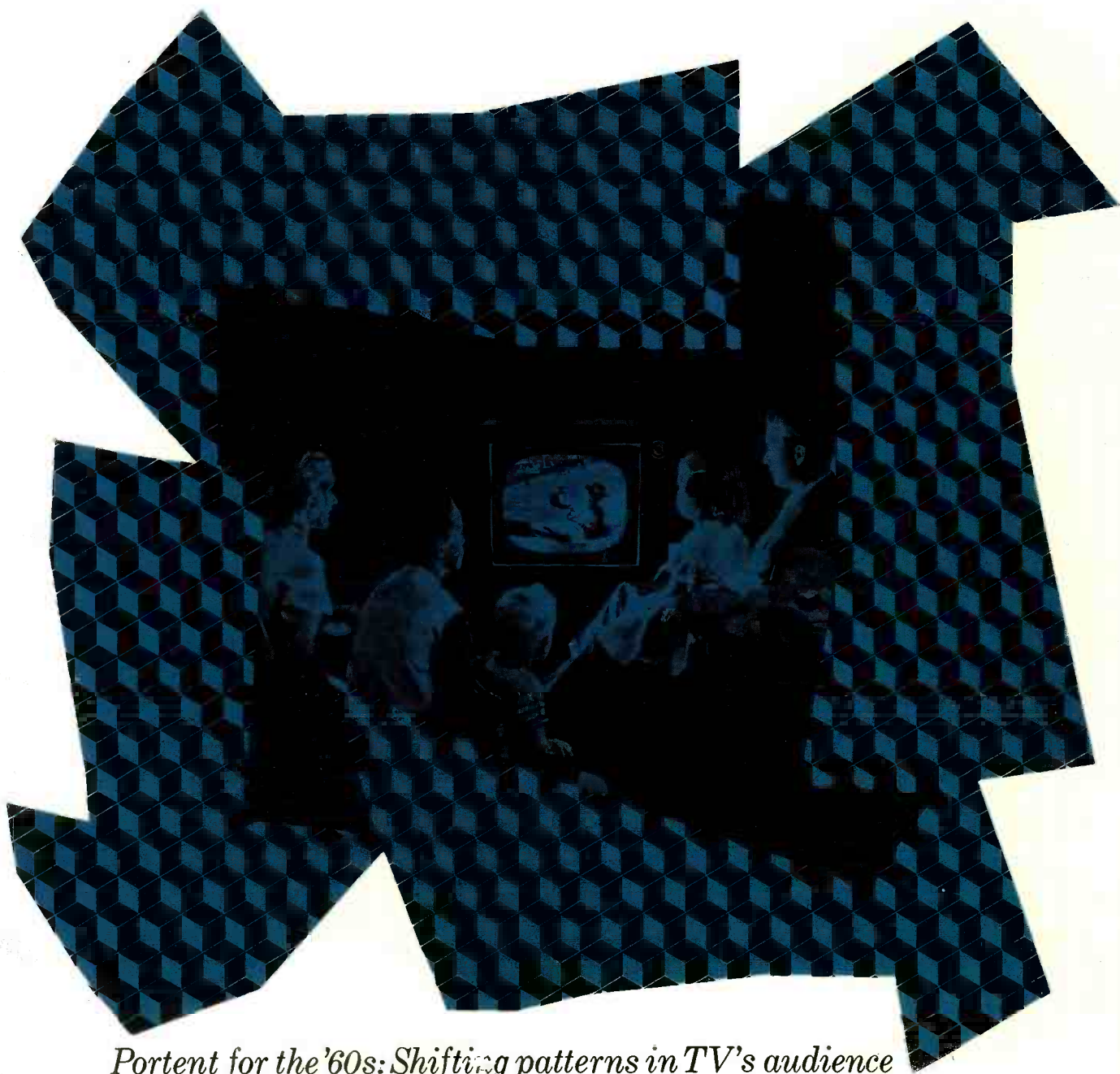


TELEVISION

Product protection, stubborn holdout against extinction; Kennedy's TV pipeline to the people; Participation versus sponsorship; LeRoy Collins, a new kind of NAB president



Portent for the '60s: Shifting patterns in TV's audience

THE SELLING SOUND FROM SIGNAL HILL / PART II

Dave Garroway, 8 years



Hi-Noon's Cartoons, 7 years



12:20 Newscast, 7 years



Bette Hayes' "Accent", 8 years



Picture of the Day, 10 years



Jack Paar Show, 4 years



44


**UNBROKEN
YEARS OF
SALES
EXPERIENCE**

When you buy participating spots on WDAF-TV, you're buying built-in stability of programming (see above), continuity of audience, the area's most successful air personalities, and a solid selling climate that hasn't missed a beat since 1949. That's why we're consistently tops in the big Kansas City market . . . and why we consistently move more products for our advertisers. There's more to the story . . . ask your Petry man about it.

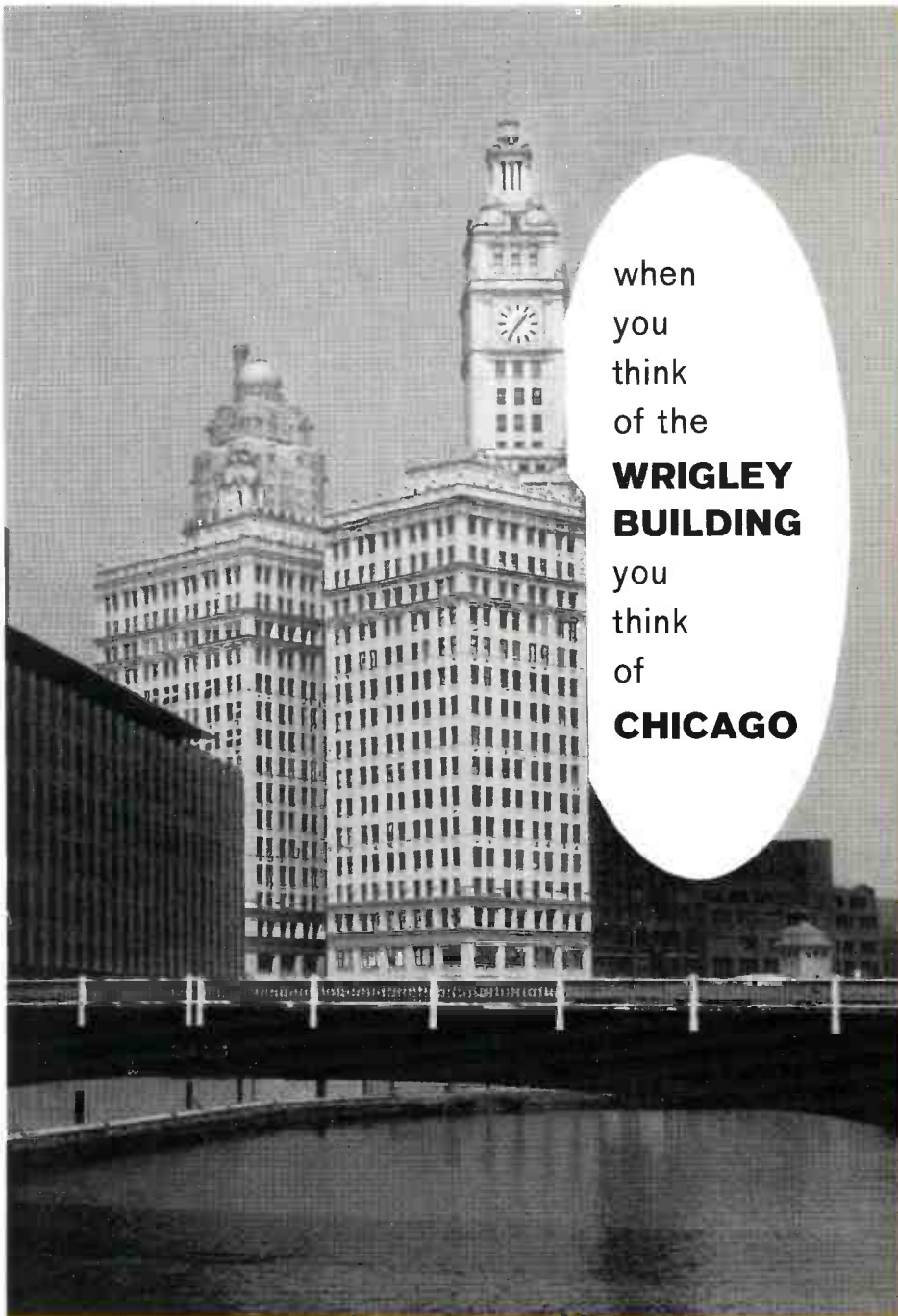
WDAF 4 TV • SIGNAL HILL • KANSAS CITY • 



WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by

The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17



when
you
think
of the
**WRIGLEY
BUILDING**
you
think
of
CHICAGO

when
you
think of
SPOT TELEVISION
think of
these
stations

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

What makes the Wrigley Building so memorable? It stands out in its landscape—just the way everything memorable stands out in its field. These stations stand out, too . . . in the minds of national advertisers. They know these stations deliver the most sales.

Television Division
Edward Petry & Co., Inc.

The Original Station
Representative

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

OUTSTANDING TELEVISION



CBS 1960 OLYMPIC COVERAGE (WINTER AND SUMMER)



CBS REPORTS



G-E COLLEGE BOWL

DING ON

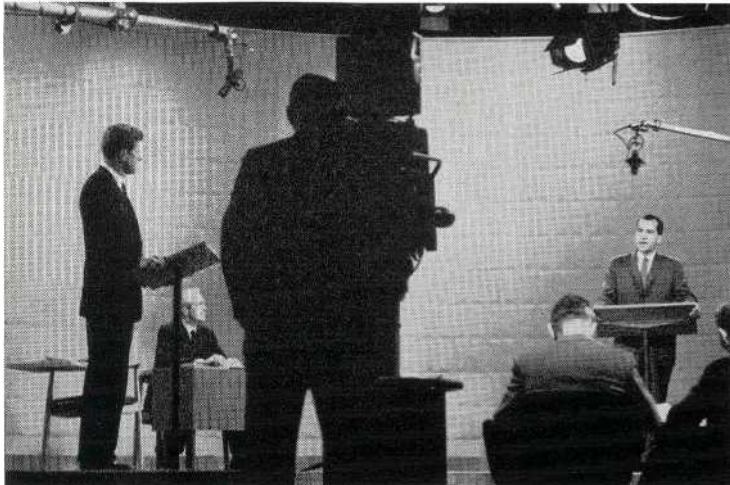


For more than twenty years the annual George Foster Peabody Awards have paid tribute to the conscience and ability of the nation's broadcasters in discharging their public responsibility. This year's Peabody jury has just singled out the CBS Television Network for five awards in network television. It thus confirms the judgment of millions of Americans that we are providing not only the programs they enjoy most, but those that are most essential to a greater understanding of the events and issues of our time.

CBS TELEVISION NETWORK



THE FABULOUS FIFTIES



KENNEDY-NIXON DEBATES

"OUTSTANDING CONTRIBUTION TO INTERNATIONAL UNDERSTANDING: CBS 1960 Olympic Coverage . . . was the outstanding presentation in all 35 years of broadcast time. Technical problems were surmounted with stunning ingenuity. For the Winter Games at Squaw Valley, equipment was brought in by toboggan and cameras were carried up icy slopes on the backs of cameramen. For the Summer Games at Rome, the events were brought to the American public (often on the same day they took place) through tape, split-second transatlantic jet schedules . . . As a result, the American audience participated Winter and Summer in a great international undertaking. Such a television achievement is clearly an outstanding contribution to international understanding . . ."

"OUTSTANDING TELEVISION ENTERTAINMENT: *The Fabulous Fifties* combined style, humor and imagination. It was rich in touches of quality showmanship and equally rich in the memories of a decade which it revived. In recognition, the Television Award for Entertainment is presented to *The Fabulous Fifties* with a special word of praise for producer Leland Hayward, and the top talent which appeared in this memorable entertainment special."

"OUTSTANDING TELEVISION PUBLIC SERVICE: CBS Reports. This Award cites, in particular, the "Harvest of Shame"; commends David Lowe as producer of this unflinching account of how the migrant worker lives in America, and Fred Friendly, executive producer; and carries a special Citation to William S. Paley, Chairman of the Board of the Columbia Broadcasting System, for his valor and vision in espousing the cause of public enlightenment by underwriting these documentary studies of the world of reality and airing them in the face of formidable opposition from the competing world of unreality."

"OUTSTANDING TELEVISION YOUTH PROGRAM: G-E College Bowl. Through contests between two teams of students, *G-E College Bowl* helps to focus the nation's attention on the intellectual abilities and achievements of college students. The competition emphasized quick recall of specific facts and therein lies its appeal which is illuminating, educational, entertaining and exciting. The program provides weekly scholarship grants to colleges and universities. Allen Ludden as moderator deserves special mention for his excellent work . . ."

"SPECIAL AWARD FOR OUTSTANDING PUBLIC SERVICE: Dr. Frank Stanton, CBS. "The Great Debates" between the Presidential candidates are recognized as conceivably the most important service ever performed by Broadcasting and one that may become a permanent part of our political heritage. The Award goes to Dr. Frank Stanton for his initiative . . . and his courageous leadership in bringing about the Joint Resolution of Congress which made the debates possible."

TELEVISION

THE RESTLESS VIEWER While the television viewer has been keeping his eye on the screen all these years, few people have kept an eye on him. Now a top agency, Campbell-Ewald, has commissioned a depth investigation of what the viewer thinks and does about TV. The report, subject of a major article exclusive in this issue, has important and provocative meaning for anyone concerned with television programming and/or commercials **37**

TV'S AMAZING JUGGLING ACT The concept of product protection, which decrees that an advertiser who buys time for his commercial gets as part of the deal exclusivity over a specified period fore and aft, has become a thorny problem for the medium. As more and more sponsors come into TV, and as the number of competing products multiplies, the traffic problem is near saturation. Special report on a stubborn anachronism **44**

THE PRESIDENT AND TV That new man in the White House has brought many changes with him, not the least his technique of getting his policies across to the people. The televised news conference, an innovation that's already become a fixture of the Kennedy administration, is revolutionizing news coverage for broadcasting. And still more plans for TV are on the Presidential drawing boards. A word and picture report **48**

PARTICIPATION VS. SPONSORSHIP Among the decisions media planners must make before embarking on television campaigns for their clients is whether it's best to sponsor whole programs or to join the crowd buying smaller and smaller bits of participation vehicles. The factors involved in this decision are analyzed in Number 17 of the TELEVISION MAGAZINE Media Strategy Series, with comments by four media experts **52**

WHAT'S BREWING IN BEER Many forces are causing major changes in the way that ancient beverage does business in modern America. Competition from other beverages is keen. Marketing and distribution patterns are changing. Regional brands are expanding nationally. And a new generation of prospective beer drinkers is coming of age. Brewers, who have made TV their primary advertising medium, have a big job ahead **54**

CLOSEUP: LEROY COLLINS Broadcasters knew they were getting no Milquetoast when they hired Roy Collins as president of the National Association of Broadcasters, but few of them realized just how Milquetoast he wasn't. In the four months since taking office he has made strong public stands suggesting, of all things for an NAB president, that all was not perfection in the industry's way of doing things, and that broadcasters had jolly well better do something about it. And he, for one, is. An intimate appraisal of the man and the course he's taking . . . **58**

DEPARTMENTS

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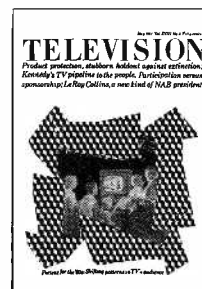
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Cover: If the pattern on this month's cover seems to shift before your eyes, it was meant to—it's a deliberate optical illusion that seems first to be diamonds going in one direction, then cubes in another. For all its complexity, the design is less intricate than viewers' reactions to what's on television. A depth report on that subject begins on page 37.



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WGAL-TV serves the public interest



DAVID L. LAWRENCE
Governor of Pennsylvania



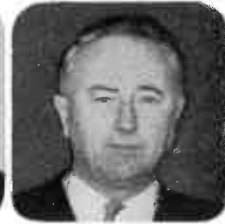
FRANKLIN V. SUMMERS
Director of Operations for the
Pennsylvania Turnpike
Commission



**MRS. RUTH GRIGG
HORTING**
State Secretary of Public
Welfare, Pennsylvania



DR. ERIC A. WALKER
President of Pennsylvania
State University



S. K. STEVENS
Member of State Historical and
Museum Commission,
Harrisburg

Some personalities from the Channel 8 area



DR. CHARLES WILBAR
Secretary of Health,
Pennsylvania



JOSEPH A. ABEJ
President of
Rotary International, Reading



DR. ROLAND A. LOEB
President of Pennsylvania
Division of the American
Cancer Society



COL. LEROY E. FRAZIER
New Commander of Indiantown
Gap Military Reservation



WILLIAM R. DAVLIN
Secretary of Pennsylvania
Department of Commerce

who have appeared on WGAL-TV Regional News



MAURICE GODDARD
Secretary of Forest and
Waters, Pennsylvania



COL. FRANK McCARTNEY
Pennsylvania State Police
Commissioner



KARL MASON
Director of Pennsylvania Bureau
of Environmental Health



J. COLLINS McSPARRAN
State Master of
Pennsylvania State Grange



DR. CHARLES BOEHM
Pennsylvania Superintendent
of Public Instruction

Programs during the past few months



JOHN MORGAN DAVIS (left)
Lt. Governor of Pennsylvania
WILLIAM F. McINTYRE (right)
President of Pennsylvania
United Fund



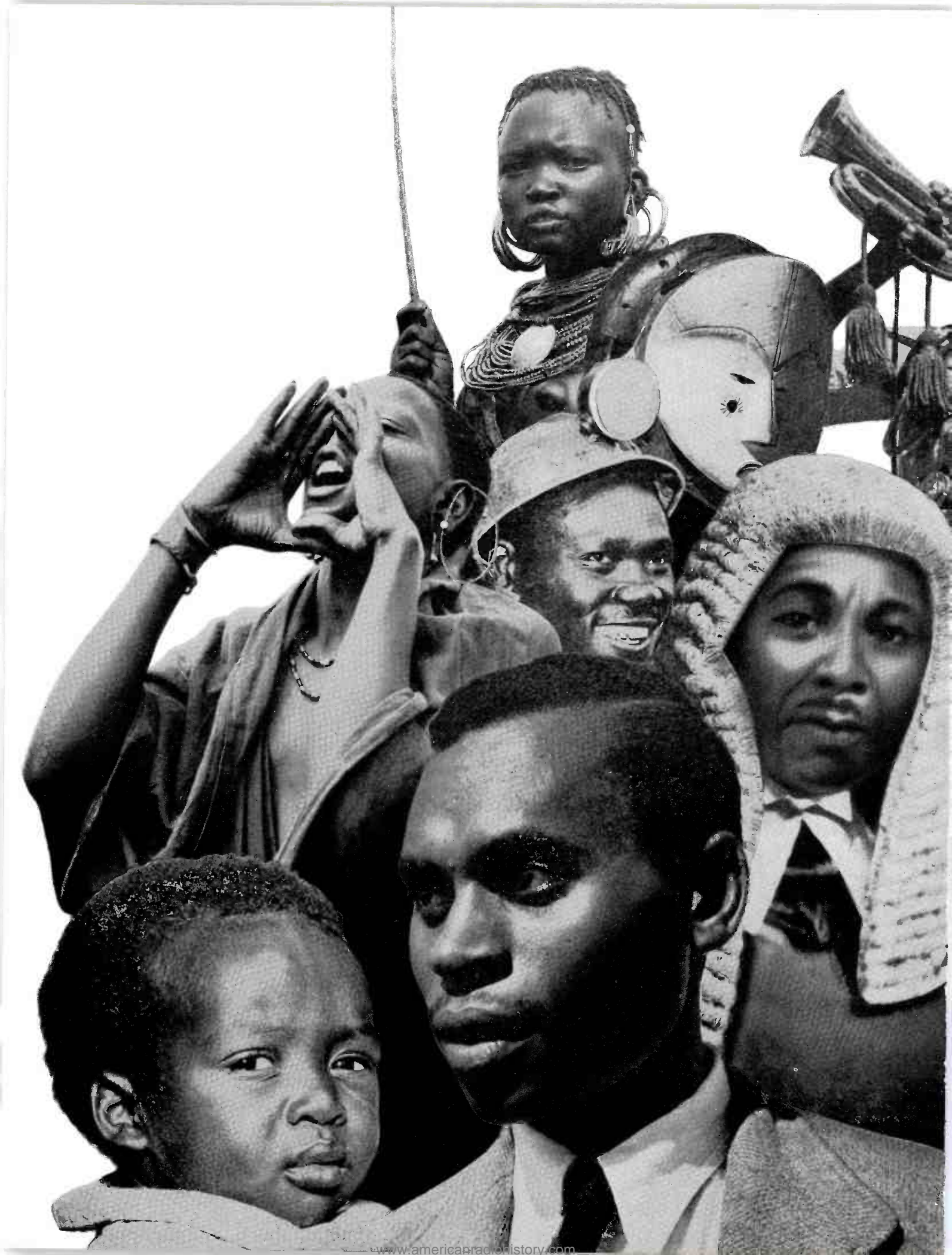
ELIZABETH GARBER
Secretary for the National
League of Women Voters,
Elizabethtown

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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



the **ONE** true picture of Africa is a series of **THIRTEEN**

*explosive, on-the-spot films,
in a first-of-its-kind pic-
torial report on Africa—
each half-hour focused on
an individual country!*

*Africa is a continent not a country—
composed of nations as unlike as
those of Europe. Now for the first
time—a film series focused on
each individual area or new nation.
These films are done in depth and
with understanding and dignity.
They are as current and as explo-
sive as tomorrow's headlines. No
panoramic view of Africa has ever
revealed the varied attitudes and
problems of emerging nationalisms
so clearly and vividly. 13 to be done
this year. Call your Official repre-
sentative now for an appointment
and screening of "AFRICA NOW."*

"africa now" Produced by William Alexander
Narrated by Alexander Scourby



*Films completed
or scheduled:*

1. NIGERIA
2. REPUBLIC OF THE CONGO
3. CONGO REPUBLIC (French)
4. ETHIOPIA
5. GUINEA
6. SIERRA LEONE
7. LIBERIA
8. ANGOLA
9. TANGANYIKA
10. KENYA
11. MOROCCO
12. MAURITANIA
13. SUDAN

**One of the most important
film series of our time...
FIRST RUN SYNDICATION!**



OFFICIAL FILMS, INC.
724 FIFTH AVENUE, NEW YORK 19, N. Y. • PL 7-0100

I'LL SAY THIS...

"To us, consistency is most important . . . and we have consistently placed a part of our budget with one or more of the WLW Stations for the past several years. We have received full value in return, in terms of audience, service, and better-than-average cooperation in promotion and merchandising."

Paul Young

Advertising Manager
Southwestern
Ohio Blue Cross
Cincinnati,
Ohio

YOU CAN QUOTE ME...

"We are always confident that when we recommend the Crosley Stations, our clients will benefit from the traditional Crosley service that goes considerably above and beyond the call of media duty—from programs to promotions, behind-the-scenes to on-the-air."

John T. Nolan Jr

President
Keelor & Stites,
Cincinnati,
Agency for
Southwestern
Ohio
Blue Cross



WLW Stations Represented
You'll be glad you did!

The dynamic WLW Stations

WLW-C
Television
Columbus

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-T
Television
Cincinnati



Covering the Greater Cincinnati & Midwest Area

FOCUS ON BUSINESS

Tempest over station breaks; cigarette makers sift strategies

*You can ask me for anything
you like except time.*

—Napoleon Bonaparte

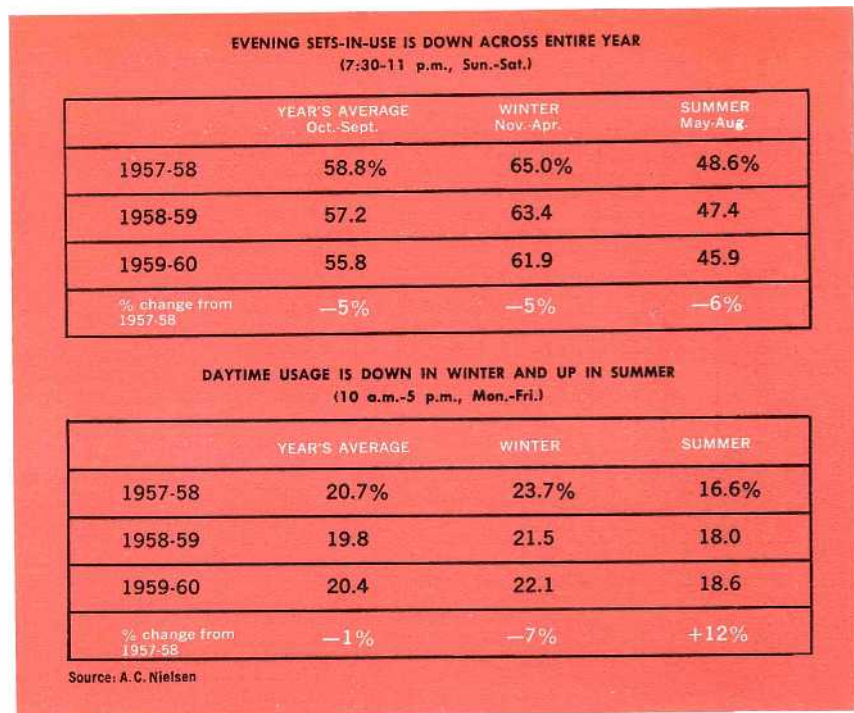
Scholars probably would agree that, despite these words, Bonaparte might have been willing to grant 10 seconds of time. If so, he would have been more generous than today's world of television. In a business which subsists upon time alone, an interval long enough for, say, a recitation of "Mary had a little lamb . . ." is no mean matter.

Any doubt of this was swept away last month in a flood of well-publicized disputes over the American Broadcasting Co.'s decision to widen nighttime station breaks next fall from 30 to 40 seconds. Erupting with the speed of a studied double-take, the furor was touched off by a protest from a major advertising agency, Young & Rubicam. Overnight it swelled into a torrent of controversy involving all three networks, their affiliated stations, the Association of National Advertisers, and a formidable array of big time-buying agencies.

The whole philosophy of TV's commercial life suddenly was up again for review. The seemingly unanswerable question arose once more: when is TV over-commercialized? The only interested party yet to be heard from in the tumult: the viewing public.

If some of the arguments were tenuous (i.e., more commercial time would enable broadcasters to perform a better public service job), they at least exhibited a sensitiveness in all areas that TV is somewhere near the borderline of commercial acceptance—however true it might be, as the ABC-TV affiliates board noted, that the widened breaks represented "a net increase in total station commercial time of exactly one-half of one per cent" of ABC's current nighttime programming.

What bothered some observers most of all was that this tempest-in-a-TV-spot probably was too late to make any dif-



TV VIEWING IN DECLINE? So says a study made by A. C. Nielsen for Lever Brothers' media department. Surprisingly, while evening set usage was found in slump throughout the year, summer daytime viewing was discovered to be climbing. Levermen shipped Nielsen's findings to the three networks for study. CBS's "fast analysis": the decline in viewing—if indeed there has been one—is statistically insignificant.

ference. It was clear that ABC president Oliver Treyz, not only backed but "applauded" by his affiliates, intended to stand his ground. It was almost equally certain, if yet to be confirmed, that the Columbia Broadcasting System and the National Broadcasting Co., despite urgent appeals to resist, would follow ABC's lead "for competitive reasons."

In fact, a newsletter circulated by the media department of one major agency reported NBC had "announced" a new policy, effective in the fall, of 70-second

breaks on at least four week-nights at 8:30 p.m., following shows sold in less than half-hour units to more than three advertisers. The agency letter also said CBS had broken the ice by creating a 60-second alternate-week break preceding the *Ed Sullivan Show* (as an alternative to a break within the show, now that it's sold in alternate half-hours.)

Y&R's complaint opened the dike: Benton & Bowles' Lee Rich was disclosed to have protested to ABC on Feb. 24; McCann-Erickson's Jack Van Volken-

BUSINESS *continued*

burg on Mar. 22. Kenyon & Eckhardt's Edwin Cox fired off a denunciation; others came from Compton, North and other agencies. Then the ANA added its "firm judgment . . . (that) the resulting over-commercialization will jeopardize the public's trust and confidence in broadcasting." Copies in every case apparently went to all three networks and to NAB's president, Gov. LeRoy Collins.

The issue might not be on the agenda, but it was certain to be well kicked around when the NAB convenes in Washington early this month.

Spring's promise for fall

Springtime found Madison Avenue blossoming with promise of bountiful fall TV billings, after all. Recession talk,

homes. It was the era of penetration.

The reason, basically, was cost. The skyrocketing expense of television advertising was everywhere an equally mounting concern. Like the weather, everybody talked about it. In this case, everybody (with the undoubted exception of performers and packagers) also hoped something could be done about it—and didn't really know what could be done. The medium was too potent to forego; the competitive pressures forbade any pullback. The sentiment grew, and grew, that a day of cost reckoning was coming.

In network circles the economic question of the moment was whether to raise prices or see profits squeezed to a vanishing point. This season's \$100,000 hour-long show was coming in at \$110,000

new fall entry, *87th Precinct*, from \$30,000 to \$32,000 per minute.

One consequence of the costly "minute madness," as one observer termed it, was a careful effort to explain the trend and to justify the expense. The explanation was in terms of "reach"; a single minute network commercial was described as representing "millions of sales messages."

Such a tack was taken by Harold F. Temple, president of P. Lorillard Co., in an address last month to his annual stockholders' meeting in New York. Announcing "the strongest single advertising effort in our entire history," he went to some pains to describe how it would utilize the "most impressive" new theory of reach.

"Heretofore, the dominant theory in advertising circles was sponsor identification," he said. "Traditionally, an advertiser sought shows which would provide pleasure to, and loyalty from, consumers who knew their entertainment was coming thanks to Old Gold or Kent, for example. . . . With sponsor identification, an advertiser counts on reaching more or less the same audience regularly and hopes that, by constant repetition of his commercial messages, he will create new customers and solidify old ones. . . . With the new theory of reach, repetition, continuity and gratitude are discounted and the all-important factor is the number of people exposed to the commercials."

Much to be said for both

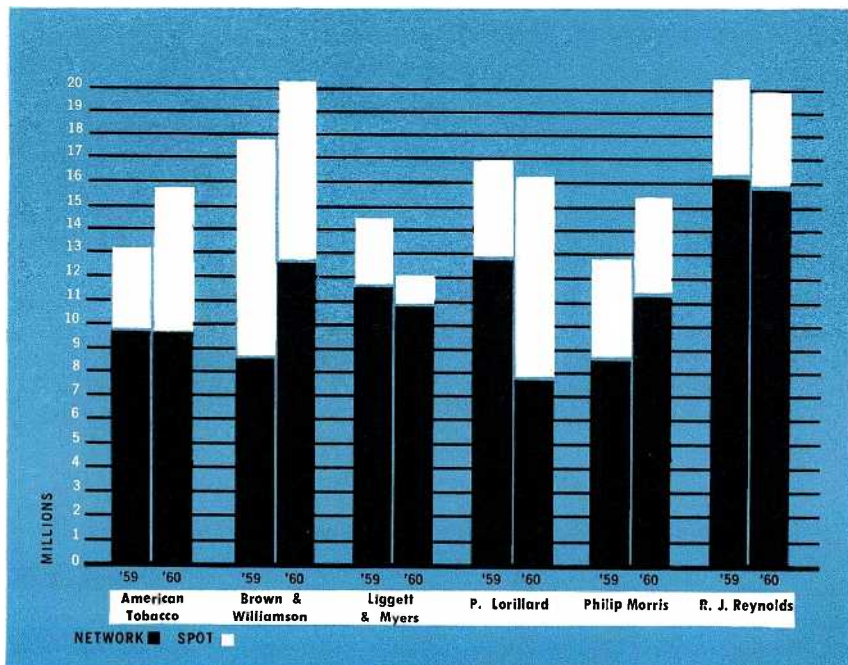
Lorillard has decided, its president said, that "there is much to be said" for both sponsorship and reach. Hence: "We are sponsoring three shows—*Hennessey*, *The Price Is Right*, and one half-hour of the *Ed Sullivan Show*—for a net of four and a half minutes of commercial time weekly.

"On the other hand, we are participating advertisers in *Father Knows Best*, *The Corrupters*, *Hawaiian Eye* and *Cain's 100* for a net of four minutes of commercial time weekly . . . a total of more than 125 million television sales messages per week . . ."

If this Lorillard arithmetic on reach was a little obscure (one competitor's agency deciphered it as "not really shooting very high"), at least the makers of Kents, Newport and OG's appeared well ahead of the pack in pinning down a course for fall.

American Tobacco was staying with *Bachelor Father* (switched from NBC to ABC), and participations in *Thriller* and *Wells Fargo*, and had added two minutes in *Cheyenne*.

R. J. Reynolds' board chairman Bow-



Brown & Williamson was the biggest cigarette advertiser in 1960, edging ahead of R. J. Reynolds, but P. Lorillard was the heaviest spot user, doubling its 1959 outlay (while cutting back drastically on network). American Tobacco nearly doubled its spot billings. On a reverse tack, Philip Morris stepped up its network spending. So did B&W, which cut back on spot. Reynolds stuck to its heavy network ratio both years. Liggett & Myers, using spot least of all, pared even that down.

Sources: *TvB-Rorabaugh/LNA-BAR*

more fear than fact in TV's economy, seemed to melt away as quickly as an unwanted late-winter snowfall. And many people were too busy jousting for hot time slots to notice that TV was fast becoming a matter of minutes. Where an advertiser once boasted of the programs he sponsored, now he talked of the 60 seconds on Tuesday night in which he would "reach" 12 million

next fall, and advertisers were balking at proportionately upped participation rates. True it might be, as someone figured out, that one network minute today might cost an advertiser as much as he paid to sponsor a full half-hour 10 years ago; still there was some network feeling that participation prices here and there had been pegged too low. A case in point: NBC decided to up the tag on a

now... from



who filmed GUNSMOKE...HAVE GUN — WILL TRAVEL...4 PLAYHOUSE 90's...now filming DEATH VALLEY DAYS

a most unusual new television series...

"THE BEACHCOMBER"

starring CAMERON MITCHELL

"One of Hollywood's most sought-after leading men." Star of such box-office hit movies as **COMMAND DECISION**, **CASS TIMBERLANE**, **HOW TO MARRY A MILLIONAIRE**, **HOMECOMING**, **MONKEY ON MY BACK**, **DEATH OF A SALESMAN**.

Mitchell brings to **THE BEACHCOMBER** the same virile, dramatic performance that has made him one of the theater's brightest young stars.



THE BEACHCOMBER is the story of a man—John Lackland from San Francisco—who achieved success as we know it—then went on to a richer life as a beachcomber on a South Seas island.

He settled on Amura, one of the Polynesian group, where Robert Louis Stevenson, Herman Melville, and Somerset Maugham found material for some of their richest stories.

masterful PRODUCTION

Producer of **THE BEACHCOMBER** is Nat Perrin. Director of 47 major motion pictures for Paramount, MGM, Columbia. Producer of such TV hits as *Red Skelton Show*...*Shower of Stars*...*My Friend Irma*...81 major dramas and spectaculars. Working with Mr. Perrin will be the crews and technicians that gave the stamp of Filmaster quality to 156 episodes of *Gunsmoke*...78 episodes of *Have Gun — Will Travel*...4 *Playhouse 90's*... and are currently shooting the season's top-rated *Death Valley Days*.

deft DIRECTION

Directors like Howard W. Koch (*Untouchables*...*Maverick*) • John Peyser (*Line Up*...*M Squad*) • Tay Garnett (*Untouchables*...*Wagon Train*) • Bud Townsend (Robert Taylor *Detectives*...*Laramie*).

distinguished WRITING

Writers like Walter Brown Newman, creator of **THE BEACHCOMBER**, who wrote such epics as *Halls of Ivy*...*Alcoa Theater*...*Man With The Golden Arm* • Sloan Nibley (*Wagon Train*...*Have Gun — Will Travel*) • P. K. Palmer (*Peter Gunn*...*Untouchables*) • David Chandler (*The Millionaire*...*Richard Diamond*).

compelling MUSIC

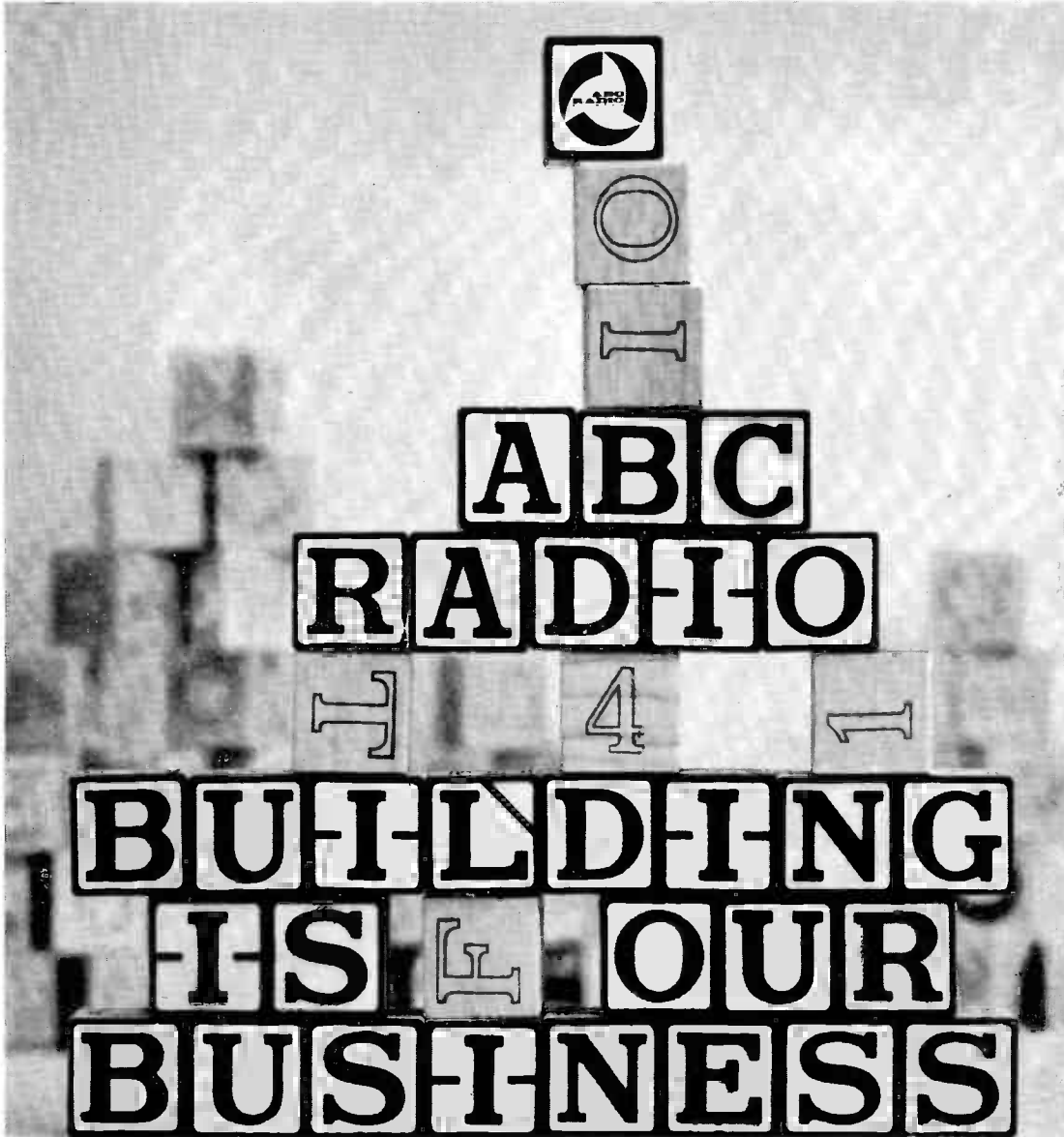
Composed by Elmer Bernstein who wrote the Academy Award-winning score for *The Man With The Golden Arm*...*Ten Commandments*...*From The Terrace*...*The Rat Race*...*The Miracle*.



CALIFORNIA
650 North Bronson, Hollywood 4, California
Hollywood 6-1681

NEW YORK
Nine Rockefeller Plaza, New York City 20
Judson 6-1404

FLORIDA
707 Nicolet Avenue, Winter Park, Florida
Midway 7-7011



BUILDING PROGRAMS: In October, 1960, ABC Radio made a major program change — introduced "Flair" in the afternoon — gave "The Breakfast Club" a modern sound and put more freshness and vitality into its News programs.

BUILDING LOCAL RATINGS: Immediate results showed in big and small markets alike with improved ratings — KMBC, Kansas City — share increase from 23.3% to 37.5%; WWIN, Baltimore — 12 times the audience versus last year; KALB, Alexandria — led all rival stations 3 to 1 in all time periods; WNDU, South Bend — "Flair": Share 46.3% — double the preceding program and 120% higher than the next highest station — WMNI, Columbus — increased share from 12.0% to 26.0% with Flair and increased share from 6.0% to 15.0% in Breakfast Club.

BUILDING NATIONAL RATINGS: As the new programming caught on in market after market, the national Nielsen showed ABC Radio up in all program categories (Nielsen, February 1, vs. January 2). "Breakfast Club" +13%, "Flair" +40%, Weekend News +30%, Weekday News, +53%.

BUILDING SALES: The end result — the one that means most to stations and advertisers — SALES FOR THE FIRST QUARTER — Breakfast Club up 11.2%; Weekday News up 11.0% Five Star Final up 23.3%.

BUILD WITH THE NETWORK THAT IS BUILDING TOWARD THE MAGIC MARKET OF THE 60's—ABC RADIO.

BUSINESS *continued*

man Gray said the company's 1961 advertising budget would be "somewhat more" than this year's. In TV, Reynolds will do some switching away from westerns and mystery-adventure, he said.

Brown & Williamson's fall plans were incomplete, but John W. Burgard, advertising vice president, said he anticipated about the same "time exposure" in network TV as scheduled this season.

Liggett & Myers, having yanked its entire ABC lineup in a rift with that network, had begun to divvy its billings between the other two: on CBS, alternate sponsorships on *Checkmate*, *Twilight Zone* and *Gunsmoke*; on NBC, alternate time on *87th Precinct* and two minutes a week in *Dr. Kildare*.

Philip Morris looked to be riding along with alternate weeks on *Dobie Gillis* and *Route 66*, participations in *Rawhide* and *Perry Mason*, and "two legs" of Doug Edwards' CBS news.

In every case, however, spokesmen for the cigarette makers emphasized their fall lineups were far from firm.

Figures indicate tobacco strategy

The tobacco men are as reticent as the next advertiser to bare their budgets and battle plans, but something of their network vs. spot strategies in 1960 was to be found in tabulation of figures released by the Television Bureau of Advertising.

Together, they hiked their spot TV outlay from \$31,490,000 in 1959 to \$35,686,000 in 1960. But two of them doubled their spending, while others shaved it drastically. The breakdown

American Tobacco—from \$3,467,440 in '59 up to \$6,056,610 in '60.

Brown & Williamson—from \$9,252,640 down to \$7,786,200.

Liggett & Myers—from \$2,948,590 down to \$1,152,980.

Lorillard—from \$4,177,170 up to \$8,431,630.

Philip Morris—from \$4,387,270 to \$4,149,560.

R. J. Reynolds—from \$4,252,450 to \$4,173,570.

As reported in TELEVISION MAGAZINE's data supplement on advertiser expenditures last month, Lorillard, while topping the spot list, held its network time grosses to \$7.7 million, lowest of the six cigarette advertisers. R. J. Reynolds, with \$15.8 million in gross network time, was out front, followed by Brown & Williamson, Philip Morris, Liggett & Myers, and American Tobacco, in that order.

In total, \$76.9 million was spent selling tobacco on the TV networks last year, up from \$75 million in 1959. The year also was a gain for spot, which had

suffered a slump in tobacco billings in 1959 compared with network.

If the tobacco industry expected to spend again any less than last year's overall \$100 million-plus, no hint of it was to be smoked out.

A generally rosy TV business picture emerged as more of 1960's story was wrapped up and early '61 billings reports filtered in. American Broadcasting-Paramount Theaters Inc. reported net operating earnings last year up 31% over 1959. ABC also said that \$185 million in nighttime time & talent billings for fall was on the line at a date when, last year, such futures stood at \$154 mil-

lion—a \$51 million gain for ABC-TV.

Advocates of TV as "recession-proof" pointed as added evidence to network gross time billings for January: up 7.1% to \$61.8 million. Biggest jump was in Monday-through-Friday daytime, a whopping 28.5% to \$17 million. ABC made the most spectacular overall climb, up 19.9%, against NBC's 9.6% and a CBS decline of 2.3%.

Still, CBS could crow (in its annual report to stockholders on Apr. 19) that "In 1960, as it has for the last five years, the Columbia Broadcasting System Television Network averaged the largest audiences in television." END

WWTV-AREA HAS MORE PEOPLE THAN WYOMING-VERMONT COMBINED!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

More people — and more television homes — are within "sight" of WWTV, Cadillac - Traverse City than you'll find in the states of Wyoming and Vermont combined*!

Only WWTV gives you *complete* coverage of this big, important slice of Michigan. WWTV has NCS No. 3 circulation, both daytime and nighttime, in 36 Northern Lower Michigan counties. You need at least 12 daily newspapers or 18 local radio stations to approach WWTV's broad coverage.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

*Combined population of Vermont and Wyoming is 716,200. WWTV-area population is 723,500.

The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA



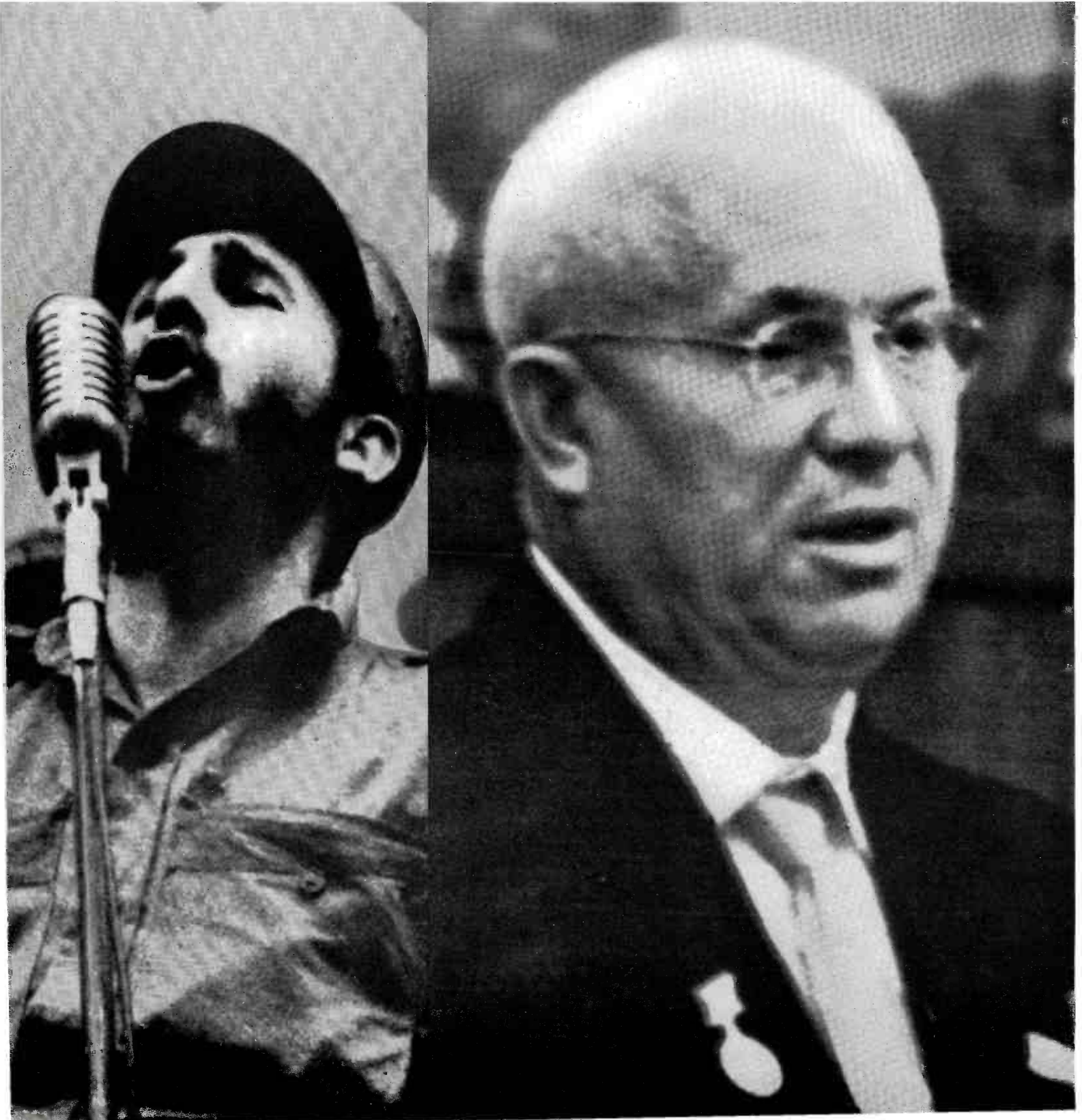
WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

**YOU'VE MET
THEM ALL
REMEMBER WHERE?**

You might have met any one of them on one of the record number of major news specials—some 26 in all—which have appeared on NBC Television since the first of the year. “NBC Special News Reports,”—the famous “instant specials,”—covered such events as the death of Premiere Patrice Lumumba, the dramatic capture of the liner Santa Maria and, most recently, Russia’s man in space and the revolt in Cuba. In addition to complete live coverage of President Kennedy’s Inauguration, his State of the Union Message and his news conferences, NBC gave viewers a penetrating look at the new administration on “JFK—Report No 1” and “JFK—Report No 2.” “Panama: Danger Zone,” “Man in the Middle; The State Legislator” and “Anatomy of a Hospital” continued a vital, new journalistic concept, “NBC

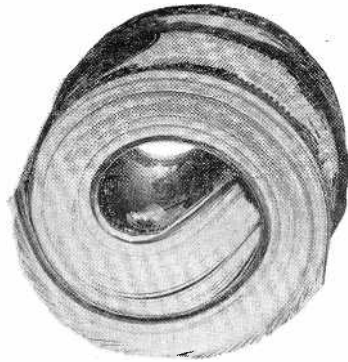


White Paper." And "Our Man in Hong Kong" took viewers within sight of the bamboo curtain—with David Brinkley as guide. Through the range and depth of its news presentations—from penetrating information documentaries to News Specials and such regular programs as "Texaco Huntley-Brinkley Report" and "Chet Huntley Reporting"—NBC News is recognized as the most versatile and broad-based of broadcast news organizations . . . alert to current issues and events . . . creative in articulating the significance and meaning of the news . . . responsible in its coverage. That is the reason why more people watch the news on NBC Television than on any other network. **NBC TELEVISION NETWORK**

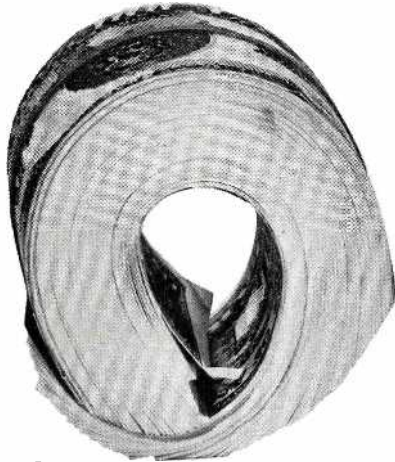
Special recognition has been accorded NBC in recent weeks for its news and public affairs programming and for its world-wide news organization. Among the honors: two George Foster Peabody Awards; three Saturday Review Awards; Ohio State Award;

two Sigma Delta Chi Awards; the Long Island University Polk Award; three Overseas Press Club Awards including the Robert Capa Photography Award; McCall's Golden Mike Award; and a National Association for Better Radio and Television Award.

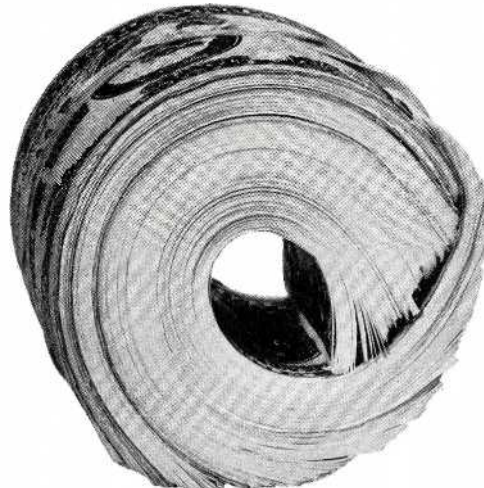




\$28,431 in family spending power* comes with every dollar you spend on Network Z.



\$31,824 in family spending power* comes with every dollar you spend on Network Y.



\$34,515 in family spending power* comes with every dollar you spend on ABC-TV.

Want more of that weekly U.S. spending money for your client? Then figure spending his television money according to these figures:

ABC's current CPM is \$3.39. Net Y, \$3.67. Net Z, \$4.12. Meaning ABC delivers 295 homes per dollar per commercial

minute. Net Y, 272 homes. Net Z, 243 homes.

Meaning \$100,000 a week spent on ABC gets you 2,300,000 more sales demonstrations than you get on Net Y, 5,200,000 more than you get on Net Z. Meaning spend where the spending—and trending—is most profitable. **ABC Television**

*Source: Av. weekly household expenditures: \$117 (1959, U.S. Dept. of Commerce), multiplied by homes reached per dollar per commercial minute. National Nielsen TV Index estimated TV cost per thousand commercial minutes, 4 weeks ending Feb. 5, 1961. Average evening once weekly program. Estimated time and published talent costs.

FOCUS ON PEOPLE

Thomas F. O'Neil, who in 1955 bought RKO movies in order to acquire its film library to show on his TV stations, was recently elected chairman of the board of General Tire & Rubber Co. He succeeded his father, William F. O'Neil, founder of the firm and board chairman until his death last year. A family operation, General Tire & Rubber spread out some years ago, through one of its subsidiaries, General Teleradio Inc., to acquire a number of radio and TV properties. Under Tom O'Neil's guidance, the company bought the Don Lee network and, for several years, had control of the Mutual Broadcasting System of which O'Neil was president and chairman of the board.

Benton and Bowles last month appointed **Lee Rich** a senior vice president. Before joining Benton & Bowles in 1952 as an associate director, Rich served as media director for Albert Frank-Guenther Law and the William H. Weintraub Agency. In 1955, he was named a vice president of B&B, was elected to the board of directors in 1959. Presently he is senior v.p. in charge of media and programming.

Two others were named senior vice presidents by the agency: **Victor G. Bloede** and **Ken McAllister**.

Victor Bloede came to the agency as a copywriter in 1950. He was elected a vice president and copy supervisor in 1955 and, in 1959, member of the board of directors.

Ken McAllister, an engineer turned adman, was named a vice president of B&B in 1955, subsequently was elected to the board of directors in 1958.

George B. Storer Jr., who has been Storer Broadcasting's vice president for television since 1957, was elected to succeed his father, **George B. Storer Sr.**, as president of the company. Storer Sr. remains as chairman of the board.

A 13-year veteran of radio and TV, 36-year-old George Storer Jr. has served in various capacities on WAGA and WAGA-TV Atlanta, KEYL (now KENS-TV) and KABC (now KENS), both San Antonio. In 1955, he became southern district vice president for all Storer stations and two years later was named v.p. for television.

Storer Broadcasting Company owns and operates seven radio and five TV stations: WJBK and WJBK-TV Detroit, WJW and WJW-TV Cleveland, WSPD and WSPD-TV Toledo, WAGA-TV Atlanta, WITI-TV Milwaukee, WIBG Philadelphia, KGBS Los Angeles, WGBS Miami and WWVA Wheeling.

Larry H. Israel was elected president of Television Advertising Representatives Inc. replacing Donald H. McGannon. McGannon, president of Westinghouse Broadcasting Stations, served as president of TvAR since the formation of the station representative firm in 1959. He becomes chairman of the board.

Israel, a graduate of the University of Missouri, in 1948 helped launch WDTV, now KDKA-TV Pittsburgh. In 1953, he established WENS Pittsburgh, served as vice president and general manager. After two years with WJZ-TV Baltimore where he was general manager, Israel helped form TvAR,



O'NEIL

RICH



STORER SR.



STORER JR.



ISRAEL



WALWORTH



SMITH

DONOVAN



cliché

Stations have a duty to meet the needs of people. How well they do it determines how important they become to advertisers. The most basic truths tend to become the most overworked clichés, but this does not render them any less truthful. Through the years, an unswerving policy of balanced, responsible programming which meets basic needs rather than shallow fancies has helped bring each of our radio and television stations the most responsive audience in its coverage area. People listen. People watch. People know.

THE WASHINGTON POST BROADCAST DIVISION

WTOP-TV CHANNEL 9 WASHINGTON, D. C. ©

WJXT CHANNEL 4 JACKSONVILLE, FLORIDA ©

WTOP RADIO, WASHINGTON, D. C.

PEOPLE *continued*

was vice president and general manager until his recent appointment.

Former station manager of WRCV-TV Philadelphia, **Theodore H. Walworth Jr.** has been appointed general manager of WNBC and WNBC-TV, the NBC owned stations in New York. He succeeds William N. Davidson, who has been assigned to a number of special projects.

After joining NBC Spot Sales in 1953, Walworth went to WNBK Cleveland as television sales manager, became station manager in 1959. Previously, he served with Edward Petry Company and the sales department of ABC.

Howard K. Smith, a CBS News correspondent for 20 years, was named chief correspondent and general manager of the Washington Bureau of CBS News. Smith, who has been CBS News' Washington correspondent since 1957, has been the reporter on a number of *CBS Reports* programs this season and has moderated *Face the Nation* since November.

Smith was named Washington correspondent after having served as a foreign correspondent for CBS News since 1941. Before the war years, he covered Nazi Germany, and during them, the Allied sweep through Belgium, Holland and Germany. He reported the 1946 Nuremberg trials, provided analysis and interpretation on the seven *Eyewitness to History* programs covering Khrushchev's visit to the United States.

Others on the move:

John McArdle, vice president and general manager of WTRG Washington, D.C., has been promoted to the newly created post of vice president and director of sales for Metropolitan Broadcasting Corporation's TV stations which include WNEW-TV New York, KQVR Sacramento-Stockton, Calif., WTVH Peoria, WTVF Decatur, Ill. and WTRG.

Thomas K. Fisher, vice president and general attorney of CBS Television since 1957, has been appointed vice president and general counsel of CBS Inc. The divisional and corporate legal staffs which have previously serviced the operating divisions of CBS will be consolidated to constitute the Law Department of CBS.

William C. Gillogly was promoted to ABC Television vice president in charge of sales, Chicago. He replaces James W. Beach, who severed his association with the network.

Storer Broadcasting Company last month established a Department of Broadcast Standards, named Ewald Kockritz, Storer vice president and national program director for television, to head it.

Lewis W. Shollenberger resigned from CBS News to join ABC's Washing-

ton news bureau as director of special events and news operations. He had been CBS's associate director of news and public affairs in Washington.

David B. McCall was appointed copy chief of Ogilvy, Benson & Mather. He succeeds David Ogilvy, president of the agency, who has stepped aside in this capacity to relieve the bottleneck caused by the necessity of his screening every piece of copy issued by the agency. The 33-year-old McCall is a vice president.

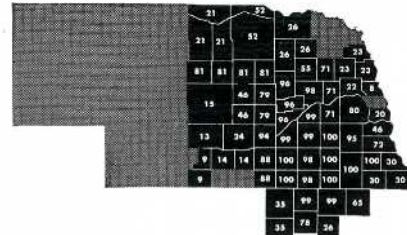
One of broadcasting's friendliest faces

left the scene last month when **Mike Donovan**, CBS doorman for 20 years, died at the age of 48 of hepatitis. Donovan, who was on a first-name basis with every "name" that crossed CBS's threshold, was renowned for his salutations ("And the book of the month to you") and wisecracks (to Jackie Gleason in his heyday: "You can be replaced"). He once told a CBS vice president who asked him, referring to an excavation across the street, what the hole was for: "That's where we're putting our surplus vice presidents." END



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

KOLN-TV DELIVERS THE MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke69,700 homes
Father Knows Best . . .77,700 homes
6:00 p.m. News . . .76,000 homes
10:00 p.m. News . . .64,000 homes

*February Lincoln NSI

The Feltzer Stations

- WKEO-TV — GRAND RAPIDS-KALAMAZOO
- WKEO RADIO — KALAMAZOO-BATTLE CREEK
- WVEZ RADIO — GRAND RAPIDS
- WVEZ-FM — GRAND RAPIDS-KALAMAZOO
- WVTV — CARRILLAC-TRAVERSE CITY
- KOLN-TV — LINCOLN, NEBRASKA

Focus your attention on Nebraska's television markets, and you'll see there are just two big ones—the extreme East and Lincoln-Land.

Three top TV stations compete for viewers' attention in the Eastern market—obviously dividing it three ways. But in Lincoln-Land just *one* station really covers the area—that's KOLN-TV!

More than 57,000 Lincoln-Land homes tune in KOLN-TV during prime 6 to 9 p.m. viewing time, according to latest Nielsen. Compare this with any other station in Nebraska. Then compare cost-per-thousand figures for nighttime network shows.

Avery-Knodel will give you the complete story on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.



KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
 COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
 Avery-Knodel, Inc., Exclusive National Representatives



The 1960 George Foster Peabody award was presented to WCCO Television for . . . "Meritorious local public service programming." One year ago a similar honor was awarded to WCCO Radio.

In television, as in radio, the WCCO call letters stand for quality programming . . . the kind of programming that gives WCCO over 40% average share* of the television audience . . . the kind of programming that makes . . .

WCCO TELEVISION

the Difference Between GOOD and GREAT
in the Minneapolis-St. Paul Market.

*Nielsen, March 1961

FOCUS ON NEWS

Pay TV muscled in on much of the news in the medium's month

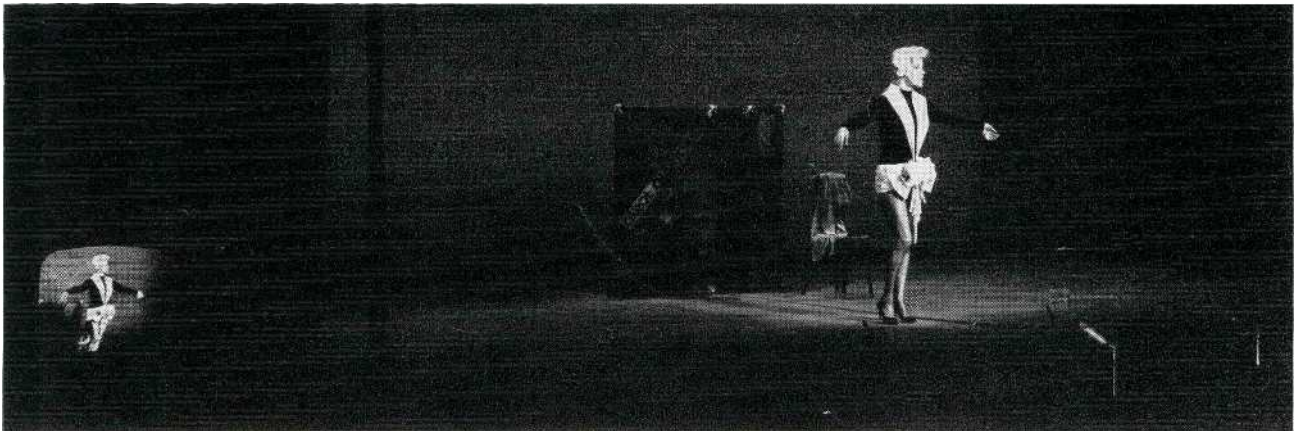
Pay TV last month clearly was a growing and provocative, if not unanimously popular, topic of conversation wherever communications and showbusiness people gathered. Broadway had been sampled by the infant medium: it piped a live performance of "Show Girl" to Canadian suburbanites. Still another "system" of coin-in-slot TV was unveiled in Hollywood: it was hailed by its sponsors as a breakthrough in cost barriers, cheaper by 70% to install and maintain than earlier entries in the field. Within a week—and by coincidence both times in Pittsburgh—a well-known TV producer called pay TV "a real threat" to commercial video (see "Playback") and a well-known adman denounced it as "a great hoax." Along Madison Avenue it was possible to find mediamen, something less than ecstatic over network pro-

gramming, who thought toll TV either would force the commercial broadcasters to improve their fare or rob them of their present prosperity, or both. And finally, in a curious way, the curiously spectacular bidding for a long-profitless commercial TV station got mixed up with the heightening competition for footholds in the pay TV speculation.

It was this last-named combination of developments which perhaps engendered a top rating in trade talk. It grew out of the announced intention of National Telefilm Associates to spin off its station holdings, WNTA (radio) and WNTA-TV (Ch. 13), homebased in Newark but covering metropolitan New York. It was NTA which, early in April, introduced the newest pay TV hopeful, called the "Home Entertainment System." And it was flamboyant producer David Suss-

kind, long identified with WNTA-TV through his *Play of the Week* and *Open End* shows, who in a matter of days (1) put in a hefty bid to buy WNTA-TV and (2) turned over—with partner Alfred Levy—50% of his Talent Associates production outfit to Paramount Pictures in a deal many believed would put Susskind into development of pay TV features. Paramount owns International Telemeter Co., which is running a well-publicized closed circuit TV experiment in Etobicoke, Canada.

It was understandable to most if not all broadcasters why NTA's directors wanted to unload Ch. 13. Although its finances are hidden in the parent company's overall story (net loss for '59-'60: \$7 million), it is an open secret that the station—for all its critical notice for program daring—has been a red-ink opera-



Pay TV subscribers in Etobicoke, Toronto, saw "history in the making" when the first "live" Broadway show was telecast on Sunday, April 2. Television viewers and a special invitation audience at the Eugene O'Neill Theatre in New York (where the show was normally closed on Sundays), saw Carol Channing, Jules Munshin and a singing quartet in "Show Girl," courtesy of International Telemeter Company. A relatively simple show to televise, with a low-budgeted production and a small cast that presented few technical problems, the Channing revue was

simultaneously taped for subsequent showings to the Etobicoke audience that same week. Originally set to run seven nights and two matinees, it was extended an additional three nights.

Although receipts will not be tabulated until mid-May, Telemeter might figure to gross a maximum of \$8,700 if every one of Etobicoke's 5,800 pay TV households tuned in once at the \$1.50 entrance fee. During its mildly successful, three-month New York run, the show (which closed the following weekend) took in about \$45,000 weekly, \$6,500 on a good Saturday night.

NEWS *continued*

tion. NTA board chairman Oliver Unger claimed, in putting the independent outlet on the market in February, that it finally "went into the black" for the first time last September and since had made a small profit.

What puzzled many observers, in view of this, was the high and spirited bidding for this seventh New York channel. The top bid, reportedly exceeding \$8 million, came from a man who knew the station's problems well, Ely A. Landau, who resigned only recently as NTA's director-chairman. Some sources, however, gave the "inside track" to Susskind and Paramount, although their offer was put as less, \$6,600,000. Still later reports had Unger in "deep negotiation" with a citizens' group (including John D. Rockefeller 3rd), which had upped its original bid to \$5,750,000 and hoped to get the outlet for non-commercial use. The group was being represented by the National Educational Television and Radio Center.

Across the Hudson, New Jersey's Gov. Robert Meyner was trying to organize a committee of industrialists and other citizens to bid for the station.

Meantime, Metropolitan Broadcasting's WNEW-TV (Ch. 5), New York, offered \$630,000 for New York City rights to tapes of *Play of the Week* and said it would pay \$260,000 for the right to show 26 *Plays* next season.

Complicating the whole picture, the Federal Communications Commission ordered an inquiry to determine whether New York should have a noncommercial educational station using one of the seven VHF channels. It was widely doubted that the FCC move would influence sale of WNTA-TV, however, unless it hastened the decision to sell. The FCC notice called for submission of statements by interested parties on or before May 1. Los Angeles, also with seven commercial channels, will be included in the inquiry.

In the bidding for WNTA-TV, it was significant to some observers that while a number of major station groups (i.e., Westinghouse, Corinthian, Time, Triangle, Storer) have no New York TV outlet, not one of these broadcasters has shown an interest in acquiring Ch. 13.

How much Paramount paid for half-ownership of Talent Associates was not disclosed, but it was believed to be about \$300,000 in cash (added to \$1 million TA already had in the bank) and 12,000 shares of Paramount stock. Under the new alliance, Paramount's TV production will be integrated into Susskind's enterprise.

NTA, in demonstrating its Home En-

tertainment pay-as-you-see TV, claimed it not only was far cheaper than other cable systems, but could be set up in fast order.

Macfadden Publications (largely owned by Bartell Broadcasting Corp.) got into the pay TV race with purchase of "substantial interest" in Teleglobe Pay-TV System Inc. Macfadden and Teleglobe will form a separate company to conduct a commercial test in a major city. Bartell hopes to buy a TV station for this purpose, since Teleglobe utilizes an over-the-air picture combined with wired audio.

An anti-pay TV outburst, at a Pittsburgh Radio-TV Club luncheon, came from Arthur E. Duram, senior vice president of Fuller & Smith & Ross, New York ad agency. "The great hoax that the pay TV boys would work on us is the illusion of untouched entertainment worlds," he averred. He insisted they just won't be found, and he urged his listeners to write their Congressman "before he, too, starts to believe the myth of pay television."

What else is new

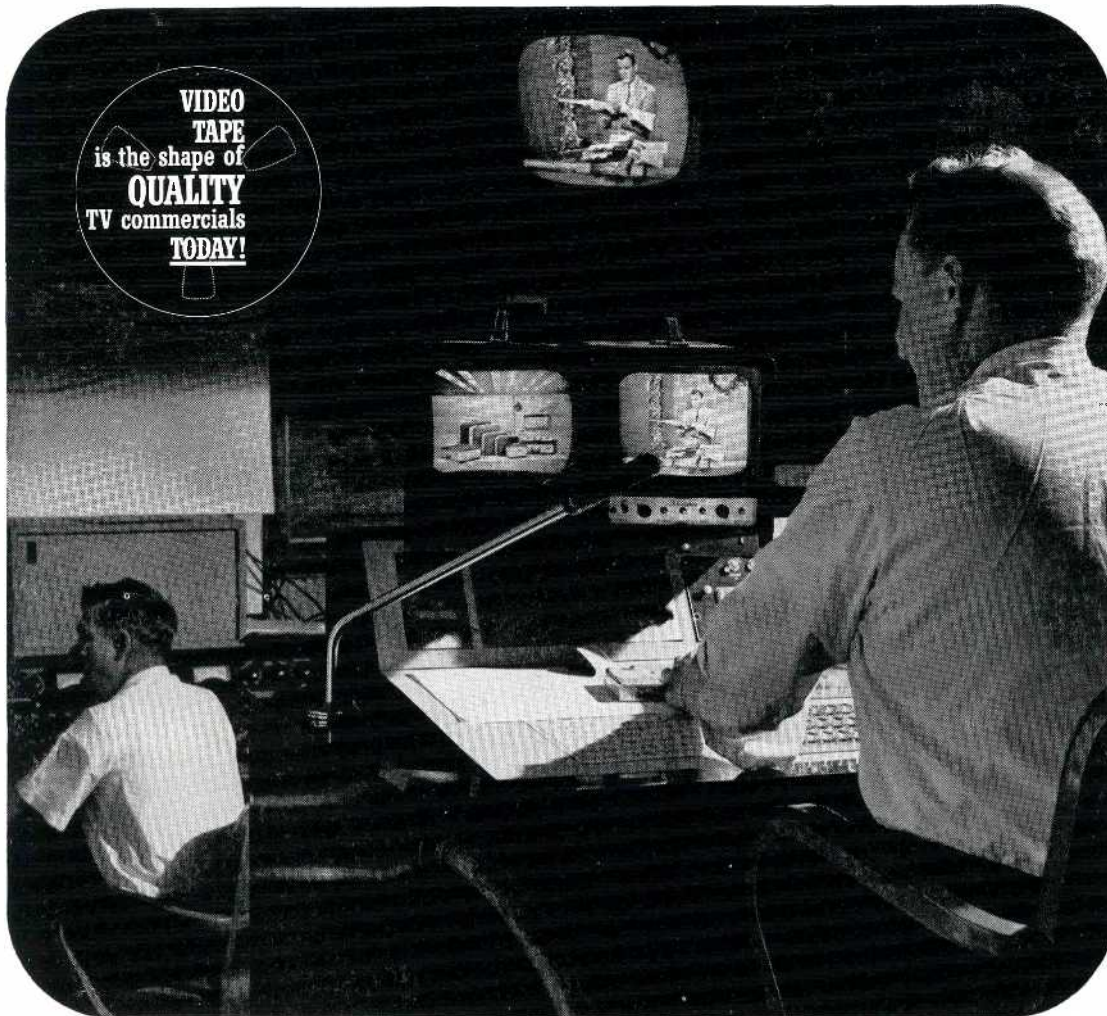
On other TV news fronts:

The Adolf Eichmann trial got under way in Israel with a rash of TV coverage. So many "preview" specials were scheduled around the trial's opening that even the Russian orbiting of a cosmonaut was somewhat eclipsed. The competition in coverage was costly: it was estimated the three U.S. TV networks would spend three-quarters of a million dollars on the story. This includes \$50,000 each paid to Capital Cities Broadcasting Co., a U.S. station group, for one hour's video-taped highlights daily. (The trial is expected to run about 14 weeks.) Capital Cities, which was granted exclusive TV and film rights to the trial by the Israeli government, also picked up \$150,000 each from Britain's commercial ITA System and West Germany's state-operated network, and smaller sums from telecasters in half a dozen other countries. CCBC obtained the rights on a non-profit basis; the company's treasurer, Don Pels, said any excess received over costs would be turned over to a charity designated by the Israeli government. "In the neighborhood of half a million dollars" has been collected so far for TV and film coverage, he said.

On the research front, the A. C. Nielsen Co. gave advertisers and media men a look at first samples of television-print audience analysis from the new Nielsen Media Service. Findings: overall TV and print audience patterns are more complementary than competitive. Homes looking little at television are "more heavily reached" by magazines, and vice versa. END



NOSTALGIA KICK: *Network programming last month seemed to excel most in the area of "reminiscence." NBC-TV, in particular, with its Project 20 series, produced several of the most noteworthy programs of the month. Critical acclaim ran highest for two shows in the series presented on consecutive nights: March 28 and 29. The first, "The Will Rogers Story" (top), reviewed for a new generation the image of a cowboy whose topical wit captured a nation over thirty years ago. "The Real West" (center), shown the following night, received even greater critical praise. With Gary Cooper narrating, it portrayed, through a still-pictures-in-action technique, a realistic American West circa 1849 to 1900. On April 4, Project 20 reran "The Innocent Years," which covered the significant events and mood of the nation from the turn of the century up to World War I. Not to be outdone in nostalgia, CBS-TV showed "New York in the Twenties" (bottom) on April 2, bringing back the fabled faces of those years (like Texas Guinan, captured in an old photograph).*



now editing's easier than ever... on SCOTCH® BRAND Live-Action Video Tape

Fast-moving technological advances, and the growth of creative talent trained to "think tape" is fast making video tape editing a matter of routine!

These recent editing developments have made "SCOTCH" BRAND Video Tape a really versatile medium for your commercials: The use of multiple cameras for instantaneous, on-the-spot editing . . . New improved, time-saving direct-cutting and splicing methods . . . Gen-lock mixing of film and tape, live and tape, etc. . . and scene-by-scene, out-of-sequence shooting and editing such as the film producer has long wished for.

Other editing techniques permit one camera to shoot the whole commercial, scene by scene, in any order. Perfection of each scene is achieved, including the product "beauty shots" that require critical lighting and camera work. The best takes of all scenes are electronically edited onto "A" and "B" rolls. Rolls "SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

are then played back for mixing onto a final composite tape, with titles, wipes, and optical transitions interposed. This brings a new measure of control to the making of the commercial. Difficult product shots can be stored for later use. Scenes can be lifted to make different versions. Scenes can be shortened or lengthened, transposed or eliminated.

Today's advances in editing make even more attractive the other advantages of video tape. Playback is immediate, mistakes are remedied at once by retake. The picture is "live" in quality. Special effects are created electronically—no lab work or waiting. Next TV storyboard comes along, send it to your local tape house for an analysis and bid that will surprise you. Send for the new FREE brochure, "Techniques of Editing Video Tape." Minnesota Mining and Manufacturing Company, Box 3500, St. Paul 6, Minnesota.

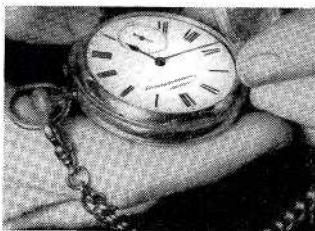
MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



FOCUS ON COMMERCIALS



Helmut Krone's *Ghia* car spot utilized few words in an "emotional sell of great simplicity": stressing the exhilaration in driving the car.



Bufferin commercial by Y&R's Stephen Frankfurt had "hypnotic appeal" in its dramatic use of closeups and heartbeat to sell pills' speed.



Bill Melendez turned to a cartoon style of the '20s for offbeat, whimsical approach in animated spot for Ford Dealers of Southern California.

Whether advertising is an art can be debated, is debated and will go on being debated. There is doubt the matter ever will be settled. On one side are those—like Ted Bates' hard-selling "realist" Rosser Reeves—who hold that advertising is a tool, "the science of communication," "an instrument of commerce," to sell goods and nothing else. Too often, this school of thought argues, art, or what passes for art, gets in the way of the selling job.

The opposing philosophy, which chooses to regard advertising as *the art* of selling, has possibly as many or even more adherents. Among them is a group admittedly cloaked in self-interest: the art directors. As far as they are concerned, if advertising is getting better, what is making it better, and what it needs even more of, is the kind of creativity supplied by good art directors.

To put their stamp on the brand of advertising product they believe does credit to their specialty, as well as to all advertising as an art, members of the Art Directors Club of New York have again run off (for the 40th year) their National Exhibition of Advertising and Editorial Art and Design. More than 14,000 entries were submitted, from Canada as well as across the U.S.; 532 were selected for showing in the Plaza Gallery of the Pepsi-Cola Building on Park Avenue in New York.

Television got a comparatively small corner: 62 entries. Even this was larger than in the past. It was not large enough, though, in the view of some of the art directors. Three of the club's top-award medals went to TV (three others to Advertising Design, two for Editorial Design, two for Editorial Art); five of the 45 Awards of Distinctive Merit went to TV.

"Without a doubt," said Salvatore Lodico, co-chairman of the exhibition, "the television commercials this year are far more exciting and hard selling than in previous years. More TV spots now

are being shot in bizarre and unusual locations. For example, the Ford commercials.

"In all these commercials we see the art director at his best. He has actually created situations that have not been expressed before. Thanks to the greater part that the art director is playing in the creation of TV commercials, we seem to be moving away from the usual studio tricks and clichés into fields which are fresher and more attention getting."

A bigger hand

This seemed to bespeak the feelings of the TV jurors, too. This year, said W. Lee Savage of Elektra Productions, chairman of the TV jury, it was clear the art directors had contributed many of the ideas on which commercials were built. Savage and other jurors admitted it was not possible to tell, simply from viewing a spot, where the idea for it had originated. But they were firm in their belief that the art director has an ever bigger hand in TV commercial creativity.

The jury, besides Savage, consisted of William H. Buckley of J. Walter Thompson; William Duffy of McCann-Erickson; Bert W. Littman of Pahmer & Littmann; Herbert Lubalin of Sudler & Hennessey; Georg Olden of Batten, Barton, Durstine & Osborn, and Robert Pliskin of Benton & Bowles. Sitting three nights in a row as late as 2 a.m., the group scanned more than 500 commercials. By elimination, the contenders were narrowed to 48 (as against 28 considered good enough last year) for final judging.

Of the three medal winners, two were live-action film: a Karmann *Ghia* commercial produced for Volkswagen of America by Helmut Krone of Doyle Dane Bernbach and a Bufferin spot done by Stephen Frankfurt of Young & Rubicam for Bristol-Myers. The other winner was an animated cartoon commercial for the Ford Dealers of Southern California,



An encore for three of our "personalities." Good sports. Attractive people interested in the Metropolitan way of life.

METROPOLITAN BROADCASTING

205 East 67th Street, New York 21, N. Y.



TELEVISION STATIONS

WNEW-TV New York, N.Y.
WTFG Washington, D.C.
KQVR Sacramento-
Stockton, California
WTVH Peoria, Illinois
WTVP Decatur, Illinois

RADIO STATIONS

WNEW New York, N.Y.
WHK Cleveland, Ohio
WIP Philadelphia, Pa.

A DIVISION OF METROMEDIA, INC.
other divisions are:

*Foster and Kleiser, Outdoor Advertising
operating in Washington, Oregon,
Arizona and California
Worldwide Broadcasting, WRUL Radio*

GOWN: LANVIN-CASTILLO, PARIS, PHOTO: PETER FINK

COMMERCIALS *continued*

produced by Bill Melendez through J. Walter Thompson.

The Ghia spot in particular was a hands-down choice as a kind of commercial artistry the art directors admire. It depicts a Ghia coupe traveling a country road at night, suddenly illuminated by lightning, then drenched by a rain squall. In a final shot, the car is spinning along a daylit open road. The only spoken words (over a drummed rhythmic background): "One of the most exhilarating cars in the world . . . the Karmann Ghia, by Volkswagen."

Soft sell with impact

If this was soft sell, it was the kind that had impact, the judges thought. "I felt it was an emotional sell that had great simplicity," said McCann's Bill Duffy. "It didn't need a lot of words.

of a pocket watch and tablets in hand in a symbolic illustration that "this method takes 60 seconds." The visual story was keyed to the sound of a human heartbeat. "It had a hypnotic appeal," said BBDO's Georg Olden. "There was a very sensitive handling of the cutting, and it was a great writing job." A dissenting judge felt the spot was well executed, but tended to "fall between legitimate impact and tongue-in-cheek" in its effect.

As for the Ford cartoon, the jury found it irresistible in the charm of its humor. "Its styling was unusual," said Olden. "It recaptured an old cartoon style of the '20s, like Tilly and Mac. It was offbeat, but did its job for Ford very well."

Summing up the competition, Savage felt that animation, the big attraction

quality content of commercials in general is on the rise, most of the TV judges agreed.

But the judges were not at all happy about the free-for-all character of the competition. B&B's Bob Pliskin griped: "Under the present system of classification, all of the TV commercials are lumped into roughly four unreasonable categories." He said he would urge the club to set up new, more specific categories to classify the TV judging for next year.

Savage was among several who felt that TV had become important enough to merit its own exhibition instead of being a minor party in the festival of print and 24-sheet ads. Others disagreed. While admitting that TV now accounts for at least 50% of the billing of most major agencies and that the TV art director is, as one put it, "where the print art director was 25 years ago—unrecognized, underprivileged and downtrodden"—these felt that art directors can contribute successfully to both TV and print media at the same time, and that a separate competition would tend to promote the concept of specialization in the field.

New categories needed

Several jurors, Savage among them, said they would buck also for a classification for "experimental" TV commercials. They cited a number, including one produced by Lynn St. John for Jell-O, which had to be rejected in the recent judging because they had not been used on the air. The Jell-O spot, it seemed, would have been a hot contender if it had been qualified for competition.

A film reel of the winning commercials is being readied, as in past years, for showing to art directors, ad clubs and other interested groups around the country and abroad.

The five Awards of Distinctive Merit fell into four categories:

Live action film—To a Maxwell House Coffee (General Foods) spot produced through Ogilvy, Benson & Mather (Dave Elledge, art director) and to a series of nine-second CBS program promos produced by Louis Dorfsman.

Full animation film—To a U.S. Navy Recruiting spot produced by Playhouse Pictures (Robert Cannon, art director).

Limited animation—To a Personal Products Corp. (Modess) commercial produced through Young & Rubicam (Stephen Frankfurt, art director).

Still pictures—To an NBC program promotion produced by John Graham, art director.

END



Television Jury In Action: Judging a still in the Art Directors' 40th competition are (l. to r.) Bert Littmann, Herbert Lubain, William Duffy, William Buckley, Otto Storch. William Ivers mans the projector. Storch and Ivers were substitute jurors.

The picture was working for you. There was a point of finesse in its difference; so many car ads tend to look alike. It seemed to me this one gave you so much of the feeling of driving the car."

The Bufferin spot, while seemingly not as unanimous a choice as the Ghia, was hailed as achieving an extremely dramatic effect. Designed to get across the idea of speed with which Bufferin gets into the blood stream, the minute spot utilized close-as-your-nose closeups

in past years, "took a back seat this time to live action." Most of the other jurors felt likewise, although at least one thought that live action should be making better strides.

All were agreed, however, on two counts: (1) "prettiness for prettiness sake" doesn't mean much anymore; inventiveness of idea is the thing that counts, and (2) this year's entries included any number of spots which would have captured awards in past years. The

T. V. spot editor

Sponsored by one of the leading film producers in television



The charm of Gisèle MacKenzie's voice in a modern penthouse setting, tells an effective story of discriminating smokers' preference for du MAURIER.

Produced by SARRA for B. HOUDE & GROTHE LIMITED through VICKERS & BENSON LTD.



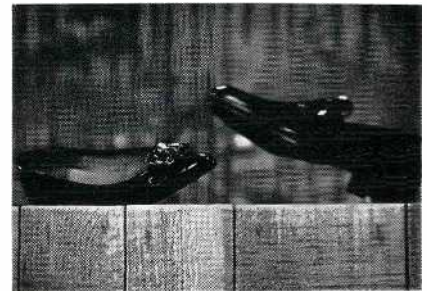
New York: 200 East 56th Street Chicago: 16 East Ontario Street

A backyard fence, a moonlight night, and two black cats played by "Thom Cat" and "Thom Kitty" act out a romantic interlude. The combination of Valentino Sarra's direction and the artistry of Puppeteer Bil Baird does an exceptional selling job for Thom McAn Shoes.

Produced by SARRA for MELVILLE SHOE CORPORATION through DOYLE DANE BERNBACH INC.



New York: 200 East 56th Street Chicago: 16 East Ontario Street



You can almost smell the pine fragrance in the beauty of the outdoor scene, shot on location in North Carolina with a youthful couple who help sell New Pine Green Lifebuoy.

Produced by SARRA for LEVER BROTHERS COMPANY through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.



New York: 200 East 56th Street Chicago: 16 East Ontario Street

An excellent musical score accents the start of the day for apartment dwellers, as seen from the window of a bachelor's apartment. The enjoyment of NESCAFÉ is thus presented in a pleasant, informal manner.

Produced by SARRA for THE NESTLE CO., INC. through WILLIAM ESTY COMPANY, INC.



New York: 200 East 56th Street Chicago: 16 East Ontario Street



NEW YORK: 200 EAST 56th STREET ...  ... CHICAGO: 16 EAST ONTARIO STREET

ZIV-UA'S
explosive new
action-adventure
series.....

WHAT A STAR!
WHAT A SHOW!

Already signed by:

PIEL'S BEER in a list of markets including New York City • Philadelphia • Syracuse • New Haven

KROGER in a list of markets including St. Louis • Pittsburgh • Louisville • Dayton

SCHMIDT'S BEER in Sioux Falls • Fargo • Alexandria, Minn. • Rochester, Minn. and 9 other cities

JAX BEER in Amarillo • Alexandria, La. • Austin, Tex. • Baton Rouge • Beaumont • Corpus Christi • Dallas • Jackson, Miss. • Houston • Midland • Mobile • Monroe • New Orleans • Oklahoma City • San Antonio • Shreveport • Tulsa • Wichita Falls

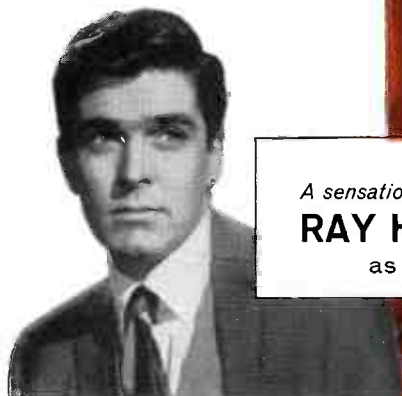
Already bought by other sponsors and stations in these markets:
Los Angeles • Detroit • Boston • Atlanta • Denver • Buffalo • Salt Lake City • Phoenix • Norfolk • El Paso • San Diego • Peoria • Jacksonville • Boise • Las Vegas • Eugene • Bakersfield • Albany, Ga. • Tallahassee-Panama City • Tampa • Portland, Me. • Decatur, Ill.
with more reported every hour!

BRODERICK CRAWFORD

stars in a brilliant new role,

"KING OF DIAMONDS"

HIS...
THE MOST
DANGEROUS
AND EXCITING
JOB IN THE
WORLD!



WITH
A sensational new side-kick
RAY HAMILTON
as Al Casey



PLAYBACK PLAYBACK

A monthly measure of comment and criticism about TV



Donald H. McGannon, president of Westinghouse Broadcasting Company and host at Westinghouse's fourth annual public service programming conference, in luncheon conversation with guest speaker Pierre Salinger (r.), President Kennedy's news secretary.

A hoot 'n' holler from the point where the Allegheny and Monongahela Rivers meet to form the Ohio, words of free advice on broadcasting's urgencies flowed unrestrained last month. The occasion was Westinghouse Broadcasting Co.'s fourth annual public service programming conference, three talk-packed days at the Pittsburgh Hilton, to which swarmed some 400 broadcasters, educators and newsmen from all parts of the U.S. as well as half a dozen foreign countries. Even Radio Moscow's only U.S. correspondent, Oleg Kalugin, showed up—out of bounds under State Department travel bans—for a 24-hour look-in.

Westinghouse's show-wise hosts had picked two words to keynote the affair: *Change and Communications*. There were words about *Change* from such non-broadcasters as Pierre Salinger, President Kennedy's press secretary, and Jaja Wachuku, Nigerian envoy to the United Nations; but it was not so much "the changing community" and "the changing world" that openly worried the broadcasters. It was the change being forced upon their medium by encircling censure. They made few bones about it: they were looking for answers. If they

got few pat ones, they came away with bundles of notions.

The words to which the broadcasters listened with earnest intent, in sessions running to 14 hours a day, fell roughly into two categories: how to improve local informational, cultural and education programming, and what ought to be done about the current state of television's fare.

On the latter subject, some of television's own leveled an articulate barrage:

Producer Albert McCleery: "Rise, affiliates! You have nothing to lose but your networks . . . Programming on the networks today is in the hands of three men" (the network presidents) . . . "The networks have created a smooth, slick, Hollywood greyness of style . . . What we need today is more excitement, more daring, more invention . . . It's not our job to recognize the will of the majority. It's our job to lead . . . David Susskind is the Pat Weaver of the 1960s. He's a courageous buyer of talent . . . The talent agencies are proud parasites, an absolute octopus, and they don't care what you or anybody says about them . . . The networks are rationalizing the use of film. Film can be shipped out in the U.S. mail . . . (but) there's a cloud

on the horizon: pay TV. It's a real threat."

Dr. Frank Baxter, educator: "We are surely back in Roman times if all we give man is mass enjoyment, mass entertainment. Who but the broadcaster can do more at a time when everything has to be done? . . . The unconcern of people in this tremendous time in history is more than I can bear. But I have hope for television, and I only wish I had 25 more years to work in it."

Garry Moore: "There's very little culture and no democracy in my end of the business. Programs are being produced solely by the planning boards of the three networks. TV is in the doldrums because of economic factors . . . (a while back) CBS and NBC descended to the ABC level (in programming, but) now that ABC has reached economic maturity, maybe the economic war will be over."

Sam Levenson: "Don't say what harm does a program do. Ask yourselves what good it does." He also attacked TV's censors, "the men with big black pencils who say, 'They won't like that.' Who's 'they'?"

Producer Fred Coe: "We all feel something is wrong with television, and the question is who does something about it . . . (but) the public affairs programming of the last few months is a healthy sign . . . Hollywood (film product) is robbing us of our heritage."

Lou Hausman, director of the Television Information Office: the problem is getting "the people needed to write all the good entertainment shows needed and those able to recognize and put on the air what is good."

Some other voices, close to television:

Henry Schachte, executive vice president of Lever Brothers: "The problem is how you get better entertainment. I think what we're talking about is presentation and not content . . . One problem is that there are no minor leagues. You're



PLAYBACK *continued*

on NBC (or CBS or ABC) or you're syndicating *Ramar of the Jungle* or you're out of business . . . (as for so much crime on TV) in my opinion, murder often times is lazy writing . . . (but, in general) the sponsor often wants better programs—and sometimes can find them

Marya Mannes, *Reporter Magazine* critic: "Talent has fled TV in recent years . . . and intelligent viewers are fleeing, too . . . After being properly kept by Westinghouse down here, I think the proper role of the broadcaster is making money."

FCC Commissioner Robert T. Bartley: In the soap opera era of the '30s, "America was caught in a soap dish and couldn't get out . . . There are disturbing parallels in television today" . . . The station licensee "must be jealous of his right to program."

Dr. William G. Cole, president of Lake Forest (Ill.) College: The business of broadcasters is "not to provide ready-made answers but to present problems, to drive people out of their complacency and stir them up to think intelligently . . . Overestimate, rather than underestimate the intelligence of the audience. Play up to the audience!"

Defense of TV's *status quo* largely fell upon:

Oscar Katz, CBS-TV programming vice president: "Balance in programming is the big problem . . . If the public shows an appetite for informational shows, we'll put more on . . . (but) I feel we should program for most of the people most of the time, and some of the people some of the time . . . We're gambling \$3 million at CBS on a new fall show called *The Defenders*."

Dr. Bergen Evans, educator: Matters of taste and what is good and bad are individual concerns, so "People have a right to decide what they want. Let people watch what they want . . . (what is wrong with) innocent, 'retreative' violence in programs?"

Dr. Bernard Berelson, social researcher: "This is the first time in history that man is trying to make a mass, democratic culture work."

George Mathiesen, general manager of KYW-TV Cleveland: for the broadcasters' part, "the biggest challenge is to break self-imposed barriers—to change ourselves. Without change, there is no future."

Said a Baltimore station man during a question-and-answer period: "Mr. McCleery has become the conscience of us all here today."

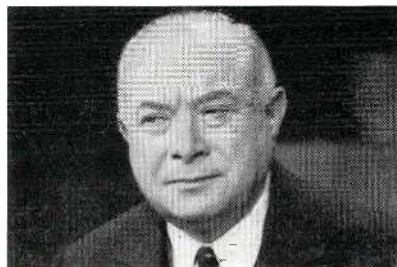
On other subjects:

Douglas Manship, president of WBRZ-

tv Baton Rouge, who described himself as a "man with more guts than brains" for his TV editorial stand against segregation in the South: "If I were licensed by the State of Louisiana . . . I would be out of the broadcasting business in five minutes . . . (but broadcasters have an obligation as opinion molders not to) abandon it, neglect it, let it die, nor use it with fear."

Pierre Salinger: "Is the President being over-exposed, or is there any danger of being over-exposed? I'll tell you that the only brand of over-exposure I am definitely against is running pictures of the News Secretary in newspapers wearing Bermuda shorts . . . I have a feeling the people who talk about over-exposure of the President are falling back into show business terms. They're talking about maybe a juggler, or a conic, but I don't think they can be seriously talking about the President. I don't believe a President can be over-exposed . . . (after several recent JFK documentaries) my predecessor at the White House, whose network carried one of these shows . . . could not believe it. He called up and remarked to me, 'We would never have been able to do this when I was there.'"

Ambassador Wachuku: "The manner in which you report UN speeches has far-reaching consequences in molding world opinion and the trend of thinking today . . . be very careful . . . Criticize as you like, but state the facts. Don't just extract portions."



David Sarnoff, chairman of the board of Radio Corporation of America, in his address, "Television: A Channel for Freedom," at the University of Detroit Convocation:

Global television as a channel for freedom will be . . . shackled unless we begin to plan now some radically new approaches for its use. If it offers—as those of us who have studied it believe it does—a bright new promise for moving the world closer to civilized harmony, then presidents, prime ministers, leaders of every political, religious and intellectual persuasion should commence, with urgency, an evaluation of

its potentialities for advancing world peace.

Such evaluations should not be based, at the start, on the conventional concepts of international programming . . . it is in the informational political sphere that we must find programs which will anchor, at the earliest possible time, the concept of free international usage.

I have in mind, as one example, the employment of global satellite television as a new channel of communication among heads of state. This would make it possible to conduct summit conferences in which the principals would confer face-to-face without leaving their capitals. They would discuss the issues of great moment by employing television in the same way telephone conference calls are handled domestically today. . . .

The procedural advantages are obvious. The time-consuming question of who goes where and for how long will be resolved. The difficult problems arising from travel, security and protocol arrangements will no longer be reasons to procrastinate, if the need for such meetings is genuine. Such a satellite system would be useful not only for full-scale summit meetings, but also for face-to-face discussions between individual heads of state.

When closed sessions are desired, the television transmissions could be scrambled and decoded by special equipment at each capital, using the same security techniques now widely employed in military and some commercial communications. When there was no need for secrecy, the conferences could be available for all to see and hear. With people everywhere riveted to the television screen, the leader of a Closed Nation might well think twice before blacking out his own country from an event of such magnitude—and one in which he himself participated. . . .

America will soon be in a position to offer dramatic new support for that principle ["Freedom to Listen and Freedom to Look"] by enlisting global television in the service of the world community. Specifically, we can do so by agreeing that, when America's satellite communications system is functioning, a television channel will be made available for use by the United Nations.

Such an offer should have no strings attached. The U.N. should provide its own studio facilities and staff and be master of its own programming content.

The poet Archibald MacLeish did not know of satellite television when he said: "Our technology, wiser than we, has given us the unforeseen and unfore-

PLAYBACK *continued*

seeable means of world-wide understanding at the moment when world-wide understanding is the only possible means of lasting peace."

To carry his allegory one step further, I suggest that global television can be a beacon for lighting freedom's pathway to those who still grope in the political dark.

And that same beacon can also help to safeguard the integrity of the United Nations itself. It can illuminate for people everywhere the real character of political campaigns, such as the Soviet Union wages today, which are intended to destroy the U.N. as a force for stability and peace in a world that needs both.

The great hoax

Arthur E. Duram, senior vice president, radio and television, Fuller & Smith & Ross, in an address to the Pittsburgh Radio-Television Club:

It's pretty obvious that when you've got the kind of enemies we've already got in free television you hardly need to make friends with the pay TV mob. Today, I doubt that I'll make too many friends in that area because starting with the title, "The Myth of Pay Television," and right down to my last cynical breath, I am unequivocally agin' it.

I would like to think that in our competitive system, any enterprise should have the right to exist and prosper providing it fills some *useful* function in our society. For the life of me, I can visualize *nothing* of any value that pay TV will give to the American families. On careful inspection it is obvious that a great hoax was started, and by carefully planned propaganda won thousands and thousands of people to its cause, people who confidently speak of the wonderful world of pay TV as though it were just around the corner.

Who started this whole thing? Oddly enough, it has included a strange group of bedfellows. First and foremost were several companies which primarily wanted to sell a *technical service* to the public. In the beginning there was no reference to programs or entertainment values but simply who had the best *system* for sending a picture into your home that you couldn't see without first parting with some money. The propagandists for pay TV were all electronic-minded organizations and couldn't fill their hat with a good program. But within a short while pay TV advocates shifted their tack to the great and glorious dedication that the public was being deprived of endless varieties of programs that free TV would never give them. Therein lies the hoax.

First, let me remind you of two very

important conditions which seem always to get lost in the shuffle. (1) Whether entertainment comes into your home via the slot machine or bought free by American advertisers, it still has to appear on the same old 21-inch television screen. So, if your imagination has thought up such goodies as "Ben Hur" or a Broadway musical as part of the pay offerings, remember that it would be a postage stamp version. (2) Regardless of who provides our programs, the idea is still to see the offerings *in your home*, where the taboos of moral issues and censorship must remain strict.

These conditions act as a restriction on pay television just as they always have on free TV. With them in mind let's return to the myth.

The excuse given out for the consumption of Congress and a naive public is: There is a vast reservoir of talent and material forever unavailable to commercial television just waiting breathlessly for the generous fees of pay TV.

Well, start with the producers:

There are possibly a dozen men like Jerry Wald, Stanley Kramer and Otto Preminger who would be delighted to work for pay TV. You will be interested to know that many of these have already offered their services to television but have had no takers. And for a very good reason. They would put nothing more on that little screen than our good producers do now—only add to its costs.

Directors: Here the total talent would be increased by perhaps a dozen faces new to television and the return of a few directors who have already deserted our ranks. The rare exceptional talent such as a Billy Wilder or Dore Schare would be starved by the limitations of the small screen and the subject matter allowed thereon.

How about performers? Here is the great land of promise—the world of magic personalities who will never succumb to free television—the legendary names the public thrives on. Well, I have actually counted up these personalities . . . some 14 men and 12 women who would be worth a buck in the home slot machine just to have them show up—Brando, Rock Hudson, Shirley MacLaine, etc. But these people, tax-wise and energy-wise, would never make more than two shows a year even for pay TV.

In all the world of entertainment, the most important talent by far is the writer. Now pay TV can offer every writer in Hollywood, Broadway or television sums of money which will con-

fiscate his soul, but the question must be answered: Does he write any better at a quarter of a million fee than he does at \$12,500? Of course he doesn't. Oh, free television would lose him all right. But that is not the issue.

The issue is only whether the promise of great new quality will evidence itself on the screen. There are few fine writers in all of America and the business men from Zenith do not create more simply by raising the fee.

With the writers too, you come up against the tax problem. The big talents would demand and get big fees. After just two shows their ceiling would have been reached whereby additional writing would be for love of Uncle Sam—of which they have little. Back to Broadway they would go for ego satisfaction and their total contribution, like the producers and performers, would be a scant few shows per year.

Here is the real lure for Mr. Average Guy—the world of on-the-spot special events. Again, let's count it up. Under pay television you will get to see the two annual heavyweight championship fights which are now blacked out and you will see the professional football games in the eight cities where they are blacked out every Sunday—and then stop counting.

Let's think a bit about the cry for programming for the minority audience. The traditional producers of Hollywood and Broadway will stand to make the most money by presenting the type of program that will result in the most continuous click-click of the home slot machine. And that does not include ballet, opera or symphonies. Minority groups will again be ignored.

Perhaps you will ask why it wouldn't be all right—even if it didn't have much to add—to let pay TV have certain periods of prime evening time in which they could experiment with new ideas, good or bad. It sounds innocent enough and while I would begrudge them even fifteen minutes of time, the real danger is quite obvious. Once the world of talent and unions taste the dandy receipts from their few allocated hours the controlling interests would want another few hours and another—and the end result is apparent. You say Congress would prevent them from spreading any further? Yes, they would try. But the men who stand to benefit most from pay TV have a little ace up their sleeves. They already provide most all of the talent and properties which commercial TV needs to exist; by simply making the program prohibitive in cost to advertisers, even Congress would sense the inevitable. END



'DIAL M' MURDERS COMPETITIO

KOGO-TV's Seven Arts premiere proves lethal to competitive shows in San Diego prime time

ARB rates KOGO's "Films of the 50's" audience share above all other shows combined		
AVERAGE (2 HOUR PERIOD)	RATING	SHARE
KOGO ("Premiere Movietime" telecasting Alfred Hitchcock's "Dial M for Murder")	26.0	50.9
Station A	9.5	18.6
Station B	12.0	23.5
Other	3.5	6.9



Jay Grill
Vice President, KOGO-TV
San Diego, Calif.

Says Jay Grill, "'Dial M's' high ratings made happy music but the big Cash Register Crescendo is audience response direct to the sponsors! Our first Seven Arts feature film ran in prime time Friday night.

By Saturday noon:

"Special spring plants offered by Nursery Land cleaned out!"

"101 Dalmatian puppies offered by Dairy Mart Farms all happily licking listeners' faces in 101 of KOGO's TV homes!"

"889 metal refuse containers featured on San Diego Glass & Paints commercial sold at retail!"

"Viewer response like this bodes well indeed for exciting results from our whole package of Warner's 'Films of the 50's'."

Warner's Films of the 50's . . . Money makers of the 60's



NEW YORK: 270 Park Avenue

CHICAGO: 8922-D La Crosse, Skokie, Ill.

DALLAS: 5641 Charlestown Drive

BEVERLY HILLS: 232 South Reeves Drive

YUkon 6-1717

OR 4-5105

ADams 9-2855

GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data)

Women Are Wonderful.

Ann Colone's a Woman.

Ann Colone's Wonderful.

If there's a misogynist in the house, our authority for the major premise, *Women Are Wonderful*, is *TV Radio Mirror*, which made the comment while giving WANE-TV's Ann Colone its gold medal award for "Best TV Women's Interest Show—Midwest States."

The minor premise (minor only in formal logic terms) is axiomatic. Ann's a most attractive, vivacious, witty and entertaining lady.

The conclusion, shared by viewers, visitors and vendors alike, is inescapable. She's wonderful in providing everything from exercise gymnastics to festive cooking hints, from parakeet keepers to parachute jumpers, from the Dukes of Dixieland (in person) to the Chief of the Congolese Lunda tribe (in person). And there's always time to discuss and help community activities.

The Ann Colone Show is one-o'clock watching five days a week for large numbers of the ladies of Fort Wayne and vicinity, reaching about 60% and 100% more homes, respectively, than competing network programs; adult ladies comprise 74% of its audience.

All Corinthian stations create programs which, like the Ann Colone Show, meet local and regional tastes. This encourages local talent, builds viewer respect and helps make friendly prospects for advertisers.

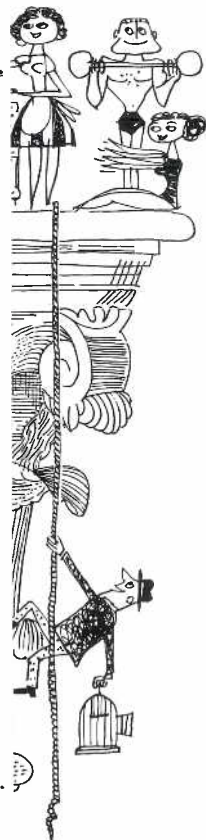


Responsibility in Broadcasting

THE CORINTHIAN



LETTERS



Color and the future

This is to thank you for your perceptiveness and eloquent editorial on color development in the April issue of TELEVISION.

As you know, the continued, necessary expansion of color television has been a matter of prime concern to NBC management for several years, and we welcome the burgeoning interest of manufacturers, broadcasters and advertisers.

We feel that from the broadcasters' point of view color is more than an opportunity. It represents an obligation to provide new leadership in technology and public service. SYDNEY H. EIGES *Vice President, Public Information, National Broadcasting Company, N.Y.*

More bouquets

We're totally impressed. Your April issue reflects good taste and the "burning of midnight oil," the result being "perfection plus." A. G. PICHA *Promotion Director, WMAR-TV Baltimore.*

As one who has worked during the past 13 years on both sides of the television fence—directing and selling—permit me to add my voice to what I hope is an avalanche of support for the position taken in Worthington Miner's fine article on censorship ("The Terrible Toll of Taboos") in the March issue of TELEVISION MAGAZINE. JOHN L. HUTCHINSON JR. *Williamsville, N.Y.*

It seems to me that [TELEVISION MAGAZINE] is what we in the process of teaching broadcasting have been looking for for some time. I have been most enthusiastic in recommending this to my students in television, and the other professors of television have seen my copy and also endorse its use. For some time I have been wanting something like this to help students see that there is something more to television than dial twisting, but-

ton pushing and camera maneuvering. F. BROOKS SANDERS *Assistant Professor of Dramatic Art & Speech, Ohio University, Athens.*

Let me congratulate you on an excellent publication. It fills a great need in the television industry. Frankly, it is the very excellence of TELEVISION that prompts me to write. I've received two copies and still no bill. Since I don't want to miss an issue due to non-payment of my account, may I please have a statement so that I may remit post haste? GARY LITAKER *Torrance, Calif.*

[EDITOR'S NOTE: A bill, and the circulation department's apologies, are enroute to Mr. Litaker.]

Food and fuel for salesmen

TELEVISION MAGAZINE seems to get better with each succeeding issue.

May we have 10 reprints of the article entitled "Creative Selling" in your March issue. This article has much food for thought and fuel for action that all station and representative sales people should digest. WILLIAM J. STUBBS *Assistant Vice President, Peters, Griffin, Woodward Inc., Atlanta, Ga.*

The gasoline market battle

We would like to reproduce for educational purposes portions of your excellent article "Giant Battle for a Shrinking Market," from your February 1961 issue. Naturally, source credit to TELEVISION will be given. STEPHEN GREYSER *Research Associate in Marketing, Harvard University, Graduate School of Business Administration, Boston, Mass.*

Please send me a copy of the February issue of TELEVISION MAGAZINE which featured the article "Giant Battle for a Shrinking Market." ROBERT W. VIVIAN *Field Service Representative, American Oil Company, Chicago, Ill.*

Amending the record

In the April TELEVISION MAGAZINE listing of network advertiser time costs, you have MacManus, John & Adams listed as the agency of record for Dow Chemical Co. Norman, Craig & Kummel is the agency for Dow's Handi-Wrap and therefore placed all network business on ABC daytime, *Naked City, Walt Disney Presents and Adventures in Paradise.* LEONARD V. KOCH *Business Manager, Norman, Craig & Kummel, New York.*

... All television programs sponsored by Breck Inc. are placed through Reach, McClinton & Co., which has been the agency of record since January 1960, not N. W. Ayer as listed in your April Data Supplement. PHIL WASSERMAN *Publicity Director, Reach, McClinton & Co., New York.*

END

-  **KOTV**
TULSA
-  **KHOU-TV**
HOUSTON
-  **KXTV**
SACRAMENTO
-  **WANE-TV**
FORT WAYNE
-  **WISH-TV**
INDIANAPOLIS
- WANE-AM**
FORT WAYNE
- WISH-AM**
INDIANAPOLIS

Represented by H-R

STATIONS

... one of the nation's great influence stations

KOIN-TV

PORTLAND, OREGON

Channel 6

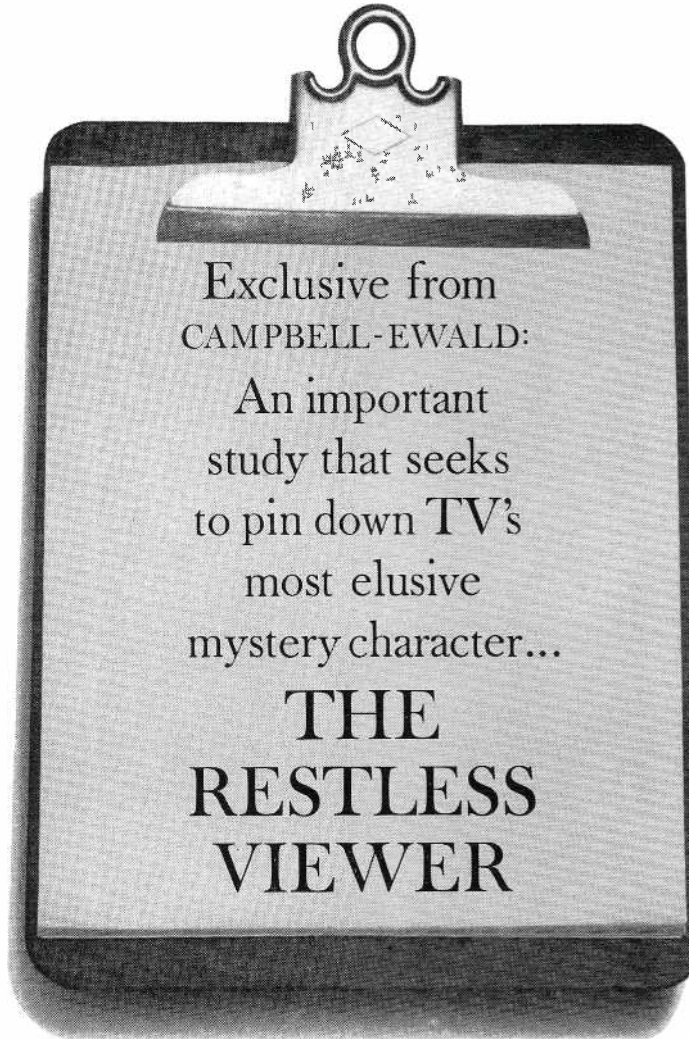
CBS Television

announces the
appointment of

**HARRINGTON,
RIGHTER and
PARSONS, Inc.**

as national
representatives,
effective May 16, 1961

TELEVISION



BY RUFUS CRATER

ONE of these days the people who run television may look around to discover a revolutionist has been at work in their business. Behind their backs—or indeed, in front of their screens—he is at work now, setting in motion changes that could topple some of TV's most sacred institutions.

This unsuspected revolutionist is the viewer, the person with one hand on the tuning knob. Sometimes—oftener than has been believed up to now—he is close to becoming the non-viewer, the person with the hand on the off-

continued



CLASS DISTINCTION: A viewer's program preferences are established to a considerable extent not only by his age and sex, as is widely known, but also by the social class of which he is a member. This chart, an elaboration of one prepared by Social Research Inc., suggests the range of appeal of each

of 12 principal program types according to the determinants of sex and social class. The vertical lines indicate the extent to which the different types appeal into and across social levels. Appeal by sex is indicated this way: Types listed nearer the left appeal more to men; those nearer the right, more to women.

switch. The first evidences of the revolution taking place within the television audience emerge from a massive report completed recently for Campbell-Ewald Co. of Detroit, whose approximately \$28 million in annual television billing ranks it among the top 15 TV advertising agencies.

Perhaps evolution is a better word than revolution for the changes that are taking place. But evolutionist or revolutionist, the viewer is responsible and the Campbell-Ewald study depicts him as moving steadily toward the overthrow of some of television's basic historic concepts.

Take the so-called "mass-mass audience" concept. The study shows that selective and individual viewing, as dis-

tinguished from family or group viewing, is far more extensive than the experts who made the study had ever suspected. This personalized viewing trend is so far advanced that Philip L. McHugh, Campbell-Ewald vice president and radio-TV director, who conceived the study, thinks it entirely safe to assume that within two, three or four years virtually no television program will be attracting the sort of "mass-mass audience" that is relatively common now.

Carry that projection a little farther. If the "mass-mass audience" becomes merely a mass audience, then the sponsor's cost-per-thousand increases. This is an inescapable fact of arithmetic unless his program and/or time costs are re-

Viewing is more selective, but also more intense...this makes better prospects for sponsors

duced as the size of his audience comes down. Either result is revolutionary enough to horrify the man, broadcaster or advertiser, who comes out on the short end of the stick.

There is more. The study suggests that the total television audience has reached a plateau. There is no indication that the total audience will either grow or shrink appreciably. There is indication it is splitting into more subdivisions. Restless viewers who drift away from one program are turning to other shows, watching on second and third sets in the home. Or, more accurately, they are drifting away from established family viewing patterns because they *want* to watch other programs, and have more second and/or third sets available for this convenience. In any case, these "other" shows presumably are gaining audience from this audience-fragmentation trend, and perhaps the cost-per-thousand issues will balance out in the long run.

It doesn't stop there, however. The study shows that television, which once threatened to put reading and movie-going and assorted other leisure-time activities out of business, is itself becoming more susceptible to competition from these same leisure-time activities as viewers become more discriminating, selective and demanding. This means that all programs will have to—or prudently ought to—make themselves more appealing in order to minimize the risk of losing audience to these other activities. As the study puts it, the trend to greater selectivity on the part of viewers "suggests that programs will increasingly have to fit in to people's life styles and patterns, rather than what formerly so commonly happened, namely, for people to shape their living habits in order to better accommodate television." That is one to keep program creators up nights.

All this isn't necessarily bad. For the researchers also find that although viewers are becoming more and more selective, the quality of their viewing is becoming "more intense, with greater identification and participation and depending more on knowledge of the program and its stars." It seems logical to assume that this will make them better prospects for the sponsors of those programs they do choose to watch. Advertisers will be able to pinpoint their prospects better, which perhaps will make a higher cost-per-thousand easier to take. In any event the researchers think it likely that "smaller but more appropriate audience groupings will become a conscious goal of producers and advertisers alike as selectivity comes to dominate the relation between viewer and program."

If the idea of advertisers and programmers consciously seeking smaller audiences isn't revolutionary enough, consider this additional possibility: As individual viewing increases, the present basic concept of audience measurement may have to be revised. The rating services may have to take their sights off the "viewing home" and aim at individuals instead.

Dramatic as it is, this chain of evolutionary possibilities represents only a small part of the 301-page report from which it is drawn. Primarily this is a study of the viewer, his television attitudes and habits, what television means to him, why and how he uses it and reacts to it, the moods in which he approaches it, and how, therefore, it might be made more appealing to him and consequently more effective for those who program and pay for it.

The study was done for Campbell-Ewald by Social Re-

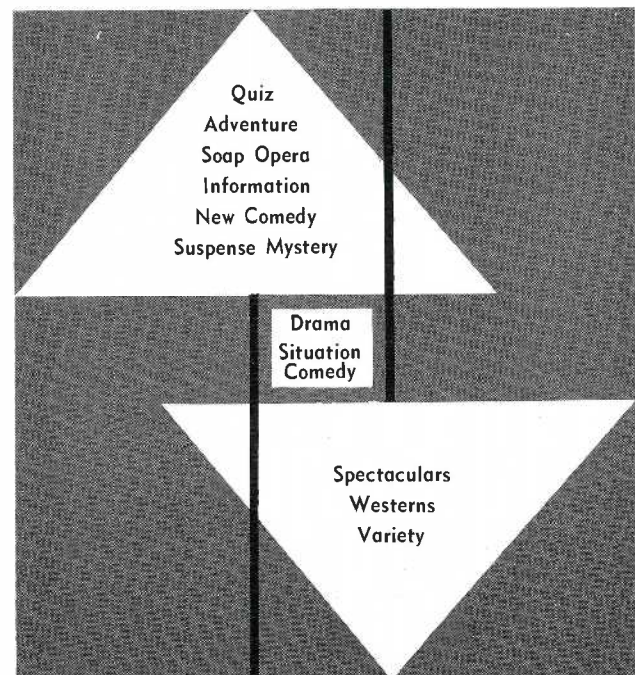
search Inc. SRI is a widely known Chicago firm, active in advertising attitudes research for many years. It has worked frequently with Campbell-Ewald in similar but more limited studies regarding specific television programs. This study interviewed 255 persons in nine communities throughout the country* but if it lacked anything in sample size, it compensated in the depth of its probing: A total of 11 questionnaires, each focusing on different subject matter, were employed in interviewing spread over three months (March, April and May 1960).

Campbell-Ewald thinks the study's importance lies not only in its specific findings but also in the fact that it is the most comprehensive if not the first attempt anybody in television has made to find out in detail what the people think about television, as distinguished from what somebody *thinks* the people think. Phil McHugh, a veteran and acknowledged expert in television programming and advertising, puts it this way:

"We hope that those who are seriously engaged in television programming—the networks and the large package producers—may be inspired by this study to want to find out all they can about audience attitudes toward this medium. At the moment, we know of no major effort to get at the things that this study uncovers.

"This study clearly indicates that audience attitudes exist

* Chicago, Philadelphia, Atlanta, San Francisco, Cincinnati, Oklahoma City, Louisville, Worcester, Mass., and Mason City, Iowa.



POPULARITY TREND: Of eleven classes of shows singled out in the SRI report, six are reported as increasing in audience popularity, two holding steady, and three seem to be falling off.

The viewer not only watches commercials, but also feels obligated to be influenced by them

and are worth being considered. Instead of relying on qualitative information of this sort, networks and packagers seem to be making most of their decisions on the basis of quantitative figures—the ratings. If a show gets hot in the ratings, the current trend seems to be 'Let's do another just like that,' but from the viewers' standpoint our study shows that this can be a dangerously wrong attitude. Perhaps the programmers ought to be asking: 'What can we do that is good but different—that will better suit the changing tastes of the viewers?' Many people wonder how interested they are in long-range changing tastes or in finding out about all these feelings that exist among the viewers, because that might upset a lot of appeacarts."

The closest approach to the scope and nature of the Campbell-Ewald study that comes to mind is the big one that CBS announced a couple of years ago, which is still in work. NAB also has been considering one. But it does not seem too chancy to venture that, as of this moment, Campbell-Ewald is better acquainted with T.V. Viewer than any other organization engaged in the programming and purchase of television time (though it considers its findings far from permanent and, indeed, would like to see another study done in the middle of the 1961-62 season). Here are some of the things it knows about him now, thanks to SRI:

To a great extent he has organized his life around television—but television is going to have to work harder to keep from losing some of its hold on his life.

He knows what he wants from television—and isn't always getting it.

His tastes are in a constant process of change—and by his restiveness he is showing that television does not always keep pace with his changing moods.

The incidence of "default" viewing

Some of his viewing is really "default viewing," spent on programs which he'd gladly pass up if something more adapted to his mood were offered him.

He is becoming more and more discriminating. And yet he watches more than he thinks he does.

He watches commercials in the same way that he watches programs—in fact he looks for the same things in commercials that he seeks in programming. He does *not* think of commercials as something different and apart from programs.

He not only watches commercials and is influenced by them, but he feels *obligated* to watch and be influenced.

He is more "receptive" to television on Sunday, Monday, Tuesday and to some extent Thursday nights; on other evenings he is more preoccupied with other things and inclined to be more critical of—and perhaps derive less pleasure from—whatever he does watch.

And he is, of course, not one man but many people, and they not only like different things but often like the same things for totally different reasons.

These are necessarily quick and incomplete glimpses of the man who in the long run pays television's bills. But when considered along with all the other characteristics found by SRI, they encourage a wide range of speculation about what television is coming to in the reasonably near future.

Some of the ideas that emerge point to new trends and

unsuspected attitudes, especially as they are exhibited at different social class levels. Others confirm many of the every-day assumptions that nobody had thought it necessary to prove before. Some, on the other hand, disprove clichés that have been widely popular, perhaps most notably the belief that viewers think of the commercial as something separate and apart from the program. Some show that certain current assumptions are not strong enough: That integrating commercials properly is even more important than had been generally thought, for example, or that the climate for properly executed news-and-information programs is much more favorable than it is generally assumed to be.

Nobody thinks the changes predicted, suggested or implied in this study will come overnight. Neither Campbell-Ewald nor SRI speak of them in the context of a "revolution." But they do not minimize the possibility of far-reaching changes, either. The report sees trends that "will continue at a very rapid pace," carrying with them "very drastic implications for changes in programming and advertising plans," and speaks of the "probability" of "a movement toward an unimagined opulence in television" ("if world chaos can be staved off").

Campbell-Ewald officials themselves emphasize that the study's findings "will have more meaningful application in terms of long-range planning, rather than in immediate, specific cases." The findings are in fact only one part of an overall study that the agency plans to make: radio and magazines rank high on the list of other media which it feels should be explored in the same extensive way. In the meantime the agency is treating the television findings more as guide posts and direction-pointers than as an instruction manual for the assembly of a perfect television program or a foolproof commercial. For specific problems—the selection of a show, for example—it will augment this general study by making, as in the past, similar but more specifically oriented studies relating to the exact program or commercial up for decision.

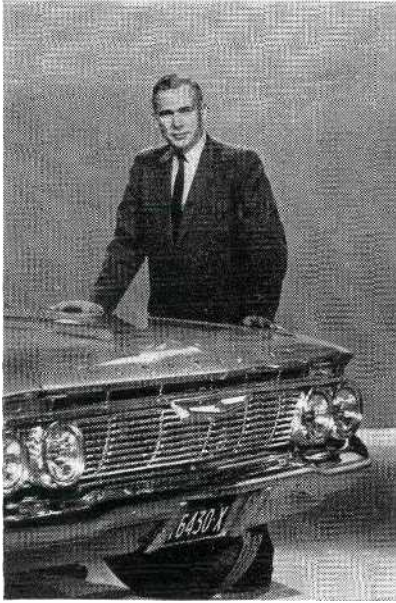
This is not to say that the SRI study lacks immediate usefulness.

It holds eminently current interest in terms of which program types are most apt to win, hold or lose popular favor in the next few years.

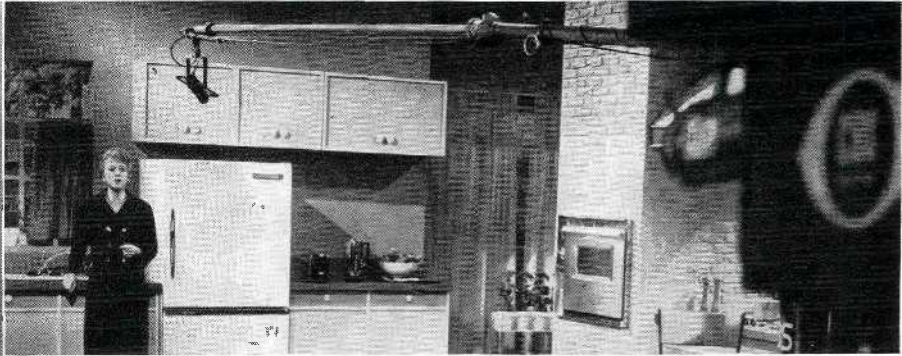
In this vein there seems sound reason to believe that audiences do not go for—or will not long hold still for—endless copying of successful themes. If a new show wins a big audience, two or three others like it may also succeed, but the fourth, fifth and sixth copies had better look for changing tastes and different basic values. The report goes on to observe:

"It is evident from people's viewing habits and attitudes that they allow for—in fact, demand—different kinds of westerns, comedy shows, situation comedies, quiz programs, etc. There is interest in being shown newer and different expressions of a basic program format. . . . Also important is how well [any program] fits in with and measures up to the general taste patterns of the moment, a standard that is constantly shifting and forever vague, but that always in some fashion reflects basic themes and values of the society."

As for specific program types and their current popularity prospects, the report offers this prognosis from the audience's point of view:



WHAT'S IN A NAME: *A commercial delivered by name or known announcers usually gains impact according to viewers' personal "image" of the announcers. Social Research Inc.'s studies find that one symbolic quality which they "invariably" communicate is some degree of authority: "Even the 'fake' doctors in the headache-remedy commercials are responded to as if they might possess some*



medical knowledge." (SRI also finds that this authoritative quality tends to register better with Lower Class viewers and also, more generally, with women in connection with food, household items and similar products.) As announcers become better known, SRI notes, "they become spokesmen for the brand, much like Betty Furness has done with Westinghouse products [before she and Westinghouse terminated their long association a few months ago] and to a lesser extent Joel Aldred with Chevrolet." Here is how SRI describes those two announcers as they are seen by viewers:

"Furness . . . appears to be a knowledgeable person, a woman who probably has combined a professional career with some type of home life (though this is difficult for viewers to figure out), some-

one who is neither too sexy nor very attractive, but who is poised, calm, logical. Her commercials are seen as instructive but not very exciting; they tend to be thought of as more for the women, with men not being too interested in looking at her or hearing what she has to say."

"Aldred is an announcer who is very controlled, a quiet spokesman suggesting underlying potency which doesn't often find expression. He does not interfere with the communication, trying not to interject his own personality. He provides a setting for the commercial that points to sincerity, sensibility without extravagance, underlying power that can be called upon when needed, and a general attractiveness that is not outstanding but appealing and easy to take."

"Westerns, riding the crest for several years, emerge in this study as being on the downgrade. [This of course does not apply to the "outstanding" shows in this category, which obviously fill a program need.] The same thing applies to spectaculars, though this is not a program type. Suspense-mystery programs are receiving more attention from viewers (and producers, too) and will be on the upswing in the next year or two. Variety shows have become less valued and give no evidence of changing this position.

"Soap operas, for daytime viewing, emerge as increasingly well entrenched in women's preferences and watching habits and are likely to become even more important in coming years if suitable ones are made available.

"It would seem that viewers are anticipating the rise of a new comedy format and a new group of comedians, though at present none are known. Much of the same applies to quiz programs: the evidence suggests that in the not-too-distant future the quiz show will be ripe for reintroduction.

"Dramatic programs have stabilized their position in relation to other programs, as have situation comedies. Adventure type programs seem to be coming to the fore more and more, and they should do better in the next few years.

"There are suggestions that in coming years there will be increased receptivity to programs that are more thoughtful, factual, informative and 'serious,' such as news, conversation, documentary-type shows. This reflects the quality of television as a medium for keeping in touch with a changing and exciting world. Certainly this will not become the dominant type of TV program that some people preach

or hope for, and in no sense will this trend diminish the definition of television as offering entertainment primarily."

In appraising the appeal of "serious" or "educational" programming the report encounters the problem that "viewers are often taken too much at their word" when they say they want this type. Actually they think of "education" as important in television but "do not really enjoy, plan for or give much thought" to it; perhaps they also think subconsciously that it is important because if it were, then "much of the guilt" they feel—from watching more than they really think they should—"would diminish." Whatever their reasoning, the report concludes that there would seem to be a growing viewers' market for serious-type programs with more entertainment techniques: "The audience might not be large, though they could be loyal and important, as is now the case with some educational television."

In addition to forecasting these probable trends in acceptance and popularity of various program types, the report offers some evaluation—again based on viewer attitudes—of specific current shows and personalities. This is done in illustrating typical appeals that viewers look for in various types of programs, rather than singling out waxing or waning shows specifically. Here are a few 1960 examples:

" . . . Garry Moore, without any special 'talents' of his own beside his personality and ability to organize and MC a show, seems to be coming across in a more relaxed, friendly as well as a younger manner [than some other MCs]. He is seen as on the way up."

" . . . Huntley and Brinkley, and Ed Murrow until re-

cently, are seen as school teachers of TV. . . . Ed Murrow probably comes closest to what a newscaster should ideally be like. He seems thorough, forceful and able to organize and present vast questions, materials and information. Douglas Edwards seems very near the top but still on the way; he seems to copy Murrow in a lot of ways."

" . . . Desi needs Lucy badly, but Lucy is very gifted and may do as well, or maybe even better, alone."

" . . . Perry Como seems a bit weary and without the vitality or initiative to reactivate himself. Pat Boone is felt to have done well for what he had to offer and there does not seem much future opportunity for his present format. Ed Sullivan seems increasingly repetitive, his programs and audience stereotyped. He, too, seems limited in his ability to create new kinds of interest as an individual, though his programming seems more flexible and not quite dead yet."

" . . . On the upbeat are Red Skelton and Art Carney, particularly. There do not seem to be many attractive new faces save perhaps Carol Burnett and Shari Lewis. It would not seem odd to see Lucille Ball scale new heights since her divorce from Desi . . . Jackie Gleason¹ seems due for a TV 'revival' and some people will be disappointed if it doesn't happen."

" . . . Loretta Young seems stable, but older—she has a long way to go yet but people are beginning to wonder how long. Art Linkletter seems to have captured a devoted audience and is entrenching himself particularly with daytime viewers."

To McHugh and his associates at Campbell-Ewald one of the most important contributions of the SRI study is its probing of attitudes as they vary from one social class level to the next. This is a relatively new area of television investigation, certainly in the scope involved here. Sex and age have generally well known effects on what people choose to watch and will enjoy most. But what about social class—how are their attitudes and reactions to television affected by their place in society?

The answer is that social class status² plays almost as obvious a role as age and sex do. Attitudes and reactions within a class are predictable to a high degree. There is, of course, considerable overlap between the lower elements of one class and the upper elements of the next. But keeping that fact in mind (and forgetting, for the moment, daytime viewing by women), SRI summarizes the viewing habits of the three main social levels as follows:

Upper Middle Class—Its members watch on an average of one-half to three hours or more per day on weekdays and from two to six hours on weekends. They prefer news, information programs, sports, spectaculars.

Lower Middle Class—Watches one to four hours a day on weekdays and four to twelve hours or more on week-

¹ It should be remembered that these attitudes were collected in Spring 1960. Since then, Gleason has tried again, but generally the failure of his new program was attributed to its format rather than to any lack of appeal of Gleason himself.

² Social class levels may be described generally as follows: The Upper Class represents two or three per cent of the population and consists of two upper groups: The Upper-Upper Class and the Lower-Upper Class. The Upper-Upper Class is "The 400," "The Old Families," those who inherited wealth. The Lower-Upper Class consists of the top business and professional people who have obtained position of wealth and affluence through their own



THOMAS B. ADAMS PRESIDENT, CAMPBELL-EWALD CO., DETROIT

"This study is a significant probe into some of the all-too-little examined areas of television. It is the first one we have ever seen that starts on the viewers' side of the television set and considers what the medium means to him. In terms of both programming and commercials, this study represents the viewers' attitudes and feelings, and explains why. We believe many advertisers outside our own client list will be interested in it, and we hope to get their reactions to it."

ends. They prefer news, westerns, variety, comedies, movies.

Lower Class—Watches two to six hours a day on weekdays and four to twelve hours or more on weekends. Prefers westerns, sports, variety, comedy, detectives, adventures, movies.

The study also produced other insights confirming many of the effects that class status has been assumed to have on viewing attitudes:

"On the whole, television is used in less central ways by the Upper Middle Class, both as entertainment and as a source of information. For them, it is but one of many resources, so that they tend to be less appreciative of it and to use it less.

"In some ways, TV has become the symbol of the 'low level of taste' epitomizing the decline of our mass culture. The Upper Middle—and especially the intellectual—may want to challenge this taste, to elevate it, but above all, he is curious about it. He uses TV partly to inquire into the state of the culture, enjoys his role as social critic, enhancing his own sense of importance by decrying the fact that it is not good enough to suit his own preferences.

"Mobile Middle Class people (consciously or unconsciously striving to elevate themselves) value the sense of currency and knowledgeability that comes from watching programs, stars and people. Documentaries, current events, drama, etc., particularly those that bespeak greater cultural purposes and deal with the great issues of the day, are most appreciated and looked for.

"Even the Middle Majority groups—the Lower Middle

achievement rather than inheritance. The Upper-Middle Class consists of 10 to 12 per cent of the population and is made up of those employed in managerial positions and lower level executive positions, and moderately successful professional people. The Lower-Middle Class consists of 30 to 35 per cent of the population; its members share a common desire for a respectable way of living, rather than a desire for "better things." The Upper-Lower Class consists of 35 to 40 per cent of the population; rather than striving for a respectable life its members seek out the limited pleasures in life that are available to them. In the SRI study neither the Lower-Lower Class nor the Upper Class is described separately from the class closest to it, due to the similarity in attitudes of those related classes in regard to television.

and Upper Lower classes—have learned to be somewhat openly critical of TV. Yet there is a strong feeling that television is wonderful, that it provides such excellent opportunities for entertainment that they now would not know what to do without it. Not only are the programs considered plentiful, but a great many of them are thought to be the 'best' or at least good entertainment, and everyone ends up with a long list of favorites."

Although Upper Middle Class people watch somewhat less than those in lower classes, the study finds that "a much more important difference" is in how they watch it: "Their approach is more active and stimulated. Selection, discrimination and planning are the keynotes of their viewing, as are open criticism and strongly formulated opinions . . ."

"Upper Middle Class people tend to single out particular types of programs. And although they feel there is a range of programs that are worthwhile, the range seems to them too limited. And because they watch only certain things that fall within this narrow range, there are more feelings of being over-exposed and tired."

Mobile Middle Class viewers tend to think of themselves as having the same television criteria as the Upper Middle Class. "These Mobile people want not only to be 'virtuous' by exercising such self-control [in their viewing], but to be active and constructive in relation to what they see. They want to use what they see and learn as a way of testing out their aspirations, desires and gratifications, of learning something which will broaden them and help them in their strivings for self-improvement and a better, more desirable way of life.

The fear of giving in to entertainment

"The difficulty many of these Mobile Middle Class people encounter is that much of what appears on television appears to be entertaining rather than educational. This, expressed as a criticism, often means that the content is felt to be too stimulating, sensuous and provocative. They are afraid of giving in to the temptations offered, to lose control and sight of their strivings and goals . . ."

"Lower Class people also select, though their selections tend to cover a broader range, and what they select—that is, the type of program—is usually more available (westerns, for instance). Also they are less explicit about it, without feeling the need to stop and think why they chose one rather than another, or what it is they really like or enjoy about it. Lower Class people also value self-control in relation to television, but they are less confident about exercising it. And they have fewer alternatives for doing other things."

" . . . Overall, concerns and conflicts about time spent watching television will exist in all portions of the population (again, more or less) as long as what TV has to offer is so broad and somewhat suspect. It offers entertainment, information, escape, stimulation, balm, a pastime. It offers them right in the home, in the easiest, laziest possible way, underscoring the notions of passivity and dependence, rather than activity and autonomy.

"It is easier to relegate one's criticism onto the programs and what the medium offers, rather than exercising one's choice of not turning the thing on in the first place. For this, its place is too prominent, not only because it is in the home and the temptation sits there staring one in the face constantly, but also because what it has to offer in terms of learning about the world in which we live has grown to be accepted as a vital part of every individual's life . . ."

While different classes watch in different ways, they all watch. The report says "there are few people who could say—and mean—'I could live without it forever.' There are few who really don't like TV, and there are few who don't watch it a lot." And just as social class affects viewing attitudes, all this viewing is having a profound effect on social class. SRI describes this aspect of television's role as a social force in this way:

"Lower Class people and people in rural areas for whom the movies typically were the main form of entertainment [before television], now have urban, Middle Class American entertainment available to them by television in large quantities, convenient form and free access. At the same time television has raised these people's level of understanding so that the differences between Lower and Upper Class people, between rural and city people, have been diminished . . ."

There is a sidelight to this investigation of class atti-
To page 74



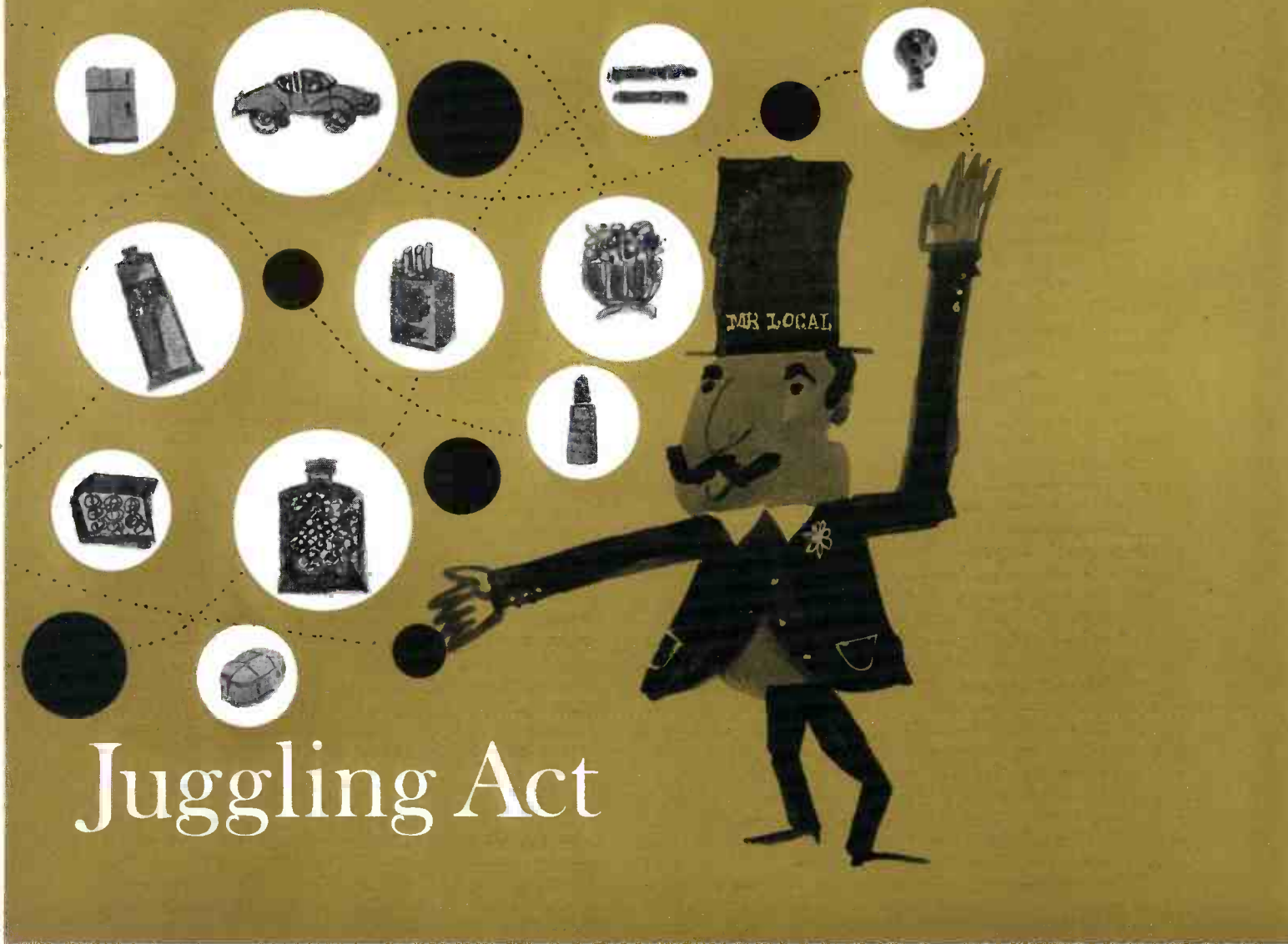
SEEING THE RESULTS: Originator of Campbell-Ewald's ground-breaking study of television audience attitudes, Philip L. McHugh, the agency's vice president and director of radio and television, is shown (at right) studying the results with his assistant, Pete Hoffman, who along with Jack Bowen of the research department worked closely in developing the project. The study was conducted for C-E by Social Research Inc., Chicago, under the direction of Dr. Ira O. Glick, an associate director of SRI, who also wrote the report's commercial sections. The massive report carries a title to match: "Television 1960, a Survey of Current Attitudes: Phase I, Entertainment Research."



TV's Amazing

There was a day when advertisers were less numerous, products were fewer, sponsors bought whole programs and TV could guarantee wide separation of competing products. Now advertisers are many, products abound, sponsors buy smaller chunks and TV time remains a limited constant. The concept of product protection, once a virtue, is now a thorn. This report tells why.

BY JACK B. WEINER



Juggling Act

DURING recent years television advertisers have assiduously shoveled a neat grave for one of their most treasured pets, a time-worn concept answering to the name "product protection." Now that the grave is almost the right size, its gaping dimensions have given the grave-diggers pause. They are saying to themselves (in hushed, funereal tones), "Good grief—look what we've done . . .!"

What they've done has been to buy television time in ever smaller units, putting emphasis on reach and frequency instead of on program identification. As a result it has become increasingly difficult for broadcasters to maintain time separations between commercials for competitive products. One has only to examine advertiser participation in and around a typical hour-long network program. Here, for example, is the chronological commercial breakdown for *Rawhide*, as seen on WCBS-TV New York on the evening of March 24, 1961:

At 7:29 there appeared two 30-second spots—for Lestoil and Thomas English Muffins. These were followed by *Rawhide's* opening billboards at 7:30—for Marlboro cigarettes, Windex cleaner and Lustre Creme shampoo. The first minute-long commercial was for Instant Maxwell House Coffee,

the second for Luster Creme, and the third for Nabisco's Premium Saltines.

At 7:59, midway through the program, 30-second local spots were aired for Wonder Bread and SOS Soap Pads. These spots were followed by the fourth, fifth and sixth commercials within the body of the program—for Marlboro, Windex and Ipana. At 8:28 the closing billboards were for Instant Maxwell House, Nabisco and Ipana. Final 30-second spots, at 8:29, were for Wildroot Cream Oil and for Ex-Lax.

Considering the variety of products represented, the above schedule is a well-planned grouping of commercials. Some diehards, however, are bound to take the position that it is literally studded with product and corporate conflicts (real, imagined, or even whimsical). Such critics might say, for example, that Thomas English Muffins, Wonder Bread and Premium Saltines all represent competitive baked goods—in fact the Nabisco commercial was followed by a Wonder Bread spot; Lestoil, Windex and SOS are competitive cleansers (isn't Lestoil sometimes used to clean windows?), and the Lestoil spot was adjacent to a Windex billboard; Marlboro cigarettes and Ipana toothpaste were represented within the same program segment (aren't toothpaste and

The product protection heritage from radio days has become a cause célèbre in TV

cigarettes incompatible products? After all, some toothpastes claim to remove tobacco stains from your teeth); and so on. How many so-called conflicts can you find?

The point is: as a consequence of multiple participation sponsorships, viewer loyalty to a product because of its identification with a particular show has almost disappeared. Concurrently, product protection—the system of broadcast scheduling through which advertisers have endeavored to maintain a time lag between commercials for their products and commercials for competitive products—is on its last legs. Unfortunately, its fast-approaching, inevitable demise has fomented a small war—usually diplomatic, sometimes heated, and always confusing—among four parties in conflict: the advertiser, the advertising agency, the television network, and the individual station.

Product protection is a carryover from radio's boom years, when program/sponsor identification had a measurable value to advertisers. Sponsors put much stock in the fact that to most listeners, Fred Allen was synonymous with "Ipana for the smile of beauty and Sal Hepatica for the smile of health"; that Amos 'n' Andy stood for Pepsodent; that Edgar Bergen and Charlie McCarthy were identified with Chase & Sanborn Coffee. Such a sponsor bought more than radio time in those days; he bought a franchise for which he wanted protection. If a competitive advertiser's commercials were too close to that franchise, he reasoned, the public might identify the competitive advertiser as the sponsor. It was this approach that led Lever Bros., for example, to demand—and receive—one hour protection for all Lever Bros. products, whether advertised or not, on either side of the Lux Radio Theater.

This was product protection at its height. And when television came on the scene, the concept came with it. In TV's early days the networks and stations could easily afford to provide extensive product protection for sponsors. For the most part, programs were bought in their entirety. Approximately 80% of sponsorships in 1950 were for complete programs, and this fact was reflected in the extent of product protection. American Tobacco, for example, was guaranteed protection by NBC from competitive tobacco products for 30 minutes on either side of *Your Lucky Strike Hit Parade*.

The big change in television sponsorship patterns took place in the late '50s. To compensate for higher talent, production and time costs—and to take advantage of a huge television audience that was close to saturation point—advertisers began to spread their TV dollars. Co-sponsorships led to fragmented sponsorships and multiple participations. Network hours were sold in sixths, spot buys were on the rise, and identification of sponsor to program was diminishing rapidly.

Another significant development during the '50s was a sweeping diversification of interests by the giant advertisers. Corporations long synonymous with soap and soap alone, for example, had begun to acquire new subsidiaries and to create new divisions. A case in point is Procter & Gamble, which has advertised a huge variety of products on television. In the soap products category there is now Camay, Cascade, Cheer, Comet, Dash, Dreft, Duz, Ivory Soap, Ivory Flakes, Ivory Snow, Ivory Liquid Detergent, Joy, Lava, Mr.

Clean, Oxydol, Spic and Span, Tide and Zest—among others. Food products include Big Top Peanut Butter, Jif Peanut Spread, Crisco, Duncan Hines prepared mixes, Fluffo and Whirl. Among the toilet goods advertised by P&G are Crest, Drene, Gleem, Ivory Shampoo, Lilt Home Permanent, Pace, Party Curl, Pin-It, Liquid Prell, Prell Concentrate, Secret Roll-on Deodorant, Shasta, and Wondra Shampoo. In addition there is Clorox bleach—and another eight items in the paper products category.

Eleven years ago, as sole sponsor of *Fireside Theatre* on NBC, Procter & Gamble received 30-minute protection from competitive products before and after the program. But times have changed, as have marketing methods. In 1960 Procter & Gamble products (for which the company spent more than \$100 million in network and spot TV) were advertised on 50 network television programs—this in addition to spot buys. And many P&G products literally compete with each other, as witness Big Top Peanut Butter and Jif Peanut Spread—Lilt, Party Curl, Pace and Pin-It—Cheer, Ivory Flakes, Dreft, Dash, Tide, Oxydol and so on—Drene, Prell, Shasta, Wondra Shampoo and Ivory Shampoo.

By no means is Procter & Gamble a unique example. Diversification has become the byword for most major advertisers. Because of the relatively high cost of TV advertising they, too, advertise as many of their products as possible, if only for budgetary reasons.

The impossibility of it all

The concept of product protection, viewed against this combination of factors, poses a mammoth problem for all parties concerned. Joseph Iaricci, director of sales administration at NBC, puts it this way: "If each advertiser were given the right to advertise as many products as he wanted to advertise, and if he were to enjoy normal 15-minute protection from competitive products, more than half the advertisers on the network would be in conflict."

This being the case, how are the networks dealing with the question of product protection? Here is a resume of current policies:

CBS: The network spells out nothing contractually, but its stated policy is: "The CBS Television Network endeavors to maintain a separation of fifteen minutes or more between commercial announcements in adjacent programs for competing products, and reserves the right to require positioning of commercial announcements to effect such separation or to place such announcements adjacent to each other."

Though the network cannot control by contract what affiliated stations do, there is general cooperation. Says business manager William Fagan, "Our greatest difficulty comes when two advertisers, with so-called antithetical products, are in the same show. For example, a cigarette manufacturer dislikes being with a toothpaste which says it can remove stains from teeth—and cigarettes don't want to be within a mile of a cough syrup." In an endeavor to avoid such situations, network scheduling is worked out as far in advance as possible by a three-man committee comprised of the sales manager, the business manager and the contract manager.

"Another thing that has made life miserable for us and the other networks," says Fagan, "is that many corporations

are diversifying their interests. Philip Morris is now in the razor blade business, for example. And what's more logical than for Philip Morris to sell both cigarettes and blades in the same segment of a program they sponsor? But suppose a Gillette would want to sponsor the adjacent segment—naturally they'd want protection against the cigarette company's blades. We solve such dilemmas by specifying in our contracts which products an advertiser may advertise."

ABC: The network feels that it will be able to maintain 15-minute protection, at least in the foreseeable future. ABC's rate card statement sets forth the general policy: "ABC-TV will endeavor to schedule a separation of at least fifteen minutes between an advertiser's commercial announcements (other than exchange commercials) and any commercial announcements on a network basis in adjacent programs (segments, in other than Class A time periods) on behalf of products or services competitive to those to be advertised by the advertiser. ABC-TV reserves the right from time to time to schedule commercial announcements in order to afford such separation or to schedule such commercial announcements with less than fifteen-minute separation."

The network will not give advertisers *incompatibility* protection, but provides competitive product protection (Camel vs. Chesterfield, for example) as follows: For an alternate minute in an hour-long show ABC will protect one product; for a minute a week in an hour-long show, two products will be protected. For more than a minute a week, says Loomis Irish, manager of nighttime sales service, "we'll negotiate."

The number of products authorized for a single company depends on the time period and programming; in any case ABC reserves the right to withdraw protection for an authorized product if it is not advertised within a 13-week period. ABC will let an advertiser use an *unauthorized* product (Philip Morris' Marlboro cigarettes and their Gem razor blades, in major-minor juxtaposition, would be an example) until such time as the adjacent segment is sold to a competitive advertiser.

A list of network advertisers is sent to affiliated stations as far in advance of broadcast time as possible, and most of the affiliates "abide," scheduling local spots adjacent only to non-competitive products. Loomis notes that ABC's 40-second chainbreak for hour-long shows allows the affiliates to sell more local time, making it "somewhat easier" for them.

They're redefining their terms

Overall, a redefinition of "what is competitive" is taking place at ABC. On Saturday nights, for example, Brown & Williamson will advertise pipe tobacco and snuff in *Make That Spare*. *The Fight of the Week*, immediately adjacent, will be sponsored by Consolidated Cigar. Thus three tobacco products will be advertised in close proximity. Says Loomis of this and similar developments, "While product protection won't disappear entirely in the future, it's obvious that it will be minimal."

NBC: Recently NBC reduced the length of guaranteed separations for competitive products from 15 minutes to 10 minutes. This protection, says NBC, "shall not be extended to affect advertising in adjacent periods when such adjacent periods are occupied by programs of indeterminate length or by news, sports, or public affairs programs." Advertisers within news, sports, or public affairs programs will be protected against competitive products within the shows, but not against competitive agencies.

Another NBC change is that "star products"—products for which commercials are delivered by the star of a show—will be protected only during the program in which they appear. A commercial delivered by Hugh Downs on *Concentration*, for example, would not prevent him from delivering a commercial for a directly competitive product on *The Jack Paar Show*.

Pressure from affiliates seems to be one of the reasons for NBC's curtailment of product protection, one network spokesman indicated. Says Joseph Iaricci, director of sales administration, "Product protection has been a fantastic problem for affiliates; their spot business is constantly in conflict with the network. However, though they're under no contractual obligation to honor our product protection policy, they usually do."

Generally, NBC takes a "common sense" approach to anti-theft advertising and will attempt to avoid scheduling adjacent commercials for, say, an insurance company and an automobile manufacturer. But where advertisers are clearly buying time for circulation (such as minute buys within the network's upcoming series of Saturday night movies) competitive advertisers could be scheduled in adjacent time periods throughout the two-hour-long film program. Says Iaricci on this point, "The need for giving an advertiser exclusivity is not there."

A cause of disenchantment

How have sponsors been reacting to the gradual decline of product protection? There seems to be very little fire behind all the smoke; at least this is what one is led to believe by major advertiser reluctance to discuss what several term "this controversial subject." An official representing one multi-million-dollar company agreed to an interview only after he had been given firm assurance that both he and the company he represents would remain anonymous in this article.

"We're very disturbed about the fact that product protection on TV is steadily diminishing," he said. "If this trend is carried to its logical conclusion a show like *Wagon Train*, for example, could have two automobile advertisers. There's no telling what could happen. It's things like this that cause advertisers to become disenchanted with the medium."

He cited product protection as one of TV's important advantages. "If you keep chipping away at these advantages," he said, "TV loses its unique value."

What will his company do about the present situation? "The ultimate thing an advertiser can do," he replied, "is to apply economic pressure. In other words, if you don't like it, get out. The thing that disturbs us most, however, is that even though the advertiser, generally speaking, has changed his position on what constitutes competition, the networks are still issuing edicts. We're quite concerned about the future."

A spokesman for Procter & Gamble told TELEVISION, "We've been concerned about the practice of placing competitive commercials closer together. The networks have our viewpoint on this—they've gotten it several times in recent years. We're not happy with the trend, but we can also see why the networks have problems . . ."

The degree to which major TV advertisers are concerned seems to be far greater in informal discussions than it is in actuality. Since NBC recently instituted its new ten-minute policy, Joseph Iaricci says, "not a single protest has been registered." And beyond that, advertisers have be-

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THE PRESIDENT AND TV



ALONG with other radical innovations like overtime work for government employes, the televised news conference has become a symbol of John F. Kennedy's administration. It is more than a symbol. It has become a fixture with a permanent place in White House plans, and the newspapermen who three months ago were resisting its introduction are now trying to relax and enjoy it or at least to adjust themselves to changes it has made in their habits and their reputations.

Kennedy's original proposal to do news conferences on live TV hit with the shock of a cold-turkey withdrawal from the six-hour day and the extended coffee break.

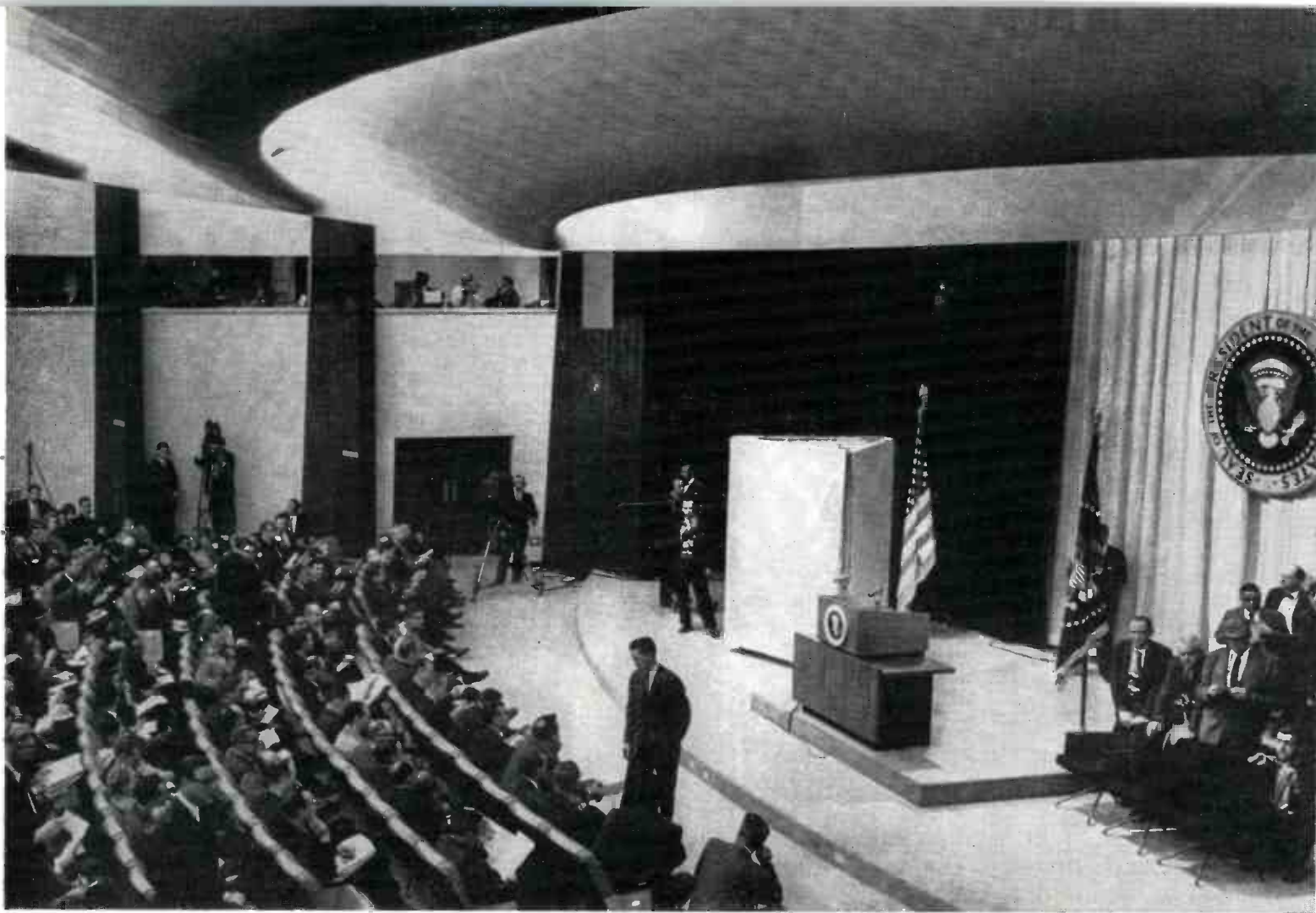
"The goofiest idea since the hula hoop," huffed James Reston, Washington correspondent of the venerable *New York Times*.

"Hazardous," said David Lawrence, syndicated newspaper columnist and boss of *U.S. News and World Report*. It was "off the cuff" government, wrote Lawrence. When answering questions on world affairs, the President could easily embarrass America's position or that of its allies.

"The stakes are too high," said Lawrence.

In his first three live television news conferences after taking office Kennedy was seen in some 32 million homes (67.5% of all U.S. TV homes viewed at least some part of one or more of the three conferences, according to American Research Bureau). If he goofed, nobody noticed it. Television has proved about as hazardous for Kennedy as water for a fish.

Yet the news conferences have turned up some imper-
continued



At 6 p.m. on March 23 the President of the United States, followed by news secretary Pierre Salinger, strode into the auditorium of the new State Department Building in Washington to face the news corps and, simultaneously, all the nation through live television. The 400-odd newsmen who awaited him, pencils poised, knew the country would hear the answers to their questions before they themselves could get to a typewriter (although wire service reporters in front of TV sets elsewhere were filing stories). The televised press conference, only months ago an innovation, is already a fixture of the New Frontier, one of the mechanics Kennedy will use to draw his administration closer to the country.

*The televised news conference
has revolutionized the White House
coverage tradition—and
still more uses of TV
are in President Kennedy's plans*

Among the technical developments brought into play at Kennedy's TV conferences: two "rifle" microphones, highly directional, which can single out any questioner in the auditorium.



fections that have nothing whatever to do with television. The sheer size of the body of his interrogators (it is not uncommon for 400 or more to attend) and of the huge new State Department auditorium he has to use to accommodate the crowd destroy any chance of intimate give-and-take between the President and newsmen. Kennedy stands on an elevated stage with a moat of space between him and the vast assembly of reporters. The auditorium, said the *Times'* Reston in a column written after several conferences were held, "is a dandy place for a movie or a Patterson-Johansson fight, but asking questions in it is like making love in Grand Central Terminal."

The gymnastics of reporters trying to get recognized in a crowd so large and a room so spacious outraged many viewers at first. In the first month of his administration Kennedy received several hundred letters praising his performances but criticizing reporters for boorish disrespect.

Television has done nothing to reduce attendance at the news conferences, even though many Washington newsmen cover them, when they are broadcast live, by watching in their own offices. Habit and possibly the hope of acquiring status by exposure on national television keep hundreds of reporters fighting for desirable seats in the State Department auditorium. The hard core of some 50 regular White House correspondents attend because they do not wish to cover the beat by remote control. Live television actually has obliged the two wire services, Associated Press and United Press International, to enlarge their coverage.

At every conference, whether live or taped for broadcast immediately after its close, both AP and UPI assign from six to eight reporters to the conference auditorium.

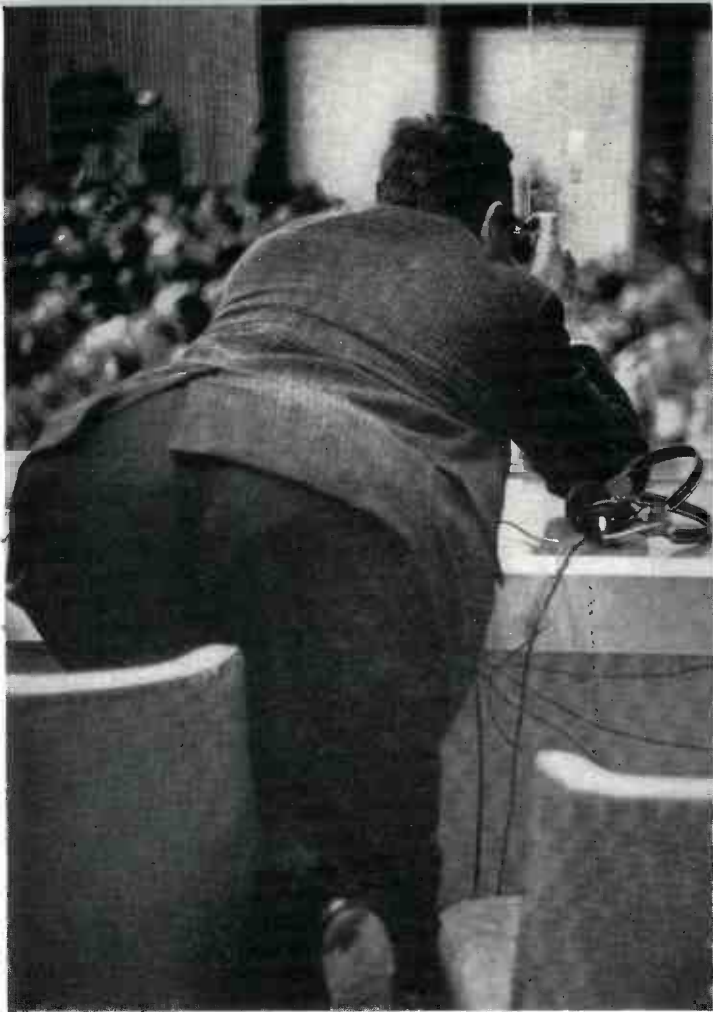
When conferences are broadcast live, AP and UPI add three or more reporters to their teams, but the additions are stationed in the Washington bureaus in front of television sets. It is their job to move a running story with a minimum of lags behind the live broadcast. Meanwhile, the six or more reporters of each service in the news conference auditorium are rooted to their places by a rule prohibiting anyone from leaving until the conference is ended by the traditional "Thank you, Mr. President," of the senior correspondent, AP's Marvin Arrowsmith.

In his first three months in office Kennedy held nine conferences, three live and six video taped for release immediately after the conference. The two types of broadcast handling will be standard from now on, according to Pierre Salinger, the President's news secretary. The majority of conferences will be taped, for presentation in full or in part at any time after the conference is over.

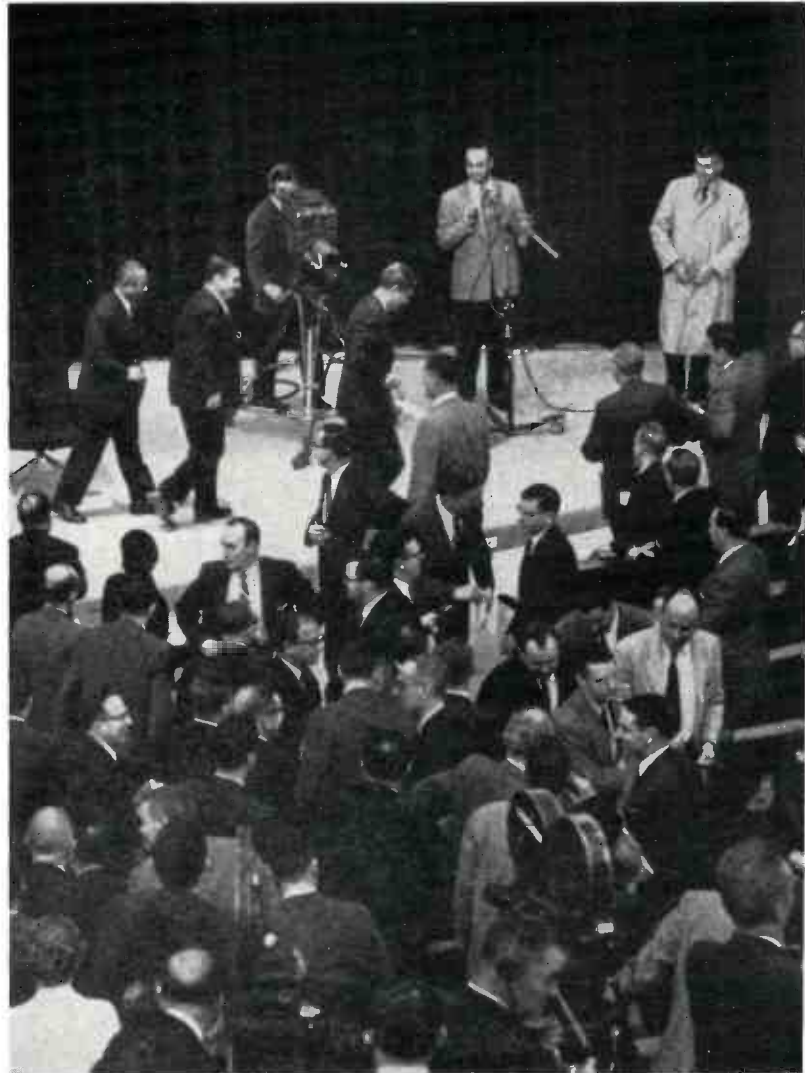
All the conferences are broadcast through a pool feed to all three networks. ABC, CBS and NBC rotate in originating the pool. The broadcasts are available to independent stations that want to tie into the nearest affiliate, although the networks impose various restrictions on the independents' use of tape feeds to prevent being scooped.

There's a new type of television appearance the President has in mind—special programs in TV documentary format produced professionally under White House control. Kennedy will use that type as a political blockbuster to advance projects of unusual importance to him. None had been seen at the time this was written, but any day now the White House will be asking for network time—prime time, no doubt—for the first one.

END



Unimpressed by TV's electronic news innovations, a still photographer takes his pictures the old way from a booth high above the floor.



As President Kennedy leaves the auditorium (trailed by Salinger and assistant news secretary Andrew Hatcher), newsmen mill casually on the floor. In other times they would have been rushing to claim the nearest phone; now, scooped by TV on the principal story, their traditional urgency has disappeared.



A print media reporter picks up a "hot" transcript of the conference within minutes after its close.

A depth analysis of the factors behind an important decision for today's TV advertiser, with appended commentary by four leading media experts

PARTICIPATION

BY RICHARD K. DOAN

THE theory of dispersion, as everyone is aware, is gaining ever greater currency in the realm of television advertising strategy. It has taken on many variations, an assortment of names, and a growing confusion of opinion as to its ultimate effects.

One thing only is certain: By whatever name it is known—participation, the magazine concept, scatter plan, fragmentation buying, alternate thirds, minute buys—this steadily growing method in television selling is bringing about significant changes. It could be one of the most decisive factors in the course that television will travel in the future, both as an entertainment medium and as an advertising vehicle.

Evidence of the extent to which advertisers have adopted the participation approach is easy to come by. On the network level it was documented in countless instances by the 1960 breakdown of Advertiser Expenditures in the Data Supplement of last month's TELEVISION MAGAZINE. It is also substantiated by the tremendous growth of spot TV, which comes of course mostly from national advertisers.

But it is in network use that the change of approach is most dramatically illustrated. A few years ago the pattern was one of program sponsorship—one advertiser to the show—with the program not infrequently packaged by, or at least under the control of, the advertiser's agency. Today there is not more than a comparative handful of programs brought in by agencies. On ABC, for instance, only *Bachelor Father* and *Rifleman* so far in next fall's schedule; on CBS, only *U. S. Steel Hour* and *Armstrong Circle Theater*, to which will be added *Father of the Bride* next season; and on NBC, only *Hitchcock Presents*, *Peter Loves Mary* (ending its run) and *Bachelor Father* (moving to ABC), to which will be added the new Nat Hiken comedy series, *Car 54, Where Are*

You? next fall. All other nighttime programs on the three networks will be network produced or controlled.

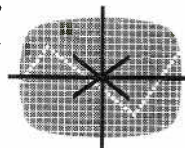
If this fact of TV life is accepted—and there appears to be little reason to question the likelihood of its permanence—the questions center primarily, as far as media strategy is concerned, on how far network advertising dollars should be scattered. Even this assumes, of course, that the dispersion theory has been adopted. If it hasn't, the first question is: sponsorship or participation?

There are, to be sure, advertisers holding to the sponsorship approach. They are fewer than formerly, and their programs are notable, in large part, for above-average quality. They include such examples as Hallmark's *Hall of Fame*, Aluminium Ltd.'s *Omnibus*, Prudential's *Twentieth Century*, U.S. Steel's *Hour*, Armstrong's *Circle Theater*, Bell Telephone's *Hour*.

There are trend-buckers, too: E. I. duPont de Nemours is putting a large chunk of its budget for next season in an hour-long *Show of the Week*. Westinghouse is going for an 18-time splurge of hour-long and 90-minute specials.

Nobody foresees the total disappearance of single-advertiser programs. The accepted viewpoint seems to be that certain advertisers always will seek programs of their own, for reasons including prestige. As CBS programming vice president Mike Dann expressed it recently: "Where prestige is involved, it is normally not on a participation basis. An advertiser who settles for prestige values must necessarily take on program sponsorship." As for who will produce such shows, Dann said, "I think it's up to the networks to be creative enough to come up with programs such advertisers will buy."

Who will produce the programs, however, seems not to be



vs. SPONSORSHIP

the major concern on Madison Avenue at this moment. Rather, it is how the programs will be bought.

There are no lack of combinations. The variations, ranging from specials to alternate-week sponsorships of weekly programs to minute participations to on-and-off schedules are virtually numberless.

The opportunities for scatter in minute participations are in themselves plentiful. On ABC in the fall, a little less than half (15 out of 35 shows) of the nighttime lineup will be open for such drop-ins. At CBS, which prefers to call its participations "alternate thirds," such availabilities will be fewest; probably just *Father Knows Best*, *Rawhide*, and *Perry Mason*. At NBC the trend is toward more participation carriers: the present five are expected to increase to eight or ten, including *The Americans*, *87th Precinct*, *Thriller*, *Laramie*, *Cain's 100*, *Outlaws*, *Dr. Kildare* and the *Saturday Night Movie*. There could be a couple more, on Friday night.

Minute buyers looking for prime-time slots will not find them at CBS. The network has indicated none will be available after 8:30 p.m. nightly.

What, then, of participation vs. sponsorship? What are the pluses and minuses of each?

The factors favoring the fragmentation approach seem to be these:

1) The most obvious and compelling one is that it enables an advertiser to reach far more *different* consumers (looking at TV on various days at various hours). This fact alone is found sufficient by some advocates of the dispersion theory to justify this strategy. The claim is made, notably in such quarters as the Ted Bates agency, that the "penetration" achieved by such a scatter tactic produces "golden" results.

2) The risk of being saddled with a ride in a low-rated program is substantially reduced. The weapon of instant cancellation is ever at hand.

3) As in spot, participation gives the advertiser maximum flexibility. He can shift his campaign with the prevailing winds to take advantage of program popularity trends.

4) For what it's worth, participation can give the advertiser a sense (somewhat like being a mutual-fund investor) of having a stake in a balanced variety of program fare, in which the stronger entries counterbalance the weaker ones.

The participation minuses include some risks:

1) The advertiser can find himself yoked with unsuitable co-participants. Against this there is little protection.

2) Obviously, if his participation is minor, the advertiser has no real proprietorship over the program.

3) In such instances, too, the viewer attaches no particular identification of the advertiser to the program as its sponsor.

4) Nevertheless, while the advertiser may get no credit from the viewer, he may feel the sting of blame. Witness: the Italian-American boycott of Liggett & Myers cigarettes for participating in *The Untouchables*.

5) If there is any validity in the claim that product and program should enjoy a certain compatibility, this is much more difficult to accomplish when an advertiser is spreading his message through two or three dozen shows.

The merits and drawbacks of sponsorship are not unlike those for participation, but in reverse. Some of the pluses:

1) The advertiser, for better or worse, can exercise considerable control over the program content. (In the old pattern of program sponsorship, of course, he may even have determined whether a program would go on the air at all.)

2) The star of a sponsored show, where format permits.

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ANCIENT BREW'S MODERN PROBLEM

KEEPING UP WITH THE NEW GENERATION

BY ALBERT R. KROEGER

ABOUT 6,000 years ago an experimenting farmer threw some grain into a pot, added water and boiled up a more or less drinkable beverage that eventually came to be called *cerveza*, *biru*, *biere*, *bier* or whatever word you use for suds, brew or old foamy.

By any name, beer is now a popular international drink, perhaps the most popular alcoholic beverage in the world. Thirsty Americans alone last year—some 60 million of them—put away 2.7 billion gallons of beer to make the cash registers of some 200 brewers jingle up the fancy collective sales figure of \$5 billion.

Uncle Sam along with state and local uncles was also pleased by the flow of things—a long guzzle in the mug of alcohol tax revenue amounting to about \$1 billion.

Advertising media in 1960 realized about \$225 million in brewer ad dollars, about \$50.2 million of this outlay going into television time. TV is the top advertising medium for the brewing industry, the top ad vehicle for most individual brewers.

A widely scattered industry with a multitude of brands (better than 400 of them in the U.S. with only about a half-dozen labels in full national distribution), most brewers must advertise locally or regionally, use local media. For television this means spot activity, \$43.4 million worth last year in a steadily mounting industry TV billing.

The major brewers, the top 21 companies producing better than a million barrels of beer a year, now put roughly 40% of their ad budgets into television. The below-a-million barrel brewers do better, invest about half their ad budgets in the electronic medium.

Network TV last year received a nod from only 16 brew-

ers. The time they bought was largely on split networks, regional hookups. The network dollars they spent, about \$8 million in time and production, was a decline from the \$10 million years of the mid-'50s.

Spots, sports and syndicated film is the parlay most brewers are slapping their blue chips on. The baseball games, a natural, are backed in practically every major league city. Weather shows, local sports shows, newscasts and local talent showcases are also popular.

The problems of brewery advertising on TV are much the same problems of any other advertiser, with one major difference. The liquor laws are a conscience that beer has had to live with all along; they dictate what the brewer can and cannot do in his TV commercial and in all his advertising.

If there is a problem in beer's TV efforts it is the problem of sameness. Put a different brand name on one brewer's commercials and few viewers would know the difference. The catch words of modern brewing, a beer that is "lighter, smoother, drier," are the headlines and slogans of scores of brewers.

Ad themes are much the same, in and out of the product category. The good-looking young couple sitting before a fire in a mountain lodge having a beer is fine. But the beverage being drunk could just as well be coffee, or a soft drink.

There are, however, some new TV trends that bear watching. Since the popular success of the Bert and Harry Piel commercials, animation and the gag line have increasingly been injected into beer commercials. Some brewers are cutting out distinct images for themselves through the

cartoon spot, and gathering goodwill through soft sell entertaining.

Many brewers are also beginning to take a cautious look at daytime television.

The U.S. housewife does a lot of shopping. Increasingly she is picking up a few bottles or a six-pack of beer, usually on orders from her mate. Her beer buying is largely undirected and on impulse as to brand selected. Now crowded into nighttime for the male audience, beer commercials might just be effectively directed to the female during the day.

While brewers are extremely ad conscious, the problems of advertising are not the industry's current preoccupation. At face value, all the tipling and spending figures are impressive. But all is not well with the U.S. brewing industry and beer consumption in the United States.

After World War II, the drought

In beer's modern era—from the end of Prohibition in 1933 to date—per-capita consumption of the beverage first escalated sharply, then took a depressing down-slide. Drought set in immediately after World War II and hasn't lifted noticeably since.

More beer was sold last year than ever before, nearly 87.9 million barrels, but poured over the nation on a per-capita basis, it was a lot less than in beer drinking yesteryears.

In 1945 U.S. beer consumption hit its peak, 18.4 gallons per person. Then came the trail-off. By 1958 consumption had dropped to a modern low of 15 gallons per person. It did rise to 15.3 gallons in 1959, 15.6 gallons last year, a

heartening sign in trend but a consumption increase hardly up to 1945 standards, or the pace of a competitor many beer men refuse to acknowledge as such—soft drinks.

The fizzley beverages, led by Coke and Pepsi, have been riding a rocket. In 1934, when beer was being downed at a 10 gallon per-capita clip, soft drinks were only a drop in the beer pail, two gallons per person. But by 1945, beer's peak consumption year, soft drinks were being consumed at the rate of nearly eight gallons per person.

While beer consumption per-capita declined in the 1946-'58 period, soft drinks kept moving up, leveled out slightly from 1955 to 1958, but by last year were past 12 gallons per person.

(Wine also has shown advance over the years, but nowhere near the consumption pace of beer or soft drinks. The grape represented about half a gallon per person on the per-capita scale in 1934, was modestly up to slightly over a gallon in 1960.)

It can be argued that per-capita consumption is an unfair yardstick with which to measure beer's popularity, or soft drinks' spectacular rise. The U.S. birth rate, say the beer men, tends to exaggerate the statistical picture.

Brewers consider their prime market the male, 21-to-45-years-old. The low birth rate of the depression '30s has not fed enough new customers into the beer market. And the older a person gets, the less he generally consumes. Beer has been losing its older customers and getting fewer replacements.

Figuring light-drinking women and non-drinking chil-

THE STRONG ALLIANCE BETWEEN TWO NATIONAL PASTIMES

Riding on every pitch this 1961 baseball season is a lot of money, an estimated \$16 million in radio-TV sponsorship contracts, most of them with beer companies, the biggest single advertising classification capitalizing on the national pastime. Tobacco and oil companies follow the suds men as baseball benefactors.

With the start of the American and National League campaigns last month, 13 brewers were betting on the traditional combination of beer and baseball, a good bet by any manner of measurement.

Baseball coincides with the prime beer drinking season, the peak consuming months of June, July and August. It is a manly sport that attracts a male audience—as many wives, more commonly known as baseball widows, will testify. And it is decidedly unsporing, in the opinion of the brewers (and even some consumers), to quaff another beverage or brand X while watching a telecast brought to you by brand Y. The merchandising potential in the rights to a ball club (or a pro football team) are just too good to be overlooked.

Beer companies this season have broadcast rights to 17 of the 18 major league teams. (Lone exception: the Los Angeles Dodgers.) Hamm, last year's sponsorship leader, retains its title this year, sponsoring four teams. Falstaff, however, with its purchase of the new Los Angeles Angels

broadcasts, rights to the San Francisco Giants, and network activity, is moving up to challenge. The rundown:

- Anheuser-Busch has long had its exclusive nameplate on the St. Louis Cardinals, picks up 40 of the team's road games on TV and the entire slate on a radio network of some 60 stations. A-B is also a sponsor on Chicago White Sox radio, and a half sponsor on NBC-TV's *Major League Baseball* series in the midwest.
- P. Ballantine & Sons puts most of its broadcast chips on half the New York Yankees' radio-TV coverage but it is also a co-sponsor of the Washington Senators and Philadelphia Phillies.
- Burger Brewing has the entire radio pickup of the Cincinnati Redlegs. It is Burger's twentieth year of baseball radio.
- Carling Brewing has a third of the TV pickup on the Cleveland Indians, half of the team's radio activity.
- Falstaff Brewing has a third of the radio-TV rights on the new Los Angeles Angels team in the American League, and 11 of the TV games of the San Francisco Giants against the Los Angeles Dodgers. Falstaff also has a radio third on the Giants and sponsorship in its marketing area of CBS-TV's *Baseball Game of the Week*.
- Hamm Brewing has half sponsorship of the Baltimore Orioles on TV, a third on radio. It also has full radio-TV

dren into the picture on a per-capita basis also makes beer's growth look worse than it really is.

Soft drinks, on the other hand, have fared statistically on the post-war baby boom. Tots put away a lot of soda. But their parents undoubtedly are helping. Soft drink ad campaigns in recent years have gone after the "young sociables" and the "smart moderns." "Serve soda at your next party and be in style," say the soft drink men, almost duplicating the ad approach of many brewers.

Coming of drinking age

The beer barons, however, are optimistic about the future. Per-capita consumption of beer for two years running has been on the rise. Those post-war babies are coming of drinking age. Brewers will let them know that they can exchange soda-pop bottles for a mug of lager any time they want.

The one thing the brewers are not optimistic about is the structure of their industry and its intense internal competition.

In 1935 there were 750 breweries in the U.S. The shake-out has been tremendous, almost 70% since Prohibition ended. The number of breweries last year: 229, and the industry is still overpopulated. Says Merrill Lynch, Pierce, Fenner & Smith's winter 1960-61 Security & Industry Survey: "Overall [beer] consumption has remained rather static, and it will take several years more for the 21-to-45-year-old group . . . to make up a really important segment of the population. Thus, one cannot be sure which brewer is going to be around five or ten years hence."

The industry's stiff sales competition is also keeping a lid on prices. When one brewer hikes his price, a competitor will undercut him—fine for the consumer, bad for the in-

dustry's profit margin, now near the bottom of the U.S. business pile between aircraft parts and hardware and tools, according to the National Industrial Conference Board.

The so-called private label brewer, the brewery that will produce, bottle or can under the name of any company that wants to sell beer, usually below popular price, is also an industry headache. There are about 40 of these private label brewers now in operation. They glut the market, drive down prices.

Constantly rising costs have also been holding down the brewers' profits. In trying to boost earnings, brewers are using more automation. Some are cutting their container sizes slightly while keeping prices unchanged. To reduce shipping costs, the larger brewers have been putting up new plants around the country (and expanding their distribution).

This decentralization of production facilities, an attack on one trouble, is adding another. New, highly automated plants add greatly to the industry's output capacity and further intensify the competition for sales. While a record 87.9 million barrels of beer were sold last year, the industry is capable of turning out 140 million barrels a year.

New York's Jacob Ruppert Brewery, battling for sales in

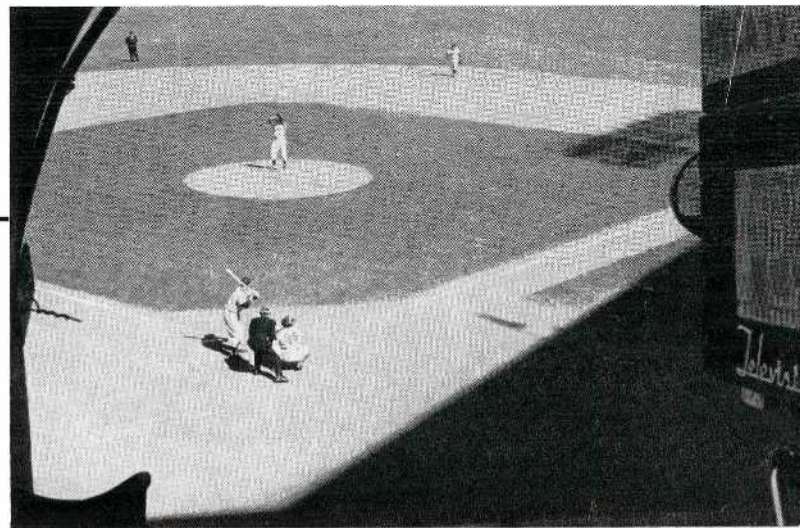
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rights to the new Minnesota Twins' games, half of Chicago White Sox TV and a quarter of Chicago Cubs' TV.

- Heileman's Beer has a third of Chicago Cubs' radio.
- Hudepohl Brewing has half of the Cincinnati Redlegs' TV.
- Miller Brewing has a third of Milwaukee Braves' radio, the only team in either league blacked out on TV.
- Narragansett Brewing has a third of the radio-TV rights on Boston Red Sox games.
- Pittsburgh Brewing has a third of the Detroit Tigers' radio-TV activity.
- Schlitz is a half bankroller on the Kansas City Athletics' TV games, a full sponsor on the radio pickup.
- Stroh Brewing has the rights to a third of the Detroit Tigers' radio-TV activity.

Brewers lose out to the big bankrolling national advertisers on the World Series and All-Star games. With their national network pickup, these events are in demand, have a combined price tag of about \$4 million. Sports-minded Gillette is locked in on them. The Series this year will go to the razor company and General Motors, as in 1960.

The extent of this beer and baseball broadcast coverage is by no means limited to one city. The station that does the actual at-the-park pickup feeds it to from as few as six to as many as 60 stations, usually over state-wide or regional hookups. And it all gets more costly for the sponsors each year. Few advertisers, however, are backing out. Bidding for



the 1961 schedules was highly competitive, renewals prompt so as to keep other advertisers out.

It is true that TV baseball in many cities had low ratings last year. Faced with this and higher time and production costs, most brewers have left off dual-sponsorship in favor of a third or fourth of most broadcast rights. They have also flocked to racing, basketball and a variety of other sport sponsorships, some competitive with baseball for audience attention.

If baseball has taken a dip in popularity with the public in recent years (people are increasingly turning to new leisure-time activities like boating and golf and weekend jaunts away from it all) the brewers appear content with their baseball lot. They see the new clubs in the American League, and the ones planned for the National circuit, as renewing strong interest in the national pastime again.



THOMAS LEROY COLLINS

NO MAN'S COLLAR BUT HIS OWN

BY EDWIN H. JAMES

AT about 1:30 p.m. May 8 the parfait glasses will be deafeningly cleared from the ballroom of Washington's Sheraton-Park hotel and the stage set for Thomas LeRoy Collins to make his first address to a convention of the National Association of Broadcasters. For most of the members it will be their first in-person view of their new president in action. Unless he makes an unlikely retreat from positions he has been developing during the four months he has been in office, some of the members will leave the room with a case of indigestion. They have already gagged on things he has said. Roy Collins is the first NAB president in history who has dared to suggest in public that broadcasting might have perceptible flaws.

NAB members are accustomed to the tradition that presidents speak publicly on one of two themes: (1) broadcasting is wonderful; (2) it can be wrecked by government control. On occasions that demand long speeches, it has been permissible to combine those themes and amplify them with references to the sanctity of free enterprise.

Collins has taken a different approach: (1) broadcasting ought to be considerably more wonderful than it is; (2) substantial segments of the potential audience are dissatisfied if not rebellious; (3) if broadcasters do not elevate broadcasting standards, the government will. So radical a break with tradition was bound to evoke radical response. At one extreme are broadcasters who believe Collins may be the savior of the industry. As one of them said recently: "He's the freshest breeze we've had in years." In the middle are larger numbers who want to agree with at least some of Collins' views but are conservative by nature and fearful he may force changes they will find uncomfortable. At the other extreme are the champions of the *status quo*. One

of them summed up their attitude by asking: "What's the son of a bitch running for?"

All the evidence indicates that Roy Collins is running for leadership of the whole of broadcasting—and has at least an outside chance of getting it. He has gotten just about everything else he has run for all his life.

Historically the presidency of the NAB and the leadership of broadcasting have been separate stations. No one man has occupied both. Collins just might succeed in adding that tradition to the string of others he has broken. If he does, broadcasters cannot say they were not forewarned. When Collins was under consideration by the NAB selection committee that was searching for a successor to the late Harold Fellows, a committee member consulted Phil Graham, publisher of the *Washington Post*. Graham, who grew up in Florida and whose father was in the Florida legislature with Collins, has known Collins more than 25 years. "If they want a Mickey Mouse," Graham advised, "they had better stay away from Collins."

No matter what the broadcasters may have thought they wanted, it has become evident to all of them that Mickey Mouse was not what they got. Some of them, if driven to comparisons, would identify Collins more closely with the Big Bad Wolf. As they come to know him better they may see that he has certain qualities of both that character and also of another, Reynard the Fox. Collins is a contradictory mixture of traditionalist and progressive, moralist and canny politician stirred by churning ambitions. It is that combination of qualities that is responsible for delivering a country grocer's son to the Florida House of Representatives, the Florida Senate, the Florida governorship, the chairmanship of the National Governors' Conference, the

Collins knows the salesman's creed by heart, and isn't afraid to ask for the order

chairmanship of the Democratic national convention and, now, the presidency of the NAB.

Roy Collins was born March 10, 1909, on the outskirts of Tallahassee where his father ran a small grocery. ("I used to hunt rabbits where subdivisions are now.") His father's father had been a Methodist minister who served four widely-scattered rural churches in the area and died of a heart attack in the pulpit of one of them. His mother had been raised on a farm near Tallahassee to which her family had emigrated from Georgia. Both his mother and father still live in Tallahassee. She is 83; he is 85.

Roy was the fourth of six children and the go-getter of the lot. Brandon, the oldest, became a draftsman for the state road department and died eight years ago. Marvin Jr. is in the real estate business in Tallahassee. Alice is married to Howell Wadsworth, a Tallahassee insurance man. Arthur is an electrician in Tallahassee. Sue is married to Robert Evans, a parole officer in Tampa.

Collins' father, who had learned the difficulties of making ends meet as a member of a country preacher's family, placed more confidence in hard work than in fancy education. "He told all us children that when we got out of high school we ought to work," says Collins.

After graduating from Leon High School in Tallahassee, Roy went to work as a clerk in a grocery (not his father's). He was itching to make something of himself. He learned that several affluent businessmen in the community had been educated at the Eastman School of Business in Poughkeepsie, N.Y., which offered the kind of schedule that appealed to Collins. It was a six-month course guaranteed to equip an ambitious young man to tilt with the giants of finance and industry. By the time he decided to try the Eastman school he had saved \$500, enough to pay half of the expenses. His father, whose grocery business had expanded, agreed to pay the other half. "I was in a hurry," Collins recalled the other day. "At Eastman I could get it quick." He was 18.

A creed he's never forgotten

The course that impressed him most at Eastman was salesmanship. It was built around principles that had been established by the National Cash Register Company, which at that time was regarded as the fountainhead of sales wisdom. The principles were embodied in a formula known as the National Cash Register Five Points of Salesmanship, and Roy Collins can quote it today: (1) get attention; (2) turn attention into interest; (3) ripen interest into desire; (4) ripen desire into demand; (5) get the contract.

Thirty-two years later the National Cash Register Five Points of Salesmanship were still working handily for Roy Collins when he was summoned for an interview on Friday, Sept. 23, 1960, with the NAB selection committee in Washington. In advance he supplied the committee with a thick brochure containing handsome portraits of himself and his engaging family, an official biography, selected editorials that had praised his work and various magazine articles about him, all favorable, including a cover story from the Dec. 19, 1955, issue of *Time*.

The interview was conducted during a luncheon at the Statler-Hilton. By the time coffee was served Collins had swept his mesmerized audience through the first four of the

old reliable points and the fifth was only a formality. The selection committee had a date with the other surviving candidate, George Allen, director of the U.S. Information Agency, the next Monday in New York. When Allen got up to bat it would have taken an as yet undiscovered sixth point of selling magic to gain as much as an inch on Collins' lead.

Later an admiring member of the selection group described how Collins got the job. "He wasn't afraid to ask for the order."

When Collins completed his breathless tour at the Eastman School of Business, he returned to Tallahassee and the clerkship in the grocery he had left. Soon he landed a job as a bank teller which got him nearer to sources of high finance, but after he had counted other people's money for a year or so it occurred to him that he needed some key other than Eastman's to get into the vaults. Instinctively he began to realize that the law and Roy Collins were made for each other. But the thought of wasting three years in law school appalled him.

His kind of alma mater

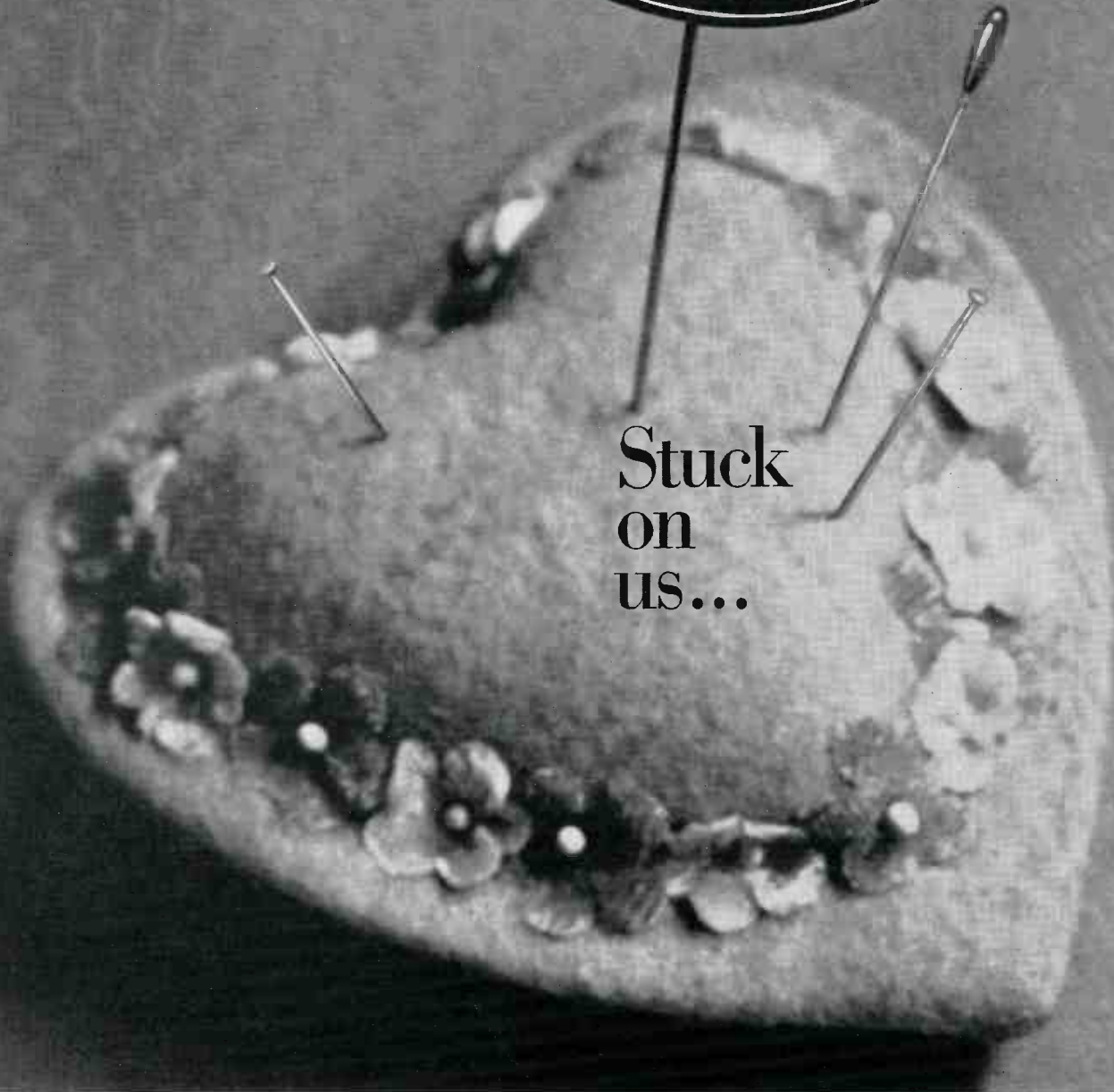
Again he used the example of an acquaintance in choosing a school. A Florida Supreme Court justice whom he knew had graduated from Cumberland Law School in Lebanon, Tenn., which was then offering a law degree after one year of study. Collins figured that a law school that could produce a Supreme Court justice in one year was his kind of alma mater. He drew his savings from the bank and checked into Cumberland.

At that point Roy Collins missed one of the few opportunities to elude him in his life. He paid no attention to a slightly older student who was in the same fraternity (Sigma Alpha Epsilon) and who graduated a couple of months after Collins arrived. It was a fellow from Arkansas named Oren Harris.

When Collins moved to Washington last January, he made sure he had packed a fading picture of the old SAE gang, including a fresh-faced Roy Collins and an Oren Harris who wore a sardonic smile and a devil-may-care moustache. Harris was so touched by nostalgia at the sight of the array of brothers that he fell into fraternal embrace. As chairman of the House Commerce Committee, which has jurisdiction over radio and television matters, he agreed to tip Collins on all complaints about broadcasting that his committee received from then on.

"Cumberland," Collins says now, "was good for a poor boy without a lot of time and money. Some very illustrious lawyers came out of that school. Of course, it produced some incompetents too. I guess it was a matter of what you made of it." Collins made as much of it as anybody. He graduated with a bachelor of laws degree in January 1931, immediately passed the Arkansas and Tennessee bars and returned to Tallahassee where he passed the Florida bar with the second highest grade achieved up to that time. He hung out his shingle in early 1931 when the Great Depression was at its bottom.

In the first year of his law practice Collins subsisted almost entirely on charity cases. Florida law required that defendants charged with capital offenses (murder or rape) had to be given defense counsel at state expense if they were

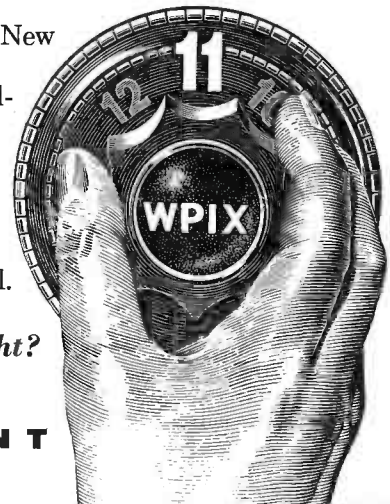


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unable to hire their own. The state paid \$50 per case. It was the kind of business that only the hungriest lawyers would accept, and, in the depression, the only kind young lawyers could get. Vulturous flocks of the starving and inexperienced hung around the courts. When one of them was picked for duty, the defendant usually abandoned hope.

Collins, however, attacked each case with the fervor of a Darrow at the Scopes trial. In one he obtained an acquittal that still faintly troubles him.

A key point in the prosecution had been built on a sheriff's testimony that three hours after the killing he had smelled the defendant's shotgun and could tell it had been

tion's case apart. After the acquittal, the judge called Collins into his chambers and asked him if he thought justice had been done.

The question still bothers Collins. "I don't know if it was right or not," he said recently. "As an advocate I had the duty to take every advantage in making a good defense. But was it right to get an acquittal that way when all the evidence suggested the man was guilty? I don't know."

The question of what is "right" is one that Collins has grappled with throughout his life. Many times he has grappled with it publicly. To his critics Collins' professed concern for what is "right" rather than what is politic has at times seemed sanctimonious or even dissembling. To his admirers it has been the honest effort of an honest man to come to terms with his conscience. Both critics and admirers had an opportunity for extensive study of Collins' attack on the question of "right" in his speeches and actions on the issue of racial integration while he was governor.

Florida's polarity of political persuasion is opposite to that of the rest of the country. The north of Florida is bound by tradition and geography to the states of America's Deep South. The south of Florida is more in tune with the comparative liberalism of other sections of the nation. Because of an archaic system of legislative representation (which Collins unsuccessfully tried to modernize) the conservative north of Florida runs the legislature.

Collins himself is a third-generation north Floridian. All his roots, and those of his wife, are entwined in the cypress and Spanish moss of southern tradition. It has required a special effort for him to acknowledge the inevitability of change in race relations.

Collins reacted like many others of his background when the U.S. Supreme Court in 1954 ruled that enforced school segregation was unconstitutional. In April 1955, addressing the first session of the legislature to be held after his inauguration as governor the previous January, Collins said: "Segregation in our public schools is a part of Florida's custom and law. I will use all the lawful powers of the governor's office to preserve this custom and law." But he asked the legislature to go slow on legislation affecting race relations. He wanted to throw the state's weight behind legal efforts to achieve an orderly reversal of the Supreme Court's ruling.

The next month the legislature passed a pupil placement law providing for the assignment of students to schools on the basis of health, safety, good order, education and welfare, but not race. As a practical matter local school boards could maintain a high degree of segregation under this law, and the governor approved it.

In May 1956 the U. S. Supreme Court reinforced its 1954 decision by another stating that local school authorities had the affirmative duty to implement integration. It was this decision that led later to riots in Little Rock, Ark., and to disturbances throughout the South. Collins called a special session of the legislature which speedily enacted the program he proposed. It passed a new pupil placement law that set up a system of appeals from decisions of local boards of education. It gave the governor emergency powers to call out the state militia to prevent or suppress disorders. It adopted a resolution strongly condemning the Supreme Court for its "arbitrary assertion of power" and urging an amendment of Article X of the U. S. Constitution to give



SALESMAN AT WORK: Gov. Collins brings his talent for persuasion to bear on Mayion Harper Jr., president of Interpublic Inc. and himself a salesman of considerable distinction. The new NAB president, never one to miss an opportunity to press home an argument, found this one at a banquet of the Radio & Television Executives Society in New York March 9.

recently fired. Collins got to wondering if the smell test was accurate. He took two of his own shotguns (he has been an avid hunter since boyhood), fired one but not the other and waited three hours. When he smelled them, he couldn't tell the difference.

Next day he decided to put the sheriff to the test. During cross-examination he handed the sheriff two shotguns, one that had been fired three hours before and another that had not been fired for months. He figured he had a fifty-fifty chance that the sheriff would guess wrong, but those odds were infinitely better than the ones confronting the defendant at the moment; the prosecution had established a motive by proving the prisoner had repeatedly threatened the victim with death. Collins won the gamble. The sheriff picked the wrong gun and blew the prosecu-

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SUMMERTIME

JAMES STEWART
IN
CARBINE
WILLIAMS

CLARK GABLE
IN
TO PLEASE
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the states unquestionable authority to regulate education.

By the next year southern feeling was running higher. The Florida legislature adopted an "interposition resolution" declaring the U.S. Supreme Court's decisions to be null and void. For Collins, groping for a middle ground on which to stand against extremists of both sides of the race controversy, the interposition resolution crystallized his views. He had to disassociate himself from the white supremacists. Under Florida law the governor has no veto power over resolutions of that kind, but on the face of the original copy he wrote:

"This concurrent resolution of 'interposition' crosses the governor's desk as a matter of routine. I have no authority to veto it. I take this means, however, to advise the student of government who may examine this document in the archives of the state in the years to come that the governor of Florida expressed open and vigorous opposition thereto. I feel that the U.S. Supreme Court has improperly usurped powers reserved to the states under the constitution. I have joined in protesting such and in seeking legal means of avoidance. But if this resolution declaring decisions of the court to be 'null and void' is to be taken seriously, it is anarchy and rebellion against the nation which must remain 'indivisible under God' if it is to survive.

"Not only will I not condone 'interposition' as so many have sought me to do, I decry it as an evil thing, whipped up by the demagogues and carried on the hot and erratic

winds of passion, prejudice and hysteria. If history judges me right this day, I want it known that I did my best to avert this blot. If I am judged wrong, then here in my own handwriting and over my signature is the proof of guilt to support my conviction."

The predominantly rural, South-oriented Florida legislature did not take kindly to Collins' moderate views. It was only through the skillful use of political stratagems that he prevented other extremist legislation from passing. One bill that would have set up a \$500,000 state fund for an advertising campaign to sell the North on segregation did get through both houses and was killed only by the governor's veto. It took another veto to kill a bill that would have given local authorities the power to close public schools.

A consistent preoccupation with 'right'

In March 1960, Negro sit-in demonstrations that had begun in Greensboro, N. C., and spread to other cities of the South erupted at lunch counters in Tallahassee. Racial warfare was threatened. Collins, on March 20, went on a state-wide television and radio broadcast to appeal for reason. In the speech he used no text. Again the question of what was "right" preoccupied him.

"I don't care who the citizen is," said Collins, "he is going to be protected in pursuing his legal rights in Florida."

The merchant, he said, "has the legal right to select the patrons he serves." Customers have the right to trade

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Collins' political batting average is enviable; he's won every race but his first

where they want to. "And, of course, there is the right to demonstrate and the people should be protected in that right too."

But, said Roy Collins, "We've got some moral rights and we've got some principles of brotherhood that are involved in these issues . . . And so far as I am personally concerned, I don't mind saying that I think that if a man has a department store and he invites the public generally to come into his department store and trade, I think then it is unfair and morally wrong for him to single out one department and say he does not want or will not allow Negroes to patronize that one department. Now he has a legal right to do that, but I still don't think he can square that right with moral, simple justice."

In his broadcast Collins announced he would appoint a bi-racial committee for the state, and he urged individual localities to appoint bi-racial committees of their own. Their purpose would be to compose differences peaceably.

"We have got extremists on one side and we've got extremists on the other," said Collins. "We've got this mob shouting here; we've got that mob shouting there. But where are the people in the middle? Why aren't they talking? Why aren't they working? They must start working. They must start efforts that are going to bring about solutions if we are going to get over these problems and these

troubles and keep our state growing as our state should."

Conservatives among Florida's politicians predicted that Collins had committed political suicide by his March 20 speech. "He couldn't get elected dog-catcher," said one of them. The prediction remains to be tested; Florida law prohibits a governor from running to succeed himself. Collins took cheer, however, in the mail he got after his broadcast. It totaled some 8,000 letters, and the sentiment ran seven to one in his favor.

If Collins ever entered another election campaign in Florida the odds of past performance would be on his side. He has won every race he has entered except one, his first.

In the spring of 1932, having begun to develop a reputation for resourcefulness by small legal triumphs like the acquittal he won with the shotgun test, Roy Collins decided to run for the office of county prosecutor. He was 23. His opponent was the incumbent who was desperately eager to keep the job. It paid between \$400 and \$500 a month in fees, a handsome income for the time. Collins industriously stumped the county but lost by 135 votes out of 4,000. The defeat was not all black. As Collins recently observed: "The campaign served the useful purpose of letting everyone in the county know I was in the practice of law." With a grin he added: "I guess you could say that had been a factor in my decision to run in the first place."

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Another factor had been a desire to get married. For some time he had been courting Mary Call Darby, a student at Florida State College for Women at Tallahassee (now Florida State University). She was the descendant of one of the pioneer families in Tallahassee, and Roy had known her all his life. Despite his loss of the election for county prosecutor and the steady income it promised, they decided to go ahead with marriage plans. She elected to complete the year of college she needed for graduation. He figured his law practice would improve on the strength of the reputation he made during the campaign.

His fortunes did improve, but not as fast as he had anticipated. A month or so after they were married (on June 29, 1932) Collins' bride returned from a home economics class at college with the suggestion they begin a budget. "Honey," said Collins, "I think a budget may be premature. My income last month was thirty-five dollars."

In later life Collins has frequently used a well-tested anecdote to describe the period in which he launched his practice. "Those were times you couldn't see a rabbit running down a country road without seeing somebody running after it."

Collins, like most hard-driving men, tends to find virtues in adversities, however bleak. "Actually," he recalls, "now that I look back on it, it was a wonderful time to start practicing law. Things were cheap, and everybody else was broke too. When times got better and there was more legal business to be done, those of us who had been learning during bad times were ready to take on the business."

Times began getting better for Collins in 1934 when he was elected to the state legislature. He was reelected to the Florida House in 1936 and 1938, and in 1940 was elected to fill an unexpired term in the state Senate. As his political importance increased in stature so his law business increased in volume.

In 1941 he had become prosperous enough to reach for a status symbol he and his wife had coveted above most others. They were able to buy and begin restoration of a historic mansion that had been built in 1825 by Mrs. Collins' great-grandfather, Richard Keith Call, who went to Florida in 1821 as aide to General Andrew Jackson and stayed on to become territorial governor in Tallahassee. The mansion, which had been named The Grove, perhaps as an alternative to its being known as the Call house, had fallen into decay in its passage through inheritances in another branch of Mrs. Collins' family. At the time the Collinses bought it, the place was a boarding house.

Expensive link with family history

Over the next 15 years the Collinses poured all the money they could get into The Grove, restoring the structure and the grounds and furnishing it with authentic antiques of its period. "It kept us broke most of the time," Collins said later. After Collins had become governor and moved his family out of The Grove and across the street to the governor's mansion, the Collinses decided to open The Grove to public tours, in hopes of recovering some of the upkeep. It now stands as a classic example of an antebellum southern manor house, the grounds, basement and

THE M-G-M "NEW ERA" GROUP—BEST OF THE FIFTIES

KIRK DOUGLAS

IN THE BAD AND THE BEAUTIFUL*

THE BAD AND THE BEAUTIFUL—LANA TURNER, KIRK DOUGLAS, DICK POWELL, WALTER PIDGEON, BARRY SULLIVAN, GLORIA GRAHAME, GILBERT ROLAND • AN M-G-M PICTURE



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Collins: "It gives me satisfaction that I didn't run from the right or the truth."

first floor open to the public (adults \$1, children 50 cents). The second floor is kept private for occupancy by the Collins family whenever they return home for a visit in Tallahassee.

Collins served in the Florida Senate from 1940 to 1944 when he resigned to take a commission as lieutenant junior grade in the Navy. He was assigned to indoctrination school at Princeton and then to Chinese language school at Monterey, Calif. From there he was transferred as legal officer in Navy headquarters at Seattle. In 1946, while still on Navy duty, he ran unopposed for reelection to the Senate and won without returning to the state. He resumed his Senate duties and his law practice that year when relieved from the Navy as a lieutenant.

Collins was elected governor in 1954 to serve the final two years of the unexpired term of a governor who had died in office. At the end of that term Collins ran for reelection. In Collins' case it was decided that the law prohibiting a governor from serving two or more consecutive terms did not apply since his first had been a partial term in office. On May 8, 1956, he won the Democratic primary by defeating five Democratic opponents. On Nov. 6, 1956, he achieved his greatest elective victory, being returned to office by the biggest vote ever given to any candidate for any office in the state.

As governor, Collins characteristically began breaking traditions. From the start he chose to occupy what he calls "an independent relationship" with the members of the legislature. It had been customary for governors to trade executive patronage for legislative favors. At the first session of the legislature after he took the governor's chair, he succeeded in forcing the adoption of a merit system for state employes which limited the patronage he had to give. During most of his administration he had to carry on a running battle with legislators. With a restive legislature to cope with, Collins realized he would have to look to the people themselves for his principal support. He sought it by holding weekly news conferences, a name he chose to replace "press conferences," to which all media including radio and television were invited. He also made regular reports on radio and TV.

Of his political life Collins now says he took the most satisfaction from his participation in the development of public education, the creation of the Florida Development Commission which has done much to attract industry to the state, in prison reforms, the building of new correctional institutions and in race relations.

Of race relations he says: "I never would close the door and not leave some working room. I was disliked by extremists on both sides, but it gives me satisfaction that I



NEW FOR TV—ONE OF 30 FABULOUS M-G-M POST-48'S
HUMPHREY
BOGART
IN
BATTLE
CIRCUS*

BATTLE CIRCUS — HUMPHREY BOGART / JUNE ALLYSON / KEENAN WYNN / ROBERT KEITH / AN M-G-M PICTURE

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didn't run from the right or the truth in the face of contrary opinions and great pressures."

His greatest disappointment was his failure to obtain a reapportionment of legislative representation. He was never able to persuade the legislators to vote a redistribution of voting districts that would have put some of them out of jobs. When he finally forced a public vote on the matter, it was a compromise measure that he thought was the best he could get. What little support he had previously had from newspapers disappeared. They wanted a more radical plan and abandoned him.

It was shortly after Collins' March 20, 1960, broadcast on the Tallahassee sit-ins that his name first came under consideration for the NAB presidency. His was one of some 75 names suggested to the NAB selection committee by broadcasters attending the NAB convention in Chicago, April 3-6. Howard Lane (KOIN-AM-TV Portland, Ore.), chairman of the selection committee, recalls that about four different broadcasters mentioned Collins, but his supporters were neither more numerous nor more aggressive than those of several others whose names were advanced. At that time, said one committee member afterward, "he was just another governor to us."

Of the 75 names many were eliminated summarily during a selection committee meeting at the convention. The survivors were assigned to individual committee members for further checking.* Collins was assigned to John S. Hayes, president of the *Washington Post* Broadcast Division (which owns WTOP-AM-TV Washington, WJXT (TV) Jacksonville, Fla., and recently acquired a minority interest in KFSD-AM-FM-TV San Diego with its purchase of *Newsweek* magazine). Hayes in turn asked his Jacksonville manager, Glen Marshall Jr., to sound Collins out.

Marshall went to Tallahassee to see the governor. On May 6 Hayes wired Lane, the committee chairman: "Marshall reports Collins interested. Will talk informally but make no decision until mid-summer."

Meanwhile, strong support was building up among committee members for Henry Cabot Lodge, U. S. ambassador to the United Nations. On May 2 a selection subcommittee of Lane, Hayes and Payson Hall, of the Meredith stations, met with Lodge in New York. Lodge expressed interest and asked for more details which Lane later supplied him by mail.

Still another was George Allen, director of the U. S. Information Service and a career diplomat with ambassadorial rank. In early July he lunched privately at Washington's exclusive F Street Club with a committee member and said that if contract terms were agreeable he would like to have the job.

The national political conventions eliminated one NAB prospect, Lodge, and considerably boosted the stock of another, Collins. When Lodge accepted the Republican nomination for vice president, the NAB selection committee wrote him off. Collins, as chairman and keynote speaker of the Democratic convention, rose from the status of "just another governor" to stardom on national television. He

* The members of the selection committee were Howard Lane, KOIN-AM-TV Portland, Ore., chairman; Thomas Bostic, KIMA-AM-TV Yakima, Wash.; John E. Fetzer, Fetzer stations; John S. Hayes, *Washington Post* stations; Dwight W. Martin, WAFB-TV Baton Rouge, La.; William D. Pabst, KTVU-TV San Francisco-Oakland; W. D. Rogers, KQUB-TV Lubbock, Tex., and Payson Hall, Meredith stations. As chairman of the NAB regency that governed the association between presidents, Clair R. McCollough, Steinman stations, often sat with the selection group.



HE ASKED FOR THE ORDER: Collins talks with reporters outside the White House March 22 after persuading President Kennedy to reverse his decision not to address the 1961 NAB convention. The President will appear at an opening session.

needed only a nudge to propel him into serious contention for the NAB job. He got it almost by accident.

On Aug. 9 in a telephone conversation with his old friend Philip Graham, the publisher of the *Washington Post*, on subjects of common political interest (Graham was active in the Democratic campaign), Collins asked whether Graham knew anything about the NAB presidency that Glenn Marshall of his Jacksonville station had mentioned some months before. Graham said he didn't know anything but would find out. The *Post's* chief broadcast executive, John Hayes, was vacationing at Ponte Vedra, Fla., with his wife, Donna. Graham called Hayes; Hayes called Collins; Collins invited Mr. and Mrs. Hayes to spend the next night at the governor's mansion.

On Aug. 12 Hayes dictated by telephone to his secretary in Washington a memo to Chairman Lane. He told Lane he had found Collins "most impressive, articulate, well educated, intelligent and, I would judge, decisive." Hayes didn't know how prophetic his appraisal was when he added: "He does not impress me as a man who could be pushed around or take instructions unless he himself has had some part in arriving at those instructions."

At the time Collins was not sure what he wanted to do after his term as governor was up the next January. Although he knew he could revive a lucrative law practice in Tallahassee, he had a restless yearning to move on. His role in the Democratic campaign and convention had been important enough to justify his thinking he would be offered a high job if Kennedy were elected, but he told several intimates that he didn't want just any job, not even some in the Cabinet. Often he spoke of a desire to do something "constructive."

"Constructive" is another of Collins' favorite words. During a news conference while he was governor, a reporter asked him if he thought of himself as a liberal. No, Collins replied, he thought of himself as a "constructive." He de-

find it as one who can see "emerging needs," and have "the clear insight of perception in recognizing them—and then the courage and competency of doing something about them."

After Lane got Hayes' report on the visit with Collins, there was much long-distance telephoning among members of the selection committee and Clair McCollough, of the Steinman stations, who was head of the three-man regency that ran the NAB between presidents. A dominant question was whether they should await the outcome of the national elections before choosing a successor to Fellows. Gradually the view prevailed that the decision should be made before

the election to avoid a suggestion of partisanship in whatever choice was made. By then the alternative had narrowed to Collins and Allen. Lane set the interviews for Washington and New York, and Collins journeyed north with the National Cash Register Five Points of Salesmanship. Indeed he was so successful in point No. 4 (ripen desire into demand) that the committee itself couldn't wait to apply point No. 5 (get the contract). McCollough and Lane flew to Florida 36 hours after the Allen interview and handed Collins an agreement that lawyers had prepared under forced draft. It called for a firm three-year term at \$75,000 salary per year plus expenses that can run to at least another \$12,000 annually. It also provided that at the end of two years Collins can renegotiate for a new five-year contract.

McCollough and Lane met Collins in the Robert Meyer hotel in Jacksonville, a city chosen to avoid the publicity that would have attended their appearance in Tallahassee. Collins bounced into their suite ahead of schedule. McCollough had sent his suit to be pressed; he conducted the final negotiations with the president-to-be in his underwear.

Collins reported for duty at the NAB's Washington headquarters Jan. 4, 1961, and was settled on the New Frontier before it was officially opened Jan. 20. In the four months he has been there he has made himself right at home. He already had many friends in the incoming Kennedy administration and has made others among the permanent Washington elite with an astonishing alacrity.

His status as a Washington operator above the common run was firmly established at the annual, white-tie dinner of the exclusive Gridiron Club March 11. Collins, a guest of club member Richard Harkness of NBC News (an old friend), went to the head table to greet Sen. Eugene J. McCarthy (D-Minn.). Attorney General Robert Kennedy was sitting on one side of McCarthy and Secretary of the Interior Stewart Udall on the other. As Collins approached, all three stood up to greet *him*.

He has other close friends among the members of the Cabinet. Three of them he came to know well when they were governors and served with him in the National Governors' Conference—Secretary of Commerce Luther Hodges (North Carolina), Secretary of Health, Education and Welfare Abraham Ribicoff (Connecticut) and Secretary of Agriculture Orville Freeman (Minnesota). All three owe at least a part of their recent prominence to Collins. They were three of four governors Collins picked to make major speeches at the 1960 Democratic convention as representa-

EN FAMILLE: *The Collinses have taken up Washington residence in the historic Georgetown section. Their home, the restored Yellow Tavern, dates to 1788. With President Collins here are his wife, Mary Call, and youngest daughter, 10-year-old Darby. The family reputation for repartee was upheld by an exchange between father and daughter as the photographer was taking this picture (just prior to Darby's leaving for a country weekend). "Honey, you goin' huntin'?" he asked (his southern accent grows noticeably more pronounced when he's home). "Yep," she said. "You goin' to hunt rabbits?" "Nope." "Foxes?" "Nope." "Well, what?" "Skunks." "What you goin' to hunt with, Daddy's old shotgun?" "Nope." "Sling-shot?" "Nope. Air-Wick."*



tives of the four regions of the National Governors' Conference. The fourth, Stephen L. R. McNichols of Colorado, is still governor of that state.

Collins is the first NAB president who can claim a personal relationship with a U.S. President. After President Kennedy had declined a formal invitation to make a speech at the NAB convention, Collins paid a personal call. He spent an hour in private conversation with the President, who turned out to be as susceptible to the National Cash Register pitch as the NAB selection committee had been. Kennedy is scheduled for an appearance at the opening session of the convention.

No Washington official is more important to broadcasters than the chairman of the Federal Communications Commission. Collins lost no time in reviving an acquaintance with Newton Minow when the latter was appointed to the top FCC job. Minow, a lawyer in Adlai Stevenson's firm, had been active in Chicago politics and had known Collins as a fellow Democrat. There is an additional bond between them. As governor, Collins was instrumental in organizing the Florida educational television network. As a lawyer Minow represented the Midwest Council on Airborne Television Instruction, which intends to broadcast educational programs over a number of stations by airborne relay. Minow makes no secret of his admiration for the work Collins did in Florida in developing educational TV.

Their common interests are accentuated by work that Collins' assistant, John L. Perry, did for educational TV. Perry, who was administrative assistant to Gov. Collins for five years and went to Washington with him as assistant to the president of the NAB, took two leaves from the governor's service to work with the Airborne Television Council. Though Perry and Minow did not meet during those tours, they have many mutual friends in educational television. Perry is as close to Collins as anyone outside Collins' family. In any reorganization of the NAB, Perry is bound to occupy a key position.

At home in historic Georgetown

The Grosse Pointe, Bel-Air and Sutton Place of the New Frontier is a ten-block-square area of restored antiquity in Washington named Georgetown. The Kennedys lived there before moving to the White House, and it has long been the residence of solvent thinkers like Dean Acheson and columnists Joseph Alsop and Walter Lippmann. The Collinses have rented one of Georgetown's most historic homes, a restoration of the Yellow Tavern which was erected in 1788 and was a site of entertainment for such old frontiersmen as Thomas Jefferson and Lafayette. In its present configuration the Yellow Tavern has one of Georgetown's most lavish gardens and biggest swimming pools.

Three of the Collinses live in the Georgetown home, Roy, Mary Call (he has always addressed his wife by both names) and their 10-year-old daughter Darby, a student at Washington's Cathedral School, an Episcopal institution. Collins, born a Methodist, changed churches after marrying his Episcopalian wife. It is customary each Sunday for two other Collins children to join the family for dinner. Both moved to Washington at about the time their parents did. Lieutenant (j.g.) LeRoy Collins Jr., 26, is an Annapolis graduate in the submarine service now on duty at Navy headquarters and making his home in Washington with his wife, Jane, 22, is married to John Aurell, a civilian employe in the Pentagon. The fourth Collins child, Mary Call, 18, is a student at Florida State University.

Collins usually walks to and from work. He still has the loping stride of a country boy and travels the mile and a half between home and office in 25 minutes, a slightly faster pace than that of well-trained infantry. The walk between home and office is about all the exercise he gets, and it is considerably less than he is used to. He has always fished and hunted and been active in water sports. Within a few minutes' drive of the governor's mansion at Tallahassee are several private lakes stocked to the boiling point with large and hungry bass. "Some of the lakes are owned by friends of mine," Collins explains. "I used to be able to leave the office at five o'clock, have a lure in the water by five fifteen and a mess of fish for dinner by six." At only slightly less convenient range was a beach house that the Collinses still own on the gulf a little less than an hour's drive from Tallahassee.

Healthy, tall, weathered outdoorsman

Collins has the healthy, weathered look of a man who has spent much time outdoors. He is tall (six feet) and trim. He smokes sparingly (Marlboro filters). While governor he quit drinking (which gave him an advantage at times over many of his political opponents). Now he takes a social glass once in a while. At a recent dinner party he toyed with one Dubonnet cocktail before dinner, a glass of wine during the meal and a cognac afterward. For Collins that represented a night's carousing.

Collins made his first public appearance as president of the NAB as speaker at the annual banquet of the Federal Communications Bar Association Jan. 13. Many broadcasters were present as guests of their Washington lawyers, and they were beguiled. Collins started with homely anecdotes about his country boy origins (including the rabbit story to illustrate hard times). His prepared text was a recitation of unarguable verities about the challenge of greatness that faces America and American broadcasters. Afterward, in the hospitality suites, the broadcasters agreed it was a fine speech. "He said just what he ought to have said," commented one. "I think he'll be all right," said another.

A different Roy Collins appeared a month later at the winter meeting of the NAB board of directors in Palm Springs. That Collins delivered a blistering speech about bungling in broadcasting and took the unprecedented step of making a public release of the text.

"To start with," Collins told the directors (and the world), "I believe broadcasting is in serious trouble; that its public favor is dangerously low."

Programming, he said, was not good enough. "We can wear ourselves out in Washington," he said, "and talk ourselves hoarse trying to impress the public, but if we do not make some substantial further progress in the improvement of our own product, we will be whipped before we start . . ."

"I believe that we must become involved more effectively in improving the kind and quality of programming, the diversity of programming in prime time, the extent as well as the nature of advertising and the machinery for assuring effective self-discipline in all these areas."

The NAB, he said, was not strong enough.

"When big, important matters develop concerning broadcasting, NAB too often is not regarded as the primary contact," he said. "Rather, the networks are. This is wrong."

Collins also called for an end to the deification of audience ratings. "I am shocked by [the ratings services'] far-reaching influence in the whole broadcasting industry. In effect, their reporting is determining in large measure not



In April, KDKA-TV received the duPont award for public service programming. ⦿ The citation carried with it a cash award of One Thousand Dollars (\$1,000.00), and the station was afforded the privilege of granting a scholarship for that amount. ⦿ A year earlier, the station had won the Edison Award for service to youth. It, too, carried a cash award which KDKA-TV decided to turn into a scholarship fund. Only question: how do you choose from thousands of students the one most deserving? ⦿ KDKA-TV officials turned the problem over to Pittsburgh educational leaders. Eddie Rohrer was selected. ⦿ He began his studies and did exceptionally well. But throughout the year, Eddie pondered: how would he complete his college education? ⦿ Luckily, the same question occurred to KDKA-TV officials upon receipt of the duPont award.

KDKA-TV Pittsburgh, Pa. ⦿ ⦿ ⦿ WESTINGHOUSE BROADCASTING CO., INC. Represented by TvAR 

only what the American broadcasting diet will be but also at what times the meals will be served."

He wound up by announcing he would submit a reorganization plan for the NAB at the June board meeting.

The immediate reaction to Collins' Palm Springs speech was a standing ovation by the members of the board. After they had sat down, however, some of them—particularly the network representatives—began to have second thoughts. The wires to New York began humming with alarms.

Roy Collins was still a lively subject of discussion three weeks later when he solicited audiences with top executives of the three television networks in New York and dropped still another bomb. He proposed, during individual meetings at each network, that each of the three agree to broadcast a week-in, week-out schedule of two hours of "blue ribbon" programming per week in prime time. He offered the NAB's services to coordinate the scheduling so there would be a total of six blue ribbon prime hours per week, none in competition with another, and he said he had obtained tentative assurance from the Attorney General that this could be done without antitrust dangers.

The networks did not see things his way, but the cool reception did not dissuade Collins from pursuing a course he had been following all along. The next week, in a speech to the Radio and Television Executives Society of New York, he announced his blue ribbon program plan.

"Specifically, it is my hope that the three great television networks will undertake to present an agreed-upon amount of such programming—say, perhaps, a combined total of six hours a week—in prime time, so throughout each week there would be an assured diversity including the availability of such 'blue ribbon' programs."

The networks were prepared for him. Immediately all three issued statements. ABC-TV cited several programs as examples of "quality programming" already on its schedule. CBS-TV said tersely: "We support Gov. Collins' objectives and look forward to the day when they can be realized." NBC-TV issued a long statement that briefly acknowledged Collins' position but, at much greater length, described the "large volume" of informational and cultural programming it had scheduled for the coming season.

In his RTES speech Collins made several other observations that were more characteristic of him than most members of his audience realized. He said he wanted to see the quality of broadcasting improved "not out of fear of government [and] not because critics rant and rave." He made it clear he wanted improvement "simply because it is right."

He may have been thinking back to his days as a governor who took a lonely course apart from the one his legislature was willing to pursue. "Some things I have said since becoming president of NAB have proved controversial with some segments of our profession," he told the RTES. "This causes me neither surprise, dismay nor discouragement.

"When the committee members conferred with me about the NAB presidency, I made it very clear that I was not interested if they were looking for a mere front man or figurehead . . . I said then, and I repeat now, that I am interested in this job only if I can be a vigorous, constructive, creative advocate for broadcasting—only if I can give effective leadership for the improvement of broadcasting and for public support of broadcasting . . . I am sincerely

dedicated to a cause and to a course I believe to be right."

In late April Collins took his case to television's customers at the annual meeting of the American Assn. of Advertising Agencies. He described his plan for blue ribbon programming on the TV networks and asked the agencies to help get advertisers to sponsor better shows. He also announced that the broadcasting code would be used "with much greater effect and to a far greater extent" under his administration. He had decided, he said, that the development and enforcement of the codes were "my major responsibility." And, he added: "Code influence for higher quality in the field of programming must—and will—become more active."

On the eve of the NAB convention Collins was still working hard on the speech he will make at the opening luncheon. But he had in mind the essence of what he intended to say. The NAB address will be the fourth and most important part of a four-part package in which Collins intends to encase his policies and hopes. The package will comprise his speeches at the Palm Springs board meeting, the RTES luncheon in New York, the AAAA convention at the Greenbrier and the NAB convention May 8. "Anyone who reads those four speeches," he has said, "will know exactly where I stand."

Collins on Collins

Exactly how would Collins summarize his position?

"I am motivated," he said recently, "by thinking of the composite broadcaster—the man with the license and the responsibility.

"I fully recognize the importance of related entities—the networks, the advertisers, the ratings services and so on. But it seems to me they must fit into their proper places. All other interests ought to be subservient to the sound future of the broadcaster.

"If any other interests are impeding the progress of that composite broadcaster, they must be reoriented so they are helping him achieve his goal and not diverting him from reaching it.

"The future of that composite broadcaster is bottomed solidly on the quality of his product, what he does for the American people.

"As long as the interests of other elements of broadcasting are consistent with the interests of the broadcaster, they will have my support. If their interests become inconsistent with the broadcaster's, I must oppose them."

When he starts his NAB address, Collins will face a membership that is sharply divided in its opinion of him. But even those who like him least are aware there is little they can do about him at the moment. As one of them confided recently: "What are you going to do? Here's a guy that some members would like to get rid of, but they can't without making themselves look as though they were against the improvements he's talked about. If he just hadn't shot off his mouth in public, we'd be all right. Isn't it a hell of a note that one man can put the whole industry on the spot?"

How does Collins feel about his future?

"I'm not old," said the 52-year-old president the other day, "but I feel I have a limited time in which I will have the capacity to be aggressive and constructive. If I can't make an important contribution, I'd rather be in another job."

END

SRI's finding: Viewers evaluate commercials by the same standards they do programs

tudes that SRI thinks significant in relation to the current argument over pay TV:

"Middle Majority, but especially working-class viewers, consider pay television an infringement on their basic rights to have and to enjoy a better way of life. If it were instituted, they feel that the more privileged classes would be depriving them of their now-taken-for-granted prerogatives and pleasures . . . The possibility of such restriction looms like a threat.

"In contrast, many of the Upper Middles and the Mobile Lower Middles tend to think of pay TV as a good possibility for perhaps improving its quality. If it were to become a reality, it is uncertain how acceptable it would really turn out to be. At this point, however, it seems like a good possibility for exercising opinion, influencing taste and helping to 'do something' toward the elevation of the quality of programming—and in turn, the state of affairs and moral fibre of our country."

While practically everybody watches television—free television—they do so for different reasons. SRI sorts these motivations into four main categories which may be characterized as follows: (1) to relax, in which case musical and variety programs typify what people are looking for; (2) to become stimulated, as in programs that enable viewers to project themselves into real-world excitements or events outside their own every-day circumstances; (3) to learn either directly through so-called "educational" programs or indirectly by picking up "general knowledge" through other shows, and sometimes merely to keep up with events in television itself; (4) to escape, which goes beyond the purposes of stimulation or relaxation by enabling viewers to get away from the real world of people, things and problems.

Just as they watch for different reasons at different times, people watch in different ways. SRI counts ten, from "idle" to "intent," from "selective" and "exclusive" to "unintentional," "reading-snoozing," and "listening-no-watching." It also examines in great detail the particular appeals offered by each of the 10 principal program types, ranging from "historical, psychological, sociological, moral and religious" significances which are drawn from westerns, to the explanation offered by the woman who said she liked soap operas because "I like to see somebody I think has a harder time than I do."

In the course of these and its more

commercial-oriented probings, SRI made a number of discoveries about the ways people react to advertising messages and the extent to which they are impressed and influenced by them. Its report offers three major conclusions:

1. "Television viewers think of commercials in much the same ways that they think of all television . . . They use the same descriptive phrases and the same modes of evaluation for both entertainment and commercials." Thus "from the audiences' points of view it is erroneous to think of commercials as something different and apart from other kinds of communications that appear on television." No matter what they say, viewers do not automatically tend to think of programs as inclined to be "good" and commercials as leaning toward "bad." Sometimes they even seem to evaluate the commercials on a program instead of the program itself, suggesting that "perhaps a function of a commercial is not only to advertise a product but to draw off any negative feelings toward a program or its stars."

Context influences commercials

2. The context in which commercials appear "strongly influences how people react to and what they get out of commercials, how they are affected by them, what feelings they have about products and brands advertised." This context obviously includes the specific program in which the commercials appear, as well as the stars on the program. In this sense the viewer is more apt to respond favorably if the commercial appears in a program he likes than if it appears—even though it's the same commercial—in a program he does not care for.

But "context" is broader than that. It also includes all of television (a person who has little use for television is less apt to respond enthusiastically to any commercial he sees), and it includes, too, the viewer's "image" of the advertised product itself: A commercial is less likely to get a critical response if the product already is favorably regarded, even if the viewer has never actually used the product. In addition, there is generally "less resistance to commercials that have to do with big, substantial, costly and well known products."

3. As with programs, a viewer reacts to commercials in different ways according to who he is, his social status and his attitudes toward the program and star context in which the commercials are shown. Thus a single commercial—like a single program—will have different

meanings for different people. They may like it equally well but for totally different reasons. An Upper Middle Class viewer may like a program because of the symbolism it contains while a Lower Class viewer may like it for raw action and miss its symbolism altogether.

The "most irritating things" about commercials, SRI's studies indicate, are repetitiveness, length and "misplacement" in programs. But people who criticize them on those grounds often praise them on others. The wife of a funeral director in Cincinnati complained that commercials are repeated too much and interrupt programs too often; but she also liked them because they cause her children to "stop scrapping and watch" and, more to the point for the advertiser, she also had this judgment to offer: "TV advertising is good advertising; it's the best. If they acquaint the housewife with it so well on television, she won't be apt to forget it. I look at the commercials on TV, and I go buy. If it's on TV, I got it."

"Intrusion" is another word frequently heard in criticism of commercials.* One woman "loathed" deodorant, denture, headache-remedy and similar commercials because "they are so personal and . . . intrude on my privacy." SRI finds this to be a not-unusual reaction. In fact, it says, in many cases "the complaints about commercials and the denials about watching, listening or being influenced by them have this underlying theme: 'They speak too directly and personally to me, and they arouse considerable anxiety within me.'"

Whatever the basis of the complaint, the study finds that social class draws distinctions in commercial attitudes just as it does in programming:

"The Upper Middle Class viewer, to speak in generalized ways about a large and diverse audience group, likes to think of TV commercials as strictly informing—of telling about what is available, or demonstrating the features of the product, of adhering to an essentially rational and understandable format. They resist the idea of influence, and

* The principal criticisms of commercials as found by SRI are these: Take time away from program; over-done or over-dramatized; often exaggerated, distorted or untruthful; too repetitive, too monotonous, too similar to others; "this" product or brand is advertised too much; commercials too compelling, too exciting or too stimulating; glorify unimportant virtues and values; do not adhere to accepted moral standards, or influence and corrupt; arouse personal anxiety about oneself, one's social relations or one's values; there are too many.



THREE SHOTS FROM
A SHOOTING SCRIPT:

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AND OVER JAR AND
LID SO WE LOOK
DIRECTLY DOWN ON
THEM FROM OVERHEAD
AND SEE THEM AS
TWO CIRCLES. SUPER:
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Ill., Hollywood, Calif.

ADVERTISER:

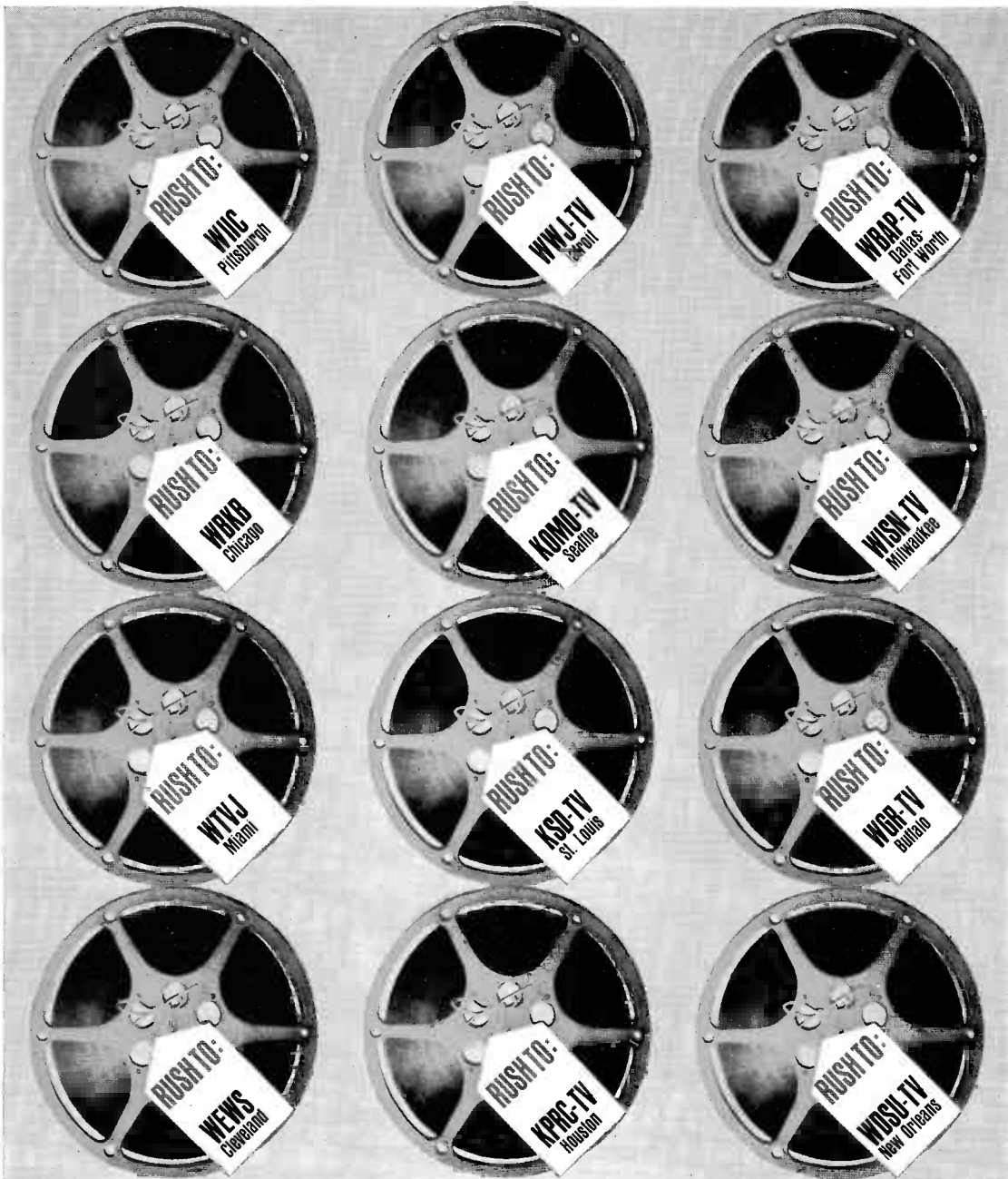
Odorono

AGENCY:

Ellington & Company, Inc.

PRODUCER:

Gray-O'Reilly Studio



“CONSULT DR. BROTHERS”—SOLD!!!!

In less time than it takes to write about it, all these major markets were sold. This is just a small part of the total sales picture of the “CONSULT DR. BROTHERS” program.

65 quarter hours or 195 five-minute programs, perfect for stripping.

Note: In its first week on the air in Buffalo, “CONSULT DR. BROTHERS” tripled WGR-TV’s morning audience! Check with ABC Films now.

ABC FILMS, INC. 1501 Broadway, New York, New York / Got a programming problem? You’re invited to meet and “Consult Dr. Joyce Brothers” at the NAB Convention, Washington, D. C. — May 7 & 8, Suite 820-B, Sheraton-Park Hotel.

Viewers respond to television commercials more in emotional than intellectual terms

like to deny the idea of being attracted to, excited or induced by what they see.

"The Lower Middle Class person—again generalizing about a very large audience by oversimplifying a single tendency—also talks about 'the function of commercials to inform.' But clearly they are more fascinated by what they see; indeed, they insist on being fascinated, and overall are apt to be more accepting of the exciting panorama of dramatic products" appearing on their TV screens.

"The Upper-Lower Class viewer assumes a more passive, less discriminating, and therefore still more accepting [attitude] to television as a whole and its commercials. He too will repeat the clichés about television, and he too will claim not to watch commercials and to imply that they do not, and should not, influence or exert pressure. But he is less critical of what he sees; he becomes more easily involved in what is presented to him; and his more passive viewing stance allows him to sit back, relax, enjoy, learn, accept and often take the 'hint' and try the product. . . .

"Upper-Lower Class viewers, as one single audience group, more readily admit to watching commercials and being influenced by them. They are less inclined to see conspiracy behind the screen, or sponsors trying to manipulate the audience to do things against its will. Their attitude is more reality-oriented in this respect, and they are more willing to [believe] the sponsor."

It becomes apparent—as people have thought—that viewers are more familiar with commercials than they generally like to admit. In part they assume that if a product is popular, it is advertised on television. But talk of specific products brings to mind specific commercials, and when specific shows or show types are mentioned they are associated with products or product types. In general, women show greater familiarity with commercials than men do, and Upper Class viewers tend to be more selective but more active in their commercial watching than Lower Class viewers.

Even more important, SRI finds, is the "personalized" attitude that viewers hold toward commercials. They feel that most commercials are designed for only some viewers, and take the position that "I don't watch unless I'm in the market for that kind of product." They are irritated at having to sit through commercials "that don't have anything to do with me." Yet they don't ignore these commercials, though they don't really pay attention, either; if the message is

"good enough" to catch their attention they will become involved in it, but otherwise they mentally "stand by."

Whatever the commercial is, most viewers think of it as a sort of story: A dramatic presentation that has to do with a "human" theme that is introduced, developed and brought to a climax or resolution. SRI explains it this way: "Commercials are stories quite similar to other stories that appear on television in program form. And like these entertainment stories they are responded to in fairly simple, direct, condensed and emotional ways. Viewers retain an overall impression of what a commercial is about. The details are lost, collapsed into a summary evaluation and image of what they perceive to be the main ideas [or] story plot."

But the plot is not the most important thing to the audience:

"Viewers are quite accepting of most commercial themes. Exceptions are those having to do with sex or violence, and even in these instances it is only when the themes are too blatant and not softened or disguised by other materials that viewers take offense. For the most part they are not apt to quarrel about whether a theme is a good one. . . .

"Fundamentally, commercials influence more than they inform; they are responded to in emotional ways more than in intellectual terms."

The demanding viewer

What do viewers want?

For one thing, they think of television as "expensive" and therefore want it to reflect quality—in its commercials as well as its programs.

They also want a sense of immediacy. They have "little tolerance" for commercials that don't say something new and different (or tell about something old in new and different ways). And they tire fairly quickly.

They want their commercials personalized and specific. Commercials that are "too generalized, overly abstract, too much for 'all' people" do not communicate very well.

They invest a certain "morality" in television and hence they want "the commercial, like the entertainment part, to stay within the bounds of propriety and of broad public acceptance."

In short, viewers want, expect and "in fact, demand" that commercials do many things: explain, prove and demonstrate; entice, excite, motivate and entertain:

"Commercials, like shows, need to prove their worth, to use interesting

techniques, to tell an engaging story, to say something new, different and significant; to personalize the communication so there is the feeling of special attention being paid to individual members of an audience. If the commercials measure up to these expectations, then they will be watched. In many ways it is like an enjoyable game that people play with television: Catch me before I turn away, and if you're good enough to do this, then I'll pay attention, be influenced, perhaps buy."

Actually, the commercials are more than a catch-me-if-you-can game played by the viewer with the advertiser. They also are part of a "bargain," says SRI:

"The viewer . . . is thought of as being under the obligation to watch and to listen, to allow himself to be influenced about what is being said, including to the point of buying the product. And most viewers fulfill their side of the 'bargain'—they do watch and listen, they do allow themselves to be influenced. If for some reason they do not fulfill it, they are very much inclined to give an excuse [or] to defensively protest why they do not . . .

"The viewer also feels that the advertiser must uphold his end of the obligation, namely, to inform, to stimulate, to excite, to involve, to please, to entertain—all without transgressing an invisible and shifting line that marks off what is proper and acceptable and what is not. And when in this relationship the viewer feels he is being dealt with unfairly—as when the commercial is too harsh, manipulative, aggressive, unpleasant, anxiety-provoking; or when the product is made too personally attractive and too easy to buy—resistance is apt to come to the fore and to be expressed as protest, anger, irritation or discomfort."

The product or sales-pitch commercial is the type that creates the most annoyance and criticism, yet it is obviously successful (people can't avoid them and can't forget them "and since they feel they can't escape them, there is a tendency to . . . give in").

The demonstration type "has a very wide appeal" which will vary, however, according to the product and how it is presented. Those that show how to use a product generally come off better than those that show how it works. If poorly done, a how-it-works commercial is apt to be accused of exaggerating the product's usefulness (but this sort of charge rarely becomes an issue if the commercial is found to be otherwise interesting and enjoyable or if it appears on a pro-

In the final analysis, the buck must be passed back to agency and advertiser

gram that the viewer likes, respects and trusts). Health-care commercials that use the how-it-works approach "get almost consistent and universal criticism," but their message "does get across."

Commercials handled by performers or announcers gain attention in relation to the popularity or stature of the personalities involved. This technique tends to create among viewers the feeling that "he is talking to me and I should be courteous enough to listen and watch." The nature of the personality also tends to transfer qualities to the product:

"A western star makes people think of ruggedness, manliness, impulsivity, gratification, aggression, etc." and therefore "products like cigarettes, beer, coffee, automobiles, outdoor and sports equipment" strike viewers as appropriate for these performers to advertise. "Musical comedy stars, both men and women, suggest more refined qualities and a higher status, even a touch of luxury," which might be useful in advertising foods, home appliances and similar household items, more expensive personal grooming products and products having to do with hobbies."

But not all performers make good commercial announcers. Take comedians, for example: Hope, Benny, Skelton and a few others have shown they can do a selling job well, but among viewers there is always the question of what the comedian is trying to do—whether he is joking or serious, insincere or sincere, whether he really cares about the product or is just doing a job. . . . Furthermore there is a widespread attitude that comedians should not become tainted by any association with a product: Their ability to be comedians is rooted in their freedom and independence." One exception to this general rule is Danny Kaye, whose association with General Motors produced "outstanding" results in the minds of viewers, according to a later study by SRI.

But on the whole, viewers feel "performers should not be too commercial and they should not appear too often in commercials. Association with products is much better tolerated if it is more general, less directly sales oriented."

Animated commercials often are effective simply because they don't seem like commercials. Men tend to accept them; Upper Middle Class viewers appreciate their imagination; Lower Middle Class viewers like them for children more than for themselves; Lower Class viewers don't differentiate between children and adults and Lower Class men, in particular, "can be especially appreciative of the cartoon approach." Age draws more

distinctions than any other factor: "Older people, over 50, tend to feel uncomfortable about them."

Mood commercials, generally using a soft-sell approach with the emphasis on imagery and effect, are "consciously acceptable to viewers" and "do not arouse much direct criticism," although they may not produce the same sense of entertainment that comes from, say, cartoon commercials.

Viewers feel that certain products and commercials go better with some program types than with others (and presumably, therefore, tend to be more acceptable when these associations appear on the screen). On this basis SRI concludes that current-events programs, for example, should have commercials that tend to be factual, minimize the personality, sell big expensive items or those that require long-range planning and are bought, usually, by men. Sportscasts take "lively, enjoyable, not very serious, impulsive and spontaneous" commercials, featuring known announcers, animated figures and/or commercial endorsements (preferably with "a sexual tone"), and should sell pleasure-dominated things like beer, cigarettes, gasoline and even cars and household items "if not given in a forceful manner."

Play it straight with suspense

Suspense-mystery shows need commercials that don't seem frivolous but are not too demanding or interfering, either; products that are "masculine in meaning" or "personal seeming" (perhaps products for tension release) seem logical candidates. Adventure shows can accommodate "a rather wide variety of commercial types" from product demonstrations to mood or animated commercials, can be both factual and emotional in approach and can sell "many kinds" of product, though "feminine items, both in grooming and housekeeping, can be too distracting."

Westerns can handle "most any kind of commercial approach" and are especially favorable for "products that offer gratification, that are easily bought and used and that are directed at men." Shows starring comedians, on the other hand, need to be more choosy: They may employ commercial types that provide relief from the comedy, or, at the other extreme, use the comic as the salesman; the products ought to be able to take some spoofing or at least benefit from a light approach: small-purchase items like cigarettes fit well, but personal products and those with feminine connotations do not.

Drama needs "diverting, soft-sell, modified mood type commercials," or "those with a known announcer who talks gently and carefully about the product," which itself should not require "too much thought or energy from the viewers." Product type commercials "are considered particularly offensive when mixed with drama." Variety programs are suited for quality-oriented commercials for quality products.

Situation comedy is a good context for commercials that develop emotional appeals or emphasize imagery, but there is "an acceptance of most types so long as they are consistently aggressive or demanding in tone," and they can promote products appealing to young or old, men or women, so long as they are "nice" products, pleasant to buy, and useful in every home. Quiz and participation shows are good places for commercials by name personalities promoting "products that are purchased on advice, on trial, for the solution of fairly apparent and not too complex problems." Soap operas can take virtually all kinds of commercials except animated cartoons, but the products need to be "feminine or in some simple fashion related to the woman's world."

Obviously there are some products that are generally inappropriate for certain program types—beers on kids' programs, high-ticket items on sports, or feminine products on mysteries, for example—but the only really safe answer to the question of what goes together is that "it all depends." As SRI expresses it, "most all programs can tolerate many products and several kinds of commercial. At best there are only preferred combinations, but even then it depends on how the product is handled, what the specific commercial is like, precisely what type of show it is."

This, in the final analysis, passes the buck back to the agency, advertiser and network or station people who create the programs and commercials and put the two together. But as they do so they should remember something else that SRI found in talking to viewers:

"Commercial effectiveness is not only a matter of getting people to buy. Commercials also develop certain expectations about what a product will do, how it will function, what gratifications it is to provide. While these might well be motivating factors to buy, they also influence how a person will respond to the product after he has purchased it. Effectiveness, in other words, also includes the idea of setting up standards for the product among present owners and prospective purchasers." **END**



THIS IS POWER

Power met power when WBEN-TV -- the most powerful selling medium in sight and sound on the Niagara Frontier -- focused its cameras on the Niagara Power project dedication, the most powerful hydroelectric complex in the Western World.

Since 1948 more than two million Western New Yorkers have depended on WBEN-TV for continuing public-service coverage. This up-to-the-minute, on-the-spot reporting has built tremendous loyalty and confidence.

There's power in this trust -- power that moves merchandise, sells services and products. It compares with the power that this \$720,000,000 project -- equal to the output of all the TVA hydroelectric dams -- will generate for area industry.

Niagara Power is bringing new growth, expansion, jobs -- new families, new thousands into the market place. WBEN-TV power brings your message to them with vigor and impact -- another powerful reason why your TV dollars count for more -- on Channel Four.

National Representatives: Harrington, Righter and Parsons

WBEN-TV

The Buffalo Evening News Station



CH.

CBS in Buffalo

4

“Where there is no publicity,
there is no justice.
Publicity is the very soul
of justice”*

—JEREMY BENTHAM

*As quoted by the court in Jerusalem after its observation of the Capital Cities equipment in operation.

Capital Cities Broadcasting Corporation salutes

The American Broadcasting Company The Columbia Broadcasting System The National Broadcasting Company NTA Television Broadcasting Corporation United Press International Hearst Metrotone News Independent Television Corporation Associated Television Limited A.B.C. Television Limited Associated Rediffusion Limited Granada TV Network Independent Television News Limited British Commonwealth International Newsfilm Agency Nord-und Westdeutschen Rundfunkverbandes Praesens-Film, A.G.,

who have joined with us to make possible the videotape record exactly as it occurs—in the courtroom in Jerusalem—of the historic trial of Adolf Eichmann.



for CAPITAL CITIES BROADCASTING CORPORATION

Milton A. Fruchtman PRODUCER

Leo Hurwitz DIRECTOR

Matthews: "Much of today's opinion as to the value of protection is a habit of thought"

come very realistic, he notes, because it's a two-way street—it's all right to demand protection when you're on a program, but it's another story when you're not on and *want* on.

William Fagan at CBS says, "I think our advertisers have now become intelligent enough to realize that, because of their diversified use of programs, product protection restrictions make it difficult for the network to sell. Fortunately, most of them have been cooperative and sensible—they're not climbing on our backs."

At ABC, Loomis Irish says that advertisers have been cooperative, and that "similar products are learning to live with one another." He points out that on Sunday nights in ABC's fall lineup, virtually every program will be sponsored in part by a cigarette advertiser.

The advertising agencies are caught in the middle. On one hand they strive to attain maximum protection for TV clients, some of whom may advertise a dozen or more products within and around a variety of shows. On the other hand, by helping guarantee separations for these products (which often conflict with each other), the agency contributes to a restriction of programming opportunities for other clients.

A purely hypothetical example exists with, let us say, McCann-Erickson Advertising, which numbers Coca-Cola, Nescafe Instant Coffee and the National Dairy Council among its clients. Are Coke, instant coffee and milk competitive with each other? It is a certainty that each of the three advertisers feels strongly that this is the case. By providing Coca-Cola with protection from other beverages, is not McCann-Erickson curtailing TV opportunities (in both network and spot) for Nescafe and the National Dairy Council?

To carry the hypothesis one step further, let us say the agency buys two minutes a week for Coke within an hour-long "blockbuster" on ABC. The other beverages must be slotted in non-competitive time periods or on other networks. It's conceivable that Nescafe could be slotted on CBS, directly opposite Coke on ABC's blockbuster. It's also conceivable that Nescafe might say to the agency, "How come you slotted Coca-Cola on the blockbuster and gave us second best for the time period?"

According to network officials, such situations do arise from time to time. To avoid them, and to sidestep the morass of similar problems that result from demands for product protection in the

1960s that are based on sponsorship patterns of the early 1950s, agencies have to tread gingerly.

Fortunately, some agencies are beginning to take a realistic view of the situation. William E. Matthews, vice president and director of media relations and planning at Young & Rubicam in New York, notes that his agency *has* protested "what is, in effect, a complete breakdown of product separation."

"On the other hand," says Matthews, "I think we have to realize that product protection has been part of program identification. And the trend toward multiple sponsorships and participations has been leading to less and less program identification."

Matthews feels that moves to eliminate product protection are part of the same trend, and that pressures in this direction come from two sources: (1) The advertiser who wants to get on a good show and can't because there's already participation by a competing product; (2) The seller (network or station) who is limited in his sales prospects if he has to observe too many protective provisions.

Says Matthews of product protection in general: "Much of the opinion being expressed today as to the significance or value of product protection is an inheritance from radio practices—a habit of thought, if you will. There's not really too much data on what the value or lack of value may be with distinct separations of advertisers of like products.

Do-it-yourself back-to-backing

"It would seem reasonable," Matthews says, "that some type of valid research should be done in this connection—a test of back-to-back commercials for like products in a single market on one or more stations. After all, don't people do their own "back-to-backing" by switching channels? In all practicality we're just going to have to forget product protection. When the medium is in full control of scheduling they will try to work out some variety of product sequence."

How are the stations faring in the four-way conflict among client, agency, network and affiliate? They seem to be bearing the heaviest burden. Though most stations adhere as closely as possible to network policies, the job is extremely difficult. One station manager describes a recent experience: The station had just sold a spot to a cigarette company. No sooner than it had been signed for, sealed, and almost delivered, the network informed affiliates that a cigarette

company (competitive with the spot buyer) would participate in sponsorship of an adjacent time period within a network program. The harried station operator had to contact his client and tell them, "Look what the network did to us . . . ! Can we move your spot somewhere else . . . ?" Such happenings, station operators agree, can only hamper future sales activities and cause potential spot buyers to become "once burned, twice shy."

The local stations' major beefs are well summed up in the views of George Comte, general manager of WTMJ-TV in Milwaukee. "It is now virtually impossible," Comte says, "because of the selling patterns in the networks on top of spot, to separate giant competitors like P&G and Colgate, Reynolds and American Tobacco, with their multiple brands.

"There are still some of these giants who insist that their peanut butter should not go next to a rival soap. This we have pretty well licked but . . . one wonders how long we can afford the constant bickering, telephoning and letter writing which always follows the exposure, inadvertent or otherwise, of two competing products within a relatively short space of time. More of us are of the opinion, particularly at the station level, that products in television and radio must take their places on the competitive shelf as they do in the supermarket, the billboard, the street corner, the newspaper page, etc."

Even when the problem is partially solved by a local station, Comte adds, product protection becomes meaningless because of constant channel switching. "Is it any different for American Tobacco to sponsor an 8:00-8:30 show on one channel," he asks, "and Reynolds 8:30-9:00 on another channel with the sizable switchover? In addition, the giants who are protesting this sort of thing seem to have no compunction about running competitive products within their own time. This is particularly called to mind with cigarettes, where the company will put one of its other brands as an alternate with the brand sponsoring the program.

"I am certain that these companies would take exception to the fact, but they ought to realize that the company name is immaterial to the consumer who is buying a brand and very frequently never stops even to notice what company produced it. So if Salem runs alongside Camel it is just as competitive as Lucky Strike would be."

Does TV advertising actually lose ef-

fectiveness when it is placed in juxtaposition to advertising for a similar, competitive product? Surprisingly, no research has been initiated on the subject. Some advertisers feel that because television involves its audience to such a large extent, ad messages *must* stand by themselves (or at least be separated from messages for competitive products) to achieve greatest effectiveness. If there is no separation, they argue, the two messages become confused within the viewer's mind.

A divergent point of view is taken by the Television Bureau of Advertising. Says TvB, "We've sometimes questioned television's rule that competitive products must be well separated, and not allowed only seconds apart as they are in print. To us, the best place to reach our competitor's best customers would be right in his own store. If his television commercials have been effective in converting his viewers to his customers, his TV audience must contain a disproportionately large number of his customers. Competitive advertisers would like to reach these same customers and convert them to theirs."

Perhaps the most regrettable consequence of the product protection fuss is that a basic marketing theorem is often ignored: *Every product* competes with *every other product* for the consumer's dollar. It is this challenge to which advertisers should address their energies. Could not time and effort that is devoted to "guaranteeing protection" be spent more profitably in the enhancement and improvement of the advertising message itself?

One thing is certain: product protec-

tion will continue to diminish. Tentative lineups for 1961-1962 network programming indicate that hour-long programs are on the rise; indeed, they may even outnumber half-hour programs next season. This means, of course, even greater emphasis on multi-participation sponsorships.

It is also likely that CBS and ABC will follow NBC's lead in reducing competitive product separations from 15 minutes to 10 minutes. Though CBS and ABC maintain that they'll be able to hold fast, competition is likely to force their hands. Stations affiliated with NBC have already followed the network's example in reducing protection time, and as a result it should be that much easier for them to sell national spot time. Affiliates of the other networks will undoubtedly press for a similar sales advantage; it won't be the first time that the networks have yielded to pressure from their affiliates on such questions.

A minimum of five minute's protection

Product protection may never disappear entirely, however. Discussions with network officials and station managers reveal that broadcasters are ready, willing and able to take a "common sense" approach to the problem. NBC's Joseph Iaricci, for example, who predicted a year ago that there would be no adjacency protection by 1965, says today, "I have to amend that prediction. There probably won't ever be less than five-minute protection—it wouldn't be fair to the network sponsor."

Lawrence Webb, president of Station Representatives Association, who believes that the average person "couldn't

care less" if commercials for competitive products run back-to-back, says, "Though product protection is disappearing, no station operator who's got a grain of sense will put two competitive products back-to-back. In a station operation it's just good common sense to give as much product protection as possible—without sticking your neck out."

A "we're-all-in-this-thing-together" view, which correlates the decline of product protection with a common-sense approach by broadcasters, is taken by Young & Rubicam's William Matthews. "If we finally come to a sort of magazine type of scheduling," he says, "where advertisers may buy insertions in programs, either in fixed positions or on a rotating basis, the original value of product protection will have disappeared. Still, I believe that if we ever come to that general type of magazine concept, there will have to be a reorganization of commercial announcement scheduling, by which a network or station will be able to place spots advertising different products in such a way as to maintain a pleasing variety.

"When the medium is in full control of scheduling, they will try to work out some variety of product sequence," Matthews adds optimistically.

The demise of product protection will be cheered by some, mourned by others, and tacitly accepted by still others. It is, after all, only a concept. In an earlier time it served its purpose well; with today's TV marketing methods, it is an anachronism.

As such, its enforcement has become about as practical as a pair of oars on a nuclear submarine. END

KEEPING UP WITH THE NEW GENERATION *from page 57*

the ultra competitive metropolitan New York market, is one example of the crisis in brewing.

Ruppert, one of the top twenty brewers (number 19 last year), has been having rough going for almost a decade. In 1953 its sales were just over two million barrels. Last year they were down to 1.3 million barrels. The company's capacity is 2.5 million barrels.

In its restless search for sales, Ruppert has gone through four ad agencies and come almost full circle on the situation by returning to one of them. It left the old Biow agency in 1955, went to Warwick & Legler a year later, then to Compton, then to Norman, Craig & Kummel and last year returned again to Warwick & Legler.

Ruppert's ad approaches and market-

ing strategy have been almost as confused as its agency hopping. Years ago it re-named its Ruppert brand Ruppert-Knickerbocker, established a trade character named Father Knickerbocker. With sales slipping, Ruppert "modernized" Father Knickerbocker into a younger man in 1958, a play for the young drinkers. It later aged the trade character slightly, now has him in a state of limbo.

All this agency and image jiggling hasn't helped much. Last year Ruppert ran up a financial deficit of \$2.5 million. This year it is trying to recoup by giving its 800 workers rotating five-week layoffs. Management personnel are also taking cuts in salary. The radical procedure is expected to save \$1 million in labor costs, get the brewer back into the black.

The Ruppert example is a case of the

old-line brewer holding on. A less powerful company probably wouldn't make it. And Ruppert can fall back on heavy advertising. In the midst of its current crisis it will soon break a \$2 million ad campaign. (While television did not figure importantly in Ruppert advertising last year, in 1959 TV represented about 85% of its total budget, heaviest percentage of any beer major.)

While there is a sales contraction for many brewers, and a profit contraction for many more, there is expansion in the brewing industry nonetheless. The industry leaders have for the last several years been engaged in an aggressive search for new markets and an expansion of old ones.

One of the biggest pushes has been into the southeastern market, a relatively

what qualities...

*do you look for
in hiring salesmen?*



A wise man once said "What you *are* shouts so loud that I can't hear what you're saying". There's a moral there for buyers of time. Screaming, shouting, sensational formats may be popular in some places, but Iowans prefer our style. Proof: our news and sports ratings have led all the rest for years and years.

Choose your station just as carefully as you hire your own salesmen — on the basis of integrity, stability and responsibility. In Des Moines KRNT and KRNT-TV have these qualities. It's no wonder Iowans believe in and depend on the KRNT Stations:

- People have been dialing KRNT Radio for reliable news and sports information for 26 years. Highest ratings for years.
- ARB and Nielsen prove our television news and sports are also the "preferred ones". Always top rated.
- The community knows locally-produced religious and civic-minded shows appear regularly in our schedules.
- Local radio advertisers have given us by far the biggest share of business in a six-station market.
- Local television advertisers have given us 80% of the local business in a three-station market.

Check our ratings with the Katz Man.
He can help you hire our salesmen, too.

KRNT

Radio and TV - Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.



New horizons are dawning everywhere in mighty Michigan, center of the dynamic Great Lakes region. In industry, science, transportation, community development, and other fields, exciting new projects are pointing the way to even greater economic strength and vitality.

We invite you to march forward with Michigan—to share in the benefits of its growth and expansion. A good place to start is the WWJ Stations in Detroit, basic sales media in the business heart of the state.

WWJ AM and FM
RADIO
Detroit's Basic Radio Station



WWJ-TV
Michigan's First Television Station

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

"The kind of 'snobbery' that labels beer the 'working man's drink' is hard to fight"

low consumption area, but one regarded as having high potential. Within the last two years Anheuser-Busch, Joseph Schlitz, Carling and Theo. Hamm have all met head on in the South.

Anheuser-Busch, the beer leader (1959 dollar volume: \$296 million, nearly 8.5 million barrels produced last year), has constructed three new plants in the past 10 years. Their spread is by the compass—Los Angeles, Newark, N.J., and Tampa, Fla.—as the national distribution of the St. Louis-based brewer dictates.

Joseph Schlitz Brewing, Milwaukee, industry second man (5.7 million barrels in 1960), now operates four plants outside the Milwaukee area, as does Pabst Brewing, Hamm Brewing, St. Paul, Minn., purchased Gunther Brewing, Baltimore, last year to expand its territory.

Merger is also the brewer's route to expansion. The major move in this area was pulled off by Pabst in 1959.

This Milwaukee brewer, whose sales slumped from a high of 3,550,000 barrels in 1955 to 2,550,000 in 1958, enriched its fortunes through the acquisition of Blatz Brewing Company. Blatz, a continual ground-gainer, posted a sales total of 1.7 million barrels in 1958, making it the thirteenth largest brewer in the country. Under the Pabst-Blatz combination, the company is now a healthy number five with a 4.7 million barrel output.

Some brewers are trying to sell more beer by marketing "second-line" brews selling for less than the premium brands. The most successful is probably Anheuser-Busch's Busch Bavarian brand, put on the mid-western market in 1955. Last year it accounted for over one million barrels of A-B's total eight million barrel-plus sales. (Other A-B brands: Budweiser, Michelob, Regal.) Schlitz, A-B's traditional rival, was caught flat-footed by A-B's "second beer." The Milwaukee brewer, with one brand, Schlitz, had been beating or holding even with A-B and its top-selling Budweiser brand through the early and middle '50s. Busch Bavarian made the difference in leadership.

But today, Schlitz too is out with a "second," Old Milwaukee, a beer first produced by Schlitz during World War II. It is moving well in spot marketing.

Brewing executives look for aggressive advertising and promotion (out of J. Walter Thompson, Chicago) for Schlitz this year. Its sales were off nearly 3% last year vs. A-B's gain of 5%, a difference the industry second man is all too well aware of.

The restlessness of the brewing industry can be called one of its most hopeful

signs. Not only is there market expansion and company expansion, the drive to boost sales is leading to product innovation.

There are now home-style aluminum beer kegs made to fit easily on a refrigerator shelf. Some brewers are working on methods for dispensing draught beer (thought by many beer drinkers to be more tasty than the canned or bottled kind) in the home.

Experiments are currently under way to produce "instant" beer, a move to further reduce shipping costs. The product would be in the form of easy-to-ship tablets or powder that could be dropped into carbonated water, dissolve up a palatable beverage. Brewing formulas are being changed repeatedly in an effort to capture the whims of American taste, or what is thought to be American taste—lighter, smoother-tasting beer rather than the stout, bitter taste of tradition.

Some have larger slices

To the casual observer, the U.S. brewing industry, with its 200 brewers and 400 brands, looks like a big pie split many ways. It is, but some slices are bigger than others. The top 25 brewers last year, according to *Modern Brewery Age*, controlled 75.6% of the total market.

While the industry had a 0.3% increase in sales volume in 1960 vs. 1959 (blamed on bad weather), the 25 front-runners increased their sales 3%. The long-term trend is clearly toward market domination by fewer breweries. In 1954 the top ten breweries controlled 41.1% of the market. In 1960 they accounted for over half (51.8%) of total sales.

The top ten brewers in 1960 and their share of total industry sales, as charted by *Modern Brewery Age*: Anheuser-Busch, 9.6%; Schlitz, 6.5%; Falstaff, 5.6%; Carling, 5.5%; Pabst (including Blatz), 5.4%; P. Ballantine & Sons, 5%; Hamm, 4.4%; F&M Schaefer, 3.6%; Liebmann, 3.4%; Miller, 2.7%.

Only a handful of brewers are truly national in operation—A-B, Schlitz, Pabst, Miller and Hamm. Carling, Falstaff and Ballantine are near national marketing, should be represented nationally within a few years.

Behind beer's relatively static sales posture lie some serious consumer "misconceptions" about beer and beer drinking that the 99-year-old United States Brewers Association, the oldest incorporated trade association in the country, and brewers themselves are fighting to erase.

G. R. Himmelsbach, director of advertising and information for the USBA,

cites three of the major misconceptions: "A lot of people," he says, "believe that beer is an 'economy' drink, the 'working man's' drink. This kind of 'snobbery' is hard to fight.

"Women think beer is a man's drink. They might enjoy it at home, but they rarely order it outside. A third factor influencing sales is the common belief that beer is a warm weather drink. Sales during the winter months are picking up a bit, but in general, November through February are low consumption months. December, with holiday drinking, betters the winter average."

The USBA, whose members make about 85% of the beer and ale brewed in the U.S., has been advertising hard over the years to upgrade beer's image and sales standing, increase its social acceptance.

After a decade in magazines with a series of ads pointing up beer as a natural part of life in America, the USBA went into network TV in 1959 with two specials. It made television its only national medium last year with three specials, will use two specials again this year ("Summer on Ice—1961," third time for the format, and a Jimmy Durante show) in addition to a new magazine campaign.

USBA commercials usually show social groups enjoying beer in modern American surroundings. The continuing theme: "The beverage of moderation," and "Beer belongs—enjoy it."

The brewing industry recognized long ago that the power behind its sales was advertising. They use it heavily but with no pat media formula.

In 1959, a year in which brewers spent an estimated \$215 million in measured and unmeasured media, six brewers—A-B, Schlitz, Carling, Falstaff, Hamm and Pabst—placed in the top 100 advertiser category. Their combined spending totaled nearly \$75 million.

Of these six top beer spenders, all weighted their spending heaviest to TV with the exception of A-B. The industry leader split most of its budget evenly between TV and outdoor, 29% each on media spending of \$15.3 million.

The budget weight to television of the other leaders: Schlitz, 34.1% on a budget of \$10.5 million; Carling, 50.2% on \$6.7 million; Falstaff, 60.3% on \$6.3 million; Hamm, 46.4% on \$5.3 million and Pabst, 60.4% on \$5 million.

The annual *Modern Brewery Age* breakdown on how the brewing industry spent its advertising dollar in 1959 put the weight on TV, 30.2%. A 20.1% share went to point-of-purchase, 16.9% to outdoor, 12.2% to radio, 11.1% to

miscellaneous and 9.5% to newspapers.

The average per-barrel expenditure for all breweries in 1959 was an estimated \$1.89 compared to \$1.63 per barrel in 1958, a sure sign that the industry is trying to sell harder through advertising.

Overall, 1960 was not a year of heavy television advance for the brewing industry. Spending was up only slightly. The brewers' total gross time billings in 1960, according to TvB-Rorabaugh and TvB/LNA-BAR, was \$50.2 million, only a slight increase over the \$49 million spent in 1959. (Spending in 1958: \$46.2 million.)

Of the \$50.2 million spent last year, nearly \$43.4 million went into spot TV vs. \$42.9 million in 1959. The time costs for network TV were \$6.8 million vs. about \$6 million in 1959.

It is generally the practice of major brewers to spend proportionately more of their dollars in radio and print media than in television. Their TV investment is high, but, they are in more markets that call for a mix of media. Choice evening spot TV time is also becoming more difficult to obtain with more national advertisers moving into spot.

The smaller brewers, on the other hand, appear to spend much more pro-

portionately on TV than their large competitors. This does not always mean that TV is so much more heavily favored over other media, but on a small budget the small brewer must concentrate a large part of it in the medium.

Radio gets a hefty amount of the beer dollar because of its low cost, commercial frequency, reaching summer audiences and, for the national brewers, getting coverage in cities where they are outspent and outsold by local brands.

Although brewers began using television as far back as 1946, most of them took the plunge in 1950 and 1951. By 1954 these users had for the most part made TV their number one budget item. Their popular choice has been spot announcements or a combination of spot with one or two syndicated film shows, usually of the mystery variety.

Network television has been used sparingly by the top brewers with even the nationals keyed to market-by-market strategy instead of broad national attack. Network sports events, however, sold on a regional basis, have always attracted the beer men.

The accenting of sports is, of course, a direct line approach to the man, the prime beer customer. And with sports being largely seasonal—baseball in spring

and summer, football in the fall, hockey and basketball in the winter—a brewer has a chance to mount a year-round attack with a variety of sports.

Beyond this, brewers see in sports a built-in beer-drinking situation. Quaffing is almost traditional at a prize fight or a ball game. The TV sponsor of these events hopes for beer-drinking compliance in the living room by some sort of "you-are-there" transference.

There is a school of brewer thinking, reports the executive of one beer company, that believes television has hurt beer consumption. "A man might drink five or six bottles of beer in a tavern," goes this thinking, "but at home he might get criticism from his wife if he drank that much."

TV is taking beer home

Most of the industry discounts this theory. About 80% of the beer produced last year was packaged vs. 72% in 1950. The sales of draught or tavern-dispenser beer has shown a corresponding decline. Home consumption, on the other hand, is on the rise with about 72% of all beer purchases and 80% of packaged beer purchases made in food and liquor stores. Television, clearly, hasn't hurt the consumption of beer. If anything, it has swung it to the home.

And home is where the woman is, the largely overlooked beer consumer and beer purchaser. The woman's beer consumption may not be heavy, but her beer purchases are, nearly 40% of all beer sold, according to industry surveys. TV men feel that brewers can do more about the woman, and daytime TV.

In suggesting new uses of television to brewers, the Television Bureau of Advertising has pointed out the availability of daytime hours and the factor of women becoming more and more important in the purchase of beer.

Women are now doing about 70% of all family shopping. One survey shows that while 30.7% of beer bought in supermarkets is specifically planned, 69.3% of supermarket beer sales are based on store decision—impulse. This impulse, logically, can be directed toward specific brands. TvB suggests daytime IDs for the brewers, perhaps a tie-in with outdoor billboard advertising.

Many brewers, with their TV spots now jammed into evening hours (where they fall close to other brewers in crowded markets, or when they can get time with so many network shows grabbing off most of the best time availabilities) and on sports (a program form that does not draw large numbers of women), are now seriously considering daytime IDs.

A few regional brewers have already

TELEVISION'S TOP TEN BREWERS

(in 1960 gross time billings)

	Spot TV	Network TV	Total
Joseph Schlitz	\$1,884,170	\$2,625,530	\$4,509,700
Anheuser-Busch	3,715,300	646,573	4,361,873
Falstaff	2,403,400	1,236,529	3,639,929
Canadian Brewing (Carling)	3,032,820	570,799	3,603,619
Pabst	2,697,950	276,799	2,974,749
Theo. Hamm	2,360,690	412,908	2,773,598
Miller Brewing	1,350,100	408,940	1,759,040
Piel Bros.	1,677,600	15,580	1,693,180
Burgermeister	1,441,850	50,794	1,492,644
P. Ballantine	1,350,400	111,732	1,462,132
Totals	\$21,914,280	\$6,356,184	\$28,270,464

Sources: Spot—TvB-Rorabaugh; Network—TvB/LNA-BAR

the last Congress, however, there was no anti-beer or Prohibition legislation. Brewers have tried to keep their advertising within the bounds of "good taste."

There are critics of advertising technique, on the other hand, who would argue that the rush to "good taste" has created too many common themes—sameness, less creativity—in beer advertising. The scene of the placid mountain lake with the glass of beer rising from it or the smiling young couples getting set for a party, they feel, is being overworked.

Says the executive vice president of a New York ad agency handling the account of an imported beer: "Lighter, drier, smoother, are the key words in domestic beer advertising today. It's a product and advertising interpretation of America's rush to blandness in its eating and drinking.

"Too often," says this ad man, "beer is being sold like a soft drink, overlooking the fact that it costs more, tastes different and is alcoholic. Many of us give lip service to the outward forms of difference. We insist that ours is a highly individualistic society . . . but when we get down to fundamentals, individualism goes out the window and almost every manufacturer wants his stuff to taste the same."

It may be true that beer advertising has become static in approach, dull in theme and almost like selling a soft drink, but the beer advertising regulations have a lot to do with this. As a whole, TV beer commercials come out rather well as a commercial class.

In the American Research Bureau's January best-liked TV commercials survey, five beer commercials ranked in the top 31 winners, with Hamm's efforts leading the pack for the eighth consecutive year with 6% of mention. Others: Burgermeister, number six, 3.1% of mention; Jax beer, number 11, 2% of mention; Piel's, number 22, 1.5% of mention; Falstaff, 31, 1% of mention.

Animation, a force in beer commercials since Piel's introduction of Bert &

Harry, has been a clear winner for many brands and, in an industry where brand loyalty is not overwhelming, they can cut out distinct images.

Last year the Jackson Brewing Company, New Orleans, marketing its Jax beer in nine southern and southwestern states, left off live-action film commercials on an "adventure in taste" theme to go with fun, animation and the voices of Nichols & May.

The commercials—full animation, no break for the usual "live" product shot—center on humorous situations: a cowboy who brings his horse into a bar, is saddened when the animal is refused service; a talking dog, also refused service; a woman who uses Jax to wash her hair; a man who breaks his teeth taking off a Jax bottle top.

Humor brought sales increase

Jackson, advertising via Doherty, Clifford, Steers & Shenfield, New York, works its key themes into the humor ("real beer taste," "premium brewed from 100% natural ingredients"), has had its share of success as measured by a sales increase last year, a flood of complimentary viewer mail, and even a request from a TV station for permission to run the commercials in its local programming.

The widening spread of animation in beer commercials is a clean break with industry tradition. "Brewers who once took themselves a bit too seriously," says one agency man, "are finding that the ability to kid themselves on television has the consumer saying to himself, 'Gee, it must be a pretty good company to fool around like that.'

"Humor is a common meeting ground for beer and the consumer. The public never really could identify with that guy drinking beer off the back of his yacht, or the 'smart set' partying-it-up at the ski lodge. I think these new Bert & Harry type approaches will really pay off."

The brewing industry is not kidding

itself into an "all's well" state yet. Some brewers may not call the industry's static sales a "problem," preferring instead to call increased sales an "objective." But any way the industry looks at it, the U.S. needs more beer drinkers.

This decade, with the post-war babies coming of legal drinking age, should be a good one for beer. But this is a paper increase. The dollars are in the doing or, in this case, the drinking.

Advertising in the 1960s will be as important with the brewers as before, perhaps more so to capture the new customers coming into the market. Television, which seems to suit the marketing problems of most brewers best, will share in the increase, get perhaps \$55 million this year.

Spot television is, and will increasingly continue to be, the media mainstay for the brewers. Beer is a regional business with even the national brands accenting market-to-market strategies.

Schlitz, a top national, now has a decentralized marketing policy in which regional ad managers have the say in their own territory.

Carling, perhaps the biggest brewing success story, only broke into the top 10 in 1955, is now number four and is still moving up. It has its Black Label beer divided among six ad agencies on a regional basis.

The housewife and daytime television is an advertising and media combination just coming in for attention. This may be the solution to a lot of problems for the brewers. More creativity in commercials is another step toward sales.

In all, brewing appears to be an industry breaking out of its traditional ways. Competition is stiff and growing stiffer. Regulation is a force being lived with. Product innovation is high. There is expansion for the majors, contraction for the small brewers. There is movement on almost every front and the developments of the next few years should point the industry's direction for a long time to come. END

PARTICIPATION VS. SPONSORSHIP *from page 53*

can endorse, if not actually pitch, the advertiser's wares. (This is true also of some spot carriers, such as the *Jack Paar Show*, but is not so commonly practiced on most.)

3) The advertiser can merchandise his show.

4) He can take commercial time in large chunks to spell out institutional or other stories which could not be squeezed into one minute.

5) Studies have shown that if a viewer likes a program, he is more attentive to the commercials. (This could apply to a participating program, but the single-

sponsor reaps the entire benefit of it.)

6) Identification of a sponsor with a quality show over a period of time inevitably builds a favorable "image" in the consumer's mind.

7) "Big" shows may (at least some argue) have greater sales impact. This is the tack being taken next season by Westinghouse.

Some of the sponsorship hazards:

1) The advertiser spends large sums of money to run the risk of getting tagged—and woe to his agency!—with a low-rated entry, if not an outright flop. If it does not reflect upon his judgment, at

least it fails to achieve desired marketing goals.

2) Stuck with a poor show, the sponsor has the agony of trying to unload it and scramble for a replacement, perhaps in mid-season.

3) A weekly program may, theoretically at any rate, reach pretty much the same set of customers repeatedly—and they may or may not be prospects, already sold or unsold on the advertiser's product. This objection, of course, is the main one leveled against sponsorship by the proponents of dispersion.

4) Costs can turn out to be more than

Often a dynamic age creates frightening by-products. The plight of a youngster adrift in the jungle of the city's slums is but one of myriad problems confronting our society.

The five CBS Owned television stations recognize the need to arouse public interest in local problems. Each has a consistent record of active community service, via not only regularly-scheduled public affairs programs, but also hour-long, locally-produced "specials" broadcast in the stations' prime viewing hours.

Some recent examples: "Strangers In The City," WCBS-TV's examination of the Puerto Rican population of New York; "Survival," an analysis by KNXT of Southern California's chances of surviving an atomic attack; WBBM-TV's "Beat The Drums," the first comprehensive television study of the Illinois political primary; "The Sex Offender," WCAU-TV's "study of violence" in Philadelphia. (And there was great entertainment too, as witness "Alone In Its Greatness," KMOX-TV's history of the St. Louis Municipal Opera starring Vincent Price, Mimi Benzell and Earl Wrightson; and KNXT's 90-minute "Candida.")

Creating awareness of community needs in the minds of millions is a job that local television does best. Especially the five CBS Owned stations—with their solidly-established tradition of responsible leadership in the communities they serve.

CBS TELEVISION STATIONS ©

**A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago,
WCAU-TV Philadelphia, KMOX-TV St. Louis**



Whose responsibility?

"Networks should put on quality shows and say to advertisers, 'Take it or leave it' "

the advertiser anticipated and, being committed, he is more or less stuck with them for the run.

These, to be sure, are probably not all the pluses and minuses, particularly in specific cases, for either participations or sponsorship. And again, those cited are in the category of immediate concerns. Also, some are highly intangible, of immeasurable value or harm, as the case may be.

On the side of participation, the networks see it in part as a device for getting the small advertiser into their fold. This is particularly the case with ABC, which not only has welcomed the small change in lieu of full-program sponsors, but has succeeded in developing some of its bit buyers into substantial customers. Example: Beecham Products, which broke in three years ago with a one-minute sell on *77 Sunset Strip*, last year spent close to \$3 million for network time, mostly on ABC. Now, ABC is claiming credit for inducing Gillette to take the participation route for the first time.

Bert Briller, ABC vice president in charge of sales development, makes the

point also that participation offers a means for advertisers to use network seasonally with greater ease and flexibility. (This won't be so true at CBS, where two of its three participation-carriers are already sold out for fall, and the third is expected to fill up shortly.)

Participation, in summary, is a development in television network advertising which invites new money, which permits more seasonal use of the medium, which takes up slack in network billings (notably in ABC's case), and which permits those advertisers who believe in it to pursue the dispersion technique.

Is there a pat answer to the participation vs. sponsorship question? Unquestionably not, most of the interested parties say. Participation will be good for some, sponsorship better for others.

Are there dangers in the trend? Some think so, mostly in its possible effects on two areas: (1) programming quality and (2) spot sales.

Obviously the networks are in a position today to play the programming chess game to what they consider their greatest competitive advantage. Some agency people profess to see the net-

works trending heavily toward imitative formula programming aimed primarily at winning the biggest possible audiences. Said one media director of a major agency recently, "So the networks are running the show now. I haven't noticed it getting any better." Advertisers and their agencies have been known to have a propensity for the lowest common denominator in broadcast programming, these agency men argue, but some at least strove for excellence; will the networks, if they are programming largely for partial sponsorships and participations, gamble on some high-quality, prestige programming?

Network executives pooh-pooh this question. They see programming quality on a steady upgrade, and point especially to the strides in informational efforts. Even so, the media director of one of the biggest agencies said last month, "It seems to me the networks ought to get tougher in their programming policies. They ought to have the courage to put on good shows and say to advertisers, 'Here it is. Take it or leave it!'" From the present look of things, he added, he wasn't "too sure the networks are really

A TREND TO SOLUTION

DR. E. LAWRENCE DECKINGER, *Vice President and Media Director, Grey Advertising*: This article very clearly depicts the trend in recent years toward more *network participations* as a media device.

Why has this minute participation trend developed? It has developed because necessity has once again—as it has so many times in the history of civilization and the humanities—maternally nurtured *invention*.

Realistic and practical network managements—together with perhaps reluctant but understanding affiliates—realized that more and more advertisers, in more and more situations, had to have more flexibility than the stringencies of program sponsorship imposed. The participating minute was the answer. And the networks—to their great credit—have risen to the need and provided the solution.

Will the trend continue? Quite likely—in two ways:

1. More shows providing participation possibilities;
2. More flexibility in still *other* ways.

Here are further ways greater flexibility is becoming more and more available—providing advertisers with greater television exposure at lower bookkeeping costs:

1. *The back-to-back commercial*: More and more, networks are permitting, and advertisers are taking advantage of, "back-to-back" commercials—in which, in a single-minute position, two different products are advertised, with



varying degrees of commercial seconds being so divided.

2. *Split position in a sponsor's shows*: The "traditional division" of commercial time in a half-hour show is three separate one-minute positions. However, more and more sponsors have tended to take the second "minute" of their "major" day (exchanging the third minute with the co-sponsor) in two island positions instead of one. One of these island positions *might* be 40"; and one, 20"; or both might be 30"; or various other combinations. Thus, they create *four* commercial positions for their three minutes of time—in which, if they so desired, they could advertise a different product, in each position.

3. *The 30-second single position in participating shows*: The realistic American Broadcasting Company has, on occasion, in its hour shows, made available to a sponsor buying in an hour show, two minutes of commercial one week, and one minute the next, in the following pattern:

The first week, two single-minute positions; the second week, two *separated* 30-second positions. By thus separating the 30-second positions (thus actually creating *seven* single positions in the hour show), the network ingeniously makes it possible for an advertiser with two different products to give one minute one week, and 30 seconds the next, to each brand.

The stations have been aware of advertisers' problems, and have tried to help.

4. *The 30" Chainbreak*: At the chainbreak, at which there have been traditionally a 20-second commercial and a 10-second commercial, some stations have for some time offered the 20 and the 10 together as a 30-second position.

PROOF IN THE PUDDING

BERT BRILLER *Vice President in charge of sales development, American Broadcasting Company:* The point is not whether participations are better or worse than program sponsorship, but this: What are the requirements of the *specific* advertiser? Just to cite two examples not mentioned in TELEVISION's article, here are cases where participations are good media strategy:



1. An advertiser with two or more products appealing to different market segments.

2. An advertiser with competitive products (two cigarettes) more effectively advertised separately.

Therefore, by offering both participations and sponsorship, the networks are giving advertisers the *opportunity to choose*.

qualified to run their programming."

The proof, others said in effect, would be in the pudding—and not far off.

As for network participation's deleterious effect upon spot sales, it is hardly a secret that the stations and their representatives feel the networks are poaching on station preserves. Not only that, they say, the networks are stealing the spot salesman's own sales pitch in peddling participation.

So far there is no known measurement of the inroad made on spot revenues by participation. Furthermore, it is perhaps the networks' and stations' battle, in which the advertisers and agencies are no more than willing beneficiaries. It is, however, one of the by-products of the participation trend.

A point frequently made in explanation of the growth of participations is that network time and programming

The article refers to adverse effects of participations on programming, but what about the advantages? For example, how many advertisers can afford to sponsor a 60-minute program? Even on an alternate-week basis, this involves an outlay of approximately \$5 million. How many shows of one-hour length could be on the air if it weren't for participations?

Participations *do* sell effectively. A recent study by AIM (Association Identification Measurement) provides several cogent proofs. Example: Handi-Wrap used one-minute participation weekly on ABC-TV. Within four months of the product's introduction, 30% of viewers correctly identified Handi-Wrap, vs. only 23% for non-viewers. Moreover, in terms of last brand purchased, 7.1% of viewers bought Handi-Wrap vs. 2.8% for non-viewers—a very significant 150% advantage. Thus, network participations are not only registering with the audience, but producing excellent sales.

The trend is not to a particular *form* of TV sponsorship; it is to ever greater flexibility and advertising effectiveness.

costs have made full sponsorship of programs prohibitive to many advertisers. That these costs have squeezed out medium-budget advertisers there can be no doubt. In the case of the \$10-million-and-over spenders, however, it is clearly a decision for dispersion.

If, as ABC likes to contend, "there's nothing harder to stop than a trend," the day of television advertising fragmentation may yet be young. END

for advertisers willing to pay the price for the two combined.

5. *More local 20" commercials:* The American Broadcasting Company has announced, for the fall, that at the station break, programs will be so timed that it will be possible for a station to program two 20s at the break, rather than a 20 and a 10. This caters to the fact that the station's greatest need has been for high-rated 20-second availabilities. Since there have always been a 20 and a 10, but the 20s usually sell better than the 10s, the station needed 20s more than it needed 10s.

ABC stations thus have an additional flexibility in positioning spots. There are problems, such as the need for redoubled vigilance to prevent triple-spotting, possibly less effectiveness because of the greater commercialization, and cost reductions by networks which might be expected attendant to the greater incursion into the *program* advertiser's time. However, it is evident that there is greater *flexibility* on a local level.

6. *Local minutes in prime time:* NBC, cognizant of the fact that it is planning to program, this fall, more time periods from 7:30 to 11 p.m. than ever before, which will "eat up" station one-minute availabilities, is understood to be contemplating reducing the program length of its 7:30 to 8:30 seven-day-a-week hour-long programming in the fall, so that the station can run one 60-second and one 10-second.

CBS has announced it will program to provide 40-second and 70-second chainbreaks, if action by the other networks puts their affiliates at a disadvantage in local selling by having fewer prime 20-second and 60-second availabilities.

Positive NBC and/or CBS action may be a reality before

this piece appears in print. The same grievances as were listed for the ABC move will apply, only more so; but that greater *flexibility* on a local level will attend such action is at once obvious [also see "Focus on Business," page 9].

The Cost Differential

A 20-second spot, purchased in prime time, on about 150 stations, would cost the advertiser about \$25,000 a week.

If he were to buy a single minute in a network show in prime time, the cost might be *on the order of* \$30,000 to \$40,000. If he divides his time so that he turns up a 20-second commercial in the body of the show—say, by using a 40-second for one product, and a 20-second for another—then the bookkeeping cost of that 20-second is one-third of the minute, or \$10,000-\$13,000. Thus, he "turns up" for a brand a 20-second commercial in prime time, for something like half of what it would cost him if he were to buy a 20-second commercial locally in prime time on all 150 stations!

Of course, he loses some flexibility in market selection, and a host of other advantages of local buying. But he does make broad reach suddenly available to a low-budgeted brand.

Conclusion

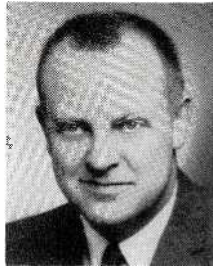
Both network and spot have become increasingly more flexible. Broadcasting's ability to adjust its bases of sale to the changing needs of the advertiser with passing time is one of the major reasons why broadcasting has been so successful as the years have gone by in corraling more and more of the available advertising dollars. *To next page*

FADDISM IN BUYING

PAUL E. J. GERHOLD *Vice President, Media and Research, Foote, Cone & Belding*: There is an important place in television for the intelligent use of dispersion buying in participation programs. This kind of availability, for example, usefully serves the advertiser who needs broad coverage, low frequency, and limited continuity. It helps the product whose strategic objectives are best served by putting some advertising weight against almost everybody, rather than an intensive effort against a more limited number of families. It is a boon to the advertiser whose television commitments otherwise could not be spread enough to provide any potential for self-insurance against occasional ratings disasters.

But, as surely as there is a need for participation buys, there is, for other advertisers, a need for alternate and full sponsorship programs. Inherent in such traditional approaches to television are a kind of automatic frequency and automatic continuity that were major factors in the productivity of early television advertising and that are still sound and productive for many products.

Perhaps we should ask ourselves to what degree the raging



trend toward dispersion buying really reflects a new understanding of what is effective, and how much of it is another of the violent swings characteristic of our business.

It is unlikely that this trend has developed because the strategic needs of many products have suddenly and simultaneously altered. Perhaps what we are seeing is not completely a gain for the theory of dispersion, but something reflecting a desire, for many brands, to do something that is different and currently popular.

Perhaps, too, the trend may reflect a subtle change in the interests and motivations of advertisers and agencies. Possibly there is less excitement now in being in show business, less pride in having a program of our own. Conceivably decision responsibility also is shifting, to people who are more dispassionate, more systematic, and in some ways, more scientific.

Happily, such trends in television tend to be self-correcting. Spectaculars, for example, have become somewhat less spectacular. Participations, too, after a while may seem less like the answer to every television advertising problem.

Finally, there is no simple opinion on dispersion except that it is very right for some advertising problems, and quite wrong for others. The serious business of advertising still is finding the right strategy for the needs of the specific product, for the basic needs that usually don't change very violently from season to season.

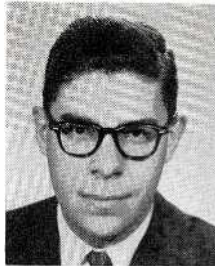
TODAY'S GREATER FLEXIBILITY

HERBERT ZELTNER *Vice President and Media Director, Lennen & Newell*: As is the case with most of the tools available to the media planner, the question of whether to use network television primarily for reach (through participations) or for identification and frequency (through sponsorship) is one which depends on many factors other than just mere availability and price.

Although the discussion of the pros and cons of each device has reached a fever pitch lately—in conferences, speeches and the trade press—the problem cannot be solved wholly one way or the other. Proponents of each form are able to point to startling successes and, of course, comparable failures on the other side of the fence.

The basic reason for this lack of a definite direction is, of course, the inescapable fact that we still do not really understand the workings of this media form in translating advertising pressure into the desired sales result. In other words, we're not sure if strong identification of a sponsor with a well-liked program among a relatively limited audience can better produce sales as opposed to the delivery of "spot" mentions to a much larger number of people.

But there is one undeniable forward step in this evolution. And that is that greater flexibility is offered to the advertiser in the ways in which he can choose to use network television. Within the sometimes overwhelming restrictions of limited time period availability, strong competition and product conflicts, today's national advertiser still has a greater range of choice than ever before. He can work with



the networks to develop complete sponsorship of a half-hour or a full hour. He can choose to spend his money on dominant or complete sponsorship of 60- or 90-minute special programs on a once-a-month or less frequent basis, or he can buy into participating programs for one minute each week for the full year, or take concurrent blocks of these programs insofar as his budget will permit.

The development of a large portion of prime evening network time sold on a participating basis can allow for strong seasonal efforts or other shorter range strategic uses of the medium such as product introductions, promotion support, etc. These myriad possibilities are limited only by the funds available and the ability of the networks to clear suitable commercial positions.

Out of all of this evolution and change comes a much improved buying situation, from the advertiser's standpoint, than was the case several years ago when a much more rigid and expensive pattern in the selling of network time was the case.

But with this almost endless variety of choice, it takes an increasingly astute agency-advertiser working effort to carefully define the objective of the overall network television campaign which then forms the base for a sophisticated and objective analysis of the pros and cons of various alternatives.

At any rate, the increasing complexity of the network buying situation will serve to put much of the buying operation on a more dispassionate, calculated basis than ever before. In this way, there can be much improvement in making network television work more effectively for each and every advertiser, further improving its position as a fundamental media choice available to an increasing number of national advertisers.

END



IN THE DARK?

information

about television commercial activity flows rapidly and reliably to nearly every broadcaster, advertiser and agency from *the one authoritative source...*

**B
AR**, publishing regular monitored reports in seventy-five television markets. If *you* are groping for television commercial information, contact Broadcast Advertisers Reports, 750 Third Avenue, New York 17, New York.

The San Francisco picture:

KRON-TV

had more viewers
than any other television station
in Northern California
every month
for the last three years

1958

1959

1960

San Francisco Chronicle
NBC—Channel 4
Peters, Griffin, Woodward

Source: ARB Reports
Total Homes Reached Per
Average Quarter Hour



TELESTATUS

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

MAY TELEVISION HOMES

TV homes in each market are based on TELEVISION MAGAZINE's county-by-county projections of the "National Survey of Television Sets in U.S. Households" for March 1958, plus various industry interim reports. The March 1958 survey was prepared by the Advertising Research Foundation in cooperation with the Bureau of the Census and the A. C. Nielsen Co.

Penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas, for example sections of the South, have reached a rather lower plateau. Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

In a number of markets, therefore, the TV homes count is at a temporary plateau even though the television penetration level is below the 95% ceiling established by TELEVISION MAGAZINE. These markets will be held for an indefinite period of time.

The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

A 95% ceiling on TV penetration has been established for all markets. Many rating services show lighter penetration in metropolitan areas, but the available evidence shows that penetration drops off outside the metropolitan area itself and that 95% appears to be the most logical theoretical ceiling for the television market as a whole. This does not mean that penetration may not actually go higher in some markets. Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming, and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and, in some cases, the regular reports of the various rating services. The ARB data in particular has become TELEVISION MAGAZINE's guide for estimating coverage and re-evaluating markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. Normally, all the television homes in a county will be credited to a market if one-quarter of these homes view any one of the stations in the market at least one night a week. Therefore, based upon this definition, TELEVISION MAGAZINE reports maximum coverage for each television market, based upon a 25% weekly nighttime cut-off.

In some markets, it has been impossible to evaluate the available and sometimes contradictory data. These areas are being re-studied by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions, individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no real substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason, our research department is continuously re-examining markets and revising TV homes figures accordingly. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the end of this report.

TOTAL U.S. TV HOMES.....47,300,000
TOTAL U.S. HOUSEHOLDS.....53,800,000
U.S. TV PENETRATION.....87.9%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—69 KXAB-TV (N,C,A)	22,000
ABILENE, Tex.—80 KRBC-TV (N)	71,900
ADA, Okla.—80 KTEN (A,C,N)	83,000
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV (A)	†71,100
ALBANY, Ga.—64 WALB-TV (A,N)	138,200
ALBANY-SCHENECTADY-TROY, N.Y.—93 W-TEN (C); WAST (A); WRGB (N) (W-TEN operates satellite WCDC, Adams, Mass.)	**427,800
ALBUQUERQUE, N.M.—71 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	136,600
ALEXANDRIA, La.—71 KAIB-TV (A,C,N)	86,700
ALEXANDRIA, Minn.—75 KCMT (N,A)	95,700
ALTOONA, Pa.—88 WFBC-TV (A,C)	275,700
AMARILLO, Tex.—79 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	111,700
AMES, Iowa—89 WOI-TV (A)	293,000
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)	††
ANDERSON, S.C. WAIM-TV (A,C)	††
ARDMORE, Okla.—76 KXII (N)	28,300
ASHEVILLE, N.C.— GREENVILLE-SPARTANBURG, S.C.—79 WISE-TV (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	400,100 ††
ATLANTA, Ga.—84 WAGA-TV (C); WLW-A (A); WSB-TV (N)	547,200
AUGUSTA, Ga.—75 WJBF-TV (A,N); WRDW-TV (C)	183,500
AUSTIN, Minn.—86 KMMT (A)	146,900
AUSTIN, Tex.—78 KTBC-TV (A,C,N)	137,000
BAKERSFIELD, Calif.—93 KBAK-TV (C); KERO-TV (N); KLYD-TV (A)	186,100 †63,800
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	727,500
BANGOR, Me.—92 WABI-TV (A,C); WLZ-TV (N,A) (Includes CATV Homes)	98,500
BATON ROUGE, La.—74 WAFB-TV (C,A); WBRZ (A,N)	237,600
BAY CITY-SAGINAW-FLINT, Mich.—91 WNEM-TV (A,N); WKMK-TV (A,C); WJRT (A)	409,900 †62,500
BEAUMONT-PORT ARTHUR, Tex.—78 KFDM-TV (C,A); KPAC-TV (N,A)	148,200
BELLINGHAM, Wash.—84 KVOS-TV (C)	*49,100
BIG SPRING, Tex.—77 KEDY-TV (C)	19,100
BILLINGS, Mont.—69 KOOK-TV (A,C); KGHV-TV (N)	57,000
BINGHAMTON, N.Y.—92 WNBF-TV (A,C); WINR-TV (A,N,C)	342,000 †43,200
BIRMINGHAM, Ala.—79 WAPI-TV (A,N); WBRC-TV (C,A)	428,500

Market & Stations—% Penetration	TV Homes
BISMARCK, N.D.—73 KXMB-TV (A,C); KFYR-TV (N,A) (KFYR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**42,500
BLOOMINGTON, Ind.—91 WTTV (See also Indianapolis, Ind.)	616,900
BLUEFIELD, W. Va.—81 WHIS-TV (N,A)	118,800
BOISE, Idaho—82 KBOI-TV (C); KTVB (A,N)	64,700
BOSTON, Mass.—93 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,689,800
BRIDGEPORT, Conn. WICC-TV (A)	††
BRISTOL, Va.—JOHNSON CITY, Tenn.—71 WCYB-TV (A,N); WJHL-TV (A,C)	171,900
BRYAN, Tex.—72 KBTX-TV (A,C)	42,500
BUFFALO, N.Y.—92 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	564,500
BURLINGTON, Vt.—88 WCAX-TV (C)	*187,900
BUTTE, Mont.—71 KXIF-TV (A,C,N) (Operates satellite KXU-TV, Helena, Mont.)	**59,500
CADILLAC, Mich.—85 WWTW (A,C)	99,100
CAPE GIRARDEAU, Mo.—82 KFVS-TV (C)	196,900
CARLSBAD, N.M.—86 KAVE-TV (A,C)	12,100
CARTHAGE-WATERTOWN, N.Y.—82 WCNY-TV (A,C) (Includes CATV Homes.)	*66,500
CASPER, Wyo.—59 KTWO-TV (A,N,C)	33,100
CEDAR RAPIDS-WATERLOO, Iowa—90 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	301,900
CHAMPAIGN, Ill.—90 WCIA (C); WCHU-TV (N) (See Springfield listing)	323,900
CHARLESTON, S.C.—76 WCSC-TV (C); WUSN-TV (A,N)	143,700
CHARLESTON-HUNTINGTON, W. Va.—82 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	438,700
CHARLOTTE, N.C.—84 WBTV (C); WSOC-TV (A,N)	649,700
CHATTANOOGA, Tenn.—77 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	198,700
CHEBOYGAN, Mich.—74 WTOM-TV (N,A) (See also Traverse City)	24,200
CHEYENNE, Wyo.—68 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**54,500
CHICAGO, Ill.—93 WBMM-TV (C); WBBK (A); WGN-TV; WNBQ (N)	2,219,800
CHICO, Calif.—83 KHSL-TV (A,C)	110,900
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLW-TV (N)	789,600
CLARKSBURG, W. Va.—77 WBOY-TV (A,C,N)	79,400
CLEVELAND, Ohio—93 WEWS (A); KYW-TV (N); WJW-TV (C)	1,299,800
CLOVIS, N.M.—69 KVER-TV (C)	15,400
COLORADO SPRINGS-PUEBLO, Colo.—83 KKTV (C); KRDO-TV (A); KCSI-TV (N)	96,600
COLUMBIA-JEFFERSON CITY, Mo.—82 KOMU-TV (A,N); KRCG-TV (A,C)	123,200

Market & Stations—% Penetration	TV Homes
COLUMBIA, S.C.—79 WIS-TV (N); WNOK-TV (C)	183,300 †33,300
COLUMBUS, Ga.—79 WVTM (A,N); WRBL-TV (C)	127,100
COLUMBUS, Miss.—60 WCBT-TV (C,N,A)	50,600
COLUMBUS, Ohio—93 WBNS-TV (C); WLW-C (N); WTVN-TV (A)	551,900
COOS BAY, Ore. KCBY-TV (N)	†††
CORPUS CHRISTI, Tex.—80 KRIS-TV (N); KZTV (C,A)	95,300
DALLAS-FT. WORTH, Tex.—86 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	740,000
DANVILLE, Ill.—73 WICD-TV (N)	†23,500
DAVENPORT, Iowa—ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	326,500
DAYTON, Ohio—94 WHIO-TV (C); WLW-D (A,N)	491,600
DAYTONA BEACH-ORLANDO, Fla.—77 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	265,300
DECATUR, Ala.—39 WMSL-TV (C,N)	†31,900
DECATUR, Ill.—79 WTVF (A)	†122,000
DENVER, Colo.—85 KBTX (A); KJZ-TV (C); KOA-TV (N); KTVR	367,500
DES MOINES, Iowa—90 KRNT-TV (C); WHO-TV (N)	276,600
DETROIT, Mich.—92 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,606,800
DICKINSON, N.D.—62 KDIX-TV (C)	15,300
DOTHAN, Ala.—62 WTVY (A,C)	75,700
DOUGLAS, Ariz. KCDA	†††
DULUTH, Minn.—SUPERIOR, Wis.—85 KDAL-TV (C); WDSM-TV (A,N)	151,100
DURHAM-RALEIGH, N.C.—76 WTVD (A,C); WRAL-TV (N)	299,300
EAU CLAIRE, Wis.—92 WEAU-TV (A,C,N)	110,500
EL DORADO, Ark.—MONROE, La.—74 KTVE (A,N); KNOE-TV (A,C)	164,300
ELKHART-SOUTH BEND, Ind.—69 WSJV-TV (A); WSBT-TV (C); WNDU-TV (N)	†149,600
EL PASO, Tex.—80 KELP-TV (A); KRDD-TV (C); KTSM-TV (N) (Includes 4,700 television homes on military bases)	*105,300
ENID, Okla. (See Oklahoma City)	
ERIE, Pa.—95 WICU-TV (A,N); WSEE-TV (A,C) (Includes CATV Homes)	†173,280 †58,000
EUGENE, Ore.—85 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**100,800
EUREKA, Calif.—80 KIEM-TV (A,C); KVIQ-TV (A,N)	59,300
EVANSVILLE, Ind.—HENDERSON, Ky.—84 WFIE-TV (N); WTVW (A); WEHT-TV (C)	222,800 †125,500
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N.D.—77 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	141,300
FLINT-BAY CITY-SAGINAW, Mich.—91 WJRT (A); WNEM (A,N); WKMK-TV (A,C)	409,900 †62,500
FLORENCE, Ala.—51 WOWL-TV (C,N,A)	†15,000
FLORENCE, S.C.—75 WBTW (A,C,N)	163,500
FT. DODGE, Iowa—60 KQTV (N)	†27,500
FT. MYERS, Fla.—67 WINK-TV (A,C)	13,100
FT. SMITH, Ark.—71 KFSA-TV (C,N,A)	51,900

* Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
♦ Market being held as it has reached 95% penetration.

Market & Stations—% Penetration	TV Homes
FT. WAYNE, Ind.—81 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†182,500
FT. WORTH-DALLAS, Tex.—86 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	740,000
FRESNO, Calif.—91 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	234,100 †189,500
GLENVIEW, Mont.—60 KXGN-TV (C,A)	2,000
GOODLAND, Kan.—61 KBIR-TV (C)	10,700
GRAND FORKS, N.D.—75 KNOX-TV (A,N)	32,800
GRAND JUNCTION, Colo.—65 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**26,700
GRAND RAPIDS, Mich.—93 WOOD-TV (A,N) (See also Kalamazoo)	470,800
GREAT BEND, Kan.—75 KCKT-TV (N) (KCKT-TV operates satellite KGID, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**102,200
GREAT FALLS, Mont.—82 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	51,500
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	320,500
GREENSBORO—WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (N)	396,900
GREENVILLE-SPARTANBURG, S.C.—ASHEVILLE, N.C.—79 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	400,100 ††
GREENVILLE-WASHINGTON, N.C.—75 WNCT (A,C); WITN (N)	176,700
GREENWOOD, Miss.—62 WABG-TV (C)	58,500
HANNIBAL, Mo.—QUINCY, Ill.—89 KHQA-TV (C,A); WGEM-TV (A,C)	172,100
HARLINGEN-WESLACO, Tex.—75 KGBT-TV (A,C); KRGV-TV (A,N)	*75,500
HARRISBURG, Ill.—83 WSIL-TV (A)	198,800
HARRISBURG, Pa.—71 WHP-TV† (C); WTPA† (A)	†161,800
HARRISONBURG, Va.—75 WSVA-TV (A,C,N)	45,700
HARTFORD-NEW BRITAIN, Conn.—94 WVIC-TV (C); WNBC† (N); WHCT†	657,700 †295,400
HASTINGS, Neb.—81 KHAS-TV (N)	99,500
HATTIESBURG, Miss.—65 WDAM-TV (A,N)	50,900
HENDERSON, Ky.—EVANSVILLE, Ind.—84 WEHT-TV† (C); WRE-TV† (N); WTVW (A)	222,800 †125,500
HENDERSON-LAS VEGAS, Nev.—77 KLBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	49,400
HOLYOKE-SPRINGFIELD, Mass.—87 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRFP†, Greenfield, Mass.)	**†326,500
HONOLULU, Hawaii KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Includes 14,600 television homes on military bases) (Satellites: KHBC-TV, Hilo and KMAU-TV, Waialuku to KGMB-TV, KMOI-TV, Waialuku and KHJK-TV, Hilo to KHVH; KALA, Waialuku to KONA-TV.)	***149,000
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	496,200
HUNTINGTON-CHARLESTON, W. Va.—82 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	438,700
HUNTSVILLE, Ala. WAFG-TV†	††
HUTCHINSON-WICHITA, Kan.—83 KTWH (C); KAKE-TV (A); KARD-TV (N) (KTVC, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE-TV)	**299,100

Market & Stations—% Penetration	TV Homes
IDAHO FALLS-POCATELLO, Idaho—73 KID-TV (A,C); KIRI-TV (N); KTLT	63,700
INDIANAPOLIS, Ind.—91 WFBS-TV (N); WISH-TV (C); WLW-I (A) (See also Bloomington, Ind.)	728,800
JACKSON, Miss.—68 WJTV (C); WBST (A,N)	221,300
JACKSON, Tenn.—71 WDXI-TV (A,C)	56,600
JACKSONVILLE, Fla.—82 WJXT (C); WFGA-TV (N,A)	292,600
JEFFERSON CITY-COLUMBIA, Mo.—82 KRCG-TV (A,C); KOMU-TV (A,N)	123,200
JOHNSON CITY, Tenn.—BRISTOL, Va.—71 WJHI-TV (A,C); WCYB-TV (A,N)	171,900
JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N)	555,000 ††
JOPLIN, Mo.—PITTSBURG, Kan.—83 KODE-TV (A,C); KOAM-TV (A,N)	134,200
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—93 WKZO-TV (A,C) (See also Grand Rapids)	611,300
KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	604,400
KEARNEY, Neb.—77 KHOL-TV (C) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**88,300
KLAMATH FALLS, Ore.—70 KOTI-TV (A,C,N)	13,800
KNOXVILLE, Tenn.—71 WATE-TV (N); WBIR-TV (C); WTVK† (A)	211,900 †47,900
LA CROSSE, Wis.—88 WKBT (A,C,N)	119,900
LAFAYETTE, La.—71 KIFY-TV (C) (Includes CATV Homes)	99,000
LAKE CHARLES, La.—72 KPLC-TV (A,N); KTAG-TV† (C)	75,200 ††
LANCASTER, Pa. WGAL-TV (C,N)	*517,800
LANSING, Mich.—92 WJIM-TV (C,A); WLIX-TV (N) (Onondaga)	377,500
LAREDO, Tex.—64 KGNS-TV (A,C,N)	10,600
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—77 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	49,400
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—83 WLYH-TV† (A)	†108,300
LEXINGTON, Ky.—47 WLEX-TV† (A,N); WKYT† (C,A)	†55,700
LIMA, Ohio—65 WIMA-TV† (A,C,N)	†55,200
LINCOLN, Neb.—85 KOLN-TV (A,C)	176,000
LITTLE ROCK-PINE BLUFF, Ark.—72 KARK-TV (N); KTHV (C); KATV (A)	253,400
LOS ANGELES, Calif.—91 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,811,400
LOUISVILLE, Ky.—81 WAVE-TV (A,N); WHAS-TV (C)	423,100
LUBBOCK, Tex.—80 KCBQ-TV (A,N); KDUB-TV (C)	108,900
LUFKIN, Tex.—68 KTRE-TV (N,C,A)	33,900
LYNCHBURG, Va.—82 WLVA-TV (A)	129,000

* Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station—coverage study not completed.
* U.S. coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
♦ Market being held as it has reached 95% penetration.

IN THE HUGE MARYLAND MARKET WMAR-TV AGAIN LEADS WITH

HOMES VIEWING AUDIENCE*

* Based on the latest NIELSEN** and ARB*** reports, WMAR-TV again leads the other Baltimore stations with more quarter-hour firsts based on both homes viewing and ratings from sign-on to midnight.

** NIELSEN, JAN. 1961 *** ARB, JAN. 1961

In Maryland Most People WATCH

WMAR-TV

SUNPAPERS TELEVISION
BALTIMORE 3, MD.



Represented Nationally by
THE KATZ AGENCY, INC.

CHANNEL 2

*The sales
we reject prove
our worth*

In selling or buying broadcast properties, one of your greatest protections is Blackburn's demonstrated willingness to reject a sale rather than risk our reputation. For our business is built on confidence and no single commission can be worth as much as our good name. Why hazard the risks of negotiating without benefit of our deep knowledge of markets, of actual sales, of responsible contacts?

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: Washington Bldg., ST 3-4341

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

ATLANTA: Healey Building, JA 5-1576

BEVERLY HILLS: Calif. Bank Bldg., CR 4-2770

Market & Stations—% Penetration	Tv Homes
MACON, Ga.—75 WMAZ-TV (A,C,N)	111,500
MADISON, Wis.—90 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	231,900 †86,500
MANCHESTER, N.H.—90 WMUR-TV (A)	143,800
MANKATO, Minn. KEYC-TV	†††
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—85 WLUC-TV (C,N,A)	52,200
MASON CITY, Iowa—87 KGLO-TV (C)	151,800
MAYAGUEZ, P.R. WORA-TV (C,A)	††
MEDFORD, Ore.—73 KBES-TV (A,C,N)	43,700
MEMPHIS, Tenn.—77 VHBC-TV (A); WMCT (N); WREC-TV (C)	469,300
MERIDIAN, Miss.—66 WTOK-TV (A,C,N)	92,200
MESA-PHOENIX, Ariz.—85 KVAR (N); KTVK (A); KPHO-TV; KOOL-TV (C)	234,000
MIAMI, Fla.—90 WCKT (N); WPST-TV (A); WTJ (C) (Includes 66,800 tourist-only sets)	569,300
MIDLAND-ODESSA, Tex.—70 KMID-TV (A,N); KOSA-TV (C)	85,600
MILWAUKEE, Wis.—93 WISN-TV (A); WITI-TV (C); WTMJ-TV (N); WXIX†	641,200 †165,800
MINNEAPOLIS-ST. PAUL, Minn.—90 KMSP-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	740,000
MINOT, N.D.—71 KXMC-TV (A,C); KMOT-TV (A,N)	*33,700
MISSOULA, Mont.—73 KMSS-TV (A,C)	56,900
MOBILE, Ala.—80 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	242,100
MONAHANS, Tex.—71 KVKM-TV (A)	25,800
MONROE, La.—EL DORADO, Ark.—74 KNOE-TV (A,C); KTVE (A,N)	164,300
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—71 WCOV-TV† (C); WSFA-TV (N,A)	152,900 †50,400
MUNCIE, Ind.—59 WBBC-TV† (A,C,N)	†20,800
NASHVILLE, Tenn.—70 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	376,200
NEW BRITAIN-HARTFORD, Conn.—94 WTIC-TV (C); WNBC† (N); WHCT†	657,700 †295,400
NEW HAVEN, Conn.—92 WNHC-TV (A)	973,100

Market & Stations—% Penetration	Tv Homes
NEW ORLEANS, La.—84 WDSU-TV (A,N); WWUE (A); WWL-TV (C)	377,200
NEW YORK, N.Y.—93 WABC-TV (A); WNEW-TV; WNTA-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,113,500
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	301,100
NORTH PLATTE, Neb.—69 KNOP-TV (N)	20,200
OAK HILL, W. Va.—78 WOAY-TV (A,C)	89,600
OAKLAND-SAN FRANCISCO, Calif.—90 KTUV; KRON-TV (N); KPIX (C); KGO-TV (A)	1,349,000
ODESSA-MIDLAND, Tex.—70 KOSA-TV (C); KMID-TV (A,N)	85,600
OKLAHOMA CITY, Okla.—85 KWTU (C); WKY-TV (N); KOCO-TV (A) (Enid)	315,600
OMAHA, Neb.—92 KMTV (N); WOW-TV (C); KETV (A)	319,800
ORLANDO-DAYTONA, Fla.—77 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	265,300
OTTUMWA, Iowa—84 KTVO (C,N,A)	86,400
PADUCAH, Ky.—79 WPSD-TV (N)	178,600
PANAMA CITY, Fla.—77 WJHG-TV (A,C,N)	26,400
PARKERSBURG, W. Va.—44 WTAP† (A,C,N)	†19,200
PEORIA, Ill.—78 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV operates WEEQ-TV, La Salle, Ill.)	**†176,900
PHILADELPHIA, Pa.—91 WCAU-TV (C); WRIL-TV (A); WRCV-TV (N)	1,977,900
PHOENIX-MESA, Ariz.—85 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	234,000
PINE BLUFF-LITTLE ROCK, Ark.—72 KATV (A); KARK-TV (N); KTHV (C)	253,400
PITTSBURG, Kan.—JOPLIN, Mo.—83 KOAM-TV (A,N); KODE-TV (A,C)	134,200
PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,177,200
PLATTSBURG, N.Y.—84 WPTZ (A,N)	*105,900
POCATELLO-IDAHO FALLS, Idaho—73 KTLE; KID-TV (A,C); KIFI-TV (N)	63,700
POLAND SPRING, Me.—91 WMTW-TV (A,C) (Mt. Washington, N.H.)	326,900
PONCE, P.R. WSUR-TV; WRIK-TV (C,A)	††
PORT ARTHUR-BEAUMONT, Tex.—78 KPAC-TV (N,A); KFDM-TV (C,A)	148,200

Market & Stations—% Penetration	Tv Homes
PORTLAND, Me.—91 WCBS-TV (N); WGAN-TV (C)	230,800
PORTLAND, Ore.—86 KGW-TV (N); KOIN-TV (C); KPVT (A)	473,100
PRESQUE ISLE, Me.—83 WAGM-TV (A,C,N)	20,500
PROVIDENCE, R.I.—93 WJAR-TV (A,N); WPRO-TV (C)	671,500
PUEBLO-COLORADO SPRINGS, Colo.—83 KCSJ-TV (N); KKTV (C); KRDO-TV (A)	96,600
QUINCY, Ill.-HANNIBAL, Mo.—89 WGEM-TV (A,N); KHQA-TV (C,A)	172,100
RALEIGH-DURHAM, N.C.—76 WRAL-TV (N); WTVB (A,C)	299,300
RAPID CITY, S.D.—58 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSI-TV, lead, S.D.)	**34,000
REDDING, Calif.—79 KVIP-TV (A,N)	72,700
RENO, Nev.—84 KOLO-TV (A,C,N)	41,300
RICHMOND, Va.—82 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	268,500
RIVERTON, Wyo.—54 KWRB-TV (C,N,A)	6,700
ROANOKE, Va.—81 WDBJ-TV (C); WSLV-TV (A,N)	251,300
ROCHESTER, Minn.—87 KROC-TV (N)	77,200
ROCHESTER, N.Y.—92 WROC-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	334,600
ROCKFORD, Ill.—91 WREX-TV (A,C); WTVQ† (N)	202,400 †106,800
ROCK ISLAND, Ill.-DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	326,500
ROME-UTICA, N.Y. (See Utica)—94	148,900
ROSWELL, N.M. KSWB-TV (A,C,N)	*49,800

* Market's coverage area being re-evaluated.
 † U.H.F.
 †† Incomplete data.
 ††† New station—coverage study not completed.
 * U.S. coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.
 † Market being held as it has reached 95% penetration.

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Market & Stations—% Penetration	TV Homes
SACRAMENTO-STOCKTON, Calif.—88 KXTV (C); KCRA-TV (N); KOVR (A)	445,100
SAGINAW-BAY CITY-FLINT, Mich.—91 WKNX-TV† (A,C); WJRT-TV (A); WJRT (A)	409,900 162,500
ST. JOSEPH, Mo.—90 KFQD-TV (A,C)	110,400
ST. LOUIS, Mo.—92 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	857,600
ST. PAUL-MINNEAPOLIS, Minn.—90 WTCN-TV (A); WCCO-TV (C); KSTP (N); KMSP-TV	740,000
ST. PETERSBURG-TAMPA, Fla.—84 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	344,600 †219,500
SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo.)	**220,000
SALISBURY, Md.—68 WBOC-TV† (A,C)	†33,800
SALT LAKE CITY, Utah—88 KSL-TV (C); KCPX (A); KUTV (N); KIOR-TV (Provo, Utah)	258,200
SAN ANGELO, Tex.—82 KCTV (A,C,N)	31,900
SAN ANTONIO, Tex.—83 KUAL-TV†; KENS-TV (C); KONO (A); WOAI-TV (N)	321,100 ††
SAN DIEGO, Calif.—93 KFMB-TV (C); KOGO-TV (N)	**296,500
SAN FRANCISCO-OAKLAND, Calif.—90 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,349,000
SAN JOSE, Calif.—84 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	254,700
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—82 KEY-T (A,C,N)	62,300
SAVANNAH, Ga.—74 WSAV-TV (N); WTOG-TV (A,C)	102,200
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); W-TEN (C); WEST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**427,800
SCRANTON-WILKES-BARRE, Pa.—87 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†280,300
SEATTLE-TACOMA, Wash.—90 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	*580,300
SEDALIA, Mo.—88 KMOS-TV (A)	27,300
SELMA, Ala. WSLA-TV	††
SHREVEPORT, La.—78 KSLA (A,C); KTBS-TV (A,N)	282,300
SIoux CITY, Iowa—87 KTIV (A,N); KVTY (A,C)	181,600
SIoux FALLS, S.D.—79 KELO-TV (A,C); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**228,300
SOUTH BEND-ELKHART, Ind.—69 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV†	†149,600
SPARTANBURG-GREENVILLE, S.C.-ASHEVILLE, N.C.—79 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV† ††	400,100
SPOKANE, Wash.—80 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	274,900
SPRINGFIELD, Ill.—77 WICS† (N) (Operates satellite WCHU, Champaign, Ill.)	**†140,500
SPRINGFIELD-HOLYOKE, Mass.—87 WHYN-TV† (A,C); WWLP† (N) (WWLP operates satellite WRFP† Greenfield, Mass.)	**†326,500
SPRINGFIELD, Mo.—81 KTTS-TV (C); KYTV (A,N)	112,700

Market & Stations—% Penetration	TV Homes
STUEBENVILLE, Ohio—88 WSTV-TV (A,C)	339,100
STOCKTON-SACRAMENTO, Calif.—88 KOVR (A); KCRA (N); KXTV (C)	445,100
SUPERIOR, Wis.-DULUTH, Minn.—85 WDSM-TV (N,A); KDAL-TV (C)	151,100
SWEETWATER, Tex.—83 KPAR-TV (C)	48,200
SYRACUSE, N.Y.—92 WHEN-TV (A,C); WSyr-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**465,900
TACOMA-SEATTLE, Wash.—90 KINT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*580,300
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—65 WCTV (C,A)	132,600
TAMPA-ST. PETERSBURG, Fla.—84 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	344,600 †219,500
TEMPLE-WACO, Tex.—79 KCEN-TV (N); KWTZ-TV (A,C)	126,400
TERRE HAUTE, Ind.—92 WTHI-TV (A,C)	196,200
TEXARKANA, Tex.—73 KTAL-TV (A,C)	88,600
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—93 WSPD-TV (A,N); WTOV-TV (C,N)	420,700
TOPEKA, Kan.—81 WIBW-TV (C,A,N)	117,700
TRAVERSE CITY, Mich.—86 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	**45,800
TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); W-TEN (C); WEST (A) (W-TEN operates satellite WCDC, Adams, Mass.)	**427,800
TUCSON, Ariz.—86 KGUN-TV (A); KOLO-TV (C); KVQA-TV (N)	109,900
TULSA, Okla.—82 KOTV (C); KVOO-TV (N); KTUL-TV (A)	325,700
TUPELO, Miss.—61 WTWV (N)	46,000
TWIN FALLS, Idaho—77 KUX-TV (A,C,N)	25,600
TYLER, Tex.—73 KLTV (A,C,N)	106,600
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	148,900
VALLEY CITY, N.D.—78 KXJB-TV (C) (See also Fargo, N.D.)	134,800
WACO-TEMPLE, Tex.—79 KWTX-TV (A,C); KCEN-TV (N)	126,400
WASHINGTON, D.C.—88 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	871,200
WASHINGTON-GREENVILLE, N.C.—75 WITN (N); WNCT (A,C)	176,700
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—90 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	301,900
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	119,300
WESLACO-HARLINGEN, Tex.—75 KRGV-TV (N,A); KGBT-TV (A,C)	*75,500
WEST PALM BEACH, Fla.—78 WEAT-TV (A); WPTV (N)	84,900
WESTON, W. Va. WJPB-TV (A)	†††
WHEELING, W. Va.—86 WTRF-TV (A,N)	239,500
WICHITA-HUTCHINSON, Kan.—83 KAKE-TV (A); KARD-TV (N); KTVH (C) (KTVH, Ensign, Kan. and KAYS, Hays, Kan. satellites of KAKE-TV)	**299,100
WICHITA FALLS, Tex.—83 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	137,700
WILKES-BARRE-SCRANTON, Pa.—87 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†280,300
WILLISTON, N.D.—56 KUMV-TV (N,A)	18,600

Market & Stations—% Penetration	TV Homes
WILMINGTON, N.C.—72 WECT (A,N,C)	97,600
WINSTON-SALEM-GREENSBORO, N.C.—86 WSJS-TV (N); WFMY-TV (A,C)	396,900
WORCESTER, Mass. WWOR† (N)	††
YAKIMA, Wash.—63 KIMA-TV† (A,C,N); KNDO-TV† (A) (KIMA operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.)	†100,500
YORK, Pa.—55 WSBA-TV† (A)	†39,300
YOUNGSTOWN, Ohio—74 WFMY-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†170,800
YUMA, Ariz.—81 KIVA (C,N,A)	28,000
ZANESVILLE, Ohio—77 WHIZ-TV† (A,C,N)	†19,000

* Market's coverage area being re-evaluated.
† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.
† Market being held as it has reached 95% penetration.

TV MARKETS MAY, 1961

1-channel markets.....	131
2-channel markets.....	69
3-channel markets.....	54
4- (or more) — channel markets.....	17
Total U.S. markets.....	271
Commercial stations U.S. & possessions.....	528

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EDITORIAL

THE GOOD OLD DAYS: BEDTIME STORY WITH A MORAL

ONCE upon a time (it was long, long ago . . . oh, ten or twelve years) there was a funny man named Uncle Miltie who used to come to our house on television every Tuesday night.

Sometimes he got dressed up in clothes like Mommy wore last Saturday when Mommy and Daddy went to the cha-cha dance at the country club with all those grapes and bananas on her head. "You know me," he used to say. "I'm Carmen Miranda—with pants on."

Well, the reason it doesn't sound funny to you is that you weren't born way back in those days.

Or sometimes Uncle Miltie would come out looking like one of the bad guys in *The Untouchables* and would point a machine gun at someone in the audience. "Where you from?" he would ask, and if the person said: "Atlantic City," Uncle Miltie would say: "There's a boat leaving." He would say the same thing no matter what city the person said he was from.

Daddy will get you a drink of water in a minute.

Some of Daddy's best friends used to watch Uncle Miltie between eight and nine o'clock every Tuesday night. It got so Daddy learned never to telephone anybody at that time. Once he telephoned a best friend, and the best friend snarled: "There's a boat leaving," and hung up. That best friend was a writer of television criticism for a big magazine and he didn't want to feel left out the next morning when everybody was talking about what Uncle Miltie said the night before.

Look, you asked me to tell you what Daddy used to watch on television when he was a boy. There wasn't any television that long ago, but this is what happened back in the days that people are now saying were the wonderful, exciting days in television.

One night a man named Ed Murrow sat in a studio smoking a cigarette and he had two television screens in front of him that had pictures of oceans on them, with waves breaking. "For the first time," he said, "a man can sit in his living room and look at both the Atlantic and Pacific." Several million people spent quite a while that night watching waves breaking on an Atlantic beach and then on a Pacific beach.

No, there wasn't anything else going on; just waves

breaking. No, Mr. Murrow didn't show a nuclear sub launching a Polaris that night. The Polaris hadn't even been invented.

Daddy can remember one hot summer night sitting up very late to watch the Republican convention on television. It was broadcast all the way from Philadelphia. A lot of Daddy's and Mommy's friends were there watching too. The next day Mommy said either we were going to throw the television set away or get a maid. Anyway a man named Thomas Dewey was nominated as the candidate for President, and he was interviewed right on television. Those were exciting times.

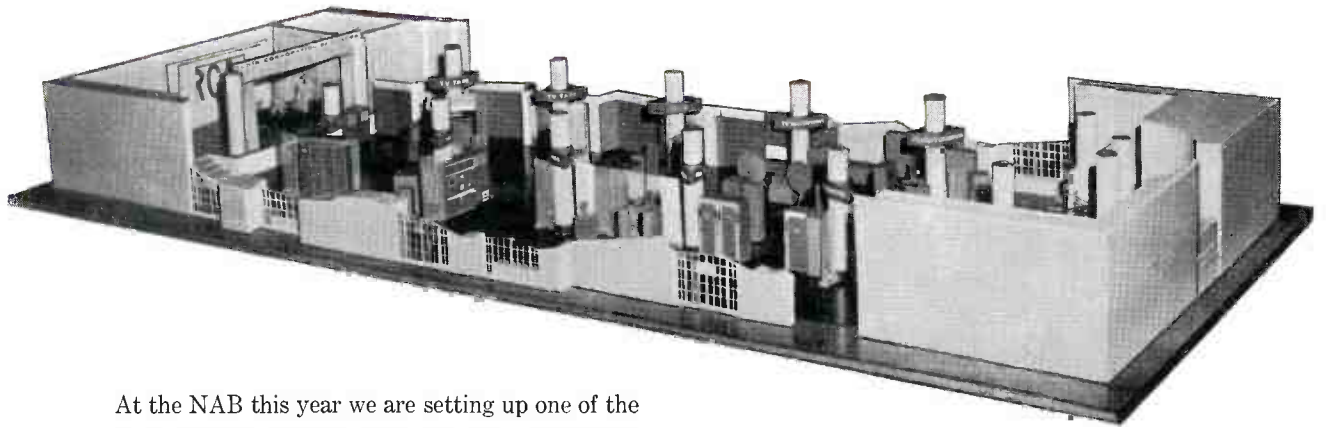
Well, I don't know where Mr. Nixon was. Looking for a pumpkin, I guess. Never mind, it would take too long to explain. Mr. Dewey was the Republican nominee that year, and Mr. Truman was the Democratic nominee. No, Mr. Dewey and Mr. Truman didn't debate on television. They just made speeches. My, it was exciting to see real Presidential candidates making speeches right in your living room.

Ask your older brothers about the westerns we used to see. They weren't violent like the ones you watch now. Gene Autry used to come riding up to the little ranch house and sing to the rancher's daughter and play the guitar, and you'd never guess a nice man like that who talked so gently to the rancher's daughter and was good to his horse could clobber all those tough riders just with his fists, with maybe Pat Buttram hitting a few of them on the head with an iron skillet.

No, Matt Dillon can't draw faster than Gene used to draw. Gene was as handy with a gun as anybody, but he didn't shoot more than one or two people in any episode. Weren't there any funny cowboys like *Maverick*? I don't remember any. They were all pretty serious cowboys who had their hands too full defending themselves to have any time for jokes. The outlaws were very tough in those days.

What's that? Who was Carmen Miranda? She was a South American dancer and singer who did very exciting rumba numbers. What do you mean didn't she wear pants? Well, I guess she did, sometimes.

We've taken over the Ballroom at the NAB!



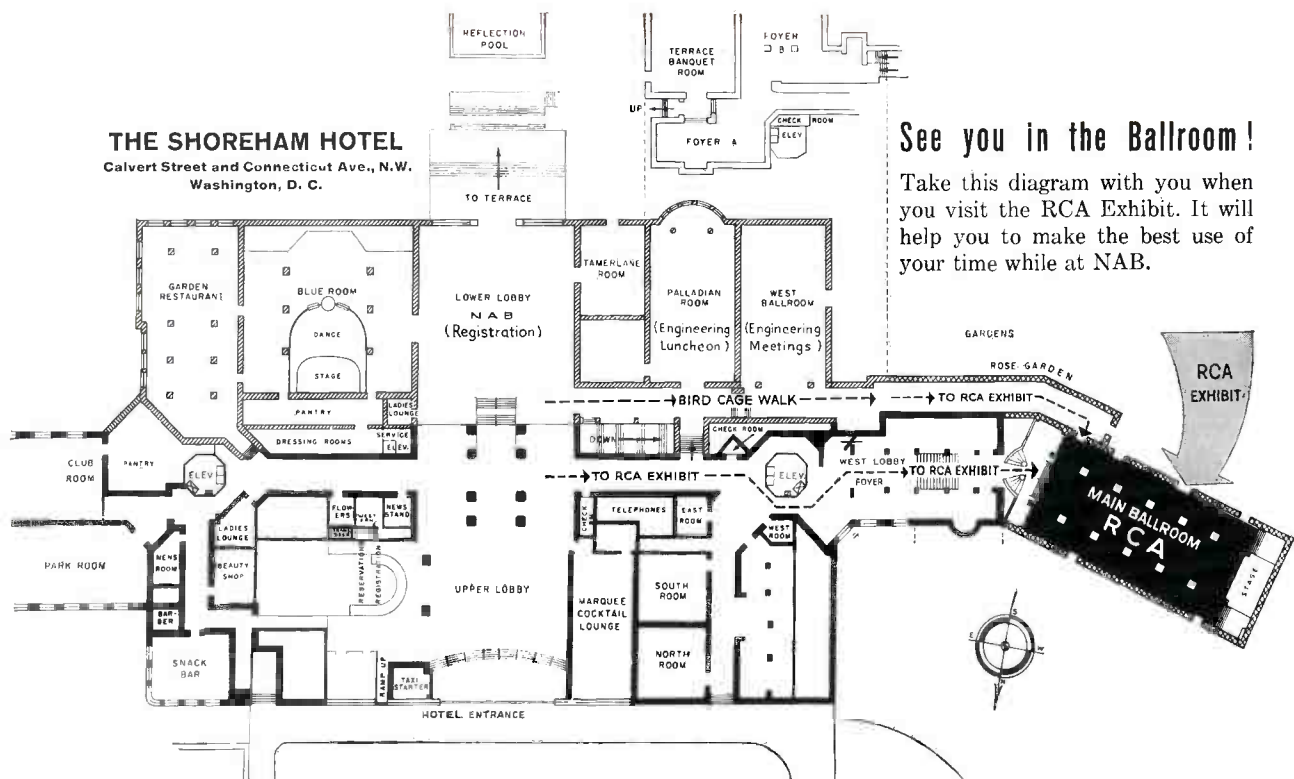
Scale Model of 1961 RCA Ballroom Exhibit

At the NAB this year we are setting up one of the most unusual displays RCA has ever assembled. And because we have so much to show you and want you to see it all in the greatest comfort, we have taken over the entire Main Ballroom of the Shoreham Hotel. Here you can inspect our line-up of new Broadcast and Television equipment and see first hand our latest business-slanted developments. We're hoping you'll have a ball—and what better place than the Ballroom to have it!



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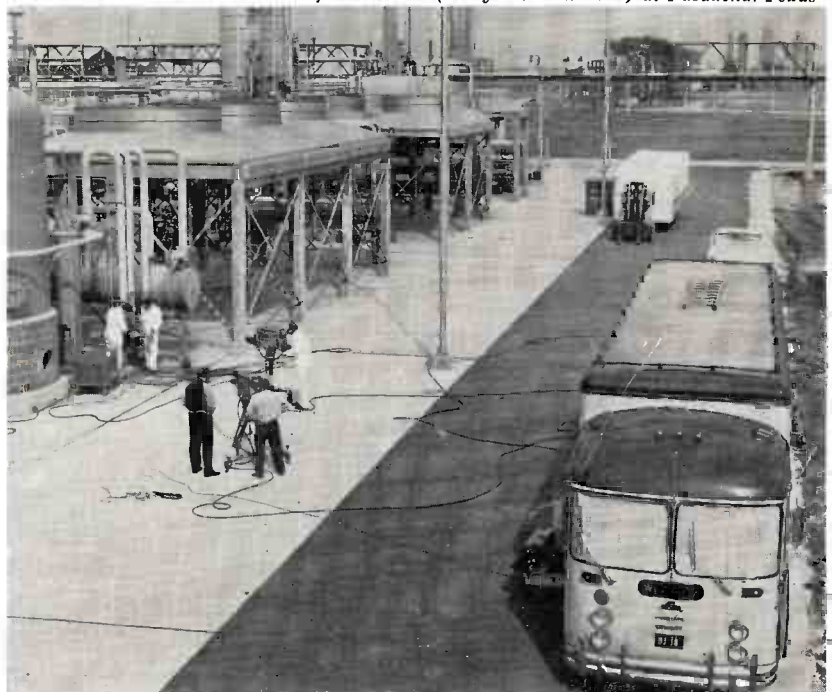
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