December 1962 Vol. XIX No. 12 Fifty cents

TELEVISION

IN PROFILE: TV's Top 50, and how they spend it

IN PERSPECTIVE: UHF, and what's to become of it

IN CLOSEUP: Bob Banner, and how he does it

ENCORE FOR NEW YORK

The big town's making a show business comeback in TV

Z big station in Louisiana sez

HOLLER FOR HOLLINGBERY

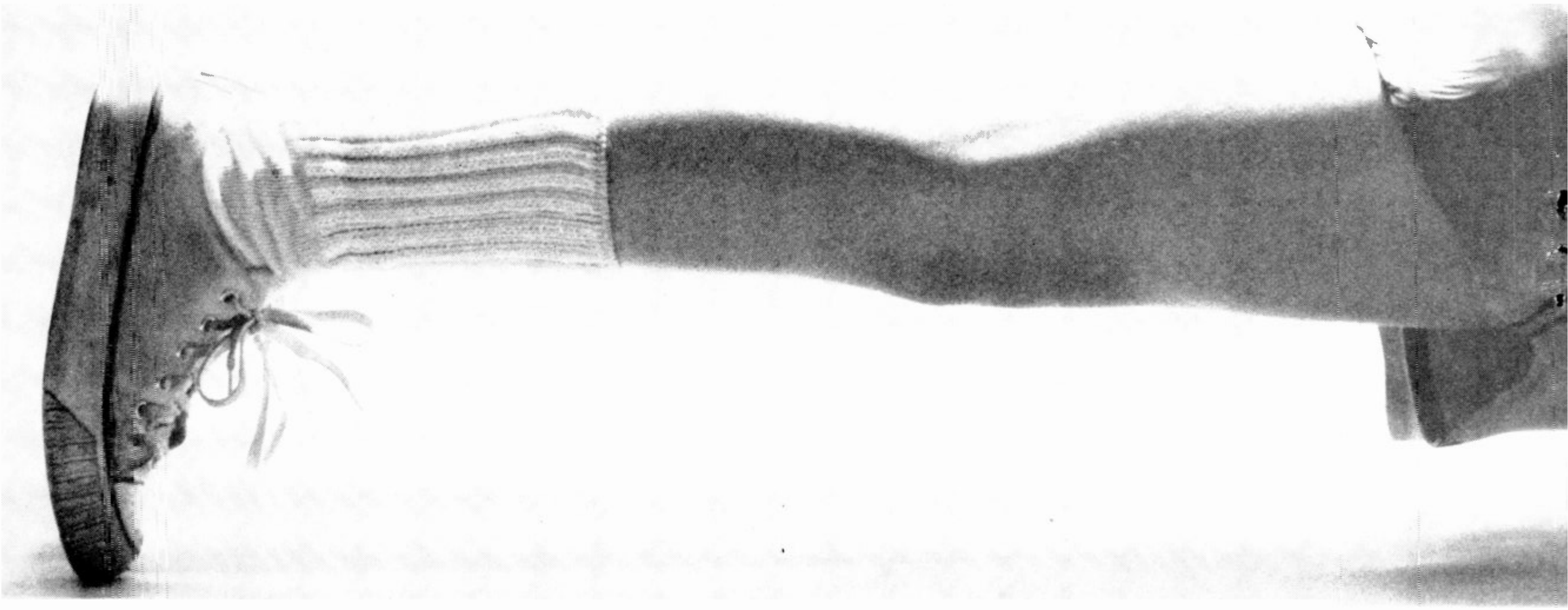
The Z is for Audienze

WBRZ haz them with stronger ARBZ, a stronger Neilsenz . . . you might say we have better than a half-neilsen hold on the Baton Rouge audienze, with higher ratingz in 2 out of 3 time segmentz. And those higher ratingz are in periodz from AA down to D. This meanz we reach 72,000 more homez in a single day than the second station in the market

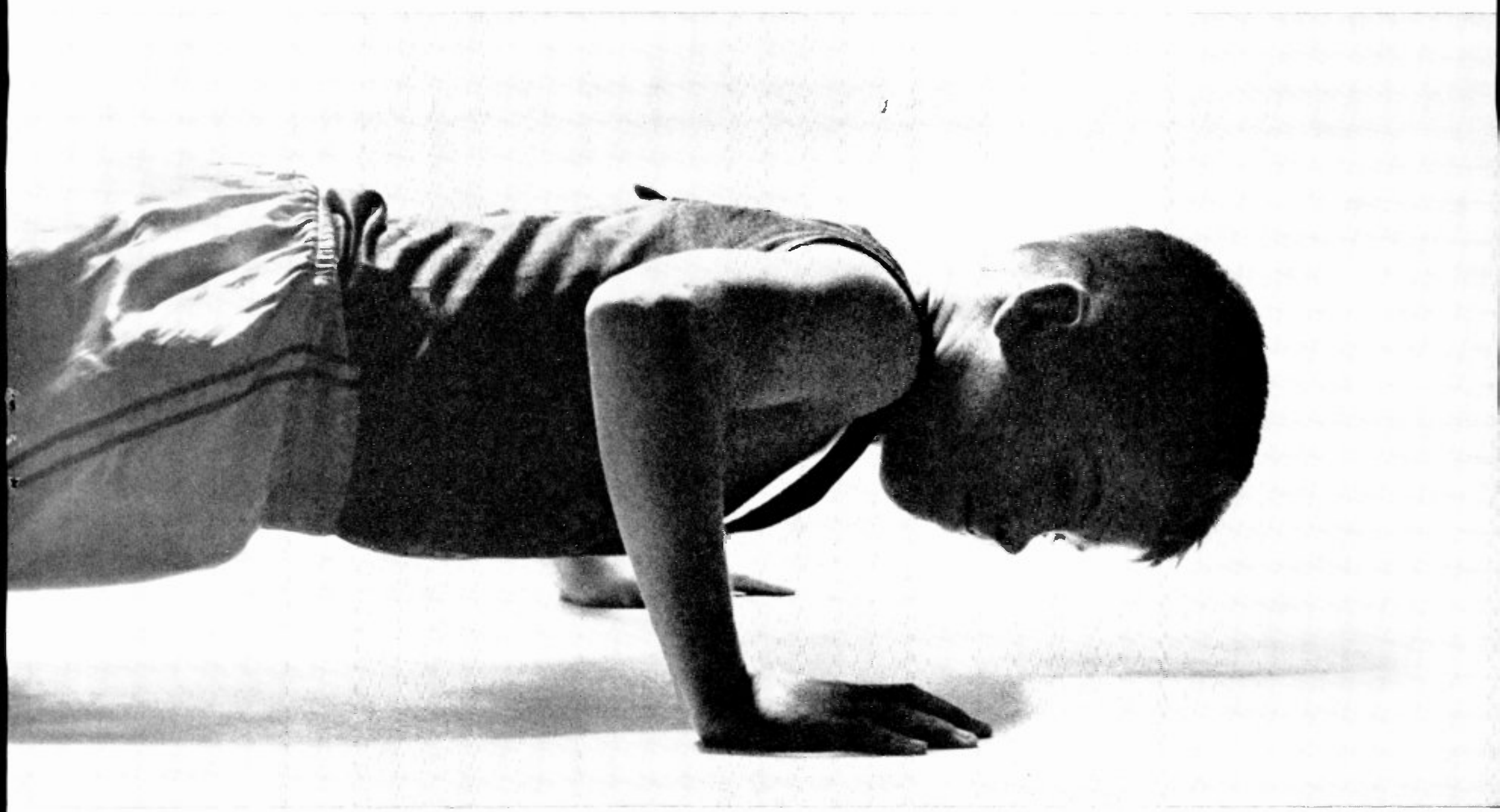
WBRZ Channel 2 BATON ROUGE, LA.
NBC-ABC

WBRZ

EDWARD PETRY & CO., INC.



One more for the President...



This San Francisco schoolboy isn't going to be a "Soft American."

When President Kennedy charged that too many young Americans were neglecting their bodies, most of the country took his words to heart. How could his call to action best be answered?

It was answered by San Francisco's KGO-TV—one of the five ABC Owned Television Stations—in the community spirit that all these stations are continually displaying.

Conceived by KGO-TV, the "Formula for Fitness" program is doing much to raise the standards of physical education in Southern California.

This program was launched last March with an hour-long documentary discussion of the falling off in the physical condition of our people.

It continued, next day, with the first of a long series of physical training demonstration programs, scripted and produced by 38 school districts in the San Francisco Bay area. Each demonstration lasts 10 minutes. Fifty are now being rerun.

This particular public service project is just one example of the way each ABC Owned Television Station is assuming vigorous leadership in community affairs.

Undertaken in the same spirit, for instance—and presented with equal excitement—is WXYZ-TV's "Junior Sports Club" program in Detroit. This Saturday afternoon feature won the 1961 National Recreation Association Award for outstanding TV reporting in the field of physical recreation.

Or witness WABC-TV's "High School Sports"—only TV coverage of these sports in the New York area. And KABC-TV's "Matter of Life" in Los Angeles, a program on heart research. And WBKB's anti-influenza drive in Chicago—a reminder to viewers to get their "shots" before the winter's predicted epidemic.

Today, all ABC Owned Television Stations are community-slanted. And staffed with enthusiastic, imaginative people.

All five are very much alive.

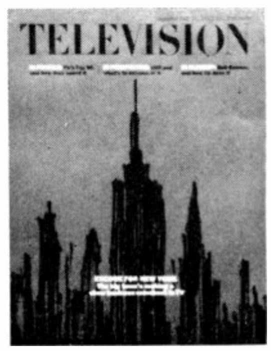
ABC OWNED TELEVISION STATIONS/New York's WABC-TV/Chicago's WBKB/Detroit's WXYZ-TV/San Francisco's KGO-TV/Los Angeles' KABC-TV

December 1962 • Established 1944, Volume XIX, Number 12

TELEVISION

DEPARTMENTS

Cover: The sidewalks of New York are echoing to a new sound of late: the commands of directors, the whirr of cameras, the lines of actors and all the noises that accompany the making of new TV series. It's a return engagement for the Big Town, which gave birth to TV but lost out to Hollywood as TV evolved. The story begins on page 39.



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Whatever your product, Channel 8 moves goods. On WGAL-TV your sales message reaches more families in the prosperous Lancaster-Harrisburg-York-Lebanon market. Why? Because WGAL-TV blankets these key metropolitan areas and is the favorite by far with viewers in many other areas as well. Your cost per thousand viewers? Less than that of any combination of stations in the area.

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

VIDEO TAPE is the shape of QUALITY TV commercials TODAY!

FAST, SMOOTH ROAD TO

1. For this automotive commercial, highway scenes were first video-taped, using pre-recorded sound track to cue zooms, other camera angles.

4. Now dolly in for a close-up. Sound track that cued the highway scenes assured proper background perspective for the close-up.

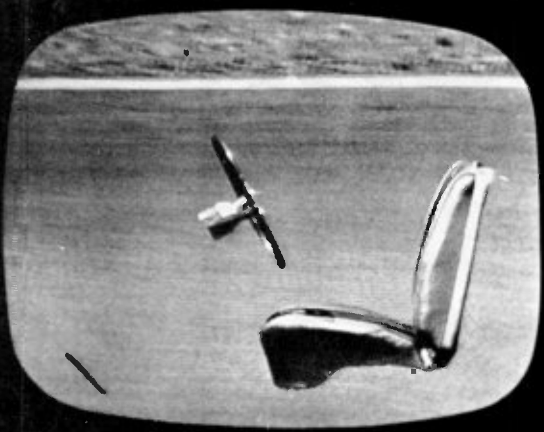
SCOTCH® BRAND VIDEO TAPE COMBINES VISUAL ELEMENTS INSTANTLY FOR "RIGHT-NOW" VIEWING!

On "SCOTCH" BRAND Live-Action Video Tape, you can electronically mix free-wheeling visual ideas with unequalled speed! No sweating out the lab wait for costly, time-consuming processing! Video tape plays back the picture moments after the latest "take"—helps conserve precious production time.

The sky's the limit on special effects you can achieve with "SCOTCH" Video Tape. The automotive "teaser" commercial at right, for example, matted the man, seat, steering wheel into a previously taped highway scene. It dramatized the performance but kept secret new car styling. With video tape and today's versatile electronics equipment, you can combine different backgrounds and foregrounds . . . put live-action on miniature sets or in front of stills or movies . . . combine several images of the same person. You can introduce pixies and giants . . . do split-screen comparisons . . . create special-pattern wipes . . . combine photos, drawings, cartoons, movies, live-action—you name it! Video tape shows how you're doing immediately when improvements are easy, corrections economical!

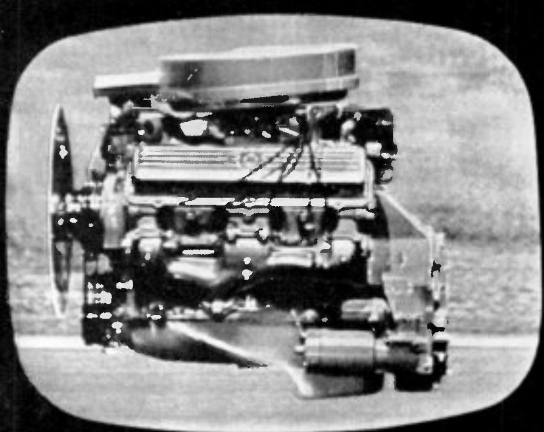
And that's not all! "SCOTCH" Video Tape achieves "presence" extraordinary, makes recorded pictures look live. Editing's easier than ever. And "SCOTCH" Video Tape records in either black-and-white or color, with no lab processing. Ask your nearby video tape production house for details on all the advantages of tape. Or send for *free* booklet, "Techniques of Editing Video Tape," which includes several examples of special effects. Write Magnetic Products Division, Dept. MCS-122, 3M Company, St. Paul 1, Minn.

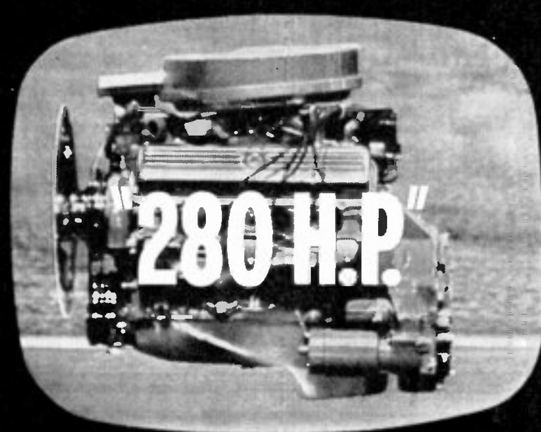
SPECIAL EFFECTS—NO LAB DETOUR!



2. Seat, steering wheel, gas pedal were added at the studio, using VideoScene, a high-quality electronic matting process.

3. Presto! The driver's in the picture, too. VideoScene process masked out supporting platform, steering column, other unwanted elements.

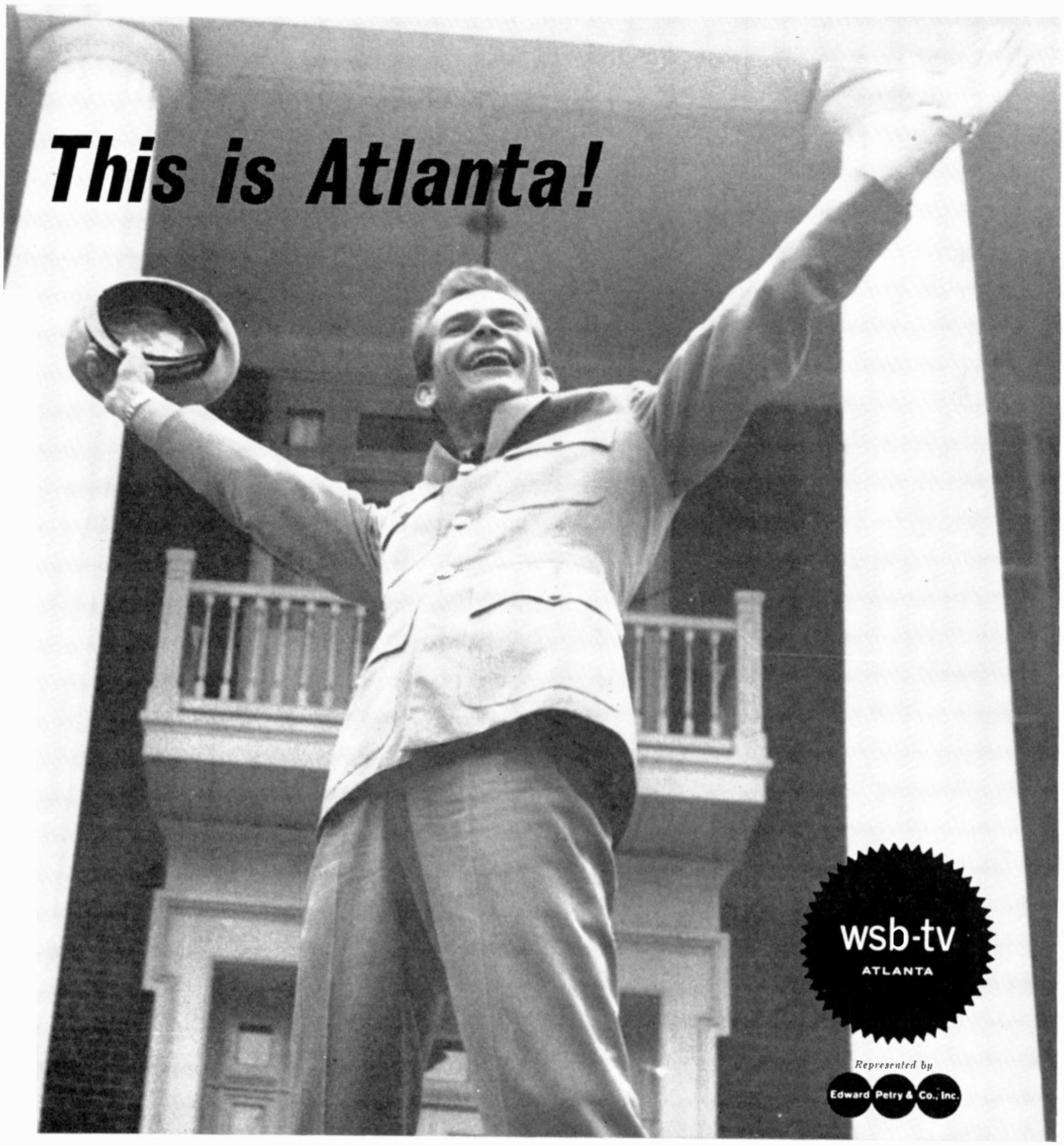




5. A close-up of the engine, shot in the studio and matted against highway background, was no problem with VideoScene.

6. A superimposed slide completes the teaser commercial, which shows the ride, but keeps new-car styling a well-guarded secret.

Magnetic Products Division 3M COMPANY


This is Atlanta!
wsb-tv
ATLANTA
Represented by
Edward Petry & Co., Inc.

For television, the world has become its oyster

The political One World concept of the '40s has finally trickled down to the business side. International television is just around the next stockholders meeting and high tariffs are as out as trousers with pleats.

The television industry, in particular, in recent months, has become one of the most prominent and active of one world citizens. Most of the important television-oriented advertising agencies are busily forming foreign alliances, while Telstar has given broadcasters a vast potential for international performance. It is this potential that American and European broadcasters, late in October and early last month, were hard at work learning how to harness.

The occasion was the first American meeting of the European Broadcasters Union—the first held outside Europe since the organization was formed in 1950. Attending were some 60 delegates from 19 countries. They were wined, dined, feted and spoken to by their hosts, ABC, CBS, NBC, the National Educational Television & Radio Center and the U.S. Information Agency.

The assembled delegates listened to major addresses by CBS President Frank Stanton, NBC Chairman of the Board Robert W. Sarnoff and Donald W. Coyle, president of ABC International Television Inc. All stressed the coming importance of worldwide television and the growing need for a global broadcasting body to deal with the unprecedented programming and operational problems that are sure to arise in this new space communications age.

Speaking on different days, at special luncheons, during the week-long sessions, NBC Chairman Sarnoff called for the formation of a world broadcasting organization to meet the challenges and problems of the future and proposed that the EBU organize a study group as an investigatory step towards these ends while ABC International's Donald Coyle placed an emphasis on the nature of future programming. He pointed out that while television "is burgeoning everywhere," with "well over 2,000 TV stations and 118 million receivers in operation," the industry's potential for growth outside the U.S. and Europe "is still tremendous." Declaring that the "future development of worldwide television is at stake," he urged the European broadcasters to provide "the best [product] your TV system can produce . . ."

CBS's Frank Stanton suggested that the European, American and Canadian broadcasters join hands in setting up an administrative structure in the Western Hemisphere to simplify program exchange between North American countries and other continents. He also proposed that an experimental program —a "town meeting of the world"—be

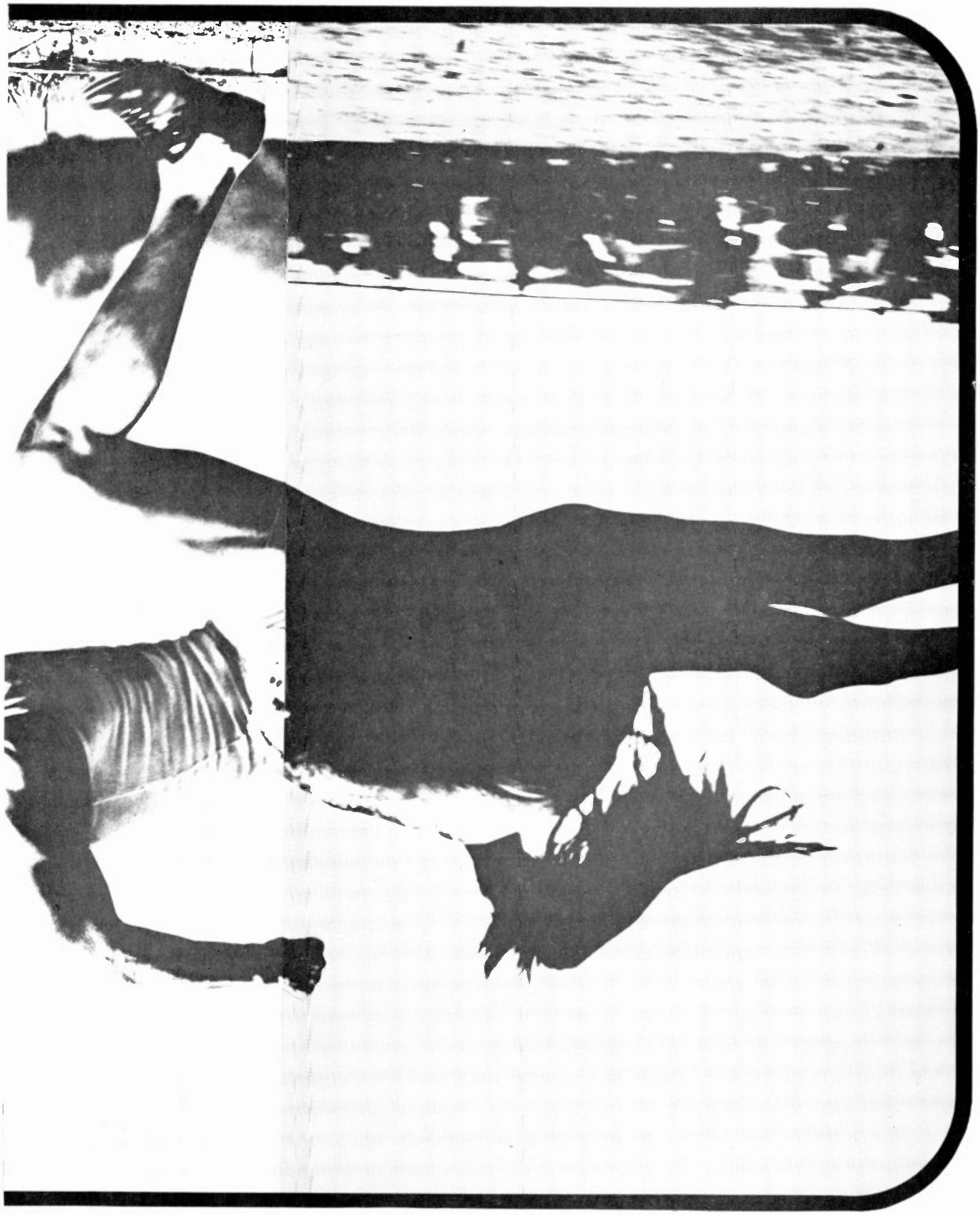
HOW TV MAKES OUT IN 14 COUNTRIES

The U.S. ranks first in total dollars spent in TV advertising, but only fifth insofar as TV shares in the country's total advertising.

RANK	COUNTRY	TV percentage of all advertising	Total TV spending
1.	Peru	27.5%	$ 6,188,000
2.	Japan	26.0	138,523,000
3.	Curacao	18.9	268,000
4.	United Kingdom	18.8	232,815,000
5.	United States	13.6	1,615,000,000
6.	Australia	13.1	33,012,000
7.	Lebanon	13.0	660,000
8.	Austria	10.5	3,600,000
9.	Portugal	10.0	3,750,000
10.	Canada	9.1	50,875,000
11.	Colombia	8.7	2,300,000
12.	Germany	8.5	3,030,000
13.	Finland	3.2	2,635,000
14.	Belgium	0.2	205,000

14-NATION TOTAL TV SPENDING $2,092,861,000

Source: International Advertising Association. Figures are for 1961 and are in U. S dollars.



We cover a wide range of sports.

If centaur racing should ever be revived in Greece, you'll see it on ABC Television.

We're now covering just about everything else in the known sports world.

From The World Barrel Jumping Championship at Grossinger's to The Grand Prix at Monte Carlo. From The Orange Bowl in Miami to The Sumo Wrestling Championships in Tokyo.

One program alone—*Wide World of Sports* —ranges the globe to provide sports buffs with some 85 hours of armchair activity annually.

To this, now add *Fight of the Week; American Football League; Challenge Golf, starring Arnold Palmer with Gary Player; Professional Bowlers Tour;* plus sundry specials.

Total: over 275 hours of sports viewing on ABC Television.

To cover it all, and cover it right, is no mean athletic feat in itself. In September, we had some 225 men—sports announcers, commentators, engineers, camera crews, etc.—out in the field with 54 cameras and 18 video tape machines, scattered all the way from Newport, R. I., to Melbourne, Australia.

We treat sports as it should be treated. As news. Covered in full, in depth. And in all its global variety.

This furnishes ABC watchers with a constantly fresh look at the sports picture. And ABC advertisers with a constantly intrigued audience.

ABC Television Network

abc

held next spring under the auspices of Telstar, and revealed that CBS already is considering technical ways and means for providing such a broadcast.

■ As if to give counterpoint to the television industry's cognizance of the growing confines of its business world, the Cuban crisis broke during the EBU meetings in this country. The atmosphere of impending global conflict set the tone for the surprising spirit of co-operation which prevailed during the sessions. It also set the stage for a wild spate of trading on the stock market. Stocks rose and fell in beat to the up-and-down pulsing of the news. At the end of the crisis, however, there seemed to be little change in the market's over-all average.

When some of the smoke had cleared, Dr. Walter W. Heller, chairman of President Kennedy's Council of Economic Advisers, reviewed the economic state of things. With or without the crisis, he said, he was sure that business in general would show "a reasonably good advance" during the final three months of the year. The first half of 1963, he feels, "will be a testing period which will determine whether we experience a mild recession or get our second wind."

For the nation's advertising and television industries, always about six months behind in feeling the effects of any business trend, it was fairly comforting news. TV's first two quarters of next year, reflecting the national economy's expected good final quarter of 1962, should be healthy with the final half of the year in, at worst, an about-status quo condition.

■ ABC International, picking up where it left off at the EBU convention, didn't allow the spotlight to stray far from the global scene. With the in-the-flesh aid of a Flamenco dancer, a Geisha girl and a belly-dancer, the American Broadcasting-Paramount Theatres subsidiary pointed out the advertising and programming possibilities of worldwide television to a group of 900 government, broadcasting and advertising industry leaders.

At the same time, the three-year-old international broadcasting organization announced associations with four broadcasting groups previously not affiliated with an international broadcasting network. Included are the Ryukyus Islands, the Shamrock Network in Western Canada, Ibadan-Lagos in West Nigeria and Televisao Excelsior in Brazil. Exclusive of these new additions ABC International is affiliated with 21 television stations in 14 countries. Altogether the international television organization is said to reach some 14 million television sets around the world.

When U. S. network programs come to the Ryukyus Archipelago in the Pacific (with some 47,000 TV sets), it's time to see how some of the larger nations of the world are using the video medium. As the chart on page 9 indicates and as ABC International's Don Coyle suggested during his EBU speech, commercial television still has enormous room for growth outside of the U.S., United Kingdom and possibly Japan and Canada. Australia and South America seem particularly ripe areas for growth. There are other areas which already have fulfilled their promise. The little West Indies island of Curacao gives 5.3% more of its total advertising spending to television than does the U.S.. In Peru television accounts for 27.5% of each advertising dollar. There are no two ways to cut it—for television the world has become one big commercial oyster and the pearls in the offering glitter with high promise.

■ But while international broadcasters feast on the prospects of global TV, domestic operators still gnaw over that inevitable bone of contention—pay TV. Last month brought another victory for International Telemeter in its long-running conflict with the Theatre Owners of America. The Arkansas Supreme Court upheld a lower court decision which, in turn, had affirmed a still earlier action by the state's Public Service Commission in ordering a power company to provide a Telemeter franchise-holder with necessary facilities for starting a pay television system in Little Rock. The original ruling has been appealed by several theatre owners-intervenors.

Earlier, International Telemeter's new youthful-looking president, Howard Minsky, held his first news conference at which he stressed the importance of community antenna systems to the introduction of pay TV in this country. Minsky reported that experimentation on the compatibility of CATV with Telemeter's over-the-wire pay TV system has been developed to a point where each can be used in conjunction with the other. The Telemeter executive also disclosed that the first over-the-air pay-to-see transmissions in the U.S. are likely to be conducted by Home Theatres Inc., a newly-formed company which will use Telemeter equipment and system. Home Theatres, Minsky said, has its sights on four American cities, three of which have been investigated and two already engineered. "Pay TV is a certainty," Minsky declared, "and the certainty is almost on us." END

Build ratings 5 ways better with the big 5 from AA TV

These are the films that consistently win the top ratings* in all of these top markets: New York, Los Angeles, Chicago, San Francisco, St. Louis, Mobile, Indianapolis, Minneapolis-St. Paul, Buffalo, and many others.

Ask your Allied Artists TV sales representative for the fabulous facts and figures about: (1) Bomba, The Jungle Boy (2) Cavalcade of the 60's Group I (3) The Bowery Boys (4) Science Fiction Features (5) Cavalcade of the 60's Group II.

*Source ARB

Allied Artists Television Corp., 165 West 46th St., N. Y. 36, N. Y., PLaza 7-8530

YOU CAN QUOTE ME...

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

Alfred H. Wegener

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

I'LL SAY THIS...

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

Helen M. Seele

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

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

WLW-D Television Dayton

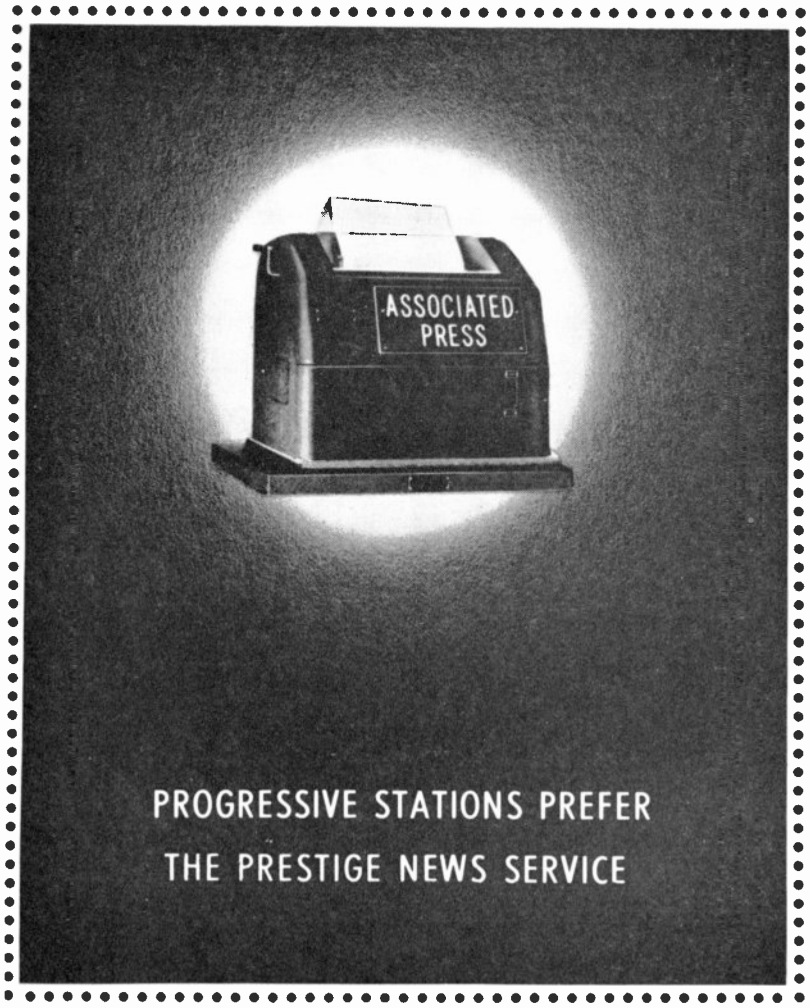
WLW-C Television Columbus

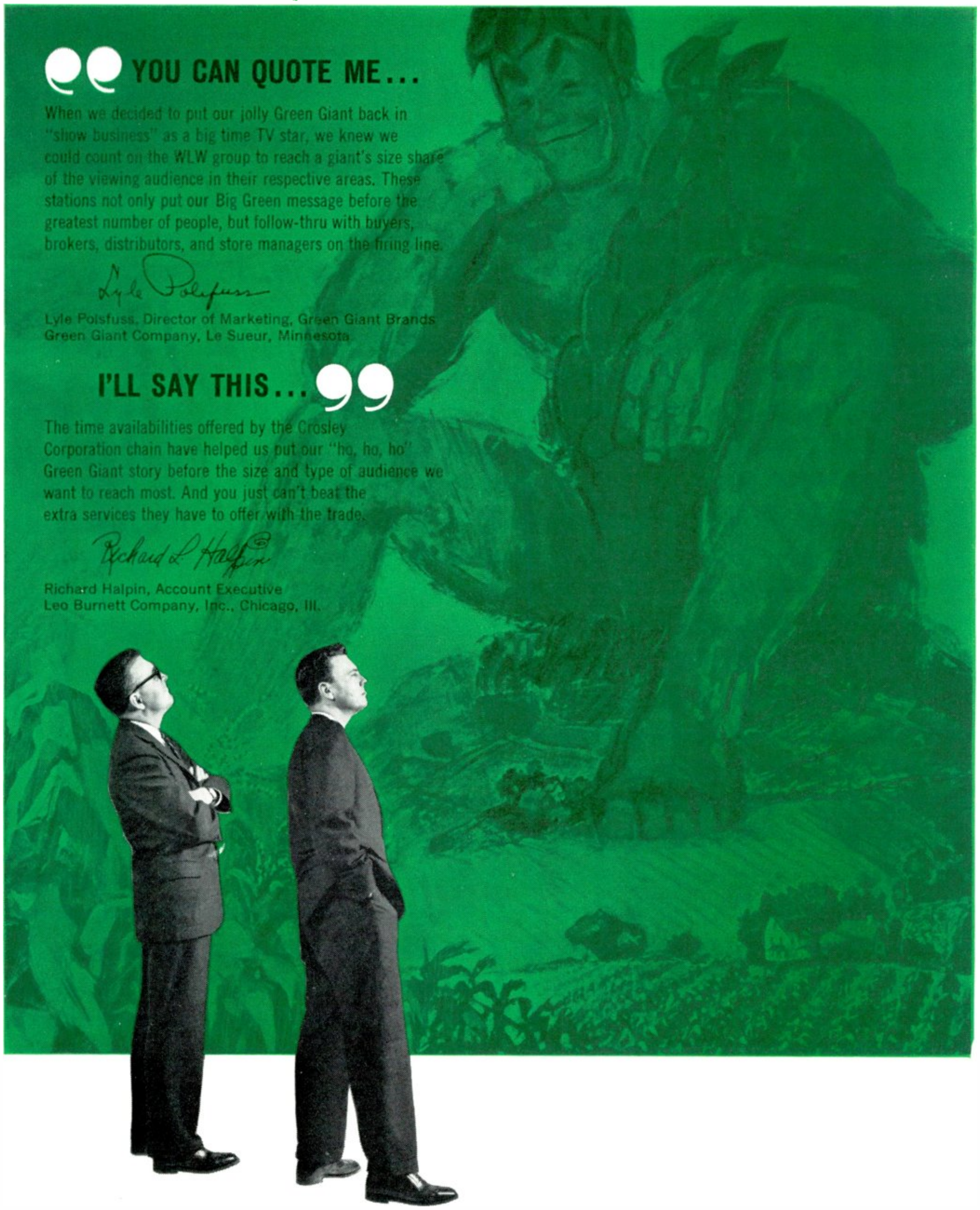
WLW-T Television Cincinnati

WLW-I Television Indianapolis

WLW Radio

Crosley Broadcasting Corporation


ASSOCIATED PRESS
PROGRESSIVE STATIONS PREFER
THE PRESTIGE NEWS SERVICE



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

WLW-C Television Columbus

WLW-T Television Cincinnati

WLW-I Television Indianapolis

WLW-D Television Dayton

WLW Radio

Crosley Broadcasting Corporation

FOCUS ON NEWS

News and how to play it—the gag on Cuba; the NBC tunnel; ABC, Nixon and Hiss

■ Mention of the word weaponry, rescued from rarity during the Cuban crisis by an assistant secretary of defense who set forth the Pentagon's views on the relative powers of pen and sword, brought some even rarer, if shorter, words from spokesmen representing television and other news media. The noises haven't died yet.

The cause of the commotion was the Defense Department's 12-point "guide" for newsmen and its own officials. The guide was intended to enforce the withholding of certain news about military operations in the Cuban crisis. A later requirement was that military spokesmen report all interviews with newsmen.

The two Pentagon policy changes dismayed newsmen of all media, who interpreted them as a threat not only to the individual enterprise of newsmen competing within their own media and with others, but as a kind of curtain that could conceal the government's activities from the people—substituting the present administration's judgment for that of the population and concealing or obscuring ineptness in conducting the business of government.

Newsmen complained that when the Cuban crisis broke they were reduced to "official" and unamplified statements: that in some cases they were even given misleading information.

Any such Defense Department policy of "managing" the news has inherent dangers, said William Garry of WBBM-TV Chicago, president of the Radio-Television News Directors Association, in a telegram to Arthur Sylvester, the Pentagon's public affairs boss, whose statement defending the new military information policies said that news "flowing from actions by the government is part of the weaponry of the Cold War." The networks also protested, and the House Government Information Subcommittee's chairman, Rep. John E. Moss (D-Calif.), said that group will investigate the Pentagon's news policies (though he indicated much of the investigation would itself be of a secret nature because of possible violations of military security).

But the Pentagon wasn't backing down, and the State Department announced a similar policy of keeping check on interviews of its executives by newsmen. And neither were newsmen backing away from the issue. At the NAB's regional meeting in Kansas City, President LeRoy Collins proposed a "watchdog" committee to be made up of representatives of all news media to work toward the overall goals of freedom of information and access to news. (Late last month President Kennedy did end part of the news "crisis" by revoking the 12-point guide order.

The happenings involving Cuba took the heat off another dispute—between NBC and the State Department over a news documentary film produced by the network in Berlin. NBC's plan to show the documentary, about an escape tunnel dug under the Berlin wall, ran into objections from the State Department, which presumably wanted to play down the Berlin problems because of the impending U.S. decision on Cuba. NBC, which of course had no knowledge of the danger stage in the Cuban crisis, announced its plan to show the documentary anyway on Oct. 31; but when the Cuban situation became serious, NBC announced voluntary postponement of the showing. (With the cooling of the crisis the network subsequently re-scheduled the telecast for a still undesignated time.)

If the newspapers killed the political career of Richard Nixon, as the former Vice President hinted bitterly after he was defeated by his Democratic opponent in the California gubernatorial election, television (more specifically, ABC-TV) breathed some new life into the corpse. ABC-TV's "The Political Obituary of Richard Nixon" ushered Nixon from the political scene amid the same circumstance in which he entered it—controversy.

In a way "Obituary" was like Mark Antony's oration at Julius Caesar's funeral—it both praised and buried him—but the script was changed when an early Nixon adversary, whose career was cut short by Mr. Nixon in his climb, appeared on the same program with "praise" that many considered too scant. Convicted perjurer Alger Hiss' appearance on the program was more than many could take. Two advertisers, Kemper Insurance and Schick Safety Razor Co., tried to cancel their contracts with ABC-TV. (The network, however, insisted that they stick to their contractural agreements.)

It was the latest of several misfortunes to befall Mr. Nixon, who was defeated as the GOP's Presidential candidate two years ago some think because his opponent, John F. Kennedy, made a better impression on voters in the televised "Great Debates." Shortly before this year's election the FCC decided a commentator on KTTV (TV) Los Angeles, Tom Duggan, spoke too favorably of Nixon, and required KTTV to present a spokesman for incumbent Gov. Edmund Brown. Mr. Nixon, commenting on the decision, said he felt the FCC should let broadcasters be as free as newspapers to present political viewpoints. Nixon conducted several telethons during this year's campaign.

FCC member Frederick W. Ford has

proposed that Section 315, the "equal time" provision of the Communications Act, be repealed and the FCC authorized to make rules based on the doctrine of "fairness" to candidates.

The FCC, at the request of the Senate's Freedom of Information (Watchdog) Subcommittee, has sent questionnaires to all broadcast licensees concerning their presentation of candidates and issues during the 1962 elections.

British commercial television, which is junior to U.S. commercial TV, uses one commercial practice that might be profitably emulated, according to William B. Lewis, Kenyon & Eckhardt board chairman, who proposed to the Broadcasters Promotion Association meeting in Dallas the practice of clustering TV commercials in groups between programs. Mr. Lewis, who also told broadcasters they ought to exercise more control over the volume and quality of commercials, said the British system results in fewer interruptions of programs. And the British commercial TV networks made a profit of $70 million serving 11.5 million homes in 1961, he said, compared with U.S. TV networks' $24.7 million profit in serving 49 million (see "Playback" page 30).

Although advertising spokesmen in general opposed such a cluster or "magazine" plan, Norman Cash, president of the Television Bureau of Advertising, said he thought the plan is worth trying.

Lewis' view that many TV commercials are too noisy found a kindred view in that of Marion Harper Jr., head of Interpublic Inc. and board chairman of the American Association of Advertising Agencies. Harper said loudness will not solve advertising's problem. He also proposed that agencies share in the profits of their client advertisers.

AAAA and the Association of National Advertisers have formed a joint committee to advise agencies which negotiate with the American Federation of Television & Radio Artists and the Screen Actors Guild for talent for television commercials.

Procter & Gamble, peeved because of the rise in network rates for three Buffalo TV stations (allegedly based on additional audiences in Canada), has withdrawn all its network advertising from that market.

American Research Bureau reports the TV saturation of U.S. households is 90%. TvB says TV circulation will top that of newspapers within the next year.

WNBC-TV New York has offered advertisers a participation plan for a one-year, weekday public affairs series; it will include rotated mentions on five programs weekly for 10 non-competitive advertisers at $25,000 each.

The FCC has refused to allow a temporary exchange by RKO General and RCA-NBC of their respective Boston and Philadelphia stations, and NBC faces a December 31 deadline for disposing of WRCV-AM-TV Philadelphia under an antitrust consent decree or forfeiting the licenses and thus losing over $20 million.

An appeals court in Philadelphia has upheld a tax court's decision denying Westinghouse Broadcasting Co.'s position that a station's network affiliation contract can be depreciated for federal income tax purposes. The FCC has decided that it will discontinue its practice of announcing tentative decisions in docket cases (instructing the FCC staff to draw up orders preparatory to issuing the proposed decision). No reason was given.

A National Labor Relations Board's decision that KXTV (TV) Sacramento can be considered a part of a company whose advertising it carries—for the secondary boycott purposes of labor unions—was reversed by an appeals court in San Francisco.

The FCC is considering conducting more local TV hearings such as the one held in Chicago last spring. The Administrative Conference of the United States—a group of experts on administrative law from government regulatory and administrative agencies and lawyers who practice before such agencies—has voted against a proposal that the FCC specify amounts of time for public affairs programming and limit the quantity of a licensee's commercials. The proposal suggested that the FCC encourage local participation in license renewal cases and require broadcasters to discuss programming for minority views with local public and private groups.

Desi Arnaz, who had threatened to return Desilu Productions' *The Untouchables* (ABC-TV) to the blood and gore days of yore to recapture lost ratings, suddenly sold his interest to his former wife, Lucille Ball, who took over control of Desilu and the top job as president.

The Supreme Court has ruled against block-booking of films distributed to TV in an antitrust case in which six film distributors were charged with requiring TV stations to accept films they did not desire to get those they wanted.

The Screen Actors Guild, which has its own stake in Hollywood, voted not to ask for higher wages from the motion picture producers in view of the current unemployment problems of talent in that city.

The FCC has announced the results of its New York tests of ultra high frequency. The report: UHF is as good as VHF up to 25 miles distance from the transmitter. Despite the FCC's reassurances and the all-channel set legislation, memories of UHF's troubles in the early and middle 50s seem to be fresh enough to prevent a general stampede to the FCC along post-freeze 1952 lines, although UHF channel applications have been increasing. (See story page 54,)

American Broadcasting-Paramount Theatres reported its estimated net operating profits (excluding capital gains or losses) for the first nine months of this year are the highest in the company's history—$2.45 million for the third quarter (up 30%) and $8 million for the nine-month period, up from $7.58 million for the 1961 period. CBS Inc. reported net income for the first nine months at $18.5 million—up from $12.6 million for the same period last year.

Golden West Broadcasters, which operates radio stations in Los Angeles, San Francisco, Portland, Ore., and Seattle, and whose chairman, Gene Autry, owns TV-radio properties in Phoenix and Tucson, Ariz., has announced plans to go into pay television.

MCA Inc. may have been cut off from its lush talent-handling activities but there are other backyards to play in. The show business giant, recently merged with Decca Records, which owns a controlling interest in Universal Pictures, has announced plans to invest in both musical and dramatic presentations. It will finance Broadway shows as a means of acquiring the television, motion picture and record rights to the productions.

MCA president Lew R. Wasserman said any one or more of MCA's components (which include Revue Productions) may participate in the financing of shows. "We are not interested in financing plays just to make money out of their Broadway runs," Wasserman observes. "We want to get basic materials for our company. . . . Of course, if the plays make money, we won't object."

ASCAP, on the other hand, is looking for hard cash—from those who haven't been contributing, namely ETV and CATV. ASCAP president Stanley Adams indicated last month that ETV is beginning to take on "substantial proportions" in both education and broadcasting, and ASCAP members cannot be expected to spend time creating for it without "financial encouragement." (The Performing Rights Society has been granting free licenses to ETV just as it did to commercial television in TV's early days.)

Adams also noted that in expanding its fee system ASCAP plans to license community-antenna television operations. END

Frank Marx (R), Pres., ABC Engineers, and Charles Colledge, V.P., RCA Broadcast and Communications Division, load up one of ABC's new total solid-state TR-22's.

New All-Transistor RCA TV Tape Recorder

A "new generation" is on its way! Dozens of these fully-transistorized console-model TV tape recorders are coming off production lines in Camden, going to U.S., Canadian, and European users . . . NOW!

The first of these striking new-generation units went to Washington—two for ABC's new facility there, and one for the Navy's Photographic Labs. The fourth and fifth air-jetted to England and France; then units to CFPL in Canada; to WBRE-TV in Wilkes-Barre; to KCRL-TV, Reno, Nevada; to WEAT-TV, West Palm Beach, Florida . . . and so it goes!

Shipments of these compact, solid-state recorders are scheduled well into next year. Camden facilities have been stepped up to a two-shift basis to fill commercial and military orders as fast as possible. Order *now!*

See your RCA Broadcast Representative. Or write RCA Broadcast & Television Equipment, Dept. P-121, Building 15-5, Camden, New Jersey.

The Most Trusted Name in Television

Monuments to Comedy Funny things happened to television on the way to today, but none so repeatedly as those created by Bob Hope, Red Skelton and Jack Benny. In a medium that has killed almost as many comedians as it created, these three endure. The laugh meter has never been designed that could measure the pleasure produced by these men for more than a score of years, first in radio and then in television. Three important figures in a history of publishing service unmatched in its field.

One of a series "Great Moments in Broadcasting" created by **BROADCASTING PUBLICATIONS, INC.,**
publishers of Broadcasting Magazine, Television Magazine and Broadcasting Yearbook.

LETTERS

ANTI-GHOST CAMPAIGN

Undoubtedly "Some Americans Are Watching TV the Hard Way," as your very apt editorial in the September issue pointed out. Although I abhor one-man surveys, my feeling is that scientific research would prove your contention that many Americans are indeed watching ghosts and freaks on their sets.

The job of education to the technical potentials of good TV reception rests not only with broadcasters, as pointed out in your editorial, but, in my judgment, rests heavily as well with the many industry organizations and individual advertising agencies and their clients who use television as a selling medium.

If local stations began using "yardstick promos" by which viewers could detect and be made aware of these freaks, a good beginning will have been made and everyone would benefit. We owe it to the public, if not to ourselves, to provide the best television picture possible under our inferior 525-line system. The industry will have provided a public service as far as a better TV picture is concerned . . . then we could concern ourselves with the problem of inferior TV sound! JOHN A. SALLAY *Director of Radio-TV & Films, Fuller & Smith & Ross, Cleveland, Ohio.*

FREEDOM OF TASTE

Thanks for the rerun on "The Freedom of Taste" [TELEVISION, November 1962] by Victor M. Ratner. I missed it the first time around. It is beautifully written. Mr. Ratner has put into words so many of the thoughts that others of us have not been so successful in expressing.

Could we get 150 reprints of this article? Among other uses for it I desire to circulate it to our Mt. Washington TV Program Advisory Council, on which we have more than 100 outstanding civic and educational leaders in Maine, New Hampshire and Vermont. JOHN W. GUIDER *President-General Manager,* WMTW-TV *Poland Spring, Me.*

. . . 1,500 reprints of "The Freedom of Taste." GENE DODSON *Vice President-Manager,* WTVT *Tampa, Fla.*

[**Editor's Note:** Reprints are available at 15 cents each up to quantities of 500. Bulk prices will be furnished on request.]

PACE-SETTER

Thank you very much for your wonderful story about our agency in the November issue of TELEVISION. We now are concerned only that we live up to the glowing promise of the article. FREDERIC PAPERT *Chairman of the Board, Papert, Koenig, Lois Inc., New York.*

BY REQUEST

"The Automobile Dealer" in your September issue is beautiful. Our local sales department is in need of 30 reprints of this article to use in an extra push toward our automobile dealers within our market area. . . . Congratulations for printing an excellent sales tool for use on the local level of television stations. FRANK C. MARTIN JR. *Merchandising & Sales Promotion Manager,* WDBJ-TV *Roanoke, Va.*

Please forward at your earliest convenience eight copies of the reprint from the September 1962 issue of TELEVISION [concerning the] growing alliance between TV and the auto dealer. LOUIS M. RICH *Vice President, Bureau of Advertising, American Newspaper Publishers Association, Detroit, Mich.*

. . . 10 reprints. BETTY HOFFMAN *Knox Reeves-Fitzgerald Advertising, New Orleans, La.*

. . . 30 reprints. HARRY SHAFFER *Sykes Advertising, Pittsburgh, Pa.*

[**Editor's Note:** Complete list and price schedule of reprints appears on page 94.]

OOPSVILLE

Please send a new November 1962 issue of TELEVISION MAGAZINE. The one I received on subscription has missing the entire 60-series pages. R. W. TESTEMENT *Advertising Manager, Grove Laboratories Inc., St. Louis, Mo.*

[**Editor's Note:** A small number of copies of the November TELEVISION were bound without the article on "The Freedom of Taste" and the beginning of the Closeup on Papert, Koenig, Lois. Some, like Reader Testement's, slipped into the mails. A complete copy will be sent to any subscriber who received one of the incomplete series. Unlike flawed postage stamps, bad copies of TELEVISION, though rare, are not nearly as valuable as good ones.]

FOCUS ON PEOPLE


FELDMAN


ASHLEY

Two top talent agencies, Ashley-Steiner Inc. and Famous Artists Corporation, have joined forces in a merger as a single corporation. The merger will encompass the entire executive staff of both agencies with **Charles K. Feldman** as board chairman, **Ted Ashley** as president and **Ira Steiner** as executive vice president. **Milton W. Krasny,** formerly executive v.p. and board member with General Artists Corporation, has joined the new firm as a key executive in the Beverly Hills office. TV will be a major force in the new operation, which represents packagers and video producers as well as film and theatre talent.

In a quadruple play, General Foods paved the way for retirement of its president and moved up three key men to fill ensuing vacancies. President **Wayne C. Marks,** who plans to retire next June 30, was elected to the newly-created office of vice chairman. He was succeeded as president by **C. W. Cook,** former executive v.p., operations. The spot created by Cook's advancement was filled by **Arthur E. Larkin Jr.,** who was v.p. and general manager of the Maxwell House Division. Larkin's successor is **Thomas S. Thompson,** previously assistant general manager of Maxwell House. Marks' career with GF dates back 36 years, the last three as president.

The Association of National Advertisers, which represents the leading companies in the nation using advertising regionally or nationally, elected as board chairman **Harry F. Schroeter,** National Biscuit Co. v.p. Schroeter, former director and chairman of the A.N.A. broadcast committee, succeeds **John Veckly,** director of advertising for U. S. Steel. Newly-elected vice chairman is **Douglas Smith,** advertising and merchandising director, S. C. Johnson & Son Inc. The presidency again will be filled by **Peter W. Allport.** Six directors were named: **Richard Borden,** advertising manager, Atlantic Refining Co.; **James S. Fish,** v.p. and ad director, General Mills Inc.; **T. M. Hunt,** general manager, advertising and promotion, Aluminum Company of America; **John B. Hunter Jr.,** ad director, The B. F. Goodrich Co.; **George H. West,** ad and sales promotion director, Consolidated Electrodynamics Corp., and **Ernest P. Zobian,** executive v.p., Vick Chemical Co.

The creative department at Leo Burnett Co.'s Chicago office was the scene of bustling activity as five executives took on new responsibilities. **Don Tennant,** former v.p., TV commercial department, has become v.p., creative services division and a member of the executive committee. **John Matthews,** who was named a member of the executive committee, continues as v.p., print copy department. **Cleo Hovel** has been advanced to Tennant's former position as v.p., TV commercial department and to membership on the creative review committee. He was formerly v.p., TV


SCHROETER

MARKS

COOK

BALL ARNAZ


COMINOS


SNYDER

PEOPLE *continued*

copy and art. **C. Peter Franz** was promoted to the newly created post of administrative v.p., creative services division and continues as manager of the creative review committee. Chairman of the creative review committee, **R. E. Thompson,** has been elected to the board of directors.

The business-partnership which held the reins at Desilu Productions Inc. was severed when **Desi Arnaz** retired as president and director, and his 300,350 shares of stock were purchased by ex-wife **Lucille Ball.** Miss Ball, whose new stock will bring her holdings to 600,650 shares or 52% of the total, was elected president. Desilu's first TV winner was *I Love Lucy.* Current TV shows are *The Untouchables, The Lucy Show* (starring Miss Ball without her former bandleader husband) and *Fair Exchange.* About 90% of Desilu's 3-studio facility with 36 sound stages is being used, some of it by independent production firms.

In a realignment of talent, Needham, Louis and Brorby Inc. has elected two senior vice presidents and a creative director. New senior v.p.'s are **James G. Cominos,** who will remain in charge of TV-radio programs, and **Kenneth C. T. Snyder,** who will become director of TV-radio creative projects. **Albert A. Klatt,** formerly v.p. and director of the print creative departments, was promoted to v.p. and creative director.

Radio Free Europe, which broadcasts news to countries behind the Iron Curtain, has named **Theodore C. Streibert** as president. Streibert was formerly v.p. and general manager of Time Inc.'s WTCN-AM-TV Minneapolis-St. Paul and was more recently consultant to International Div. of Time-Life Broadcast Inc. He succeeds **Col. Leslie R. Shope,** who resigned.

A former assistant managing editor of *Fortune* and managing editor of *Architectural Forum,* **Edgar P. Smith,** has been named a vice president of Time-Life Broadcast Inc. Smith's most recent post with Time Inc. was as assistant to the president, where he was active in the corporate acquisition of the Silver Burdett Co., a textbook publishing firm.

William J. F. Brennan has been transferred from Compton Advertising's Los Angeles office to headquarters in New York, where he will be assistant to **Lewis Titterton,** senior v.p. and radio-TV programming director. In Los Angeles, Brennan was v.p., manager of the radio-TV programming department.

Foote, Cone & Belding has promoted vice presidents **George N. Beecher, Paul J. Caravatt Jr.** and **George G. Milliken** to the position of management representative. Beecher, who has been account supervisor for Perkins-S.O.S., will be management representative for General Foods; Caravatt for Menley and James Laboratories, and Milliken for Lever Bros. and Angostura-Wupperman.

Charles E. Jones, who formerly held the post of administrative v.p. and board member with the Potts-Woodbury ad agency, Kansas City, has rejoined the firm as president and chief executive officer. He succeeds **J. B. Woodbury,** who will remain as board chairman. Jones had resigned in 1961 to become general sales manager of WHB Kansas City.

Also on the move:

ADVERTISERS, AGENCIES

Account group heads **William L. Ballard** and **David C. Loomis** have been elected senior vice presidents of Ted Bates. Ballard joined Bates three years ago and became a v.p. the next year. Loomis was named a vice president in 1956, one year after coming to Bates.

Howard F. Gersten, Norman Vale and **Theodore Angelus** have been appointed account executives on Lennen & Newell's Colgate-Palmolive account. Gersten was formerly a principal of Gersten & Smith; Vale was with Sullivan, Stauffer, Colwell & Bayles where he held account responsibilities; Angelus' former position was account executive at BBDO.

Media department appointments at Fuller & Smith & Ross, New York: **Francis P. Delaney,** media buyer, and **Dorothy Shahinian,** assistant to the media director, named associate media directors; **Lucille Giorelli,** supervisor of estimating, promoted to media buyer; **Mary Meahan,** formerly with Lynn Baker Inc. and C. J. LaRoche & Co., has joined the staff as a media buyer.

William C. Dekker, v.p., media director with Lambert & Feasley, has accepted a position with the same title at Fletcher Richards, Calkins & Holden.

Wendell Eastling, who has been with Knox Reeves Advertising since 1954, has been promoted to media director.

Lawrence C. Puchta, who joined Young & Rubicam in 1962, has been named an account supervisor.

Robert F. Weltzien and **Donn C. Dolan,** account supervisors with Foote, Cone & Belding, have been elected vice presidents. Before joining FC&B, Weltzein was with Benton & Bowles and Dolan was on the staff of Dowd, Redfield & Johnstone Inc.

William M. Weilbacher, v.p. and director of research at Dancer-Fitzgerald-Sample, has joined C. J. LaRoche & Co. as senior vice president. Weilbacher is vice chairman of the technical committee of the Advertising Research Foundation and vice chairman of the A.A.A.A. standing committee on research.

Bud Wendell and **Charles L. Getz Jr.** have joined as partners in the newly-formed advertising and public relations agency, Wendell & Getz. Wendell was formerly with the national program department of the Westinghouse Broadcasting Company in New York, while Getz' most recent association was as partner in Wain & Getz Associates.

Doyle Dane Bernbach has opened an office in Montreal and appointed **Mike A. Rakmil** as manager. Rakmil's previous position was v.p. and creative director of the Canadian ad agency, Stanfield, Johnson & Hill Ltd.

L. C. Bruce, director of advertising and marketing research for Purex Corporation, has been named a vice president.

Michael Sasanoff has resigned from his position as director of the radio-TV creative department of Lawrence Gumbinner Inc. to join Henry R. Turnbull Inc. as creative vice president and a major stockholder.

Tom Hollingshead has been appointed media supervisor of Richard K. Manoff Inc. Advertising. He was formerly an account supervisor with Dancer-Fitzgerald-Sample.

The Detroit office of Geyer, Morey, Ballard has named **James D. Killins** as vice president and associate creative director, and **John MacClure,** vice president. MacClure is senior art director.

Arthur T. Castillo, senior account executive with Sullivan, Stauffer, Colwell & Bayles, has joined Ted Bates as a v.p. and account supervisor.

Hans L. Stern, former account executive with Guild, Bascom & Bonfigli, San Francisco, has been named account executive for Carling Brewing Company (Pacific Division). He replaces **Thomas F. Killilea Jr.,** who resigned.

Richard C. Moses has resigned as director of corporate public relations for the Times-Mirror Company to join McCann-Erickson, Los Angeles, as a v.p.

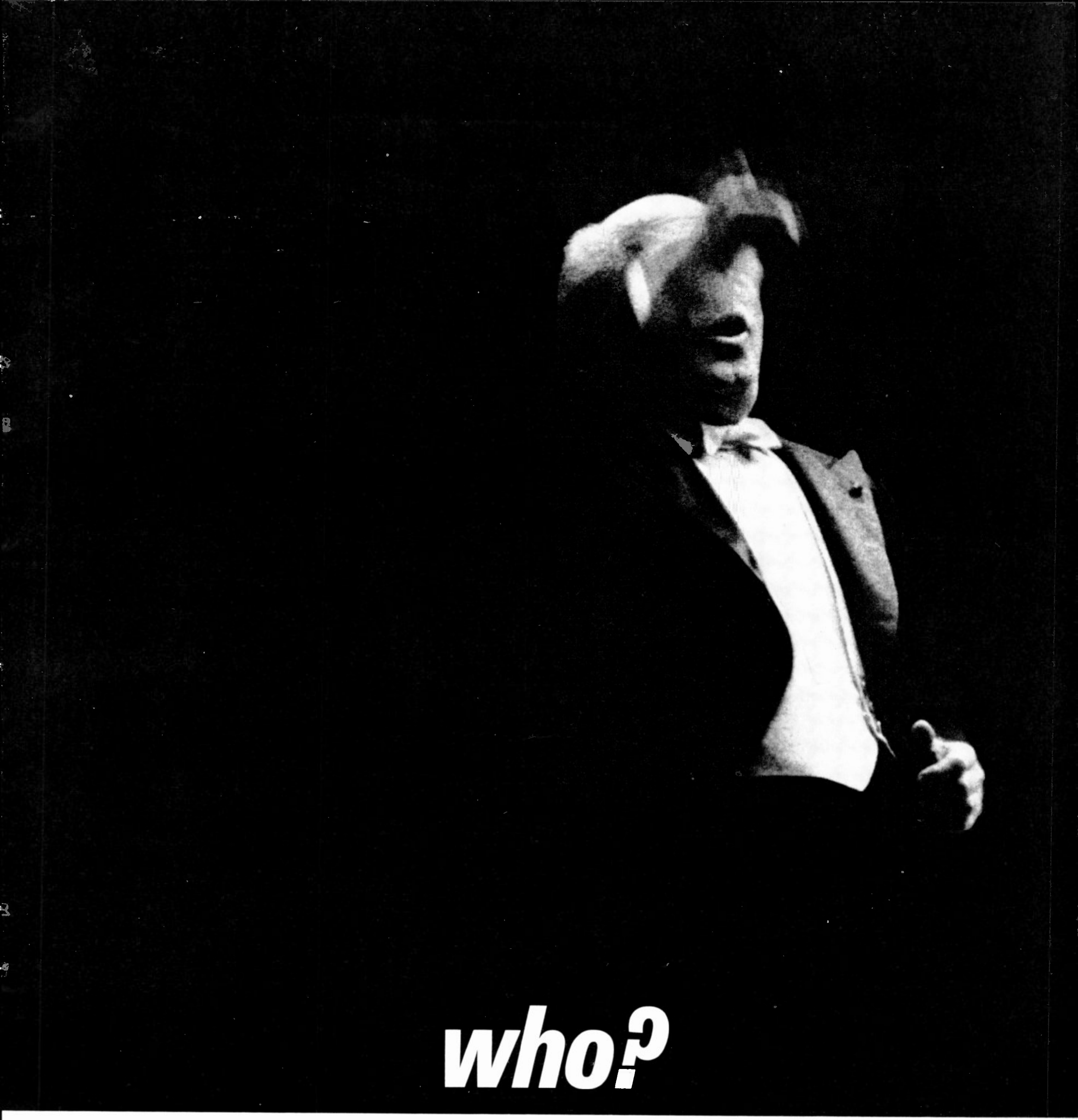
Nella Manes, v.p. and media director of Kal, Ehrlich & Merrick, Washington, D. C., ad agency, has been promoted to assistant to **Alvin Q. Ehrlich,** executive vice president.

Frank W. Mace, president of Lambert & Feasley Inc., died on November 11th at his home. He was 56, and had been with L&F for 39 years.

Marion Harper, 73, advertising executive and former co-owner of Blackman Co. (now Compton Advertising) died November 7. He was father of **Marion Harper Jr.,** board chairman of Interpublic Inc.

PRODUCTION

Joseph C. Bernstein, formerly v.p. and partner of Wylde Films, N. Y., has been



One of the world's great conductors, Eugene Ormandy, leading the Philadelphia Orchestra in a full-hour television concert of American music. Produced by Philadelphia's TV10 at the city's world famous Academy of Music, "Eugene Ormandy's Sound of America" was seen in prime evening time on all five CBS Owned stations. And subsequently, as part of CBS Television Stations' second International Program Exchange, it was enjoyed by millions more viewers in eight other nations.

Imaginative, venturesome—the Eugene Ormandy broadcast is just one example of local programming of extraordinary stature and scope. But Philadelphians have long known who consistently broadcasts programs of the highest interest and the widest appeal. CBS Owned WCAU-TV... that's who!

CBS TELEVISION STATIONS, A Division of Columbia Broadcasting System, Inc.

named general manager of Fred Niles film studios, N. Y.

Robert Weenolsen, Rheingold broadcast supervisor at Foote, Cone & Belding, has moved to Videotape Center as an executive producer.

Lincoln Scheurle and **Edward E. Katz** have combined their efforts as creative director and general manager, respectively, to form a Chicago-based film production company, The Film-Makers Inc. Scheurle, who will also serve as president, was previously with J. Walter Thompson, and Katz's previous association was as v.p. for Fred Niles Communications Center.

Bert Briller has resigned his position as v.p. for affiliate communications and executive committee member with ABC-TV to join MPO Videotronics Inc. as assistant to the president.

Michael Laurence has joined Robert Lawrence Productions Inc. as executive vice president in charge of corporate relations and production development. He recently had been appointed a v.p. of Continental Public Relations Inc.

Jack Brodsky was named director of advertising and publicity for Filmways Inc. He has resigned his executive publicity position with 20th Century-Fox.

Frank L. Sheehan, who once served as a sales executive with Independent Television Corp., has rejoined the company as western area sales manager. He was formerly western sales manager for TV Personalities Inc.

NETWORKS

Ted Reinhard has been named regional manager, NBC station relations. Reinhard, who joined NBC in 1956 as a page, was most recently manager of NBC-TV co-op sales.

Charles C. Allen is the newly-appointed director of sales service for ABC-TV. He joined from the Kudner Agency, where he was general manager, radio and television department.

Herbert Gross has been appointed to the new position of manager of sales development for CBS-TV. He formerly served as manager of coverage and research analysis.

CBS has appointed **Merrill Myers** as manager of corporate information. His former post with CBS was manager of publicity for news and public affairs in the press information department.

Rudy Bergman has been named manager, news and public affairs unit, CBS-TV press information. His most recent post with the network was as manager of publicity.

STATIONS

Edward V. Cheviot, who has been station manager of WOAI-TV San Antonio since 1957, has been elected a vice president.

Roy Shapiro, formerly senior analyst for ABC, has been appointed assistant director of research for Westinghouse Broadcasting Co.

Laurence E. Richardson was elected vice president of Post-Newsweek stations, WTOP-AM-FM-TV Washington, D. C. and WJXT (TV) Jacksonville, Fla. One of a small group who put WTOP-TV (then WOIC) on the air in 1949, Richardson has been general executive for Post-Newsweek stations, division of the Washington Post Co. since 1956.

P. Scott McLean has been named v.p. in charge of eastern television sales in the Crosley Broadcasting Corporation's New York office. He moves up from the post of general manager for eastern television sales.

Joe Windsor, commercial manager of WTVC Chattanooga, Tenn., has returned to WTVM Columbus, Ga., as general manager. He had been with WTVM in 1953, and served in several capacities.

Richard D. Dudley, general manager of WSAU (AM-TV-FM) Wausau, Wisc., has been named executive v.p. of the Wisconsin Valley Television Corporation. Dudley will continue as general manager for the stations.

REPRESENTATIVES

Richard K. Helledy has been appointed account executive in the Chicago office of Storer Television Sales. Helledy formerly was associated with Blair Television.

William Schrank has been named director of radio-TV research for Avery-Knodel, succeeding **John F. Wade,** newly-appointed director of research for WFIL Philadelphia. Schrank has been radio research director for Avery-Knodel since 1960.

Stephen A. Machcinski, v.p. and general sales manager of Young Television Corp., was named chairman of the Television Trade Practices Committee of Station Representatives Association, replacing **Edward Shurick,** who was formerly with Blair Television.

Don Howe, who has been with H-R Television since 1960, was appointed assistant sales manager in charge of systems and procedures.

Jack V. Arbib has joined the New York office of Blair-TV as a sales executive. He was formerly a sales executive with NBC Films and with Cellomatic, a division of Screen Gems.

William A. Exline, newly-appointed manager of Storer Television Sales' San Francisco office, is replacing **Gayle Grubb,** who has taken over another assignment for Storer. Exline's most recent association was with KIRO-TV Seattle, where he held the position of station manager.

Jack Hardingham has joined the New York office of The Meeker Company as director of television sales development. For the past two years he has headed his own market development company.

Fred Nettere, formerly account executive with ABC Television Spot Sales, New York, was promoted to eastern sales manager. Previously he had been with CBS-TV Spot Sales for five years.

Arnold Katinsky has resigned as promotion director of WIP Philadelphia in order to become manager of station promotion and services for Metro Broadcast Sales.

ELSEWHERE

Dr. Alfred N. Goldsmith, honorary vice president of RCA, scientist, engineer and inventor, was elected a Benjamin Franklin Fellow of the Royal Society of Arts, England, in recognition of his contributions to radio and TV.

Gary Ferlisi has been appointed station relations manager of TV Stations Inc. He came to the station-owned program consultant and film purchasing organization from KSBW-TV Salinas, California and KSBY-TV San Luis Obispo, California where he had served as assistant general manager.

Harold F. Walker has joined the centralized billing company, Broadcast Clearing House, as sales executive. His former position was as v.p. in charge of sales for the Rounsaville group of six Negro-appeal radio stations, headquartered in Atlanta.

Dan Bellus of Transcontinent Television Corp. was elected president of the Broadcasters' Promotion Association for 1963, succeeding **Don Curran,** ABC o-and-o ad and promotion director. The following also were elected: **Clark Grant,** WOOD-AM-TV Grand Rapids, Mich., first v.p., **Caley Augustine,** promotion director, WIIC (TV) Pittsburgh, second v.p., and **Clayton Kaufman,** WCCO Minneapolis, **John J. Kelly,** Storer Broadcasting Co., **Stan Cohen,** WDSU-TV New Orleans, **Paul Lindsay,** WIND Chicago, **Art Garland,** General Electric Broadcasting Stations, Schenectady and **George Rodman,** KGO-TV San Francisco, to the board of directors.

Walter M. Vetter has been named director of member sales presentations for the Television Bureau of Advertising, where he will supervise the video tape operation. Vetter has been with the National Broadcasting Company's program production staff since 1950.

Phillip Conway, who joined ABC Films this spring as eastern sales representative, has been named eastern division manager. END

A scene from Gilbert & Sullivan's operetta classic, "The Mikado," as performed by the students of Evanston Township High School, and broadcast during 90 minutes of prime time on Chicago's Television 2, as part of its regular "Repertoire Theatre" series. Reception? Fit for an Emperor! *Variety*, for example, called the show "Remarkable. Superb." And then went on with special applause for "the handsome mounting of the production, the impeccable staging, first-rate setting and costumes, and near-perfect camera work."

A perceptive eye for what's happening on the local scene—that's what makes community service programming effective, exciting. And that, among other things, is *what* makes CBS Owned WBBM-TV the year-in, year-out favorite station of viewers in the Chicago area.

CBS TELEVISION STATIONS, A Division of Columbia Broadcasting System, Inc.

PLAYBACK

A monthly measure of comment and criticism about TV

William B. Lewis, board chairman, Kenyon & Eckhardt, addressing the broadcasters' Promotion Association, Dallas, Texas, on "Broadcasting's Image":

My recommendation is simply that broadcasters and telecasters take stricter control of their *commercial* content and scheduling just as they have taken stricter control of their *program* content and scheduling. If you fear this move will bring retribution from many advertisers, remember that many advertisers bitterly opposed (and some still do) the regaining of program control by the networks, yet they still keep increasing the millions of dollars they spend in TV.

The main body of complaints the FCC receives from viewers about radio and television concerns commercials in one way or another. There are too many of them. They are too loud and strident (and this complaint has just been verified by H. H. Scott Inc., engineers, who found that on 65% of 40 TV programs monitored the commercials were louder than the programs they inhabited). Many of them are nauseating. Much too often they interrupt programs without thought, taste or common courtesy. It is most important to remember that these complaints do not originate principally with minority groups; they come largely from viewers and listeners who otherwise find American broadcasting entirely to their liking.

Now I am not about to suggest that broadcasters cut down the number of commercials they carry (I, too, know on which side my bread is buttered). And I strongly suspect—on the basis of evidence I will present in a few minutes—that listeners and viewers would complain a lot less about the *number* of commercials if the more flagrant program interruptions were eliminated.

But I am going to suggest, as forcefully as I know how, that broadcasters have the right to better control the content and scheduling of the commercials they broadcast, and that if they will exercise that right to the extent of lowering the decibel count of the more obnoxious hog-callers, of banning outright the commercials in palpably bad taste which irritate, antagonize or nauseate large segments of the viewing and listening public, and of adopting a scheme for eliminating program interruptions which has proven profitably feasible in England, they will then materially increase the value—and the image—of their medium to their critics, to all of their publics, and even—eventually to their advertising customers. . . .

If, as I have demonstrated, skill and imagination can produce honest commercials in good taste, that sell products in rewarding numbers, why, oh why, does your industry continue to endanger its reputation and its commercial effectiveness by accepting commercials that are palpably in bad taste or manifestly misleading?

Believe me, sooner or later the pitchman will pass in radio and television as he passed on the midway, and the faster you boot him out the easier your public relations will be, the happier your image.

Now I would like to present what I consider a strong case for better scheduling of commercials on radio and television to avoid the more maddening of the program interruptions. I am taking as my text the commercial TV operations of two European countries, who should not be more enlightened than we are, yet who have avoided program interruptions with phenominally good results.

Let's consider England first. In British commercial television there are no program interruptions by commercials. In a well-defined three-act play, there may be single commercials between the acts (where they interrupt nothing) but otherwise all the commercials are bunched between programs. . . .

That is not too much unlike some of our station breaks, except that their commercials are not so hurried and frenetic as our station break quickies. Our trouble is that we have program interruptions *as well as* bunch-ups at the breaks.

What has this commercial scheduling practice done to the profit possibilities of commercial TV interests in England? (Please listen hard to the following figures.) *Barron's* reports that the commercial TV contractors in England, serving 11,500,000 homes, made a profit of $70 million before taxes in 1961. *Advertising Age* reports that the three U.S. networks, serving 49,000,000 homes, made a combined profit of $24.7 million before taxes in 1961. Not a bad record, is it?—nearly three times as much profit from serving less than 25% of the number of homes.

What about the advertising effectiveness of a television system wherein you are not allowed to insert a commercial at the high point of dramatic impact when the heroine lies bound to the railroad tracks? The *Barron's* article, I have just quoted, is entitled: "Happy Medium: British Commercial TV Continues to Please Both Advertisers and Viewers."

Our affiliate in London reports there is no doubt at all that television is the main selling medium. *Barron's* reports that the peak evening hours (between 7:30 and 10 p.m) already are sold out through 1963. We, with our program interruptions, should have it so good.

Let's see what we can learn from Italian television. In Italy advertising is allowed for only about 15 minutes a day. Never is there a commercial break in the middle of a play or opera or movie. But with all of these limitations, ingenuity and showmanship have solved the problem of advertising effectiveness on Italian TV.

The most popular program in Italy is a daily program devoted entirely to commercials and nothing else! It is called "Carosello"; it is made up of five 2-minute commercials; it employs the best actors, comedians and singers in Italy; it amuses, entertains and sells to beat hell, and it is telecast in prime evening time—from 8:55 to 9:05 p.m. . . .

Imagine a purely commercial program in this country so entertaining, so interesting, so well cast and produced that it is rated prime evening time and earns our highest Nielsen rating! What an image for commercial broadcasting!

Now, another $64 question: if England and Italy can control commercial scheduling and still make money for broadcasters and sell products for advertisers, why under the sun can't we? Why can't we at least undertake some experiments and earn some public relations credits not necessarily with our minority critics but with the broad spectrum of listeners who provide us our bread and butter—and our cake?

I have a horrible feeling that I am overstaying my welcome. So let me close by stating briefly three other actions broadcasters might well take to allay criticism and improve broadcasting's image without taking either themselves or their advertisers to the cleaners.

One widespread criticism of broadcasting stems from the early evening scheduling of programs of violence and mayhem which, it is feared in some quarters, may make adult delinquents out of our juveniles. In England again, this problem has been solved with typical British realism. Every evening a news program is telecast from 9:15 to 9:30. This program is the accepted demarcation between family programs and adult programs—family programs up to 9:15; kids to bed between 9:15 and 9:30; guns, blood and guts thereafter.

A simple solution, but it makes sense. Why can't we do it here?

Another broadcasting practice that, in my opinion, engenders many legitimate complaints is the scheduling of public affairs programs opposite one another. There are probably enough of these programs for the viewers and listeners who like them, but not if you have to watch or listen to them two at a time.

I like much better the growing network practice of scheduling such programs in good time, accepting the smaller but still respectable audiences they draw and then charging advertisers less for participating in them. Less cost for less circulation is an accepted advertising practice.

TRUE COMMUNICATION

Dr. Heinz Nordoff, president and managing director, Volkswagenwerke A.G., delivering the annual Alexander Graham Bell lecture for 1962 at Boston University where Bell was once a professor:

Communications lead to understanding only when there is a two-way exchange and acceptance of ideas. The radio station may communicate with its audience, but it is never sure the audience understands. The telephone, unlike the radio, has two parts—a mouthpiece and an earphone. One end is to talk into, but equally important is the other end, which is for listening. Often we are too much inclined to think of communications as a way of directing others or, perhaps we would prefer to call it, informing others. We are not inclined to use this skill to listen with an open mind. A telephone with a mouthpiece but no earphone is no longer a means of spreading understanding—instead it is a broadcaster, a propagandist, an authoritarian voice, which does not intend to wait for an answer.

In the business world, especially in international business, you cannot be a propagandist and survive. To be successful, you must spend more time with your ears to the earphone than with your lips to the mouthpiece. A businessman trying to sell in many countries must be a true communicator, one who listens as intensely and as actively as he talks.

In this day of merchandising and promotion, we are tempted to forget this basic truth. Advertising is not communications, even though the word has been pirated by Madison Avenue. Advertising is a one-way message, communications must be two-way.

Volkswagen's success did not come because of any ballyhoo about our product or any saturation techniques over television or radio. Our success came because this product answered the needs of many people. These people told others, and we, the manufacturers, listened carefully to what they said. We responded by making improvements. Changes were made, not to be different, not to create a brand image, not to make people talk about our product, but to correct our weaknesses—weaknesses we learned about by listening to our customers and to those who did not like our product. Strangely enough, we learned that people want about the same things everywhere. Whether in Boston or Bombay, they want a decent value which does not become obsolete next year. . . .

There is a certain real danger that the automobile and other communications tools will eliminate these most interesting and worthwhile differences [between nations]. What I have in mind is the danger of uniformity inside and outside. It cannot and should not be regarded as ideal that men follow one cliche, but there can be no doubt but that communication has some tendency in that direction. Modern ways of communication and information tend to equalize and levelize men.

Even Telstar would be a most unhappy miracle if it were to mean that all over the world people will be watching the same thing on the television screens. Already this is true in large part and what can be seen is certainly, as Americans say, nothing to write home about, which by the way still remains an important means of communication.

BATTING AVERAGE

Ralph G. Newman, proprietor of Chicago's Abraham Lincoln Book Shop and a Civil War authority writing in the Chicago Daily News *on the subject, "Do We Have Too Many Books?":*

Ruskin once said, "If a book is worth reading, it is worth buying."

According to the mass of statistics being fed to the American public these days, there must be many books worth


when?

reading being published, since more books are being sold than ever before.

Let us take a look at my own particular field, which is Lincoln and the Civil War. I recently made an analysis of the publications of the last 10 years with reference to Abraham Lincoln and found that in this period 782 separate Lincoln titles had appeared.

A careful scrutiny of each of these showed that only 16 made a worthwhile contribution to the field of Lincolniana and could by any definition be called necessary or significant.

On the worst day of the worst television station in the country its batting average won't be that bad (less than 2 per cent). The fact is that any broadcaster, movie producer, theater impresario or publisher, confronted with the problem of supplying a continuous flow of entertainment for the public, cannot possibly be good all the time.

The quality of the programming of the average television station is no better or no worse than the quality of the publications of the average publisher.

TELEVISION AND THE VOTE

"Has Television Reshaped Politics?" by Angus Campbell, director of the Survey Research Center at the University of Michigan in the Columbia Journalism Review *Fall, 1962:*

The advent of television in the late 1940s gave rise to the belief that a new era was opening in public communication. As Frank Stanton, president of the Columbia Broadcasting System, put it: "Not even the sky is the limit." One of the great contributions expected of television lay in its presumed capacity to inform and stimulate the political interests of the American electorate.

... Television has no doubt succeeded in making a sizable part of the electorate direct witnesses to episodes in recent political history, but . . . has it broadened public information about political issues and events?

The most commonly accepted indicator of public involvement in politics is the turnout in national elections. Presumably, if television has made political communications more effective, a larger portion of the electorate will make the effort to vote. In fact, there has been only a slight rise in the turnout figures during the last 10 years. In the presidential elections of 1952, 1956 and 1970, the turnouts—that is, the proportion of adult citizens who voted—were considerably higher than in the elections of 1944 and 1948, but if we drop back to the period just before the war we find that the turnouts in 1936 and 1940 were almost as high as they have been in the most recent elections. There has been a small proportionate increase in the presidential vote during the television era, although it has fluctuated, and at its lowest point in 1956 (60.4%), exceeded by only a percentage point the high of the pre-television period.

We gain a perspective on recent figures if we make a similar comparison of turnout in the elections preceding and following the development of radio as a medium of mass communication.

VOTER TURNOUT

. . . increases in the national vote as radio reached the less educated and less involved sections of the population are impressive. This was a time of depression and political urgency, of course, but the turnout in 1932, when the depression was at its worst point, was scarcely higher than it had been in 1928. It was not until 1936 that the Presidential turnout moved up sharply, and we know that Roosevelt's great majority in that was based not so much on defecting Republicans as on citizens who had not previously voted. Some factor not present in 1932 brought them to the polls four years later. It is hard to believe that radio, exploited with great artistry by Roosevelt, did not play a crucial role.

The election statistics are not the only data at hand. Since 1952 the Survey Research Center has been conducting national surveys of the electorate immediately before and after each Presidential election. In these surveys we have asked our respondents two questions intended to indicate the extent of their personal involvement in the campaigns. One of these questions asked whether the respondent "personally cared which party won the presidential election" and the other asked "how much interested" he had been in "following the election campaign." These questions were asked in an identical form of those we interviewed in 1952, 1956 and 1960.

The pattern of response to these questions varied over the three elections in very much the same way that the total turnout varied. . . .

But while interest and involvement fluctuated, there was a tremendous increase in television coverage these same years. If television had demonstrated a unique capacity to activate political interest among its viewers we should find a substantial increase in the number expressing high interest over the 1952 to 1960 period. This we do not find.

Why has television not produced a lift in the political involvement of the electorate similar to the rise that followed the introduction of radio? The explanation lies in the answers to three fundamental questions: Was there a virgin area of the population not being reached by the mass media when television came on the scene? Was television as effectively different from existing media as radio had been a generation earlier? Was there an unsatisfied demand for political communication in the electorate when television appeared?

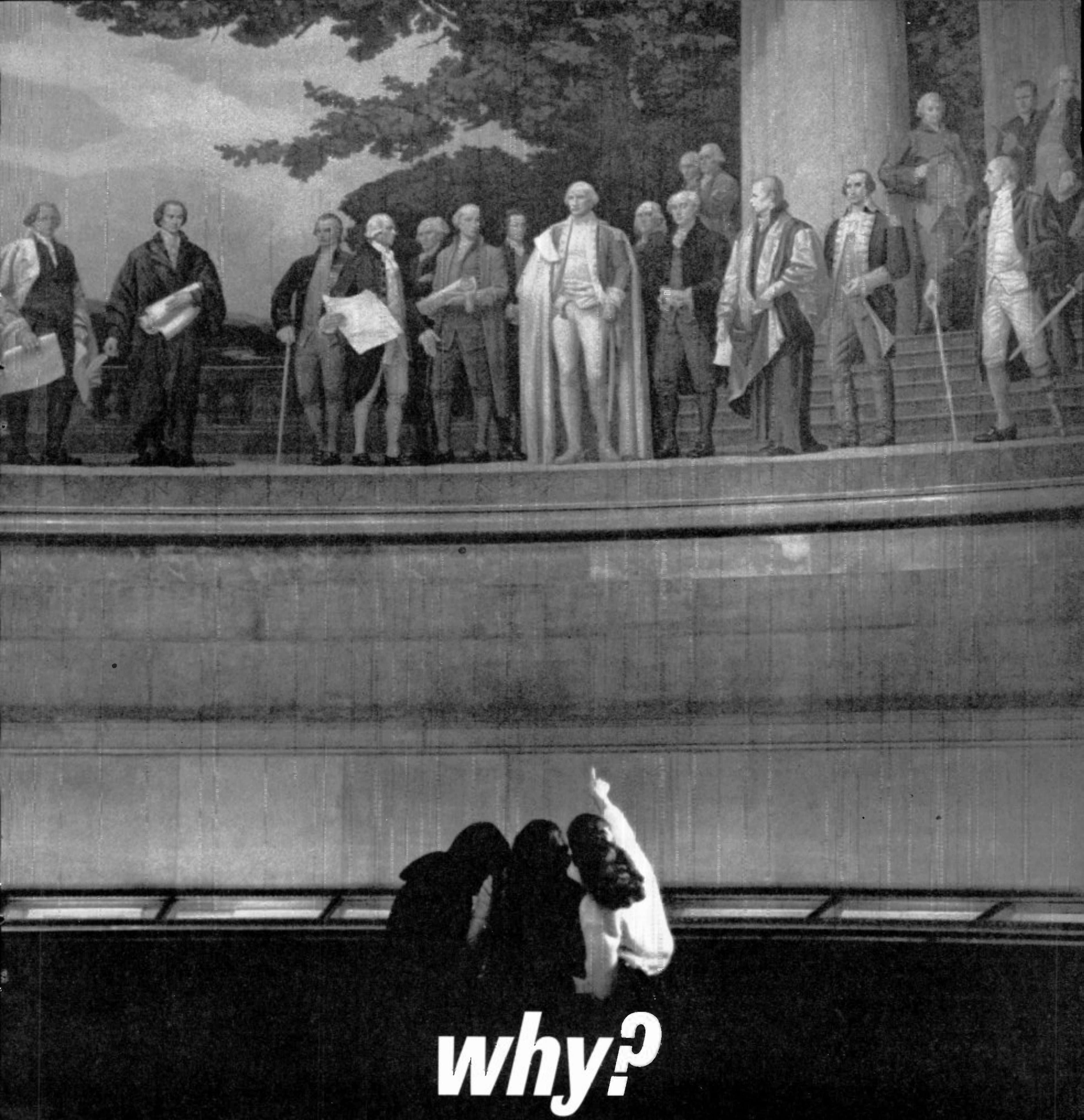
The first of these questions is perhaps the easiest to answer. There was in fact no remaining frontier for further penetration by the mass media when television appeared in the late 1940s. . . .

The question of what new element television introduced into the total flow of public communication is perplexing. Despite its capacity for immediate visual presentation, television has not proved as revolutionary a medium of political communication as many expected it would. Rather than adding an important new dimension to the total flow of information to the public it seems largely to have taken over the role of radio. Like radio, it can be attended to without the effort required by the printed media. This is not to say, of course, that television does not have unique qualities; it is because of these that most people now prefer to watch political programs on television rather than listen to them on radio. But the impact does not seem to be much greater. . . .

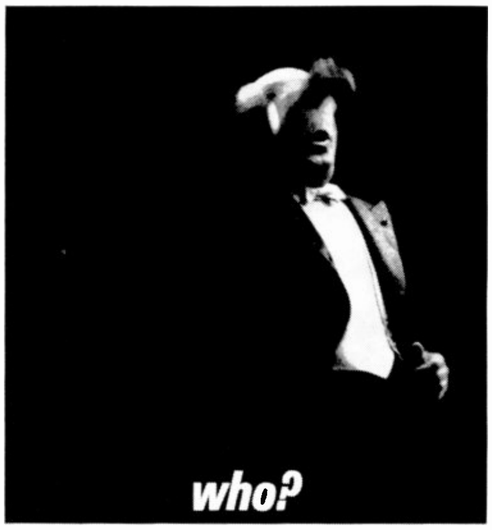
The essential problem of all political communication is the character of the public demand for it. No one can doubt that many persons make a special effort to watch public affairs programs on television; they are seeking information. . . . If there is one dependable law in the world of mass communication, it is that those most likely to seek information are already the best informed. Thus we find that the people who follow the election campaigns most closely on television are precisely the same ones who read the most about them. . . .

It is among those at the other end of the scale, the quarter or third of the population that is generally uninvolved and uninformed, that television might have hoped to have its greatest impact. This is where the potential gains were greatest. But this group, alas, is very incurious about politics; its demand for information is exceedingly modest. . . .

Radio succeeded in rolling back this barrier of apathy appreciably during the 1930s by making it possible for people to receive at least rudimentary political information without the effort of reading. But these gains do not seem to have been extended greatly during the 1950s. Television has shown a capacity to catch the public eye but it has yet to demonstrate a unique ability to engage the public mind. END

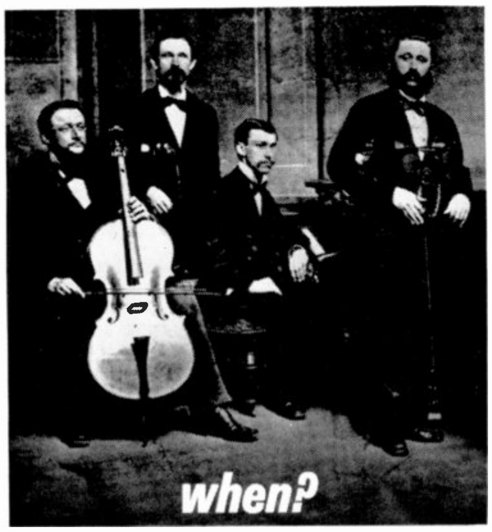

why?

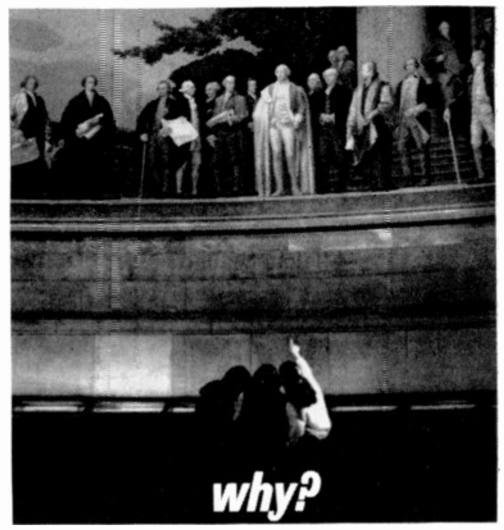
Beyond question, the CBS Owned television stations can help answer your sales problems in 5 of the biggest U.S. markets.



CBS TELEVISION STATIONS A Division of Columbia Broadcasting System Inc

CBS TELEVISION STATIONS A Division of Columbia Broadcasting System Inc.





how?

Take a tip from some of today's biggest, most successful advertisers and their agencies. They know that the unvarying high quality and community-awareness of local programming on the 5 stations is a major reason for the stations' consistent popularity. It also helps to explain their atmosphere of trust and believability, which adds immeasurably to the impact of your sales message. You, and your product, can benefit mightily from the CBS Owned television stations' unique combination of prestige plus popularity. Call or write us...we'll be glad to show you how! **CBS TELEVISION STATIONS NATIONAL SALES**

Representing CBS Owned WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis.

T.V. spot editor

Sponsored by one of the leading film producers in television

New JELL-O . . . tastes like fruit . . . fresh-picked fruit. To a wonderful jingle, stop-motion introduces the new Jell-O package in orange crates and strawberry boxes; and luscious food photography completes the sell.

Produced by SARRA for GENERAL FOODS CORPORATION through YOUNG & RUBICAM, INC.

SARRA INC.

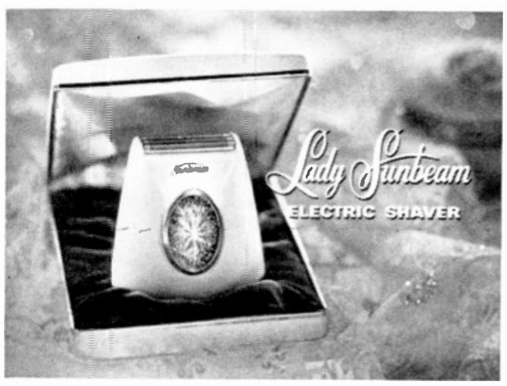
New York: 200 East 56th Street Chicago: 16 East Ontario Street

AMERICAN FINAL FILTER, available only at American Oil dealers, is the theme of this 60-second commercial. Good musical background, squeeze and location photography make for a pleasant, hard hitting commercial which sells final filtering at the time the tank is filled.

Produced by SARRA for THE AMERICAN OIL COMPANY through D'ARCY ADVERTISING COMPANY.

SARRA INC.

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



LADY SUNBEAM ELECTRIC SHAVER, the shaver with the light, is sold in this commercial by glamorous product photography and live action demonstration. Underscored, is the story that if a light is needed for the application of cosmetics, it is also needed in the use of a cosmetic instrument. One of a continuing series.

Produced by SARRA for SUNBEAM CORPORATION through PERRIN & ASSOCIATES.

SARRA INC.

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

Natural human interest and product-in-use photography help sell pain relieving, infection preventing and healing MEDI-QUIK spray and cream in this 60-second commercial. The film is planned so that the Medi-Quik First-Aid Spray and Medi-Quik Medicated Cream segments can be used as individual 30-second spots.

Produced by SARRA for LEHN & FINK PRODUCTS CORP. through GEYER, MOREY, BALLARD, INC.

SARRA INC.

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

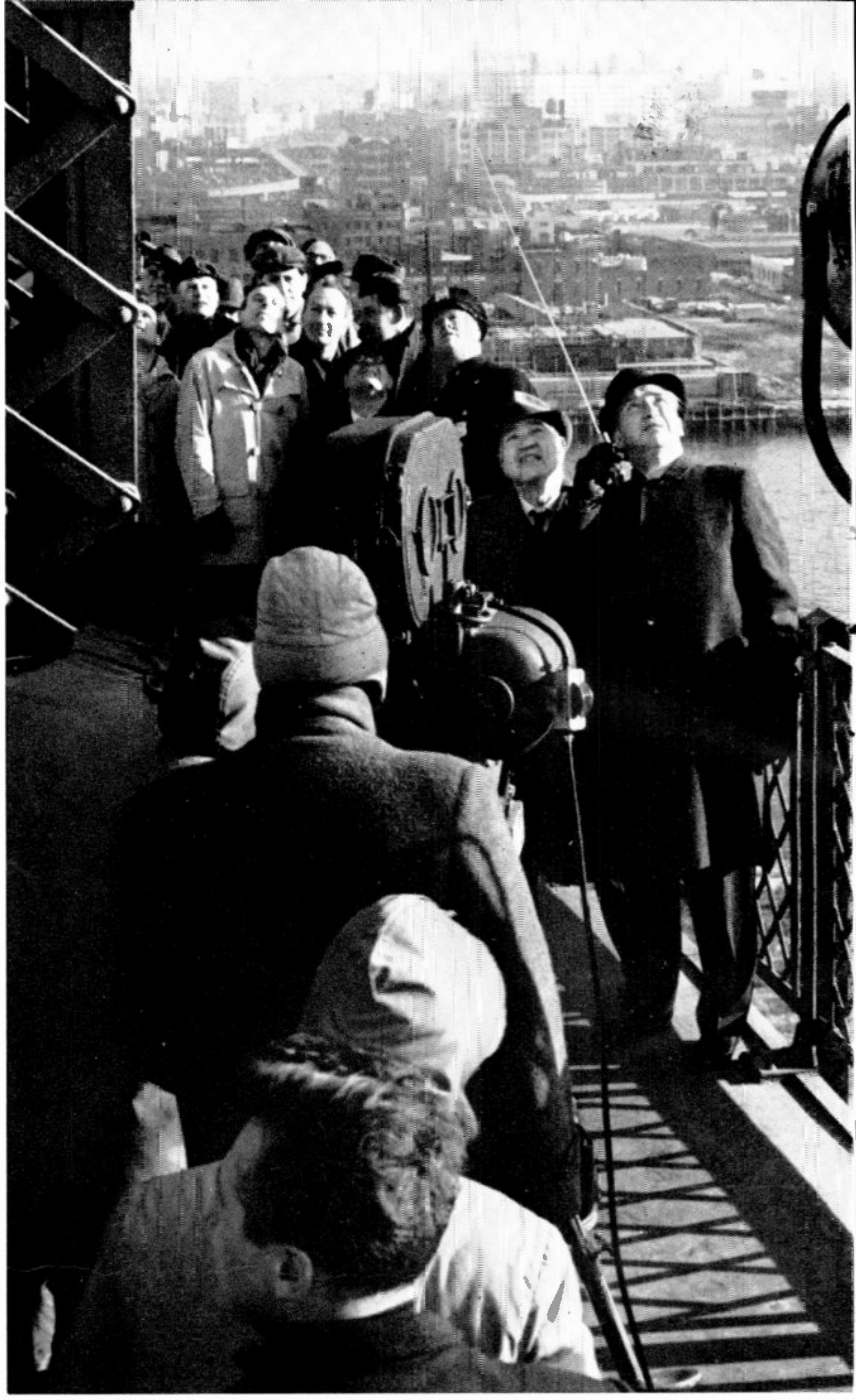
New York: 200 East 56th Street SARRA INC. **Chicago: 16 East Ontario Street**

TELEVISION

In East Harlem a crew of carpenters, grips and stagehands, like a horde of scurrying, pecking pigeons, were scattered across the three-stage floor of a cluttered film studio. The din of their activities beat out a throbbing overture of labor. Suddenly a shrill voice punctured the blanket of noise. "O.K.! Lock it up," an assistant director shouted. "Everybody quiet on the set." The nerve-shattering clang of bells sounded out in triad unison. Spotlights over a corner-positioned set flashed on. A company of players took their places. "Roll 'em," the director ordered. A bit of tense dramatic action was portrayed. An actor muffed a line. "Hold it," said the director. His command had the effect of a magical wave. The carpenters went back to their deafening chores and, to the screech of protesting wheels, the stagehands carried on their prop-shifting action. The scene had the trappings of a non-fiction version of Dante's "Inferno." After another moment the three bells clanged and all work stopped in mid-motion. The stage was left for the actors. This time they got through their scene without a hitch. "O.K.! Wrap it up," called the director. Another scene from a future *Defenders* pro-

By Morris J. Gelman

That wonderful town is on its way back as a major producer of entertainment programs. If the trend holds it may yet stay the westward rush which had threatened to empty the city of its creative opportunities in television.



The "daddy of them all," ABC-TV's Naked City, *was the first to prove that location shooting, on film, could be done eco-*

The DuPont Show of the Week, *on NBC-TV, is one of the important New York originations contributing to the town's resurgence as a major production center for television fare.*

From page 39

gram was in the can, on its way to a CBS Saturday night.

Across the East River over in Brooklyn, a good 55 minutes from Broadway, singer Perry Como was "warming up" the audience for the taping of his Wednesday night show. "Now, I want you to applaud when that sign up here says applause," he said in his casual, familiar way. "And I want you to laugh it up real good or else I'll have to go back to cutting hair." The audience responded with a friendly wave of soft laughter. When the taping began, they squinted and strained to watch Como sing and his dancers cavort on the far end of NBC's sprawling Brooklyn studio. They finally gave up and followed the action by way of several monitors set up at various locations throughout the studio.

They were a good audience, eager to be entertained and quick to show their appreciation. Even as remote as they were from the live production, their interest was keen and they reacted exactly on cue. They gave Como their all.

Back across the river, on Manhattan's teeming lower East Side, a group of *Naked City* players walked through a prison death house scene on the stage of a converted Bar Mitzvah hall. The props were shockingly accurate. The

nomically in the canyons of New York. It blazed a trail that other producers, for other networks, are now widening.

Another of the series which have proved you can make it big in New York is The Defenders, *in its second season on CBS-TV.*

execution chair set off in a corner seemed already charged with electricity. The actors, too, had an electric quality. Each performing reporter, prison guard, doctor and warden seemed perfectly cast for his part. They had real faces, the kind you see once across a crowded subway platform and then see no more. As they went through their paces a strong sense of reality exuded from the set. This was not make-believe. This was really the cold, brutal and naked city.

It was a typical production day in New York. The problems—the dingy, crowded, inadequate and out-of-the-way studios—were typical. And the virtues—the creative ingenuity, the cosmopolitan audiences, the pervading sense of reality, the exciting talent reserve—were typical. Most typical of all was the brimming activity.

For New York the crisis—of being passed by as a major production center—has apparently been stilled. For the past several years the city seemed destined to join the whooping crane as a likely candidate for extinction. But surely and securely it is now regaining some of its old importance as a key television hub.

"New York is swinging this year," says a production coordinator in NBC's Johnny Carson-*Tonight Show* crew.

"There is certainly no doubt that there is more television production activity in New York City this year than there was in recent previous years," says Mort Werner, NBC-TV's vice president in charge of programming.

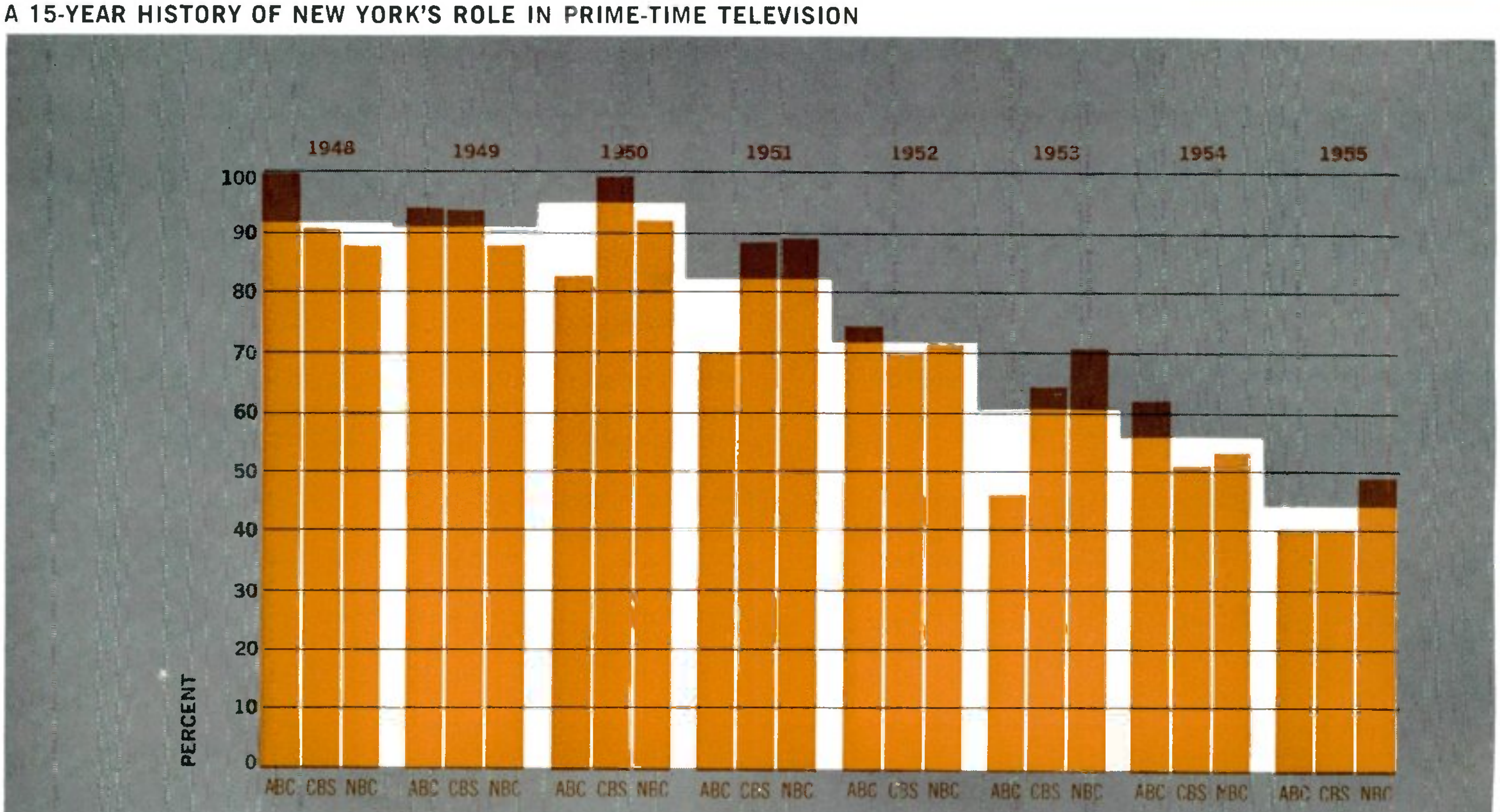
"Television programming is purely a cyclical business," a long-time broadcast observer explained the other week. "What was will, to some extent, be again. It's New York's time to come back."

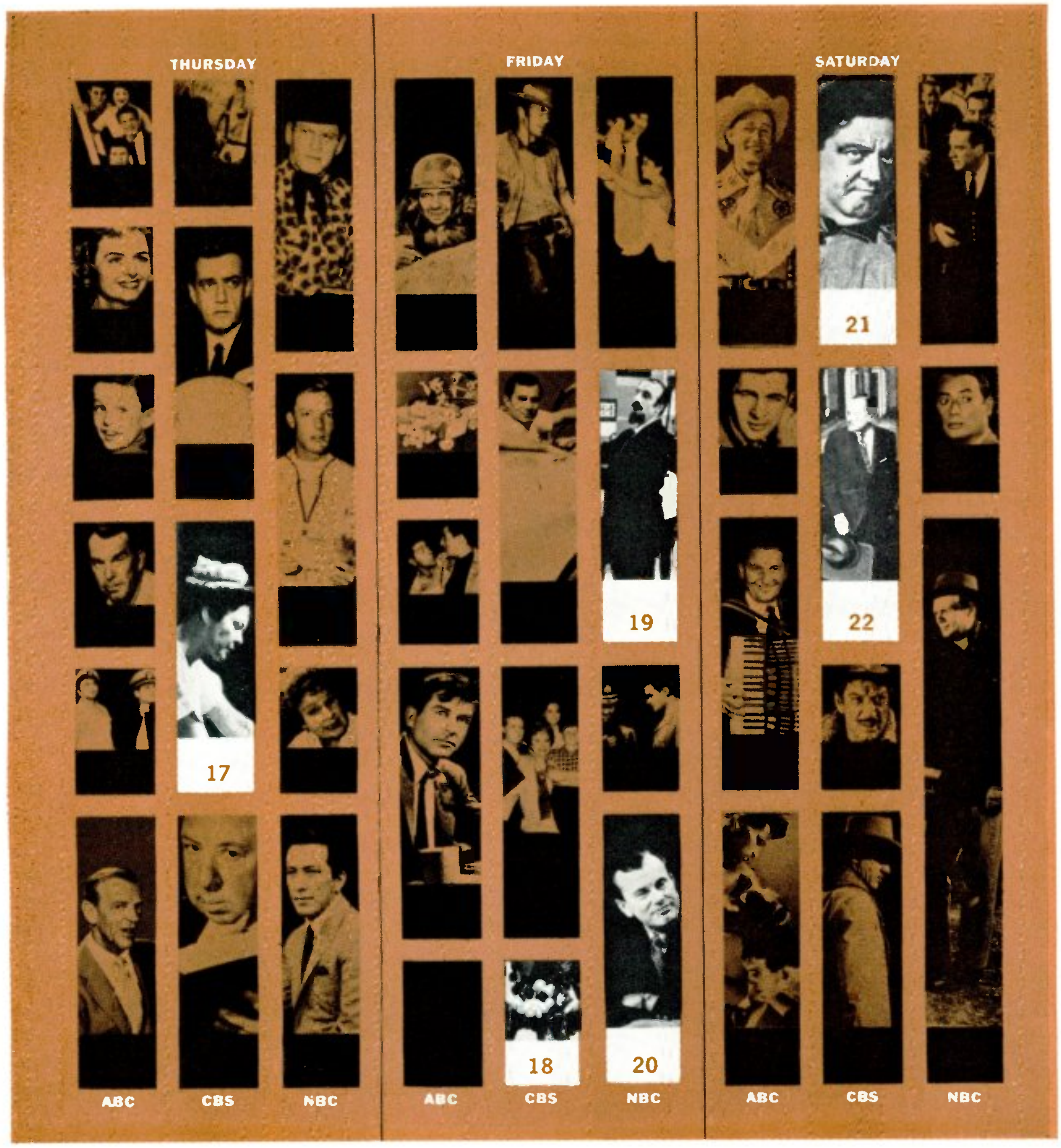
As always when television is concerned there's a fistful of statistics available to back up every shade of opinion. The most telling evidence for the apparent production renaissance in New York is a study TELEVISION MAGAZINE made of prime-time program originations for the 15-year life span of TV network operations (see chart, pages 42-43). In 1948, when ABC, CBS and NBC first spread their network wings, 93.5% of their 7:30 p.m. through 11 p.m. offerings originated from New York. It was, of course, the beginning of the city's seven-year reign as a production center. But by 1955, more than half of all prime-time programming was coming out of the spacious film studios of Hollywood. And five years later TV production in New

[*Text continues to page 44*]

NEW YORK'S CONTRIBUTION TO THE 1962-63 NETWORK SCHEDULES

A 15-YEAR HISTORY OF NEW YORK'S ROLE IN PRIME-TIME TELEVISION

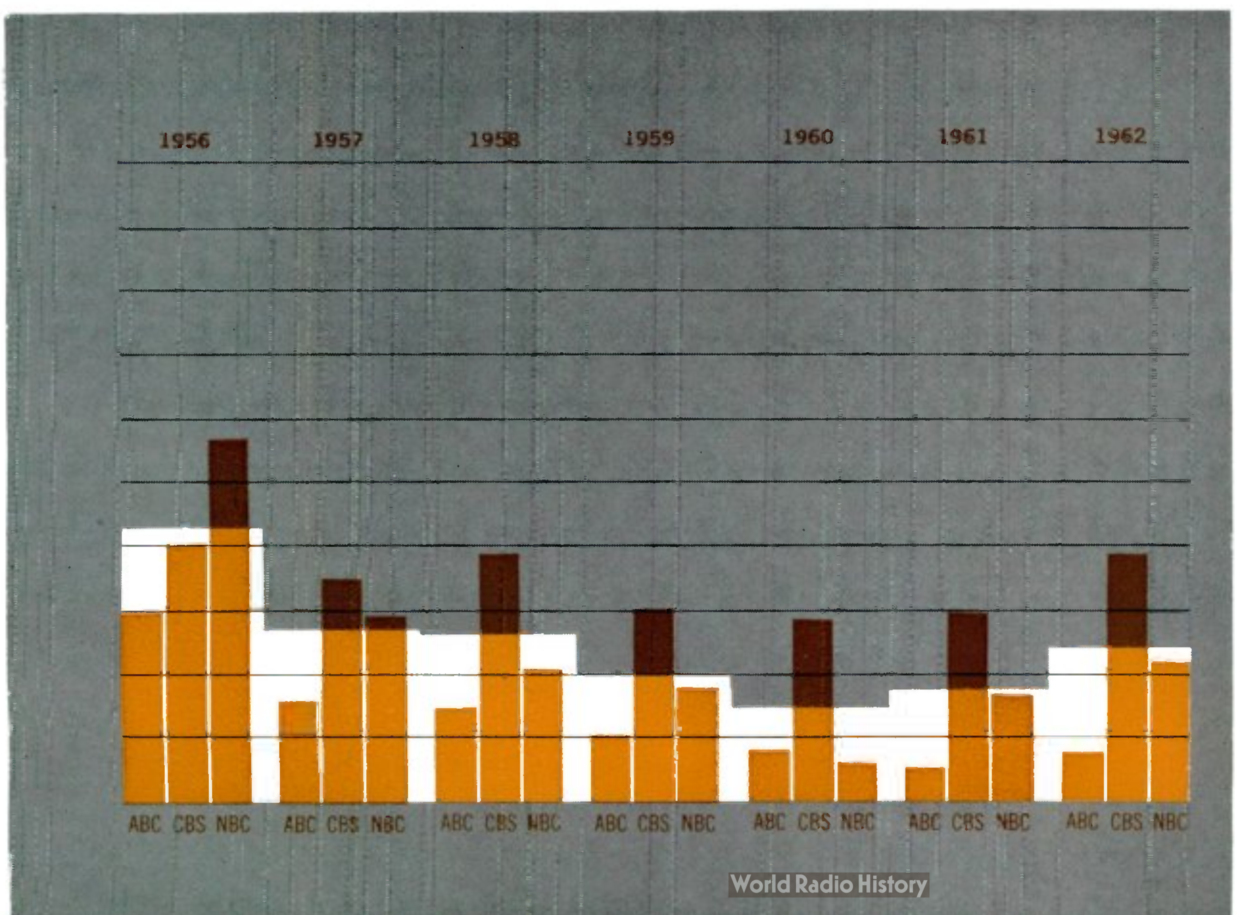




Of the 91 prime-time network programs, 22 are produced in New York. They account for 17 broadcast hours out of the 72½ hours of basic network operating time spread across the week.

Personality-variety shows are what New York has the most of this season. Six of the 22 New York-originated programs star top performers like Jackie Gleason, Jack Paar and Perry Como. Five game-audience participation shows (amounting to 2½ hours) and four news-documentary programs (also adding to 2½ hours) come from New York. Drama comes to five programs, five hours.

1. Voice of Firestone: ABC Studio TV-1; **2.** Ed Sullivan Show: CBS Studio 50; **3.** Candid Camera: CBS Studio 50 or 52; **4.** What's My Line?: CBS Studio 52; **5.** Car 54, Where Are You?: Bronx Biograph Studio; **6.** DuPont Show of the Week: NBC Brooklyn Studio B1 or B2; **7.** To Tell The Truth: CBS Studio 52; **8.** I've Got A Secret: CBS Studio 52; **9.** The Price Is Right: Colonial Theatre; **10.** ABC Closeup: ABC Special Project Div. (70th and B'way); **11.** The Garry Moore Show: CBS Studio 50; **12.** Chet Huntley Reporting: RCA Bldg. Studio 3K; **13.** Naked City: Biltmore Studio; **14.** CBS Reports: Grand Central Station Studios; **15.** U. S. Steel Hour/Armstrong Circle Theater: CBS Studio 61; **16.** Perry Como Show: NBC Brooklyn Studio B1; **17.** The Nurses: Pathe Theatre; **18.** Eyewitness: Grand Central Studios; **19.** Mitch Miller: NBC Brooklyn Studio B2; **20.** Jack Paar Show: RCA Bldg. Studio 6A; **21.** Jackie Gleason Show: CBS Studio 50; **22.** The Defenders: Filmways Studio.



In 1948 virtually all prime-time programming was produced in New York. Exceptions included a science program from Philadelphia and a newscast from Washington. The first network to originate more prime-time programming from the West rather than the East Coast was ABC-TV in 1953. Some 53% of its evening broadcasts were Hollywood film products. By 1955, the same westward current had thoroughly swept up CBS-TV and NBC-TV. When the quiz scandals of 1958-59 struck, it decimated New York's many big-money guessing-game shows, setting the stage for the city's lean year of 1960.

NEW YORK NEW YORK

continued from page 41

York reached its nadir, with only 15% of network prime evening time originating from that point.

The city's progress along the road back to prominence is evidenced by 1962 figures which show that 23.9% of all prime-time network programming is produced in New York. It's not a dramatic or overwhelming record of recovery; an 8.9% increase in two years can hardly be described as absolutely conclusive. But it is a solid achievement, one that was recorded mostly by one program success giving birth to another and in the face of doubting executives and heavy circumstantial odds.

And still the statistics alone do not, by any means, tell the entire story of the production resurgence in New York.

"Did you ever see an underdog football team in practice before a big game?" a New York film studio operator asked last month. "Sometimes there's a feel about them. They're convinced they're going to do well and you believe it too. It's a sense of morale, of luck and circumstances changing in their favor. That's the way it is about New York today. I talk to actors, producers, network people. The tail is out from between their legs. They're active, they're creating, they're producing. It will never be like it once was, but it's going to be good again."

And in truth there is a strongly confident feel of expectancy around New York studios these days. It is mostly pegged on the fine track record of New York productions in the current and recent past seasons, on the increasing popularity of "New York type" shows and on the certain conviction that whatever the West Coast can do the East Coast can do as efficiently and more effectively.

"*Naked City* proved that the hour show could be done economically in New York," says Mike Dann, CBS-TV vice president for New York programming. "Then Herb Brodkin came along with *The Defenders* and later with *The Nurses* and Nat Hiken with *Car 54*. They proved again that major film shows could be done in the East."

In all of business and especially in show business a follow the leader trend is always prevalent. A study of TV program pilots under consideration for the 1963-64 seasons indicates that where Herb Brodkin and *Naked City's* Bert Leonard did not fear to tread, other program producers are anxious to follow.

At last count program submissions from New York production sources are running well ahead of previous year totals and more than a half-dozen program pilots are scheduled for production in the city during the next several weeks.

NBC's Mort Werner, who doesn't have an exact count as to the number of program submissions he's received from New York as compared to Hollywood, nevertheless definitely thinks "that they are on the increase."

There is no question about the increase as far as Mike Dann is concerned. He estimates that New York submissions to his network, once down to a dwindling 150 a year, are now coming in at a rate more than five times that number.

But then, since 1957, CBS, of all networks, has consistently scheduled the highest percentage of prime-time New York produced programming. The network has long made a particular effort to maintain some sort of production balance between the two coasts. Even in 1960, when it seemed as if the Hollywood tide would never be stemmed, a respectable 29.8% (compared to ABC's 8.2% and NBC's 6.5%) of prime-time CBS programming originated from New York. According to Dann, there has never been a point in its history when CBS did not devote at least one-third of all its basic operating hours to New York-originated programs.

This season's schedule is a reflection of the network's firm belief in east coast production. Currently it programs 13 prime-time New York-produced shows. They add up to 9 hours and 30 minutes of broadcast time. NBC, in comparison, has eight New York shows, totalling 5 hours and 30 minutes, currently playing the 7:30 p.m. to 11 p.m. air lanes. ABC, the trend-setter for the western migration, lags far behind. It has three New York-based shows (excluding *The Fight of the Week/Make That Spare*), adding up to two hours of broadcast time weekly.

PILOTS IN THE WINGS

More important and encouraging to New York patriots is that CBS is riding herd on several new program candidates for its New York production stable. First and most likely to succeed is United Artists Television's the *George C. Scott Show*. The 60-minute series, to be produced by Jules Bricken, reportedly is a programming certainty on CBS next season. Its pilot was scheduled to be filmed at New York's Hi Brown studio on November 26. The series will have a roving format, similar to *Route 66*, with the eastern seaboard as its stamping grounds.

My Son, The Detective, a 30-minute suspense-situation comedy series, is another CBS-TV-backed, New York-based program possibility for next season. As produced and directed by Charles Dubin, the series will concern itself with a meddling mother who helps her New York detective son solve a weekly crime case. A pilot for the series is due to be filmed in January next year.

Still another strong CBS possibility for 1963-64 is the half-hour, MGM-TV-produced *Bells Are Ringing*. Based on the hit Broadway musical of several seasons back, the comedy series deals with a zany but warm-hearted answering-service girl who somehow becomes involved in all her clients' lives. The pilot for the series will be filmed in Hollywood, but since writers Betty Comden and Adolph Green are New Yorkers by ardent conviction, the program, if it is accepted by the network, probably will be produced in New York.

Other CBS-TV-inspired, New York-made series pilots that are alive, kicking and rated a chance to survive are *Wake Up, Stupid*, a half-hour comedy starring Larry Blyden, filmed last year, *Acres and Pains*, a 30-minute comedy concerning suburban life in Bucks County, Pa., and Max Liebman's hour-long variety show titled *TV Tonight*.

And CBS's New York-produced program larder contains still more program goodies. Such eastern talent as Robert Herridge and Jerome Weidman also are currently engaged in preparations for forthcoming series. Herridge, noted for his esteemed *Robert Herridge Theatre* programs, is readying a half-hour history series entitled *The Fighters.* Best-selling author Weidman is adapting his novel "My Third Angel," for a 60-minute dramatic series for the 1964-65 season.

But CBS doesn't have a corner on the New York production market. Over at Garry Moore's Redwing Productions, *Allen & Rossi,* a half-hour situation comedy starring Marty Allen and Steve Rossi, is all but ready for the showing. Apparently it is not committed to any one network at this time.

Bud Austin, Goodson-Todman's east coast executive vice president, has come up with an original concept called *O'Hara and the Angels.* A half-hour dramatic series, it deals with a social worker's experiences with gangs of juvenile delinquents. It, too, ultimately could find placement on any of the networks. Goodson-Todman's new game show, *The Match Game,* which begins a five-times-a-week NBC-TV daytime stand starting December 31, is a possible contender for prime-time status depending on its acceptance and the casualty rate on the network's current evening lineup.

Nat Hiken, *Sgt. Bilko's* and *Car 54's* New York-domiciled creator, may chalk another program up on the eastern ledger with his half-hour comedy series *Uncle Sunshine,* formerly titled *The Magnificent Montague.* Its pilot is a carry-over from last season.

ABC-TV may add to its current skimpy percentage of New York-originated productions if Warner Bros.' new one-hour character drama, *Ready for the People,* passes its initial test. The pilot was scheduled to be shot in New York late last month. ABC also is co-financing two half-hour comedy pilots which Robert Alan Aurthur is producing in New York. They are *The Laugh Maker* and *Inside Danny Baker.*

And as impressive as the pilot picture is (though perhaps 10 times as many series are being prepared in Hollywood, the above list of New York-produced program projects undeniably represents a rising tide for the city), proponents of east coast productions see still more encouraging signs. They point out that while ABC-TV has only three regular night-time shows coming from New York, it still has several more New York-produced Sid Caesar and Edie Adams specials coming up. They also point out that CBS is scheduled to televise still another prime time series, *Russians: Self-Impressions,* half-hour dramatizations of excerpts from five Russian literary masterpieces, during the first three months of next year.

And the daytime picture, always a bright one for New York, still is shining. Such morning and afternoon staples as game shows, soap operas and newscasts have always been considered mostly products of the big-city-on-the-Hudson. There has never been a time when New York producers haven't dominated the daytime TV picture.

Even in the black year of 1955, the time of the great western movement, CBS, for example, programmed 15 hours and 30 minutes of its post-6 p.m. time from the West Coast (compared to 13 hours from New York) but only seven hours of its pre-6 p.m. time (compared to 46 hours from New York). And New York's daytime stronghold seems invulnerable for some time to come. The aforementioned, Goodson-Todman's *The Match Game,* will add considerable strength to the city's production position in this programming area, and MGM-TV and Four Star Television, major west coast producers of TV network first-run film series, both have formed associations with New York producers to create live and taped game shows that may find a place in TV schedules of the future.

Sacrosanct in the daytime, challenging in the evening, it would seem that the New York production cup runneth over. There was a time, perhaps before Freud, when good fortune was looked on as the smile of fate and few questioned its motivation. But such peace of mind is impossible in today's demanding, probing times. Once recognizing the telltale signs, reviewing the compelling facts and accepting the basic premise that TV production, indeed, is coming back to New York, television people want to know why. The why of anything is always better understood after the what, where, when and how are explained.

When TV network operations began in 1948 there was hardly any balance and variety to television programming. Live sports coverage and commentary accounted for slightly more than 50% of all commercial broadcast time. The second-ranking program format, with an about 10% share of broadcast time, was live drama. Other commonly seen types of programs were newscasts, variety, children's and audience participation shows. More than one-fourth of all commercial programming originated in the studio with live talent. Film shows, almost exclusively feature films, occupied only about one-eighth of television time. A combination of film, slide and/or live broadcasting in the studio made up the rest of the national television diet.

THE IMAGES DIFFER

The overwhelming bulk of network television service, then, consisted of live programs. Film programs were in a decidedly subordinate position. And the live or tape vs. film competition has always been at the crux of the larger New York vs. Hollywood production competition. For New York production has traditionally stood for live, real, dramatic, immediate programs while Hollywood has been cast as the spawning ground of escapist fare—the glossy, slick and mass-produced film package.

In the beginning New York had little opposition. Hollywood treated television with as much disdain as the theatre, in an earlier day, heaped on movies. But New York didn't control television production solely by default. The city was a natural home for the new medium. The networks, the advertising agencies, most of the biggest advertisers—in short, the money was in New York and money likes to stay close to its investment. The big programs of the time were CBS-TV's *Toast of the Town* and NBC-TV's *Texaco Star Theater,* both hour-long programs done live from the stages of New York theaters. Less ambitious programs such as *Author Meets Critics* originated from converted radio studios. But producers soon discovered that there was a vast difference between existing radio facilities and television studio requirements and that no degree of modification and addition was going to completely solve the problem.

Space was the most critical difference. Radio's needs are comparatively simple—small storage areas for microphones, cables and sound effects equipment and a fair-sized studio—and easily and inexpensively answered. Television, on the other hand, has a complex of facility wants. Besides the obvious needs for cameras and lights, television requires a monstrous amount of storage space. It's been estimated that a 10,000 square feet television studio requires about 40,000 square feet of service space outside its own area for film, furniture, costume, set and prop storage, for set building and painting, for maintenance, for editing and

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BLUE CHIPS FOR HIGH

1962: The giants enlarge their command of TV spending in another

BY RICHARD A. LEHMAN

THE TOP 50 television advertisers of 1962 spent 14.5% more in the medium than their 1961 counterparts. Their TV spending ranged between $113.6 million (Procter & Gamble) and $6.2 million (Continental Baking). According to TELEVISION MAGAZINE's exclusive estimates (see charts) 35 of the TV giants increased their TV expenditures, three as much as $13 million—up to 79%. Two of the 50 remained constant, 13 decreased expenditures (three down more than 20%). The largest TV dollar increases were registered by Colgate-Palmolive, Bristol-Myers, Alberto-Culver and Ford Motor Co., each adding $10 to $13 million. All four added considerably to both spot and network expenditures to boost their TV outlays 36%, 53%, 79% and 67% respectively.

With one advertiser climbing 17 places and another dropping 17, with 35 sizable changes in spot budgets (up or down 30%), and with 24 sizable changes in network budgets, 1962 added up to a volatile year of weight-shifting and expansion. The TV Top 50, as a group, plunged heavier than ever into the medium. They have increased their share of total TV expenditures in each of the last three years, claiming 57% of all TV expenditures (excluding local) in 1960, 60% in 1961, and, in 1962, 61% or $932 million out of the all-advertisers TV total of $1,543 million. The all-advertisers total is estimated at 13% over 1961's $1,366 million, the largest increase since 1956.

Analysis of these first 1962 estimates yields these further conclusions:

- TV spending of the TV Top 50 is outstripping the spending of the other TV advertisers (approximately 1,200), with the Top 50 providing a majority of the national dollars in the medium and showing a 14.5% gain compared to all others' 11%.
- Spot TV drew heavy attention from the Top 50 as their share of all national spot dollars jumped from a three-year level ('59, '60, '61) of 43% to a 50% level in 1962, giving them $371 million out of the year's spot total of an estimated $741 million.
- The Top 50 contributed almost three-quarters of the $124 million all-advertisers spot increase, but shared the honors about 55/45 with all others on the $54 million total network increase.
- Spot and network drew closer in size (and in sales to the Top 50) in 1962: spot, at $751 million, accounted for 48% of the all-advertiser $1,543 million; network, at $802 million, accounted for 52%.
- P&G, TV's perennial top spender, has 10 brands spending at or over the level of the 50th-ranking TV advertiser.
- 22 of the Top 50's brands are approaching or are over a $10 million yearly rate in national TV spending. The top 12 of these could buy the 8-10 p.m. slots on all three networks seven days a week for the whole year, or could buy 19% of all national spot.

Three advertisers, Quaker Oats, Simoniz Co. and Andrew Jergens, fell off the TV Top 50 list this year, while three others joined: Jos. E. Schlitz Brewing, Chrysler Corp. and Chesebrough-Ponds. The last came up 17 places from 58th in 1961 to 41st this year, due primarily to heavy spending on Vaseline, Ponds and two recent cough medicine entries, Actin and Pertussin. The biggest drop in the Top 50 was Continental Baking's 17-place decline from 33rd to 50th as it reduced spot expenditures behind Wonder Bread ($6 million spent in 1961) by $2 million.

The top five spot users increased their use of the spot medium and, excepting P&G, advanced more than 35% to account for a total of $14.8 million to $61.9 million each. Their rank order and the top spot brand for each: P&G—Salvo at $7 million; General Foods—Post cereals at $6.5 million; Colgate-Palmolive—Ajax at $4 million; Lever—Lipton at $4 million; Wrigley—Doublemint and Spearmint, jointly over $14 million. There were five brands spending over $5 million on spot TV in 1961; 10 are close or over for 1962. In addition to the three above, they are Alka-Seltzer, Kellogg cereals, Coca-Cola, Ford, Pepsi, Schlitz and Gleem.

Of the top five network spenders, two show a 20% increase: R. J. Reynolds putting $2 million more behind Camel and Salem to bring them up to Winston's over-$9 million spending level, and Colgate-Palmolive adding $3 million to its Colgate Dental Cream's 1961 $5 million, $1.5 million to Ajax Liquid, and $1 million to its Palmolive line. Lever shifted 10% of its network budget to spot and American Home Products and P&G remained about steady, to give the top five network advertisers a small increase over 1961.

DYNAMIC DOZEN

Twelve of TV's top 50 advertisers provided exciting news as they undertook massive new campaigns to expand markets, outrun competitive attacks, or overtake long-term leaders. The history of these efforts in 1962 is recorded in the monthly and quarterly spot and network reports of the year.

The top eight TV advertisers have been practically constant in rank for over five years. Colgate-Palmolive's sudden jump from fifth place to second, by virtue of a $13 million TV

STAKES

record campaign year

budget increase, is a quick tip-off to the year's top brand news. Colgate has been up and down in TV for five years and last year encountered severe competitive problems on several products: Ajax cleanser, Colgate Dental Cream, Palmolive soap, Rapid Shave, Fab and Dynamo. Behind the trouble for Colgate: P&G with Comet, Crest, Gleem and Ivory, Armour with Dial and Lever with All and three other detergents.

Finally going into action this year, Colgate bettered Crest's $2 million advertising lead to boost its Dental Cream; it outspent Mr. Clean by $2 million to claim a first in sales for Ajax liquid; it more than bettered Comet's half-million-dollar TV advantage to back up ailing Ajax Cleanser; it put its Action dry bleach ahead of P&G's Stardust in test markets, and it put $2 million behind both Palmolive soap and Palmolive Rapid Shave and $3 million behind both Fab and Dynamo to break out of last place in body soaps and washing products.

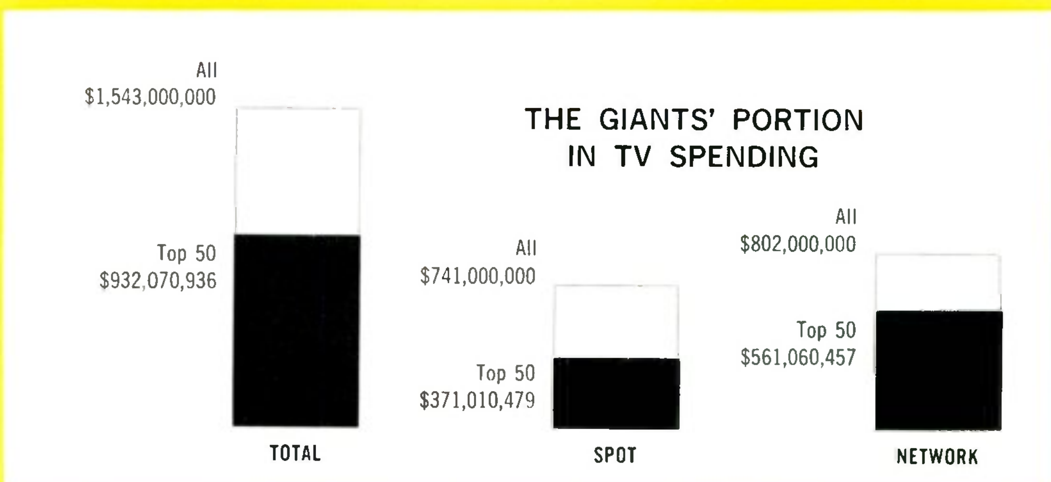
Bristol-Myers also went on a $13 million rampage, adding 53% to its 1961 TV budget of $24 million. It climbed into sixth place among the top 50, throwing heavy TV backing behind Bufferin, Ban, Vitalis, Clairol and its recent entries, Excedrin and Bromo-Quinine cold tablets. In the first three quarters of 1962 it had outspent all of 1961 on Bufferin ($9.6 million), Ban ($2.6 million), and Vitalis ($2.8 million) while giving both Excedrin and Clairol over $3.3 million in the three quarters. Clairol business is so good that an extra $2 million has been added for the fourth quarter which includes a Christmas Eve Crosby-Mary Martin special. Bristol-Myer's TV spot is up 40% and its network up 63% to add up to the third largest percentage increase in

THE FIRST FIFTY: AS THEY ARE AND USED TO BE

The tabulation below lists the Top 50 television advertisers of 1962, as estimated by TELEVISION MAGAZINE *on the basis of national spot and network spending data for the first three quarters of 1962, made available by the Television Bureau of Advertising (spot figures N. C. Rorabaugh, network figures LNA/BAR).* TELEVISION *projected the 1962 totals using past spending records of all leading TV advertisers, plus other data, to arrive at these exclusive estimates. Figures for 1958-1961 are published estimates.*

Rank	Advertiser	1962	1961 (Rank)	1960 (Rank)	1959 (Rank)	1958 (Rank)
1.	Procter & Gamble	**$113,630,000**	$108,632,187 (1)	$101,491,119 (1)	$ 95,340,352 (1)	$ 84,471,710 (1)
2.	Colgate-Palmolive	**49,324,000**	36,503,110 (5)	33,930,510 (5)	36,358,414 (4)	33,855,990 (3)
3.	Lever Bros.	**47,751,000**	47,738,418 (2)	45,148,700 (2)	46,853,895 (2)	38,537,230 (2)
4.	General Foods	**45,087,000**	37,877,683 (4)	37,164,388 (4)	35,489,721 (5)	31,753,900 (4)
5.	American Home Products	**41,569,000**	42,624,300 (3)	42,788,167 (3)	38,767,078 (3)	27,783,360 (5)
6.	Bristol-Myers	**37,704,000**	24,719,622 (7)	20,916,848 (7)	20,361,357 (8)	18,918,690 (7)
7.	General Motors	**30,844,000**	28,333,310 (6)	28,982,323 (6)	23,819,034 (6)	22,352,106 (6)
8.	R. J. Reynolds	**28,457,400**	24,040,662 (8)	20,064,986 (9)	20,376,277 (7)	18,436,470 (8)
9.	Alberto-Culver	**24,925,000**	13,961,454 (17)	10,064,198 (25)	6,675,537 (35)	2,682,710 (75)
10.	Ford Motor Co.	**24,904,000**	14,832,924 (25)	16,464,023 (22)	16,438,127 (20)	14,333,421 (15)
11.	P. Lorillard & Co.	**22,624,000**	21,609,920 (10)	16,186,911 (13)	17,002,728 (11)	16,508,680 (11)
12.	Gillette Co.	**22,420,000**	19,276,324 (12)	16,106,352 (14)	16,387,524 (13)	18,076,740 (9)
13.	General Mills	**22,182,000**	23,289,821 (9)	17,221,517 (11)	16,156,947 (14)	13,777,090 (14)
14.	Liggett & Myers	**19,880,000**	13,904,761 (18)	12,534,604 (19)	14,540,097 (16)	12,715,810 (18)
15.	Corn Products	**19,239,000**	12,710,389 (23)	7,079,906 (37)	8,747,887 (28)	8,119,030 (26)
16.	Kellogg	**19,177,000**	15,000,228 (16)	15,695,586 (16)	13,442,861 (17)	12,840,330 (17)
17.	Miles Laboratories	**18,155,000**	19,580,969 (11)	16,972,436 (12)	15,251,345 (15)	12,715,810 (18)
18.	Warner-Lambert*	**17,859,000**	11,721,228 (24)	11,766,820 (20)	13,053,414 (19)	11,725,590 (21)
19.	Coca-Cola Bottlers	**17,287,000**	12,723,615 (22)	4,748,550 (56)	3,943,140 (57)	3,699,270 (51)
20.	Campbell Soup	**16,541,000**	10,700,933 (27)	6,568,140 (41)	5,258,735 (44)	4,506,260 (43)
21.	Wrigley	**14,900,000**	11,117,550 (26)	8,426,468 (31)	2,749,420 (86)	2,071,990 (93)
22.	American Tobacco	**13,918,000**	13,639,986 (19)	15,758,575 (15)	13,348,880 (18)	14,270,330 (13)
23.	Brown & Williamson	**13,710,000**	17,597,611 (13)	20,319,349 (8)	17,845,593 (10)	17,664,000 (10)
24.	Philip Morris	**13,303,000**	16,148,631 (14)	15,395,008 (17)	12,982,348 (21)	9,033,720 (25)
25.	J. B. Williams	**13,178,000**	9,905,537 (30)	7,803,466 (34)	11,077,037 (24)	10,375,997 (23)
26.	Standard Brands	**12,533,000**	9,284,680 (32)	10,364,220 (24)	10,389,650 (25)	10,513,270 (22)
27.	S. C. Johnson & Son	**12,046,000**	13,581,030 (20)	10,916,907 (23)	8,224,585 (29)	7,055,840 (31)
28.	Sterling Drug	**12,039,000**	16,081,946 (15)	17,544,809 (10)	16,636,373 (12)	13,565,080 (16)
29.	Beech-Nut Life Savers Inc.	**11,829,000**	8,628,470 (34)	6,039,477 (44)	5,476,210 (42)	2,597,940 (78)
30.	National Dairy	**11,352,000**	10,312,916 (29)	9,742,461 (27)	7,841,980 (30)	7,672,430 (27)
31.	National Biscuit	**11,244,000**	12,891,872 (21)	11,669,252 (21)	9,730,022 (26)	7,619,780 (28)
32.	Scott Paper Co.	**10,198,000**	7,951,947 (38)	5,524,138 (49)	5,112,346 (48)	3,906,370 (48)
33.	Texaco	**9,632,000**	10,386,264 (28)	12,675,832 (18)	6,848,210 (34)	Unranked
34.	Block Drug Co.	**9,111,000**	7,828,627 (40)	5,541,890 (48)	4,117,202 (54)	2,890,450 (68)
35.	General Electric	**9,106,000**	7,584,072 (41)	7,711,788 (35)	6,473,224 (36)	5,687,210 (36)
36.	Ralston-Purina	**8,451,000**	8,113,120 (36)	6,742,580 (39)	6,222,860 (37)	3,753,550 (50)
37.	American Tel. & Tel.	**8,435,000**	7,970,190 (39)	7,565,664 (34)	6,443,170 (35)	5,900,976 (34)
38.	Pillsbury	**8,161,000**	9,721,012 (31)	8,744,420 (30)	6,934,594 (33)	5,730,740 (35)
39.	Carter Products	**8,124,000**	8,166,838 (35)	8,112,755 (32)	8,942,365 (27)	7,542,400 (29)
40.	Armour & Co.	**8,056,000**	6,217,130 (47)	4,948,360 (53)	5,890,528 (39)	4,271,090 (45)
41.	Chesebrough-Ponds	**8,000,000**	5,117,306 (58)	3,232,299 (82)	3,691,519 (62)	4,689,770 (42)
42.	Pepsi-Cola	**7,830,000**	5,570,626 (50)	3,119,040 (83)	2,984,590 (78)	3,163,040 (61)
43.	Johnson & Johnson	**7,800,000**	6,331,369 (45)	4,904,860 (54)	3,169,915 (71)	2,618,690 (77)
44.	Nestle Co.	**7,768,000**	7,984,417 (37)	7,290,616 (36)	4,562,151 (50)	5,219,220 (39)
45.	Jos. E. Schlitz	**7,693,000**	5,409,558 (53)	4,509,700 (58)	3,260,557 (69)	4,503,060 (44)
46.	Carnation Co.	**7,266,000**	6,287,190 (46)	5,065,407 (52)	3,225,438 (70)	3,391,110 (57)
47.	Mead Johnson & Co.	**7,170,000**	6,139,326 (48)	Unranked	Unranked	Unranked
48.	E.I. du Pont	**6,955,000**	7,444,698 (42)	7,958,352 (33)	5,165,744 (47)	3,406,320 (56)
49.	Chrysler Corp.	**6,521,000**	6,620,217 (56)	11,520,446 (29)	11,520,446 (24)	14,976,931 (12)
50.	Continental Baking	**6,205,000**	9,049,453 (33)	6,473,117 (43)	11,582,615 (22)	9,964,170 (24)

*Incorporates American Chicle



$ TOP 50 TV ADVERTISERS

RANK	ADVERTISER	SPOT TV	NETWORK TV	TOTAL TV
1	**Procter & Gamble**	$61,953,000	$51,677,000	$113,630,000
	Number of brands	43	29	44
	Agencies: Compton; Dancer-Fitzgerald-Sample; Young & Rubicam; Leo Burnett; Benton & Bowles; Grey Advertising; Tatham-Laird; Honig, Cooper & Harrington.			
2	**Colgate-Palmolive**	22,376,000	26,948,000	49,324,000
	Number of brands	33	21	40
	Agencies: D'Arcy; Bates; Lennen & Newell; Norman, Craig & Kummel; Street & Finney.			
3	**Lever Bros.**	22,132,000	25,619,000	47,751,000
	Number of brands	31	18	31
	Agencies: Reach, McClinton & Co.; Sullivan, Stauffer, Colwell & Bayles; Ogilvy, Benson & Mather; Batten, Barton, Durstine & Osborn; Foote, Cone & Belding; J. Walter Thompson; Young & Rubicam.			
4	**General Foods**	24,487,000	20,600,000	45,087,000
	Number of brands	35	23	36
	Agencies: Benton & Bowles; Foote, Cone & Belding; Young & Rubicam; Ogilvy, Benson & Mather.			
5	**American Home Products**	9,769,000	31,800,000	41,569,000
	Number of brands	22	20	30
	Agencies: Cole & Weber; Lawrence C. Gumbinner Advertising; Ted Bates & Co.; Cunningham & Walsh; Sullivan, Stauffer, Colwell & Bayles; Tatham-Laird; William Esty Co.; Young & Rubicam; Mogul, Williams & Saylor Inc.			
6	**Bristol-Myers**	$13,289,000	$24,415,000	$37,704,000
	Number of brands	16	16	19
	Agencies: Grey Advertising; Ogilvy, Benson & Mather; Young & Rubicam, Gardner; Donahue & Coe; DCS&S.			
7	**General Motors**	5,594,000	25,250,000	30,844,000
	Number of brands	11	21	24
	Agencies: D. P. Brother; Dancer-Fitzgerald-Sample; Kircher, Helton & Collett; Campbell-Ewald; McCann-Erickson; MacManus, John & Adams.			
8	**R. J. Reynolds**	2,659,000	25,798,000	28,457,000
	Number of brands	5	4	5
	Agencies: William Esty.			
9	**Alberto-Culver**	11,489,000	13,436,000	24,925,000
	Number of brands	12	12	15
	Agencies: Batten, Barton, Durstine & Osborn; Compton Advertising.			
10	**Ford Motor Co.**	5,828,000	19,076,000	24,904,000
	Number of brands	7	13	14
	Agencies: Kenyon & Eckhardt; J. Walter Thompson Co.; Batten, Barton, Durstine & Osborn.			

the Top 50's 1962 spending record.

The two larger per cent increases were for Ford, which is confidently backing its Falcon, Comet, Ford, Autolite and Philco products with a 67% TV increase, and for Alberto-Culver, which has backed its VO5 line, Get Set, DermaFresh, Command, etc., with increases every quarter to an extremely confident tune of +79% [see also TELEVISION's profile on Alberto-Culver, October 1962].

Other massive increases were made among the top 50 to undertake or respond to six hotly-competitive contests. Liggett & Myers moved into the biggest TV agency, J. Walter Thompson, and increased its TV budget $6 million (43%) in an attempt to bolster its major brands, L&M and Chesterfield ("21 great tobaccos") and stop a three-year sales slump. Corn Products introduced a new European dry soup in 1961 with a $2.3 million budget including $1 million in TV. Knorr Soup caught on fast to threaten Lever's Lipton, the dry soup leader, and soup giant Campbell's slow-starting Red Kettle brand. Corn Products hiked its Knorr TV money to $3.7 million this year, bringing Campbell practically jumping into TV with a $6.5 million (60%) increase, $2 million going behind Red Kettle. Lever has doubled its spending on Lipton, with soup and tea combined at $7 million, to protect its lead and gain added retail-shelf display space.

The campaigns of 1962 saw a renewed battle in the chewing gum and mouth-dissolving tablet field. Wrigley, the 21st-ranking TV advertiser, was the aggressor. It has all its sales in just three brands to account for over 45% of all chewing gum sales. Sales stagnated in 1961 as the total ad budget declined, so this year Wrigley increased its budget (all in TV) 35% to go after new sales and two competitors. It used a $14.9 million TV outlay to do it. Beech-Nut, the 29th-ranking TV advertiser, responded with a 38% increase to expand its 22% market share with a $6.7 million outlay. American Chicle, the 43rd ranking TV advertiser, which saw a 1961 sales drop, did not respond in dollars. It kept the same $6.5 million budget behind Rolaids, Dentyne and Clorets that it had in 1961. But it did merge with Warner-Lambert, the 24th-ranking TV advertiser in 1961, to end up in 1962's 18th position.

Wrigley was the heaviest gum spender in relation to market share and obtained strong increases for Spearmint ("Look for the spear") and Doublemint ("The Doublemint twins"). Beech-Nut's Fruit Stripe ("Yipes, stripes") and regular gum (straw hat salesman) also showed increases.

A fourth hot contest of the year saw Warner-Lambert's first-ranking Listerine under heavy attack from 57th place Richardson Merrill's second-ranking Lavoris and Johnson & Johnson's recent entry Micrin. Trade reports have it that Listerine has managed to keep its sales and increase them some, but has suffered a market share decline from almost 100% down to 55%. Listerine is still spending at about its 1961 level of $4.2 million in TV, while Micrin—with the smallest market share—is spending about $4 million and Lavoris $1.3 million. Richardson Merrill, whose sales have increased consistently for 14 years, was headed for the top 50 but suffered a serious setback when two new products had to be withdrawn from the market. The three companies may be headed for a strong 1963 battle, as Micrin's popular apothecary-styled bottle and Lavoris' recent pocket spray are taken on by a new tear-shaped decanter for Warner-Lambert's Listerine.

A fifth major conflict of 1962 centered around Coca-Cola's serious efforts to fight off Pepsi, which has

RANK	ADVERTISER	SPOT TV	NETWORK TV	TOTAL TV
11	**P. Lorillard & Co.**	$10,115,000	$12,509,000	$22,624,000
	Number of brands	5	5	5
	Agencies: Lennen & Newell; Grey Advertising.			
12	**Gillette Co.**	7,606,000	14,814,000	22,420,000
	Number of brands	12	15	15
	Agencies: Maxon Inc.; North Advertising; Clinton & Frank; Wade Advertising.			
13	**General Mills**	10,511,000	11,671,000	22,182,000
	Number of brands	16	22	28
	Agencies: Needham, Louis & Brorby; Dancer-Fitzgerald-Sample; Knox Reeves Advertising; Tatham-Laird.			
14	**Liggett & Myers**	10,206,000	9,674,000	19,880,000
	Number of brands	2	2	2
	Agencies: J. Walter Thompson.			
15	**Corn Products**	9,475,000	9,764,000	19,239,000
	Number of brands	11	10	12
	Agencies: Lennen & Newell; Dancer-Fitzgerald-Sample; Sullivan, Stauffer, Colwell & Bayles; Donahue & Co.; Guild, Bascom & Bonfigli; McCann-Erickson.			
16	**Kellogg**	$6,910,000	$12,267,000	$19,177,000
	Number of brands	7	24	26
	Agencies: Leo Burnett Co.			
17	**Miles Laboratories**	7,304,000	10,851,000	18,155,000
	Number of brands	7	5	7
	Agencies: Wade Advertising; Henderson Advertising Agency; L. W. Frohlich & Co.			
18	**Warner-Lambert**	8,549,00	9,310,000	17,859,000
	Number of brands	7	8	13
	Agencies: Lambert & Feasley; Ted Bates & Co.; Batten, Barton, Durstine & Osborn; Fletcher, Richards, Calkins & Holden; JWT; Lennen & Newell.			
19	**Coca-Cola Bottlers**	12,127,000	5,160,000	17,287,000
	Number of brands	8	3	8
	Agencies: McCann-Erickson; McCann-Marschalk; Dancer-Fitzgerald-Sample.			
20	**Campbell Soup**	7,452,000	9,089,000	16,541,000
	Number of brands	13	8	14
	Agencies: Batten, Barton, Durstine & Osborn; Leo Burnett Co.; Needham, Louis & Brorby; Ogilvy, Benson & Mather.			

doubled market share in 10 years to reach 31% while dealing Coke a drop from 69% to 52%. Coke added $4.5 million to its soft drink TV budget while Pepsi added about half as much, to give Coke the biggest increase in proportion to share of market. Both are invading the 7-Up dominated lemon-lime drink field with Pepsi spending under $1 million on Teem (which already has 5% of the market) and Coca-Cola spending over $2 million on Sprite.

A sixth contest of 1962 was fought more in words than dollars as the American Heart Association joined the American Dental Association in providing direction for advertising claims. However, the Food & Drug Administration put a damper on anti-cholesterol claims, forcing corn oil margarine advertisers to refer to their products as "polyunsaturated" and "good for your family." Standard Brand's Fleischmann's margarine, the strongest corn oil variety, has 6% of the margarine market followed by Corn Product's Mazola, which has 3.5%. The newly favored margarines appeared to be headed for a heavy TV explosion, with Standard Brands spending more on Fleischmann's in 1961 than on its leading Blue Bonnet (8% of market and $1.8 million TV). However in 1962 Fleischmann's added less than $1 million while Mazola and General Mill's Safflower Oil (low in cholesterol) were backed with $1 million each.

Several Top 50 TV advertisers are ending 1962 on a downward note. Lever, which drops to third place in the face of competitor Colgate's surge, is unhappy over the fortunes of Pepsodent, Lux, Imperial and Good Luck, and uncomfortably aware that Colgate has increased its sales 11% while Lever was moving up only 5%. Pillsbury is unhappy over the flour and the cake mix market, the latter now led by Betty Crocker and cut into by Duncan Hines. Pillsbury reacted to an earnings decline and cut its TV budget 25%, taking $1.5 million out of network TV on top of a 1961 cut of $2.2 million. Sterling Drug also made a 25% TV budget cut. Its Bayer aspirin with 20% of the market still trails Anacin by 2% (followed by Bufferin and Alka-Seltzer tied at 17%) even with a $1 million 1961 budget increase which was retained in 1962.

Brown & Williamson has been stymied by the stagnation of Viceroy, Belair and Kentucky Kings. Result: it has cut out Kentucky Kings and held back Viceroy and Belair (diverting money to coupons on the later) for a 23% decrease in television expenditures.

The year's activity of the Top 50 TV advertisers is profiled in the 50 capsules which follow:

No. 1. Procter & Gamble. The country's largest TV advertiser accounts for 12% of the Top 50's TV time expenditures. For its industry it has the highest percentage of total advertising in TV (95%) and the lowest percentage of total sales spent on advertising (8%, compared to its industry's average of 20%).

(The P&G method has established a modern marketing tenet: size plus TV equals growth and efficiency. Note the increased TV, mergers and product explosions of the next 49 "giant" spenders.)

Now advertising at a rate of over a billion and a quarter dollars a decade, P&G has increased its TV expenditure about 5%, or $5 million, over 1961. This increase is a little less than last year's and spot got all of it (network fared best in 1961) to move up 9% in P&G's eyes and remain the company's primary medium with well over 50% of the total advertising budget.

P&G has a total of 44 TV brands, 25 spending well over $1 million and 10 currently outspending the 49th-

TOP 50 TV ADVERTISERS

RANK	ADVERTISER	SPOT TV	NETWORK TV	TOTAL TV
21	Wrigley	$14,795,000	$105,000	$14,900,000
	Number of brands	2	2	2
	Agencies: Arthur Meyerhoff Associates; Erwin Wasey, Ruthrauff & Ryan.			
22	American Tobacco	1,788,000	12,130,000	13,918,000
	Number of brands	5	4	6
	Agencies: Batten, Barton, Durstine & Osborn; Lawrence C. Gumbinner; Sullivan, Stauffer, Colwell & Bayles.			
23	Brown & Williamson	506,000	13,204,000	13,710,000
	Number of brands	7	5	8
	Agencies: Ted Bates & Co.; Keyes, Madden & Jones; Compton Advertising.			
24	Philip Morris	1,978,000	$11,325,000	$13,303,000
	Number of brands	5	7	7
	Agencies: Leo Burnett; Benton & Bowles.			
25	J. B. Williams	850,000	12,328,000	13,178,000
	Number of brands	10	15	16
	Agencies: Parkson Advertising; J. Walter Thompson.			
26	Standard Brands	$10,833,000	$1,700,000	$12,533,000
	Number of brands	9	4	9
	Agencies: J. Walter Thompson Co.; Ted Bates & Co.: Marketing & Advertising Associates.			
27	S. C. Johnson & Son	1,400,000	10,646,000	12,046,000
	Number of brands	6	10	10
	Agencies: Benton & Bowles; Foote, Cone & Belding; Needham, Louis & Brorby.			
28	Sterling Drug	1,369,000	10,670,000	12,039,000
	Number of brands	5	4	5
	Agencies: Benton & Bowles; Dancer-Fitzgerald-Sample; Thompson-Koch Co.; Cunningham & Walsh; N. W. Ayer & Son.			
29	Beech-Nut Life Savers Inc.	2,008,000	9,821,000	11,829,000
	Number of brands	4	4	6
	Agencies: Young & Rubicam; Charles W. Hoyt Co.; Grey Advertising; Ogilvy, Benson & Mather.			
30	National Dairy	1,830,000	9,522,000	11,352,000
	Number of brands	13	37	39
	Agencies: Mogul, Williams & Saylor; Ben R. Bliss; N. W. Ayer & Son; J. Walter Thompson Co.; Foote, Cone & Belding; Needham, Louis & Brorby; Clinton E. Frank Inc.			

and 50th-ranking TV advertisers. Two brands are on the Top 20 network brand list and four on the Top 20 spot list, with another joining in the third quarter to give P&G seven of the top 30 TV brands in the country. Salvo is its top spot brand with $4.8 million spot in three quarters (only $1.8 million in all 1961) and Crest its top network brand with $5.6 million. (P&G has time on 26 network shows this fall.) Tide is among the top 20 in both with $6.5 million in three quarters.

Its top brands fall into seven expenditure categories at these approximate yearly levels (brands in rank order): $10 million—Tide, Crest; $5-8 million—Gleem, Salvo, Dash, Cheer, Mr. Clean, Ivory; $4 million—Oxydol, Clorox; $3 million—Prell, Comet, Downy; $2 million—Secret, Duncan Hines, Lilt, Spic & Span, Camay, Joy; $1 million—Zest, Duz, Dreft, Charmin, Crisco and Puffs. Other well-known brands are Fluffo, Jif, Big Top and, regionally, Thrill. These products are coming out of test markets: Pert, Tide Redi-Paks, Blossom bar soap, Lilt with a milk base, and Stardust.

P&G has faced legal threats to Clorox (FTC, possibly headed for the Supreme Court) and Jif (FDA) and marketing threats against Tide and Cheer (pushed down by Vim, All, Dynamo, etc., to 23% of the market) and against Mr. Clean (down 30% with Ajax up fast to claim first). It's also showing concern about TV time charge increases. And it experienced its first agency resignation on August 1 as Gardner left. But these minor occurrences are less than significant against the sizable 1962 gains that seven of its major brands are making.

No. 2. COLGATE-PALMOLIVE. Up from 5th to 2nd place, it has recorded a year as strong in marketing as it was in spending. Ajax Liquid's move to challenge Mr. Clean for first place was its best news. Colgate Dental Cream battled P&G's Crest and Gleem at a $10 million level, and Dynamo and Fab battled P&G's Dash and Tide at a $3 million level. Colgate has 40 brands in TV this year compared to P&G's 44, but because it is second ranking doesn't mean it can match P&G's TV expenditures brand for brand. P&G is 5.7 times larger in total sales and spends 130% more on TV. Colgate's 1962 increase puts its investment of sales revenue into advertising well above 20% compared to P&G's 8%. But, obviously, it hopes to change all this.

No. 3. LEVER BROS. Retaining about the same TV budget as it had in 1961, Lever has been dropped to third place as a result of Colgate's TV push. Lever is still second in sales. The company upped its spot budget $3.1 million and dropped its network budget the same to record virtually no increase against P&G's 5% and Colgate's 36% increases. Lever and Thomas J. Lipton are separate subsidiaries of international giant Unilever Ltd., London (world's 6th largest company), although they are united in advertising under Lever. Lipton is first in soups and tea, and strong in salad dressings with Wishbone. It accounts for about $8 million of Lever's TV total.

No. 4. GENERAL FOODS. Television, behind 36 brands, accounts for approximately two-thirds of the advertising budget. Post cereals, the 7th largest TV product line, recorded $11 million, up $3 million from 1961's $8.3 million. The projected figures show a decrease for Maxwell House of almost $4 million from 1961. Yuban remains about steady. Network figures show an increase in all Jell-O products ($3.32 million in 1961) to $4.9 million in 1962. Gaines and SOS network spending for the first three quarters of 1962 already exceeds the total 1961 network figure, giving a 1962 increase behind Gaines of $900,-

RANK	ADVERTISER	SPOT TV	NETWORK TV	TOTAL TV
31	**National Biscuit**	$1,382,000	$9,862,000	$11,244,000
	Number of brands	7	11	14
	Agencies: McCann-Erickson; Kenyon & Eckhardt; Ted Bates.			
32	**Scott Paper Co.**	2,942,000	7,256,000	10,198,000
	Number of brands	8	14	16
	Agencies: J. Walter Thompson Co.; Ted Bates & Co.			
33	**Texaco**	1,800,000	7,832,000	9,632,000
	Number of brands	3	6	6
	Agencies: Benton & Bowles.			
34	**Block Drug Co.**	843,000	8,268,000	9,111,000
	Number of brands	7	9	10
	Agencies: Grey Advertising; Sullivan, Stauffer, Colwell & Bayles; Lawrence C. Gumbinner.			
35	**General Electric**	2,640,000	6,466,000	9,106,000
	Number of brands	7	16	20
	Agencies: Batten, Barton, Durstine & Osborn; Grey; Compton; Ayer; Maxon; Young & Rubicam; Erwin Wasey, Ruthrauff & Ryan.			
36	**Ralston-Purina**	$4,186,000	$4,265,000	$8,451,000
	Number of brands	7	9	12
	Agencies: Gardner Advertising; Guild, Bascom & Bonfigli.			
37	**American Tel. & Tel.**	5,800,000	2,635,000	8,435,000
	Number of brands	(numerous corporate services)		
	Agencies: N. W. Ayer & Son; Cunningham & Walsh; regional agencies for affiliated Bell System Companies.			
38	**Pillsbury**	1,408,000	6,753,000	8,161,000
	Number of brands	14	8	15
	Agencies: Campbell-Mithun; Leo Burnett Co.; McCann-Marschalk.			
39	**Carter Products**	4,532,000	3,592,000	8,124,000
	Number of brands	8	5	8
	Agencies: Ted Bates & Co.; Sullivan, Stauffer, Colwell & Bayles; Leo Burnett Co.; Kaster, Hilton, Chesley, Clifford & Atherton; Ted Gotthelf & Associates; Ellington & Co.			
40	**Armour & Co.**	1,124,000	6,932,000	8,056,000
	Number of brands	4	7	8
	Agencies: Foote, Cone & Belding; Fuller & Smith & Ross; Young & Rubicam; Ketchum, MacLeod & Grove.			

000 (to $2.7 million), and an increase for SOS of $600,000 (to $1.9 million). Its spot budget took a jump—$6.6 million—for a 37% increase. Bird's Eye's spot TV budget jumped from $930,000 to an estimated $2.3 million, and Post dry cereals spot budget rose 11% (from $3.4 million to $6.8 million). Together they account for most of the spot increase. Benton & Bowles handles over half of the total TV budget, which accounts for one-quarter of the agency's billings. Three top-rated network shows are licensed directly to General Foods—*The Lucy Show, Andy Griffith* and *Danny Thomas*. General Foods also is a major sponsor of *Bugs Bunny, I've Got a Secret, Jack Benny* and has time on the *Red Skelton Show*.

No. 5. American Home Products. With 80% of its ad dollars in TV and 76% of those in network, American Home is 2nd in network spending at $31.8 million. Sales are up for the 12th consecutive year based on ethical drugs (43% of sales; eg. Equanil, Sabin vaccine), misery reliefs (23% of sales, 60% of advertising), and household products (19% of sales, 16% of advertising: Aero-wax, Aero-Shave, etc.). The heavily-advertised misery relief products include TV's second and sixth most heavily advertised 1962 brands, with Anacin (1st in headache remedy sales) spending $10.2 million in three quarters and Dristan (1st but attributing a decrease to its "sinus image") at $7 million. Other fast moving brands are Preparation H (spot TV where it can get it), Chef Boy-Ar-Dee, Easy-On, Easy-Off, Neet depilatory, Black Flag, BiSoDol, Sani-Flush, Heet, Outgro, Wizzard and Infra-Rub—all but two over $500,000 in network TV.

No. 6. Bristol-Myers. An extremely heavy TV year, with a 63% network increase, saw this drug advertiser spending more on Bufferin in three quarters ($9.5 million) than it did in all 1962 to make it the third brand in TV spending behind Coca-Cola and Anacin. Its new Excedrin pain reliever ("extra strength") has $5 million TV behind it in just 14 months and Vitalis is well ahead of last year with around $4 million.

No. 7. General Motors. With corporate money in network and dealer money in spot, GM put $30.8 million behind its five car divisions, AC Spark Plug and Frigidaire. The Chevrolet line has recorded $13.5 million in three quarters to make it TV's second biggest line behind Kellogg's.

No. 8. R. J. Reynolds. With over two-thirds of its measured media budget in TV, Reynolds has moved ahead of the cigarette industry average. For several years it has led the other six cigarette companies in TV dollars, sales increases and profit percentage (except in 1960 when Brown & Williamson tied it on TV dollars). It has the 7th, 10th and 11th biggest TV brands in Salem, Winston and Camel (between $8-9 million each) and is bringing in Brandon, a king-size straight, to compete against American Tobacco's front-running Pall Mall. The biggest competitor TV brands are L&M in 8th and Kent at 12th among all brands.

No. 9. Alberto-Culver. This company started in 1955 and by 1958 was 75th in TV spending, by 1960 was 25th, and this year was 9th for the best TV record of the seven-year period. Its 1962 increase was by far the largest at 79% or $11 million over 1961's $13.9 million. Its VO5 line is now fifth in spending behind old-timers Kellogg cereals, Chevrolet, Campbell soups and Wrigley chewing gums. Four of its brands are 1st in sales in their field—VO5 hair dressing, VO5 hair spray, Rinse Away dandruff treatment, Get Set—and heavy funds have gone into VO5 shampoo, Command and DermaFresh this year.

No. 10. Ford Motor Co. Up $10

TOP 50 TV ADVERTISERS

RANK	ADVERTISER	SPOT TV	NETWORK TV	TOTAL TV
41	**Chesebrough-Ponds**	$3,000,000	$5,000,000	$8,000,000
	Number of brands	15	10	16
	Agencies: J. Walter Thompson Co.; Doherty, Clifford, Steers & Shenfield; William Esty; Norman, Craig & Kummel; Lawrence C. Gumbinner.			
42	**Pepsi-Cola**	5,830,000	2,000,000	7,830,000
	Number of brands	2	1	2
	Agencies: Batten, Barton, Durstine & Osborn.			
43	**Johnson & Johnson**	2,000,000	5,800,000	7,800,000
	Number of brands	10	10	11
	Agencies: Young & Rubicam; Doyle Dane Bernbach; Arndt, Preston, Chapin, Lamb & Keen; Lowe & Stevens; Aitkin-Kynett Co.; L. W. Frohlich & Co.; Riedl & Freede; Street & Finney; N. W. Ayer.			
44	**Nestle Co.**	3,737,000	4,031,000	7,768,000
	Number of brands	4	8	9
	Agencies: McCann-Erickson; Van Sant, Dugdale & Co.			
45	**Jos. E. Schlitz**	5,578,000	2,115,000	7,693,000
	Number of brands	3	1	3
	Agencies: Leo Burnett Co.; Post, Morr & Gardner; Gotham-Vladimir Inc.			
46	**Carnation Co.**	$3,666,000	$3,600,000	$7,266,000
	Number of brands	6	4	7
	Agencies: Erwin Wasey, Ruthrauff & Ryan; Harris & Love.			
47	**Mead Johnson & Co.**	2,134,000	5,036,000	7,170,000
	Number of brands	3	4	5
	Agencies: Kenyon & Eckhardt.			
48	**E. I. du Pont**	699,000	6,256,000	6,955,000
	Number of brands	9	10	14
	Agencies: N. W. Ayer & Son; Batten, Barton, Durstine & Osborn.			
49	**Chrysler Corp.**	4,675,000	1,846,000	6,521,000
	Number of brands	9	9	9
	Agencies: Young & Rubicam; N. W. Ayer & Son; Grant Advertising.			
50	**Continental Baking**	5,869,000	336,000	6,205,000
	Number of brands	18	3	18
	Agencies: Ted Bates & Co.; Ketchum, MacLeod & Grove.			

million in TV, it has the 6th heaviest backed TV line. Besides the Ford line, it also backs Mercury, Lincoln, Philco and Autolite lines to make up its $24.9 million. A 10% increase is slated for 1963 as Ford continues its rejuvenation which has included purchase of the last two lines, revolutionary guarantees and engineering improvements and use of advanced TV commercial approaches.

No. 11. P. LORILLARD. This heavy TV user (85% of ad budget) has the number 12 TV brand, Kent, down 10% in TV, plus Newport up at $5 million and York in a determined introduction at $5.5 million.

No. 12. GILLETTE CO. Up $2.5 million in spot, it put $7.5 million into Gillette, $2.5 million into Paper Mate and over $5 million into Toni.

No. 13. GENERAL MILLS. Used Stan Freeberg but less TV, and shifted much support of Betty Crocker, Cheerios, Bisquick and Wheaties over into spot.

No. 14. LIGGETT & MYERS. The only tobacco company up in rank, it shifted to J. Walter Thompson and to spot, raising Chesterfield to $6 million and L&M to $9 million.

No. 15. CORN PRODUCTS. Its 8 places, or $6.5 million, TV jump came from $1 million increases in Nusoft, Nucoa and Hellmann's mayonnaise, a $2 million increase for Knorr and introduction of new Mazola salad dressing. It has 30 brands in its Best Foods division.

No. 16. KELLOGG. Kellogg's cereals is the No. 1 TV advertised line (its Corn Flakes has replaced Wheaties as No. 1 in sales), backed with $19 million plus a token for Gro Pup.

No. 17. MILES LABORATORIES. Now has the 9th biggest TV brand, Alka Seltzer (over $9 million), first seller in its field.

No. 18. WARNER-LAMBERT. Got its 6 place jump by merging with American Chicle as it cut back Anahist and Bromo-Seltzer.

No. 19. COCA-COLA. Coke was the No. 1 TV brand with over $12 million. Sprite, Hi-C and Minute Maid got $5 million.

No. 20. CAMPBELL SOUP. With $2 million behind Red Kettle and $14.5 behind Campbell it has TV's No. 3 line.

No. 21. WRIGLEY. TV's 4th line is up $4 million, with network down.

No. 22. AMERICAN TOBACCO. Shifted TV money from Lucky and Tareyton to give its first place Pall Mall (1 out of every 7 cigarettes smoked) $600,000 increases in both spot and network for a $6.4 million brand total. Its extremely-determined Tareyton push relaxed to $4.2 million. Lucky, the industry's biggest loser to other straights and heavy loser to $9 million TV brands Salem, Camel and Kent, cut TV back to $2.7 million. The rest went to Half & Half and test marketing of 3-year-old Riviera and new Montclair.

No. 23. BROWN & WILLIAMSON. Viceroy, its biggest brand ($5 million), has lost sales to Salem, Kent and Marlboro.

No. 24. PHILIP MORRIS. Parliament (44% in late night spot) and Marlboro got the same $5 million-plus of 1961, but the Commander push ended for an overall drop.

No. 25. J. B. WILLIAMS. It added Universal Appliances to Geritol (increased to $4.5 million), Sominex, Aqua Velva, Serutan and Lectric Shave for a $3 million increase.

No. 26. STANDARD BRANDS. Added $3.2 million behind Fleischmann's, Chase & Sanborn, Blue Bonnet, Royal gelatin and Tenderleaf tea.

No. 27. S. C. JOHNSON & SON. Johnson's Pledge was cut $1 million and its shoe polish almost $2 million, network TV being the loser. Raid insect spray is ahead of 1961 $500,000 in both network and spot for over $3 million, and Klear wax is the same as

1961 to bring in a company loss of $1.5 million from 1961.

No. 28. STERLING DRUG. Cut back Bayer and Phillips' for a 25% drop.

No. 29. BEECH-NUT. Had a 39% network increase and spent $2.5 million on baby foods.

No. 30. NATIONAL DAIRY. Increased Sealtest and TV's 9th line, Kraft, for a 10% TV increase.

No. 31. NATIONAL BISCUIT. Cut back Nabisco, Premium and Ritz.

No. 32. SCOTT PAPER. Scotties and Cut Rite were up on network.

No. 33. TEXACO. Texaco's 0.4% ratio of advertising to sales was in 1961 the lowest of any of the Top 50. It enhanced that standing this year as it reduced TV spending and managed to increase sales.

No. 34. BLOCK DRUG. Network increase behind Green Mint, Polident, and Dentu Creme. 43% of sales are put into advertising.

No. 35. GENERAL ELECTRIC. Up 20%. Freezer, lamps up $1 million.

No. 36. RALSTON-PURINA. + 4%.

No. 37. AMERICAN TEL & TEL. 69% of its TV is spot by subsidiaries.

No. 38. PILLSBURY. Down 19%, with cake mixes off $1 million in network and $500,000 in spot.

No. 39. CARTER PRODUCTS. $6.5 million spent on Arrid and Rise.

No. 40. ARMOUR. $5.5 million spent on Dial and a 32% overall increase.

No. 41. CHESEBROUGH-PONDS. +60%.

No. 42. PEPSI-COLA. Up 8 places.

No. 43. JOHNSON & JOHNSON. $4 million behind Micrin. TV up 23%.

No. 44. NESTLE CO. Put $4 million behind Nescafe and $2 million behind Nestea and Quik, and shifted some spot to network.

No. 45. SCHLITZ. 4th biggest spot brand. Only beer in the Top 50.

No. 46. CARNATION CO. Dry Milk, Coffee Mate and Friskies. Plus 16%.

No. 47. MEAD JOHNSON & CO. Plus 17%. Added Nutrament, wafers and soups.

No. 48. E. I. DU PONT. Down 7%.

No. 49. CHRYSLER CORP. Dart and Lancer got a big network push.

No. 50. CONTINENTAL BAKING. Wonder Bread down 33% in spot.

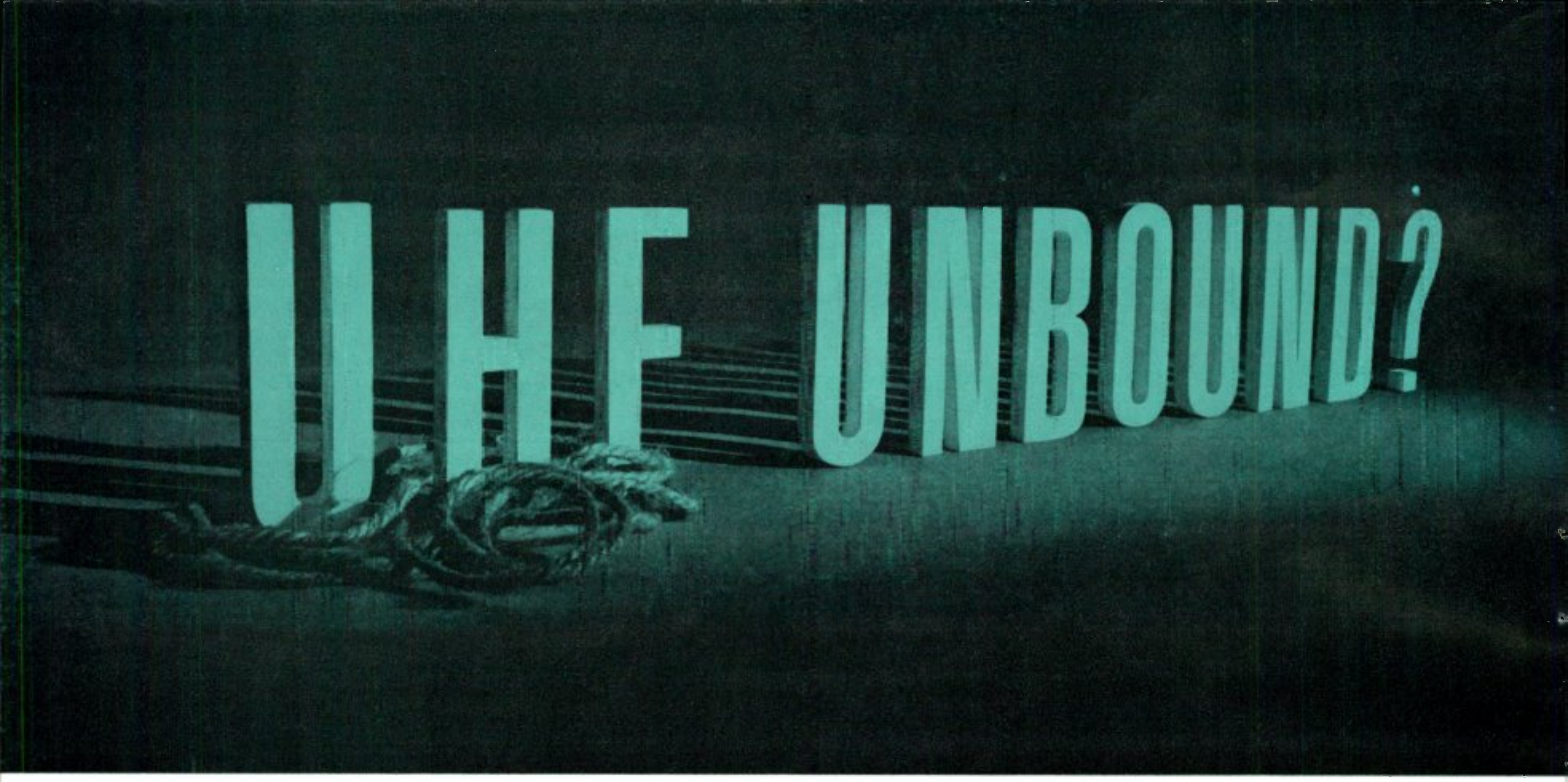
■ Thirty-three of the second 50 TV advertisers fall into six groups: five in beer, four oil, four metals, nine cosmetics, three coffee and eight drugs and/or cleansers. A familiarity with the Top 50 plus the members of these 6 groups gives a picture of over 70% of all TV expenditure. END

THE TOP 50 TELEVISION AGENCIES

Compiled from Broadcasting Magazine estimates published November 19, 1962

J. Walter Thompson again heads Broadcasting's *annual estimate, this year with $123 million. Four of the first 20 had sizeable changes from their 1961 ranks: Leo Burnett up 35%, McCann-Erickson down 6%, D'Arcy and Ogilvy up 50%.*

		TV BILLING		
RANK	AGENCY	NETWORK	SPOT	TOTAL
1.	J. Walter Thompson	$97,000,000	$26,000,000	**$123,000,000**
2.	Ted Bates	62,800,000	47,700,000	**110,500,000**
3.	Leo Burnett	59,200,000	33,900,000	**93,100,000**
4.	Young & Rubicam	64,000,000	24,100,000	**88,100,000**
5.	BBDO	53,000,000	30,000,000	**83,000,000**
6.	Benton & Bowles	49,000,000	33,000,000	**82,000,000**
7.	Compton	40,700,000	30,000,000	**70,700,000**
8.	Dancer-Fitzgerald-Sample	41,000,000	26,000,000	**67,000,000**
9.	William Esty	54,000,000	6,000,000	**60,000,000**
10.	Lennen & Newell	42,000,000	16,000,000	**58,000,000**
11.	McCann-Erickson	34,900,000	16,900,000	**51,800,000**
12.	Foote, Cone & Belding	40,300,000	11,300,000	**51,600,000**
13.	N. W. Ayer	20,500,000	24,500,000	**45,000,000**
14.	Sullivan, Stauffer, Colwell & Bayles	29,700,000	12,300,000	**42,000,000**
	Kenyon & Eckhardt	35,000,000	7,000,000	**42,000,000**
16.	Grey	23,000,000	16,000,000	**39,000,000**
17.	Norman, Craig & Kummel	19,600,000	11,500,000	**31,100,000**
18.	D'Arcy	12,000,000	18,000,000	**30,000,000**
19.	Campbell-Ewald	21,000,000	5,000,000	**26,000,000**
20.	Ogilvy, Benson & Mather	9,800,000	12,800,000	**22,600,000**
21.	Campbell-Mithun	12,650,000	9,210,000	**21,860,000**
22.	Wade	13,700,000	7,600,000	**21,300,000**
23.	Maxon	19,250,000	1,050,000	**20,300,000**
24.	Needham, Louis & Brorby	14,260,000	3,860,000	**18,120,000**
25.	Cunningham & Walsh	8,000,000	9,500,000	**17,500,000**
26.	Doherty, Clifford, Steers & Shenfield	3,900,000	13,100,000	**17,000,000**
27.	Erwin Wasey, Ruthrauff & Ryan	12,000,000	4,300,000	**16,300,000**
28.	Gardner	3,970,000	12,250,000	**16,220,000**
29.	Parkson	13,700,000	800,000	**14,500,000**
30.	Tatham-Laird	7,200,000	7,100,000	**14,300,000**
31.	Doyle Dane Bernbach	7,000,000	6,300,000	**13,300,000**
32.	Guild, Bascom & Bonfigli	6,100,000	4,200,000	**10,300,000**
	Fuller & Smith & Ross	8,500,000	1,800,000	**10,300,000**
34.	Donahue & Coe	5,400,000	4,600,000	**10,000,000**
35.	Clinton E. Frank	7,000,000	2,500,000	**9,500,000**
36.	North	5,580,000	3,770,000	**9,350,000**
37.	Reach, McClinton	4,800,000	4,300,000	**9,100,000**
	Papert, Koenig, Lois	6,500,000	2,600,000	**9,100,000**
39.	Kastor, Hilton, Chesley, Clifford & Atherton	1,500,000	7,500,000	**9,000,000**
	Grant	1,500,000	7,500,000	**9,000,000**
	McCann-Marschalk	3,300,000	5,700,000	**9,000,000**
42.	D. P. Brother	8,700,000	....	**8,700,000**
43.	W. B. Doner	4,000,000	4,500,000	**8,500,000**
44.	Geyer, Morey, Ballard	3,900,000	4,500,000	**8,400,000**
45.	Edward Weiss	5,000,000	3,200,000	**8,200,000**
46.	Lawrence C. Gumbinner	5,600,000	2,300,000	**7,900,000**
47.	Post, Morr & Gardner	3,200,000	4,600,000	**7,800,000**
48.	Mogul, Williams & Saylor	2,900,000	3,900,000	**6,800,000**
49.	Warwick & Legler	4,850,000	850,000	**5,700,000**
50.	MacManus, John & Adams	3,300,000	2,100,000	**5,400,000**
	Honig-Cooper & Harrington	....	5,400,000	**5,400,000**



For 10 years now a cripple called UHF has tried to make good in the competitive world of commercial television. Its healthy VHF companions have easily outdistanced it. Its sympathetic but slow-moving sponsor, the Federal Communications Commission, has prescribed a lot of medicine, finally fashioned a legislative splint—the all-channel receiver law—for UHF to hobble on. In time, the cripple may mend. But it will be late in the race.

It took an act of Congress to get the FCC even this splint. The all-channel law was a compromise, a way around a stronger prescription for UHF's ills—deintermixture, an awkward word for an awkward action, the FCC's proposal to delete single VHF stations and shift them to UHF channels in eight markets. It would have meant short-range relief for a segment of UHF, a big blow for the affected V's. With all-channel legislation a law, and the hope that it will foster expanded use of UHF channels, the FCC has complied with its promise to Congress and declared a moratorium on deintermixture.

UHF television has had a tortured history. It was motivated by need—a truly competitive national system composed of many stations serving many communities. But it was disastrously executed—laid down in direct competition with VHF television, technically superior, more powerful in audience coverage, programming, advertising potential. Where UHF and VHF stations have had to compete in the same markets, few U's have survived.

Today there are 86 commercial UHF stations in operation. The VHF alignment: 471 stations.

Since July 1952, and the thaw on the freeze which held up station licensing for three-and-a-half years while the FCC decided what to do about allocating channels in the new gold mine that had opened up several years before, construction permits have been issued by the Commission for 403 UHF stations, 458 VHF stations.

Of these permits, 253 U's have been cancelled vs. only 67 V's—and 189 of the UHF permits were surrendered before the stations ever went on the air. As of last September 30, there were 391 VHF permits outstanding. UHF CP's outstanding: 150, 39 of them for stations which were once on the air but now off.

The figures tell the story. Fewer than 100 UHF stations operate in a band that will accommodate 3,500. One thirty-fifth of a television system is being utilized; 132 television markets, better than 50% of all U.S. TV markets, are now served by only one television channel, 64 markets have but two channels.

Under the FCC's 1952 allocation plan for television, the ponderous Sixth Report & Order, 2,053 TV stations were assigned to 1,291 U.S. communities—617 V's, 1,436 U's. This has since been upped to 2,229 stations—683 V's, 1,546 U's. While the allocation may change, the V's still edge closer to quota yearly, the U's go begging. Visually it's something like the Bufferin commercial of a few years back: a bunch of "B's" bounce around in a stomach, bound off into the blood stream (like broadcasters snapping up VHF opportunities). The poor "A's," however, just lie around (like unused UHF channels).

For the broadcasters who have lost millions of dollars in UHF, it isn't at all funny. The VHF station has been called "a license to make money." The UHF station has been called "a license to go broke."

What makes UHF proponents mad is the fact that UHF works. In an all-UHF market the U stations operate in balance with each other, split up the market together, have solid network affiliation and the programming bonus this brings. While the area covered by the all-UHF market's TV signals may not be as wide as a comparable VHF market's signals, it's good enough for profit. The UHF operators are happy. They might be happier with a VHF franchise, expanded coverage and higher rates, but they're making a living.

For the UHF operators holding a market against one or two VHF stations, and perhaps VHF signals coming in from markets not too distant, the picture is bleak. Their rates are rock bottom yet national advertisers pass them up. Network affiliation is hard to come by. They scrape to make a living, operate on a shoe string. That they survive at all

A decade has passed since the FCC found and allocated to TV the 69 ultra high frequency channels that were to make room for everyone in the spectrum. Much has happened in the meantime, but not to UHF. It's been a bomb. Now a new law is supposed to change all that. It may. It may not. Here is the outlook.

BY ALBERT R. KROEGER

is something of a minor television miracle. Many of them, of course, have an application in for a V channel.

All this they didn't know in 1952.

With a rush they came that summer, fall and winter of 1952 and into 1953, men who saw 108 pre-freeze television stations (all VHF) making money in television. They wanted in on the wealth, the potential of an allocation—preferably VHF but what was wrong with UHF? They soon found out, but too late. The FCC made a mistake in 1952, and it admits it.

For a decade UHF television has been probed, literally cut into pieces and examined time and again by advertisers and agencies, by networks, by engineers, by senators and congressmen and investigating committees and by the FCC. There has been head shaking, hand wringing and cures suggested, ranging from making TV all UHF to subsidizing UHF stations through Small Business Administration loans. There has also been resistance to change on the part of many VHF operators. They may want to see UHF healthy, but not through any actions that might rearrange the straws in their own comfortable nests.

UHF television has not gone unaided. But aid has been in pieces, the strongest medicine being deintermixture—usually, taking a mixed market of two UHF stations and one VHF station and making the V into a U. The V station, naturally enough, screams, and the scream is echoed by the entire body of VHF broadcasting, a powerful group to have mad at you for long.

Until this year UHF has been in a sort of limbo. Only the strongest U operators have managed to survive. Those who didn't measure up to the standard of existence were shaken loose from their CP's a long time ago. The FCC's cry "wait for help, we're coming" seemed to bound around in an echo chamber through endless years of hearings and study committees (see pages 76-77). But, as promised the help has come.

Over the last several months, developments in UHF have caused many people to take a new interest in television's "step-child." Few knowledgeable in UHF problems predict outright a rosy immediate future for high-band TV, but they are beginning to see a glimmering with these developments:

With a push from the FCC and Chairman Newton Minow, Congress passed, and President Kennedy last July 11th signed into law, all-channel receiver legislation. This authorizes the FCC to require that all TV sets sold in interstate commerce after April 30, 1964, be equipped to receive both the 12 VHF channels and the 70 UHF channels—a TV set capable of receiving 82 channels with the swing of a dial.

Technical standards for the new sets are yet to be agreed on (between the FCC and receiver manufacturers), but the law means that UHF television is assured of a constantly expanding audience as current VHF-only sets are replaced over the next decade. And a bigger UHF audience, it is hoped, means more UHF stations starting up to harness the potential.

Today only about nine million of the nation's 55 million TV sets are equipped to receive both UHF and VHF broadcasts. It is generally agreed that if UHF television back in 1952, when there were only 16 million receivers in use, had the help of manufacturers producing UHF sets in quantity, ultra high frequency would have stood a fighting chance.

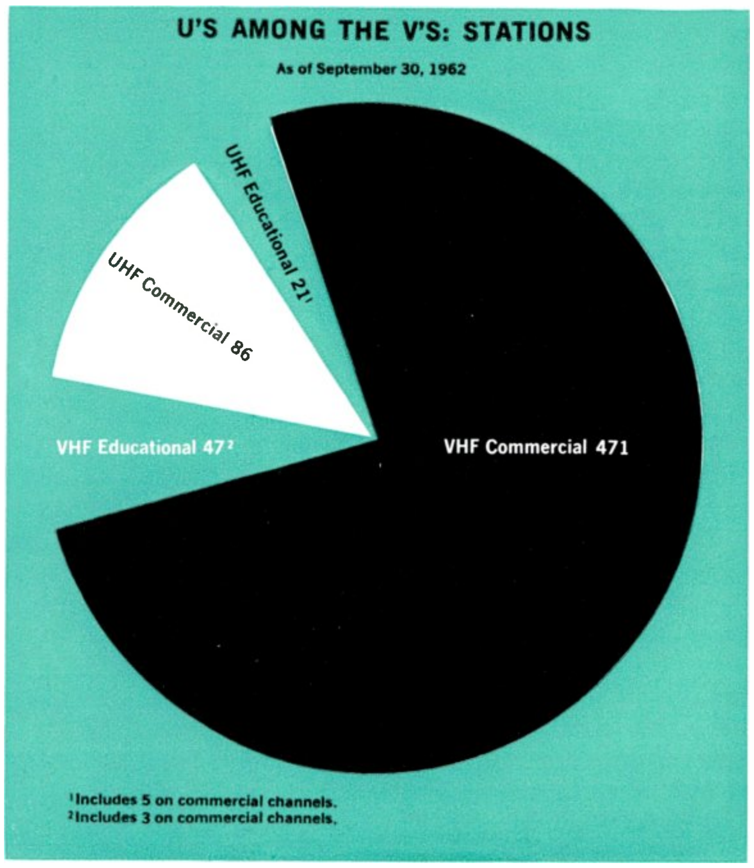
While the new all-channel legislation is fresh hope for UHF, its full effect might not be felt for another decade. The life of present VHF-only sets runs up to 11 years. The factor of set replacement on the part of the public has to figure in on a long-term basis. It may not be until 1972 that enough all-channel sets will be around to make many more UHF stations worthwhile.

The immediate effects of the all-channel law are becoming clear: there is the beginning of a rush for UHF facilities—not a stampede as in 1952, just the formation of a wave on the horizon. This year, through September 30th, the FCC received 52 applications for UHF channels—24 as of June 30 (the hammering out period of all-channel legislation), 28 more through the third quarter (after all-channel was pushed through). There were 18 applications in September alone. This year's UHF applications about double last year's so far. And the unheard of has happened. For the first time the FCC has contests between broadcasters wanting the same UHF assignment—one in Austin, Tex., another in Huntsville, Ala.

Some of the hopefuls: Kaiser Industries Corp., already holding two VHF stations and broadcasting in Hawaii since 1957, has applied for five U's, all in or near major markets—Los Angeles, Chicago, Detroit, Philadelphia and San Francisco, a $7 million package. Kaiser says it would like to develop its own local programming, sew up local advertising with ad rates competitive with those of major radio stations. (The hard fact of UHF life has been rates nearer radio's than television's. Many a U in 1952-1953 started out with its highest hour rates pegged at $200. Many of those still around have their rates at the same level while comparable V station rates have bounded upward.)

Metro-Goldwyn-Mayer Inc. has explored the possibility of UHF ownership as recently as three months ago. The film-TV company may in time ask for a UHF full house—seven stations—although plans currently, according to an MGM spokesman, have been "deferred." (Many communications-entertainment companies certainly are looking for a stake in UHF. If UHF pans out, investors don't want to miss the bet. And over-the-air pay TV people have a special interest in UHF. If toll TV comes in any great strength, it is going to have to depend heavily on UHF outlets.)

Spanish International Broadcasting Co., with a string of Mexican border stations, earlier this year put KMEX, a Spanish-language UHF outlet, on the air in Los Angeles. It has also filed for a U station in Paterson, N. J., with hopes of catching New York's big Puerto Rican population, may file for channels in other Spanish-speaking population centers.



A group of Nashville, Tenn., principals recently purchased briefly-operational, now dark, KBIC, another Los Angeles UHF, from pioneer UHF proponent John Poole. The group, experienced in ethnic radio in the South, plans to program primarily for Negro and other minority audiences. (UHF, always troubled for programming without a network link, sees a portion of its future in ethnic television for major markets. Metropolitan VHF giants, of course, have been too broad in coverage and too scarce in number to begin to concentrate on ethnic markets.)

The current UHF speculation puts many U hopefuls in a bind. The FCC, while actively pushing UHF development, also cautions against rushing into outlets and getting burned.

SPECULATORS HAVE A PROBLEM

Kenneth Cox, chief of the FCC Broadcast Bureau, notes that the full impact of the all-channel receiver legislation will not be felt for some time. "Under our allocation system," says Cox, "when people file for an outlet we expect them to build. We are getting a spurt of UHF applications now, ahead of all-channel impact, because many U channels are available and applicants can avoid contests and hearings—a costly, time-consuming process—later on.

"But today's applicant is a risk-taker," continues Cox. "He wants in before all-channel sets are in the hands of the public because he's afraid he may be too late later on. In the meantime he's faced with the job of building a station and hanging on until UHF audiences build up."

This is the exact decision MGM is weighing: should we get in early on the UHF frontier and risk starvation, or should we wait until the general store is open and hope the homestead sites we want still remain? For big operators like MGM and Kaiser, initial UHF operating losses can be weathered. The worry comes with small broadcasters who hurry up $500,000 and rush in for a permit. The FCC says it won't tolerate the cornering of desirable channels followed by stalled off construction.

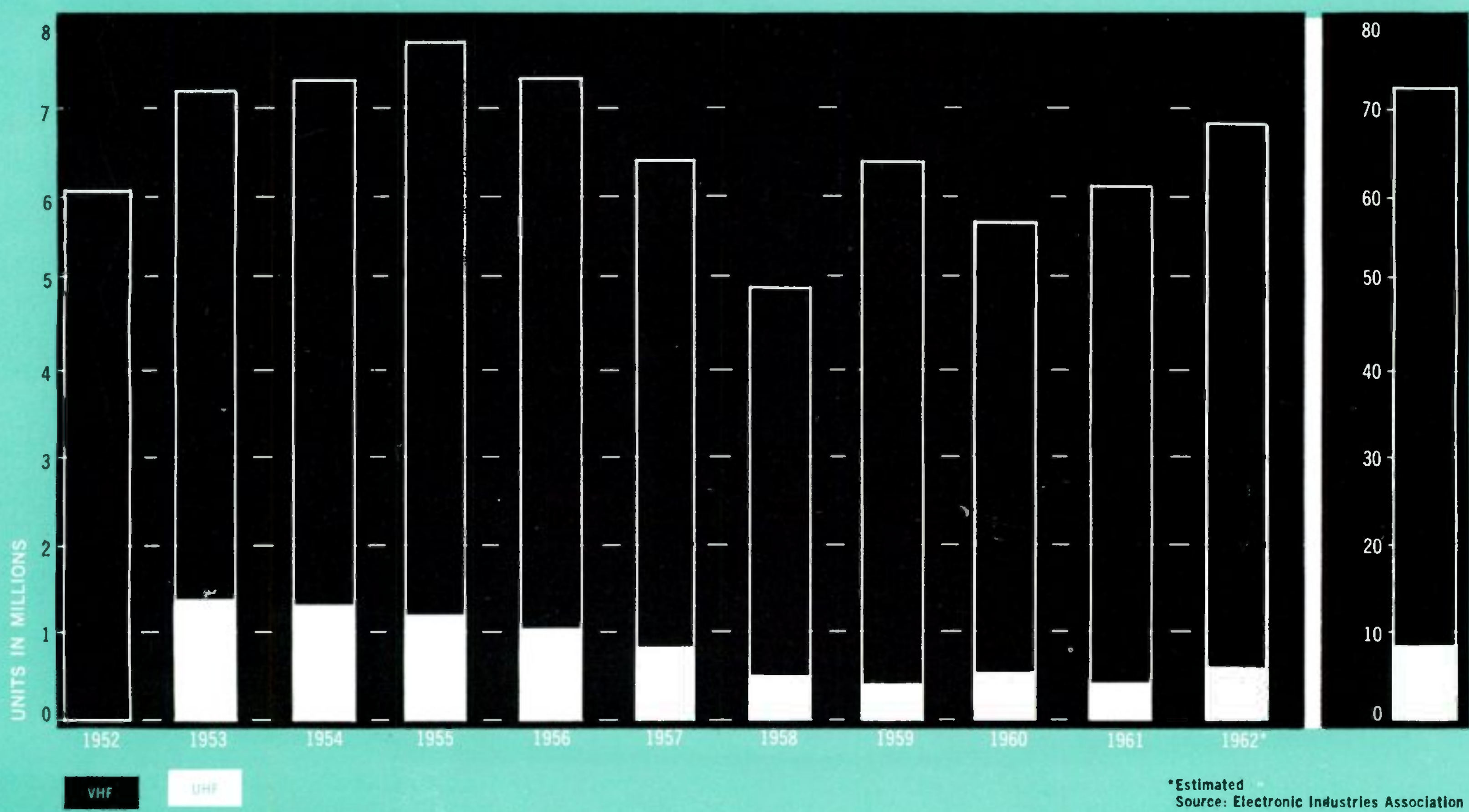
The National Association of Broadcasters, which supported all-channel set legislation tied to an anti-deintermixture provision—NAB wants the use of UHF promoted, but not at the expense of VHF—sees a tough road ahead for UHF but eventual success.

James H. Hulbert, NAB manager for broadcast management, estimates that all TV sets will be capable of receiving UHF signals by 1972, probably earlier. He also sees as many as 250 U stations operating as against 500 V outlets by 1970. But, he cautions, the course of UHF won't be easy.

"There is going to be a lot of money lost in UHF and there are going to be a lot of people going bankrupt," says Hulbert. "For the first three or four years, competition is going to be ineffective and spotty. After that, UHF will begin to bite into presently operating stations from a competitive point of view." And Hulbert feels that in the long run the impact of UHF may be "as substantial as the impact that television has had on radio."

The UHF operator has always had a financial problem. Last year, of 71 UHF stations reporting profit or loss to the FCC, only 29 were in the black, and 12 of these took in less than $50,000. By contrast, of 439 VHF stations reporting to the FCC, 346 showed a profit, and 70 took in less than $50,000. U's overall lose more money proportionate to their number than do V's. Profitable U stations as

U'S AMONG THE V'S: SET PRODUCTION



*Estimated
Source: Electronic Industries Association

a percent of their total—39.4%. Profitable V stations—78.8%. Unprofitable U's—60.6% of the total. Unprofitable V's—21.2%.

It will be a long while before the UHF profit picture improves. The 71 UHF stations in the FCC profit and loss record last year were what might be called "proven" stations. New U's will have harder going.

NAB's Hulbert estimates that to put a U station on the air in a small city would involve an outlay of nearly $500,000 in construction costs and operating losses before the operator reaches the break-even point. And Hulbert calls the estimate "rock bottom." In the case of a typical big-city UHF station, a total outlay in excess of $1 million may be required.

Hulbert says UHF stations are likely to show up primarily in one- or two-station markets where the third network has been blacked out for lack of an outlet, in all-UHF markets where the percentage of UHF sets is already high and in large markets where operators feel revenues are substantial enough to get an adequate share.

Programming, technical and other problems will loom big for UHF in the first few years, according to Hulbert, but will be overcome or erased as the industry adjusts to the competition of the VHF stations.

Hulbert, and many others, doubt if the three national TV networks could absorb many new UHF stations as affiliates. The networks doubt it too. They cover better than 98% of the nation now with their present lineups. Only ABC-TV, lacking full affiliation and sharing stations in many markets, probably could take some choice market U's. Hulbert does see, however, a "chance" for a fourth network composed of UHF outlets. He expects the independent U stations to link up eventually in some manner, perhaps go in on cooperative deals to get programming. And program syndicators have in their future a vast new market. "VHF stations," says Hulbert, "will skim the cream off syndication, but U's, while they won't be able to pay as much as V's, do represent a bigger market."

What may spell big danger for UHF development, and alter NAB expectations for UHF, is the television "outsider" called community antenna television. CATV, of course, has grown into a big business. Its 1,000-plus systems gross over $50 million a year. [See TELEVISION MAGAZINE, June 1962.] Basically, a system picks up one market's TV signals, feeds them by cable into another market for a subscription fee—fine for a station that doesn't mind its signal being taken and its coverage expanded, maddening for the station operator in the market being fed by CATV, who has new competition for audience.

The UHF fear is that CATV is expanding into markets ripe for a UHF outlet. And if these underserved markets have the benefit of three, four, five or however many channels of programming CATV is able to carry in from distant cities, what chance is there for a new UHF operation? A UHF station could strike out before it even starts if it has to compete with CATV. CATV men, on the other

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CLOSEUP

BOB BANNER

HE'S GOT THE MIDAS TOUCH FOR TV

BY JUDITH DOLGINS

WHEN Bob Banner was a teacher in the late 1940s he looked around for a subject that he could explore and then develop into a university course to call his own. He picked a new-fangled invention called television.

When he got a part-time job in television so he could explore his subject he picked what was then a relatively untapped aspect of TV entertainment and became a specialist in music/variety shows, a move than eventually led to four seasons with NBC as producer/director of the *Dinah Shore Show*.

When he left a high paying network staff job to set up his own firm he picked up a temporary six-week emergency assignment from CBS to try to save the *Garry Moore Show* from impending death, and like the Man Who Came to Dinner, he never did get out the front door of what has become one of television's consistently successful shows (and an Emmy winner last season).

When he picked an old TV flop, *Candid Camera,* to use as a segment of the *Garry Moore Show,* it became so popular that he turned it into a successful weekly program of its own. He picked an obscure comedienne named Carol Burnett out of the cast of an off-Broadway musical for a guest shot with Garry Moore, developed her into one of TV's hottest properties and a mainstay of the show and

Before teaching the new medium, television, Banner felt he had to work in it

when she left it at the end of last season locked up a contract to produce a series for her as soon as she feels she is ready to return to television.

He has a knack for picking plums. Last month Banner picked one of TV's ripest when CBS asked him to produce its series for Danny Kaye, who had vowed he would never work in TV on a regular basis.

What began it all was simply a scholarly interest in a new medium. The time was 1948, and NBC had announced it would launch a television station in Chicago within the year. On the nearby Evanston campus of Northwestern, Bob Banner was working on a doctorate in binaural hearing (in those days itself something of a new-fangled concept) and teaching in the department of speech and drama. He liked his life there. But with a yen common among faculty members he didn't relish the thought of forever teaching courses created by others; he wanted to be the architect himself—to create, to plan and teach a course that would become a permanent part of the university's curriculum.

Renewed activity in television following the lifting of wartime restrictions had already produced such wonders as telecasts of the Japanese signing of the surrender documents on board the U.S.S. Missouri, the opening of the United Nations Security Council in New York, the 1947 World Series between the Yankees and the Dodgers and the Louis-Walcott heavyweight championship fight. An audience of 370,000 had seen and heard maestro Arturo Toscanini conducting the NBC Symphony Orchestra in Beethoven's "Ninth Symphony," and by the end of 1947 the FCC reported 17 TV stations on the air, 65 construction permits issued and 66 applications for licenses on file.

Banner says "I began to look longingly at this new medium," and he went to talk to Donley Feddersen, chairman of Northwestern's speech and drama department (now director of television programming for the National Educational TV & Radio Center). Yes, Feddersen agreed, it was very likely that television would eventually become part of the curriculum. "I decided that it would be my course," Banner says. "But I felt I had to work in it before I could teach it."

So in May of 1948 he applied to NBC for a part-time job as stage manager on its planned Chicago station. No response. He applied again. Don't call us, we'll call you, NBC said in the true tradition of show business, and all spring, summer, fall and well into winter Banner went on with his teaching and doctoral studies.

On the evening of December 21, loaded down with examination papers to mark and dragging a Christmas tree he had just bought, he walked in his front door to find the phone ringing.

"This is NBC," the caller said. "We'd like you to come over for an interview."

"Sure," said Banner. "Right after the Christmas holidays."

"Right now," said NBC. "By 8 p.m."

It was already almost 7. Banner dropped his tree and exams and caught the next train from Evanston to Chicago. At NBC's offices he was interviewed by Jules Herbuveaux, then vice president of the network's central division, and Ted Mills, who was slated to become program director of the new station.

Mills handed Banner a book called "NBC and You" and said, "Congratulations, you're hired."

Banner said, "Wonderful," and that he could start in two months at the end of the next college quarter.

Ted Mills said, "Oh, no. Right now."

So, 13 hours later, at 9 a.m. of what was to have been the first day of his Christmas vacation, Banner reported to work and was thereupon made a stage manager. For a year he taught classes in the morning, worked at the station from early afternoon usually until 11 p.m. or midnight, then went home to plan the next morning's classes and do some work on his doctorate.

NBC never did consider Banner's job a part-time one. His chief assignment that year was the *Garroway-at-Large Show*, whose relaxed and informal on-the-air personality bore little resemblance to the hectic goings-on behind the scenes. Thinking back to those hectic days and that first fateful night he had to decide to take a job on about two minutes notice, he says, "The pace in television has been the same ever since."

One Christmas holiday he was taking his first job in TV, the next Christmas holiday he was debating if he should move to New York to run the Fred Waring show. He did, and from there he went on to produce *Omnibus* and the Metropolitan Opera productions aired on CBS. When Garroway's show moved to New York the old acquaintance was renewed and Banner took over the production chores.

Then NBC called him to Hollywood to get its first color shows on the air. One of these was the *Dinah Shore Show*, which Banner expanded gradually from 15 minutes to an hour, copping three Emmys along the way.

SECURITY PLACED SECOND

Five years ago, when he was reportedly one of the highest paid staff producer/directors in network history, Banner quit NBC to form his own production company, Bob Banner Associates, incorporated in California but licensed to do business in New York, where it is currently headquartered. Some of his friends at NBC thought, as one puts it, that "Bob had flipped his wig." The number of independent producers who tried and failed rivaled the figures handed out by the National Safety Council after Labor Day, and all Banner had to start with was a commitment for a couple of specials from CBS.

Bill Hayes, who as partner in the west coast firm of Executive Business Management helped Banner set up his firm, convinced him that his reputation could easily get him another network staff job if his own venture failed. Such assurance proved unnecessary.

Undoubtedly the turning point in the success of Bob Banner Associates was the emergency assignment to save the *Garry Moore Show*. Today, network officials rank BBA among the country's top 10 production firms. Bill Hayes (he is also a vice president of Bob Banner Associates) will say only that the privately held firm (Banner is sole owner) has "a gross volume in the multi-millions and a net worth of seven figures." The company "has never been in

A network official calls him one of the best organized producers in the business

the red, has never borrowed a cent, even for production costs," and has "an annual overhead of close to half a million dollars, not including production fees." Banner and his company, according to Hayes, who handles the business affairs of both, have invested shrewdly in oil and real estate. The firm may go public someday "if conditions warrant it," but Hayes, meantime, has been flicking around the idea of amalgamating several of his clients, including Bob Banner Associates, into an "interesting new kind of holding company."

Banner is president of the firm and holds the title of executive producer on all its shows. Dave Geisel, director of the *Garry Moore Show,* is on the payroll of Moore's own company, Redwing Productions. But, except for this, all production and direction for programs produced by Bob Banner Associates is handled by its own staffers.

Besides Hayes, BBA has two vice presidents, Julio Di Benedetto (producer/director of *Candid Camera*) and Joe Hamilton (producer of the *Garry Moore Show*). There's an executive committee comprised of just about all the executives: Banner, Hamilton, Di Benedetto, Hayes, Bob Wright (associate producer of the *Garry Moore Show*), Lou Wilson (chief administrative aide and the man in charge of new projects) and Irv Schlussel (staff attorney).

These seven, given to practical jokes that have found Banner the recipient of such indispensable items as an executive yo-yo (his staff thought "he needed a little something to help while away the time"), a telephone, not connected, in his private washroom (he once mentioned that if there's anything he can't stand it's status symbols) and a musical cigarette lighter that plays "Dixie" (he's from Texas but doesn't smoke), are a congenial group who judge people in terms of a question—"Are they our breed of cat?"—a show business expression which translated means: Are they the type of people we can work with?

Judging from the amount of bouquet-tossing one observes, the various members of Bob Banner Associates agree that each is indeed very much the others' breed of cat. Banner says that he couldn't have organized his company without the help of Bill Hayes; Hayes returns the compliment with kind words for "Bob's acute business sense" and at the same time thanks Banner for having enough confidence in him to allow him to make major financial decisions. Banner says he owes a great deal to his producers and administrative staff; they say they owe him just as much for letting them express themselves. What saves this all from becoming just a mutual admiration society is the fact that although everyone assumes responsibility and participates fully, there's no doubt that it's Bob Banner who is on top of things.

But the quality of Banner's authority is often difficult to grasp at first. People, used to movieland's portrayal of the entertainment mogul as a hypothalamic hysteric who wears hand-painted ties and silk suits, boozes it up before breakfast and shouts orders to flunkies, often say when they meet Banner for the first time, "Gee, you don't look like a producer."

For at 41, tall and thin, Banner is without a doubt the antithesis of the stereotype in dress, manner and speech. Especially speech. With traces of his native Texas still in his voice, he speaks so softly the listener often has to strain to hear him. Among his highly exhuberant employes he is known as "The Quiet Man" who is addicted not to booze but milk and cookies, and whose conservative taste in clothing is enlivened by neither handpainted ties nor silk suits but the bright red socks he sometimes wears on taping days—he says to kid Joe Hamilton who always wears them, though some of his employes suspect there's a bit of superstition involved, too.

He is remembered as having really lost his temper only once—to an audience that was rude to the cast of the *Dinah Shore Show.* Normally, observes an associate, "as the heat of the crisis rises, Bob gets quieter and quieter." One story has it that a special amplifier had to be installed on the set of the Fred Waring show because Banner got so quiet the cast and the crew couldn't hear him.

But it is this very calm and quiet manner that makes him something of an enigma to those who don't know him well. *Garry Moore* producer Joe Hamilton recalls that when they met on the *Dinah Shore Show* "he impressed me as being extremely quiet and not forceful enough. This, I thought, is the guy who's supposed to work wonders with color? It took me just two weeks to realize that Bob's strategy was, 'walk softly and carry a big stick.' "

But in Banner's case, the stick is used not as a clobbering instrument but, says another employe, "a magic wand." Banner is the leveler who keeps production meetings from getting too frantic, buoys them up when they are looking down. He is basically still a teacher. He is "the editor who spots what's wrong immediately when the rest of us can't see the forest for the trees." Says associate producer Bob Wright, "He has innate good taste. He knows not to let the material get too vulgar or too broad, or, at the opposite end, he knows not to let it get too subtle or artistic to satisfy mass tastes."

TWO FOR THE SHOW

It is not surprising, thus, that Banner is a perfectionist. A network official calls him one of the best organized producers in television. He tapes all his shows twice with two different audiences, then combines the best portions of each for broadcast. If he's not in his seat during a rehearsal or run-through he's probably in the back of the theatre testing acoustics or up in the control room checking something there. At the studio he walks around with a script and clip board clasped to his chest, watching, listening and making pages of copious notes. "Here comes the mutterer," joke his producers, who once, when the Marquis Chimps were guesting on the *Moore Show,* got one of the little beasts to parade across the stage clasping a clip board to its chest.

Much of his calm is a product of Banner's knack for organization. Mike Dann, an old friend from the *Dinah Shore* days and, as New York vice president of TV programs for CBS, now a close associate (Banner's current shows are all on CBS), traces this skill to his teaching background. "He approaches solutions and recommendations to problems as if he were writing a learned paper," Dann has found. As a result, "attending a Bob Banner rehearsal or taping is like attending an operation at the

TV used to be starved for talent; it's harder to get a start in the medium today

Mayo Clinic. Everything has been completely planned. Everyone has been briefed orally and by memo. The only unexpected thing that could happen would be for Bob to drop his clip board."

When Banner entered television the medium was flexible enough for new ideas, indeed starved for creative talent. There were few people in the industry veteran enough to use their "experience" as a rationale for squelching a seemingly wild idea. Banner considers his Chicago job with a brand new station one of the great opportunities of his life. By contrast, young people today are having a really hard time breaking in, he feels. "They do not know what working in New York or Hollywood television really involves, even if they've studied it or have worked for a college station. So they have no idea of what kind of job to look for or where to begin."

BUILDING FOR THE FUTURE

Consequently he has established The Banner Foundation, a fellowship program under which qualified college and graduate students who want to make some aspect of TV their careers can come to New York for an eight-week, all-expenses-paid (by Banner himself) opportunity to observe the people of Bob Banner Associates at work on everything from casting to taping to business management to legal matters.

The first two fellowship recipients arrived in New York November 1, with a second group scheduled for the spring. Although Banner has no obligations to them, no one would be especially surprised if an outstanding talented student should eventually find himself with an offer. Banner's eagle eye for good young people has already gotten him some of his chief aides. On the *Dinah Shore Show*, Joe Hamilton, who was singing with the Skylarks group, started hanging around the set and asking questions about production. He says "I made a real pest of myself." But Banner didn't think so and kept encouraging him to make suggestions. Before he knew it Hamilton was an ex-singer, full-time member of the show's production staff and one of the first two men whom Banner picked to work for him when he started his own firm (Julio Di Benedetto was the other).

Bob Wright was a student of Banner's at Northwestern. Wright also wanted to be a singer so Banner arranged the audition that got him a job with Fred Waring's Pennsylvanians. When he was later offered a job in commercial production at an advertising agency Banner urged him to take it "for the experience." The experience subsequently got him his job as associate producer with Bob Banner Associates.

Julio Di Benedetto was another Banner student at Northwestern. After graduation he worked here and there in TV as a production assistant until Banner hired him to help out with directing on the *Dinah Shore Show*. The story of how Di Benedetto got his big chance is known as "Bob Banner's Mysterious Illness."

One day, at the start of a rehearsal, Banner announced he was sick and had to go to the doctor. "You take over," he told Di Benedetto. A while later when it was time for the run-through, Banner looked in and said he had to go back to the doctor. "You do the run-through," he said to Di Benedetto. About two minutes before air time (the show was still live), Banner returned and said, "I've been gone so long I don't know what's been happening here. You better direct; I'll be your assistant." And "when it was all over," Di Benedetto says, "it finally dawned on me that Bob had never looked more healthy in his life."

It's this type of "consistent fairness," as one employe terms it, that's helped establish the good rapport that makes Banner and his staff each others' breed of cat. Many of the people who work for or with him are old acquaintances. For instance, Lou Wilson, his administrative aide and new projects man, formerly was in charge of the Bob Banner Associates account at Ashley-Steiner, Banner's sales agency. Donley Feddersen, Banner's old boss at Northwestern, is one of seven educators who serve as advisors to the Banner Foundation's fellowship program.

Banner's theory of picking people is motivated less by a desire to see the old faces than the feeling that "if you know a man is good you should grab him." But describing all the interrelationships begins to sound a little like Lou Costello doing "Who's on First."

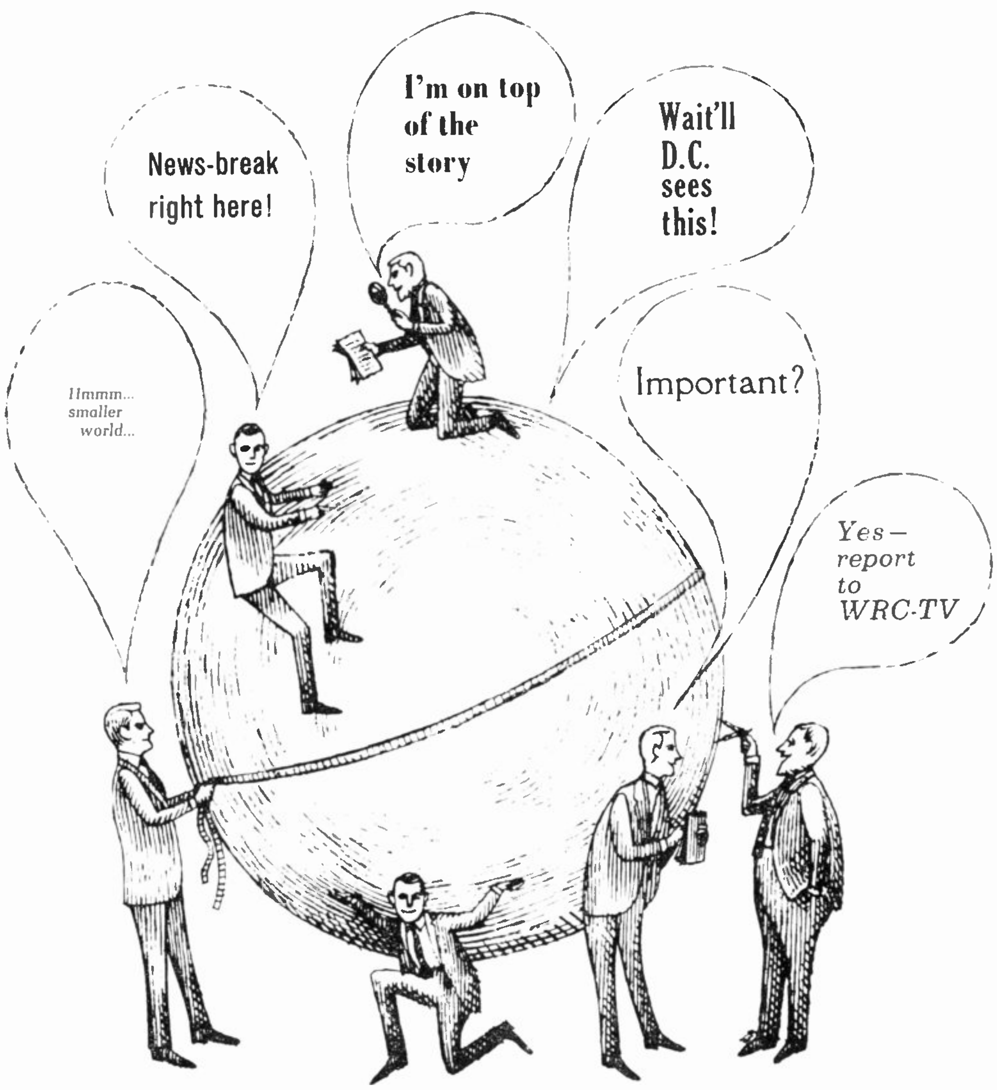
THE CHAIN WENT FULL CIRCLE

Like his staff producers Julio Di Benedetto and Bob Wright, actor Jeffrey Hunter was a student of Banner's at Northwestern. Hunter introduced Banner to the man who was handling his business affairs, Bill Hayes. Hayes helped Banner set up his production company. When Banner later wanted to hire a staff attorney Hayes introduced him to Irv Schlussel. Schlussel had been the attorney for another Hayes client, Theodore Bikel. Bikel will probably star next season in a series that Bob Banner Associates is producing. The series is currently in the hands of a free-lance producer/director, Paul Stanley. Stanley had been producer of *Studio One* and prepared the dramatic segments that *Omnibus* sometimes ran when Banner was its producer. Banner is now working on a series starring Jeffrey Hunter, who started the whole chain.

Meantime, Banner met Joe Hamilton on the *Dinah Shore Show*, where he also renewed acquaintance with Keith Texor, who had been a singer on the early *Garroway-at-Large* show in Chicago. Textor formed a commercial jingle firm with Alan Scott, whose wife went to Northwestern. The Scotts are composing the music for the Broadway-aimed adaptation the Banners are doing of Giraudoux's "Apollo of Bellac," and Textor and his wife are handling the arranging. And the jingle firm of Scott, Textor is a business management client of Bill Hayes.

Robert James Banner Jr. was born on August 15, 1921, in Ennis, Tex., a small town (population 7,000 then, only 11,000 now) between Dallas and Houston. He changed his first name legally to Bob after he formed his own firm.

In line with the American Dream his mother and father, an insurance agent and tax collector, wanted him to be a doctor. They would have settled for a lawyer. But Banner always had other ideas. He taught himself to play the piano by ear and got his aunt to teach him to play the organ on the sly. His parents accepted his musical aspirations when one Sunday he surprised them by playing the



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"His abilities made it inevitable that he would eventually leave teaching for TV"

organ in church. By the time he was in the seventh grade he was officially the church's assistant organist and starting work at learning the trombone.

In high school he found that the band never played popular music. It didn't have any arrangements. The band director suggested that Banner try some. So he wrote out "Sugar Blues" with all the instruments in one key—"and I almost died when I heard it." But after more trial and error he started the band playing swing and established a reputation that snared him a scholarship to Southern Methodist University in Dallas as arranger for its Mustang Band.

At SMU he was required to join the Navy's V-7 program, which meant he couldn't major in the arts. It had to be something "practical." So he majored in statistics and minored in cost accounting. On the side, though, he played trombone in the Mustang Band and arranged its music. He directed several college shows and organized and led the Varsiteers, an 18-piece dance band and vocal group that soon found itself in demand for all manner of local functions. Says Banner, who did all the arrangements, "Until we found our own style, we sounded amazingly like the big bands of the day—Miller, Dorsey. At least we hoped we did."

At the time Banner was in college movie theatres commonly included stage shows in their programs. Interstate Theatres (a division of Paramount) was organizing summer tours for college musical groups and invited the Varsiteers to join the audition in Houston. There Banner ran into a forlorn sextette from Texas State College for Women, who, thinking that Interstate was providing the acts, had come without a single song or arrangement. So he stayed up all night working up arrangements of "Italian Street Song" and "I Remember You." He spent the next day teaching the girls how to sing the songs and kept complaining about one who was off-key. Her name was Alice Baird. In true story book fashion, she is now Mrs. Bob Banner.

After his graduation from SMU in 1943 Banner served in the Navy for three years, mostly as a radar and intelligence officer on the U.S.S. Kephart, a destroyer escort that participated in a dozen landings and four or five major battles. "It was," Banner recalls with characteristic understatement, "a rather active ship." At the war's end he found himself, in the words of Bill Hayes, "a real life Mr. Roberts." Orders called for the ship to come through the Panama Canal to New York, and all the senior officers were either sick or wounded. Lieut. (J. G.) Banner kept radioing New York that there was no commander; New York kept radioing back that *he* was commander—and so he was, if only briefly.

Throughout his years at sea Banner spent every spare moment listening to records on the radio and "making arrangements that no one ever heard." Ready to be discharged, married and dead set on going into some form of entertainment, he went to see Charlie Freeman, who booked the stage shows for Interstate Theatres and had been in charge of the college tours. Freeman set up an interview with the brass at WFAA, the NBC-affiliated radio station in Dallas. The people there told Banner he couldn't get a job without experience and suggested he rack up some background by going to a school like the Radio Institute at Northwestern, a summer program administrated by the university and taught by NBC personnel. The people at the Radio Institute told him he didn't have enough background in radio to be admitted and suggested he rack up some experience by working for a station.

Caught in this vicious cycle and considerably depressed, Banner enrolled for some summer courses in Northwestern's radio and speech department, thinking maybe a smattering of specialized study would improve his lot. "I realized then that I had everything to learn and enrolled for the fall semester, too." He fell in love with university life that fall, and there and then made his decision to become a teacher ("next to music, teaching had always been one of my two or three big interests").

Banner began working towards his master's degree in 1946 and started teaching courses in speech, acting, directing and production the following year. In the summer of 1947 he was accepted for two month's study by the Radio Institute that had rejected him just the year before.

Department chairman Donley Feddersen says "He was an extraordinary teacher. He was highly creative and imaginative and had a talent for organization that I first noticed when he was a student and got other students working with him on the college productions. I think his abilities made it inevitable that he would eventually leave teaching to go into television."

But that's getting ahead of the story. Banner got his master's in the spring of 1948 and was still so set on making teaching his career that he immediately started work on his doctorate. He had begun teaching more courses in production, his favorite subject, and during that summer attended the Fred Waring Music Workshop in Shawnee-on-Delaware, a program under which educators were (and still are) invited to observe the Pennsylvanians at work.

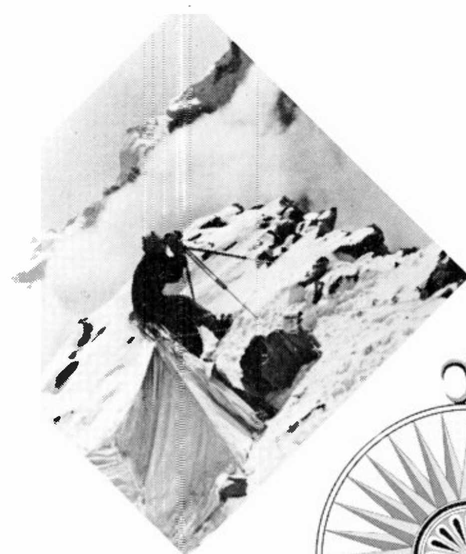
AMBITION MADE ITS MOVE

Meantime, though, Banner had been feeling the first stirrings of that yen to create a course he could call his own. "At the time there was that new medium being talked about, TV. There were no networks yet, of course, but a local station in Chicago, WBKB (owned by Balaban & Katz Theatres) was getting a lot of attention. The head of the station, a Captain Eddy, announced an arrangement under which people in radio could come in and observe."

Through Feddersen's recommendation, Banner was accepted as one of the observers. For two months he carried coffee and watched other hands produce such programs as *Kukla, Fran & Ollie*, news, weather, sporting events and a good number of fashion and cooking shows.

Banner felt, however, that to teach TV he would have to participate, not merely observe, so he applied for the "part-time" stage manager's job with NBC's new Chicago station. "I had no idea," he says now, "what I was getting into."

Since the job started during the university Christmas break Banner had about a week to figure out how he would manage to work at the station, work on his doctorate and teach his classes. And for the first few days there was



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Television's demanding pace crowded aside Banner's academic ambitions

hardly time to worry about it. "At the time," Banner points out, "if a station didn't go on the air immediately it would have to forfeit its license. So on my first day I was given a paycheck number, a desk, four easy lessons on how to be a stage manager and assigned to my first show." This was a telecast of the Christmas services at the Great Lakes Naval Training Station, and "we wound up televising more stagehands than performers."

Meanwhile Banner found time to tell Feddersen about the job. Feddersen thought it was too good a chance to pass up, and since shows then were being aired in the evening hours only, he arranged a schedule so that Banner could teach classes in the morning and report to the station in the afternoon.

Banner had been on the job a scant few weeks when the station started a 15-minute early evening show called *Gone But Not Forgotten*, featuring Herbie Mintz singing old songs. NBC, feverishly trying to fill its allotted airtime under FCC regulations, was short of directors. Those it did have weren't experienced in music or variety. So Banner was given the direction chores, though on the books he was still a stage manager.

In late February there was a crisis: a brace of sporting events had been suddenly canceled, leaving an hour and a half open on Friday nights. Orders came from New York to fill 30 minutes of it for three weeks with variety and music, and as resident music/variety expert (he was still a stage manager) Banner was given the production job.

Program director Ted Mills and Norman Felton, then head director of the station (now executive producer of MGM television shows), were in charge. To host the show Mills hired a local radio disc jockey named Dave Garroway. Banner said, "This was the time the cable was coming in and we began seeing all the slick shows from New York. Dave and I watched the polished productions on the Milton Berle show and our hearts sank."

The station had one stage—a tiny affair it used for cooking shows. Although the plan was to give the program an informality by showing the mikes and crew occasionally, as at the Great Lakes Naval Training Station, on the first Garroway show, "you could hardly see the performers with all the stagehands and supervisors and backs of sets that we showed on screen. On the second show the tire on a mike boom blew out. It sounded like an explosion. Dave handled the mayhem with great charm. At the end of the third show, we were due to go off. The time had been sold, as NBC expected it would be when it asked us to produce something to replace the cancelled sporting events."

But the fan mail and favorable critical response prompted NBC to reschedule *Garroway-at-Large* for Sunday nights, and Banner stayed with it as producer for about a year. He still had the title of stage manager and although he served as assistant director on the Garroway show he performed stage manager's chores on other programs. Three weeks before he resigned he was officially made an assistant director.

The string of events leading to Banner's resignation and subsequent success in what he thought of then as "big-time New York TV" began around Thanksgiving with a card from Fred Waring asking him to come for breakfast. Waring was in Chicago for a 4-H Club convention and, says Banner, "I was completely puzzled when I heard from him. I couldn't figure out how he could possibly have remembered me from the summer at his workshop. It never occurred to me that he might have been watching the Garroway show."

But Waring indeed had been watching and asked Banner to come to New York to produce his new TV show. "I was stagestruck (I still am)," Banner says, "and I was absolutely floored."

It was not as easy a decision as one might think. Going to New York meant giving up the teaching that still fascinated him and leaving his doctorate, just 11 class hours away from completion, in a state of limbo (he later had to forfeit it because "big time" television hooked him so completely that he did not have time to complete it in the time the university specifies). But once again the opportunity seemed too exciting to pass up and in January of 1950 he joined Waring in New York.

Life in TV there wasn't any less hectic than in Chicago, as Banner shortly knew well. During his two years with Fred Waring the Metropolitan Opera asked him to produce the performances of "Fledermaus" and "La Boheme" which were aired on the Ford Foundation's *Omnibus* show. Then he resigned from Waring to join *Omnibus* itself, but in between managed to find time to work for the Milton Biow advertising agency as producer of *Nothing But the Best*, a music/variety show featuring Eddie Albert which Procter & Gamble was sponsoring as a summer replacement for the *Loretta Young Show*.

THE MORE THINGS CHANGE

While Banner was working for *Omnibus* Garroway's *Today* show was moved to New York and he had started doing a half-hour show in late night as well. As Banner recalls it, "Dave called and asked me to come over and work on his night show, which was about five weeks old. I said no, I had enough to do on *Omnibus* and didn't want to get involved with a show that was on five times a week. But Dave is a very persuasive fellow and I couldn't resist. So there I was, back working a 90-hour week, just like in Chicago."

In 1954 NBC asked him to come to Hollywood to get its color shows on the air and also to produce a batch of shows, which included *Producers Showcase*, Frank Sinatra specials and *Wide, Wide World*.

Banner's major Hollywood assignment was to produce and direct the weekly 15-minute *Dinah Shore Show*, which alternated with other TV newcomers like *Perry Como*. The pace in Hollywood was like Chicago and New York, and maybe then some. "NBC hoped Dinah's 15-minute show would be a forerunner of a big, full-fledged weekly music/variety show," Banner recounts. "But Dinah was apprehensive, so we went about it gradually.

"In the first year we had her do one 30-minute special (for Chevy's 25th anniversary celebration) in addition to her weekly 15-minute program. The next season, 1955, we did two 60-minute shows in color, and the following year 10 hour shows, each time still doing the 15-minute show, as well. It was like doing a series and specials at the same time, a complicated schedule that meant a constant shifting

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CLOSEUP: BOB BANNER *continued*

of gears. But in 1957 we were that big full-fledged weekly music/variety show that NBC wanted."

When Banner's four-year contract with NBC ended in 1958 he organized his own production firm. He was still living out on the coast. "All those years," he explains, "each new show meant forming a new staff from the networks' ranks. Usually we didn't know each other well, which always makes working together more difficult. I thought I should work with people on a permanent basis."

His first two employes were Joe Hamilton and Julio Di Benedetto. Bill Hayes of Executive Business Management took charge of the financial end, and Bob Banner Associates set out with a committment to produce a *Ginger Rogers Show* and one or two other specials for CBS.

Then he got the call to come to New York to talk about taking on the six-week assignment to try to save the *Garry Moore Show*. The six-weeks assignment has stretched to four years. Banner says, "We fell in love with the show, and when the six weeks were up I said to Garry, 'I wish I could stay.'" "So stay, then," Garry said. He did.

He is looking forward to starting work on next season's *Danny Kaye Show*. It is not a new friendship. Banner was scheduled to produce one of Kaye's infrequent specials for General Motors, but the arrangement was terminated by mutual consent.

Kaye, who had long resisted TV and then agreed to submit to specials only, "is a big challenge to any producer," Banner says, "because he is not just a singer or a dancer, but an entertainer, and this is a rare breed nowadays." Banner had long been after Kaye to do a series. "I kept telling him that there is more mental agony doing specials, where each bit of material has to be great, than a series, where at least you can make an occasional mistake. But he kept saying no. Then, last month, after he signed for a series with CBS he called me up. 'Texas,' he said, 'I've gone and done it.' "

Home for the Banners is a three-story 60-year-old "typical Hudson Valley" house in Irvington-on-Hudson, New York. He and his wife have three sons, Baird, 12, a student at Hackley, a prep school in nearby Tarrytown, Bobby, 9, and Chuck, 7, who both attend an Irvington elementary school.

Banner usually gets to Manhattan by 10 a.m., and frequently stays in town on business till 10 p.m., a schedule that makes relying on commuter trains risky, so he drives. Part of his business is keeping up with Broadway, and he and his wife generally take in a couple of shows each week.

The offices of Bob Banner Associates on the 17th floor of 545 Madison Avenue are fairly large and some of the rooms are still unoccupied. The space was taken "with room to grow." It was a prudent move. END

UHF UNBOUND? *from page 57*

hand, feel that they can actually aid UHF by feeding UHF signals from market to market, expanding U coverage, which is inferior to VHF anyway. The problem and its seriousness need to be resolved.

■ While not a commercial system, educational television strongly affects the future of the UHF spectrum. It is agreed that the nation's crowded school systems can use teaching by TV, increasingly as the years pass and crowding in the classroom grows. Giving a boost to ETV, President Kennedy last May signed a bill establishing a 5-year, $32 million federal program to encourage construction of educational stations.

Some commercial broadcasters, VHF and UHF alike, look on ETV with a touch of trepidation. They see in it a worthwhile venture yet one that is going to use up precious channel allocations, many of them suited for commercial operation. The FCC's 1952 channel allocation plan allowed 276 slots for noncommercial educational use, 92 of them VHF reservations. At the time commercial broadcasters raised the roof about this—ETV being a long way off, if ever arriving.

Today there are 68 non-commercial educational stations in operation. Educators say they will eventually need 1,000 outlets for a wide variety of school and community programming. Commercial broadcasting expects to grow, too, and has some fear about who goes where in the spectrum. Educational-cultural programming may also loom as competition for commercial fare.

The educational broadcasting groups have supported the all-channel set legislation. ETV's future lies in UHF because that is the only direction left in which to expand. While 47 of the 68 ETV stations today lie in the VHF band, it is only natural that educators want the best outlets. ("Any V is better than the best U," says Pat Callahan, executive assistant for network affairs of National Educational Television, the group helping program ETV stations.)

ETV has used up the best of its reserved VHF channels but it has been criticized for picking up only about half of them. Says Callahan of NET, "We've activated every U reservation in major markets. Nobody wants the rest, certainly not the commercial broadcasters. They are out with the prairie dogs and the Alaskan brown bear."

ETV needs the all-channel TV set as much as commercial UHF does. NET says Detroit's educational channel 56 has practically no audience at all, and probably won't until all-channel takes effect. In the meantime, and a long while after, educators are beginning to make use of "open-circuit" stations, almost point-to-point communication of the 2,000 megacycle type, ideal for classroom and classroom extension service.

■ Can UHF work in a metropolitan center? The question was asked by the FCC early in 1961. Last month it gave its answer: yes. For a year station WUHF, channel 31 New York, had operated as an FCC-supervised experiment in league with New York City's non-commercial Municipal Broadcast System. Last month, the test completed and called a success, the station was turned over to Municipal as WNYC-TV. With it went $1.2 million in FCC-purchased equipment and the distinction of being the most powerful TV station in the world, licensed to operate with an effective radiated power of 890 kilowatts.

From the WUHF test, measured by the FCC at 5,000 receiver locations within a 25-mile radius of the transmitter, engineers corroborated what the Television Allocations Study Organization learned from UHF studies back in 1957 and 1958—UHF works as well as VHF up to about 25 miles from the transmitter. It begins to distort rapidly past 25 miles, although Seymour N. Siegel, director of Municipal, cites the freak: WUHF was picked up by a UHF viewer in Baltimore, 200 miles away.

While terrain features are much more critical in UHF than VHF, and the channel 31 signal had trouble reaching into some of the canyons of Manhattan, FCC Chairman Minow said WUHF's success in the most difficult reception area of the country shows that "UHF will work anywhere and paves the way for the growth of commercial and noncommercial TV." (A critic may point out, however, that back in 1950 the UHF experiment of that day was KC2XAK, an RCA-equipped and operated satellite of the old WNBT New York, located in Bridgeport, Conn. Broadcasters from around the country went to see the ex-

Political reporter for WWJ News, Ven Marshall kept on the heels of Michigan candidates throughout this year's grueling campaign—helped voters assess the candidates and the issues. Marshall also holds down regularly scheduled newscasts, writes and narrates many public affairs "specials" for the great WWJ News operation—the only local service that includes:

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periment in action, measured on 50 experimental UHF sets, much as they flocked to WUHF this year. UHF 1950-1951 style, too, was called a success.)

High-band TV, with its "bugs" and variations, has proved out technically. It does work, best in level country and, powered-up, among the skyscrapers. It has been the economics of UHF, and the ground rules under which it has had to operate, that have dictated its course.

Newton Minow has called the all-channel law the most important accomplishment of his term so far as chairman of the FCC. Before Minow took office in 1961, the Commission was leaning toward an all-channel solution to the UHF problem. Minow says his first reaction was that all-channel was not the way. He sided with Commissioner Robert E. Lee, the FCC's strongest supporter of making TV an all-UHF system, on a course of deintermixture, a policy then haunting VHF operators.

"Later," says Minow, "I thought better of it, reversed myself to Fred Ford's idea (Commissioner Frederick W. Ford) of all-channel as the long-term UHF answer. Both courses were unpopular. All the alternatives are unpleasant but all-channel is the least unpleasant."

Chairman Minow, interviewed shortly after the dedication of WNYC-TV last month, agrees that the FCC's Sixth Report & Order was the key mistake in UHF's history. But he sees the all-channel law as "eventually" bringing about a fundamental change in the television set-up as we know it today.

"The big problem facing the FCC at the start of my term," says Minow, "was the shortage of television broadcast facilities. Half of the country's television markets are served by only one TV station. Deintermixture offers a cure for a few situations but no national solution. It is an inconvenience to the public in the markets affected and unpopular politically.

"Our problem is to figure out a nationwide TV service, not today or next year, but over the next decade or two. It is wrong that fewer and fewer people decide what more and more Americans are to see. The all-channel legislation means a second round of television growth. In UHF there is greater opportunity for more local service, more educational service. And in any talk of pay TV, you have to utilize UHF channels."

Minow's big goal is full television service in every television market, a variety of programming choice for every taste. "I would like to see," he says, "at least five TV stations in every market—a station each for the three networks, an independent station and an educational station." In Minow's eyes, most independents and ETV's will be UHF outlets.

Minow sees the UHF station's big problem as programming. "The independent groups today," he says, "like Westinghouse and Metropolitan, are doing more programming on their own. But there are only about 35 independents in the U.S. Of them, eight are in New York and Los Angeles. Program producers have a market in only 29 areas outside these two cities. But UHF when it comes in force can be a rich market for independent product. And by the end of the decade I think you'll see a fourth network servicing the new UHF stations."

A strong point with Minow is "waste in television." He feels that TV today seems to demand something different every hour. "A great deal of money," he says, "is spent on fine programming. It is wasted if the programming isn't repeated. I know that with more facilities and more programming you run into advertiser, union and economic problems of all kinds if we accept the present TV system. But you have to work for the ideal—public gain by choice. UHF can bring special programming, appeal to smaller parts of the audience, like FM radio is doing. I want to see a wide range of service outside and inside metropolitan markets. And it's possible."

One proposal advanced to speed along the process would allow a VHF broadcaster to acquire a UHF channel in the same market, operate it commercially as a separate station but with the proviso that only a limited amount of programming could be duplicated from the VHF companion station, and that duplicated programming would have to be put on at different hours. Minow is known to be sympathetic to experimenting with the idea, which would require suspension of the "duopoly rule" which prohibits one licensee from having more than one facility of the same category—TV, AM or FM—in the same market.

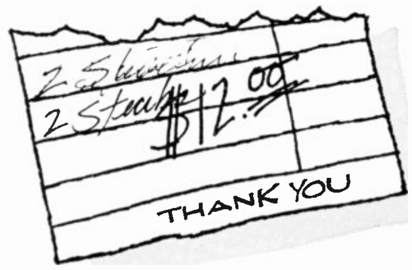
DUAL V-U OPERATION

The FCC had been considering this proposal—a "pool" of UHF frequencies for existing VHF licensees to permit dual VHF-UHF operation by commercial TV operators—before the enactment of the all-channel legislation. It dropped the idea as "wasteful of the spectrum" in the light of all-channel's promise to open up UHF on its own. Chairman Minow, in concurring with the FCC's decision to go all the way with all-channel, did not "foreclose" dual V-U operation "in all circumstances."

Commissioner Lee, the UHF strong man, dissented to the FCC all-channel order dismissing consideration of dual V-U operation. Lee, in effect, would favor any action extending UHF service,

puzzle:

Separate the Men from the Girls — (*Algebraically*)



A group of guys and gals from WMAL-TV's Sales Department, working overtime on a knotty problem,* went to supper in a neighborhood beanery. Their bill came to $12. (This was for food only; no cocktails or other potables were served. These dedicated young people wanted to keep clear heads for their clients.)

"Let's just split it even all around," came the generous offer from the heaviest consumer in the group.

"Let's not," demurred the local Galahad. "If we men pay the two gal's share and then split it, it'll only cost us 50 cents more apiece."

How many men were there in the group? (No value judgments, please. Treat the term "men" in its narrowest biological sense.)

The ability to make lightning calculations of this sort has enormous practical application, so work this out on the back of an old restaurant check and send it along. A small but interesting prize will come your way.

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short term, long term and finally in the nation going to all-UHF. In his dissenting statement Lee said: "To foreclose these possibilities [joint VHF-UHF operation schemes], while we are laboring to alleviate our allocations shortages by squeezing in substandard VHF stations, is unimaginative and contrary to the public interest."

On the big question: Will there be all-UHF television someday? Minow gives the answer most broadcasters give—"Who knows?" The federal government, civil defense and the military have been examining their broadcast needs for years. They could use the VHF spectrum. And under the heading of "national security," they could take it—moving commercial television entirely to UHF. (Although one network executive says this: "There is one certainty I go to bed with every night. If I wake up the next morning and find the government has moved to take over the VHF channels, I know that the pressure mounted against it would roundly squash the attempt.")

The fact remains, however, that the FCC must consider the possibility of government services on VHF, and in considering, foster the expanded use and health of UHF channels. "We just can't freeze the U.S. into a 12-channel television system," says Minow, "And now is the time to change it. In ten years from now non-broadcast radio may have taken some VHF channels away from commercial use. The FCC at that time will have to re-evaluate the whole situation—television vs. non-television."

Even the UHF band is being eyed for non-commercial use. The manufacturers of mobile communications equipment are currently urging the FCC to reallocate UHF channels 14 and 15 to land mobile usage. The mobile group claims that their assigned frequencies are saturated and that they need more space. (Channels 14 and 15, of course, are the most desirable in the UHF spectrum. Like low numbered VHF channels, low U channels put out better signals. Presently there are five TV stations licensed or authorized on channel 14, 11 on channel 15.)

The long wait is now on to see what effect the all-channel receiver law is going to have on UHF expansion. TV receiver manufacturers, most of them arguing against all-channel legislation when it was in hearings before Congress earlier this year, now go along with the law. They will make all-channel sets, supply market demand as it develops for UHF right down to the April 30, 1964 VHF set cut-off date and then switch over to all-channel sets only, beefing up the UHF audience potential through the rest of the 1960s.

TV set manufacturers, through their industry group, the Electronic Industries Association, opposed all-channel legislation on the grounds that manufacturers would be passing higher costs for all-channel sets—about 14% or $30 more than VHF only—on to the public, 92% of whom are not now being served by a UHF station. EIA called it an infringement on the liberty of the buyer.

EIA, of course, had a point. Minow has said that none of the alternatives in fostering UHF are pleasant, but some are less painful than others. As long as people watch television, and as long as their old sets wear out, they will be buying new sets. Set manufacturers are assured of a fairly constant market no matter what kind of set they put out. And the higher price of the more complicated all-channels set should come down as mass production and competition take hold.

GOVERNMENT INTERVENTION

Another point in the all-channel order is broader and perhaps even more basic. Has government the right to dictate to industry what it can or cannot produce? The all-channel bill had Congressional opposition on this principle. A block of 90 House Republicans and Southern Democrats argued that the bill would force a buyer to take a dual-reception set whether he wanted one or not.

Chairman Minow notes the point. "I agree with the general argument that it isn't right for the government to dictate to industry what it should produce. But," he says, "in the case of the television receiver manufacturers, it isn't a toaster in question, it's a public facility."

As far as the EIA is concerned, the all-channel opposition is now a dead issue. Its receiver manufacturing members are working to bring the law into effect, engineering a 1965 model TV receiver. (As sets are designed and put into production well in advance of their introduction by dealers, 1963 model sets were in the works when the all-channel bill became law. April 30, 1964 was set as the cutoff date to give the receiver industry a chance to retool and reorient sales and distribution machinery.)

The present rate of VHF-UHF set production is running about 8-10% of total TV production, and many manufacturers have noted a slight increase in UHF demand since all-channel became law. EIA estimates that out of a total factory production of 6.8 million TV sets this year, close to 574,000 sets will be UHF reception-equipped (see chart, page 57).

Over the last 11 years, the rise and decline of UHF television is apparent in TV set production statistics. In 1952 there were no UHF-capable sets produced. With the allocation freeze off and UHF stations starting up in 1953, set makers surged into UHF production, made more than 1.4 million UHF sets, 20% of total production, the UHF set highpoint. Since 1953 UHF set production has tailed off with the drop in UHF station operation. Last year UHF set production was at its low point, 6% of production. The new optimism developing for UHF this year, however, is reflected in a UHF production upswing, estimated at 8% of total sets.

Set manufacturers have steadily had to produce UHF-capable sets for the all-UHF and mixed-channel markets. Sets have been of three kinds—VHF sets allowing "strip conversion," V sets with a "converter receiver" and full UHF tuner sets.

Strip conversion involves routing a metal strip through a VHF set to make it capable of receiving one UHF channel. Additional strips can key up to three U stations. New strips are required if the set moves to another market where another group of UHF channels are operating.

In the converted receiver set, a converter is added to bring in all UHF signals operating in the area and to convert each of them to an impulse suitable for VHF reception.

While available since 1953, the missing part in the picture has largely been the UHF tuner. Installed in a set, it brings in the 70 UHF channels. Coupled with a VHF tuner and its 12 channels, an 82 all-channel set is realized. There is one critical problem, however. Whereas VHF receivers are equipped with switch tuners, UHF receivers and converters have continuous tuners. Hand tuning is difficult and can mean the difference between a sharp picture and none at all. A switch tuner clicking off all 82 channels —U and V tuners now work independent of each other—will be the ideal of the future all-channel sets.

Color television poses no problem to UHF conversion outside the basic of expense. The first color sets all had built-in UHF as well as VHF tuners (to catch the expected growth of UHF broadcasting). They sold for $1,000. But to spur color sales, and noting the lag in UHF, the U tuner was dropped from color sets, allowing for the needed drop in price. All-channel tuners will again be put back into color sets, with the added cost, as in black and white, passed along.

UHF COSTS AND MANUFACTURE

The all-channel receivers are expected to be priced from $20 to $30 above the current prices for VHF-only sets. Many new set owners, however, may have to spend up to twice this amount for antenna installations. To the new all-channel set buyer, UHF reception could cost close to $100 more than what he is paying today for VHF-only. Manufacturers don't like the prospect of public complaint on the point.

But from here on out, as UHF markets open up, more and more production will be in all-channel sets. The major manufacturers all say that their production of all-channel sets will increase in proportion to the market for them. And there is doubt if any manufacturer will jump the gun, concentrate solely on all-channel sets before 1964.

RCA estimates that the receiver market last month was running about 10% to all-channel sets. An RCA spokesman says the company's own all-channel production was slightly higher. General Electric and Philco will not reveal their own all-channel volume but they too are probably running around 10% currently. A Philco executive did say that the expected $30 cost differential between VHF sets and all-channel sets may vanish after a year of two of mass production and competition. He feels that these factors "may drive price down to 1962 levels."

READY TO MEET DEMAND

L. C. Truesdell, president of the Zenith Sales Corp., has said that Zenith is ready now to meet any all-channel demand, although he defends the April 1964 cut-off date as a necessary time lag in which to do "a good job of engineering and field testing." Along with this Truesdell hopes that when all-channel set production is in full swing manufacturers won't put inferior tuners on the market just to keep costs down.

An Admiral Corp. spokesman says his company "will wait until necessary" for full scale conversion to an all-channel set. Admiral, like most of the receiver majors, does make an all-channel set now and, again like all of the majors, all of its VHF sets can be field converted to UHF. Admiral's all-channel set now makes up 6-7% of total production volume. The company has seen no pick-up in all-channel set demand recently.

Emerson Radio & Phonograph Co. also notes "no noticeable increase" in its all-channel set market since all-channel legislation became law. All-channel sets make up about 15% of Emerson receiver production. The company will go to full all-channel production "as soon as feasible."

Sylvania Home Electronics reports that its UHF receiver sets make up about 20% of sales, a high figure. A Sylvania executive says that the company saw a marked demand for UHF equipped sets in 1961, a continuing increase this year.

Magnovox reports its all-channel sales as currently running 18% of production. Olympic Radio & Television's estimate is 10%.

Theodore Buchter, assistant to the president at Olympic, says that over the years Olympic's UHF set production has run about 5% a year. Since the passage of the all-channel legislation it has jumped another 5%. "Demand comes in spurts," says Buchter, "and on an isolated basis. When a U station starts up it often changes the complexion of a market. When KMEX went on the air in Los Angeles earlier this year it created a good all-channel receiver demand in Southern California. Situations like this have made a difference."

While the new all-channel law does not rule out VHF-only set production entirely, it does limit VHF sets to intrastate sale only. But Buchter feels that "no one will mess around with it except possibly marginal manufacturers. We could market a V set and undersell our competition in New York State by $30. So could Admiral and Zenith in Illinois, Packard-Bell in California. But our whole production will be geared to geared for a quick UHF tuner changeover. We will all be forced to work to the cut-off date."

There is a question or two about the public's appetite for the all-channel set. "Most people don't even know what it is," says one manufacturing man. "They're satisfied with their present sets and if they do want to see a local UHF station, they would probably just as soon They catch on. All-channel will get its spurt when it's played up more actively in the consumer press and in advertising. Also when UHF stations and good UHF programming become more available."

There is nothing to stop a manufacturer from developing its own UHF tuner or combination U-V tuner now instead of waiting for tuner suppliers to catch up, but it does look like VHF-

THE UNPLEASANT HISTORY OF UHF TELEVISION: LONG WAIT FOR EQUALITY

"We are at a new frontier in the ether . . . new opportunities for fame and fortune. . . ." So said FCC Chairman Paul A. Walker in April 1952 announcing the imminent lifting of the famous "freeze." Since September 30, 1948 the FCC had shut down its TV licensing lines, closing out action on the clamor for new TV stations. The move was made to study the effects of the "troposphere" on TV transmission (the technicality). But as the FCC was under terrific duress to grant new licenses, time out to consider reallocation of the TV spectrum was also thought necessary (the practicality).

It all took 43 months, time in which much of the U. S. went without TV service. The reallocation plan delivered, the FCC's Sixth Report and Order, was to ensure "healthy economic competition" among TV stations. UHF channels, 1,436 of them, were intermixed with 617 VHF channels. V and U would be treated as one national service. In July 1952 the new station grants started to roll. By mid-August the FCC had 454 applications for V stations, 305 for U stations. (And by June 1953, 46 V and 45 U post-thaw stations had started operation.)

Within the FCC there was opposition to the allocation plan. Commissioner Robert F. Jones was a complete dissenter. He felt that V operators were getting a greater break in station coverage, greater competitive protection. Commissioner Frieda B. Hennock also dissented. She felt that the FCC should have limited VHF maximum power more than it had so that UHF stations could compete properly.

But television was again rolling. Set manufacturers were racing to keep up with UHF set demand. But U stations were finding it rough going. They didn't like the "caliber" of network affiliation being offered them. They didn't like the better signal coverage of the V stations, skimpy billings, the quality of UHF receivers. By April 1953, 67 permits for post-freeze stations had been returned to the FCC, 12 V's, 55 U's.

Pressure began building up for Senate hearings on UHF problems and FCC action. In May 1953 the Senate Communications Subcommittee, chairmanned by Senator Charles E. Potter, began hearings on the UHF problem. (The first of many to come.) There were suggestions ranging from government loans to U operators to dropping the 10% excise tax on U sets to freezing new VHF allocations to deintermixture to shifting television to all-UHF. On the other hand, there was the suggestion that UHF operators were just poor businessmen and managers. The FCC said UHF needed short range not long range help.

And so it went, various FCC commissioners defending or damning the 1952 allocation plan. VHF operators, as the UHF hearings took on the appearance of a full redress of TV grievances over the entire industry, jumped to their own defense, pointed to their own initial financial losses. The Ultra High Frequency Assn., formed to "protect and enhance" UHF, plugged for its side. V operators and congressmen and senators of various leanings plugged for theirs. The National Association of Radio & Television Broadcasters (now NAB) pulled its hair.

The hearings, nearly 2,000 pages long, came up with a lot of suggestions, no firm course of action. Potter's committee, a year later, recommended elimination of the UHF set excise tax (which never came to pass), a study of allocations by "outside experts" and continued work between the Senate and the FCC on solving the UHF dilemma. (The FCC later in 1954 did go to considering new UHF applications on a case by case basis.)

With the opening of the 84th Congress in 1955, a probe of the networks and the UHF problem, started in the summer of 1954 by Senator John W. Bricker, chairman of the Senate Interstate and Foreign Commerce Committee, fell to Senator Warren G. Magnuson, who succeeded Bricker. Magnuson released the Plotkin Memorandum (prepared by Harry M. Plotkin, committee counsel) and the Jones Report (by former FCC Commissioner Robert Jones, now an attorney trying to vindicate his dissent against the 1952 allocations). Both reports hit hard at the networks and the UHF problem.

all-channel. There's not much sense in going into limited work on V sets."

Olympic's own full switchover to all-channel sets will not be much before the April 30, 1964 cut-off date. "And despite rumors of some manufacturers jumping the gun on all-channel sets," says Buchter, "no one can right now because there are only three tuner manufacturers in the U. S. And they are not get an adaptor on their VHF set to bring it in. That's what they've done in New York, those who have wanted to see channel 31."

Another view from the advertising manager of a receiver manufacturer: "The all-channel set is like anything else—when it becomes compulsory to have, people will get it. It's like dish washers, clothes dryers and safety belts. only will be around for another year and a half—and well into 1964. Manufacturers are being permitted to work out of inventory past April 30, 1964. They can produce full force up to the cut-off and sell past it. Many in the industry look for strong merchandising on the part of dealers in 1964 with sales and discounting on "outdated" VHF the rule rather than the exception, despite "new" UHF-VHF sets coming on the market.

Another market perking up for broadcast equipment manufacturers is UHF transmitting equipment. There is no big surge yet (along 1952-1953 lines when the bloom was on UHF), but both RCA and General Electric, the leaders in the equipment field, see the all-channel legislation benefiting their business immensely. If and when the new UHF stations come, it will be new business for the equipment giants.

RCA and GE, of course, haven't yet erased the memory of third-degree burns received in the early days of UHF television when they, along with DuMont, cranked up to supply the demand for UHF transmitters. RCA sold 80 transmitters in the first two years of the UHF rush, GE about half as many. As U stations darkened, partly paid for transmitters had to be taken back, the paper held on them worthless.

GE, early in 1955, having supplied the equipment on 35-40% of the 111 UHF stations then operating, even tried a high stake move to protect its UHF investment. In partnership with National Telefilm Associates it formed National Affiliated Television Stations Inc. as a salvage operation for floundering stations. NATS was to supply programming, sales machinery, management counsel and even financial help—cash loans from GE, deferred film rentals from NTA. It didn't help.

With the all-channel receiver as the carrot out before new UHF station prospects, and federal financial aid for educational TV broadcasters in the works also, the UHF broadcast equipment market is beginning to feel the stimulating effects. Based on RCA's broadcast equipment delivery schedules for 1962, RCA's broadcast and communications products division vice president C. H. Colledge predicts that his division will show a five-fold sales increase in UHF transmitters and a three-fold increase in UHF antennas this year. Last year's sales are probably a narrow base to project on, but the sales curve is at last going up.

Since the advent of UHF television, the equipment manufacturers have continued to improve and expand their line of UHF equipment. The UHF signal, being inferior to the VHF signal beyond certain distances, has to have

The Plotkin Memo proposed "selective deintermixture," and the FCC began giving it consideration—working either to make selected markets all U or all V. FCC staff chiefs, meanwhile, with no success, recommended another "freeze" on VHF licensing until the UHF problem was ironed out.

In 1955 three possible solutions to UHF's ills did present themselves out of all the talking: moving TV into all-UHF (theoretically possible but not practical), deintermixing (possible but only in a limited way because so many stations were already on the air) and all-channel receivers (long range but perhaps the easiest of the three alternatives). The deintermixture idea had the FCC nod.

By 1955 it was very clear that something had to be done for UHF. Its track record, without going into any of its various problems, was evident at a glance. 1952—six UHF stations on the air; 1953—121 stations; 1954—117 stations; 1955—104 and going lower. UHF authorizations were being surrendered faster than they were being issued.

In August 1955 the network and UHF probes were shelved until 1956 for study by the Senate and the FCC. In January 1956 the probes were still bogged down, although the Senate did put into the works a plan of action of its own for the reallocation of TV. It authorized an *ad hoc* committee of engineers, asked it to devise and submit to the FCC a national TV allocation which would cure the disorders in the Sixth Report. By this time 152 UHF stations had opened to operate. But only 99 were left, two-thirds of them operating at a loss.

In March 1956 there were more Senate hearings on UHF. The senators were told by the U broadcasters that this round of testimony could be their last unless something was done soon to relieve their plight. Through 1956, deintermixture was the keynote of the FCC. It was choosing markets, and by February 1957 had voted to delete the single V's in Fresno, Calif. and Evansville, Ind.

In January 1958 the FCC had a new item to look into, pay TV, and the Senate began investigations into network practices that took the energies of almost everyone. Senator Magnuson, however, seeing that the Senate Commerce Committee's five-year study of TV was not getting any lighter, began prodding the FCC for some reports on its steps to solve the UHF problem.

In March 1959, after two-and-a-half years of investigation by the Senate-assigned engineers, the Television Allocations Study Organization finally reported that UHF TV cannot compete with VHF television—a final confirmation of what practical experience had shown since 1953. The TASO report made no recommendations, but it indicated a condemnation of a mixed UHF-VHF allocation.

The FCC pushed deintermixture in 1960, saw its initial cases into the courts and began planning for an all-out attack for UHF in 1961. Last year it proposed the deintermixture of eight cities to all-UHF plus a range of other steps—dual operation in both VHF and UHF for those already broadcasting in the V band, easy UHF channel application—intended to whet broadcasters' appetites for the high band. Seemingly attacking the problem from all sides at once, the FCC had earlier in 1961 trotted out its all-channel receiver legislation, which wasn't given much of a chance of passing Congress.

Many members of Congress bitterly attacked the FCC's deintermixture plans, and while some still frowned on the all-channel legislation, it did seem an easier course around frightened VHF broadcasters and their congressmen.

Called to testify before the House Commerce Committee last March, FCC Chairman Newton N. Minow urged separation of the two issues. He described the all-channel set as the best method of achieving a long-term goal, and the deintermixture proposal as a step being considered as a short-term solution in a few areas.

Representative Oren Harris (D-Ark.), chairman of the committee, laid the groundwork for a compromise in asking Minow if the Commission would postpone deintermixture if it got the legislation requiring 82-channel sets. The answer that came: get us all-channel and we'll call a halt on deintermixture. The FCC was glad to get half a loaf.

The "do something" order of Congress on UHF television has been carried out. The all-channel law was enacted last July. Since then there has been a ripple of new applications for UHF outlets. All-channel set production, which becomes law after April 30, 1964, is already edging up. VHF broadcasters, for at least five years, are safe from deintermixture. And the wait is on to see if all-channel is really the solution to one of television's biggest problems.

"Deintermixture is our only salvation" . . . "all-channel is only a nod, a bone"

powerful transmitters and antenna systems behind it. The FCC permits U stations up to a maximum of five megawatts of effective radiated power. Only one UHF station, WSBT-TV South Bend, Ind., now has a five megawatt antenna. Powering-up is costly, however, and many UHF operators can't afford it, doubt anyway that it is the answer to matching VHF competition.

The cost of UHF equipment is only slightly lower than VHF equipment, no break for the handicapped U operator. RCA's UHF transmitters run from about $39,000 for 1 kilowatt to about $178,000 for 25 kw. RCA's UHF antennas range from $3,500 for low gain to $93,000 for high gain.

A sore point with UHF broadcasters is not so much the high cost of original equipment that everyone is faced with, but high power operating costs including parts replacement. UHF operators just don't get the mileage out of their transmitter power tubes—the Klystron—that VHF operators do. They go fast, and cost $7,600 apiece in 25 kw.

WNYC-TV, the new New York UHF outlet, according to Municipal Broadcasting's director Seymour Siegel, will take $150,000 a year to operate. And this is purely physical cost. Power alone is $32,000 annually, "double the cost of a comparable VHF station," says Siegel.

SHORT TERM AID

Among the present UHF broadcasters themselves, there is no complete agreement that the all-channel receiver law is the best step possible in their behalf. They generally see it doing long-term good, but many of them want short-term aid of the kind represented by deintermixture. Naturally enough, the mixed-market U's favor deintermixture. The all-U markets not bucking VHF competition see all-channel for the widest good, suitable to their position.

William L. Putnam, president and general manager of the Springfield TV Broadcasting Co. (running the all UHF string of WWLP Springfield, WRLP Greenfield and WWOR Worcester, all Mass.), feels that both deintermixture and all-channel are good steps. He sees the all-channel law swinging more people into UHF. "All kinds of people are trying to get into the game. All the opportunists who have held back waiting to see how UHF goes are now coming to life, looking for CP's."

Putnam heads the Committee for Competitive TV, the last remaining of several groups that have tried to stimulate the acceptance of UHF over the years. CCTV has 20 members. "Trying to educate the public to the need for a more competitive system of TV is an expensive business," says Putnam. "We don't have the fat to get very far."

Putnam's key station, WWLP, is an NBC-TV affiliate. On making money in UHF he is optimistic. "We have a $700 rate card and run four hours a day of pretty expensive local live programming. I make a profit on it. But I look around these hills and see big rate cards, bigger ones around the country—$2,000, $3,000, $4,000 cards. If I can make a profit on a $700 card, everyone can do it."

Away from Boston's V stations, Putnam is in largely UHF territory. In Pennsylvania, Robert M. Stough, station manager of WSBA-TV York, the oldest continual-operation UHF station on the air, is troubled. He favors deintermixture.

"We've been thrown a bone with the all-channel law," says Stough. "The measure will not resolve our problem. We are dominated by a large VHF in our backyard [WGAL-TV Lancaster] which can cover miles and miles. It may be seven years before all-channel does any good for us."

Stough feels that a UHF station has to be in an all-UHF market to exist comfortably. "Advertisers don't want to listen to us because we have no comparable numbers to match WGAL-TV. But two years ago we resolved our problem by formulating a three-station buy called the Keystone Stations. In league with WHP-TV Harrisburg and WLYH-TV Lebanon [both UHF], we go after national business, merge our coverage and sell as one buy. Individually we'd stand no chance. Together we can survive.

"But deintermixture is our only salvation," continues Stough. "All-channel is only a nod. And it's been said that increased power for UHF is a way to compete with VHF. But I don't believe power is the answer. We can go to 5 megawatt but a transmitter in this range comes at a fantastic price. You would spend up to the hilt to get on the air and you may still not be equivalent to your V competition. The concept of the UHF station is local, a community service. If you boost your coverage with more power you're getting away from local service into regional service. Right now we wouldn't think of going to 5 megawatts to send our signal into places that don't even have UHF sets. The cost of promoting UHF and our programming in new areas would be more than we could take on."

On the subject of power, Fred C. Mueller, vice president and general manager of WEEK-TV Peoria, Ill. says, "The FCC higher power okay is an effort to make the U station competitive with the V station. It doesn't work. The engineering costs of a U are higher than a V's for the same amount of effort. If a V and a U exist side by side in a market, and the U powers-up, and if by some freak of nature achieves coverage equal to the V's, the nature of the U's operating cost will give it a smaller profit return.

BOOSTED POWER

"Boosted power may be an answer to VHF competition," Mueller goes on, "but it is not a totally satisfactory answer." Mueller also makes the point that a U in a VHF market has to face the fact that it may be the better run, better managed operation from a business standpoint, yet it loses out to unequal competition, better facilities.

Mueller's pet gripe seems to be UHF coverage and the ad agency. WEEK-TV is in an all-UHF market and doing well, but, Mueller says, "even now we could hope that the buying fraternity would throw away its slide rule and look at markets for what they really are.

"Peoria used to be the 77th ranked market in the U. S. But because we cannot go out from Peoria with our kind of signal to cover more people, other markets have come up on us. We are now 80 something. Tulsa, for instance, used to rank neck and neck with us. Today it is 51st ranked thanks to its VHF operations. Tulsa's V signals go out to cover more people and yet, when you look at our market statistics side by side, our populations buy very much alike. Markets are made by coverage and the UHF market just doesn't stand up as well, by the numbers, as the VHF market, even if their consumer characteristics are the same."

Mueller believes that if deintermixture had gone on it would have been the best possible answer for UHF ills. He believes that in time UHF channels will find takers but that UHF, "by the nature of the beast," will never send its signal as far as VHF "and people sitting out of our coverage area with all-channel sets still won't be able to get us. All-channel will not help this situation."

Robert W. Mack, general manager of WIMA-TV Lima, Ohio (single station market, three network affiliation), feels that the all-channel law is the "ultimate" UHF solution, although he sees it taking many years to affect intermixed markets.

Mack's immediate concern is for the technical quality of the new all-channel set tuners. "Tuners for UHF haven't been adequate," says Mack. "If they ever

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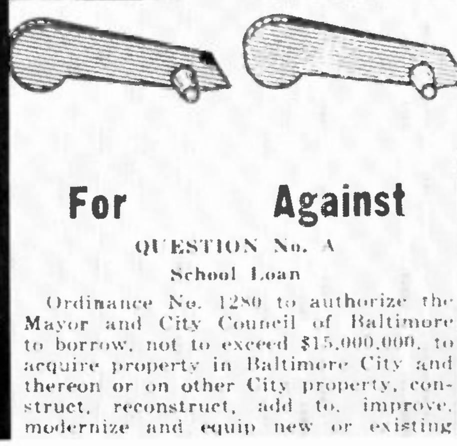

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get the receiver dial down to the point where they can be tuned like the present VHF-only tuners, this will be a big step up for UHF."

For David M. Baltimore, general manager of WBRE-TV Wilkes Barre, Pa., reaction on all-channel is something like too little, too late. Baltimore feels that UHF "would have a better chance if deintermixture was carried out and if the all-channel law had been passed a year before it was." Baltimore would have liked to have seen both measures together, "one for immediate help, the other backing up. We've lived too long under second class citizenship," he says.

Noting that most UHF failures have come in mixed U-V markets, Baltimore feels that "in 99% of the cases a U has to be in an all-UHF market" to get by, to develop itself "without whatever stigma a U or a V means in front of a title."

George J. Mead, president of WSEE Erie, Pa. (competing with a VHF in his market), finds it difficult to decide what course the FCC should have followed on UHF. "Only time will tell if its decision for all-channel was the right one," says Mead.

The WSEE president would have liked to have seen one point covered in the all-channel law that is not now included: the recommendation that the federal government waive excise tax on the manufacture of all-channel sets. "This would have had the effect," says Mead, "of making the sets comparably priced with VHF sets." Right now Mead hopes for better UHF receivers than are on the market currently. "Manufacturers," he says, "through no fault of their own, had no previous incentive to make better UHF sets. They put little money into UHF research. But ultimately I believe people won't know the difference between U and V. Right now the difference attributed to UHF doesn't affect most people."

Mead feels that the UHF station's biggest problem today is getting circulation in intermixed markets. "U's in all-UHF markets are doing handsomely," says Mead. "Advertisers have to use them if they want the market. In intermixed markets, the U can hurt because the advertisers buy the largest circulation, and the V stations offer it."

Historically, the UHF stations in intermixed markets have hurt for advertising. National advertisers pass them up on a spot basis, they may do all right on network, if they have the affiliation, and they may do all right on a local basis, provided there are enough local merchants with money to spend on TV. (Low UHF rates help here.)

In one deintermixture hearing last year, testimony from a station representative revealed that a California U had seven national advertisers in 1961, only five others back over the previous five years. The rep further testified to the station's "nominal" billings, its unprofitability to the rep firm and the necessity to offer rate concessions. It's the story, unfortunately, of many U's.

One New York station rep handling several UHF stations says there are few problems involved in representing a station in an all-UHF market. The U's rates here are commensurate with its circulation. Whether a U station (or a V station) is a profit or loss to the rep depends on the amount of dollar volume it does. V's generally draw more money because they give more coverage.

If the all-channel receiver law succeeds in fostering more UHF stations, the agency timebuyers' job will become more complicated, but according to reps, it will create no great problem as long as the broadcast services are measuring. "Advertising is guided by ARB and Nielsen," says one rep. "And markets are still markets whether two stations or five stations are operating. If an advertiser wants coverage maximum, he buys the station that gives it."

Deintermixture, according to another representative, just equalizes the business done among stations, although the amount of dollar volume going into the deintermixed market may be lessened because, without the VHF, station reach is lessened.

DEINTERMIXTURE-DEVALUATION

Deintermixing, to this rep, is in effect "devaluating" a market. Among two U's and a V, the V is doing more volume than its competition. When it's converted to a U its reach is lessened and its rates come down. If advertisers use the market as before they are paying less for it.

Harrington, Righter & Parsons' Art Elliot points out that UHF stations are not alike, however—not equal all the time. In all-UHF markets they split audience up differently. And, Elliot says, for the national advertiser, one or two VHF stations sharing a region with a cluster of U's means a lot of service—if he wants it and can afford it.

"UHF stations exist in mixed markets," says Elliot, "because they can supplement a VHF station and at a low cost. Most national budgets in southeastern Pennsylvania go to WGAL-TV, but the area's U's are often used as support. U's can also do well by national advertisers when the VHF station in demand is sold out, not uncommon in the mixed markets."

Elliot feels that the real strength of most U stations lies in their local business, "they usually do better in this area than competing V's." The U offers the local retailer a buy he can afford, little or no waste circulation, perhaps even a brighter home picture within the area it covers.

Elliot seems to have some misgiving about the all-channel law and its effect on UHF stations. He feels that if it does increase the number of U stations, it would not only make the agency buying job more complicated, it would also not do much for UHF business. "Advertisers will still buy the better-coverage V stations."

On Fred Mueller's argument of coverage being dictated by what a market's buying power is rather than the number of people a station is able to reach (he compared Peoria and Tulsa), Elliot says, "Tulsa wins out because advertisers buy TV markets, not metropolitan markets. They buy people and VHF in Tulsa reaches more of them. Peoria may be just as big as Tulsa but that's the way advertisers buy—and it's not going to change."

For the rep handling a UHF station the job is difficult. It does less volume than the average V yet the rep has to put in as much work on selling it, maybe more for he faces more advertiser resistance.

Network affiliation is a vital aid for UHF stations. Not only do they need the programming for audience appeal, they need the adjacencies for selling, and they take almost the full network line-

A fourth all-UHF network? Possible but, "who'd have the money to operate it?"

ups. Lean, hard and low on staff, the average U has to keep overhead down.

The networks today are affiliated with 82 UHF stations, many of them shared. ABC-TV has 32 UHF affiliates, CBS-TV 23, NBC-TV 27. Where a U fills in needed coverage, a network will use it. (One network man, however, indicates that it is sometimes a case of doing "a favor." He says one of his network's southern U's "should fold." But as long as it hangs on, "we'll feed it programming.")

Over the UHF years, the networks have been criticized by many UHF operators. In 1953 and 1954, when the new U's were meeting their initial setbacks, the cry was against the networks' failure to affiliate with more U stations than they did, plus the networks' continued affiliation with VHF stations—even though they often had to share a V affiliate with a competing network. Another complaint was the U's inability to get live network programs, even though a coverage area V affiliate couldn't carry the programs except on a delayed basis.

Most of the complaints centered around CBS and NBC. ABC, in late on its pick of affiliates, had to turn to UHF affiliation where it could. The fourth network at the time, DuMont, was trying to build itself up into competition with the majors. It also had to go heavy to UHF affiliation, most of it shared with other networks.

SMALL MARKET UHF PROBLEMS

Before a Senate subcommittee investigating UHF problems early in 1954, Frank Stanton of CBS testified as to the troubles involved in small market UHF affiliation: "While some stations in major markets form a basic required group which an advertiser must buy [before the end of the network must-buy practice], this group obviously cannot include stations in smaller markets. For the latter type of station, the advertiser has an option of picking any one or more. In order for an affiliation with such an optional station to ripen into any programming or economic return for the station, there is still the not inconsiderable problem of getting the advertiser to order that station."

What Stanton was saying, of course, was that advertisers as much as networks came into the making of UHF affiliation. Nevertheless, in November of 1954 CBS-TV announced its Extended Market Plan, a new affiliate formula designed to extend network TV service to small market stations at low prices.

CBS would affiliate with the smallest market station so long as the station rate was consistent with the actual circulation delivered and the station coverage did not seriously overlap that of other CBS affiliates. NBC-TV followed up with an announcement that it had a similar plan already in operation. ABC-TV and DuMont said they were studying similar plans.

Like almost everything else done to help UHF, the various plans seemingly had little effect. Even the networks' own UHF ownership intentions were a bust. In addition to five VHF stations, a broadcaster is allowed to own two UHF stations, and back in the mid-1950s, CBS and NBC each bought two UHF stations for o&o's. CBS bought WHCT Hartford, Conn. and WXIX Milwaukee. NBC acquired WHNB-TV New Britain, Conn. and WBUF-TV Buffalo. All four stations were eventually sold for a basic reason: They were not delivering as large an audience in their markets as rival V's, a sad fact for an o&o to face. CBS and NBC had to go to V affiliation in these markets and scrap their UHF strategy.

CBS-TV is now making a new UHF affiliation move. The network had been sharing primary affiliation with NBC-TV on WGAL-TV Lancaster, Pa. WGAL-TV, however, hasn't been clearing CBS programming too well and CBS decided to look elsewhere in the area to strengthen itself. On January 1 it lines up with the three joint-selling UHF's, WHP-TV Harrisburg, WSBA-TV York and WLYH-TV Lebanon. All are shared affiliates but will program alike with CBS feed. WGAL-TV goes exclusively with NBC.

If a network needs coverage in a certain market and it has the choice of affiliating with a U or a V, the V usually wins out—its coverage is better. An NBC stations' man, however, says that while the key is coverage, in certain instances a U may fit the scheme of things equally or even better than a V.

The networks' key station relations men all feel that all-channel receivers will ultimately open up more UHF stations around the country. Can the networks use them as affiliates? This is another question. Says an NBC man, "We cover 99% of U.S. homes now. I can't say that we need new stations. But then again the FCC might rule that we will have to take some."

William B. Lodge, CBS' vice president in charge of affiliate relations and engineering, answers similarly that CBS now serves better than 95% of U.S. homes. "It might be possible to find some pockets of population not now served but not many." Lodge says he can't forecast on the possibility of unaffiliated UHF stations taking an "important" share of the audience away from the networks if a quantity of new UHF's arrive on the television scene. "It will be," he says, "a function of the programming they carry. But right now the networks' share of audience is as good in four, five and seven station markets as it is in three station markets."

Robert L. Coe, ABC-TV vice president in charge of station relations, also feels that new unaffiliated U stations will not hurt network audience. "They may increase sets-in-use," says Coe, "but they probably won't cut in on our audiences."

The network men say their UHF affiliates today present no more problems or any different problems than their VHF affiliates. They may clear "slightly" better than V's, especially in the smaller markets where there is less demand for time. The network affiliate men also say a fourth network servicing UHF stations is possible but, "Who'd have the money to operate it?"

NO NETWORK ENDORSEMENT

UHF operators themselves are generally optimistic about the idea of the networks picking up future UHF stations. They feel the webs can use them when a U comes to a two-network service area or if all-channel sets add substantial circulation to unaffiliated outlets.

As for the networks' not always hearty endorsement of UHF affiliation, one UHF operator says this: "You have to understand that the networks are competitive as hell. They can't help being short-sighted. They live for today. They don't want to establish greater competition to themselves. In the three station markets they don't want a fourth station. They want outlets, but each wants the best one."

It will be argued whether deintermixture would have been a better course to curing UHF's ills than all-channel. The argument will continue until all-channel proves itself. Most people seem to think it will prove out, in time, perhaps another decade—a long time for some present U operators to hold on.

The FCC was on a rocky road with "selective" deintermixture right up until the time it saw the all-channel legislative safely on its way to passing Congress. Since 1955 it has deintermixed Peoria, Ill., Elmira, N.Y. and Fresno, Calif. Bakersfield, Calif. will be deintermixed soon. Deintermixture of Springfield, Ill. and Evansville, Ind. is still being fought in the courts.

Proposed for deintermixture, but now safe while all-channel takes its course: single VHF stations in Madison, Wis., Rockford, Ill., Hartford, Conn., Erie, Pa., Binghamton, N.Y., Champaign, Ill., Columbia, S.C. and Montgomery, Ala.

The FCC's Ken Cox feels that the deintermixture that has taken place has "achieved a limited goal: equal opportunity for all stations in some fairly important markets." If all-channel should not work, Cox says the FCC will take a careful look at deintermixture again, something that should make VHF operators root for all-channel.

A SUCCESSFUL CHANGE

One former VHF operator, now UHF, Leslie H. Peard Jr., general manager of KFRE-TV Fresno, says his change to U status, while expensive from an equipment conversion standpoint, has not affected KFRE-TV's abilities one bit. "Our billings are even better than before," says Peard, "and our U signal is better than our V signal was." (This might be accounted for by terrain. Fresno is in a valley. Rising above it are the Sierras and KFRE-TV's antenna is 4,600 feet up at a power of 288 kw. It seems to be an ideal UHF situation, but not typical.)

Peard says deintermixture has "improved" the Fresno market, taken "confusion" out of time buying because agencies before had to weigh the V against the U's. (KFRE-TV's deintermixture order, however, was fought by the station long and bitterly. It went to UHF in January 1961, carried on a dual UHF-VHF operation—fought by the existing Fresno U's, KMJ-TV and KJEO—for five additional months.)

Can a new UHF station starting up today in an intermixed market make good? The question will be coming in for a lot of probing as all-channel lures the first new UHF stations into operation. The answer depends upon the market and the resources of the operator.

One of the newer UHF stations is WLKY Louisville, Ky. It went into operation on September 16, 1961 in competition with WAVE-TV, an NBC-TV VHF primary, and WHAS-TV, a CBS-TV VHF primary. Also operating in the market is WFPK-TV, an ETV U. Allocations are out for two other UHF's, WTAM-TV and WEZI. The latter failed in the market after a six month airing in 1954, is now on suspended operation.

Behind WLKY is Kentuckiana Television Inc., owned by an array of successful local businessmen. Among the chief stockholders are the president of Brown & Williamson Tobacco, the president of Minute Maid Corp. and Morton Foods, an Army general, a successful stockbroker. Clearly it's good backing.

It depends on who you listen to to find out how WLKY is doing. The station's general manager, Lloyd Bennett, says national advertising is running about 20% of business. Strength is in local advertising, which before WLKY had few opportunities to buy the costly V's in the market. Bennett claims that WLKY's various all-channel set promotions and contests have gotten Louisville "75% converted" to UHF reception with most set dealers and servicemen won over.

WLKY's big strength is in its affiliation with ABC-TV, bringing this network's programming into competition with CBS' and NBC's (WAVE-TV and WHAS-TV split up some of it before). "We can exist if we are a third network affiliate," says Bennett. "An independent couldn't make it."

But the rub in the situation is that the WLKY owners, while taking the UHF "for the best third TV station possible," have their eyes on getting a Louisville VHF allocation later on. They would like channel 7 ordered as a V drop-in from nearby Evansville, Ind. where it is operating as WTVW and tied up in that market's deintermixture hearings.

WLKY's Louisville VHF competition say they are not being affected at all by the new station. They call it "an anchor operation" planted in hopes that the new FCC-ordered channel 7 allocation will come its way. They feel that area set conversion to UHF is a lot less than WLKY claims because, "why should people spend money for UHF if the market is going to go all-VHF anyway?" At best they see WLKY "breaking even." "They aren't making a profit," says one competitor.

The future of new UHF stations is at best clouded. They will take a lot of money to start and a lot of money to keep going before all-channel sets beef up audience. And they will need programming, if not network fed—and the networks indicate they don't need many more affiliates—at least syndicated fare, in abundance and at low cost.

New U's face a protracted period of financial loss. VHF operators faced it too back in the early days of TV. For the first few years even the vaunted VHF stations went deeply into the red. In 1948 the FCC reported that the four networks and 50 stations showed a loss of \$15 million overall, and 40 non-network-owned stations showed an additional loss of \$8.5 million. TV's overall losses in 1949: \$38.6 million; in 1950, \$9.2 million with red ink starting to turn black.

But on the side of UHF is the future. 1970's population is projected at 210-215 million, gross national product at \$800 billion vs. 1960's \$504 billion. There will be more people available for television, more advertising money to spend to reach them. To meet the needs both VHF and UHF channels must be utilized. And many people do not foreclose the possibility of television some day being all-UHF.

The "risk-takers" are ready for UHF now. Kaiser Industries' television vice president, Richard C. Block, says, "We believe that the future of television lies in the UHF field." And Kaiser wants to pioneer in major market UHF. It sees the big cities as having enough people to cut out portions for "new forms, new types of programs." Block says, "when television came on the scene, people predicted a lot less radio. Today we have more of it and it can work the same way for UHF."

And Block says that while Kaiser's UHF proposals do not include pay-TV, he indicates that if pay works in as a program service, Kaiser would not be closed to it. Tomorrow's UHF can take many courses.

Broadcaster John Poole, who like Daniel entering the lion's den went up against seven Los Angeles V's with a little U (KPIC) in 1953 and failed, is not discouraged at the hard road UHF has had to hold. "Looking ahead 10 years," says Poole, "I can see all kinds of specialized programming opportunities for U stations. A big future lies in ethnic programming, foreign films. And there'll be enough advertisers to make this kind of programming work. It's a long, hard haul, but you can't stop it. There are venturesome people willing to lose to wind up eventually with the prize."

William E. Steers, president of Doherty, Clifford, Steers & Shenfield, feels that the television trend is to UHF, perhaps all-UHF. Will there be enough advertising around in from five to ten years from now to support new UHF stations? Steers thinks so.

"I don't know what the economics will really be, of course," says Steers. "The national boys always buy big things. But media that seem to be growing are the specialized publications, the suburban papers, the weekly. In broadcast, it's FM radio. These outlets perform certain functions in the community that mass media do not. It follows that to make UHF effective and profitable, it has to be tied in with the satisfaction of people. It has to deliver fare that is interesting and different. It may split up the advertising pie to an even greater extent than it is today.

"UHF will certainly meet the local needs of people and of local advertisers. Television seems to be all 'technique' today, big and lavish. It is refreshing to see local ventures, local programs. I think that with UHF, the special interests will be served."

It took only a year or two after the 1952 allocations system was adopted to recognize its inadequacies. And since 1954 the FCC has tinkered with the UHF problem as one might with a second-hand car. In 1962 the FCC found what it considers a good mechanic—all-channel legislation. The car may have new breakdowns. But it is at least on the road. Now it's sit back, and wait to see if it picks up speed. END

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art work, for rehearsal and for dressing and make-up rooms.

New York television producers, in those early days, working in a medium that was not yet profitable and whose future was as yet unknown, were forced to operate in buildings that were designed for theatre or radio productions. The economic tides of the time did not justify the tremendous costs of putting up buildings specifically for television production. Instead lesser, but still substantial funds (running into the millions), were poured into the remodeling of radio studios and the purchase and leasing of almost every large-area enclosure—from legitimate theatres and movie houses to warehouses—available in the New York City metropolis.

NBC-TV, for instance, went all out to transform its Rockefeller Plaza radio studios for television use. As early as April 1948, the network was able to announce the opening of "the world's most modern and best equipped television studio"—Studio 8G in its RCA Building headquarters in New York. Among other things, the new studio was said to include 500 miles of wire, over two miles of coaxial cable, 52 tons of refrigeration, and "enough light, heat, power and air-conditioning to supply a village of 100 average-size homes." Radio was never like this.

By 1950, the cathedral of all radio studios fell victim to television's voracious needs for space. NBC's huge and famous studio 8-H, where maestro Arturo Toscanini performed his frequent musical magic with the NBC Symphony Orchestra, was rebuilt as a television studio. At the same time the network announced that it was leasing and transforming Broadway's Center Theatre, rebuilding another Broadway theatre called the Hudson and reconstructing studios 3-A and 3-B in the RCA Building as television studios. (NBC also for some time leased Billy Rose's Ziegfeld Theatre.)

The other networks were equally as active. CBS took studio space in such diverse locations as Grand Central Station, the Bronx, the upper and lower East Side and midtown areas of Manhattan. At one time they owned or leased such legitimate and movie theatres as the Maxine Elliott, the Mansfield and the Biltmore, the Alvin, the Hammerstein (now Studio 50) and the New Yorker (now Studio 52).

ABC, not to be outdone, leased the Ritz, the Elysee and the Little theatres. Other Broadway theatres that were used by the networks at various times in the early days of television included the Belasco, the Forrest and the Barrymore.

New York municipal officials seemed delighted with their newest tourist attraction and industrial revenue provider. In 1948, the city's then-mayor William O'Dwyer asked his commerce commissioner Edward C. Maguire to make recommendations on how his administration could best facilitate the growth and expansion of the youthful television industry. Particular attention was to be paid to expediting the procedures for the securing of permits for location telecasts. For municipal officials realized that visually New York conveys unmatched geographic excitement and vitality and that outside telecasts from its streets and landmarks were one of the city's biggest selling points. And city officials also remembered that the motion picture industry had its beginnings in New York, but moved westward because of northern climate and big city red tape.

When Commissioner Maguire came back with his report in April of 1948, he indulged in some handwriting-on-the-wall reading. "If this city," he said, "is to maintain its place in the field of television broadcasting, and is to become the capital of televised entertainment, it will be necessary that the municipal government make every reasonable effort to ease the way of the industry." But Maguire's note of caution largely went unheeded and little was done to aid the cause of television production in the city.

REMOTE TELECASTS

Still producers showed a great interest in doing remote telecasts all over the city in those days of network genesis. In the three-month period from January 1, 1948 through March 31, 1948, New York City's Department of Commerce received and processed applications for permits covering 96 television and motion picture locations. The great bulk of these were for video broadcasts.

Yet, though they came back for more, TV producers began to grumble about the city's operational procedures. Most of their ire was directed against the bureaucratic congestion that surrounded every request for location shooting.

Police Form U.F. 80, the Street Fair Permit, was the major culprit. Originally designed to cover street fairs or block parties, it was the only serviceable form available late in 1947 when producer Mark Hellinger asked permission to film his motion picture "The Naked City" on the streets of New York. So the Street Fair Permit was pressed into use and it's still being used by television and motion picture producers as of this writing.

The Street Fair Permit is an inadequate document for the job it has to perform. Issued by the police, processed by the Department of Commerce, it requires signatures of approval by almost every city agency with which the TV producer may remotely come in contact. The permit also takes time to process—at least 72 hours except for emergencies—and time is a commodity that TV producers, even of the late-'40s and early '50s vintage, are chronically in need of. Then, too, a matter of uglier import began to make its weight felt. "Schmeer" is its colloquial name and graft its meaning. Rumors circulated around New York production circles—much of it apparently coming from motion picture people—that "schmeering" was the only reliable passkey to civic cooperation. Complaints trickled into the police's Community Relations Department and the city's Commerce bureau, but no producer would make a specific identification or charge.

By 1955, television producers specializing in location work, tired of their frequent struggles through the administrative procedural labyrinth and also weary of being constantly at the mercy of New York's climatic vagaries, had become thoroughly disenchanted with the city. Meanwhile, many of their mostly studio-operating brethren also were becoming disillusioned with the production facts of life in the big city. They and the networks they worked for discovered that, to function most efficiently, television studios should be laid out horizontally like movie lots. The converted, vertically designed radio studios they were using—each studio on a different floor—were woefully impractical. Props and scenery spilled out into hallways. Sets had to be struck and shifted from floor to floor.

The leased and bought theatres were adequate for the big audience shows but they were terribly expensive to maintain. It has been estimated that the networks, for example, paid upwards of $300,000 a year for some of the leased theatres they operated. Building new horizontal studios from the ground up only seemed a short cut to financial throat-cutting. Desirable land plots in swarming Manhattan are usually not available at any price. If they are for sale asking prices are often astronomical. Add to this initial purchase investment the financial burdens of building and real estate taxes and it's easy to see why new production facilities hardly kept pace with television's fantastic early growth in other areas.

Looking for some way out of their dilemma, the networks went knocking at the City Hall door. They got some attentive ears, some platitudes, and some half-promises, but no help. Real estate was not made available, the land was still assessed in the upper strata of the taxation charts.

Neither did the networks and producers receive any concessions from the various unions operating in their industry. The union situation in New York studios was, from the start, a confused one. At first there was a battle for jurisdictional control among the existing radio unions and long-established theatrical unions and motion picture and newsreel groups. Each won a share of the booty.

The American Federation of Television and Radio Artists, for instance, took charge of almost all live talent, excepting instrumentalists.

The National Association of Broadcast Employees and Technicians and the International Brotherhood of Electrical Workers took jurisdiction over technical operations, with each union claiming different blocks of network workers.

The International Alliance of Theatrical and Stage Employees and Motion Picture Operators, which already dominated the movie business, acted as bargaining agents for groups of stage hands, graphic and makeup artists, costumers and most of the technicians working in the film side of television operations.

The Screen Actors Guild represented performers appearing in filmed shows on television and the American Federation of Musicians, of course, had jurisdiction over musicians. And still other unions were involved in television production. The Radio-TV Directors Guild encompassed producers, directors, associate directors and floor managers, while the Writers Guild of America, East Inc. and the Writers Guild of America, West Inc., unions for radio and screen writers, also took jurisdiction over television writers on the East Coast and West Coast, respectively.

Most of the New York locals fought hard for their share of the division of labor. They crossed jurisdictional lines, made hard demands and forced network adherence to stringent rules.

UNION CANONS

One old-time television figure remembers the time he was producing a live show and broke a sacred union canon. It was a few minutes before air time when he noticed a shiny spot on his star's nose. He picked up a powder puff to remedy the imperfection when suddenly his hand was held in a vise-like hold.

" 'Lay a hand on that man's face,' the union steward said," the producer recalls today, " 'and I'll strike this program.' "

This same industry veteran remembers that the New York locals became so "autocratic" that they had to be given extra rewards for doing their jobs.

"We called it 'putting the bite on,' " the television figure says. "Now it's customary," he explains, "for stars or producers to give their crews gifts when a show or series is completed. But these stagehands and grips and such were not satisfied with the ordinary gifts. They howled unless they got what they wanted and sometimes they got $300 and $400 gifts. There were times when a producer laid out more for gifts than he did for scripts."

But even if they weren't biting, when the bite was put on, New York producers found that their labor costs were higher (and still are) than they were for their West Coast colleagues filming movies and television series in Hollywood. New York crews have a standard call from 8:30 a.m. to 5:30 p.m. On location they will start a half-hour earlier and leave a half-hour earlier (so that advantage may be taken of extra daylight time) without penalty to producers. Any exception to this regimen usually winds up calling for overtime payments. If a producer, for instance, puts in a call for 3 p.m., the crew works until 5:30 p.m. on regular time and on overtime for any hours that go beyond that point. Cameramen even refuse to waiver the 8 to 5 concession on location work. In Hollywood, on the other hand, a crew may start working at 3 in the afternoon and their overtime payments will not start accruing until 11 p.m., or not until they have worked a full eight-hour day. Unions work under standard rules in Hollywood and under individual rules in New York.

As the '50s turned to their middle years, television people discovered that they were part of an enormously profitable and still rapidly evolving industry. Motion pictures who sneered at the infant television found that people weren't going to the movies as much as they once did. They began to explore this new field of income. They came East, learned techniques and dabbled in filmed commercials. Then they made a concentrated bid for television business.

Come West, they said. We are the film capital of the world and film is going to be important. The big stars live here. You want a Cary Grant or an Elizabeth Taylor on television, you're going to have to come here to get them. And we have the top technicians here. Why there can't be five good film cameramen in New York. Our California sunshine can't be beat—you'll never miss a day because of weather. What's more we've got all the best prop houses and film laboratories.

The arguments carried considerable persuasiveness for by that time program patterns had changed and filmed shows had indeed become important.

Film was nurtured as an answer to television's enormous demands for program material. First the free-lance syndicated film producers entered the field. Swarms of them were spawned during the frenetic 1950 through 1955 period. An increasing percentage of station's off-network time was filled with their product. But the syndicators found that film production doesn't come cheap and many sank into a morass of high costs and debits. The networks and the bigger syndicators such as Ziv-TV, Screen Gems and MCA-TV began to take over.

Meanwhile filmed programming had made an historic dent in the network schedule by 1951 with the appearance of CBS-TV's *I Love Lucy* show in a weekly Monday, 9-9:30 p.m., slot. *Lucy* was a pioneer. Filmed as it was performed live before an audience, the program, which gained overwhelming public approval, introduced a number of important filmed-for-television, speed-up, camera techniques.

The same year, NBC-TV began showing Groucho Marx's *You Bet Your Life*, another filmed series which won considerable viewer attention. By 1954, ABC-TV was in the act with both feet. Its hour-long filmed series, *Disneyland*, was the hit of the year.

INCREASE IN FILM

By this time about one out of every four hours of operation at network affiliated stations consisted of film programs. Non-network TV outlets were using various types of film programs three-fifths of the time. The bulk of network service still consisted of New York-originated, live programs, but, especially in the evening hours, Hollywood was obviously making serious inroads. The creative well, which had kept the big, live dramatic shows like the *Philco TV Playhouse* and *Studio One* gushing so powerfully during television's swaddling-clothes years, was running dry.

The film unions in Hollywood, desperately concerned over the diminishing motion picture output, made special efforts to encourage the filmed TV trend. They sometimes permitted their personnel to work for television at half their normal motion picture rate. They drew an unmarked line. Feature film producers on one side got double-barrelled surveillance; TV producers on the other were given a winking nod.

For many observers 1955 was the demarcation between TV's growth as a probing, idealistic, junior executive-type business and its final development as a hard-headed, conservative tycoon-type industry. It was also the year of the westerns. Some of the more bitter industry observers claim that 1955 was the year television's golden age turned to ashes.

Over the land, a great television receiver buying boom was in sway. The American Telephone & Telegraph Co. had finally connected East to West by

When the westerns came in full blast, the industry went a-that-a-way to the Coast

way of coaxial cable and microwave relay systems. Kinescope, or kine-recording, the method of filming off the TV screen for distribution to network stations not connected by cable, was becoming superfluous. The talk in the industry was all about residuals.

Why do a dramatic show or any show live and only have its potential for one showing? it was asked. Obviously there were great economic advantages to producing programs on film so that they could be rerun in the slack summer period or in future seasons. This promise of continuing profits was a difficult temptation for networks, producers, unions and performers to ignore.

About this time—the fall season of 1955—the walls of resistance built up by the major motion picture companies really took a tumble. Warner Bros. shook hands with ABC-TV and began turning out a mountain of product for the network. In the 1955-56 season it was an hour-long weekly series called *Warner Brothers Presents.* The series included 13 *Cheyenne* western segments, which was followed on the ABC schedule, by Desilu's *Wyatt Earp.* The westerns had come in full blast and they soon had the whole industry on a run to the coast.

The westerns marked the big step in West Coast supremacy of television production. Previously, the movement west was spurred by the rise in popularity of filmed situation comedies like *I Love Lucy* and the influx of game shows created by such Hollywood producers as John Guedel, Art Linkletter and Ralph Edwards. New York could compete with this kind of programming. But *Cheyenne* and *Wyatt Earp,* for the first time, brought into television a program form that could not be duplicated on the East Coast. The westerns required fixed back lots, great stretches of specialized terrain, large costume wardrobes and long hours of sunlight for filming.

WESTWARD MIGRATION

The westward migration had become more than a trend; it became an accomplished fact. During 1955, only 45.3%—for the first time less than half—of the combined network prime time programming originated in New York. Two years later, as a result of the general decline in popularity of live dramatic shows and the emergence of the big Hollywood-produced action-adventure series, New York's share of prime time programming slipped another 17.2 points down to 27.9%.

The networks, by this time, had built huge, sprawling studios out on the Coast, while selling and turning back some of their legitimate-turned-television theatres in New York. Only, it seemed, some of the perennial eastern personalities like Ed Sullivan and Perry Como and the rash of big money quiz shows kept New York production live. But then in 1958-59, the legal whistle was blown on the quiz shows and most left the air altogether. In 1960, when New York production was at its lowest depths, CBS was televising seven hours, NBC one-and-a-half hours and ABC two hours of prime-time New York-produced programming.

But half of the ABC-New York time was taken by a filmed, hour-long dramatic-action series called *Naked City.* The show was a harbinger of better things to come for New York. Started as a half-hour series in the fall season of 1958, the program followed the lines of Hellinger's feature film of the '40s. Like its motion picture ancestor, *Naked City* on television made extensive use of the grimy, tough but vital New York City exterior. Other than *The Big Story,* which was then being done live interspersed with film, *Naked City* was the sole dramatic program being shot in the East at that time.

Yet after a season of 39 half-hours, *Naked City* was knocked off its network perch. When it came back in 1960, in hour-long form but with few other changes, it enjoyed considerably more success. Taking full advantage of the authentic atmosphere of New York, the *Naked City* production crew averages 75% of its six-day shooting schedule on location. It also draws heavily from New York's vast reservoir of acting talent. The program features the non-actor-looking-actor (indeed when the situation calls for it and a union waiver can be obtained the series will employ non-actors as extras), many of whom are virtually unknown to the ordinary TV viewer. The acting performances on *Naked City* are consistently fresh and believable. The character parts and extra faces seem to change weekly without suffering any noticeable loss of quality of performance.

To some extent, the enduring success of *Naked City* gave birth to last season's surprise hit, *The Defenders.* The ABC series undoubtedly proved that film, especially location filming, and New York were not an impossible combination. But, because *Naked City's* script is written and its film edited and developed in Hollywood (actually the script is mailed East pages at a time while the day's film product is flown West every evening, some Hollywood diehards have claimed the program as their own.

The Defenders is not open to question—it is a thoroughly New York production. Last year, just before the series made its seasonal debut, CBS-TV programming vice president Mike Dann outlined the course he hoped the new New York-produced program would explore and conquer.

The Defenders, he told TELEVISION MAGAZINE, is "pioneering the concept of doing quality adult drama in the *Studio One* and *Playhouse 90* tradition with continuing characters, at the same time observing all the cost factors and limitations that exist for any film show."

FLYING COLORS

And the series carries out its assignment with flying colors. Executive producer Herbert Brodkin brings the 60-minute show in for an average and reasonable — by Hollywood standards — $100,000 a week. Author Reginald Rose supervises scripts that smack of reality and which are distinguished by the same high-caliber, distinctive performances that have marked *Naked City.* Unlike the ABC series, however, *The Defenders* is mostly a studio operation working within studio limitations. The success of *The Defenders* gave impetus to a shift in network program form from the contemporary action-adventure format to "people-drama" shows. This new programming wave is an outstanding reason why New York is on the comeback trail in production. Eastern producers have shown that they can do this kind of program with more force and artistry and just as much dispatch and economy as their Hollywood counterparts.

Along with dramatic productions, personality shows seem to be on the up side of TV's constantly moving programming escalator. Gleason has come back to CBS after several seasons of exile, Paar has moved from late-night to prime-time exposure on NBC, Caesar and Adams have shows of their own on ABC and Carol Burnett and Danny Kaye seem sure to join the network rolls by next season.

NBC's Mort Werner thinks that personalities are the key to New York's production renaissance.

"I feel," he says, "that if personalities continue to emerge on television, New York production will continue to increase."

ABC-TV network vice president Tom Moore echoes Werner's opinion. New York is gaining importance as a television production center, he feels, "because of an increase in personality-variety programs."

Westerns are most definitely on the wane and this can only be Hollywood's loss. Situation comedies, the only program form not cyclical in popularity, is still strong on the West Coast, but the continuing fortune of *Car 54, Where Are You?* augers well for the future of similar types of programming in New York. Actually there are no basic reasons why situation comedies cannot be as efficiently produced in the East as in the West, if New York had enough facilities for them.

In the opinion of many the lack of enough good facilities is all that keeps New York from achieving a major breakthrough as a production center.

"There's no doubt about it," says *Naked City* production coordinator Hal Schaffel, "compared to Hollywood, facilities in New York are pretty putrid."

Naked City does its interior shooting in the Biltmore Studio, a ramshackle old building located in a slum section of Manhattan. The studio, which has four stages—two of them quite small—typifies the decentralization of New York facilities. It's a place to shoot and little else. (Luckily *Naked City* does most of its work on the city streets.) It has no film lab, little storage capacity and no facilities for scenic design or optical effects.

Perhaps, the best TV film facility in the city is the Himan Brown studio located just beyond Manhattan's garment district on the West Side.

Built in 1955, it is by far the newest such facility in the city. Owner Brown, a noted producer in his own right (*Inner Sanctum, His Honor Homer Bell*) agrees that New York has an urgent need for more studios, but points out that, "historically, operating a studio in the city is suicide." He cites exorbitant land taxes, high construction costs and traffic problems as reasons.

Brown's burden was lightened considerably when CBS-TV took a 10-year lease on half of his facilities and turned them into studios for taped and live productions. (The network's recent election-night coverage originated from there).

HOST STUDIOS

Besides the Brown and Biltmore facilities there are only four others in the city which can somewhat attend to television's needs. They are the Biograph studio in the Bronx (*Car 54, Where Are You?* films there), Filmways in East Harlem (used by *The Defenders*), Pathe in upper Manhattan (it plays host to *The Nurses*) and Fox Movietone where such old-time programs as *Norby* and the *Patti Page Show* were shot).

New York's tape and live facilities, what there are of them, are in better shape. NBC-TV has been particularly active in this area. It has eight television's needs. They are the Biograph Building headquarters, and two large facilities in Brooklyn. Most have recently been renovated for modern operation. Studio 3-A was refurbished and made presentable for audience shows. A new up-to-date grid system for better lighting was among the renovations installed in Studio 6-A, which houses the *Jack Paar Show*, the Huntley portion of Huntley-Brinkley and the game shows *Say When* and *Play Your Hunch*. Studio 6-B, where the *Tonight* and *Merv Griffin* shows are produced, also received an improved lighting system to go with its color capabilities. Plans are in the works to give studios 3-B and 3-K a facelifting sometime next year. But, by far, the network's most ambitious recent engineering project was its overall renovation of prize Studio 8-H. Main purpose of the alteration was to give the studio a color potential. Renamed the Peacock Theatre, the big studio (encompassing 10,000 square feet), now contains an automatic audience seating capability (its 10-tiers of seats, controlled by push-button device, are retractable).

ABC has four studios in its 7 West 66th Street building besides its three theatre facilities—the Ritz, the Elysee and the Little theatres. The *Voice of Firestone* comes out of TV-1, *Yours For A Song* out of TV-2, various news shows out of TV-11, the daytime *Who Do You Trust?* out of the Little Theatre, the children's program *Discovery* out of the Ritz and the game show *Camouflage* out of the Elysee.

CBS-TV has 14 studios widely scattered all over Manhattan. Studios 41 and 42 (*CBS Reports and Calendar*) are in Grand Central Station, Studio 61 (*Armstrong Circle Theatre* and *U.S. Steel*) is on First Avenue and 76 Street, Studios 53, 54, 55, 56 are in Leiderkrantz Hall near Park Avenue, Studio 50 is on Broadway, Studio 52 near Eighth Avenue and Studio 72 on upper Broadway.

PREMIUM ON SPACE

Yet with all of these facilities, the recent spurt of New York activity has caught CBS with an odd show out. Last month the producers of *Candid Camera*, which is usually taped in Studio 50 (film spots are inserted during taping sessions before a live audience), complained that they were being pushed out by the *Jackie Gleason Show*. (The Gleason hour-long program which normally is wrapped up in two days of rehearsals and taping was taking three days to do the job.)

Tom Egan, production supervisor of *Candid Camera*, told TELEVISION MAGAZINE that he went to the other networks in hopes of solving his predicament but found that they "have the same studio facilities problems as CBS." He even considered using the CBS-TV affiliate in Philadelphia, WCAU-TV ("They have better facilities than New York") but gave it up as impractical.

Robert Milford, director of CBS Pro-

With the vogue towards realism, Hollywood became the ex-film capital of the world

grams, New York, acknowledged the lack of space for *Candid Camera* (he indicated last month, however, that room would be found for the show probably in Studio 52) but stressed that the problem really concerns the need for "a particular kind of theatre," one that has an intimate audience seating arrangement rather than a need for studio facilities per se. Milford thinks that by 1964, when CBS' $14.5 million production center is scheduled for completion, the network will have sufficient studio facilities to meet all its needs.

The new CBS building (not to be confused with the CBS Tower, the network's new office headquarters which is also due to be finished by 1964) should certainly go a long ways in meeting anticipated production demands. It will contain a minimum of seven studios, all adaptable for film shooting if need be. Most of all it will give the network a great incentive to expand its overall volume of live production.

BUILDING PLANS

ABC also plans to build a new complex of TV studios that will have a color potential. The studios are to be part of a 30-story headquarter's building scheduled for construction in two years.

MPO Videotronics Inc., producers of filmed commercials and educational and information films, is still a third company that is building new production facilities in the midtown Manhattan area. MPO's center, being built at a cost of about $2.5 million and scheduled for occupancy by next month, is strictly geared for film production. It will contain nine sound stages under one roof, the largest of which measures about 10,000 square feet. Bert Briller, assistant to the president at MPO, says the new building will be "a completely self-contained film center, raw stock in—finished product out."

MPO maintains a staff of 14 directors. Briller says there's no reason why his company can't do TV features and series. "Actually," he points out, "we've got several pilots now which we're working on for series possibilities."

New York production faithful are most cheered by the coming of these three new large-scale production facilities to New York. They are sure to make a big difference in the availability of studio space both for film and live and tape production.

Says a director of a New York-orginated weekly series: "Once we get enough facilities, we'll be able to meet Hollywood on a somewhat equal basis."

He also points out that one by one the self-serving claims Hollywood made to prove superiority over New York are turning out to be at best half-truths if not outright fallacies.

And, indeed, the director's charge can be documented. Hollywood, to begin with, is no longer the film capital of the world. Producer-theatre-owner Hi Brown says: "Hollywood has lost its glamour and importance as the movie capital. The days of filming on the back lot are finished. There's a tremendous trend away from Hollywood. The Italians and the French proved that realism in films is the important thing. Who needs stages? Who needs bright lights? Film has been developed today that can shoot tremendously fast without a great deal of light. Actors don't care about make-up anymore—they don't want to be pretty-pretty. The best things on television are the real things like documentaries. That's what New York can do best and that's why New York is becoming important."

Then, too, the big-name film stars that Hollywood claimed for its own and promised to television have never really materialized. Television just can't offer enough financial and other incentives to make the super-stars like Cary Grant or Elizabeth Taylor or Marlon Brando perform for TV viewers (except by way of feature films). Instead Hollywood producers have uncovered a paradoxical situation—many good actors, the actors who can change a lukewarm script into a caldron of emotions, are in New York.

"The non-name actor talent in New York," says *Naked City's* Hal Schaffel, "is virtually unlimited. It's the theatre influence. It gives the city the greatest talent pool in the world."

Name talent is readily available too, he points out. Recently the series employed the services of Diahann Carroll, who took the assignment though she is currently starring on Broadway.

Mr. Schaffel also lays to rest the old Hollywood bromide of its being the sunshine paradise. "In the past four years of shooting outdoors in New York," he claims, "we only lost two days to weather . . . one was a snowstorm, the other a severe rain storm."

New York's difficulties with local unions have pretty much evened out, Schaffel thinks.

"You have to learn to accept the rules and regulations," he explains. "The rules now are just as stringent on the Coast as to the division of labor. What ever feather-bedding exists—exists the same on both coasts."

Probably the longest-lived knock about TV production work in New York is the one that brands the city fathers and their administrative workers with charges of disinterest and corruption. Even New York adherents take part in this raillery.

"New York builds a new Coliseum for businessmen to show their goods but what does it do for the film industry," complains one native producer. "Why can't they build a modern, large-size film production center and rent studios out to producers?"

"The amount of cooperation you get in this city," declares another New York producer, "still depends on how much you 'schmeer' the precinct captain."

"Why can't we hire policemen, after their regular hours, to help us control crowds and such when we're doing location work?" asks a third producer. "They do it on the Coast and in Florida."

"The city never gave a tinker's damn about production in New York," says still another producer.

Second Deputy Commissioner Morgan J. Sheahan, of New York's Department of Commerce and Industrial Development, concedes that the city in the past may not have been over-zealous in its attentions to the TV production industry.

"But now," he says, "the city is cooperating as best as it can." As an example of this change of policy he points out that the outmoded Street Fair Permit will be superseded sometime this month, by a newer, easier and more applicable form, issued by his department. Producers will still have to get special additional permits from the Park Dept. if they want to use park facilities, but the new form will allow them to bypass signatures from a good many other city agencies.

CITY COOPERATION

"The mayor and his administration are taking cognizance of the industry's needs and city agencies are bending over backwards to help," Sheahan feels.

Walter Arm, Deputy Commissioner of the New York City Police Department's Community Relations Division, strongly denies that producers have to pay for police cooperation.

"We heard rumors about 'schmeering' five or six years ago," he comments. "We set up a special squad to deal with it. We've had very few complaints in the last five years. It's not necessary to 'schmeer' to get our cooperation. There's a limitation to what we can do. You must recognize that we have problems of crowds and traffic that do not matter much on the Coast. But we'll shut off a street for a certain amount of time if it's at all possible."

Commissioner Arm explains that patrolmen can't hire out to location-shooting film companies because of the city's strict "moonlighting" regulation, which does not permit members of the force to seek outside employment.

"They can do it on the Coast," he says, "because they're more gaited to the entertainment industry. Policemen there can even hire out as actors."

Many long-time New York television people have nothing but praise for civic understanding and treatment.

Candid Camera's Tom Egan says that his organization "enjoys beautiful relations" with the city. Because of the surprise element in their filming—it would be impossible, says Egan, to give advance notice of shooting schedules—the *Candid Camera* people have been issued a blanket, "to whom it may concern," permit by the department of commerce. It's renewed once a month and so far, according to Egan, it's been honored "by most" policemen. "The worst that happens is that they tell us to move on."

Egan likes the city and feels it's a stimulating place to work. Goodson-Todman vice president Bud Austin thinks New York is by far the best place to produce audience participation and game shows.

COSMOPOLITAN AUDIENCE

"New York has the best audiences . . . cosmopolitan audiences," he labels them. "It's literally the melting pot of the world. In Los Angeles the audiences are limited to the Americas, with a preponderance of westerners and mid-westerners. In New York the studio facilities are tailored for audience participation shows. Live sound is necessary with these programs. There's an electricity in New York . . . the audiences react to everything."

Austin recalls that Goodson-Todman took their shows out to California for brief spells on two occasions recently but with disappointing results.

"The quality of sound was not right," he recalls. "The reactions were not picked up. We died out there." New York zealots point out that not only game shows have died when they have made the transition from New York to Hollywood. The two most frequently referred to examples are the live prime-time version of the *Steve Allen Show* and the post-'55 version of *Studio One*. Both went westward laden with impressive notices only to flop ingloriously in the California sunshine.

"New York is a terribly exciting place to be," remarks *The Defenders'* producer Bob Markell. "It has so much to offer—points of reference like the theatre and foreign films. The Coast has a history of big company productions, of running a very efficient operation where business methods dominate creativity. New York hasn't reached that stage yet. It doesn't get hemmed in by its past."

But there are those who say that the Bob Markells of New York are dreamers. They say that Hollywood will always dominate the television production field. New York, they point out, has already almost reached the maximum in the number of film series it can support. The city, they add, can never make the case that its weather or facilities prove it a better place than Hollywood to make TV shows. The city can only hope to offer a lot of talents—Broadway talents, primarily, plus a number of other talents who make up the broad spectrum of cultural life in New York—who otherwise wouldn't be available to television.

Talent Associates-Paramount Ltd. president David Susskind, seemingly forever destined to be the devil's advocate, is one thoroughly New York-oriented executive who thinks the city's current production activity is more mirage than millennium.

"I think," he says, "what we're seeing is an inching forward." He believes that only a handful of the current 22 network prime-time shows originating from New York are actually meaningful additions to the city's production schedules. The game and audience participation shows like *What's My Line?* and *To Tell The Truth* he discounts as traditional New York products (much to the city's embarrassment). Sullivan, Como, Garry Moore, *U. S. Steel, Armstrong Circle Theatre* and *Naked City* he feels also are perennials of the city and hardly indicative of a trend. Again, the news and documentary programs, he says, have always been stamped and branded as belonging to New York. That leaves, he estimates, possibly *The Defenders* and *The DuPont Show of the Week* as plausible heralds of a brighter day for New York production.

"Artistically," he says, "Hollywood is a thousand light years away from New York, but realistically, I feel, the Coast is going to dominate television production for a long time to come."

There is considerable substance to Susskind's argument. New York isn't likely to recapture its glory days as the leading television production force. It probably will never again even compete on a 50-50 basis with Hollywood. But as long as programming's cyclical pattern swings to the real, the dramatic, the immediate, the fine-tooled, New York can be counted on to provide an increasing share of television production. END

TELESTATUS

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

DECEMBER TELEVISION HOMES

TV HOMES in each market are derived in part from TELEVISION MAGAZINE's county-by-county projections of television penetration and the measurement of total households made by the Bureau of the Census in 1960, plus various industry interim reports.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the various industry audience measurement surveys made on a county-by-county basis which are accepted by the magazine for determination of viewing levels in individual television markets.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. *Television homes in a county generally will be credited to a market if one-quarter of these homes view the dominant station in the market at least one night a week.*

Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The television penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas—sections of the South, for example—have reached a rather lower plateau. Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

In a number of markets, therefore, the TV homes count is at a temporary plateau. These markets will be held for an indefinite period of time. The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions have shown at least a temporary decline.

In some markets it has been impossible to evaluate the available and sometimes contradictory data. These areas are under surveillance by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason our research department is continuously reexamining markets and revising TV homes figures accordingly where updated survey data becomes available. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the bottom of each page.

DECEMBER 1962

TOTAL U.S. TV HOMES	50,312,000
TOTAL U.S. HOUSEHOLDS	55,250,000
U.S. TV PENETRATION	91%

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

Market & Stations—% Penetration	TV Homes
ABERDEEN, S.D.—83 KXAB-TV (N,C,A)	25,500
ABILENE, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***81,100
ADA, Okla.—82 KTEN (A,C,N)	83,300
AGANA, Guam KUAM TV (C,N,A)	††
AKRON, Ohio—45 WAKR TV† (A)	†71,300
ALBANY, Ga.—80 WALB-TV (A,N)	163,200
ALBANY-SCHENECTADY-TROY, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**426,000
ALBUQUERQUE, N.M.—84 KGGM-TV (C); KOAT-TV (A); KOB TV (N)	163,800
ALEXANDRIA, La.—80 KALB-TV (A,C,N)	107,000
ALEXANDRIA, Minn.—81 KCMT (N,A)	103,700
ALPINE, Tex. KVLF-TV (A)	†††
ALTOONA, Pa.—89 WFBG-TV (A,C)	308,400
AMARILLO, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	122,300
AMES, Iowa—91 WOI-TV (A)	285,500
ANCHORAGE, Alaska—93 KENI-TV (A,N); KTVA (C)	22,700
ANDERSON, S.C. WAIM TV (A,C)	††
ARDMORE, Okla.—81 KXII (N)	77,900
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—85 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	445,900 ††
ATLANTA, Ga.—88 WAGA-TV (C); WAII-TV (A); WSB-TV (N)	590,700
AUGUSTA, Ga.—82 WJBF-TV (A,N); WRDW-TV (C)	201,000
AUSTIN, Minn.—89 KMMT (A)	181,800
AUSTIN, Tex.—84 KTBC TV (A,C,N)	145,000
BAKERSFIELD, Calif.—93 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	141,900 †68,100
BALTIMORE, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	772,300
BANGOR, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	102,000
BATON ROUGE, La.—85 WAFB-TV (C,A); WBRZ (N,A)	289,900
BAY CITY-SAGINAW-FLINT, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A)	394,900 †61,200
BEAUMONT-PORT ARTHUR, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	166,200
BELLINGHAM, Wash.—89 KVOS-TV (C)	*49,000
BIG SPRING, Tex.—87 KWAB-TV (A,C)	20,500
BILLINGS, Mont.—83 KOOK-TV (A,C); KGHL-TV (N)	60,100
BINGHAMTON, N.Y.—90 WNBF-TV (A,C); WINR-TV† (A,N,C)	235,500 †49,200
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	440,600
BISMARCK, N.D.—83 KXMB-TV (A,C); KFYR-TV (N,A) (KFYR-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**46,600
BLOOMINGTON, Ind.—90 WTTV (See also Indianapolis, Ind.)	668,300
BLUEFIELD, W. Va.—82 WHIS-TV (N,A)	138,900
BOISE, Idaho—88 KBOI-TV (C); KTVB (A,N)	81,500
BOSTON, Mass.—94 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,808,200
BOWLING GREEN, Ky. WLTV	†††
BRISTOL, Va.-JOHNSON CITY-KINGSPORT, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	189,900
BRYAN, Tex.—80 KBTX-TV (A,C)	45,100
BUFFALO, N.Y.—94 WBEN-TV (C); WGR-TV (N); WKBW TV (A)	581,100
BURLINGTON, Vt.—88 WCAX-TV (C)	*162,000
BUTTE, Mont.—82 KXLF-TV (A,C,N)	55,400
CADILLAC, Mich.—88 WWTV (A,C) (Operates satellite WWUP-TV, Sault Ste. Marie, Mich.)	***115,400
CAGUAS, P.R. WKBM-TV	††
CAPE GIRARDEAU, Mo.—80 KFVS-TV (C)	238,800
CARLSBAD, N.M.—87 KAVE-TV (A,C)	12,700
CARTHAGE-WATERTOWN, N.Y.—91 WCNY-TV (A,C) (Includes CATV Homes)	*91,900
CASPER, Wyo.—83 KTWO-TV (A,N,C)	43,700
CEDAR RAPIDS-WATERLOO, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	306,300
CHAMPAIGN, Ill.—89 WCIA (C); WCHU† (N)[1] ([1]See Springfield listing)	327,000
CHARLESTON, S.C.—82 WCSC-TV (C); WUSN-TV (A); WCIV-TV (N)	143,000
CHARLESTON-HUNTINGTON, W. Va.—83 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	427,500
CHARLOTTE, N.C.—86 WBTV (C,A); WSOC-TV (N,A)	609,200
CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	209,300
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	36,400
CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**89,900
CHICAGO, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,296,100
CHICO, Calif.—87 KHSL-TV (A,C)	128,600
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	■751,900
CLARKSBURG, W. Va.—85 WBOY-TV (A,C,N)	95,000
CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,298,900
CLOVIS, N.M.—83 KICA-TV (A,C)	19,700

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

Market & Stations—% Penetration	TV Homes
COLORADO SPRINGS-PUEBLO, Colo.—87 KKTV (C); KRDO-TV (A); KOAA-TV (N)	98,100
COLUMBIA-JEFFERSON CITY, Mo.—84 KOMU-TV (A,N); KRCG-TV (A,C) (KRCG-TV operates satellite KMOS-TV, Sedalia, Mo.)	**129,600
COLUMBIA, S.C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	227,300 ■†38,700
COLUMBUS, Ga.—80 WTVM (A,N); WRBL-TV (C)	■186,300
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	76,100
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	484,100
COOS BAY, Ore.—79 KCBY-TV (N)	13,600
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	111,100
DALLAS-FT. WORTH, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	765,100
DAVENPORT, Iowa, ROCK ISLAND, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	332,000
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	502,900
DAYTONA BEACH-ORLANDO, Fla.—92 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	326,500
DECATUR, Ala.—49 WMSL-TV† (C,N)	†41,200
DECATUR, Ill.—83 WTVP† (A)	†126,300
DENVER, Colo.—91 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	372,300
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	267,100
DETROIT, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,596,200
DICKINSON, N.D.—81 KDIX-TV (C)	18,400
DOTHAN, Ala.—78 WTVY (A,C)	114,100
DULUTH, Minn.-SUPERIOR, Wis.—88 KDAL-TV (C); WDSM-TV (A,N)	161,100
DURHAM-RALEIGH, N.C.—85 WTVD (C,N); WRAL-TV (A,N)	352,600
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,600
EL DORADO, Ark.-MONROE, La.—80 KTVE (A,N); KNOE-TV (A,C)	168,900
ELKHARDT-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	■†143,200
EL PASO, Tex.—88 KELP-TV (A); KROD-TV (C); KTSM-TV (N)	*108,400
ENID, Okla. (See Oklahoma City)	
EPHRATA, Wash.—39 KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†5,500
ERIE, Pa.—91 WICU-TV (A); WSFE-TV† (C,N) (Includes CATV Homes)	172,500 †61,000
EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**103,800
EUREKA, Calif.—86 KIEM-TV (A,C); KVIQ-TV (A,N)	54,700
EVANSVILLE, Ind.-HENDERSON, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	217,200 †115,800
FAIRBANKS, Alaska—85 KFAR-TV (A,N); KTVF (C)	10,600
FARGO, N.D.—84 WDAY-TV (N); KXCO-TV (A (See also Valley City, N.D.)	151,300
FLINT-BAY CITY-SAGINAW, Mich.—93 WJRT (A); WNEM (N); WKNX-TV† (C)	394,900 †61,200
FLORENCE, Ala.—70 WOWL-TV† (C,N,A)	†21,600
FLORENCE, S.C.—80 WBTW (A,C,N)	156,700
FT. DODGE, Iowa—64 KQTV† (N)	†29,500
FT. MYERS, Fla.—91 WINK-TV (A,C)	34,000
FT. SMITH, Ark.—76 KFSA-TV (C,N,A)	68,200
FT. WAYNE, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,500
FT. WORTH-DALLAS, Tex.—90 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	765,100
FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	■†194,300
GLENDIVE, Mont.—83 KXGN-TV (C,A)	3,900
GRAND FORKS, N.D.—88 KNOX-TV (A,N)	38,100
GRAND JUNCTION, Colo.—82 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**28,200
GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)	■555,900
GREAT BEND, Kan.—84 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**138,900
GREAT FALLS, Mont.—85 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	57,200
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	311,600
GREENSBORO-WINSTON-SALEM, N.C.—87 WFMY-TV (A,C); WSJS-TV (N	393,300
GREENVILLE-SPARTANBURG, S.C., ASHEVILLE, N.C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	445,900 ††
GREENVILLE-WASHINGTON, N.C.—84 WNCT (A,C); WITN (N)	■217,600
GREENWOOD, Miss.—78 WABG-TV (C)	77,500
HANNIBAL, Mo.-QUINCY, Ill.—87 KHQA (C,A); WGEM-TV (A,C)	160,200
HARLINGEN-WESLACO, Tex.—81 KGBT-TV (A,C); KRGV-TV (A,N)	*70,400
HARRISBURG, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Popular Bluffs, Mo.)	***192,500
HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A)	†129,200
HARRISONBURG, Va.—78 WSVA-TV (A,C,N)	68,800
HARTFORD-NEW BRITAIN, Conn.—95 WTIC-TV (C); WHNB-TV† (N); WHCT†	725,000 †333,800
HASTINGS, Neb.—86 KHAS-TV (N)	103,300
HATTIESBURG, Miss.—87 WDAM-TV (A,N)	56,600
HELENA, Mont.—85 KBLL-TV (C,N)	7,700
HENDERSON, Ky.-EVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	217,200 †115,800
HENDERSON-LAS VEGAS, Nev.—92 KLRJ-TV (N); KLAS-TV (C); KSHO-TV (A)	52,200
HOLYOKE-SPRINGFIELD, Mass.—91 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP†, Greenfield, Mass.)	***180,500
HONOLULU, Hawaii—88 KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV. KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV)	**142,200
HOT SPRINGS, Ark.—82 KFOY-TV	13,700
HOUSTON, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	513,700
HUNTINGTON-CHARLESTON, W. Va.—83 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	427,500
HUNTSVILLE, Ala.—43 WAFG-TV† (A)	†18,700
HUTCHINSON-WICHITA, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV; KAYS-TV, Hays; KTVC, Ensign, and KWHT-TV, Goodland, satellites of KTVH)	**350,900
IDAHO FALLS, Idaho—88 KID-TV (A,C); KIFI-TV (N)	65,000
INDIANAPOLIS, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	690,700
JACKSON, Miss.—84 WJTV (C); WLBT (A,N)	■274,100
JACKSON, Tenn.—76 WDXI-TV (A,C)	64,200
JACKSONVILLE, Fla.—87 WJXT (C,A); WFGA-TV (N,A)	267,700
JEFFERSON CITY-COLUMBIA, Mo.—84 KRCG-TV (A,C); KOMU-TV (A,N) (KRCG-TV operates satellite KMOS-TV, Sedalia, Mo.)	**129,600
JOHNSON CITY-KINGSPORT, Tenn.-BRISTOL, Va.—78 WJHL-TV (A,C); WCYB-TV (A,N)	189,900
JOHNSTOWN, Pa.—91 WARD-TV† (A,C); WJAC-TV (N,A)	578,300 ††
JOPLIN, Mo.-PITTSBURG, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,500
JUNEAU, Alaska—69 KINY-TV (C)	2,200
KALAMAZOO-GRAND RAPIDS, Mich.—92 WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)	■555,900
KANSAS CITY, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	610,200
KEARNEY, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**101,100
KLAMATH FALLS, Ore.—88 KOTI-TV (A,C,N)	26,800
KNOXVILLE, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTVK† (A)	246,900 †43,700
LA CROSSE, Wis.—87 WKBT (A,C,N)	110,400
LAFAYETTE, La.—83 KLFY-TV (C); KATC (A) (Includes CATV Homes)	■119,900

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Market & Stations—% Penetration	TV Homes
LAKE CHARLES, La.—83 KPLC-TV (N)	104,100
LANCASTER, Pa.—89 WGAL-TV (C,N)	569,500
LANSING, Mich.—93 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	367,800
LAREDO, Tex.—80 KGNS-TV (A,C,N)	14,400
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—92 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	52,200
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—86 WLYH-TV† (A)	†116,830
LEWISTON, Idaho—86 KLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	20,500
LEXINGTON, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	†71,700
LIMA, Ohio—68 WIMA-TV† (A,C,N)	†45,600
LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**207,800
LITTLE ROCK, Ark.—80 KARK-TV (N); KTHV (C); KATV (A)	238,100
LOS ANGELES, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV; KMEX-TV†	3,045,900 †††
LOUISVILLE, KY.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	419,900 †††
LUBBOCK, Tex.—88 KCBD-TV (N); KLBK-TV (C,A)	122,100
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,700
LYNCHBURG, Va.—85 WLVA-TV (A)	173,900
MACON, Ga.—83 WMAZ-TV (A,C,N)	119,200
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WHTV† (N)	249,200 †109,600
MANCHESTER, N.H.—90 WMUR-TV (A)	151,700
MANKATO, Minn.—85 KEYC-TV (C)	110,200
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—88 WLUC-TV (C,N,A)	60,200
MASON CITY, Iowa—89 KGLO-TV (C)	166,700
MAYAGUEZ, P.R. WORA-TV	††
MEDFORD, Ore.—89 KBES-TV (A,C); KMED-TV (N)	43,500
MEMPHIS, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (C)	497,200
MERIDIAN, Miss.—82 WTOK-TV (A,C,N)	130,900
MESA-PHOENIX, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	250,400
MIAMI, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C)	646,500
MIDLAND-ODESSA, Tex.—91 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	106,100 ††
MILWAUKEE, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	645,600 †171,200

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Market & Stations—% Penetration	TV Homes
MINNEAPOLIS-ST. PAUL, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	751,700
MINOT, N.D.—82 KXMC-TV (A,C); KMOT-TV (A,N)	*38,400
MISSOULA, Mont.—84 KMSO-TV (A,C)	57,800
MITCHELL, S.D.—84 KORN-TV (A,N)	31,500
MOBILE, Ala.—84 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	279,500
MONAHANS, Tex.—88 KVKM-TV (A)	32,900
MONROE, La.-EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	168,900
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—75 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	165,600 †46,300
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†22,900
NASHVILLE, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	444,100
NEW BRITAIN-HARTFORD, Conn.—95 WTIC-TV (C); WHNB-TV† (N); WHCT†	725,000 †333,800
NEW HAVEN, Conn.—95 WNHC-TV (A)	709,700
NEW ORLEANS, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C)	434,800
NEW YORK, N.Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,498,600
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	313,100
NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,100
OAK HILL, W. Va.—81 WOAY-TV (A,C)	89,400
OAKLAND-SAN FRANCISCO, Calif.—93 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,401,900
ODESSA-MIDLAND, Tex.—91 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	106,100 ††
OKLAHOMA CITY, Okla.—88 KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)	348,500
OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	323,800
ORLANDO-DAYTONA, Fla.—92 WDBO-TV (C); WLOF-TV (A), WESH-TV (N)	326,500
OTTUMWA, Iowa—87 KTVO (C,N,A)	103,100
PADUCAH, Ky.—80 WPSD-TV (N)	■193,030
PANAMA CITY, Fla.—83 WJHG-TV (A,N)	■29,300
PARKERSBURG, W. Va.—54 WTAP† (A,C,N)	†22,500
PASCO, Wash.—57 KEPR-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†31,200
PEMBINA, N.D.—82 KCND-TV (A)	14,700
PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	***†168,500
PHILADELPHIA, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,082,100
PHOENIX-MESA, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	250,400

Market & Stations—% Penetration	TV Homes
PITTSBURG, Kan.-JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,500
PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,247,100
PLATTSBURG, N.Y.—89 WPTZ (A,N)	■*124,700
POLAND SPRING, Me.—90 WMTW-TV (A) (Mt. Washington, N.H.)	329,600
PONCE, P.R. WSUR-TV; WRIK-TV	††
PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	166,200
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	230,100
PORTLAND, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	475,400
PRESQUE ISLE, Me.—87 WAGM-TV (A,C,N)	22,800
PROVIDENCE, R.I.—95 WJAR-TV (A,N); WPRO-TV (C)	708,700
PUEBLO-COLORADO SPRINGS, Colo.—87 KOAA-TV (N); KKTV (C); KRDO-TV (A)	98,100
QUINCY, Ill.-HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	160,200
RALEIGH-DURHAM, N.C.—85 WRAL-TV (A,N); WTVD (C,N)	352,600
RAPID CITY, S.D.—86 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Deadwood, S.D.)	**56,600
REDDING, Calif.—87 KVIP-TV (A,N)	83,000
RENO, Nev.—90 KOLO-TV (A,C,N)	49,000
RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††
RICHMOND, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	299,600
RIVERTON, Wyo.—83 KWRB-TV (C,N,A)	12,600
ROANOKE, Va.—85 WDBJ-TV (C); WSLS-TV (A,N)	324,900
ROCHESTER, Minn.—89 KROC-TV (N)	145,600
ROCHESTER, N.Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A)	329,000
ROCKFORD, Ill.—92 WREX-TV (A,C); WTVO† (N)	209,900 †105,600
ROCK ISLAND, Ill.-DAVENPORT, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	332,000
ROME-UTICA, N.Y. (See Utica)	
ROSWELL, N.M.—88 KSWS-TV (A,C,N)	■15,300
SACRAMENTO-STOCKTON, Calif.—93 KXTV (C); KCRA-TV (N); KOVR (A)	473,000

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† U.H.F.
†† Incomplete data.
††† New station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

Market & Stations—% Penetration	TV Homes
SAGINAW-BAY CITY-FLINT, Mich.—93 WKNX-TV† (C); WNEM-TV (N); WIRT (A)	394,900 †61,200
ST. JOSEPH, Mo.—85 KFEQ-TV (C,A)	143,400
ST. LOUIS, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	838,100
ST. PAUL-MINNEAPOLIS, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	751,700
ST. PETERSBURG-TAMPA, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	470,800 †293,300
ST. THOMAS, V.I. WBNB-TV (C,N,A)	††
SALINAS-MONTEREY, Calif.—89 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation if optional satellite, KSBY-TV, San Luis Obispo)	**229,300
SALISBURY, Md.—68 WBOC-TV† (A,C)	†34,100
SALT LAKE CITY, Utah—91 KSL-TV (C); KCPX (A); KUTV (N)	260,500
SAN ANGELO, Tex.—84 KCTV (A,C,N)	29,300
SAN ANTONIO, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	■344,400 ††
SAN DIEGO, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana)	*334,600
SAN FRANCISCO-OAKLAND, Calif.—93 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,401,900
SAN JOSE, Calif.—95 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	318,000
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—90 KEYT (A,C,N)	76,300
SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOC-TV (C,A)	117,800
SCHENECTADY-ALBANY-TROY, N.Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**426,000
SCRANTON-WILKES-BARRE, Pa.—81 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†292,700
SEATTLE-TACOMA, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	*593,700
SELMA, Ala.—74 WSLA-TV	13,700
SHREVEPORT, La.—84 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	■297,700
SIOUX CITY, Iowa—89 KTIV (A,N); KVTV (A,C)	165,300
SIOUX FALLS, S.D.—86 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**224,500
SOUTH BEND-ELKHART, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	■†143,200
SPARTANBURG-GREENVILLE, S.C.-ASHEVILLE, N.C.—85 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	445,900 ††
SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KKLY-TV (C)	263,600
SPRINGFIELD, Ill.—75 WICS† (N) (Operates satellites WCHU†, Champaign, and WICD-TV†, Danville, Ill.)	***167,200
SPRINGFIELD-HOLYOKE, Mass.—91 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP†, Greenfield, Mass.)	***180,500
SPRINGFIELD, Mo.—78 KTTS-TV (C); KYTV (A,N)	■128,400
STEUBENVILLE, Ohio—90 WSTV-TV (A,C)	449,900
STOCKTON-SACRAMENTO, Calif.—93 KOVR (A); KCRA (N); KXTV (C)	473,000
SUPERIOR, Wis.-DULUTH, Minn.—88 WDSM-TV (N,A); KDAL-TV (C)	161,100
SWEETWATER, Tex.—89 KPAR-TV (A,C)	57,000
SYRACUSE, N.Y.—93 WHEN-TV (C); WSYR-TV (N); WNYS-TV (A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**467,300
TACOMA-SEATTLE, Wash.—93 KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*593,700
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—81 WCTV (C)	183,400
TAMPA-ST. PETERSBURG, Fla.—92 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	470,800 †293,300
TEMPLE-WACO, Tex.—85 KCEN-TV (N); KWTX-TV (A,C) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	■***139,600
TERRE HAUTE, Ind.—87 WTHI-TV (A,C)	183,800
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.—TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—92 WSPD-TV (A,N); WTOL-TV (C,N)	391,800
TOPEKA, Kan.—87 WIBW-TV (C,A,N)	129,300
TRAVERSE CITY, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	■***41,100
TROY-ALBANY-SCHENECTADY, N.Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**426,000
TUCSON, Ariz.—88 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	109,400
TULSA, Okla.—86 KOTV (C); KVOO-TV (N); KTUL-TV (A)	326,200
TUPELO, Miss.—80 WTWV (N)	62,600
TWIN FALLS, Idaho—88 KLIX-TV (A,C,N)	30,400
TYLER, Tex.—83 KLTV (A,C,N)	136,300
UTICA-ROME, N.Y.—94 WKTV (A,C,N)	162,200
VALLEY CITY, N.D.—84 KXJB-TV (C) (See also Fargo, N.D.)	152,100
WACO-TEMPLE, Tex.—85 KWTX-TV (A,C); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	■***139,600
WASHINGTON, D.C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	898,700
WASHINGTON-GREENVILLE, N.C.—84 WITN (N); WNCT (A,C)	■217,600
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	306,300
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—87 WSAU-TV (A,C,N)	132,700
WESLACO-HARLINGEN, Tex.—81 KRGV-TV (N,A); KGBT-TV (A,C)	*70,400
WEST PALM BEACH, Fla.—91 WEAT-TV (A); WPTV (N)	112,300
WESTON, W. Va.—84 WJPB-TV (A)	98,800
WHEELING, W. Va.—89 WTRF-TV (A,N)	312,100
WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV; KAYS-TV, Hays, KTVC, Ensign, and KWHT-TV Goodland, satellites to KTVH)	**350,900
WICHITA FALLS, Tex.—87 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	143,600
WILKES-BARRE-SCRANTON, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†292,700
WILLISTON, N.D.—81 KUMV-TV (N,A)	30,300
WILMINGTON, N.C.—83 WECT (A,N,C)	126,700
WINSTON-SALEM-GREENSBORO, N.C.—87 WSJS-TV (N); WFMY-TV (A,C)	393,300
WORCESTER, Mass. WWOR† (N)	††
YAKIMA, Wash.—78 KIMA-TV† (C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV†, Richland, Wash.)	***38,900
YORK, Pa.—58 WSBA-TV† (A)	†43,900
YOUNGSTOWN, Ohio—68 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†175,400
YUMA, Ariz.—83 KIVA (C,N,A)	27,000
ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N)	†19,300

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

TV MARKETS

1—channel markets	134
2—channel markets	62
3—channel markets	63
4—(or more)—channel markets	16
Total U.S. markets	275
Commercial stations U.S. & possessions	564

EDITORIAL

THE BIG BURN OVER CIGARETTE ADVERTISING

Cigarette companies spend more than $100 million a year for television advertising, so it is understandable that television broadcasters have been dismayed by recent talk of curtailment of tobacco advertising. The broadcasters' dismay has been accentuated by the knowledge that their own hired hand, the president of the National Association of Broadcasters, struck the match that set the issue burning.

When LeRoy Collins suggested that the NAB codes be amended to prohibit cigarette advertising that encourages youngsters to smoke, he provoked a dialogue that is certain to continue and intensify. As the argument grows more bitter, it will be difficult for anyone to enter it without appearing to be, at the one extreme, a grubby profiteer, or at the other, an unrealistic moralist. The subject deserves investigation, involving as it does serious questions of public health and a major element of the U.S. economy.

That very type of investigation was undertaken by this magazine in an article published last June. A re-reading of the article reconfirms the belief that current advertising for cigarettes raises no moral questions whatever.

The principal purpose of contemporary advertising for cigarettes is to persuade smokers to switch brands, not to persuade non-smokers to start smoking. It is silly to suggest, as Collins did, that advertising is the inducement that makes teen-agers smoke. Junior is most apt to take to cigarettes if they can be stolen from mom's or dad's carton. If all advertising were discontinued, cigarette consumption among the young would be unaffected, as long as adults continued to smoke in their present numbers.

Medical evidence suggests that heavy smoking is a hazard to health, but so is over-eating or over-drinking. The curbing of excesses may be desirable, but it is more apt to be accomplished by educating people to the consequences than by outlawing advertisements of products that may be harmless or even beneficial if discreetly used. Heart specialists urge their patients to avoid obesity, but we know of no doctor who has suggested a law against the advertising of sweets.

As long as cigarette advertising avoids misrepresentations or the proselytizing of the young, and as long as cigarettes may be legally sold, television broadcasters would be doing no service to anyone, least of all themselves, by rejecting cigarette commercials.

AND THE MAN WHO STRUCK THE MATCH

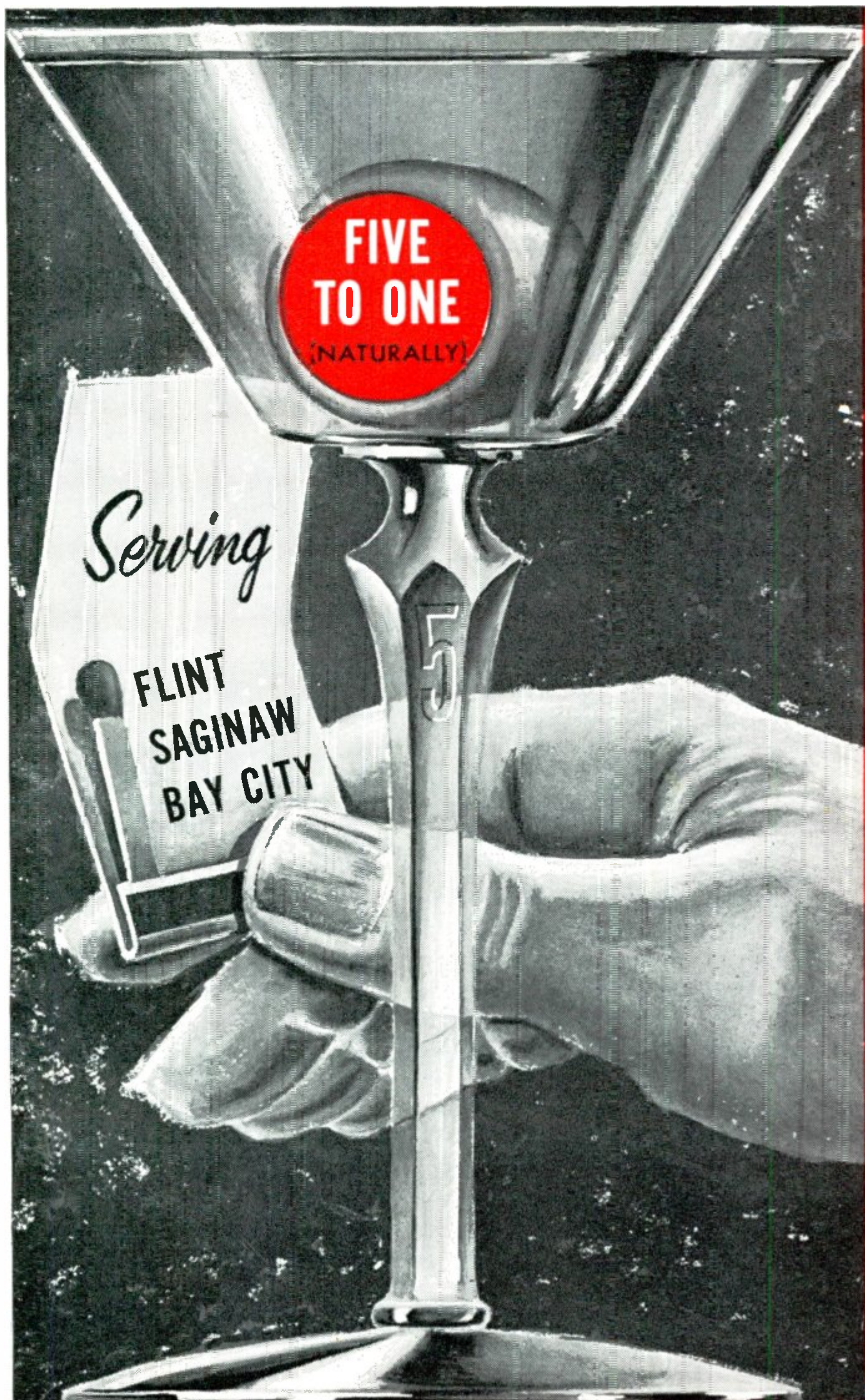
In a Closeup of LeRoy Collins published a few months after he had taken office as NAB president and had made several speeches criticising his employers, this magazine quoted a broadcaster as saying:

"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 talking 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?"

The broadcaster's appraisal has been verified by subsequent events. Collins has been in office nearly two years, and the spot he put broadcasters on when he spoke out against tobacco advertising is the most awkward one he has yet devised for them.

His cigarette remarks, inserted in an otherwise routine speech at an NAB regional meeting in Portland, Ore., came at an interesting time. According to his present contract, which runs through 1963, the NAB and he will negotiate for a contract extension at the next NAB board meeting in January. The association's directors might find it difficult to rebuff him without seeming to endorse the corruption of the young, the debasement of television programming and all the other things that Collins has preached against in widely quoted speeches.

Unless some genius in their midst figures a way to disengage without giving the appearance of disengagement or to get Collins off his horse, broadcasters are committed to straggle along behind a crusader of great determination but uncertain purpose. Whatever the ultimate destination, bones will be left bleaching along the way.



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1—Local-level merchandising support.

2—Top FM coverage in All Eastern Michigan.

3—Every commercial gets full-page, front-page exposure.

4—Eastern Michigan's only TV station telecasting color daily.

5—Nearing 10 years of one-ownership service to all Eastern Michigan.

WNEM-TV

CHANNEL 5

SERVING THE ONE **BIG** TOP 40 MARKET OF FLINT • SAGINAW • BAY CITY AND ALL EASTERN MICHIGAN

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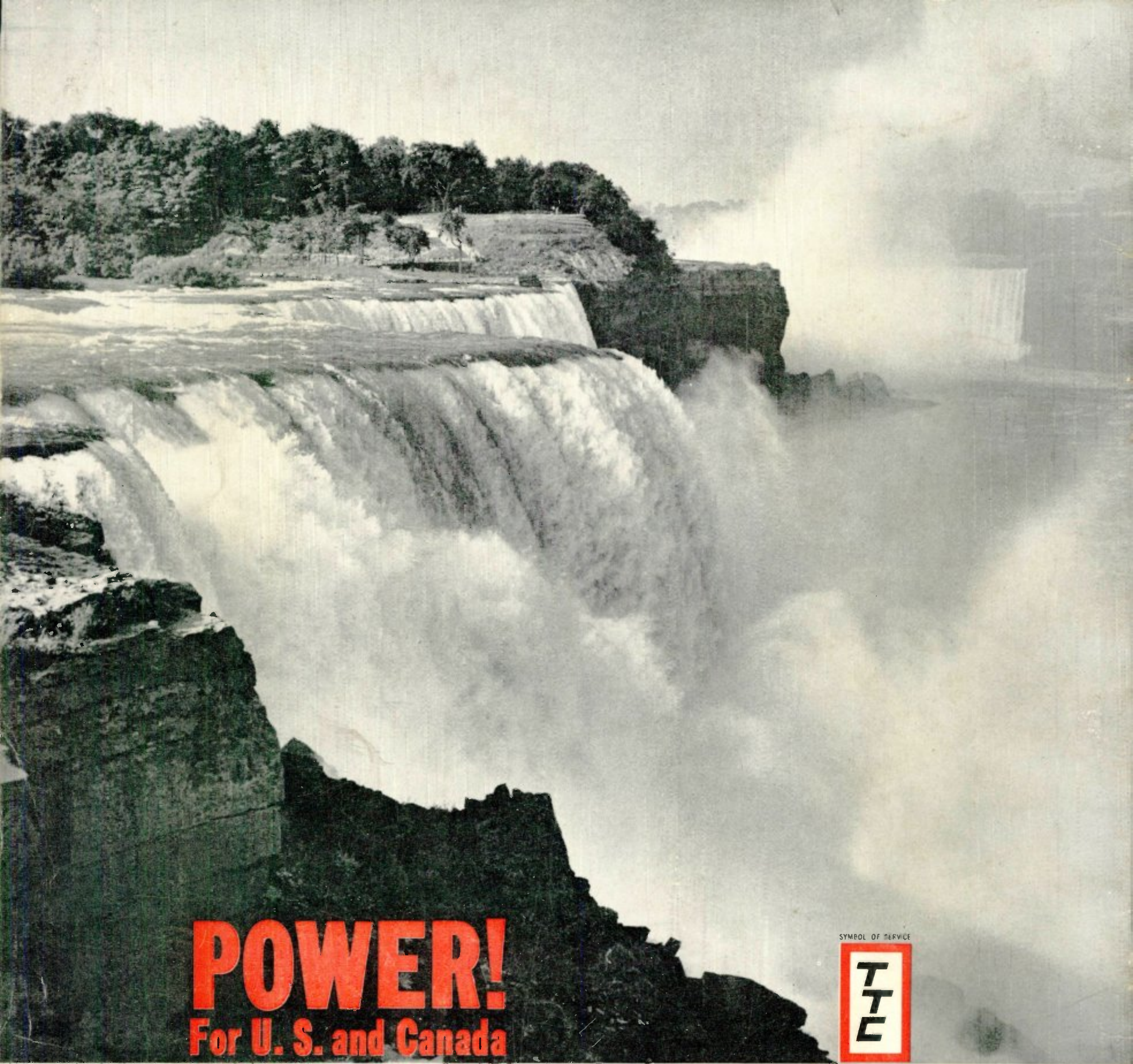
NBC

WNEM-TV

Affiliated with WNEM-FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian

CHANNEL 5



POWER!
For U. S. and Canada
WGR-TV
reaches more homes than the 7th U. S. Market

WGR-TV's Power reaches a combined total of 1,603,500 TV Homes.

1 WGR-TV's Powerful Signal reaches 747,500* television homes in a U.S. market where the buying income is over five and a half billion dollars.

2 WGR-TV's Powerful Signal reaches 856,000† television homes in a Canadian market, including Toronto, where the buying income is nearly six billion dollars.

The combined population and purchasing power is more than the seventh largest market in the U.S. You cannot afford to overlook these two great markets and the **one** station that reaches them both best. WGR-TV.

*American Research Bureau, November 1962. †Canadian Broadcast Bureau of Management, 1962.

TELEVISION
WGR-TV Buffalo-Niagara Falls
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KFMB-TV San Diego
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WNEP-TV Scranton-Wilkes Barre

RADIO
KFMB and KFMB-FM San Diego
WDAF and WDAF-FM Kansas City
WDOK-AM and WDOK-FM Cleveland
WGR and WGR-FM Buffalo

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