art and commercial production department three years ago.

Up in Hastings-on-Hudson, N.Y., the Sidebothams, who have four children of their own, are leaders of their church's youth program, every Sunday entertaining teen-agers in their home with discussions and films on various religious subjects. Sidebotham is also active in the "Young Life" campaign, a non-denomi-



People talk to people about all kinds of things. All the time. Everywhere. And we plan to make the most of it.

During April, ACS volunteers all over America will talk to their neighbors about cancer. In our vast "Tell Your Neighbor" program, people will learn from people the answers to questions about cancer, which could help save lives.

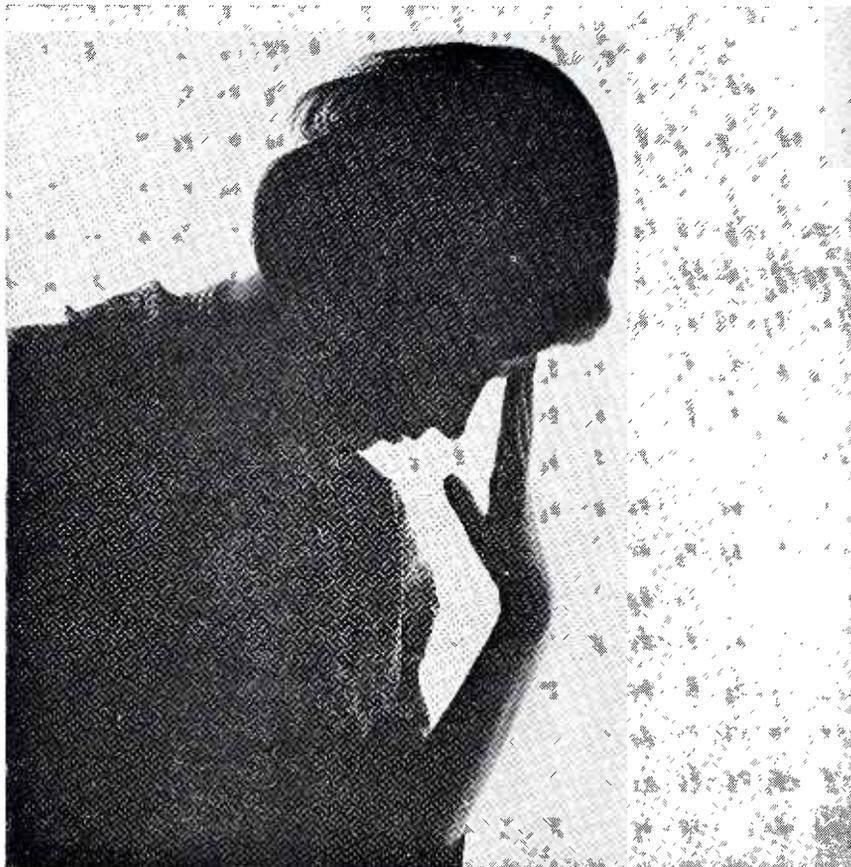
We're looking to television and radio to back up this big nation-wide undertaking which has two aims: to help save lives and to help raise funds. Thanks to you, our messages

have been airborne to millions of neighbors year after year. New first-rate materials are available. For TV: 1 minute, 20-second, 10-second film spots in color and in black and white; telops; slides; feature-length films. For radio: musical programs; celebrity spots; discussion programs featuring well-known medical authorities.

Will you talk up for us again this year? Please ask your local ACS Unit for the materials you want or write to:

AMERICAN CANCER SOCIETY
219 East 42nd Street, New York, N. Y. 10017





Our Mrs. Goodreau Recalls 225,000,000 Bits of Information in 6 Minutes

Our Mrs. Goodreau would be a whiz at over-the-fence talk. But she puts her talents to use in a more practical way, and the television industry benefits.

You see, Mrs. Goodreau is one of the "men" behind the machines at the American Research Bureau. And, like all other computer programmers here, she recognizes that her ability is an essential part of ARB's up-to-the-minute computer capability . . . a capability which is a primary requirement in today's television audience research.

Still, Mrs. Goodreau deserves all the credit we can give her, because at ARB the emphasis is always on the *man*. We've found nothing yet that replaces the sound, judgmental thinking of trained and dedicated people. True, this phenomenal bit of recollection cannot be performed without her electronic partner . . . but neither can the machine do it without her, and others like her.

So, while we often emphasize our tremendous computer capacity, people—like our Mrs. Goodreau—are the most important reason why it is possible for ARB to deliver the finest and fastest audience estimates available today!



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

CLOSEUP: PRODUCTION CHIEFS *continued*

national Protestant group that works with kids from deprived homes on Manhattan's lower east side as well as other areas around the country.

ROBERT TUNISON
Leo Burnett

THE title of assistant advertising manager for a small electrical company at the ripe old age of 18 led Robert Tunison into the agency field and eventually to his job as vice president in charge of the commercial production section at the Leo Burnett Co.

As such, he oversees what the agency calls a "resident producer" operation: rather than stationing all its producers in its Chicago headquarters and dispatching them to the major production centers when a commercial is to be made, Burnett maintains full production offices in New York and Hollywood, plus a smaller one in Chicago.

To Tunison, who's been with Burnett for 11 years, the big advantage of the resident system is that "local people are obviously going to be better acquainted with the facilities and talent in their cities than any outsider possibly could be. Also, our producers don't have to travel as much; they can live at home and this is important to them personally."

Each resident production office is headed by a manager who reports to Tunison in Chicago. In New York, where 40% to 45% of Burnett's commercials are produced, five producers, a casting director and a departmental coordinator work under manager Frank Martello. Five producers, an art director and a coordinator report to manager George Bole in Hollywood, which gets about the same percentage of the agency's commercial work as New York, including most of its animation. And in Chicago, site of between 10% and 15% of Burnett work, four producers work under manager Hooper White.

It's Tunison who decides whether a job will be produced in New York, Hollywood or Chicago but from then on it's up to the resident managers and their producers to get the bids and select the studio. Although each resident production office enjoys a good deal of autonomy, Tunison and his Chicago executive staff still have their fingers in all of Burnett's commercial pies.

Working directly under him is business manager Jack Phelps in charge of such matters as budgets, schedules, talent negotiations, union problems and very broad business relations with studios. Hooper White, in addition to serving as resident manager of commercial production in Chicago, is creative pro-

duction manager of the whole works. Since under the resident producer system there are many miles separating the New York and Hollywood-based producers from the writers and artists in Chicago, it's White's job to bring the production viewpoint to art and copy in the early stages of the campaign. Also part of Tunison's headquarters group is animation director Phil Monroe, who serves as consultant to the Hollywood resident production office.

TV commercial production was separated from programming and placed under creative services about eight years ago. Last year TV and print art were integrated into a single department as were TV and print copy. Tunison reports to Cleo Hovel, one of several staff vice presidents in the creative services division. Hovel in turn is responsible to Don Tennant, vice president in charge of creative services, who once held Tunison's title.

Tunison makes about a dozen trips annually to New York and Hollywood, occasionally getting involved in actual production—"anything from casting to set design to studio work. But luckily I have a good staff so this doesn't happen too much." His real job, he says, is "responsibility for the quality, cost and efficiency of the 12,000 commercials that come out of Burnett in an average year. In other words, I am the guy who is supposed to make sure that nobody goof."

Born in Minneapolis in 1922 and raised in Chicago, Tunison went directly from high school to the job of assistant advertising manager for the electrical manufacturer. "Of course, the whole advertising department consisted of the ad manager, a secretary and me." Next came a spot in the Chicago agency of Henri, Hurst & McDonald where "I operated the Mimeograph machine, mailed radio copy and ran the turntables for the agency bigwigs."

His agency "career" was interrupted after a year by service in the Army's Corps of Military Police where, stationed for two-and-a-half years in Aurora, about 40 miles outside of Chicago, his duties fell in the general areas of public relations and internal security.

Service completed, Tunison became a kind of one-man Chicago office for the New York agency Newell-Emmett, spending all his time on the Chesterfield account and getting his first taste of the broadcasting business. Chesterfield had bought disc jockey shows across the country, including Eddie Hubbard in Chicago. Tunison's job was to build Hubbard's show, publicize it, participate in production and take care of any crises that came along.



Robert Tunison bears responsibility for quality, cost and efficiency on 12,000 commercials out of Leo Burnett each year.

After three years of this, "fancying myself a frustrated artist," Tunison established himself in business as a fabric designer and printer. But after one year of that he concluded he was more of a frustrated ad man and got a job running the Chicago office for the Frank B. Sawdon agency headquartered in New York. For three years he broadened his background by handling client contact, writing copy and producing commercials for Sawdon's midwest region accounts.

"It was another one of those things where you did everything," Tunison says, but the experience obviously was worthwhile because he next moved over to Burnett as a broadcast supervisor with primary responsibility for the Toni account. Three years later he was appointed manager of the TV commercial department and two years ago promoted to his present job.

Tunison, his wife, three daughters and two sons live in the Chicago area where, still something of a frustrated artist, he designs and makes furniture, creates Japanese gardens, is an architecture buff, designs and builds radio-controlled model airplanes (some with a wingspread of more than six feet) and recently started taking piano lessons.

As the past pages demonstrate, television's commercial production chiefs share a capacity for versatility, tact, talent and taste. They are required to be jacks of many trades and masters of them all. They meet the test. END

It's nice to have the kiddies along, but weekday TV is strictly a woman's world

20 million women in the same period, a jump of 21.3%.

This is how that encouraging burgeoning is explained by James G. Hergen, director, daytime program sales for the NBC-TV network: "With the new convenience foods and increased appliance sales there's more leisure time for the housewife. It's a simple matter to make a meal these days. There are more frozen foods, more foods that come in a plastic bag that she just drops into some boiling water and forgets. The days of the housewife slaving all day over the stove are almost a thing of the past. She also has the clothes dryer, the automatic washer, both contributing to make her work day shorter. With her work day shorter her viewing day can be longer." This situation prompts Hergen to pose a rhetorical question: "It's a question of which came first, the chicken or the egg? The sale of many of these products makes it easier for the housewife to watch TV and she buys the product in many cases because she's seen it advertised on TV."

WHO VIEWS DAYTIME?

Not all women are daytime viewers, of course. (Daytime misses the working girl; one-third of today's total working force is women and one out of every three women works.) Conversely, not all daytime viewers are women. Nielsen records show 18.9% are men and 9.9% are pre-school age children. But networks shy away from advertising daytime on the strength of men or children at home during the day. As one network salesman explained, "It's hard to determine exactly who those men are. Sure, some of them are guys who work nights but there are also some who are incapacitated, bedridden. We don't sell on the basis of that group." The feeling toward Monday-Friday children is one of "it's nice to have them along" but the major effort to get them is on Saturday when their big brothers and sisters are home from school. On the weekday level, it's strictly a woman's world.

Today's network audience sell also gets a boost from longer station lineups. At CBS the average is 175 as compared with 129 in 1958. At NBC the average is 171 against 133 in 1958. At ABC it's 146 against 82 in 1958. The upward count of stations is traced by network spokesmen to "better daytime programming."

There are some industry voices that don't match the network salesmen's enthusiasm over daytime television audience claims. One media man calls it far less than a boom. "It's nothing more than the ordinary growth of the popula-

tion." (He's not quite right. Census data shows the population change between 1958 and 1963 up 7.7%. The average daytime minute audience grew 12.3% over that period.)

But whether or not housewives are watching television more, advertisers don't seem to be enjoying the medium less. ABC-TV's director of daytime sales, Yale Roe, explains why: "There's been a tremendous growth in the commercial acceptance and interest in daytime television. Five years ago it was the stepchild of the industry. Now it's a highly desirable advertising vehicle." (As one researcher puts it: "It's no more necessary to convince a savvy advertiser to buy daytime than it is to convince somebody to smoke. Just as you pitch a specific brand of cigarettes, you pitch your brand of network.")

Roe cites as one reason for daytime's advertiser desirability, the medium's low cost-per-thousand. "The cost-per-thousand for magazine advertising is between \$8 and \$10. Nighttime TV's about \$4. In the daytime, it runs about \$1.50."

Added to his low cost-per-thousand, the network daytime salesmen can also claim commercial frequency. Roe points out that "No advertiser expects to sell a product through one commercial. You need repetition to sell a product and that's what an advertiser gets in daytime. Where he might be able to afford one minute in the nighttime (an average nighttime minute on ABC costs \$35,000) he can afford 9 to 14 in the daytime."

Another big daytime plus is cumulative audience. As Roe puts it, "For the cost of a nighttime alternate half-hour over a four-week period you can get the same unduplicated audience in daytime, but with even more viewer impressions."

Roe also emphasizes that "the little guy can afford to buy daytime." One such small advertiser, Hollywood Shoe Polish, put \$75,000 into ABC daytime, got 30 commercials and, claims Roe, had its biggest sales in 30 years. The current daytime rate at ABC has minutes priced between \$2,400 and \$3,800; at NBC they run from \$3,000 to \$5,700, and at CBS an average morning minute costs \$4,000 during winter and fall and \$3,600 in the summer. CBS afternoons are sold in alternate quarter-hours that range from \$17,000 to \$25,000.

The "big guys" use daytime, too, usually in conjunction with nighttime buys to add overall impact and effectiveness at low cost. As a vice president and director of media at Benton & Bowles, Bernard Kanner is in charge of many media decisions for television's blue chip advertisers. Included in his client corner are such hefty TV bankrollers as Procter

& Gamble and General Foods. Kanner sees the advantages of daytime to the advertiser as "low out-of-pocket expenditures and surface cost efficiencies."

By "surface cost efficiencies" he explains that, "Theoretically, you can buy daytime for about \$1.25 a thousand. But," he cautions, "there are other attributes that temper these figures. You reach a more limited audience than you do at night. It's a smaller group of people and it's more pin-pointed. All this tempers the cost efficiency. If surface cost efficiency were the sole factor in making a buying decision, everybody would be using outdoor at 20 cents a thousand."

At Benton & Bowles media buying is more sophisticated. Kanner says, "We've learned to apply other factors than just cost efficiencies. We apply households vs. housewife viewing, TvQ, commercial effectiveness, demographic characteristics." Only if the daytime shoe fits all these criteria will Benton & Bowles recommend its client wear it.

"It has to go back," Kanner insists, "to what your brand is trying to accomplish. If your primary objective is housewives and nobody else, then daytime offers an attractive opportunity. If you're dependent on advertising dollars available, and if the brand you're selling has a small budget where nighttime is precluded, and the brand is household oriented with the housewife the prime objective of the brand, then daytime's O.K."

"But with other items," Kanner continues, "even small things like toothpaste or coffee, the housewife may be the prime purchasing factor but the male members of the household also have something to say about the buying decision. Here daytime satisfies only a portion of the advertising need."

HOW THE SMART USER BUYS

Kanner's media brothers echo his opinion. At Young & Rubicam, media director Warren Bahr concedes that "Daytime lets you reach the young mothers with children, the backbone of consumer goods buying—and you can reach them for less money than any other way." But, Bahr continues, "Buying in the daytime can be tricky. The smart user uses it in conjunction with another advertising effort, either nighttime or magazines." At BBDO, vice president and manager of the media department Mike Donovan points out another daytime TV danger to the advertiser. "You must be prepared to advertise for an extended period of time to get your money back out of impact. These daytime shows have low ratings and they take a long time to generate

For Pennies —
you can have a

PERSONALIZED LINK

between your Client,
Audience and Station



Luggage Tag or Key Chain

Everybody loves to see **HIS NAME** in **EMBOSSSED PRINT**

- Permanent Personalized memento with station ad and logo
- Valuable sales tool for salesmen
- Personalized portable billboard, goes with prospect, seen by others
- Door opener for any new accounts

- Eye-catching mailing piece to merchandise clients and agencies
- Reciprocal Trade Considered

Invaluable for all-round station use:
Labeling, Filing Tapes, Filing Records,
Identification, Name Tags for Personnel, etc.

SPECIAL RADIO-TV OFFER

500 durable plastic tags with gold chains (as sample) imprinted on back with your ad in any color

10 rolls of embossing tape in choice of color: gold, red, black, blue, green (one roll of tape makes 50 names)

One heavy duty Rotex embossing machine (life-time warranty) — makes your prospect's names in seconds.

all for \$99.95 complete

PROMOTIONAL SERVICES, INC.
211 East 53 St., New York 22, N. Y.

We are interested in Personalized Identity Tag Logo Program

- check for \$99.95 enclosed (print as attached logo) (Enclose businesscard or letterhead)
- we are interested in Reciprocal Trade

Name _____

Title _____

Address _____

Station _____

City & State _____

Serials build the kind of audience loyalty that many nighttime forms would envy

momentum. Unless you go in forcefully, the availabilities are rough."

WHAT'S ON THE TUBE?

For the station manager who wants to ride the network daytime route, there are three basic program types available—re-runs of shows which once rode high in prime time, game and audience participation programs and soap operas. A look back at an old program schedule will show these program types were the hard core of a network schedule even then. If the program types have changed little over the years, it is probably because daytime audience composition has changed even less. The housewife rules absolute over daytime dial control and her proven favorites have always been game shows and soap operas.

Behavioristic research surveys break down daytime audiences into two basic age groups. The serial fan is usually a younger housewife (between 18 and 34), presumably because the younger woman is stirred more easily toward romance. The game shows draw their basic audience strength from the over-35 female viewer. Whatever the program type or the age group viewing, almost all network offerings are of the half-hour variety. It is presumed that Mom has to clean the house sometime and her attention span is of necessity limited. Additionally, Armand T. Grant, vice president in charge of TV daytime programming at ABC, points out, "You can't lose the audience for more than a half-hour."

A glance at the latest Nielsen (two weeks ending March 22) shows serials taking six of the top ten daytime program slots. The absolute queen programming bee in the daytime is CBS-TV's *As The World Turns*, which hits rating heights of 16.2. It is no coincidence that CBS, which controls the blockbuster daytime serials, also controls the number one daytime network spot. Just to gild the lily, the remaining top ten shows that aren't serials belong to CBS too.

Over at the daytime Mount Olympus at 485 Madison, daytime programming vice president Fred Silverman has this to say about the CBS daytime "super-strength." "We've stayed with our programs. The best shows in the serials have been around for a long time—*As The World Turns* and *Edge of Night* date back to 1956. CBS has always realized the value of the serial form. We know it takes a long time to build an audience for a serial and we're willing to give it the time it needs to build."

Mr. Silverman's enthusiasm for the television serial form is obviously shared by sponsors Procter & Gamble and American Home Products. P&G, through

its advertising agencies, licenses and develops its own serials. Currently in the P&G soap opéra stable are such high-powered daytime serial successes as *As the World Turns* (out of Y&R), *The Edge of Night* (from B&B), *Search for Tomorrow* (from Leo Burnett) and *The Guiding Light* (from Compton), all booked on CBS. American Home Products places its serial production (CBS-TV's *The Secret Storm* and *Love of Life*) in the hands of Roy Winsor Productions, pays Winsor a retainer for producing them.

No one at CBS feels that the rise to the daytime ratings top has been an easy task. It took much experimentation with different kinds of shows, reshuffling time slots to see what worked best in what time period. Programmer Silverman points out that the CBS daily lineup has its key strength today because of the slotting of *Password* at 2 p.m. He calls the quiz game the rock upon which the rest of the afternoon continues to build.

If critics find much to ridicule in the daily doses of heartache and sentiment dished out by serials, housewives do not. Since the days of radio's *Ma Perkins*, *Helen Trent* and *Our Gal Sunday* the ladies at home have been captivated by "agony in the kitchen." It has an ability to build audience loyalty and create character identification that many nighttime forms would envy.

Don Wallace, executive producer at Benton & Bowles for *The Edge of Night*, who's been in the serial business since radio, underlines the changes serials have undergone. First, the serial is no longer confined to 15 minutes. With the exception of *The Guiding Light*, which made a successful transition from radio, and *Search for Tomorrow* strategically placed back-to-back with *Light*, most of the soaps are half-hours.

Wallace points out that in the beginning of television there was considerable doubt whether the soap transition to the new medium could really be made. After all, a radio soap could be heard conveniently while the housewife went about her daily chores. It created no problem for her to listen to *Ma Perkins* giving advice to the world at large. If she wanted to find out how *Helen Trent* found happiness at 35 (she was that age far longer than Jack Benny was 39) she just had to plug in the radio where she was cleaning. Television was a much greater commitment. But Mrs. America went for the TV soap opera hook, line and tragedy. Producer Wallace reasons it's because TV tragedy today is of a different variety than what ran in radio.

"In daytime today," Wallace says, "we

deal with themes that are sophisticated far beyond the old radio days. Because it's a visual medium, it requires a much more realistic treatment of themes. In the old days, it was the romantic approach—"Can a girl from a little mining town in the West find happiness as the wife of a wealthy and titled Englishman?" Why," he continues, "if we tried anything like that today we'd be laughed right off the air."

What are being accepted by today's housewives are adult themes that Wallace feels can stand up to dramatic programming that's done at night. "In a sense," he says, "aren't *Ben Casey* and *Dr. Kildare* soap operas?" But if the themes now appearing on daytime serials—rape, murder, unwed motherhood and the thousand other shocks that today's serial flesh is heir to—would have shocked the *Mary Noble*, *Backstage Wife* crowd out of a year's growth, today's more sophisticated housewife takes them in her stride. Wallace points out that while daytime's themes resemble nighttime, the daytime serial has one advantage over a nighttime dramatic offering. The show at night has only one hour to resolve the conflict. In a serial it takes anywhere from 12 to 17 weeks or longer to resolve one segment. "In that time the writer is able to take right off the tube what works or what isn't coming off. He can write to the strength of the people playing the parts as he sees them daily. Serials are one of the few dramatic forms," continues Wallace, "where a good actor can create a place for himself."

IDENTIFICATION BY "OSMOSIS"

Because of the time that it takes a serial to unfold, it can build fantastic viewer loyalties. Wallace explains that this involvement and identification develops almost from "sheer osmosis. After a while the viewer really knows the character, his personality, his individual personality traits. Daytime serials," he confides, "may not be poetic drama but they are pedestrian and real."

So real do the soap characters become to viewers that letters pour in to stations in steady and impressive numbers. When, for example, Grandpa celebrated his birthday on *As the World Turns*, he received 175,000 birthday cards. CBS's Fred Silverman mentions that viewer mail hits its highest peaks when a soap opera goodie is in jeopardy (almost constantly). "We get letters for the characters telling them to 'watch out for so and so, he's up to no good.'" The stalwart serial fan takes the episodes so to heart that producer Wallace recalls walking out of his home and straight into an

elegantly dressed suburban matron who grabbed him by the lapels and said in anguish, "What are you doing to Mark Lane?" When one soap opera family had a wedding, a garden club in the Midwest dressed up and held a party in honor of the occasion.

What's the draw to the soap opera? Silverman offers that perhaps it's relaxing for a housewife to turn to a show and watch people with problems that are worse than her own. It may very well be the fact that the serial lets the viewer in on everything. Mrs. America is permitted to spot the villain at once, way before the character in the soap opera. She becomes smarter than the television character, knows what's best for him even before he does. One housewife likens soap opera addiction to drug addiction. "You just get hooked on them. You know that Susie's sister is no good and every day you wait for Susie to find out. She never does."

At NBC and ABC, where serials have thus far had less rating success than those at CBS, the importance of this form of programming is nevertheless recognized. NBC daytime program director Robert F. Aaron calls the serial "an important ingredient of a good daytime schedule. Housewives will put aside time to watch them. They get the feeling they're visiting somebody they know very well." All three daytime network programmers heatedly deny the charge that daytime serials lack creativity. ABC's Armand Grant notes that *General Hospital* calls for 260 scripts a year. And because the serial actor is often called upon to memorize a script in the morning and go before the camera in the afternoon, he must be something of a quick study.

NBC is about to embark on a new serial venture from the experienced pen of Irna (*As the World Turns*) Phillips. She'll bring 30 years of soap opera experience to a new Procter & Gamble entry, *Another World*, on NBC this fall. The network is hoping she will succeed where others have failed.

Programming competitor Silverman ventures the thought that soap operas which fail do so because of the unrealistic tendency to expect instant success. "It takes six months to a year to get started with a serial. Normally it takes even longer to get an audience. *As the World Turns*, which is the highest rated daytime show on the air, took several years before it got the gigantic audience share it has now" (*World* socks a 55 share of audience). Other reasons: "They're poorly conceived" and "not scheduled as part of a block."

The "block" theory of program scheduling is one that's endorsed by all three daytime programmers. Research indicates that ladies tend to stay tuned to the same type of program they were watching before. That's why daytime sched-

ules have a tendency to slot dramatic shows, game shows, rerun films, etc., back-to-back.

While CBS goes in strongest for the serial form, at NBC the daytime emphasis seems to be on game shows. Currently the network plays host to some nine game show offerings. NBC's Aaron says that the game shows "fill an informational void for the housewife. She takes away the feeling that she's spent her time in a worthwhile fashion."

THE PROFIT MARGIN

The mogul of the matinee game shows is producer Mark Goodson. The Goodson-Todman production empire has daytime program entries on all three networks (*To Tell the Truth* and *Password* on CBS; *Get the Message*, *The Price Is Right* and *Missing Links* on ABC; NBC's *The Match Game* and *Say When*) but frankly prefers nighttime berths for its programs. "The profit margin for the producer is much lower in the daytime," says Goodson. While there's a tight ceiling on package prices the below-the-line costs are repeated five times over.

"If, for example, you have a \$30,000 budget, it's not uncommon to spend \$3,000 per day for the under-the-line costs (you have to pay for the theater every day, salaries every day). At night for the same price, instead of \$15,000 worth of expenses it's \$3,000 and the rest is profit."

But Goodson is careful not to knock a portion of the television schedule that contributes to feeding him. He calls daytime television a "bread and butter" business. "It becomes increasingly difficult to get a show on in the nighttime. The competition is really intense there. There are few openings on a network schedule and you're competing for those openings with shows that cost \$100,000 a half-hour. If you get the spot, you've got to face blockbuster three-network competition. To succeed with a game show at night," Goodson states, "it has

to be great. In the daytime, the habit factor is strong, the audience will watch a fair show."

Goodson calls daytime programming a "basic substance," a "staple" that doesn't pay really big money but adds to a producer's security. Additionally, he points out that if a game show succeeds in the daytime it may become a nighttime show. This was the case with *Password*, a daytime show that Goodson says had a male audience of "doormen, waiters and guys with colds who had to stay home in bed during the day." When it went nighttime, Goodson feels that the women who watched it loyally during the day provided the impetus that got their husbands to watch and make it a nighttime success.

The producer points out that a good game show, day or night, has enormous lasting power. "They are good indefinitely and the potential life span is enormous." Goodson explains that in the other forms of television, the writer makes one drama a week. "The creative task is enormous and the audiences demanding. The pace kills comedians of the straight stand-up variety in one or two years. The situation comedies fare better because the frame of reference dries up less rapidly than straight stand-up comics. With audience participation shows, a form is created within which the creativity is spontaneous. It comes from the people who participate. It's spontaneous creativity of the type that seems to have no limit.

"We use the same basic form of our creation each time—putting the people into the same position—but what eventually comes out is different." Goodson draws an analogy between a baseball game and a television game show: the rules of the game are established but all manner of variations are possible within those rules.

Additionally, Goodson insists that a good game show forces you to watch it at all times (as with *Concentration*, not a Goodson-Todman package but a game

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Attempts to "uplift" housewives via daytime have fallen flat on their principles

show that Goodson considers excellent). He is convinced that women will put aside household chores during the day to watch something that pulls them, exactly the way they do at night. "The good television show is not designed to let you do your work. It's supposed to make you stop your work and watch it."

The other major daytime programing device is the rerunning of television shows that once played to high ratings at night. The repeats of *I Love Lucy*, *Pete & Gladys*, *The McCoys*, *Make Room for Daddy* (it's *The Danny Thomas Show* at night), *Loretta Young* and *Trailmaster* (the daytime name for the prime time *Wagon Train*) are relatively new in the daytime roster, not having been used extensively till 1959. Network programmers swear to their audience effectiveness and agency men point out what is probably their most outstanding characteristic—the amortization of nighttime costs.

Lest anyone think daytime TV is populated only by serials, game shows and reruns, it's only fair to mention the news programs that now appear as part of the daily daytime schedules. Starting with a few scattered news breaks during the 1960-61 television season, there appears to be a buildup in the daytime news program category. CBS gives the 10 to 10:30 time slot to *CBS Morning News With Mike Wallace*, slots three 5-minute breaks during the day. NBC breaks news four times during the day for five minutes per break in addition to the early morning *Today Show* news portion. ABC has only one news break at 2:55 p.m., just five minutes long but with the day's longest title—*Purex Presents Lisa Howard and News, With the Woman's Touch*. All network spokesmen claim that the news is directed toward the feminine point of view (a monumental task in the face of such brief duration) and is aimed to keep the housewife well-informed.

Programs frequently overlap categories. *Queen for a Day* on ABC, for instance, has several women competing for prizes, but rather than ask questions, it gives its award to the teller of the most heart-rending hard-luck story. As the winner is decked out in ermine cape and diamond tiara complete with scepter to drive off in a chauffeured automobile, tears stream down her face. She is accompanied by a sobbing studio audience and presumably by the ladies watching at home. This combination of game show and soap opera has been playing to daytime television audiences for years.

Let those who would cast the first stone at daytime programing bear in mind

that almost every network attempt to "uplift" the housewife between 10 and 4:30 has fallen flat on its principles. *The Home Show* (March 1954-August 1957) was an NBC effort to create a sort of magazine digest of the air. It featured some of the most impressive names in the areas of home decorating, entertainment and politics—and never attracted a sufficiently large audience to insure continuance. *Matinee Theater* (October 1955-June 1958), the hourly dramatic offering of classic plays in daytime hours, could never stave off competition from *The Big Payoff* or the *Bob Crosby Show*. *Merv Griffin* (October 1962-March 1963) got an impassioned flow of fan mail when his show was canceled but not enough ratings to remain on the air. The casualty list of the "let's-do-something-new-and-different-in-the-daytime" school of network programing is long and expensive.

Even the finely conceived and executed *Purex Specials for Women* (October 1960-March 1963), a series of 10 hour-long dramatizations of subjects particularly interesting to women—"Change of Life," "Trapped Housewife," "Cold Woman," etc.—several replayed by NBC in 1961 summer nighttime reruns, generally rated lower than the regularly scheduled weekday shows.

"FORMS WILL ALWAYS BE THE SAME"

While some programmers claim that their tasks involve "constant experimentation," the more general feeling is that in television's daytime, as well as night, history is the best teacher. As one programmer confided, "The forms will always be the same. We tried a variety of approaches in an effort to break away from the established daytime forms but they went nowhere. It costs too much money to try the unconventional."

A salesman echoed the programing cry but with the slant as it affects his area, "We've got a consistent pattern of renewals. When you've got a great thing going for you, you keep it."

A media expert concludes, "Daytime is confined entertainment because there's not enough money there. It's the poor relation as far as dollars applied to programing is concerned. The experimentation, the hour-and-a-half dramatic forms, the news specials, they're all happening at night. After all," he goes on, "the nighttime has to be saleable. All the effort is there. The smaller dollar budget, if they have it, goes to the daytime."

But if the daytime doesn't show promise of becoming the new time period for another *Plyhouse 90*, it has not remained stationary within the forms that

now exist. The serial has passed from the sentimental stage to a new "maturity." The game shows have changed from "Ask me a simple question and give me a fantastic amount of money" to "Get your kicks from playing along with the famous movie stars." And there is news. Granted it's not the major part of the schedule but it's there. Encouragingly enough, one 5-minute CBS news break with Douglas Edwards ranked ninth in the Nielsen top-rated daytime shows for two weeks ending March 22.

The daytime programmer is not without his headaches. Most of the time they stem from his pocketbook. But perhaps it's because of this that the daytime provides what one fellow called a "fascinating challenge." It's not like programing in the nighttime," he says. "We can't throw the switch to the large production studios the way they can in the nighttime. It all starts here. We're directly and personally involved with everything that goes on the air on a working, intimate, day-to-day level."

If the program picture offers little hope for growth beyond the standard soap, game and rerun format, the advertising side to the picture is much more optimistic. Daytime television is the number one choice of the national advertiser to reach the homemaker. He is able to reach her in increasing numbers and at relatively low cost. Young & Rubicam's Warren Bahr calls daytime TV, "the best tactical weapon an advertiser has. It provides him with the greatest frequency against the largest consumer audience of package goods there is. In conjunction with other forms of advertising it's hard to beat."

There is also optimism about the growing number of women in the home. Each year there is more leisure time. Retirements are earlier. All these combine to keep the daytime viewing habits up.

In the meantime, daytime continues to be the "quiet corner" of the television schedule. It is increasing its limited audience slowly but steadily, continues to produce healthy and solid revenues for networks and advertisers who deal in high-rate-of-turnover products. It keeps the studio facilities humming, a lot of people employed and a great number of American women entertained. Daytime programing rolls happily along on its sea of soap and it's unlikely that anyone is going to make waves on that sea any time soon. If you are a businessman who doesn't find serials, game shows or reruns to your taste, try to stay healthy and in your office. Daytime television, viewingwise, is not for you. But then again, it's not supposed to be. **END**

papers and outdoor billing have been following a downward trend since 1961, while magazines and radio ad revenues have been going up since 1962. They also reveal spot TV, network TV and direct mail billings consistently increasing since 1950. Recent media history explains the behavior of national advertising.

Television scrambled social patterns from the start. Yet rival media were painfully slow to acknowledge the obvious. They didn't so much resist the shaping of the new competition as ignore it. And television just powered on, leaving them for dead.

Radio, whose profits nurtured television through its early days, was one of the first to concede and change course. Magazines, bowed under repeated economic bludgeonings, were not far behind. Both discovered how best to fill specific advertiser needs and in so doing stem the tide going against them.

Newspapers and outdoor advertising have not been so alert. Newspapers refused to admit that television was here to stay. They have, for the most part, remained rooted in the past. Outdoor advertising, in recent years, has industriously tried to improve its plant facilities, but the medium has been hampered by a late start, high costs and an undermanned national sales force.

Direct mail has had less to cope with. Flexibility is an inherent characteristic.

Spot and network television, better than any others, were able to change their product offerings to the public and their pricing policies to advertisers. They have been able to anticipate change and nearly always adjust to it.

But some changes have struck all media alike. The change in costs is constant and always upwards. It's a sign of the times, "symbolic of certain constant factors in the forward flow of the country's economy," says a recently released study from Interpublic Group of Companies Inc. Each of the national media covered in the report—magazines, newspapers, network TV, spot TV, spot radio and outdoor—showed a continued percentage increase in cost-per-thousand and basic rates from 1958 to 1963.

Magazines had the biggest increase in basic rates, up 40%, with a corresponding 18% jump in C-P-M. Outdoor was next, going up 35% in basic rates and 26% in C-P-M. Spot TV also had a 35% hike in basic rates, but its C-P-M increase was 1% less than that of the outdoor medium. Network TV showed a hefty 25% gain in basic rates, but its C-P-M rise was a modest 3%, the smallest among all national media measured. Newspapers went up only 12% in basic rates, yet the medium's C-P-M change was a relatively high 11%. Spot radio

kept its price structure low, with a 10% increase in rates during the six-year period, accounting for only a 6% rise in C-P-M. All of these media, however, the study predicted, will increase their rates in 1964 anywhere from 3% to 7%.

The same report revealed another media fact of life—that, reflecting the nation's population growth, circulation keeps gaining. (Last year provided an exception, with the circulation of daily newspapers in this country declining by more than 600,000, according to N. W. Ayer & Son's "Directory of Newspapers and Periodicals.") Network television was the big winner, increasing its circulation by 21%—which explains its low C-P-M change over the years. Magazines were up 19%, spot television 8%, outdoor 7% and spot radio 4%. Newspapers came out a distant last in this survey, showing a minimal 1% increase.

RISING COSTS PLAGUE ADVERTISERS

Rising advertising cost is probably the major single problem plaguing all media competitors. Advertisers have complained over and over again that while they have been able to reduce their production costs substantially, rates per unit of advertising have increased tremendously. Their complaints have emphasized that cost control, more than ever, has become a vital factor in media selection.

Advertisers are stressing not so much what they buy, but how they buy it. They have grown aware that most national brands are not really national. They have greater recognition of regional differences. They are asking for more refined definitions of cost, mobility and volume frequency. They are demanding more relative information for all media.

No advertiser today buys a medium out of habit. He buys according to competitive advantages. He fully understands that no medium is offering any bargains, that all media are priced at what the traffic will bear.

One thing the new electronic competition for the advertising dollar has done is force competition for the maximum audience. The best followed formula for mass media success has always been to achieve editorial attention, which brings audience numbers to circulation, which brings advertisers, which theoretically brings profits.

But media have found that numbers alone may be losing their potency. What kind of numbers has begun to matter more. There seems no question that the mass audience of the future is going to television. But there's also indication that the greatest advertising growth will come in those media that cater to specialized interests intensively, not in those that touch everything lightly.

The nature of the new media competition is often misunderstood. Mass media in this country are vilified and censured. They're mocked for poor taste and superficial ideas. Often overlooked are mass media's special problems and limitations, their bondage to time, their ceaseless need to provide product. Also disregarded is the rarity of talent, people with brains, imagination, judgment and the special skills and experience involved in communicating. There's considerable doubt that even if mass media were to perform to the intellectual's demands, there would be more than a few people equipped to handle and willing to accept, with pleasure, serious and truly imaginative creations.

Mass media suffer excessive guilt feelings. They needn't. Mass media spend too much time defending themselves instead of concentrating on the job they're best equipped to do. If a medium is doing a decent, constructive job, it will be used by both consumer and advertiser. It's difficult to imagine that anything is going to stop mass media from growing. The prospects are bright.

But flexibility will remain the key for a long time to come. Out of the changes that have taken place will come still more. No medium, including television, can be sure of perpetual acceptance. END



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ARB Overnight Survey, Thurs., Mar. 19, 7:30-9 PM

FIRST RUN OFF NETWORK, VERA CRUZ TOPS PREVIOUS RATING OF TIME PERIOD

125%

... ties well-established network series in prime time

WPRO-TV VERA CRUZ 21 rating 35% share
WJAR-TV Kildare/Houston 21 rating 35% share

...EL PASO

TRAPEZE

Burt
LANCASTER
Tony Gina
CURTIS LOLLOBRIGIDA



ARB Overnight Survey, Mar. 7

FIRST RUN OFF NETWORK, TRAPEZE RATES 21, IMPROVES KROD-TV'S PREVIOUS ARB for SATURDAY, 9-11 P.M.

60%

pulls 34.4% of 9-10 viewers away from first run 'Rally Round the Flag, Boys', 'The Lieutenant', 'Thief of Baghdad' ... and BEATS ALL COMPETITION in 10-11 PM time.

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ST. PETERSBURG**

THE HORSE SOLDIERS

John William
WAYNE HOLDEN



ARB Overnight Survey, Mar. 31

FEATURE, FIRST RUN OFF NETWORK, RATES 31—In double-A time against famous network series, audience share is

54.4%

BEATS ARB'S PREVIOUS RATING OF TUESDAY 7-9 SLOT BY 24%.

THE HORSE SOLDIERS	31	54.4%
Naked City/Red Skelton	20	25.1
Bronco/Combat/McHale's Navy	6	10.5

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*How things stand
in television markets
and coverage
as of
May 1964*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 267 other sets, all having to do with the 267 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE's formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-changing industry.

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—89 KXAB-TV (N,A)	■26,800
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite San Angelo, Tex.)	**80,800
Ada, Okla.—85 KTEN (A,N,C)	80,900
Agana, Guam KUAM-TV (N,C,A)	•
Aguadilla, P. R. WOLE	‡
Akron, Ohio—45 WAKR-TV† (A)	†74,500
Albany, Ga.—76 WALB-TV (N,A,C)	153,500
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**434,800
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	165,300
Alexandria, La.—80 KALB-TV (N,A,C)	108,000
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,400
Alpine, Tex. KVLF-TV (A)	‡
Altoona, Pa.—91 WFBG-TV (C,A)	316,200
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**134,857
Ames, Iowa—93 WOI-TV (A)	293,900
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,000
Anderson, S. C. WAIM-TV (A,C)	•
Ardmore, Okla.—83 KXII (N,A,C)	76,500
Asheville, N. C.—Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	450,600 †•
Atlanta, Ga.—88 WAGA-TV (C) WAIL-TV (A) WSB-TV (N)	613,700

Market & Stations % Penetration	TV Households
B	
Augusta, Ga.—80 WJBF-TV (N,A) WRDW-TV (C,A,N)	■195,000
Austin, Minn.—91 KMMT (A)	188,300
Austin, Tex.—84 KTBC-TV (C,N,A)	147,800
B	
Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†123,400
Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	757,900
Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes)	106,800
Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	299,200
Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKXN-TV† (C) WNEM-TV (N)	416,100 †64,000
Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	172,900
Bellingham, Wash.—91 KVOS-TV (C)	*51,700
Big Spring, Tex.—91 KWAB-TV (C,A)	21,500
Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,000
Biloxi, Miss. WLOX-TV (A)	‡
Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBK-TV (C)	243,500 †50,300
Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	477,800

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†‡ U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
Bismarck, N. D.—87 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	***48,900
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	708,300
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,400
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A)	85,100
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WNAC-TV (A)	1,833,400
Bowling Green, Ky. WLTW	‡
Bristol, Va.—Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	187,800
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	41,900
Buffalo, N. Y.—95 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)	*599,100
Burlington, Vt.—92 WCAX-TV (C)	*171,200
Butte, Mont.—85 KXLF-TV (C,N,A)	58,200

Market & Stations % Penetration	TV Households
C	
Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTW (C,A) (WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV op- erates satellite WTOM-TV Cheboygan, Mich.)	**153,500
Caguas, P. R. WKBM-TV	•
Cape Girardeau, Mo.—86 KFVS-TV (C)	247,400
Carlsbad, N. M.—90 KAVE-TV (C,A)	13,800
Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)	*71,000
Casper, Wyo.—84 KTWO-TV (N,C,A)	45,200
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWVL-TV (N) WMT-TV (C)	316,600
Champaign, Ill.—91 WCHU† (N) WCIA (C) (WCHU† is a satellite to WICS† Spring- field, Ill.)	339,400
Charleston, S. C.—79 WCIV (N) WCSC-TV (C,N) WUSN-TV (A,C)	140,400

Market & Stations % Penetration	TV Households
Charleston-Huntington, W. Va.—85 WCHS-TV (C); WHTN-TV (A) WSAZ-TV (N)	427,400
Charlotte, N. C.—87 WBTV (C,A) WSOC-TV (N,A)	624,100
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVC (A)	218,900
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**92,900
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU† †‡ WGN-TV WNBQ (N)	2,337,400
Chico-Redding, Calif.—90 KHSI-TV (C) KRCR-TV (A,N)	133,100
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	‡795,300
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,500
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,348,600
Colorado Springs-Pueblo, Colo.—90 KKTV (C) KOAA-TV (N) KRDO-TV (A)	107,400
Columbia-Jefferson City, Mo.—87 KCRG-TV (C,A) KOMU-TV (N,A) (KCRG-TV operates satellite KMOS-TV Sedalia, Mo.)	**134,600
Columbia, S. C.—81 WCCA-TV† (A) WIS-TV (N) WNOK-TV† (C)	‡227,500 ‡39,900
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	231,100
Columbus, Miss.—75 WCBI-TV (C,A,N)	69,900
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	508,300
Coos Bay, Ore.—80 KCBY (N)	14,900
Corpus Christi, Tex.—86 KRIS-TV (N,A) KZTV (C,A)	115,000
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	792,100
Davenport, Iowa-Rock Island-Moline, Ill.—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	344,500
Dayton, Ohio—94 WHIO-TV (C,A) WLWD (N,A)	527,300
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	307,300
Decatur, Ala.—51 WMSL-TV† (N,C)	‡45,900
Decatur, Ill.—83 WTVF† (A)	‡128,800
Denver, Colo.—92 KBTV (A) KCTO KLZ-TV (C) KOA-TV (N)	393,000
Des Moines, Iowa—93 KRNT-TV (C) WHO-TV (N)	274,000
Detroit, Mich.—95 WJBK-TV (C) WWJ-TV (N) WXYZ-TV (A)	*1,605,300
Dickinson, N. D.—84 KDX-TV (C,A)	19,800

Market & Stations % Penetration	TV Households
Dothan, Ala.—78 WTVY (C,A)	110,200
Duluth, Minn.—Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	165,900
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	350,200
E	
Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,000
El Dorado, Ark.—Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	161,300
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—68 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	‡152,900
El Paso, Tex.—90 KELP-TV (A) KRDD-TV (C) KTSM-TV (N)	*112,100
Ensign, Kan.—87 KTVC (C)	41,300
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	181,100 ‡62,900
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	100,800
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	54,600
Evansville, Ind.—Henderson, Ky.—86 WEHT-TV† (C) WFIE-TV† (N) †117,600 WTVW (A)	224,400
F	
Fairbanks, Alaska—72 KFAR-TV (N,A) KTVF (C)	11,300
Fargo-Valley City, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,300
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM (N)	416,100 ‡64,000
Florence, Ala.—72 WOWL-TV† (N,C,A)	‡22,700
Florence, S. C.—78 WBTW (C,A,N)	152,800
Ft. Dodge, Iowa—67 KQTV† (N)	‡30,400
Ft. Myers, Fla.—83 WINK-TV (A,C)	33,400
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	75,800
Ft. Wayne, Ind.—82 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	‡180,200
<ul style="list-style-type: none"> ■ Major facility change in market subse- quent to latest county survey measure- ment date. † U.H.F. • Incomplete data. ‡ U.H.F. incomplete data. ‡ New station; coverage study not com- pleted. ‡‡ U.H.F. new station; coverage study not completed. * U.S. Coverage only. ** Includes circulation of satellite (or booster). *** Does not include circulation of satellite. 	

Stations DO Have Personality



LES BIEDERMAN, PRESIDENT

Statistic-Retail sales in the area covered (Grade B) by WPBN-TV, Traverse City, & WTOM-TV, Cheboygan, total \$531,362,000.

IDENTIFICATION --
Nine times out of ten,
if a man says (any-
where in Michigan)
"I'm from Paul Bunyan
Network," the response
is: "How is Les these
days, say hello from
me."
Man after man, time
after time, the immedi-
ate identification is
with Les Biederman --
an identification that
personalizes the Paul
Bunyan stations -- that
sells their products.

The PAUL BUNYAN STATIONS

WPBN-TV WTOM-TV WTCM WMBN WATT WATC WATZ

Sozen H. Munkhof, Gen. Mgr. Paul Bunyan Bldg., Traverse City
Nat. Rep. - Vesper, Torbet and McConnell -- Network Rep. - Elisabeth Beckjorden

Market & Stations
% Penetration TV Households

Ft. Worth-Dallas, Tex.—90 792,100
KRLD-TV (C) KTVT WBAP-TV (N)
WFAA-TV (A)

Fresno, Calif.—87 197,900
KAIL-TV† KDAS† (Hanford) KFRE-TV† (C)
KICU-TV† (Visalia) KJEO-TV† (A)
KMJ-TV† (N)

G

Glendive, Mont.—80 4,000
KXGN-TV (C)

Grand Junction, Colo.—84 30,000
KREX-TV (C,N,A) 400,700
(Operates satellite KREY-TV Montrose, Colo.)

Grand Rapids-Kalamazoo, Mich.—93 580,000
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)

Great Falls, Mont.—86 60,900
KFBB-TV (C,A) KRTV (N)
(Includes CATV homes)

Green Bay, Wis.—94 331,600
WBAY-TV (C) WFRV (N) WLUK-TV (A)

Greensboro-High Point-Winston-Salem, N. C.—87 400,700
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Greenville-Spartanburg, S. C.—Asheville, N. C.—86 450,600
WFBC-TV (N) WISE-TV† (N) †
WLOS-TV (A) WSPA-TV (C)

Greenville-Washington-New Bern, N. C.—83 217,800
WITN (N) WNBE-TV (A) WNCT (C)

Greenwood, Miss.—65 61,700
WABG-TV (C,A,N)

H

Hannibal, Mo.—Quincy, Ill.—91 166,900
KHQA (C,A) WGEM-TV (N,A)

Harlingen-Weslaco, Tex.—78 69,800
KGBT-TV (C,A) KRGV-TV (N,A)

Harrisburg, Ill.—87 199,800
WSIL-TV (A) 331,600
(WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)

Harrisburg, Pa.—84 134,900
WHP-TV† (C) WTPA† (A)

Harrisonburg, Va.—81 67,900
WSVA-TV (C,N,A)

Hartford-New Haven-New Britain, Conn.—94 737,300
WHCT† WHNB-TV† 341,400
WNHC-TV (A) WTIC-TV (C)

Hastings, Neb.—89 105,800
KHAS-TV (N)

Hattiesburg, Miss.—79 51,500
WDAM-TV (N,A)

Hays, Kan.—87 65,000
KAYS-TV (C) 400,700
(Operates satellite KLOE-TV† Goodland, Kan.)

Helena, Mont.—84 7,900
KBLL-TV (C,A,N)

Market & Stations
% Penetration TV Households

Henderson, Ky.—Evansville, Ind.—86 224,400
WEHT-TV† (C) WFIE-TV† (N) †117,600
WTVW (A)

Henderson-Las Vegas, Nev.—91 56,100
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)

High Point-Greensboro-Winston-Salem, N. C.—87 400,700
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Holyoke-Springfield, Mass.—90 182,400
WHYN-TV† (A) WWLP† (N) 427,400
(WWLP† operates satellite WRLP† Greenfield, Mass.)

Honolulu, Hawaii—74 109,800
KGMB-TV (C) KHVH-TV (A) KONA-TV (N) KTRG-TV 400,700
(Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHJK-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)

Houston, Tex.—90 542,300
KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)

Huntington-Charleston, W. Va.—85 427,400
WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)

Huntsville, Ala.—45 21,200
WAAY-TV† (A) WHNT-TV† (C)

Hutchinson-Wichita, Kan.—90 361,700
KAKE-TV (A) KARD-TV (N) KTVH (C) 400,700
(KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV.)

I

Idaho Falls, Idaho—89 68,600
KID-TV (C,A) KIFI-TV (N)

Indianapolis, Ind.—93 732,400
WFBM-TV (N) WISH-TV (C) WLWI (A)
(See also Bloomington, Ind.)

J

Jackson, Miss.—75 241,300
WJTV (C,A) WLBT (N,A)

Jackson, Tenn.—80 65,900
WDXI-TV (C,A)

Jacksonville, Fla.—84 267,800
WFGA-TV (N,A) WJXT (C,A)

Jefferson City-Columbia, Mo.—87 134,600
KCRG-TV (C,A) KOMU-TV (N,A) 400,700
(KCRG-TV operates satellite KMOS-TV Sedalia, Mo.)

Johnson City-Kingsport, Tenn.—Bristol, Va.—80 187,800
WCYB-TV (N,A) WJHL-TV (C,A)

Johnstown, Pa.—93 588,600
WARD-TV† (C,A) WJAC-TV (N,A) †

Jonesboro, Ark. 4
KAIT-TV

Joplin, Mo.—Pittsburg, Kan.—88 153,000
KOAM-TV (N,A) KODE-TV (C,A)

Juneau, Alaska—69 2,500
KINY-TV (C,A,N)

Market & Stations
% Penetration TV Households

K

Kalamazoo-Grand Rapids, Mich.—93 580,000
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)

Kansas City, Mo.—91 630,700
KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)

Kearney, Neb.—89 105,700
KHOL-TV (A) 400,700
(Operates satellite KHPL-TV Hayes Center, Neb.)

Klamath Falls, Ore.—87 27,100
KOTI (A,C)

Knoxville, Tenn.—80 250,900
WATE-TV (N) WBIR-TV (C) WTVK† (A) †48,400

L

La Crosse, Wis.—90 114,200
WKBT (C,A,N)

Lafayette, Ind. †
WFAM-TV† (C)

Lafayette, La.—86 126,200
KATC (A) KLEY-TV (C,N) 400,700
(Includes CATV homes)

Lake Charles, La.—84 108,600
KPLC-TV (N)

Lancaster-Lebanon, Pa.—91 587,100
WGAL-TV (N) WLYH-TV† (C) †121,700

Lansing, Mich.—95 385,300
WILX-TV (N) (Onondaga) WJIM-TV (C,N)

Laredo, Tex.—79 14,600
KGNS-TV (C,N,A)

La Salle, Ill. (See Peoria, Ill.)

Las Vegas-Henderson, Nev.—91 56,100
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)

Lawton, Okla. (See Wichita Falls, Tex.)

Lebanon, Pa. (See Lancaster, Pa.)

Lexington, Ky.—60 75,500
WKYT† (A,C) WLEX-TV† (N,C)

Lima, Ohio—70 48,200
WIMA-TV† (A,N)

Lincoln, Neb.—90 214,700
KOLN-TV (C) 400,700
(Operates satellite KGIN-TV Grand Island, Neb.)

Little Rock, Ark.—83 250,900
KARK-TV (N) KATV (A) KTHV (C)

Los Angeles, Calif.—93 2,761,700
KABC-TV (A) KCOP KHJ-TV †‡
KMEX-TV† KNBC (N) KNXT (C) KTLA KTTV

Louisville, Ky.—88 452,800
WAVE-TV (N) WHAS-TV (C) †‡
WLKY-TV† (A)

- Major facility change in market subsequent to latest county survey measurement date.
- † U.H.F.
- Incomplete data.
- ‡ U.H.F. incomplete data.
- ‡ New station; coverage study not completed.
- †‡ U.H.F. new station; coverage study not completed.
- * U.S. Coverage only.
- ** Includes circulation of satellite (or booster).
- **‡ Does not include circulation of satellite.

Reprint Checklist

These Reprints Still Available!

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It's been over a decade since the first educational TV station went on the air in Houston. Now there are 83. But ETV, which has problems aplenty left over from its first 10 years, has still more growing pains ahead. The problems, the protagonists and much of the prognosis are detailed in this report.

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Most TV observers thought they would go that-a-way, meaning all the way to oblivion. They started out only a step away, but lately they have been coming on strong. A thorough analysis of how the nation's 35 independent TV stations kept from being counted out.

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A growing part of media planning is being trafficked through electronic data processing systems and the day may not be far off when all of it will be programed that way. This article tells who's happy about it, who isn't, what it all means to media, advertisers and agencies. A detailed look at the computer revolution.

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

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Address

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

Payment Enclosed (Note: New York City addresses please add 4% sales tax for orders of \$1 or more.)

Bill me

Minimum Order: One Dollar—Postage Additional

Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households
Lubbock, Tex.—80 KCBD-TV (N) KLBK-TV (C,A)	131,200	Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV† (A) WSFA-TV (N)	151,400 154,400	Phoenix-Mesa, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	260,900	Rock Island-Moline, Ill.-Davenport, Iowa—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	344,500
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,600	Muncie, Ind.—60 WLBC-TV† (N,A,C)	123,800	Pittsburg, Kan.-Joplin, Mo.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,000	Rome-Utica, N. Y. (See Utica)	
Lynchburg, Va.—85 WLVA-TV (A)	178,700	N		Pittsburgh, Pa.—94 KDKA-TV (C) WIIC (N) WTAE (A)	1,255,100	Roseburg, Ore.—88 KPIC (N)	19,400
M		Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	470,100	Plattsburg, N. Y.—93 WPTZ (N,A)	132,900	Roswell, N. M.—91 KSWs-TV (N,C,A)	19,100
Macon, Ga.—80 WMAZ-TV (C,N,A)	118,300	New Bern-Greenville-Washington, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	217,800	Poland Spring, Me.—93 WMTW-TV (A) (Mt. Washington, N. H.)	391,500	S	
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	262,900 117,700	New Haven-New Britain-Hartford, Conn.—94 WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)	737,300 341,400	Ponce, P. R. WRIK-TV WSUR-TV		Sacramento-Stockton, Calif.—92	633,600
Manchester, N. H.—93 WMUR-TV (A)	159,300	New Orleans, La.—88 WDSU-TV (N) WVUE (A) WWL-TV (C)	446,500	Port Arthur-Beaumont, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	172,900	Saginaw-Bay City-Flint, Mich.—94	416,100
Mankato, Minn.—89 KEYC-TV (C)	116,400	New York, N. Y.—94 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	5,456,900	Portland, Me.—93 WCSH-TV (N) WGAN-TV (C)	237,600	WJRT (A) WKNX-TV† (C) WNEM-TV (N)	64,000
Marion, Ind. WTAF-TV†	†‡	Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	335,900	Portland, Ore.—90 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	497,200	St. Joseph, Mo.—89 KFEQ-TV (C)	146,900
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,000	North Platte, Neb.—88 KNOP-TV (N)	26,700	Presque Isle, Me.—90 WAGM-TV (C,A,N)	23,800	St. Louis, Mo.—92 KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	827,500
Mason City, Iowa—92 KGLO-TV (C)	172,300	O		Providence, R. I.—96 WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)	872,500	St. Paul-Minneapolis, Minn.—92	769,800
Mayaguez, P. R. WORA-TV		Oak Hill, W. Va.—83 WOAY-TV (C)	83,700	Pueblo-Colorado Springs, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	107,400	KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	
Medford, Ore.—90 KBES-TV (C,A) KMED-TV (N,A)	47,000	Oakland-San Francisco, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,447,100	Q		St. Petersburg-Tampa, Fla.—88	461,700
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	494,800	Odessa-Midland, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	103,200	Quincy, Ill.-Hannibal, Mo.—91 KHQA-TV (C,A) WGEM-TV (N,A)	166,900	WFLA-TV (N) WSUN-TV† (A) WTVT (C)	285,300
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,200	Oklahoma City, Okla.—90 KOCO-TV (A) KWTU (C) WKY-TV (N)	353,900	R		St. Thomas, V. I. WBNB-TV (C,N,A)	
Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	260,900	Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C)	336,200	Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	350,200	Salinas-Monterey, Calif.—90 **258,400 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	587,800	Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	307,300	Rapid City, S. D.—86 KOTA-TV (C,A) KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	**59,300	Salisbury, Md.—86 WBOC-TV† (A,C,N)	34,600
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	103,200	Ottumwa, Iowa—89 KTVO (C,N,A)	102,300	Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	133,100	Salt Lake City, Utah—89 KCPX (A) KSL-TV (C) KUTV (N)	290,400
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	665,700 190,000	P		Reno, Nev.—86 KCRL (N) KOLO-TV (A,C)	51,200	San Angelo, Tex.—85 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,600
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	769,800	Paducah, Ky.—85 WPSD-TV (N)	201,700	Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	288,100	San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WOAI-TV (N)	358,200 †*
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFYP-TV Bismarck, N. D.)	40,900	Panama City, Fla.—81 WJHG-TV (N,A)	92,400	Riverton, Wyo.—84 KWRB-TV (C,A,N)	13,400	San Bernardino, Calif. KCHU-TV†	†‡
Missoula, Mont.—86 KMSO-TV (C,A,N)	60,500	Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	24,400	Roanoke, Va.—86 WDBJ-TV (C) WSLs-TV (N)	327,300	San Diego, Calif.—94 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	356,700 *
Mitchell, S. D.—86 KORN-TV (N)	31,800	Pembina, N. D.—79 KCND-TV (A,N)	13,900	Rochester, Minn.—92 KROC-TV (N)	151,700		
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRQ-TV (C)	271,300	Peoria, Ill.—78 WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**175,000	Rochester, N. Y.—94 WHEC-TV (C) WOKR (A) WROC-TV (N)	335,200		
Monroe, La.-El Dorado, Ark.—78 KNOE-TV (C,A) KTVL (N,A)	161,300	Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	2,105,100	Rockford, Ill.—94 WREX-TV (A,C) WTVO† (N)	221,600 110,700		
Monterey-Salinas, Calif. (See Salinas)							

■ Major facility change in market subsequent to latest county survey measurement date.
 † U.H.F.
 * Incomplete data.
 †* U.H.F. incomplete data.
 ‡ New station; coverage study not completed.
 †† U.H.F. new station; coverage study not completed.
 * U.S. Coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
San Francisco-Oakland, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,447,100
San Jose, Calif.—93 KNTV (A,N) (See also Salinas-Monterey, Calif.)	343,700
San Juan, P. R. WAPA-TV (N,A) WKAQ-TV (C)	.
San Luis Obispo, Calif. (See Salinas-Monterey)	.
Santa Barbara, Calif.—91 KEYT (A,N)	92,600
Santa Maria, Calif. KCOY-TV (N,C)	‡
Savannah, Ga.—81 WSAV-TV (N,A) WTOG-TV (C,A)	116,400
Schenectady-Albany-Troy, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**434,800
Scranton-Wilkes-Barre, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) †287,700 WNEP-TV† (A) (Includes CATV homes)	†287,700
Seattle-Tacoma, Wash.—92 *604,100 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*604,100
Selma, Ala.—76 WSLA-TV (A)	11,200
Shreveport, La.—84 *296,700 KSLA (C) KTAL-TV (N) (Texarkana, Tex.) KTBS-TV (A)	*296,700
Sioux City, Iowa—90 KTIV (N,A) KVTU (C,A)	167,700
Sioux Falls, S. D.—88 **232,500 KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.)	**232,500
South Bend-Elkhart, Ind.—68 †152,900 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†152,900
Spartanburg-Greenville, S. C. Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) †* WLOS-TV (A) WSPA-TV (C)	450,600
Spokane, Wash.—89 KHQ-TV (N) KREM-TV (A) KXLY-TV (C)	274,100
Springfield, Ill.—77 **†174,100 WICS† (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	**†174,100
Springfield-Holyoke, Mass.—90 WHYN-TV† (A) WWLP† (N) **†182,400 (WWLP† operates satellite WRLP† Greenfield, Mass.)	**†182,400
Springfield, Mo.—84 *135,500 KTTS-TV (C,A) KYTV (N,A)	*135,500
Stebenville, Ohio-Wheeling, W. Va.—92 WSTV-TV (C,A) WTRF-TV (N,A)	458,800
Stockton-Sacramento, Calif.—92 KCRA (N) KOVR (A) KXTV (C) 633,600	633,600
Superior, Wis.-Duluth, Minn.—89 KDAL-TV (C,A) WDSM-TV (N,A)	165,900

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—91 KPAR-TV (C,A)	58,200
Syracuse, N. Y.—94 **457,100 WHEN-TV (C) WNYS-TV (A) WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	**457,100
T	
Tacoma-Seattle, Wash.—92 *604,100 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*604,100
Tallahassee, Fla.—Thomasville, Ga.—77 WCTV (C,A)	162,700
Tampa-St. Petersburg, Fla.—88 461,700 WFLA-TV (N) WSUN-TV† (A) †285,300 WTVT (C)	461,700
Temple-Waco, Tex.—87 *141,600 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	*141,600
Terre Haute, Ind.—91 WTHI-TV (C,A,N)	192,000
Texarkana, Tex. (See Shreveport)	.
Thomasville, Ga.—Tallahassee, Fla. (See Tallahassee)	.
Toledo, Ohio—94 WSPD-TV (A,N) WTOL-TV (C,N)	410,700
Topeka, Kan.—89 WIBW-TV (C,A,N)	134,700
Traverse City-Cadillac, Mich.—89 WPBN-TV (N,A) **153,500 WWTV (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.)	**153,500
Troy-Albany-Schenectady, N. Y.—93 WAST (A) WRGB (N) **434,800 WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**434,800
Tucson, Ariz.—87 KGUN-TV (A) KOLD-TV (C) KVOA-TV (N)	114,600
Tulsa, Okla.—89 KOTV (C) KTUL-TV (A) KVOO-TV (N)	344,100
Tupelo, Miss.—77 WTWV	58,300
Twin Falls, Idaho—92 KMVT (C,A,N)	32,700
Tyler, Tex.—83 KLTU (N,A,C)	134,300
U	
Utica-Rome, N. Y.—93 WKTU (N,A)	161,100
V	
Valley City-Fargo, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,300
W	
Waco-Temple, Tex.—87 *141,600 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	*141,600

Market & Stations % Penetration	TV Households
Washington, D. C.—91 WMAL-TV (A) WOOK-TV† †‡ WRC-TV (N) WTOP-TV (C) WTTG	923,300
Washington-Greenville-New Bern, N. C.—83 *217,800 WITN (N) WNBK-TV (A) WNCT (C)	*217,800
Waterbury, Conn. WATR-TV† (A)	†*
Waterloo-Cedar Rapids, Iowa—92 KCRG-TV (A) KWWL-TV (N) 316,600 WMT-TV (C)	316,600
Watertown-Carthage, N. Y. (See Carthage)	.
Wausau, Wis.—91 WSAU-TV (C,N,A)	140,900
Westlaco-Harlingen, Tex.—78 *69,800 KGBT-TV (C,A) KRGV-TV (N,A)	*69,800
West Palm Beach, Fla.—86 WEAT-TV (A) WPTV (N)	111,000
Weston, W. Va.—84 WJPB-TV (A)	98,800
Wheeling, W. Va.—Stuebenville, Ohio—92 WSTV-TV (C,A) WTRF-TV (N,A) 458,800	458,800
Wichita-Hutchinson, Kan.—90 KAKE-TV (A) KARD-TV (N) *361,700 KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV)	*361,700
Wichita Falls, Tex.—90 KAUZ-TV (C) KFDX-TV (N) KSWO-TV (A) (Lawton)	146,800
Wilkes-Barre-Scranton, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) †287,700 WNEP-TV† (A) (Includes CATV homes)	†287,700
Williston, N. D.—84 KUMV-TV (N) (KUMV-TV is a satellite of KFYP-TV Bismarck, N. D.)	33,900
Wilmington, N. C.—80 WECT (N,A,C)	123,200
Winston-Salem-Greensboro-High Point, N. C.—87 *400,700 WFMY-TV (C) WGHF-TV (A) WSJS-TV (N)	*400,700
Worcester, Mass. WWOR† (N)	†*
Y	
Yakima, Wash.—73 **†95,800 KIMA-TV† (C,N) KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV† Richland, Wash.)	**†95,800
York, Pa.—58 WSBA-TV† (C,A)	†45,000
Youngstown, Ohio.—68 WFMJ-TV† (N) WKBN-TV† (C) WYTV† (A) (Includes CATV homes)	†180,000

Market & Stations % Penetration	TV Households
Yuma, Ariz.—84 KBLU-TV (C) KIVA (N,A)	*29,900
Z	
Zanesville, Ohio—53 WHIZ-TV† (N,A,C) (Includes CATV homes)	†25,900

TV MARKETS

1-channel markets	110
2-channel markets	63
3-channel markets	67
4-channel markets	18
5-channel markets	4
6-channel markets	3
8-channel markets	1
10-channel markets	1
Total Markets	267
Total Stations	565
Total U.S. Stations	555
(Includes 39 satellites)	
Non-U.S. Stations	1
Stations in U.S. possessions	9

- Major facility change in market subsequent to latest county survey measurement date
- † U.H.F.
- Incomplete data.
- ‡ U.H.F. incomplete data.
- ‡ New station; coverage study not completed.
- ‡‡ U.H.F. 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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Theory of evolution (Missing Links)
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Physicians and surgeons (The Doctors)
Spy game (Espionage) She's a nut (Hazel)
Rugged and prepared play (Ruff & Reddy Show)
Second evening at the cinema (Monday Night at the Movies)
Ding-dong ring-up time (Bell Telephone Hour)
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Verbatim (Word for Word)
Fact or effect (Truth or Consequences)
Honesty or travesty (Truth or Consequences)
Inmate outings (Fugitive)
Paarlless barbed ire (That Was The Week That Was)
Deriders Digest (That Was The Week That Was)
Kim's father (Mr. Novak)
Old man who lives on a shoo (Ed Sullivan Show)
In the good ole summer time (any summer replacement)
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TO ARMS, TO ARMS! SOMETHING IS COMING—BUT, WHAT?

SUDDENLY everyone is rushing to rescue the public from subscription television.

Theater owners in California have put up the money for an enormous petition-signing campaign that is aimed at getting pay TV outlawed in the state's election next November. The theater men have been aided by advertising people and by swarms of clubwomen.

Commercial broadcasters have declared their unalterable opposition to pay TV and are busily planning how to stifle it by government regulation and by propaganda.

Influential members of the FCC, including the agency's chairman, have announced their intention to impose tight controls on subscription operators.

All of these activities are justified by the assumption that if pay TV succeeds, and is left to its own rapacious ways, it will eventually steal all the programs from free television. It is interesting to observe so many disparate interests suddenly united in the declaration that the existing television system is a precious resource worth protecting.

The theater men who are now so energetically defending television as an American institution as irreproachable as motherhood, the flag and the popcorn machine in the lobby are the same theater men who have spent millions trying to discredit television. The clubwomen who have been running through the California streets with the theater-owner's pens and petitions in hand are the same types who have, in the recent past, as eagerly solicited protests against the existing system. The FCC members who now wish to insulate the commercial broadcasters against the ravages of pay TV are those who have been most critical of the broadcasters' performance. It all seems a little unreal until motives are examined.

The motives of the theater men are easiest to identify. The proprietors of theaters that are now in operation are those who survived the decline in theater attendance that occurred when television began entertaining people at home. They still dislike free TV, especially when it buys motion pictures that still have boxoffice values, but they have learned to live with it. They see pay TV as a direct competitor for first-run films and for all that money that now is spent for theater tickets.

The federal regulators who are seeking control of pay TV in all its forms are those who by conviction

think of themselves as protectors of the public. In their view the public needs them to preserve the programing that is now available on free TV and to make sure that pay TV will offer additional program diversity that is not now available. If, in the development of regulation, the government can also stimulate the free broadcasters to greater efforts, so much the better, in this view. These regulators think they have the obligation (and the ability) to elevate the quality of all programing, and if that attitude seems Messianic to others, it does not seem so to them.

The broadcasters who are opposing pay TV, whether it is on the air or on the cable, are mostly the operators of big stations in big markets, and they are making profits they would have believed impossible five years ago. As the television system is now constructed, these operators face little change in their competitive conditions for the predictable future—unless pay TV bursts into life. They have chosen to campaign against pay TV on the grounds that it would cannibalize free TV, would force existing broadcasters to convert to pay systems and would eventually deliver to the public, at a price, approximately the same range of programing that is now delivered without charge. In the prevailing broadcaster view the public is better served by things as they are. If the broadcaster is also served by the profitable reality of the present, and might not be so well served by the unknowns of an upheaval caused by pay TV, he can hardly be expected to minimize the stake the public has in the present system.

The defect in all the postulations is that they are based on no experience whatever. The pay TV system that has created all the fuss is not even in existence. It is Subscription Television Inc., which is trying to get started in Los Angeles and San Francisco. At this point nobody can predict whether STV a year from now will be alive or even breathing. Yet it is STV and its programing core of Dodger and Giant baseball that has everybody running scared. It is also Pat Weaver who has a history of shaking up broadcasters and who is the operating boss of STV.

So far all other subscription systems that have been tried have failed. That record ought to provide some comfort to those who revere the status quo, even though, in their present frame of mind, they may be less susceptible to the facts of the past than to the fantasies of a future they have not really analyzed.

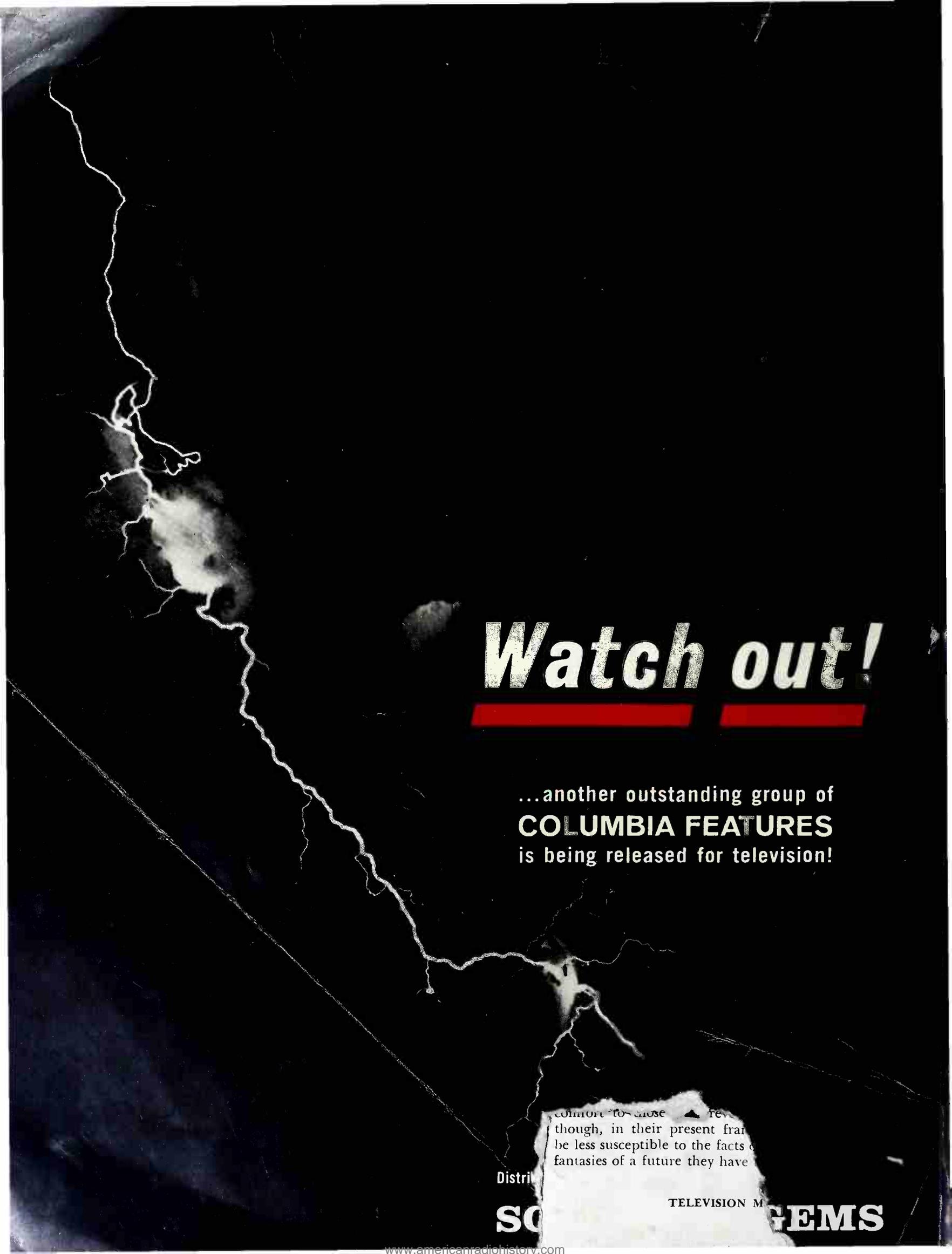
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