

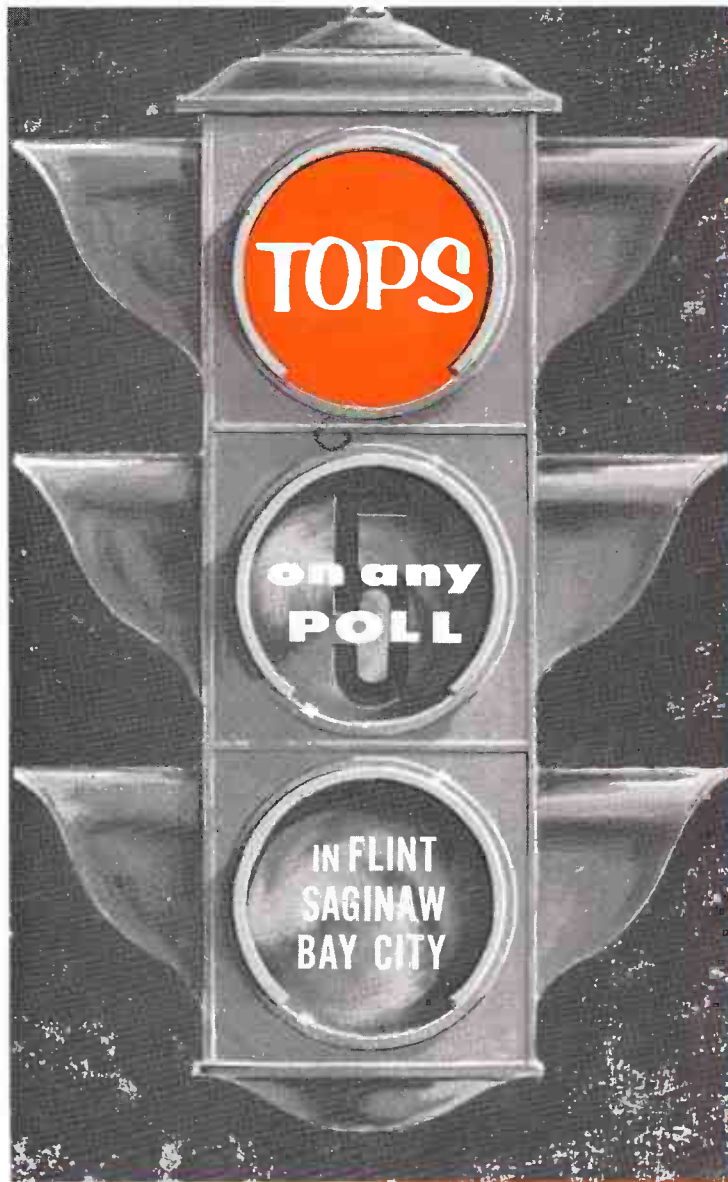
July 1962 Vol. XIX No. 7 Fifty cents

TELEVISION

Inside story on television and outer space; Some reflections on sex and TV; The talent at the top in network programming



FIVE-YEAR MEDIA SPENDING OF THE **TOP 50** NATIONAL ADVERTISERS



**Channel 5 MARKET BULLETIN!
SAGINAW**

Choice industrial and commercial sites—skilled labor force—favorable economic climate and community attitude—all yours in the most highly diversified industrial city in Eastern Michigan. Private capital will build to suit.

Robert Albert, Mgr.
Greater Saginaw
Chamber of Commerce

BAY CITY

Opportunities unlimited — that's Bay City! Profit-assuring resources: ready pool of diversified labor skills, seaway, expressways, airways, railways, nationally-famous schools, recreation, good living. We welcome you.

Ambrose J. Maxwell, Mgr.
Greater Bay City
Chamber of Commerce

FLINT

Five million people and 10,000 manufacturing plants within 75 miles—that is Flint's market area. A skilled, productive labor force, a community spirit that "gets things done," outstanding educational facilities and excellent transportation, all serve to make Flint an ideal location for industry.

Edward J. Penny, Mgr.
Greater Flint
Chamber of Commerce

If you are seeking a midwestern plant site contact any one of the above business-minded C of C executives. Plenty of power . . . plenty of water . . . plenty of help . . . plenty of space for expansion . . . in the Golden Saginaw Valley of Eastern Michigan.

WNEM-TV



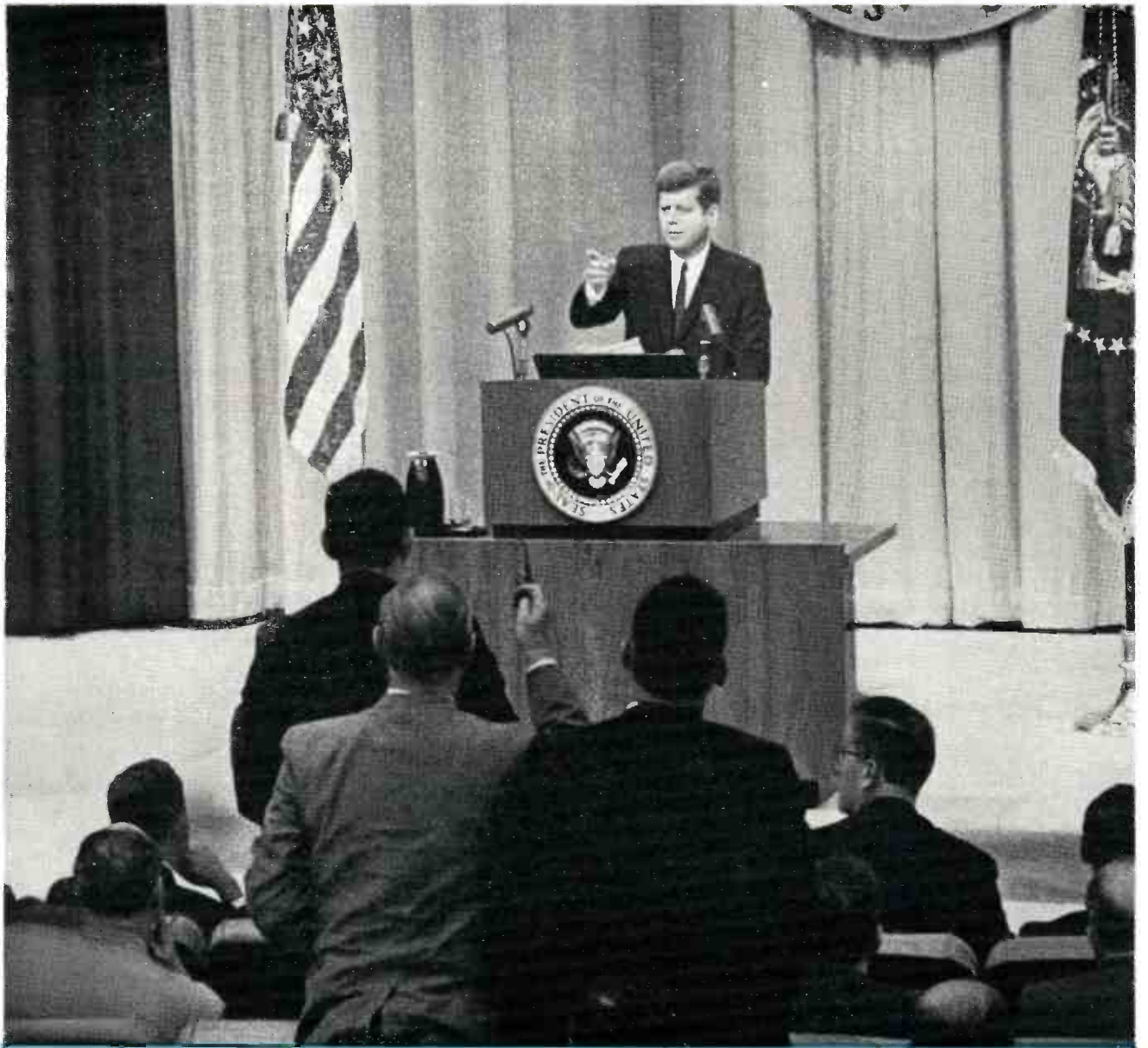
SERVING THE ONE **BIG** TOP 40
MARKET OF FLINT • SAGINAW •
BAY CITY AND ALL EASTERN
MICHIGAN



WNEM-TV

Affiliated with WNEM-FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian.





TV is news as it happens

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

What happens, when it happens and as it happens. No medium matches Television when it's live and on-the-spot. These stations are proud to be part of Television's contribution to fast, accurate, alive coverage of today's important news events.

Television Division
Edward Petry & Co., Inc.

The Original Station
 Representative

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



And what a difference! It's that extra dash of talent, imagination, excitement that outshines competition . . . makes audiences sit up and take notice. Take the five CBS Owned television stations. Here local production staffs—master showmen who have won more than 100 awards and citations in the past two years alone—originate programs that arouse lively community interest and response. On-the-spot documentaries; ninety-minute dramas; daily extended



**Showmanship
makes the
difference!**

BLAKE HAMPTON

news programming; regular news broadcasts for children; full-length concerts; on-air "editorials" on current local issues; program exchanges with other lands—these are examples of continuing local programming that sets the showmanship standard for others to follow. Let the CBS Owned stations put your product in the spotlight in five of the nation's major population centers. You'll enjoy the difference. © **CBS Television Stations National Sales**

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

TELEVISION

WHAT'S WAITING IN SPACE *Sometime this summer, if all goes well, a television signal originating in Maine will be received in Europe. It will have gotten there in one bounce off an orbiting satellite high over the Atlantic. It will be the first step in instantaneous international TV. The question for television is how many steps will follow this one, and what they will mean to the medium. A depth article provides many of the answers* **37**

AS OTHERS SEE US *The advent of more and more international communications, whether by satellite or the more conventional means of transmission, brings with it problems as well as opportunities. The director general of the BBC, Hugh Carleton Greene, describes one of them in an article which cautions Americans to be aware of problems some TV product could produce overseas, especially among the newly-emerging peoples* **41**

TELEVISION AND THE TOP 50 *A major analysis of media spending patterns of the Top 50 national advertisers—from General Motors to Schlitz—throws a graphic perspective on whither TV's been and where it's going. First conclusion: among the blue chip spenders, television has managed better than its media competitors in holding an upward course. Including a six-page pullout with graphs charting TV budgets of the Top 50 over the past five years* **44**

SEX AND TELEVISION *Some midsummer reflections on the attentions being paid to sex among the mass media, leading not-too-subtly to the suggestion that television may be lagging dangerously behind the field* **52**

TOP BRASS IN PROGRAMMING *There's either remarkably little or remarkably much job changing among the occupants of the three network programming chairs, depending on how you look at it. There have been only 14 men in those jobs since 1950. But many have hardly been around long enough to see the seasons they've designed get off the ground. A TELEVISION CLOSEUP examines the men and the matter* **56**

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Subsidiary of Broadcasting Publications Inc.

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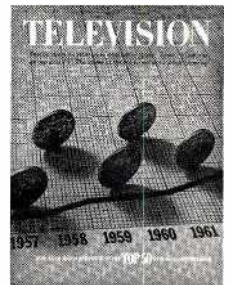
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Cover: The dollars that the Top 50 advertisers have spent in advertising their wares in six media during the past five years cast long shadows—even longer than on this month's cover. The full story of that spending, and how TV has fared within it, is made a matter of record in the exclusive research study on page 44.



Credit: Cover photo and photo spreads on pages 52-53 and 56-57 by Matt Sultan.

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*in serving
and selling*

Since its founding in 1949, WGAL-TV has firmly adhered to its philosophy of public service—a constant seeking for new and better ways to serve the many thousands of viewers in its wide coverage area. This Channel 8 station is ahead in the large number of communities and cities it serves. For advertisers, this assures outstanding response and sales results.

WGAL TV

Channel 8 • Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

The BIG SPENDER
Market Salutes . . .

the

Lord-Mayor of the Sponsor's Booth . . . source of the station's goodies (props) . . . receptionist's dream, floor manager's nightmare . . . may be properly called "*The Sponsor.*"

No other man at the station can take up two parking spaces, out talk the account men, demand more time with the station manager, woo more secretaries, flip hot ashes on the rug, and talk back to the engineers except one . . . "The Sponsor!"

Why does the sponsor get away with it at WSFA-TV? Because WSFA-TV works for HIM! WSFA-TV does a big selling job to keep him happy (and rich) . . . funny as it may seem, when the sponsor is happy the station manager is happy, and when the manager is happy the paymaster is happy, and the paymaster is our friend. . . . So you see, WSFA-TV likes to work for the Sponsor. . . . Ours are the greatest!!!



WSFA-TV

CHANNEL 12

NBC/Montgomery, Alabama

Carter Hardwick, *Managing Director*

A STATION OF THE BROADCASTING COMPANY OF THE SOUTH

G. Richard Shafto, *Executive Vice President*



Represented by

PETERS, GRIFFIN, WOODWARD, INC.

Sponsor

STOREHOUSE OF FACTS
ABOUT WSFA'S HUGE
COVERAGE OF ALABAMA

TV EYE

NOSE FOR RATINGS

SOFT SPOT FOR
WSFA-TV

ELBOW TO MAKE
SUPPLIERS
LAUGH AT
JOKES

POT FOR MEDIA
MEN'S DINNERS

TOE FOR THE
ACCOUNT MAN

GIFT FROM AGENCY

BLIND EYE FOR PRINT MEDIA

TV RABBIT EAR

HALF OF AREA WHERE
FTC IS PAIN IN*

POCKET HOLDING
AD BUDGET INCREASE

HAND HOLDING AGENCY
CONTRACT CANCELLATION

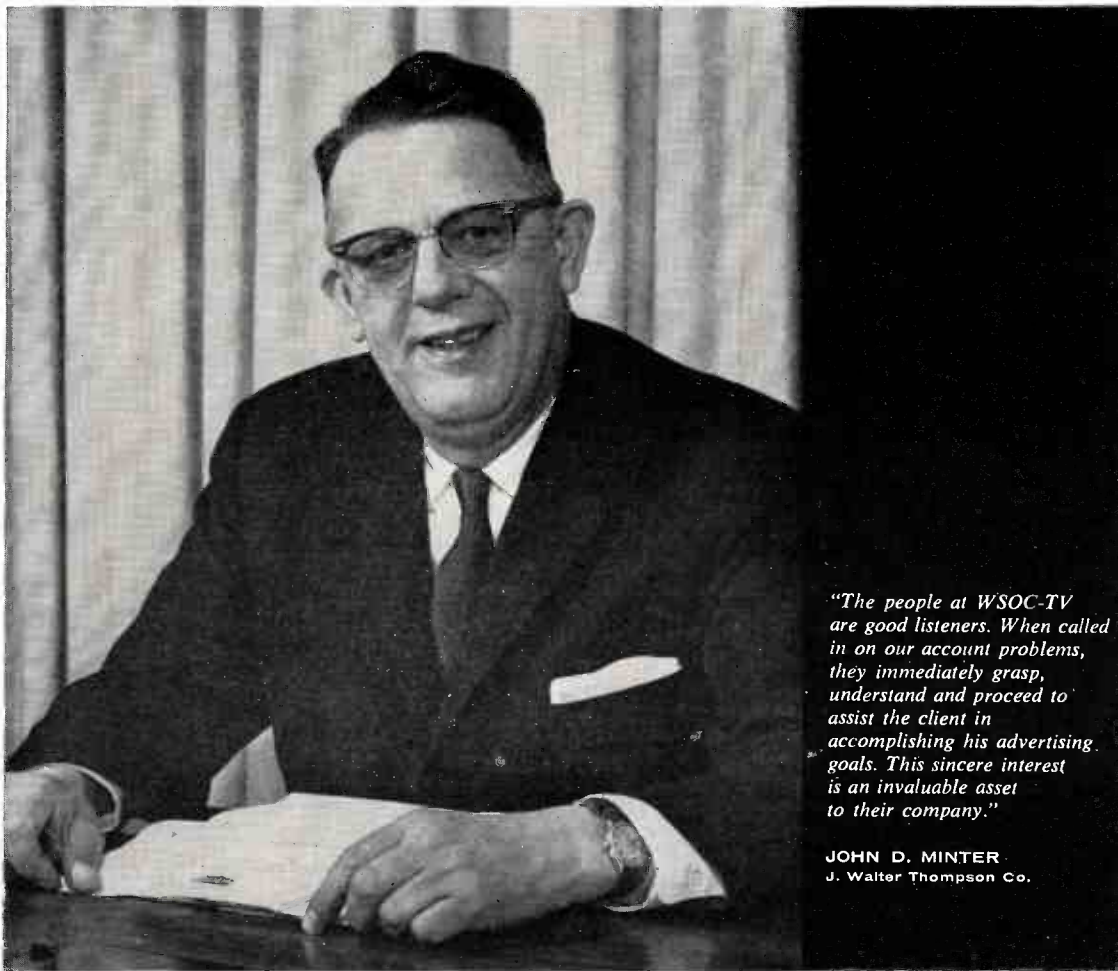
*OTHER HALF

TOE FOR THE TWIST

SELF-PURCHASED
PEDESTAL



**“Charlotte’s WSOC-TV...
their sincere interest an invaluable asset”
—Minter, J. Walter Thompson**



“The people at WSOC-TV are good listeners. When called in on our account problems, they immediately grasp, understand and proceed to assist the client in accomplishing his advertising goals. This sincere interest is an invaluable asset to their company.”

JOHN D. MINTER
J. Walter Thompson Co.

Talk to us about your advertising goals in the Carolinas. Let's discuss merchandising problems if you have them, dealer stimulation. When your schedule is on this Charlotte station you're backed by much more than its top-flight programming. You get a brand of staff support that contributes greatly to sales success. For your next campaign, choose WSOC-TV—a great area station of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

FOCUS ON BUSINESS

Market still feeling for the bottom; Businessmen tell all

The stock market, as all but the remotest hermit now know, has been playing roller coaster. It was a wobbly month of May on the market culminating in the May 28th plunge that saw the Dow Jones index tumble 34.95 points to wipe out billions of dollars in "paper value"—the worst break since October 29, 1929.

The market was shaky in the turbulent wake of May 28th, saw a cycle of rally and loss. In mid-June the overall stock average dipped still further to its lowest point of the year.

The reasons? Take your pick. Some say a "readjustment" of inflated values. Others foresee a new business recession. The government promises relief on the tax front in the wake of the crisis.

As noted in these pages last month, television-oriented entertainment industry stocks were caught in the general stock trend. Of 17 stocks surveyed over a two-month period, March 15-May 15, only two companies—Storer Broadcasting and Filmways—were able to avoid the downward crush.

Surveying what has happened to the same stocks from May 15 to June 15, and adding one more (Taft Broadcasting), the point shaving has continued—and intensified. Only Desilu at 8 $\frac{5}{8}$ and Filmways at 7 $\frac{1}{4}$ on May 15 have come close to holding their own. They registered 7 $\frac{5}{8}$ and 5 $\frac{3}{4}$ respectively on June 15.

Altogether the 18 stocks lost a total of 110 $\frac{1}{2}$ points during the survey span. (They had lost a total of 92 $\frac{3}{8}$ points during the March-May span.)

Biggest losers among the entertainment stocks were MCA, down 13 $\frac{1}{4}$ points from 53 $\frac{1}{2}$ to 40 $\frac{1}{4}$, and Zenith Radio, down 12 $\frac{1}{2}$ points from 63 $\frac{7}{8}$ to 51 $\frac{3}{8}$. Next most serious victim was RCA, off 11 $\frac{1}{8}$ points from 56 $\frac{5}{8}$ to 45 $\frac{1}{2}$.

Downtrend on the others: AB-PT, 35

to 26 $\frac{3}{4}$; Capital Cities, 16 $\frac{3}{4}$ to 12 $\frac{1}{4}$; CBS, 40 $\frac{1}{8}$ to 35; Columbia Pictures, 21 $\frac{1}{4}$ to 16 $\frac{1}{8}$; MGM, 41 $\frac{1}{4}$ to 32; Paramount, 47 $\frac{5}{8}$ to 39 $\frac{3}{4}$; Screen Gems, 18 to 14 $\frac{1}{4}$; Storer, 33 to 29 $\frac{1}{2}$; 20th-Fox, 29 $\frac{1}{2}$ to 19 $\frac{3}{4}$; United Artists, 31 $\frac{1}{2}$ to 28 $\frac{1}{4}$; Warner Bros., 15 $\frac{1}{8}$ to 12 $\frac{7}{8}$; Westinghouse, 33 $\frac{1}{4}$ to 27 $\frac{5}{8}$.

Most of the over-the-counter television-allied stocks also stumbled on their

bid and asked prices. Four of them—MetroMedia, Official Films, Sterling and Transcontinent—took a tumble over the March 15-May 15 period. They, like their Big Board and Curb companions, also dipped further after May 15.

MetroMedia went from 15 $\frac{5}{8}$ bid on May 15 to 12 $\frac{1}{4}$ on June 15. Official went from 1 $\frac{5}{8}$ to 1, Sterling from 1 $\frac{3}{4}$ to 1 $\frac{5}{8}$, and Transcontinent from 9 $\frac{1}{2}$ to 7 $\frac{3}{4}$.

Whether 1962 earnings have been high (as with RCA and MCA, to name only two companies) doesn't seem to matter. The entertainment stocks have faltered with the pack. When only three common stocks on the world's most influential securities exchange were worth as much as a dollar more (June 12) than they had been the night before, it's a tough go for all investors. It is strictly a watch and wait situation.

If the entertainment stocks have had a rough time of it, so too have the stocks of one of television's biggest advertising bankrollers—the tobacco companies (\$104,429,097 in gross time billings on cigarettes alone in 1961).

It's hard to determine if the big downward movement in U.S. tobacco stocks runs with the general stock downtrend or has impetus from the growing concern with the cigarette-cancer scare. (See "Ominous Rumble From Overseas," TELEVISION MAGAZINE, June 1962.) It may be a combination of both factors.

On June 13 all but one of five major tobacco companies were at 1962 stock lows. (Brown & Williamson, the sixth tobacco major, is a subsidiary of British-American Tobacco, unlisted on U.S. exchanges.)

Philip Morris was up from a 1962 low of 66 $\frac{1}{4}$ to 70 $\frac{1}{4}$ on June 13, but still way off from its high of 112 $\frac{1}{2}$. R. J. Reynolds went from a high of 80 $\frac{5}{8}$ to

DOWNTREND (Contd.)

Stock	Closing prices		Change for period	
	May 15	June 15		
New York Stock Exchange				
AB-PT	35	26 $\frac{3}{4}$	- 8 $\frac{1}{4}$	
CBS	40 $\frac{1}{8}$	35	- 5 $\frac{1}{8}$	
Columbia Pix	21 $\frac{1}{4}$	16 $\frac{1}{8}$	- 5 $\frac{1}{4}$	
MCA	53 $\frac{1}{2}$	40 $\frac{1}{4}$	-13 $\frac{1}{4}$	
MGM	41 $\frac{1}{4}$	32	- 9 $\frac{1}{4}$	
Paramount	47 $\frac{5}{8}$	39 $\frac{3}{4}$	- 7 $\frac{7}{8}$	
RCA	56 $\frac{5}{8}$	45 $\frac{1}{2}$	-11 $\frac{1}{8}$	
Storer	33	29 $\frac{1}{2}$	- 3 $\frac{1}{2}$	
Taft	16 $\frac{7}{8}$	14 $\frac{1}{4}$	- 2 $\frac{5}{8}$	
20th-Fox	29 $\frac{1}{2}$	19 $\frac{3}{4}$	- 9 $\frac{3}{4}$	
United Artists	31 $\frac{1}{2}$	28 $\frac{1}{4}$	- 3 $\frac{1}{4}$	
Warner Bros.	15 $\frac{1}{8}$	12 $\frac{7}{8}$	- 2 $\frac{1}{4}$	
Westinghouse	33 $\frac{1}{4}$	27 $\frac{5}{8}$	- 5 $\frac{5}{8}$	
Zenith Radio	63 $\frac{7}{8}$	51 $\frac{3}{8}$	-12 $\frac{1}{2}$	
American Stock Exchange				
Capital Cities	16 $\frac{3}{4}$	12 $\frac{1}{4}$	- 4 $\frac{1}{2}$	
Desilu	8 $\frac{5}{8}$	7 $\frac{7}{8}$	- 1	
Filmways	7 $\frac{1}{4}$	5 $\frac{3}{4}$	- 1 $\frac{1}{2}$	
Screen Gems	18	14 $\frac{1}{4}$	- 3 $\frac{3}{4}$	
Over-The-Counter				
	May 15		June 15	
	bid	asked	bid	asked
MetroMedia	15 $\frac{5}{8}$	16 $\frac{1}{4}$	12 $\frac{1}{4}$	13 $\frac{3}{8}$
Official Films	1 $\frac{5}{8}$	2	1	1 $\frac{3}{8}$
Sterling	1 $\frac{3}{4}$	2 $\frac{3}{8}$	1 $\frac{5}{8}$	2
Transcontinent	9 $\frac{1}{2}$	10 $\frac{1}{2}$	7 $\frac{3}{4}$	8 $\frac{1}{4}$

BUSINESS continued

40%, P. Lorillard from a high of 63¾ to 42½, Liggett & Myers from 110¾ to 75¾ and American Tobacco from 44¾ to 30½.

The smoking-cancer hot potato now rests in the laps of the top echelon at the U.S. Public Health Service, more or less thrown there from overseas with the October 1961 release of the damning (British) Royal College of Physicians "Smoking and Health" report which has created a "ban cigarette advertising" furor over much of Europe.

On June 7 a "move" was made in the U.S., how telling is yet to be determined. Surgeon General Luther L. Terry announced that he would appoint an advisory committee to study the effect of cigarette smoking on health. The formation of such a committee was endorsed by President Kennedy but the fact that the announcement was made by the Surgeon General and not by the President was an apparent attempt to lessen the economic impact of the move and to shield Mr. Kennedy from appearing to be preparing a blow against the tobacco industry.

The President, of course, was apprehensive that any announcement from him might further depress the stock market and tobacco stocks in particular. He will not talk on the subject until he has "complete" information, this coming sometime in 1963, at the earliest.

Tobacco industry spokesmen, meanwhile, "welcome" such an impartial study into a problem which has plagued them since 1954, although it has not hurt cigarette sales. (The ominous rumble from England, where the current "scare" started: talk of a complete ban on TV cigarette advertising endangering about \$17 million in TV ad expenditures there.)

BUSINESSMEN AND TV

U.S. television—as an advertising medium—runs hot and cold with U.S. businessmen. While they admit it is highly effective, they also find it (via the general run of TV commercials) the most "objectionable" of all advertising media.

To find out what businessmen think about advertising, the Harvard Business Review recently undertook an extensive survey of its own readers and other executives in commerce and industry. The results (answers to an eight-page questionnaire by 2,400 business men, 48% of them in the "top management" category) turn up in HBR's May-June issue in an article entitled "Businessmen re Advertising: 'Yes, but . . .'"

Of interest to television advertising executives is the section on media (see chart above). The businessmen were

REACTIONS TO ADVERTISING MEDIA					
MEDIA	HAS ADS WHICH ARE MOST . . .			HAS ADS YOU LIKE BEST	CONTROLLED MOST BY ADVERTISERS
	Effective	Informative	Objectionable		
Magazines To Public	22%	15%	2%	43%	4%
Direct Mail	3	9	18	2	38
Newspapers	10	7	3	4	4
Outdoor Billboards	2	1	5	4	7
Radio	1	1	7	1	1
Television	38	5	57	11	24
Trade Magazines	17	58	1	30	10
No Answer	7	4	7	5	12

From Harvard Business Review, May-June 1962—"Businessmen re Advertising: 'Yes, but . . .'"

asked to state their reactions to seven media as ad carriers. Television came off best (38%) in what most ad men consider the critical test—effectiveness. But it took a nosedive to "win" by a wide margin (57%) in the category *most objectionable ads*.

In the category of the medium *controlled most by advertisers*, direct mail, which obviously exists almost solely by and for advertising, had the "win" (38%). But television was a strong second with 24%. Says the HBR article on this: "The fact that TV is so close a runner-up . . . no doubt reflects, in part, recent public discussion of the extent to which advertisers influence television program content."

TV commercial men will be disappointed to know that television registered only 11% on *ads liked best* while consumer magazines had the high (43%), followed by trade magazines (30%).

On *most informative ads*, too, television scored only 5% while trade magazines hit the high of 58%, consumer magazines 15%, direct mail 9% and newspapers 7%.

Returning to television's "top scores" on effectiveness and objectionability, the HBR article has this to say:

• *Effectiveness*—"As might be expected, executives in companies manufacturing consumer goods (which use TV advertising more extensively) reacted more favorably toward TV than others (53% vs. 38% for all businessmen); those in industrial and defense manufacturing showed up as particularly strong supporters of trade magazines as most effective (though still voting TV as No. 1), and those in retail or wholesale trade gave news-

papers more than usual support by ranking them next to TV."

• *Objectionability*—"It should be noted that some of the responses to this question perhaps spring from a ranking of the *intrusiveness* of the media, a factor probably highly correlated with any rating of objectionable content. Television, direct mail, radio and billboards would no doubt rank 1, 2, 3, 4 on a scale of media intrusiveness. However, even considering this, the executive indictment of television on the grounds of objectionable content is certainly overwhelming."

SILVER LINING

Despite the volatile stock market, sniping at the big tobacco TV spenders and the U.S. business community's feeling about television, the medium's first quarter 1962 billings were enough to make a lot of people happy. The TvB report:

First quarter network TV gross time billings—\$194.6 million, up 11.6% over the \$174.4 million recorded in the quarter a year ago.

National and regional spot TV gross time billings (305 stations reporting) totalled \$182,098,000 for the quarter, up 16.7% over 1961.

ABC-TV billed \$50.2 million vs. \$47.4 million a year ago, up 5.9%. CBS-TV \$74.8 million vs. \$65.1 million, up 14.9%. NBC-TV \$69.6 million vs. \$61.9 million in the quarter a year ago, an increase of 12.4%.

The top spot TV spender in the first quarter: Procter & Gamble with \$16.5 million. P&G competitors took 2nd and 3rd place: Lever Bros. with \$6.6 million, Colgate-Palmolive with \$5.2 million. END

For the timebuyer who thinks he* has everything

DO YOU HAVE the tv station that annually awards a Gold Pork Chop that isn't gold and isn't a pork chop to the producer of the champion carcass in the Iowa State Spring Market Hog Show?

Do you have the tv station that is number one in all time periods from sign-on to sign-off, Sunday through Saturday?

Do you have the tv station that has three farm-born college graduates in its farm department?

Do you have the tv station whose radio progenitor will be forty years old July 30?

Do you have the tv station first in 390 (83%) of the quarter-hours measured for homes reached?

Do you have the tv station whose 1,450' tower was the tallest horizontal big stick in the world after it toppled one sad day six years ago just before it was completed? (We grew another one.)

Do you have the tv station that dominates the Eastern Iowa area which includes Cedar Rapids, Waterloo and Dubuque, three of Iowa's six largest population centers, and constitutes 60% of Iowa's population and purchasing power, without stopping for breath?

Do you have the tv station whose national reps are the Katz Agency, whose network affiliation is CBS, whose channel is two, and whose initials are WMT-TV?

Quite a coincidence. So do we.

WMT-TV

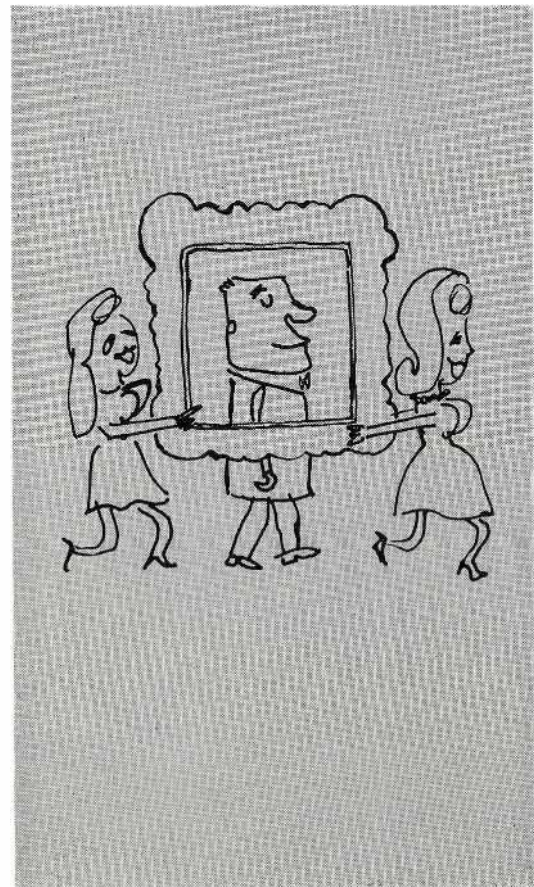
Cedar Rapids—Waterloo

National Representatives:

The Katz Agency

Affiliated with WMT Radio;

K-WMT, Fort Dodge; WEBC, Duluth



*Collective term embracing *she* as well—
and why not?



PICKUP

Heard about the pickup in Nashville's position as a television market? With 437,200 TV homes, Nashville clamps a firm lock on 38th place ... ahead of such big-name markets as Jacksonville, Rochester, Oklahoma City, San Diego, many others. Pick up more TV homes for the money. It's a pushover with Nashville Television.

WSIX-TV
ABC-TV Channel 8

WLAC-TV
CBS-TV Channel 5

WSM-TV
NBC-TV Channel 4

NASHVILLE, TENNESSEE

FOCUS ON PEOPLE

There've been some changes made in Young & Rubicam's top executive echelon. **William J. Colihan Jr.**, who has served the agency since 1936 in various creative areas, has been named senior vice president with responsibility for media, merchandising and research. **William E. (Pete) Matthews**, Y&R vice president and director of media relations and planning and one of the industry's most outspoken mediemen, is retiring after 18 years with the agency. He says he's going to write a book.

There've been some changes also in the talent management echelon at CBS. **Spencer Harrison**, vice president and business manager for talent and contract properties, is leaving the network to join the Ashley-Steiner talent agency as a vice president and general executive. His duties at CBS are being assumed by **Salvatore J. Ianucci Jr.**, who has been in the business affairs department since 1954, before that was in legal departments of ABC and RCA. Ianucci announced the promotions of **Bernard Krause** to director of business affairs-administration, and **Robert A. Jelinek** to director of contracts, talent and rights.

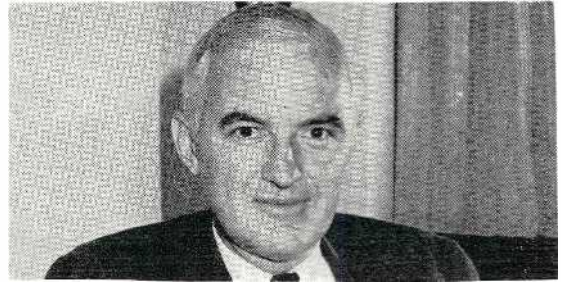
NBC's talent management area also had title changes last month. **Nicholas C. Gilles**, director of business affairs, and **Herbert S. Schlosser**, director of talent and program administration, both won vice president stripes.

Ruth Jones, associate media director and broadcast and station relations supervisor for J. Walter Thompson, has been named chairman of the important Broadcast Media Committee of the American Association of Advertising Agencies for 1962-63. She's the first woman to head a national AAAA committee. Vice chairman will be **Louis J. Nelson**, Wade Advertising. **Thomas B. Adams**, president of Campbell-Ewald, Detroit, will be chairman of the AAAA Media Relations Committee, with **Sam Ballard**, president of Geyer, Morey, Ballard, as vice chairman. Re-appointed as chairman and vice chairman of the Television & Radio Administration Committee were **David Miller**, Y&R, and **Hildred Sanders**, Honig-Cooper & Harrington.

General Foods has named **Victor A. Bonomo**, product manager of the Maxwell House division, to become advertising and merchandising manager. He will ride herd on Maxwell House, Sanka and Yuban coffee brands, which together billed \$12,946,364 in network and spot TV in 1961. **James W. Andrews**, whom Bonomo succeeds, has been named marketing manager of the Jell-O division (\$5,068,745 in TV in 1961).

Lee King has been named president of Edward H. Weiss & Co., Chicago. He has served the agency 19 years, the last five as creative director. **Edward H. Weiss** moves up to the board chairmanship but continues as chief executive officer.

Robert J. Mohr, former director of advertising and sales promotion for Phillips-Van Heusen, has been appointed



COLIHAN



MATTHEWS



HARRISON



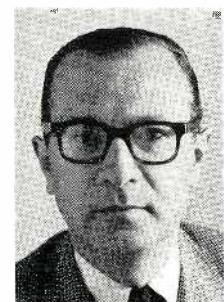
IANUCCI



JONES



BONOMO



KING

PEOPLE *continued*

director of advertising for Shulton Inc. (\$682,712 in 1961 TV billings).

Stanley Newman has been named vice president and media director for Hicks & Greist Inc., responsible for all-media planning and purchase. He joins H&G from Richard K. Manoff Inc.

Also on the move:

Roy Miller, who held the posts of vice president, manager of the Chicago office and radio sales manager, has retired after 20 years with Katz Agency, station representatives. New manager of

the Chicago sales office is Alan T. Axtell, formerly Chicago television sales manager with the company. Also promoted at Katz: Robert Rohde as Chicago sales manager for western TV stations and Joseph Hogan as Chicago sales manager for eastern TV stations.

CBS Television National Sales has announced the appointment of Tom Judge as an account executive in the New York office. He was formerly general sales manager of CBS Animation, a unit of CBS Films.



"COLOR IS KEY TO MARKET LEADERSHIP," SAYS WSAZ-TV

C. Thomas Garten, WSAZ-TV General Manager: "Color TV enthusiasm is growing fast in the Charleston-Huntington area. Color is greatly influencing program selectivity. It has proven promotional advantages. We're the leader in this market, and one sure way to stay in 'the lead is with more and more Color.'" Have you looked into Color TV? It pays. Find out how it can pay off for you from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.

Moss Associates has announced the election of E. Jonny Graff as executive vice president. The name of the agency will be changed to Moss, Graff Associates.

Channel 13 of Rochester, N.Y., has named Richard C. Landsman president-general manager. For the past 10 years he has been in the national sales rep field with Edward Petry and The Katz Agency, representing radio & TV stations.

Tom E. Harder, former account supervisor at BBDO, has joined Kenyon & Eckhardt as an account supervisor.

John L. Perry has resigned as assistant to the president of the National Association of Broadcasters in order to establish his own Washington consulting service. Mr. Perry will continue to assist NAB president LeRoy Collins on a part-time basis after he leaves.

Dan Content has been named head art director of corporate television for Fuller & Smith & Ross. Content previously was TV creative coordinator with Ted Bates.

Donald Foley has been named vice president and director of advertising and promotion for the broadcasting division of ABC, where he will be in charge of all advertising and on-the-air promotion for radio and TV. He comes to ABC from NBC where he was manager of trade and owned stations advertising since 1956.

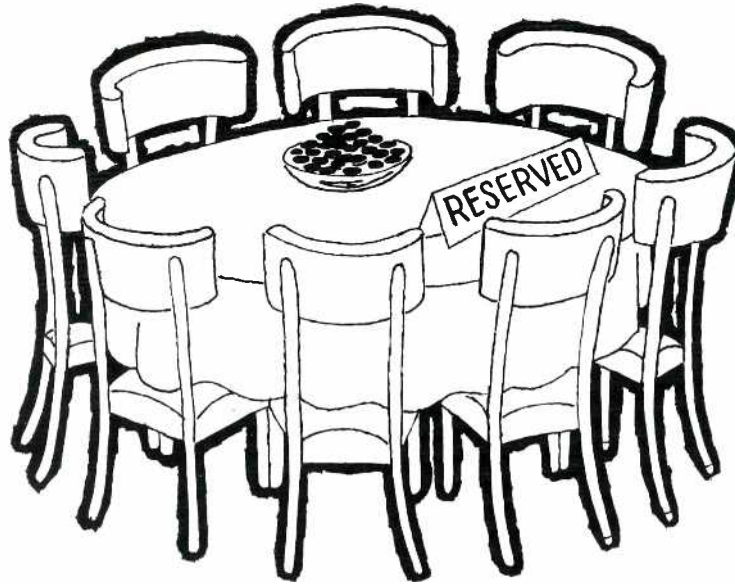
Myron E. Grossman has been appointed director of sales promotion of H-R Representatives and H-R Television. Grossman formerly was with WBNS and WBNS-TV Columbus as announcer, disk jockey, merchandising director and more recently as sales development director.

Carroll C. Grinnell and John M. Maupin have been named vice presidents of BBDO. Grinnell, who came to BBDO last month as an account head, was formerly a vice president with Mead Johnson Laboratories. Maupin, a television account group head, has been with BBDO since 1959.

Bennett B. Holmes, who has been with the Gumbinner agency since 1961, has been named broadcast account executive on the American Tobacco account.

Robert N. Long, account executive on the Brown & Williamson account (Viceroy), has been elected a v.p. at Ted Bates.

Warren C. Rossell, former Pittsburgh manager of Ketchum, MacLeod & Grove's TV-radio department, has been promoted to TV-radio production supervisor of the agency's New York office. William S. Morris, TV-radio account executive, has been named to succeed Mr. Rossell as Pittsburgh TV-radio production group manager. KM&G has also



CANDY IS DANDY BUT SPOTS ARE QUICKER

Four agency account executives, celebrating a bonus*, took their wives to dinner at a charming candle-lit restaurant.

After the meal a silver salver of thin mints was passed. Each lady, vigorously protesting rigid adherence to a diet, slipped mints into her purse under the pretext that "she was taking them home for the children." Anne took one candy, Bonnie 2, Celia 3, and Diane 4.

Each husband, unrestrained, took as many as he wanted. Robinson took the same number as his wife, Johnson twice as many as his, Gordon three times as many as his and Powell four times as many as his.

After the party left the restaurant, the hapless manager made a quick audit and discovered that he was out 32 mints.

What was each wife's last name? Correct pairings will rate a toothsome tidbit. If you have a weight problem, tell us, and we'll send a book instead.

**Each canny AE had bought a spot program on WMAL-TV; each client was delighted with results. Boss came through with bonus.*

Try it yourself. To check availabilities on WMAL-TV's 4 well-watched half-hour news programs—1:30 p.m., 6:00 p.m., 7:00 p.m. and 11:00 p.m.—contact your H-R television representative.

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

wmal-tv
abc
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

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

PEOPLE *continued*

transferred Dana Seymour, copywriter in the Pittsburgh office, to the New York office as television-radio writer.

Donald L. Linton, formerly an account executive at BBDO, has joined Fuller & Smith & Ross as an account executive on the Lehn & Fink account.

Jacques Dufour, film director and designer, has joined Kenyon & Eckhardt as a TV art director.

Donald W. Walton has been appointed vice president, director of creative services for D. P. Brother. His former post

as creative coordinator on the Oldsmobile account will be occupied by Leonard Kotowski, who was copy chief on this account.

John O'Connell, account executive on Hunt Foods at Young & Rubicam, Los Angeles, has been appointed media director of that office. He succeeds Gordon Fahland, who has taken over several General Foods accounts at Y&R's New York office.

Leo A. Kelmenson has been elected senior v.p. at Lennen & Newell and will

assist president Adolph J. Toigo in a newly established position. He was formerly v.p. and management account supervisor.

John A. Masterson has joined MacManus, John & Adams, New York, as vice president. He was formerly account supervisor, Tatham-Laird, Chicago.

David Hanson, senior buyer in the media department, Dancer-Fitzgerald-Sample, New York, has joined Liggett & Myers Tobacco as assistant advertising manager.

Donald E. Goerke, product advertising manager of heat-processed soups, Campbell Soup, has been named product marketing manager for Campbell's Franco-American products.

The newly organized Spanish International Network Sales has elected Carlos Franco vice president and general manager. He was formerly agency and broadcasting executive with Y&R, Kudner Advertising and Crosley Broadcasting.

Elwood Gair, product manager of Colgate-Palmolive household products division, has been named assistant to Colgate president. Prior to joining Colgate, he was on the staff of Scott Paper and Dancer-Fitzgerald-Sample.

Rollo W. Hunter, v.p. and radio-TV director for eastern division of Erwin Wasey, Ruthrauff & Ryan, New York, has assumed similar responsibilities for the agency's central division as well.

Dirk Content, formerly with Kenyon & Eckhardt, has joined Lawrence C. Gumbinner, New York, as TV producer on the American Tobacco account.

Joseph Kelley and Michael Keenan, assistant media directors of Lennen & Newell, New York, have been promoted to associate media directors.

Rollins Smith, formerly on TV production staffs at Young & Rubicam and Ted Bates, has joined D'Arcy as radio-TV producer.

Shaun F. Murphy, v.p. and general sales manager of KTVI-TV St. Louis, has resigned. With KTVI since April 1957, he was first national sales manager and, since March 1961, general sales manager.

Edgar Kobak, 67, business consultant and longtime leader in advertising and broadcasting affairs, died June 3 at Atlantic City. He succumbed to a cerebral hemorrhage a few hours after he arrived for a meeting of the Edison Electric Institute.

John G. Cole, 50, vice president and production supervisor of Sullivan, Stauffer, Colwell & Bayles, died June 5.

Norton W. Mogge, 70, senior v.p. of Wade Advertising, Los Angeles, died May 28 of a heart attack. Before joining Wade last fall, he had been president of Atherton, Mogge, Privett since 1958. END

New Satellite Now Helps You Cover ALL of "UPSTATE MICHIGAN"!

WWTV, Cadillac-Traverse City, has always brought you the top television audiences in Central and Northern Lower Michigan.

Now WWUP-TV, Sault Ste. Marie—a Channel 10 satellite of WWTV—adds coverage of 55,900 households (\$235,382,000 in retail sales) in a great and fast-growing industrial area in and around the American and Canadian cities of Sault Ste. Marie.

Ask Avery-Knodel, Inc. for full information on this new opportunity to cover the combined WWTV/WWUP-TV area, which is more important to you than several complete U.S. states.

POPULATION	874,100
HOUSEHOLDS	244,000
EFF. BUY. INCOME \$1,304,149,000	
RETAIL SALES	\$996,511,000

The Felzer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJEF-FM GRAND RAPIDS-KALAMAZOO
 WWTV-FM CADILLAC

TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTV/ CADILLAC-TRAVERSE CITY
 /WWUP-TV SAULT STE. MARIE
 KOLN-TV LINCOLN, NEBRASKA
 /KGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
 ANTENNA 1640' A. A. T. / ANTENNA 1214' A. A. T.
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

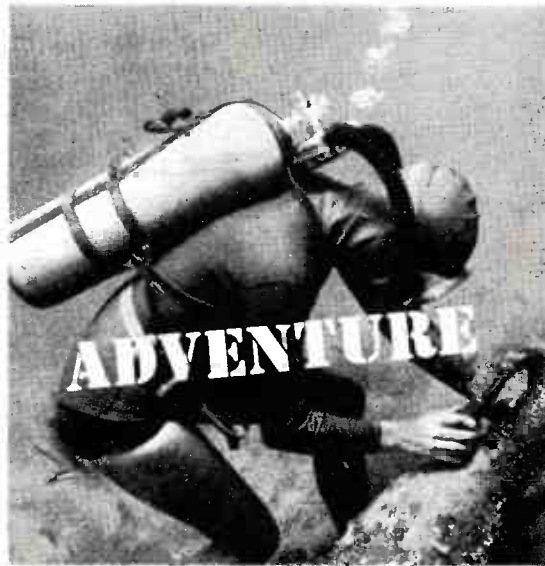
"next to KONO-tv...
● this is the hottest
● spot I've ever been on"



San Antonio's **KONO tv** Channel 12

KONO-TV, ABC in San Antonio, gives you more audience than either competitor with 45% . . . while others follow with 31% and 26%. (10:00 PM to Midnight, Monday thru Sunday, ARB March '62)

K THE KATZ AGENCY, INC.
National Representatives



EXPEDITION!

Winner of the Thomas Alva Edison Foundation Award... George Foster Peabody Award... Ohio State Award



47 Half-Hours Now Available for Local Sale!

Now, after 2 important years of network service, this triple-award-winning series is ready to give you new programming power and pride. So come with us and explore exciting new areas of television—wherein high purpose lives side by side with high ratings.

Phone, wire, write,

ABC FILMS, INC.,

1501 Broadway, New York 36, New York. LA 4-5050

FOCUS ON NEWS

Bitter words over
product protection;
Accommodation for
networks, TV Code;
New ratings probe

If television was ever looked upon as being ahead of the times, it might be said that the times have now caught up with TV—and in some cases passed it.

Put more simply, television has that common ailment of progress, a traffic problem. Unlike a newspaper or magazine, where a few more pages can be thrown on the press—and gladly—to accommodate another advertiser, television, in trying to let everybody get aboard, has encountered a natural outcome called product protection, a practice by which the advertising medium insulates a given advertisement from that of a competing product within certain time limits.

In television for the past few years, that protective buffer has been 15 minutes, and the current controversy started between Ted Bates & Co., which handles the biggest TV spot billings of any agency using television, and Westinghouse Broadcasting Co., licensee of five big city television stations. Bates wants to maintain the 15-minute fore-and-aft separation of its clients' commercials from those of competitors. Westinghouse has announced a policy for its stations that would reduce the separation to 10 minutes, and in so doing comes out into the open with a breakdown of the 15-minute protection that some stations have had in operation for some time.

Bates' reaction to the WBC announcement was to recommend to its clients that they withdraw all spot business from Westinghouse stations (\$2 to \$3 million last year) and to write all other U.S. television stations to determine their product protection policies, the threat implicit that billings will be withdrawn from other stations who don't follow the 15-minute protection minimum.

Some Bates clients have done so: Colgate-Palmolive and Brown & Williamson Tobacco. One, American Home Products Co., has announced it will act on a case-by-case basis.

Bates has received support from Ben-

ton & Bowles, which plans a similar policy, and from other agencies and advertisers, though some have said they are also sympathetic to the predicament of stations trying to maintain protection. Bates reports a large number of stations indicated they will maintain the 15-minute protection, a few won't and some are still to be heard from. Other group licensees, Corinthian and Triangle stations, are supporting Westinghouse, and NBC-TV, which as a network dropped its product protection standards a year ago, revealed that its owned TV stations have not followed the 15-minute minimum for several months.

Product protection has been a problem since the early days of radio and the protection time has steadily declined to the present 15-minute standard for television. The acknowledged cause of the current trouble is the television networks' so-called "spot carrier" programs, programs on which the commercials of a number of advertisers are rotated to promote a variety of products. With the number of advertisers, the chances increase that a product commercial on the network will brush a national spot on the same station, and stations have not been able to schedule the spots so as to dodge the network opposite numbers. Bates and those who sympathize with the agency apparently feel that the 15-min-

ute minimum is where the line must be drawn before the effectiveness of the spots is drastically curtailed.

The National Association of Broadcasters and the three television networks, under some criticism for not clearing network programs under the NAB TV Code, have reached a working arrangement covering programs and checks of commercials. The networks will keep the code staff informed on upcoming programs and the two parties will consult actively with each other. Only NBC-TV has said it will allow the code authority to pre-screen its programs, "on request." A liaison will review the application of NAB code standards to TV commercials on the networks. Three network representatives have been appointed to the NAB Code Review Board.

The television networks testified before the Senate Juvenile Delinquency Subcommittee that they didn't deliberately saturate their TV programs with violence and sex, as suggested by Sen. Thomas J. Dodd (D-Conn.), chairman.

Sen. Dodd, frustrated at the networks' denials of his accusations, charged that some executives now responsible for programming at CBS-TV and NBC-TV learned how to add sex and violence earlier in their careers when they were executives at ABC. Sen. Dodd's vilification of ABC brought a rejoinder from AB-PT President Leonard Goldenson that the top management of CBS and NBC are responsible for the programs on those networks, not ABC.

Another TV factor, the ratings business, is due for another hearing, this time by the House Commerce Committee. No date has been scheduled. A subcommittee staff has been gathering information on the subject for a number of months.

The Federal Trade Commission has set up a system of advisory rulings for businessmen planning to institute new business practices. Under the system an advertiser could seek the FTC's views on

ideas for commercials or promotions in advance and save himself trouble with that agency later, according to the FTC's way of thinking.

The FTC's proposal that it be given statutory authority to stop a practice it has questioned pending a final decision by the agency was objected to by the Advertising Federation of America and the American Association of Advertising Agencies in a hearing before the House Commerce Committee. They thought

the legislation would give the FTC too much life-and-death power over advertising campaigns; that such power should be reserved for the courts only.

The President has given his support to proposals for suspension of Sec. 315 of the Communications Act for the 1964 election campaign as the section affects presidential and vice presidential candidates. It was one of the proposals made by the bipartisan Presidential Commission on Campaign Costs in April. A

group of Republicans in Congress are proposing legislation to make radio and TV debates possible between leaders of the major political parties this fall. Sec. 315 at present applies to those who are candidates for office, regardless of their positions within respective political organizations.

Sen. Ralph Yarborough, who as chairman of the Senate's Watchdog Committee recommended against suspending Sec. 315 and urged a close watch on broadcasters for possible abuses of the section in presenting political candidates on the air, has admitted he accepted \$1,700 from Billie Sol Estes, center of a scandal involving the Department of Agriculture, to help pay part of the costs of his weekly radio broadcasts to Texas.

Congress has passed legislation enabling the FCC to insist that all TV sets in interstate commerce be capable of receiving both UHF and VHF.

The Senate also is expected to vote on a bill to create a private company to operate a satellite communications system. Under the bill members of the public could own half the stock and communications common carriers the other half. The bill, approved by the White House, would have to be reconciled with a similar proposal approved by the House. The House version has a provision to "encourage" ownership of ground stations for the system by common carriers.

An omnibus tax bill now being considered in the Senate after approval by the House would take a bigger tax cut from the sale of a broadcast station because some of the gain would be treated as ordinary income instead of capital gains, as is now the case. On the other hand a station buyer would be helped by the bill since it would give tax credits of up to 7% of the purchase price, to be applied against the buyer's tax liability. Real estate transferred with station properties would not be affected.

The Surgeon General of the U. S. has appointed a special committee to look at the evidence on whether tobacco is a cause of cancer. If its report is affirmative, restrictions on tobacco advertising could result.

CBS President Frank Stanton broadcast a five-minute editorial on CBS-owned radio and TV stations opposing the Post Office Department's proposal to increase postal rates for newspapers and magazines. Postmaster General J. Edward Day was given equal time.

Connecticut theatre operators have



WBAP-TV RIDING HIGH AS COLOR ENTHUSIASM GROWS TEXAS-SIZED

Roy Bacus, WBAP-TV Station Manager (with Linda Loftis, Miss Texas): "Color TV is the ultimate in home entertainment, education and advertising, and the Dallas-Fort Worth market is enthusiastic. Our Color shows are scoring high ratings, and we plan increases to our 42-hour Color week. More and more advertisers are enjoying Color TV's advantages and prestige." Color TV can do Texas-sized things for you, too. Find out how today from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.



Any way you look at it...



Demonstrations are **goof-proof** on video tape, as in "Reynolds Aluminum" commercial. Immediate playback after shooting, spotlights even minor flaws, speeds improvement.



Mitch demands **fluff-free** high C's for his popular "Sing-along" show. Video tape helps keep the fun in, the fluffs out, for maestro Miller and his merry choristers.

No goofs, no fluffs with SCOTCH® BRAND Live-Action Video Tape!

Whether a slip of the hand, tongue, camera, lighting or direction, it can be found and fixed *immediately* when the show or commercial is produced on "SCOTCH" BRAND Video Tape. And video tape assures the picture quality that's *live* as life, without the risk of an on-the-air fluff. Tape plays back the picture moments after shooting, helps find flaws that defy detection during the actual "take." You can check every detail—sound, lighting, focus, pacing, delivery—while everyone is still on the set, ready for a re-take if needed.

Video tape performs instantly for special effects, too! No waiting for days, weeks, while lab work and processing laboriously create an "effect". Not

only are you ahead in time savings, but in cost savings as well!

Immediate playback plus today's easier-than-ever tape editing makes short work of last-minute changes, permits quick insertion of new material in existing footage. And "SCOTCH" Video Tape, for both black-and-white or color, provides outstanding "presence" to enhance commercial messages, network and local shows, as well as closed-circuit presentations.

A free brochure, "Techniques of Editing Video Tape," provides samples of current editing practices, plus examples of special effects created on tape. For your copy, write Magnetic Products Division, Dept. MCS-72, 3M Co., St. Paul 19, Minn.

"SCOTCH" IS THE REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 19, MINN. EXPORT: 99 PARK AVE., NEW YORK, CANADA; LONDON, ONTARIO, ©1962, 3M CO.

Magnetic Products Division **3M**
COMPANY

CIGARETTES



TO OPERATE

...greatest
cigarette
vending
machine
ever
devised!

Television! Its unrivalled power to pre-sell products fits precisely into the machinery of our self-service economy. In the new world of automated selling consider, for example, the alliance between television and cigarettes. The manufacturers of cigarettes now spend twice as many advertising dollars in television as in newspapers, magazines, and all other measured media combined!

Within television, one network consistently does more pre-selling than any other. For the tenth straight year American business is spending the greatest part of its television budget where the American people (for the seventh straight year) are spending the greatest part of their time—the **CBS TELEVISION NETWORK** ©

asked the Supreme Court to review an appeals court's findings upholding the FCC's authority to permit the Hartford, Conn., pay television tests on WHCT (TV).

Paramount Pictures Corp., the last major studio to hold out its post-1948 features from television release, is considering licensing them to TV.

CBS-TV has been told by the FCC that its program compensation plan for affiliates violates FCC rules. The FCC by a

6-1 vote ordered the network to start negotiating new contracts with those affiliates still being compensated under the plan. (The Justice Department also has attacked the CBS plan, has brought suit charging the plan violates the antitrust laws by making it difficult for an affiliate to clear programs from sources other than CBS.)

The FCC's plan to charge fees for servicing broadcast applications, ranging to a high of \$250 for applications for TV

stations, received nothing but criticism in comments filed with the agency by broadcasters.

The FCC hasn't yet accepted an application by National Airlines, former holder of ch. 10 in Miami, for that channel in a new contest, although the agency accepted three other applications from those who will contest the present holder, L. B. Wilson Inc. (WLBW-TV). A National Airlines subsidiary lost the channel after congressional hearings precipitated FCC investigations of off-the-record contacts by National representatives with an FCC member.

Spot and network television grossed \$376.6 million in the first quarter, up nearly \$43 million, TvB reports. Spot TV reached an all-time high with \$182 million. Network, at \$194.6 million, was up 11.6% from the 1961 first quarter.

Electronics industry sales should reach a new high of \$13.8 billion in 1962, according to L. Berkley Davis, president of Electronic Industries Association, speaking at the EIA Convention in Chicago. NBC-TV led the networks in winning 12 of the Academy of Television Arts & Sciences' "Emmy" awards. CBS-TV won 10 and ABC-TV 5. The ABC Division of AB-PT expects a record second quarter in profits, AB-PT President Leonard Goldenson has told that company's stockholders.

The fiendish perpetrators of the "wasteland" in television may never be pinned down if any credence is to be given the opinions of two observers who have neither been elected to Congress nor appointed to a government agency. ABC commentator Howard K. Smith and Richard A. R. Pinkham, Ted Bates vice president, both well known for their unexpected evaluations of the American scene, have selected a villain who won't and can't be held responsible: the U.S. public.

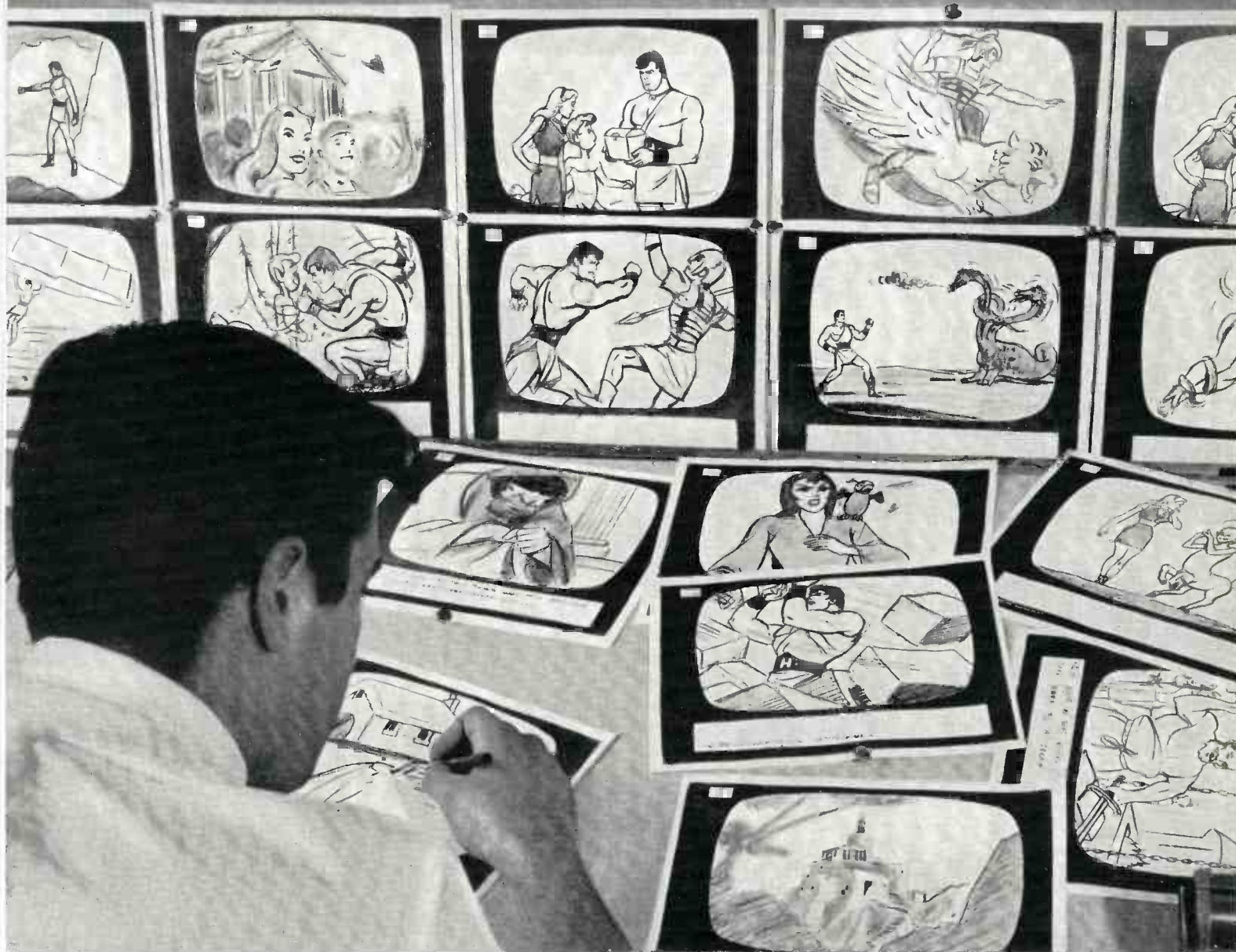
Smith said parents who are too lazy to discipline their children and cities unwilling to support an adequate police force have made television the whipping boy for their own inadequacies; that even though TV has its share of violence, viewers spend so much time before their set that some have let it set the spiritual climate of a civilization which "unfortunately is tending toward mediocrity."

Pinkham just thought the average member of the public isn't smart enough to appreciate programming that would appeal to "any intelligent, educated person." When such a program is rejected by the public, the TV sponsor rejects it too, he said. END



WOR-TV OFFERS MORE AND MORE COLOR AS NEW YORK GOES BIG FOR TINT TV

Robert J. Leder, WOR-TV General Manager: "Color has played an important part in gaining increased stature for WOR-TV. We believe Color TV will continue to grow, and that our experience as a Color pioneer will be invaluable. That's why we telecast more Color than any other independent in the nation, and why we're planning even more next season." More and more, the trend is to Color. Get the facts today from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.



THE MIGHTY



TV's MIGHTIEST NEW CARTOON SERIES!

NOW IN PRODUCTION!

First group of the 130 exciting episodes are in animation—story boards on a dozen more are complete—scripts for a score of episodes are ready—and the word is: "'Hercules' is the BIG ONE for 1963!"

If you're looking for a major share of the children's

audience look at "The Mighty Hercules"—and look before it's too late.

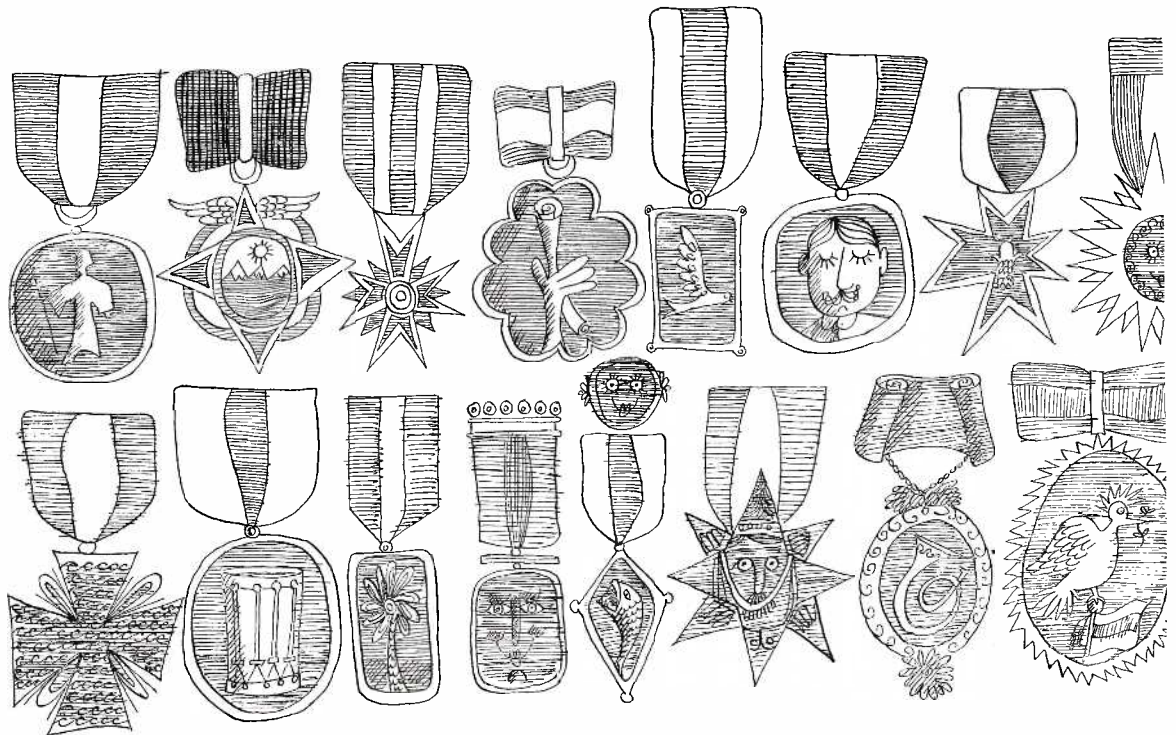
Ask to see the NEWEST EPISODES of the greatest cartoon series of them all! Then ask yourself—can you afford to pass up "The Mighty Hercules"?

An Adventure Cartoons for
Television, Inc. Production
MOE LEFF
©1961 A.C.T. INC.

Call or wire collect to: Richard Carlton, Vice President in Charge of Sales
TRANS-LUX TELEVISION CORP.
625 Madison Avenue, New York 22, New York • PLaza 1-3110
Chicago • Hollywood

"ENTERTAINMENT FOR MILLIONS—MILLIONS FOR ENTERTAINMENT"

THIRTY-THREE

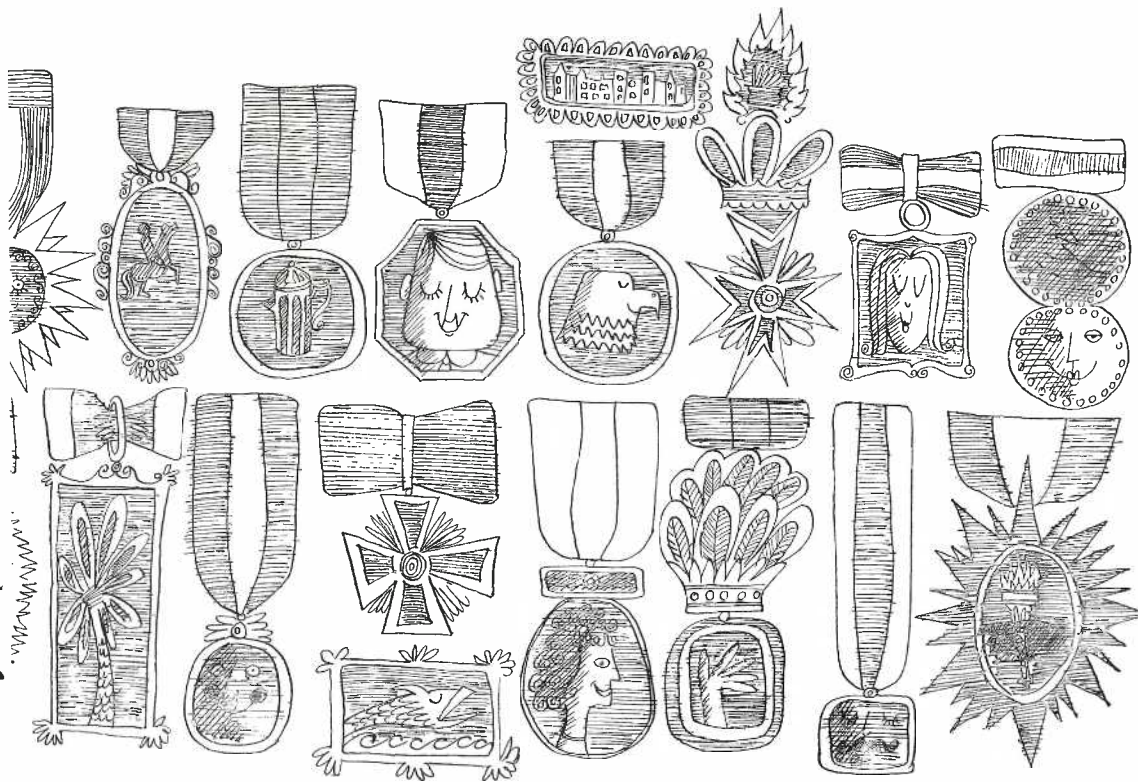


WRCV-TV has won thirty-three different awards from January, 1961 through March, 1962. Each honored a specific facet of WRCV-TV's programming. Together, they highlight the many hours WRCV-TV devotes to public affairs, news, religious and cultural programming... extensive service which has won recognition for WRCV-TV as Philadelphia's com-

munity leadership station. But let the awards speak for themselves: Lutheran Church—Missouri Synod Golden Certificate Award for local religious programming*; Freedoms Foundation Award—George Washington Honor Medal for an on-the-air study of "The Destiny of Freedom"; and "Can You Afford Tomorrow," Pennsylvania Associated Press

Broadcasters Award for "Outstanding Coverage of a Special Event"—the political crisis that enveloped Camden, N. J.; Catholic Broadcasters Association Gold Bell Award* citing WRCV-TV as the "outstanding television station in the United States"; Exchange Club Award—their only citation this year to a television station in the United States; Vigilant

FOR WRCV-TV



Patriots Award for "Story of Freedom"—and WRCV-TV is one of only two stations in the country to be honored; B'nai B'rith Award for WRCV-TV's "Portraits in Music"—the first ever honoring a local television "culture" program.

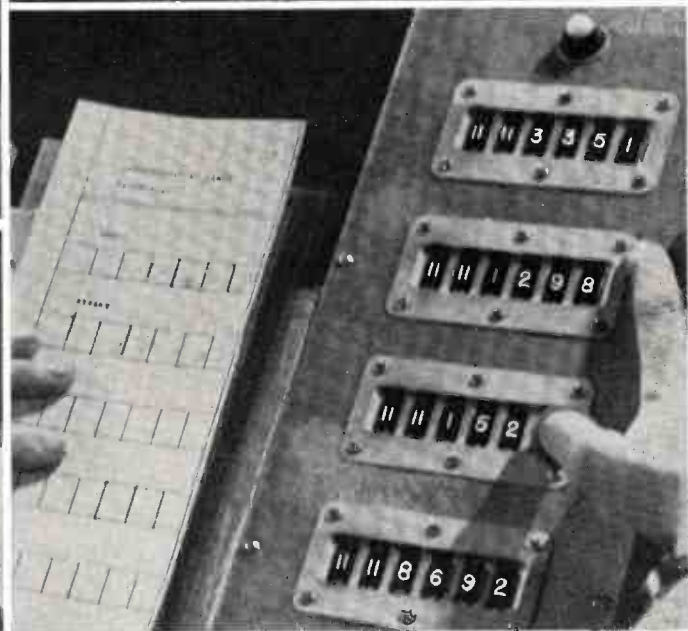
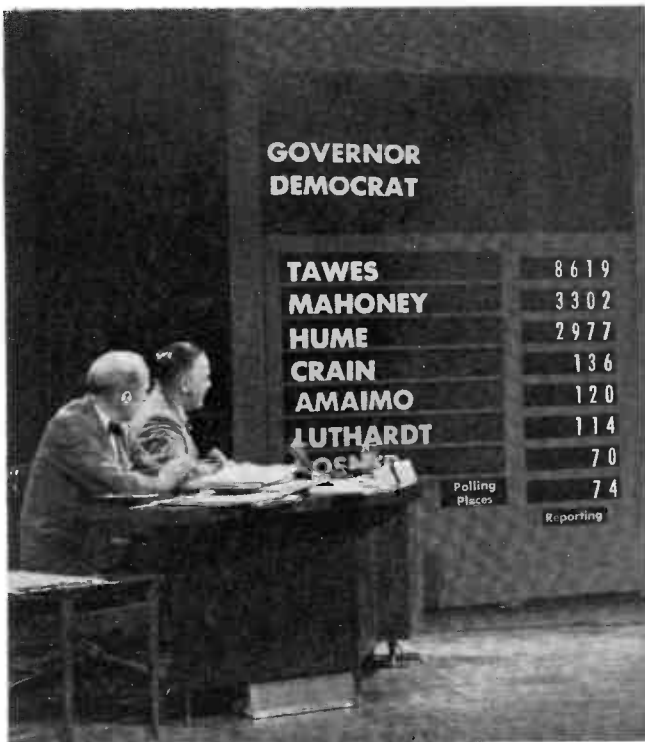
And Awards from: Catholic War Veterans • City of Hope • Air Force Academy • Boy Scouts • National Safety

Council • Germantown Community Council • U.S. Marine Corps • Philadelphia Safety Council • Leukemia Society • Hadassah • Allied Jewish Appeal • Camp Fire Girls • U.S. Air Force • Vision Conservation Institute • Jewish War Veterans • Radio Free Europe • Pennsylvania School for the Deaf • United Fund • Crime Commission of Philadelphia. *The first of such awards to go to a Philadelphia television station.

WRCV-TV

NBC TELEVISION IN PHILADELPHIA CH 3

NBC OWNED. REPRESENTED BY NBC SPOT SALES



“ED’S MICKSMASTER”

There’s always something new at WMAR-TV.

Maryland voters who watched Channel Two the evening of the recent Primary Election were treated to the first on-the-air glimpse of a new electrically operated and illuminated scoreboard that could change its vote totals in two seconds.

It works like a race track tote-board, and in fact, was developed on designs by WMAR-TV’s Production Manager, Edwin B. Mick, by the American Totalisator Company.

At our first dress rehearsal, the studio crew quickly dubbed the new machine “Ed’s Micksmaster”—and the name stuck.

All evening long the “Micksmaster” reported, swiftly and vividly, the vote totals in 172 different election contests, from information gathered by a regiment of fifty reporters and tabulators who assembled the information for *Sunpapers Television’s* veteran reporting team of David V. Stickle, Ernest V. Baugh, Jr., and the noted political cartoonist Richard Q. Yardley.

But there’s more to the “Micksmaster” than just a biennial use as an election device. Now it’s in nightly use reporting the baseball scores for WMAR-TV’s Oriole-rooters . . . and when Channel Two carries both NCAA and NFL football beginning in September the “Micksmaster” will be on hand with gridiron results of all the colleges and all the leagues.

“ED’S MICKSMASTER”—designed especially for the WMAR-TV election coverage—scored another FIRST for the station that was FIRST on the air in Baltimore and remains FIRST in the viewing habits of Baltimoreans—and Marylanders!

No Wonder — In Maryland Most People Watch

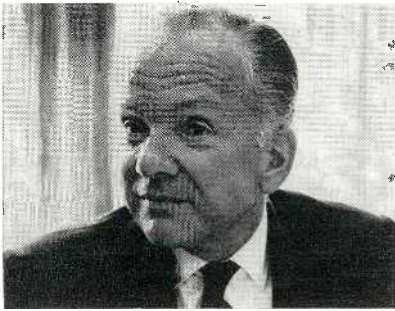
WMAR-TV 

Channel 2—Sunpapers Television—Baltimore 3, Md.

Represented Nationally by THE KATZ AGENCY, INC.

PLAYBACK BYPLAYBACK

A monthly measure of comment and criticism about TV



Mark Goodson of Goodson-Todman Productions, at the eleventh annual convention of the American Women in Radio & Television:

When a presentation of a new show lands on my desk, I flip open the folder, look at the title, and then let my eye move down the page to scan the contents, trying to digest the material as rapidly as possible.

It seems to me that in the past 12 months or so my attention is flagged somewhere down the page by a name. That name is Minow. And while the verbiage surrounding the name differs from presentation to presentation, the reason for its being put in—the intent of its inclusion—is invariably the same. I have even developed a pet name for this usage. With no disrespect intended, I call it “The Minow Paragraph.”

A crude translation might be, “You may not like this show. The public may not like it—but *he will*.” Or, “Are you in danger of offending the FCC? Why be half safe? Spray with our program.”

The program material of these shows is generally antiseptic, somewhat didactic, slightly dull, offensive to no one and, above all else, “justifiable.” The words “entertainment” or “pleasure” are seldom, if ever, mentioned. Like Latin and spinach, these shows are supposed to be good for you.

The practical consequences of this

desire to please a powerful minority are clearly evident. And certainly, some of the results are quite commendable. More programs in the field of public affairs are being scheduled than ever before, and in better time periods. I do not think, however, that this policy has resulted in a commensurate improvement in the programs put on for the purpose of entertaining people. As a matter of fact, I wonder sometimes if the emphasis on public affairs has not had the effect of downgrading the entertainment area. I feel that networks have, at least unconsciously, used the gambit of extra public affairs shows as a kind of sacrifice offering in order to continue to program as before.

And I can see how this comes about. It is easier to get credit for an obvious public affairs show than by improving entertainment programming.

And quite possibly, if I were a network executive and wanted to get maximum applause for making a “contribution” to television, I would tend to do it that way too. I would wrap my television package in bold, recognizable colors, and see to it that it was clearly labelled “Public service. This one is for credit.”

This program would probably not do too well in the ratings. The majority of people clearly prefer to be entertained in their spare time. It might even be a wise tactic to schedule the show opposite an already established block-buster. The chances are we can't beat the competition this season anyway, so why not make a strength out of a weakness and build up our image. As a matter of fact, the very lack of Nielsen rating may tend to boost the credit rating.

To me, as an independent packager, the great unanswered challenge is how to make entertainment better on television. That's certainly more difficult than simply programming for public relations credits.

We must set aside the idea that tele-

vision's function to entertain runs a poor third to its obligation to educate and inform. TV provides for most people their primary source of pleasure. Entertainment is what the overwhelming majority of men and women in America want from television. And in our democracy they have the right to get it.

POSTAL RATE LEGISLATION

Frank Stanton, president of CBS, addressing the Overseas Press Club in New York:

There is to us in broadcasting a bitter irony in the prospect that the providentially infinite variety of printed news and comment and diversion in this country is now in danger of compromise by a single legislative stroke. For if all the economies aspired to in H.R. 7927 [postal rates legislation affecting newspapers and magazines] are ever effected—and, incidentally, those affecting the distribution of publications and their promotion amount to a fraction of 1% of the federal budget—the pending postal rate legislation cannot help but seriously cut back the pluralistic character of the free press in America.

Those of us in communications who think we have no direct stake in this ought not to make the grievous mistake of thinking that it is someone else's battle. It is the battle of all of us. If a single publication in this country goes under, solely because under revised postal rates it cannot afford either distribution or the solicitation of subscriptions, we have lost far more than we can possibly gain.

From the earliest days of the republic, the post office has been a public service—not a business to be run at a profit or even to make its own way, but carried on at public expense—because it was long ago conceded that a necessary ingredient of democratic living is the dissemination of an unlimited number of organs of information, opinion and diversion. The language of the Postal



WRITE FOR YOUR COPY

New 76-Page Research Study of Quad-Cities

Covers living habits, media preferences

National advertisers and their agencies have long called for "local market" research comparable to that available on an over-all national basis. WHBF decided to answer these repeated pleas by engaging Frank N. Magid Associates, independent Midwest research organization. The result is probably the most comprehensive and helpful marketing guide ever prepared for a market of nearly 275,000 people. For a beautifully printed 76-page digest of the original report, return coupon

Some of the contents

- Living habits of Quad-City residents.
- Attitudes toward entertainment sources.
- Attitudes toward communication media.
- Television program preferences.
- Radio program preferences.
- Preferred news sources.
- Media to reach farm population.

About the Research Method

Study is based on 500 personal interviews, averaging 45 minutes in duration. An 11 page interview schedule containing 64 questions was used. The validity of the sample was checked through comparisons with data from the recent census. The correlation of projected census data and empirical data compiled for this study indicate a margin of error less than 5%. Data is broken down in detail by age, sex, education, income and occupation, where possible.

WHBF

CBS FOR THE QUAD-CITIES

Rock Island, Moline, E. Moline, Ill.; Davenport, Ia.

Station WHBF, Rock Island, Illinois
Attention: Mr. John Goodall

Please send my FREE copy of your Qualitative Media Study of the Quad-Cities Market.

Name _____

Title _____

Company _____

Address _____

City _____ State _____

PLAYBACK *continued*

Policy Act of 1958 clearly reaffirms that policy. It reads: "In the determination and adjustment of the postal-rate structure, due consideration should be given to the preservation of the inherent advantages of the postal service in the promotion of social, cultural, intellectual and commercial intercourse among the people of the United States."

It has been held to be a legitimate and worthwhile function of a democratic government to make such dissemination possible—and the policy has worked. It ought to continue to work. Never was there greater need for diversity in our national life than there is now. . .

There is at this time a wise hesitancy about adopting any new postal rate structure that would impede or narrow this flow of the printed word. What is sought is not an innovation, not some novel strain on a government department, but a re-affirmation of a public policy that has strengthened and enriched the only true source of effective self-government—an informed and interested people.

CAN PAY TV PAY?

Stuart C. Hood, controller, Programs, BBC Television, to the Manchester Luncheon Club:

The advocates of pay TV talk as if pay TV would allow the viewer in some strange way absolute choice of what he wishes to see. But even in the best of worlds there can never be this absolute freedom of choice of entertainment. Somewhere there will be a controller of programs whose operation will be limited by the contracts he can achieve, by the material available to him, and in the case of pay TV by the verdict of the cashbox on the back of the set. Pay TV would certainly for the first time enable members of the public to pay for programs, offered by the entrepreneur, if they wished to see them. But this is not by any means the same thing as letting the public see what it wants to see. Pay TV must pay its way. It could not live on items for which the effective demand was insufficient to meet the high costs of operation, however much individual subscribers might want them. It seems unlikely, therefore, that it will cater to any large degree for minorities. Pay TV, we are told, would include popular entertainment by the great entertainers of stage and screen: . . . What is it going to cost the viewer? The box office price for a single program has been quoted at anything from one shilling to one pound according to the kind of program on offer. What we have not been told is how much on an average the individual subscriber would need to spend per

week, all through the year, to enable a pay TV company to recoup its costs and make a reasonable profit. This is a vital figure on which the successful working of pay TV would depend. The BBC proposes to run a second television channel for a whole year for 15 shillings per viewing license. The difference is that with pay TV the viewer is going to be asked to pay, not by an annual license, not insensibly but equally surely by the advertising charges passed on to him by the manufacturers, but if once a system of pay TV is adopted, by putting his hand in his pocket at a particular moment of the evening to pay for programs which he now has for free—or almost.

HIGHBROW OR LOWBROW

Sidney L. Bernstein, chairman of the Granada TV Network, England, to the Manchester Reform Club:

It seems to us to be a mistake to think of programs as "highbrow" or "lowbrow." Let's be frank—these are snob words. Films did a great deal to shatter the notion that culture is for the elegant few and hokum for the masses. But a large part of what is generally thought of as culture demands specialist knowledge, and for this reason we believe in the maxim: "Never underestimate the public's intelligence, always underestimate their knowledge." In other words, we don't think it polite to talk to people in terms they don't understand. Even so it's part of our responsibility to keep offering an extension of experience. And this we do.

Because television has no concert hall we produced a series with Rosalyn Tureck playing Bach's fugues. These have been put on late at night when interested viewers could see and hear her. It would be unreasonable to put on such programs in peak time—not because it would be uncommercial, but because it would be a cavalier fashion of dealing with millions of viewers who are entitled to programs, whether serious or light, which they can understand.

But the point is, Bach's fugues are there—the extension of experience is available—it may be taken by a few more each time. You cannot raise standards by standing in the clouds and demanding that everyone should share your interests. What you can do is to provide a ladder between the ground and the clouds and encourage people to use the ladder. That is what we try to do. There is room for a wide variety of programs on television. Provided the same criteria of taste and technical competence are applied to a quiz game as to a more serious program, the effect will be not to lower standards but to raise them. END

T. V. spot editor

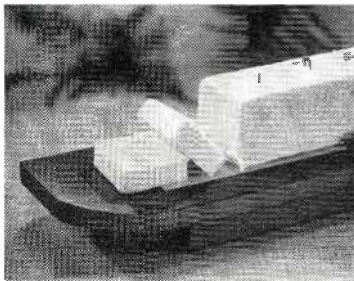
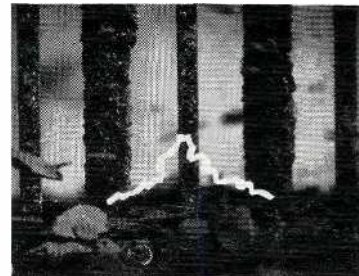
Sponsored by one of the leading film producers in television

The fact that several Autolite commercials won highest awards at the New York Art Directors Club and the 1962 American Television Commercials Festival, is a credit to the agency and the sponsor. We are proud to have been associated with the production of these spots because they are not only prize winning, but hard selling.

Produced by SARRA for AUTOLITE MOTORCRAFT DIVISION OF THE FORD MOTOR COMPANY through BATTEN, BARTON, DURSTINE & OSBORN, INC.

SARRA INC.

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



Awarded "Best" in its field at the 1962 American Television Commercials Festival, this American Dairy Assn. commercial is one of a series, in color, for the Dinah Shore Show. These commercials not only sell the product, but prove that eye tasting can be mouth watering.

Produced by SARRA for the AMERICAN DAIRY ASSN. through CAMPBELL-MITHUN, INC.

SARRA INC.

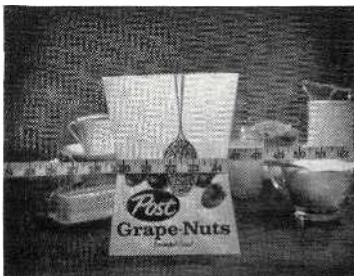
New York: 200 East 56th Street Chicago: 16 East Ontario Street

"Tareyton's got it! Flavor you never thought you'd get from any filter cigarette," says the jingle in this series of commercials for Dual Filter Tareyton Cigarettes. Situation scenes, photographed on location, stress the enjoyment and flavor, and stop-motion of the dual filter construction tells why.

Produced by SARRA for THE AMERICAN TOBACCO CO. through LAWRENCE C. GUMBINNER ADVERTISING AGENCY, INC.

SARRA INC.

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



You'll have trouble trying to tell "which one is 21 years older" as mother and daughter have learned that Post Grape-Nuts helps them to keep slim and trim. A stop-motion tape measure helps emphasize the jingle point of "keep trim and slim with Grape-Nuts from Post."

Produced by SARRA for POST DIVISION, GENERAL FOODS CORPORATION through BENTON & BOWLES, INC.

SARRA INC.

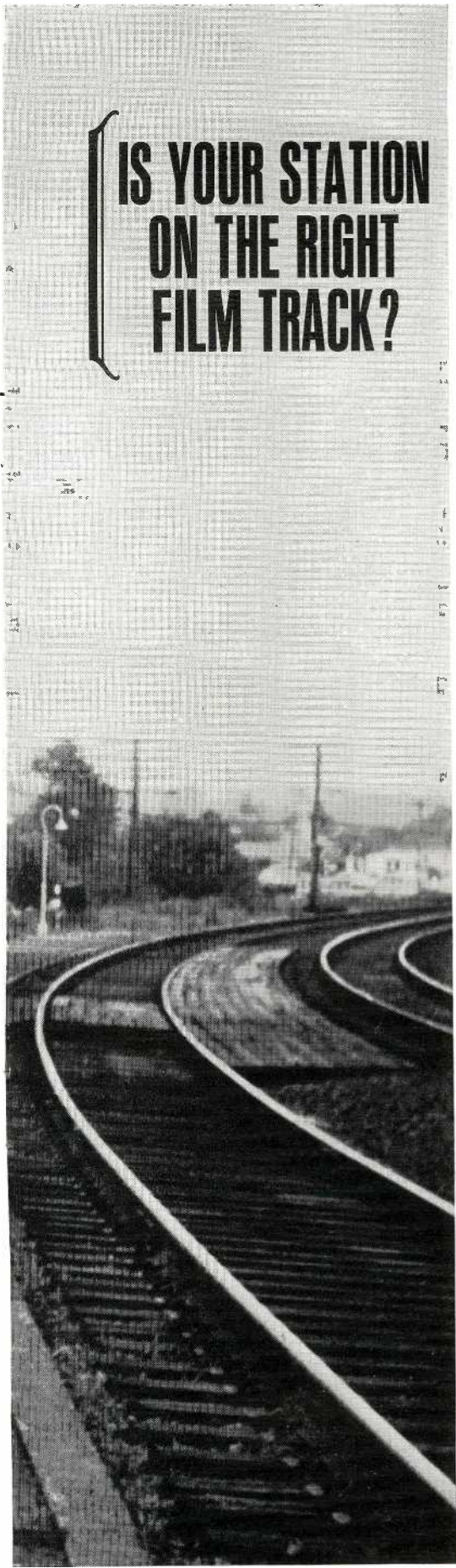
New York: 200 East 56th Street Chicago: 16 East Ontario Street

New York: 200 East 56th Street

SARRA INC.

Chicago: 16 East Ontario Street





**IS YOUR STATION
ON THE RIGHT
FILM TRACK?**

**do your feature
films signal the
departure or the
arrival of viewers?**

Roll the exciting 30/61 and 30/62 MGM Post '48 features on your schedule and watch the viewers get on board. Wherever and whenever these fine films from the Fifties are scheduled, the results are first rate. *For example:*

Late Night...

WTEN—Albany, N.Y.: Saturday "Late Show" tops in time period with 43 Share (March ARB) and these MGM Post '48's: "*The Bad and the Beautiful*," "*The People Against O'Hara*," "*The Last Time I Saw Paris*," "*Don't Go Near the Water*."

WFAA—Dallas, Texas: Saturday "Late 8 Theatre" makes a clean sweep with a 35 Share (March ARB) and these MGM Post '48's: "*Lone Star*," "*The Red Danube*," "*The Bad and the Beautiful*," "*Carbine Williams*."

KOMO—Seattle, Wash.: Saturday's "Major Studio Preview" draws the largest time period audience with 36 Share (March ARB) and these MGM Post '48's: "*Neptune's Daughter*," "*Lady Without A Passport*," "*In the Good Old Summertime*," "*That Midnight Kiss*."

Prime Time...

WOR-TV—New York, N.Y.: The number two program, 9-11 PM Sunday was "The Big Preview" on March 25 with a 23 Share (Arbitron) and the 30/62 MGM feature starring Elizabeth Taylor, "*The Last Time I Saw Paris*."

WJXT—Jacksonville, Fla.: "Thursday Night at the Movies" is a feature film premiere every Thursday at 8 PM. Station began MGM Post '48's in May. "*Mogambo*" jumped the share of audience to 48, an increase of 71% over non-MGM features played during March (ARB).

Weekend Daytime...

KVOO—Tulsa, Okla.: "Movie 2" opened up new audience and advertising potential at 1:30 PM, Sunday afternoons. In March ARB the average rating of 11.0 and share of 44 was more than 55% higher than the station's non-feature programming the year before. MGM 30/61 pictures played during report period were: "*Mr. Imperium*," "*That Forsyte Woman*," "*Neptune's Daughter*," "*The Secret Garden*."

Don't be left wanting at the station for the arrival of bigger audiences and more ad dollars. Book the Post '48 MGM 30/61 and 30/62 feature films. They guarantee first class programming wherever scheduled.

MGM



TELEVISION

New York: 1540 Broadway, JU 2-2000
Chicago: Prudential Plaza, 467-5756
Culver City: MGM Studios, UP 0-3311

LETTERS

CATV IN DEMAND

I wish to compliment you on your article about the community antenna industry (TELEVISION, June issue). I think it was a good job of reporting, and you pretty well laid all of the pros and cons on the line. **BILL DANIELS** *Daniels & Associates Inc., Denver, Colorado.*

Reading the June issue of TELEVISION MAGAZINE was a delight. Just thought you'd like a note to let you know that your efforts are recognized and appreciated.

Of course everything about the book is "class," but I am particularly im-

pressed with the quality of the writing. The article in depth on CATV is a classic. How about a few reprints? **D. P. CAMPBELL** *Administrative Assistant, WMAR-TV Baltimore, Md.*

[Editor's Note: Reprints are available at 25 cents each.]

I have read with a great deal of interest your article entitled "CATV—Friend or Foe?"

The piece under the heading "Disillusioned Station Man" was especially interesting as it concerned us directly. To set the record straight, a protest was actually made to the FCC against our microwave operation, but was later withdrawn by agreement.

Please send us four additional copies of your JUNE TELEVISION MAGAZINE. **DOUGLAS N. MACKENZIE** *System Manager, Mohawk Valley Television Inc., Orange, Mass.*

[Editor's Note: The "disillusioned station man" Mr. MacKenzie refers to is William L. Putnam, president and general manager of WWLP (TV) Springfield, Mass. Mr. Putnam (page 86, June issue), describing the problem of his station being duplicated via CATV, was quoted as saying: "We were considering a protest to the FCC about a new microwave operation starting up for CATV. But we made a deal that if we didn't protest CATV would not duplicate our programming." Mr. Putnam continued, "The microwave came in and our programming became non-duplicated. It lasted for a while but we're back being duplicated again."]

WHERE THERE'S SMOKE

I have read with interest your article, "Ominous Rumble From Overseas."

It seems to me that every agency should read the book "Smoking and Health." We do not happen to know the address of Pitman Medical Publishing Co. and we would consider it a great favor if you would forward our order to the publisher. **EDWIN A. KRAFT** *Edwin A. Kraft Advertising Agency, Los Angeles, Calif.*

[Editor's Note: Pitman Publishing Corporation, 2 West 45 Street, New York.]

Not only is the article ("Ominous Rumble From Overseas," June 1962) handsomely presented, with a very dramatic cover line, but it was received with unprecedented enthusiasm throughout the Society.

There was so much interesting and valuable new research about the tobacco industry with which we were not familiar, and the problem of what to do about the worsening situation was so well integrated in the total piece, that it made for unusually constructive reading.

We all felt the Cancer Society's role in this drama was very fairly presented,

particularly when our point of view is not destined to help the cigarette or advertising industry. **THEODORE ADAMS** *Director, Editorial Services, American Cancer Society Inc., New York.*

CORRECTION, PLEASE

Regarding the June issue of your publication, I note with interest your 1962-1963 rundown on network television programs. I also note with interest the 10:30-11:00 p.m. Sunday night period showing a picture of my favorite reporter (Howard K. Smith). The agency abbreviation is, I'm certain, acceptable to Mr. Ben Sackheim in view of the limited space, but I take exception—as I'm certain will Mr. Sackheim—to your agency "key" lineup. You will note, the wrong agency is listed. Even if it were Maxwell Sackheim, the name Franklin Bruck would follow, not Bruck Franklin.

At any rate, Ben Sackheim Inc. (no connection with MS-FB) is the agency for Nationwide Insurance, so perhaps you'll be good enough to reset type for your July issue. **JOSEPH BATTAGLIA JR.** *Radio/TV Director, Ben Sackheim Inc., New York, N.Y.*

BOWLING—A TV SUCCESS

I read with great interest the feature on the leisure market in your May issue. However, I believe one very important element is missing from this article. Bowling, which is America's favorite participant sport with over 32 million bowlers, can attribute its fantastic success to a large degree to television. Industry sources are quick to credit television, along with the introduction of the AMF automatic pinspotter in 1961, for this tremendous boom.

Bowling is one of the few sports which is continuously promoted via television and represents a major investment in the overall TV sales picture. *Championship Bowling*, a one-hour syndicated bowling show, is now going into its 10th year. The Professional Bowlers Association's winter tour was seen over the ABC television network each Sunday from 4:30-6:00 p.m.

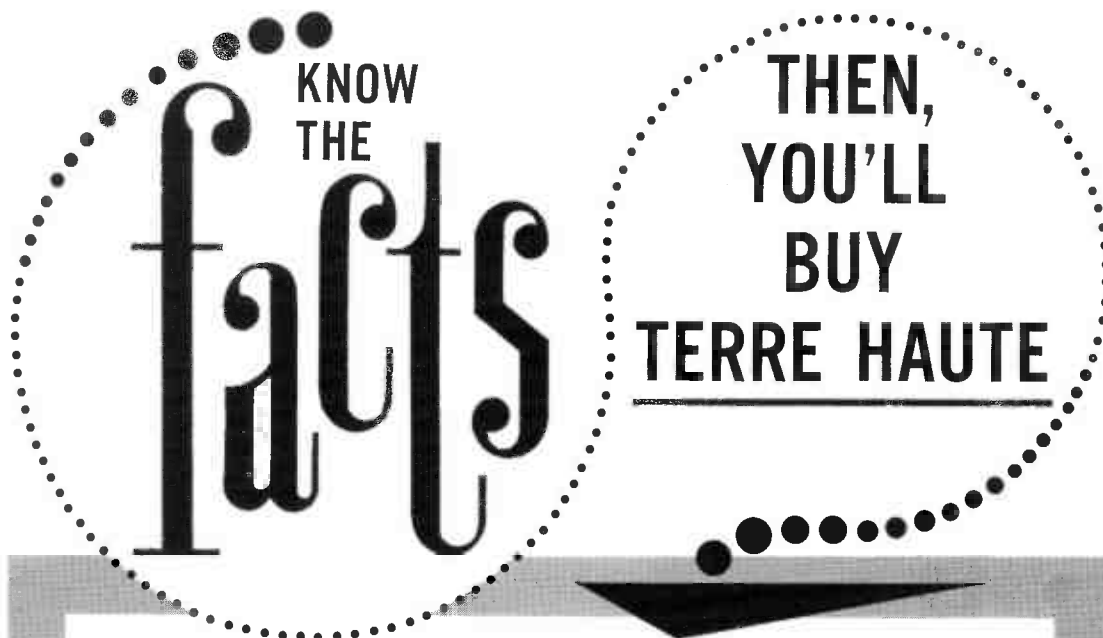
Our client, AMF, budgets anywhere from \$2-3 million for its bowling division alone. AMF is heavily represented in the leisure market with its Ben Hogen division, Voit rubber goods, bicycles and Wen Mac toys. **STEVE DAVIS** *Vice President, Barkas & Shalit, New York.*

[Editor's Note: That bowling has been an important source of TV programming, and TV an important builder of bowling's popularity, is not to be denied. AMF's standing as a television advertiser is less apparent. In 1961, according to TvB, AMF—for all divisions, including bowling—spent \$58,035 in network TV, \$15,170 in spot TV, vs. \$573,578 in magazines, \$422,000 in business publications and \$154,000 in newspapers.]



Balboa Found the Hidden Market

Z. N. (Ziggy) Balboa, A/E on the Greasy Kid Stuff hair tonic account, found the hidden market. In fact, he lost his head over Tri-Cities, 19th ranked market in the booming Southeast, where 277,000 dry, itching scalps cried out for G.K.S. Meeker's got the full dope (in the Southeast, James S. Ayres). **WCYB-TV** • Bristol, Tenn.-Va.



TERRE HAUTE LEADS...

- WTHI-TV is the Nation's Number One Single Station Market in Homes Delivered Per Average Quarter-Hour (6:00 PM to Midnight—45,000)*

TERRE HAUTE LEADS...

- WTHI-TV reaches MORE Homes Per Average Quarter-Hour than any Indiana station** (6:30-10:00 PM, Net Option Time, Monday through Sunday)

WTHI-TV TERRE HAUTE	SOUTH BEND	EVANSVILLE	FORT WAYNE
53,600	Station A—26,300	Station A—46,800	Station A—29,500
	Station B—32,300	Station B—25,200	Station B—33,800
	Station C—32,300	Station C—26,400	Station C—31,200

TERRE HAUTE LEADS...

- WTHI-TV is Your Second "Must Buy" in Indiana

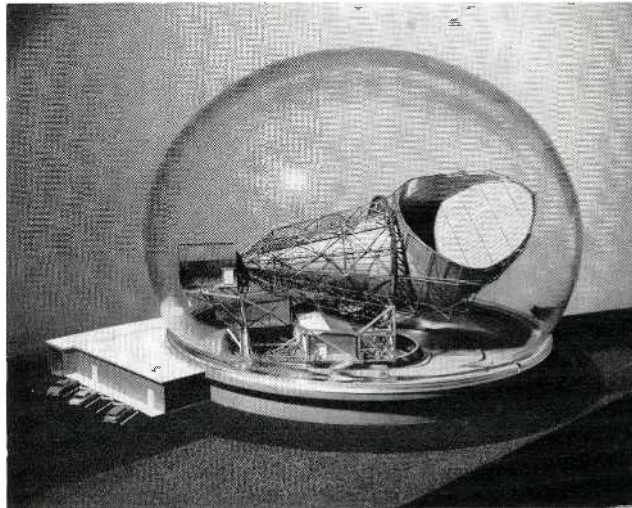
*Basis March 1962 ARB

**Except Indianapolis



WTHI-TV
CHANNEL 10 · CBS · ABC
TERRE HAUTE, INDIANA

TELEVISION

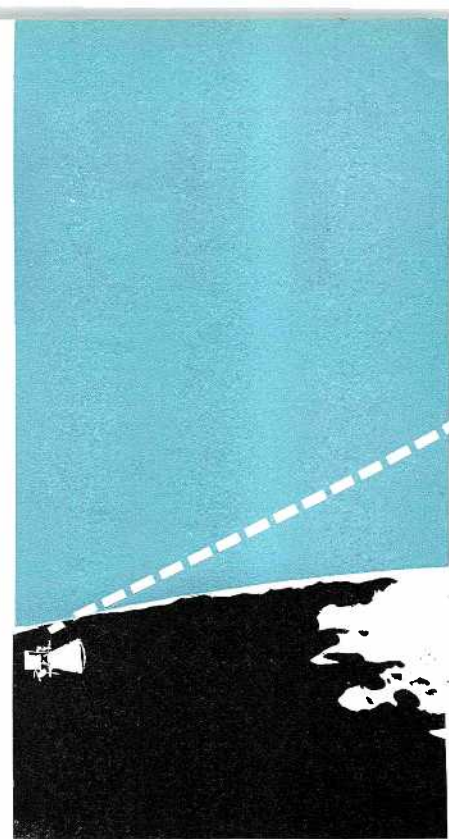


Yesterday's science fiction is fast becoming today's reality, on its way to becoming tomorrow's antique. The outsized earhorn in the model pictured here, which wasn't even a concept short years ago, has already been built: it's at AT&T's space communications center in Maine, from which the first international TV transmission via satellite is to be made this summer. Tomorrow has caught up with television. A down-to-earth assessment of what it will bring to the industry is offered in the pages which follow.

By MORRIS J. GELMAN

Television is on the brink of its first adventure in space. Here's what the future holds—and doesn't.

TAKING THE BLUE SKY OUT OF SPACE



THE future is startlingly close by. Within weeks, perhaps days, of publication of this article, a 170-pound, somewhat spherical object named Telstar will be flung into space from a launching pad at Cape Canaveral. Looking like a fugitive from an erector set construction, the solar-powered vehicle will be the communications industry's newest and most glamorous addition. It's an experimental satellite, an historic link in what someday may be a communications system that will girdle the Earth.

Much of Telstar's pre-natal publicity has heralded it—and others of its breed—as electronic Messiahs. More realistically, they should be hailed as solid, exciting, scientific advancements that will enrich rather than dramatically change man's way of life. Mostly by means of an instantaneous global television system, they promise to shrink time and distance, blast down long-standing walls of ignorance, bring Culture, with a capital "C," into every living room or hut, and make true the highest dream, the brotherhood of man. But like most bright promises of an early day, the new technology also gives evidence of failing the test of such consummate achievement over the long run of years.

For space communications, granted its laurels as the first and, perhaps, most effective peaceful application of satellite vehicles, suffers from that common modern ailment—the over-sell. Especially this is so where television is concerned. If a single truth makes itself evident in the swirl of predictions, confusion and misconceptions that surround the peaceful uses of space, it's that the future of television is not particularly dependent on the successful establishment of a global communications satellite system.

Problems of technology, economic feasibility, viewer convenience and compelling-enough program content conspire to give television what appears to be a fiscal back-seat in any space communication set-up operating on a commercial basis. If there's money to be made in communication satellites, and various economic studies say the profit outlook is bright, the telephony and data processing industries are

sure to be the biggest beneficiaries. And since, in a free enterprise system, what makes money usually makes might, television, despite its popular, eye-catching qualities, figures to be just a glorified also-ran in space.

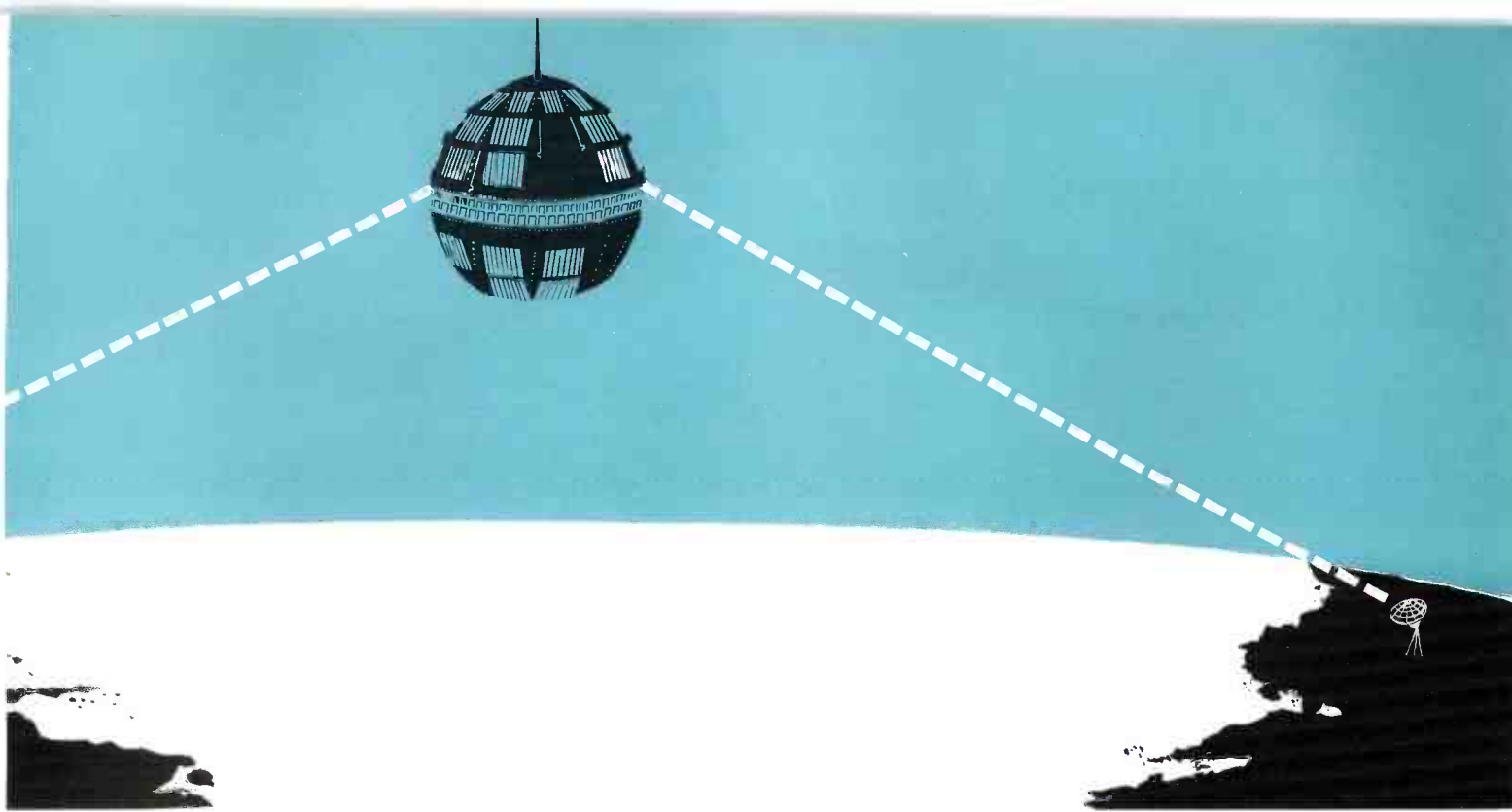
"TV will be a window-dressing operation in a potentially mammoth business enterprise," one government official said last month.

But, then, this, like almost every other pronouncement about communication satellites, is a premise of some controversy. One of the few beliefs about the satellites that is not met with instant argument is that concerning their eventuality. At first communication satellites will be orbiting one at a time and relatively far between, but scientists seem to agree that a dependable, multi-satellite communication system, with worldwide television capacity, will be built in the foreseeable future. A general consensus places the completion of such a system at least 10 years away, or in the early 1970s. Concerning a less ambitious service, one, for instance, that would provide trans-Atlantic coverage between the North American and European continents, scientists are considerably more sanguine.

"My conservative guess," says Leonard Jaffe, director of communications systems, office of applications, National Aeronautics & Space Administration, "is that it's five years off."

There's even a chance (it's degree of probability depending on the technological fortunes of the coming months) that insomniac sports buffs across the United States will see part or all of the 1964 Olympics, as they occur in Tokyo. But this at best would be in the nature of a stunt. It would fall under the category of a very special event and would not be indicative of the kind of programming a satellite system would provide on a day-in, day-out basis once it became at least functionally operative.

But any speculation about timetables and opportunities for accomplishment in the space area must be tempered with large-size qualifiers. Recent conquests of the unknown



vistas of space have come with such lightning profusion that many times yesterday's science fiction becomes today's front-page headlines. Dipping into the future more than 15 or so years is consequently not only foolish but hopeless.

"We're talking about jets at Kitty Hawk," quips John F. White, president of the National Educational Television & Radio Center and a prime mover in the European Broadcasting Union. "Who can tell what really will be?"

Yet two communication satellite experiments—Project Telstar and Project Relay—to be conducted this year, each with a television capability, should have a great deal to say about just where we are, from a technological standpoint, and just how far we have to go.

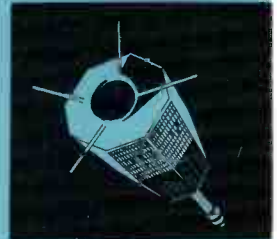
Actually, the feasibility of communication by satellite has already been amply demonstrated. Project Score in 1958 and Projects Echo and Courier in 1960 (see page 40), were all milestones on the road toward establishment of an operational worldwide communications system. Satellites, the vital components in any space communication operation, are actually relay stations in the sky. They're necessary because microwave transmissions travel line-of-sight and do not bend with the curve of the earth's surface. Beamed beyond the horizon, they soar off into space. (Microwaves, which are very short wave, high frequency radio signals, capable of billions of cycles per second, provide the wide bands of frequencies required for transmission of large volumes of information like telephone messages, high-speed data and TV signals.) Because they move only in a straight line, microwaves can't be used for overseas communications—except by building a microwave tower 475 miles high, in the middle of the ocean or a string of smaller towers across the ocean, technically possible but economically suicidal. But a satellite, thousands of miles above the earth, can intercept a microwave signal and relay it back down to its destination. It's the missing link in how to get a microwave signal across the ocean.

The need for such "towers in the sky," as far as the

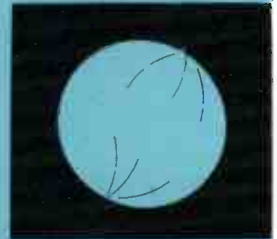
TELSTAR (low altitude repeater): One is to be launched in July, another during the Winter. It's 34½ inches in diameter, weighs 170 pounds, is roughly spherical in shape. A Thor-Delta rocket will fling it into an elliptical orbit, 600 to 3,000 nautical miles high, orbiting every 2 hours 40 minutes.



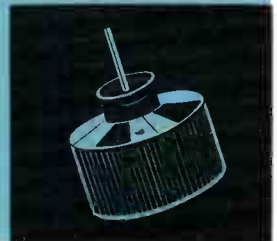
RELAY (low altitude repeater): Two are scheduled for launch, dates are the third and fourth quarters of 1962. Relay is 20 inches in diameter, 32 inches high, about 150 pounds. It uses a Thor-Delta vehicle for an elliptical orbit of 800 to 3,000 nautical miles, orbits each 2 hours 40 minutes.



ECHO II (low altitude passive reflector): Scheduled for launch during Winter. It's a rigidized, laminated sphere, 135 feet in diameter, weighing 500 pounds. Echo II will use an Atlas-Agena B booster. Its orbit will be a polar one at 700 nautical miles; its rotation period has not been set.



SYNCOM (high-altitude active repeater): Two launches are expected sometime next year. Syncom is a drum-like cylinder shell. A Thor-Delta booster will launch it into a 22,300 mile high, 24-hour orbit, synchronous with the rotation of the earth and moving in an elongated figure 8-type pattern.



telephony industry is concerned, has been apparent for some time. According to a 1960 study conducted by management consultant firm Booz, Allen & Hamilton for Lockheed Aircraft Corp., "overseas telephone calls to and from the U.S. are projected to grow at an annual rate of 15% . . . from a 1959 level of about 2 million calls and \$40 million in revenue to about 10 million calls and \$200 million respectively by 1970."

The American Telephone & Telegraph Co., the sole U.S. carrier of intercontinental telephone traffic, is less conservative in its estimate of future overseas business.

Testifying last year before the House Committee on Science & Astronautics, James E. Dingman, vice president and chief engineer for AT&T, pointed out that requirements for additional, more versatile overseas communications facilities are growing at a rapid rate.

"For example," he said, "telephone calls overseas have nearly quadrupled in the last decade, growing from slightly more than a million in 1950 to nearly 4 million in 1960.

"During the next decade we estimate they will grow five times as much again, rising to 8 million by 1965 and to 20 million by 1970. By 1980 we expect to be called upon to handle nearly 100 million overseas telephone calls."

The need for increased facilities to handle overseas data

and telegraph transmissions, and special services like Telex, seems only slightly less urgent. At no time, however, has a similar need been forecast for the television business.

Currently, communications traffic overseas is provided by ocean cables. Since the installation of the first transoceanic cable by AT&T and the United Kingdom Government Post Office in 1956, five others, including a second transatlantic one—this to France—have been placed. At least four other deep-sea cables are now either in production or in various stages on the drawing boards. But ocean cables, despite new designs which provide triple the capacity of earlier models, apparently can't be built fast or economically enough to meet the anticipated increase in telephony, telegraphy and data processing business. Some estimates say that at least 50 ocean cables would be needed by 1980 to meet future communications requirements. Also, ocean cables can't, unless present designs are radically changed and cost figures are astronomically decreased, feasibly handle TV transmissions. Television takes hundreds of times (about 900) the bandwidth of voice channels. (There is a "slowed-down" process whereby current limited-band cable systems can handle a "squeezed" television signal on a delayed basis, operated by England's BBC in cooperation with NBC here.)

With ocean cables supplying an only partial answer to communication's needs (AT&T emphatically denies that it will eventually abandon its underseas system), satellites have

WHAT'S HAPPENED IN SPACE SO FAR

1945: British science writer, Arthur C. Clarke, writing in *The Wireless World*, makes what is probably first proposal for use of satellites for communications systems.

1946: Signal Corps Col. John H. DeWitt Jr., now president, WSM-AM-TV Nashville, Tenn., bounces radar microwave signal off moon, indicating feasibility of space communications relay.

November 1954: Dr. John R. Pierce, Bell Labs' director of research, gives paper sketching workings of global satellite system.

Oct. 4, 1957: Russians send up Sputnik I, establishing first man-made orbit in space.

Dec. 18, 1958: Project Score satellite launched. New concept in long-range communications established with President Eisenhower's "peace on earth" message received from orbiting satellite.

Jan. 5, 1959: First formal step in recognizing age of space communica-

tions comes when FCC issues invitation to industry to file comments on allocation of space frequencies.

March 3, 1959: Pioneer IV sends back data until it's gone 22,500,000 miles from earth, proving radio messages can be transmitted tremendous distances.

Aug. 7, 1959: Explorer VI satellite carries elementary television camera designed to relay crude picture of cloud cover back to earth.

Aug. 12, 1960: Launching of Echo I, first passive satellite balloon. Within hours Pres. Eisenhower voice relayed via 10-story high reflector.

Oct. 4, 1960: Courier I-B, Signal Corps active satellite, is used as delayed voice and teletype repeater.

March 29, 1961: FCC institutes initial inquiry to find early solution to space communication problems.

May 24, 1961: Commission releases first report ruling that commercial satellite communications in this country shall be carried out as joint venture in which only present international communications firms shall participate.

July 24, 1961: President Kennedy issues Statement on Communication Satellite Policy, outlining policy requirements and coordination to achieve objective in national interest.

July 25, 1961: Representatives of international common carriers invited by Commission to participate as members of *ad hoc* committee.

July 28, 1961: AT&T signs launch agreement with NASA which, for first time, puts private company in communications satellite business.

Oct. 13, 1961: After holding 75 meetings, *ad hoc* committee reports back to FCC, proposing formation of non-profit satellite corporation.

Feb. 7, 1962: In special message to Congress, President Kennedy calls for creation of privately owned corporation to operate global communications satellite system.

May 1962: Modified version of administration communications satellite bill gets 354-9 vote of approval in House.

May 1962: Senate Commerce Committee approves communications satellite bill by vote of 15-2.

become the great electronic hope for the future. They promise to do what present cable designs can't do—provide large volume systems capable of supplementing present systems and offering wider radio band width facilities to handle TV and high speed data. In addition, several economic studies, like the Booz, Allen & Hamilton one, which have already been undertaken, indicates that communication satellites can provide services comparable in performance to those of the undersea cables, at lower costs per channel of capacity. The important reminder about satellites, which is stressed constantly, is that they will be supplements to rather than replacements for present communication's systems.

Project Telstar and Project Relay, the two communication satellites definitely scheduled for launch this year, are the legitimate offspring of Echo I, which more than any other past space project proved the genuine feasibility of space communications. A passive satellite balloon, Echo I was shot into orbit on August 12, 1960, and today still circles the globe, although in a badly debilitated condition. As a low altitude (its initial orbit was about 1,000 miles high) passive, or reflector, satellite, Echo I does not carry with it any power supply, receiver or transmitter. In the words of NASA's Leonard Jaffe, such a satellite "is in effect a radio mirror in the sky, and it is used simply to reflect radio energy from one terminal of the communications satellite system to another."

But passive satellites are only one of three major communications satellite systems currently under detailed investigation. A second system uses low or intermediate altitude active repeaters, and a third depends on high altitude, synchronous active repeaters.

Telstar, the communications satellite scheduled to be launched by the middle of this month (launching was originally set for May, then postponed to June, with further postponements still possible), is a low-altitude (from 600 to 3,000 miles) active repeater. Active satellites not only reflect signals but also change their frequencies and amplify them. They are powered by scores of solar cells, mounted on the exterior, which draw their energy from the sun.

Telstar was developed by AT&T. Back on July 28, 1961, the federal space agency entered into a contract to launch two or more test satellites built by the telephone company. In return AT&T agreed to reimburse the agency approximately \$3 million (the payment covers the cost for rockets, launching and tracking) for each launch and to make all the information it obtains from its space experiments freely available to the government as well as to any future satellite company.

The Telstar launch scheduled for this month is the first fruit of that hybrid bargain. It's been reliably estimated that within the initial stages, AT&T will pour some \$50 million into its space program. The giant communications organization has actually built four duplicate Telstar vehicles. Each satellite, constructed by AT&T's Bell Telephone Labs subsidiary, costs roughly \$500,000. Two of them are headed for Cape Canaveral—a second Telstar may be launched later this year—while the other two are retained as backups in case of misadventure.

In any case, even though the satellite fails to reach its desired orbit, the telephone company is still committed to the \$3 million launch fee.

Assisting in the Telstar experiment are two AT&T ground stations, one in Andover, Maine, the other in Holmdel, N.J. The Andover installation, which was completed

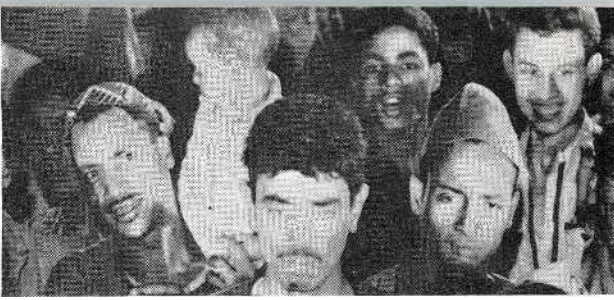
To page 70



HUGH CARLETON GREENE

WHITE MEN ALL RIDE HORSEBACK

Or so it may seem to those citizens of the emerging nations who get their first impressions of the West through television. The BBC's distinguished director general describes a problem becoming more acute as TV pushes back international barriers. Please turn to page 42.



By HUGH CARLETON GREENE, *Director General, BBC*

IN March of this year, millions of people in Britain shared with millions of Americans the unique experience of being guided through the White House by the wife of the President. They were able to do so through television when the BBC screened the CBS documentary, "A Tour of the White House with Mrs. John F. Kennedy." I believe that the program was a great success in the United States. It was no less successful in Britain.

"A Tour of the White House" was only one of the American documentary programs which BBC viewers have watched in recent months. We have televised programs from CBS and NBC on such topics as Berlin, American achievements in space, race tension in the South and the Polaris missile. These programs, and others like them, are a welcome addition to our schedules. They are admired for their professionalism and for their frankness in dealing with controversial issues. A less confident society would want to gloss over its black spots. Respect for the United States is only increased by the evidence in many of these programs that Americans can look their problems in the face and be healthily self-critical. Some of the problems also confront the British. We are glad to know how Americans see them and what solutions Americans propose. Television of this kind has a useful part to play in strengthening international understanding.

BBC imports from the United States are not limited to documentary programs. We also carry some of the best entertainment programs produced in America. *Wagon Train*, for example, has just begun another long trek, to the delight of many British viewers. *Perry Mason* has a loyal following, too. His champions can be found challenging the partisans of an equally popular television detective, the BBC's Inspector Maigret. The skill with which programs like *Dr. Kildare* and *The Defenders* are made ensures for them, as for many others, a welcome in our schedules.

We are accustomed in Britain to drawing much of our popular entertainment, in other fields beside television, from the United States. We like to believe that we understand many of the conventions which underlie material of this kind. It is, after all, produced for a highly-developed society, not so different in some respects from our own. We take some of the same things for granted. I want to make this clear because I intend to be critical in the rest of this article about some aspects of American television material exported to non-American audiences. I write as one who likes some of the products of American television, but who is nevertheless disturbed at what American television as seen outside the United States may be doing to the image of America.

Television is spreading quickly throughout the world. It can be found in more than 70 countries. Often the service is of the most rudimentary kind. Nevertheless it exists, acting as a kind of governmental status symbol to be exhibited proudly to neighboring governments, especially those without television and therefore suffering from a

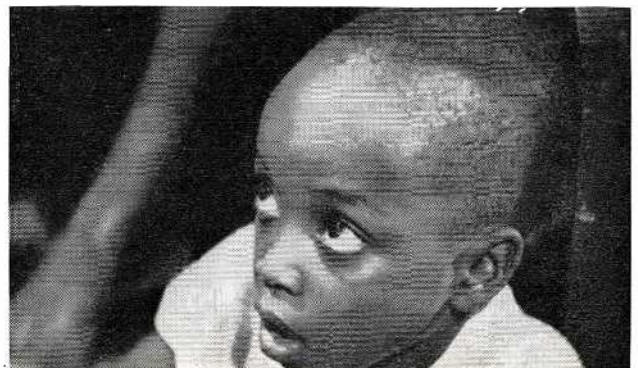
special kind of under-privilege. Television is undeniably a glamorous medium. It belongs unquestionably to the modern world into which newly-independent states naturally wish to enter without delay. It has a particular appeal to politicians to whom it offers hopes of an audience greater than the wildest dreams of their street corner days. Ambitious businessmen also see advantages in the large ready-made audiences of television. All these considerations have produced a small stampede in all continents to acquire national television services.

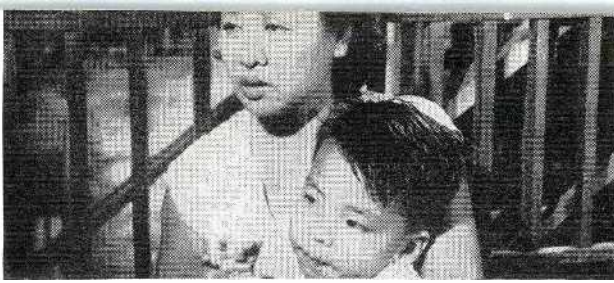
Unfortunately, sufficient care has not always been given to another consideration—that is, the actual needs of the audience to be served. Of course the audience may need the service which some advertising can render. Of course it may need to be in touch with the thoughts and hopes of its political leaders. That is not, however, the whole story. Politicians and businessmen are inevitably concerned with their own special concerns. Left to themselves, they are not necessarily the best people to determine the best television service for their own people. This is even more true when, as often happens, the politicians are forced to call upon foreign businessmen, with their own special interests, to provide some or all of the capital required to set up a television service.

Television can, and should, be an ally in the advance of nations towards a higher civilization and the better living standards which now, perhaps for the first time, seem within reach of so many under-privileged peoples. Television mis-used, however, will be no more than another of the forces undermining traditional beliefs and values without putting anything in their place.

I am not one of those to whom the concept of paternalism is wholly evil, but it is not mere paternalism to raise questions of this kind. In the Kenya elections of 1961, symbols were used to identify candidates for the benefit of voters unable to read names on posters or ballot papers. In one district, the railway engine had to be discarded as a symbol because it meant nothing to a significant number of the electorate. Yet these people are shortly to have a television service and will be confronted with scenes from a world which takes for granted many things besides railway engines that are unfamiliar to them. The gulf between us is wide. Television can be used to bridge it or to deepen it.

As a generalization, the best interests of the West, quite apart from any considerations of ethics (and it is our concern for ethics which, we are sometimes told, distinguishes us from our competitors in the East), lie in having stable, prosperous governments replace the former colonial administrations. It is our competitors who have an interest in turbulence and instability. The process of evolution needs to be steady. It is this process which television and other forces threaten when they introduce values to be absorbed only at the expense of worthwhile qualities inherited by new nations from the past. One does not need to have any sentimental delusions about the "noble savage" to perceive





The four still photographs which illustrate these two pages are from the BBC-TV documentary "Television and the World."

that primitive societies sometimes have the edge on us, in their traditions of hospitality or their reverence for the aged, for example. It is these qualities which one fears to see swept away by sheer impetuosity.

In the situation which I have described, the responsibility borne by the United States is great. Few television services can as yet supply enough television programs to fill their schedules from their own resources. We in Britain buy foreign material because we want to, believing that it has a proper place among our programs. For many television services, however, there is no element of choice. They must look for material from beyond their own boundaries. Inevitably this means turning to the United States for much of the time.

In terms of production and marketing, the American entertainment industry is the most highly-organized in the world. Films made for television can recover their production costs within the United States and can be and are sold for a song to the smaller television services in the new countries. Producers elsewhere find it hard, for a variety of reasons, to offer competitive prices. With the freedom to offer material to foreign users at very low cost, the American producer obviously has a strong appeal to the new television service as it shops around for the cheapest possible programs. Not only are American television films cheap, they are available in great quantities and are produced at a very high technical standard.

Yet, despite its attractiveness to the foreign buyer and the rewards which it offers to those responsible for it, one must be uneasy about the effects which the showing of too much American material of a certain kind will have on audiences outside the United States. For the majority of those who watch this material in the United States, it is only another form of entertainment, preferred perhaps for obvious reasons to those forms which demand money and the effort of getting the car out to enjoy them. At its simplest, material of this kind is a form of escape from the rigors of a life which also includes the factory or office, supermarkets, taxes and instant coffee. The audience knows when it watches *Highway Patrol*, for example, whether this is an exact picture of a policeman's life or a glamorized account. They also know that the West of 1962 is totally unlike the West of the 1880s and that the West of the 1880s bore little resemblance to its fictionalized appearance on the screen. In other words, the American audience has a sense of proportion in its understanding of the programs it views.

When this material is shown to some audiences overseas, however, the question of the state of mind in which it is viewed becomes more important. The sense of proportion is often missing simply because the overseas audience has no points of reference. A vivid illustration of the different approach which the foreign viewer may have to American material can be provided by anyone who has sat among an African or Asian audience and heard them cheering on the Indians.

One of the most famous incidents in broadcasting history occurred when Orson Welles simulated a Martian invasion

and caused a near panic in parts of the United States. For many foreign viewers watching American material night after night, it must seem that the Martians arrive daily. Events and characters on the screen come from a world as distant as that of Mars itself. It is hardly surprising that Africans can be found believing that all Americans—even all white men—travel on horseback.

Is it any wonder, therefore, that television can produce a confused impression of life in the United States on people who have no other picture of the country? If they are aware of any distinction between fact and fiction, do they know by some kind of instinct where the distinction is to be applied? Confusion is only increased by the tendency in much television to insist on authentic backgrounds against which to play out the fictional story. Great care is taken, for example, to have every detail in a court scene checked and re-checked for accuracy. The picture of American justice which emerges from the completed film may, however, leave much to be desired. Many crime and detective series include stories turning on the break-up of marriages or about infidelity, which we in the West also regard as a subject for comedy. Divorce becomes the central point of long-running series. The attitudes displayed in programs of this kind may not, in fact, be typical of American life as it really is. Nevertheless, their constant portrayal in films must lead viewers overseas, who know no different, to believe that this unbalanced picture represents the truth. Whatever Mr. Khrushchev meant to do when he walked off the set of "Can-Can" in protest, he was administering a salutary reminder that conventions differ.

AMONG the programs which marked the 25th anniversary of the BBC Television Service last fall was "Television and the World." This was a 90-minute documentary film, specially made by the Television Service to show how the medium had spread throughout the world since the BBC pioneering days. "Television and the World" includes many shots of audiences in different countries, many of their faces showing complete commitment to the screen in front of them.

The impression left by the film is disturbing. It is, in many ways, a record of lost opportunities, with the possibilities of television neglected for some short-term end. It records the dissipation of talent for objects which fall short of its potential. Signs of hopefulness in the film are only intermittent. Few people who see the film will forget the shots of African faces intent on acts of violence or the scene in which a boat drifts past house after house in Bangkok, with the tropical night disturbed by gunfire from television set after set.

It is not for me to suggest what can be done about this. What I have said on a previous occasion to a United States audience aroused quite an outcry: I was thought to be interfering with some of the hallowed freedoms of American life. So I content myself—as indeed I did before—with posing a problem. It is a genuine problem and a serious problem, not one which can be disposed of with cries of indignation. END



TELEVISION AND THE BIG SPENDERS

Analysis of the five-year media history of the Top 50 national advertisers shows television continuing its advance in their spending habits. The print media haven't fared as well.

BY DONALD V. WEST

TELEVISION need not look back reluctantly on its performance of the past five years. In at least one segment of its and the nation's economy—that involving the largest national advertisers—TV has accumulated a record ranging from good to outstanding.

The direction and the magnitude of TV's performance since 1957 are the twin objectives of a special five-year media analysis whose results are presented on the six-page pullout bound into this issue as the facing page. It covers a list of the Top 50 advertisers of the past five years, as compiled by TELEVISION MAGAZINE from those sources which report annual advertiser investments in six measured media: television (network and spot), newspapers, general magazines, farm publications, business publications and outdoor.

Among the number of conclusions that can be drawn from this study, the first is this: of all the media, television has the most to cheer about concerning its treatment at the hands of the Top 50 spenders. The breakdown shows:

Of the 50, 37 spent more in 1961 than they did in 1957 in total ad spending in the six measured media.

Of the 50, 40 spent more in television in 1961 than they did in 1957; 9 spent less. (One never spent any money in TV). On a percentage-of-budget basis, 33 increased TV's share, 16 decreased it.

Only 23 spent more in newspapers; 27 spent less.

Only 32 spent more in magazines; 18 spent less.

Only 11 spent more in farm publications; 28 spent less. (The remainder could not be charted because they were not involved in the medium.)

Only 20 spent more in business publications; 21 spent less. (Remainder not applicable.)

Only 17 spent more in outdoor; 21 spent less. (Remainder not applicable.)

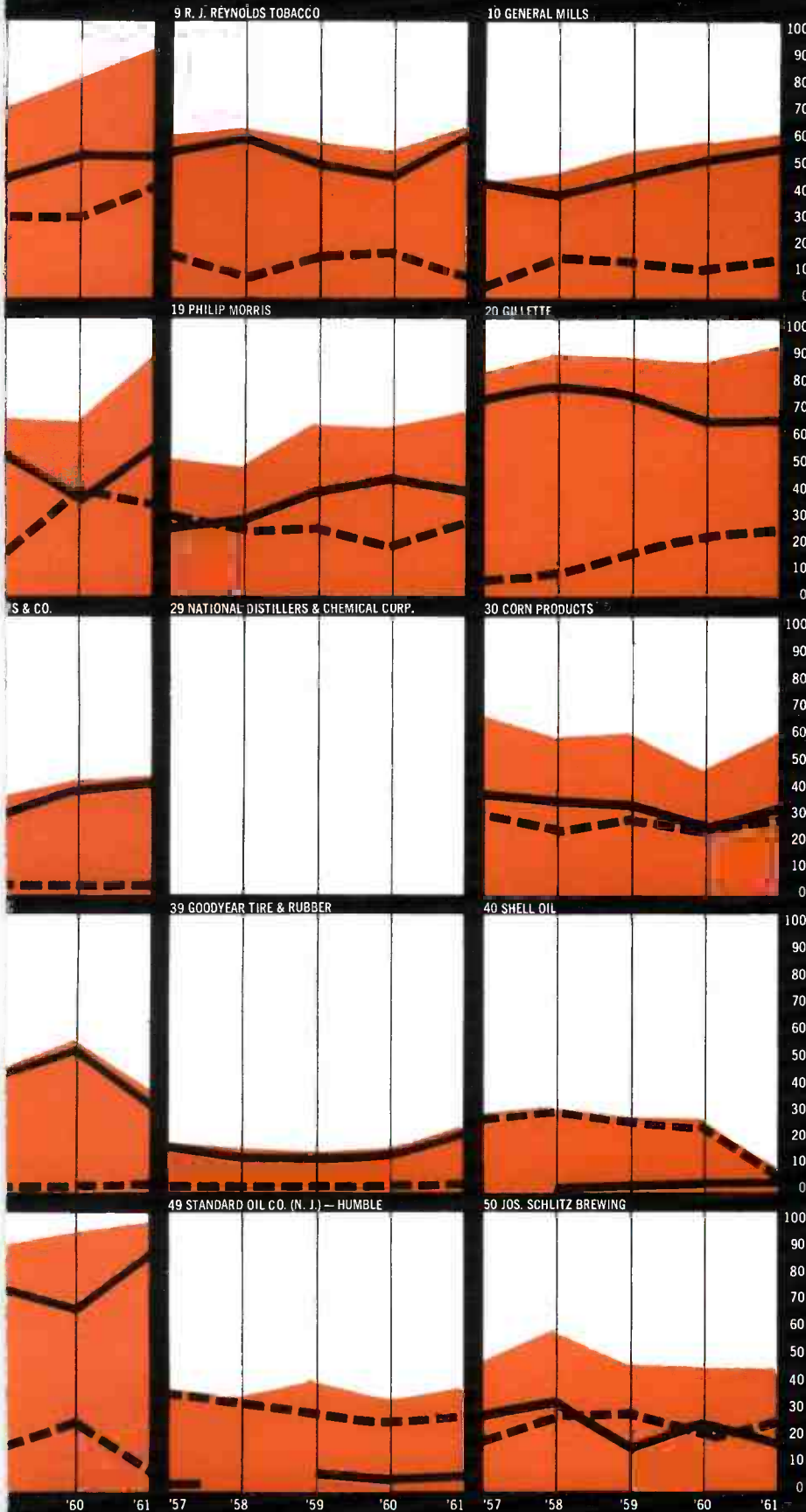
Numerous other conclusions become apparent from a study of the 50 charts which form one side of the six-page pullout presented with this analysis. Others can be drawn from the basic data itself, which appears on the reverse side of the pullout. Certain of those conclusions have been excerpted in the capsule analyses of the Top 50 advertisers which appear below.

No. 1—GENERAL MOTORS. The nation's largest advertiser of the past five years falls well down on the list of the

*The exclusive TELEVISION
MAGAZINE research study
which appears on this
six-page pullout is designed
for quick reading and
convenient reference.
IT IS PERFORATED at the
binding so that readers
can remove it from
the issue for mounting on
a wall or for insertion
into permanent media records.*

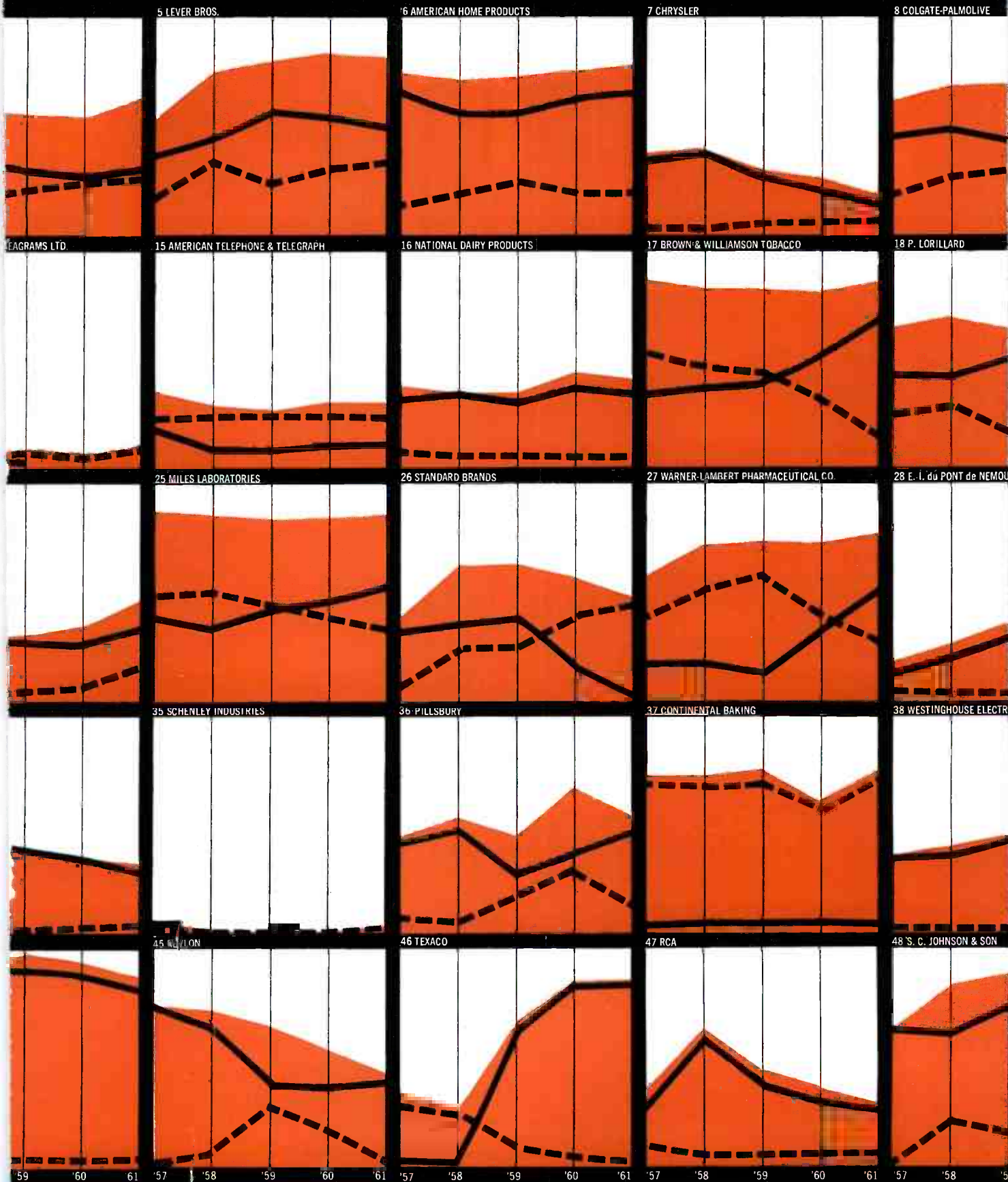


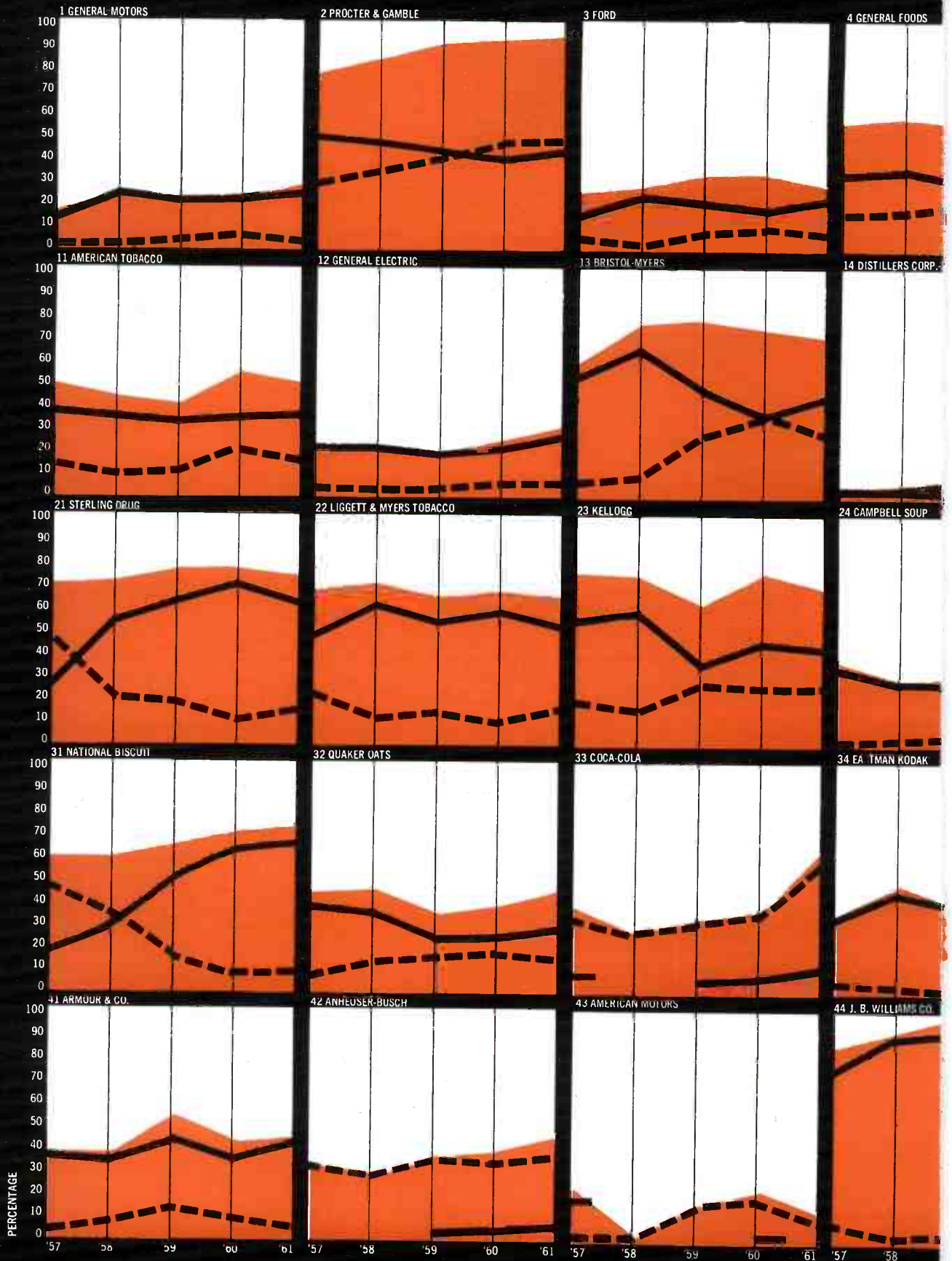
TELEVISION MAGAZINE TOP 50 NATIONAL ADVERTISERS



The record of how television has done business with the Top 50 national advertisers of the years 1957-1961 is spread out for all to see in this exclusive TELEVISION MAGAZINE Media Strategy analysis. The Top 50 was compiled by TELEVISION on the basis of spending in six measured media for which comparable data was available over the five years: television (network and spot), newspapers, general magazines, farm publications, business publications and outdoor advertising. ■ A quick glance at the graphs at left will show both the magnitude and the direction of TV spending (*in red*) as a percentage of company advertising budgets. The percentages of network TV (*solid black lines*) and spot TV (*dotted black lines*) are also charted. ■ The editors suggest that readers will find this report of continuing usefulness, and have designed the pullout so that it may be detached from the issue for convenient reference; it is perforated at the binding for that purpose. ■ The complete dollars-and-cents media history of the five years is published on the reverse side.

SOURCES:
 Network TV — TvB/LNA-BAR
 Spot TV — TvB/Rorabaugh
 Newspapers — Bureau of Advertising, American Newspaper Publishers Assn.
 General Magazines — Publishers Information Bureau
 Farm Publications — Farm Publication Reports, Publishers Information Bureau
 Business Publications — Associated Business Publications
 Outdoor — Outdoor Advertising Inc.



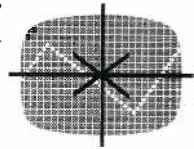


FIVE-YEAR SPENDING OF THE TOP 50 NATIONAL ADVERTISERS

Advertiser	Year	TOTAL	TOTAL TV (%)		NETWORK TV (%)		SPOT TV (%)		NEWSPAPERS		GENERAL MAGAZINES		FARM MAGAZINES		BUSINESS PUBLICATIONS		OUTDOOR			
			1957	1958	1959	1960	1961	1957	1958	1959	1960	1961	1957	1958	1959	1960	1961	1957	1958	1959
1. GENERAL MOTORS	1961	\$101,716,039	28.33	23.10	23.81	1.83	4.21	4.80	4.49	\$39,652,771	\$32,609,761	\$1,146,272	\$2,265,300	\$3,008,738						
	1960	\$22,227,059	28.92	23.23	23.83	1.83	4.21	4.80	4.49	\$7,878,844	\$2,831,600	\$1,578,844	\$2,831,600	\$1,578,844						
	1959	\$106,487,039	23.81	19.04	22.42	1.83	3.97	2.90	3.66	\$14,220,344	\$3,602,558	\$2,942,000	\$1,612,051	\$1,791,000						
	1958	\$92,585,906	22.92	18.16	21.42	1.83	3.97	2.90	3.66	\$11,551,139	\$3,503,236	\$2,819,801	\$1,639,801	\$1,830,000						
	1957	\$104,223,140	23.81	19.04	22.42	1.83	3.97	2.90	3.66	\$14,220,344	\$3,602,558	\$2,942,000	\$1,612,051	\$1,791,000						
2. PROCTER & GAMBLE	1961	\$114,453,259	11.43	9.25	11.08	63.17	9.27	8.97	4.49	\$5,764,290	\$4,267,097	\$3,144,854	\$3,556,664	\$2,696						
	1960	\$105,616,190	10.56	8.74	10.11	63.17	9.27	8.97	4.49	\$4,406,679	\$3,430,430	\$2,696	\$3,556,664	\$2,696						
	1959	\$98,932,257	9.89	8.25	9.43	63.17	9.27	8.97	4.49	\$3,927,897	\$2,927,897	\$2,696	\$3,556,664	\$2,696						
	1958	\$90,423,276	9.04	7.76	8.62	63.17	9.27	8.97	4.49	\$3,430,430	\$2,696	\$2,696	\$3,556,664	\$2,696						
	1957	\$82,423,276	8.24	7.26	7.92	63.17	9.27	8.97	4.49	\$3,144,854	\$2,696	\$2,696	\$3,556,664	\$2,696						
3. FORD MOTOR	1961	\$52,153,702	14.82	12.94	13.82	23.27	11.01	9.55	21.22	\$11,081,654	\$15,810,634	\$16,151,048	\$13,090,953	\$1,580,576						
	1960	\$54,402,606	16.43	14.03	15.06	23.27	11.01	9.55	21.22	\$12,048,181	\$18,659,074	\$10,828,179	\$10,828,179	\$1,580,576						
	1959	\$53,995,668	14.33	12.41	13.66	23.27	11.01	9.55	21.22	\$12,048,181	\$18,659,074	\$10,828,179	\$10,828,179	\$1,580,576						
	1958	\$53,995,668	14.33	12.41	13.66	23.27	11.01	9.55	21.22	\$12,048,181	\$18,659,074	\$10,828,179	\$10,828,179	\$1,580,576						
	1957	\$68,623,031	16.00	14.00	15.00	23.27	11.01	9.55	21.22	\$11,081,654	\$15,810,634	\$16,151,048	\$13,090,953	\$1,580,576						
4. GENERAL FOODS	1961	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1960	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1959	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1958	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1957	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
5. LEVYER BROS.	1961	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1960	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1959	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1958	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1957	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
6. AMERICAN HOME PRODUCTS	1961	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1960	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1959	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1958	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
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9. R. J. REYNOLDS TOBACCO	1961	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1960	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
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10. GENERAL MILLS	1961	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1960	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
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11. AMERICAN TOBACCO	1961	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
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	1959	\$27,242,922	37.14	34.38	37.14	34.38	37.14	34.38	37.14	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922	\$10,252,922						
	1958	\$27,242,922	37.14																	

Television Magazine
MEDIA STRATEGY

Number 20



largest TV advertisers, but even at that spends a respectable sum with the medium. General Motors' TV investments are now about one-fourth of its ad spending in the six measured media considered in this study. Five years ago GM was spending 13.9% (\$14,445,177) in TV, is now spending 27.8% (\$28,333,310). Most of General Motors' TV money goes to network. GM is by far the largest newspaper, magazine and outdoor advertiser. Those three media suffered most in the company's \$20 million-plus advertising cutback in 1961.

No. 2—PROCTER & GAMBLE. The nation's second largest advertiser of the past five years—and the largest in 1961—is one of television's proudest accomplishments. Procter & Gamble, with TV expenditures in 1961 amounting to 94.9% of its spending, contributed \$108,632,187 to the medium, with a little better than half of that going into spot. (P&G has shifted its emphasis from network to spot during the period.) Its investments in newspapers and magazines have dwindled each year since 1957 as its TV budgets increased. P&G's 1961 TV spending alone was greater than General Motors' combined media spending that year.

There's a long, long gap between the Top Two and the 48 others in TELEVISION MAGAZINE's Top 50 compilation—nearly \$65 million between No. 2 and No. 3 in 1961, for example. From there on down, however, the descent is less precipitous. The list goes as follows:

No. 3—FORD MOTOR CO. Ford, like competitor GM, is now spending better than a fourth of its budget in TV. Unlike GM, however, that represents a declining rather than an advancing percentage: in 1960 and 1959 it was spending over 30% in television. The medium hurt most in Ford's budgets over the last five years has been newspapers, a medium which drew \$31,533,144 of Ford money in 1957, got only \$15,810,694 in 1961. Ford's magazine expenditures have risen from \$11,867,425 to \$16,151,048 in the same period. Outdoor also has suffered at Ford, losing over \$3 million in billing between 1957 and 1961.

No. 4—GENERAL FOODS. This advertiser has been following a generally upward curve in all its media spending, with TV enforcing its dominant position with GF from 58.9% in 1957 to 63.6% in 1961. Newspaper spending, however, fell off sharply—roughly one-third—between 1960 and 1961.

No. 5—LEVER BROS. Lever is the No. 2 user of television time, having spent \$47,738,418 in the medium in 1961. Its TV spending has increased steadily from 56% in 1957 to 83.2% in 1961. Newspapers have been the loser: they drew \$14,288,510 of Lever money five years ago, only \$5,353,579 last year.

No. 6—AMERICAN HOME PRODUCTS. Television has benefited consistently with the growth of this major advertiser, which has allocated roughly three-quarters of its budget to TV throughout the past five years, almost doubling its spending during the period. It spent \$42,624,300 in TV in 1961. Magazines ran a poor second with AHP, \$7,382,347 in 1961. Newspapers got \$2,446,114.

No. 7—CHRYSLER. This motor maker has been declining

as a top advertising spender over the past five years, although it still ranks among the leaders. In 1957 it spent \$59,128,399 in the six media measured here; in 1961 \$33,245,875. TV's share of this smaller total also has declined—from 33.7% down to 19.9% over the five years. Chrysler's newspaper spending is off, too, with only magazines and outdoor holding fairly steady.

No. 8—COLGATE-PALMOLIVE. Another of the leading TV advertisers, C-P increased the medium's share to 91.7% last year. It had been 66.9% five years ago. As its overall budget has not grown correspondingly over the period, the other two major media took a beating: newspapers off from \$8.6 million to \$2.1 million, magazines off from \$4.6 million to just over \$1 million.

No. 9—R. J. REYNOLDS. Television has won a fairly consistent share—around three-fifths—of this tobacco company's steadily increasing ad budget. Newspapers and magazines, too, have profited from its increasing activity.

No. 10—GENERAL MILLS. General Mills boosted its ad spending heartily in both 1958 and 1961, with TV now its major medium (it had less than half in 1957, now claims 61.7%). Newspapers have gained, too, in the company's growth, received \$11.4 million last year vs. only \$2.9 million five years back. Magazines have been losing, from \$7.4 million to \$2.4 million.

No. 11—AMERICAN TOBACCO. Television has attracted roughly half of American Tobacco's ad budgets over the past five years. The budgets themselves have remained relatively stable. If any medium has lost in favor with American, it's newspapers, which commanded only \$3.5 million last year vs. \$9.2 million in 1959.

No. 12—GENERAL ELECTRIC. GE is another advertiser whose advertising plans have seen little change over the past half-decade. TV has crept up several percentage points on other media, but still remains under one-third of GE's spending.

No. 13—BRISTOL-MYERS. TV is off from its peak of popularity with Bristol-Myers: 1959, when 78.2% of the budget went to the medium. However, it's getting even more dollars now because of the upward appreciation in Bristol-Myers' total spending. Newspapers and magazines also have gained in dollar volume from this advertiser.

No. 14—DISTILLERS CORP.-SEAGRAMS LTD. The fact that TV gets any money at all from this advertiser has nothing to do with the company's main concern—liquor products. Rather, the \$2.7 million invested in spot TV last year (and in other years) has come by virtue of the company's Pharmacraft division, marketers of Coldene and other proprietary products. The big spending that makes the parent company the 14th-ranking advertiser of the past five years goes in healthy allotments to newspapers, magazines and outdoor.

No. 15—AMERICAN TELEPHONE & TELEGRAPH. Although the lion's share of AT&T money goes into magazines, TV still commands a respectable two-fifths. Most of its television buying is distributed into spot, funneled through the many regional Bell System companies. The company has main-

To page 78



THE FRUIT YOU WANT IS IN EVERY PETER PAN SWIMSUIT



MELINA MERCOURI

ON LOVE

Main body of text for the Melina Mercouri and On Love sections, including several small photographs of the actress.

Advertisement for 'Boccaccio '70' featuring text: 'Three stories of the... Boccaccio might have included in his "Decameron" for understanding audiences of 1970.' and 'JOSEPH E. LEVINE'.

Advertisement for 'THE RAFFLE' featuring 'VITTORIO DE SICA' and 'SOPHIA LOREN' with a photograph of Sophia Loren.

Advertisement for 'A Living Dahl Named Arlene' featuring a photograph of a woman in a swimsuit and several smaller images.

Advertisement for 'A Living Dahl Named Arlene' with a large photograph of a woman in a swimsuit and the text 'A Living Dahl Named Arlene'.



Beauty queen... on a beach... in a swimsuit...



Text block associated with the watch advertisement, including the word 'VEBIS'.



Text block associated with the card game advertisement.



With a gasp... in a swimsuit... in a movie...

Advertisement for 'Body by Roxanne' featuring a photograph of a woman in a swimsuit.

Advertisement for 'Brigitte Bardot' featuring a photograph of the actress and the number '40'.

Advertisement for 'THE TEMPTATION OF DR. ANTONIO' and 'THE JOB' featuring 'FEDERICO FELLINI' and 'LUCINO VISCONTI' with photographs of the actresses.

Advertisement for 'Gentlemen's Advisor On Bikini' and 'Six Variations on the Basic Bikini' featuring photographs of women in various swimsuits.

Advertisement for a movie featuring a photograph of a man and a woman in a close embrace.

Advertisement for 'ADVENTURES IN SOUND' featuring 'MICHELLE YEOH' and 'ROM FILMS'.

Advertisement for '50 FT. MOVIES' with prices: 'ONLY \$1.50 EACH' and '4 FOR ONLY \$5.00 POSTPAID'.

Advertisement for 'Modern Cleopatra' featuring a photograph of a woman in a costume.

ONE DAMN GIRL
AFTER ANOTHER...

PLATO
Reviews of
The SUCKER

SLAVE AND HIS MOTHER MURDERED
MOTHER EIGHT YEARS - ESCAPES THAT!

Was Sex Necessary?

'WHY I'M AFRAID OF MARRIAGE'

by George Christy

a naked mirror of

The DISORDER

in sex in life in sentiment

FRANCO BRUSATI
SALLY FRET - LOUIS JOHNSON
COURT JENSEN - ANITA BELLA LUALABA
TOMAS MILLAR - RENE DE SALMAYRE
JEAN SORCE - GUY STRASSBERG
ALIDA WELLS - GUY WILSON

La Doler Christina

In the first months of marriage...

SEX IS NOT ENOUGH

COLOSSAL BOX-OFFICE BUSTERS!

PROF. A. GREEN

NAKED

WORLD SALES

COMPTON FILMS LIMITED

Coming of age in celluloid-land

THE QUESTIONS ADOLESCENTS ASK ABOUT SEX...

THEATER

She lives all day in a towel

PLAYBOY

A TOAST TO BIKINIS

The best seller all America is reading and talking about!

THE CARPETBAGGERS

HAROLD ROBBINS

THE CARPETBAGGERS

HAROLD ROBBINS

They used me... Like an animal!

They sold me like human cargo now I am terrified by the very touch of a man - even of the one man alive who can help me!

Lisa

STEPHEN BOYD - DOLORES HART

AVAILABLE NOW! Sensational recording of FERRANTE and TEACHER

SEX ON TV?

Hulpoint!

Are you suffering from TIRED LOVE?

FERTILITY

EMERGENCY

Emergency calls... big-breasted "dolphin girls" are part of American obsession with equality - but worship of fertility goddesses is as old as the human race

BIKINI

Wherein is examined the possibility that television may still have quite a lot to learn about some basic elements of audience appeal



These titles, a fragment of the display in a New York store, suggest how well the paperback industry makes use of sex.



This newsstand display shows that magazine publishers have found, businesswise, there's no such thing as overexposure.

LEST television fall victim to that fatal error—believing in its own notoriety—an admonition may be in order for that shadowy legion of executives charged with maintaining TV's sex quotient at volatile levels: Take care, gentlemen. You're trailing conspicuously behind.

Item: Which of you can boast of picturing Marilyn Monroe in a "skinny-dip you'll never see on the screen," featuring the half-exposed star as she runs dripping from a pool? (As *Life* magazine proclaimed on its cover several weeks ago.)

Item: Which of you can say he's published a countess posed in the nude, then draped her again in the name of high fashion? (As *Harper's Bazaar* did in an issue earlier this year.)

Item: Which of you has produced a film of which press releases can exclaim "... there was pressure from the French government, the Academie Francaise and the French Film Control Commission to (a) prevent the production of the film, (b) ban it from being shown at all, (c) prevent its getting an export license"—and still report its general availability to the public? (As did producer Roger Vadim in "Les Liaisons Dangereuses," about a married couple who aid and abet each other in their extra-marital affairs.)

Item: Which of you can lay claim to being "the fifth most translated author in the world, not counting the Bible," on the occasion of publication of your ninth novel, all about an international spy ring, a master killer, a hard detective and a sultry blonde? (As could author Mickey Spillane—*I, the Jury*—whose earlier Mike Hammer stories have sold over 73 million copies around the world.)

Item: Which of you, reaching into your story file at random, can come up with such titles as *Abnormal Assault*, *Love Me Now!*, *Gigantic Passions*, *Ravished*, *Passion Hostess*, *Put a* ("she wanted to be good, but when she was bad she was better") and *Sadist on the Loose*? (As TELEVISION's photographer did at a Fifth Avenue bookstore last month.)

Item: Which three of you (say, one for each network) can say you've published vividly illustrated documentaries on the bikini, all within weeks of each other? (As did *Playboy*, *Esquire* and *Life* this summer.)

For that matter, which of you can begin to match the modest outpouring of sex-oriented material which decorates these pages—the result of only the most casual and surface research into the material offered into general circulation by other communications forms?

If there is none among you who can take up the challenge set by the senior mass media, then television has cause indeed to be concerned. Its reputation is at stake here: a reputation as a purveyor of salacious material hard-won by faithful testimony at hearing upon hearing before Congressional committees, and assisted immeasurably by article upon article in the printed media.

Sex and television—like love and marriage, June and moon—have become go-togethers in the fabric of Americana. Your dereliction could tear them asunder. END



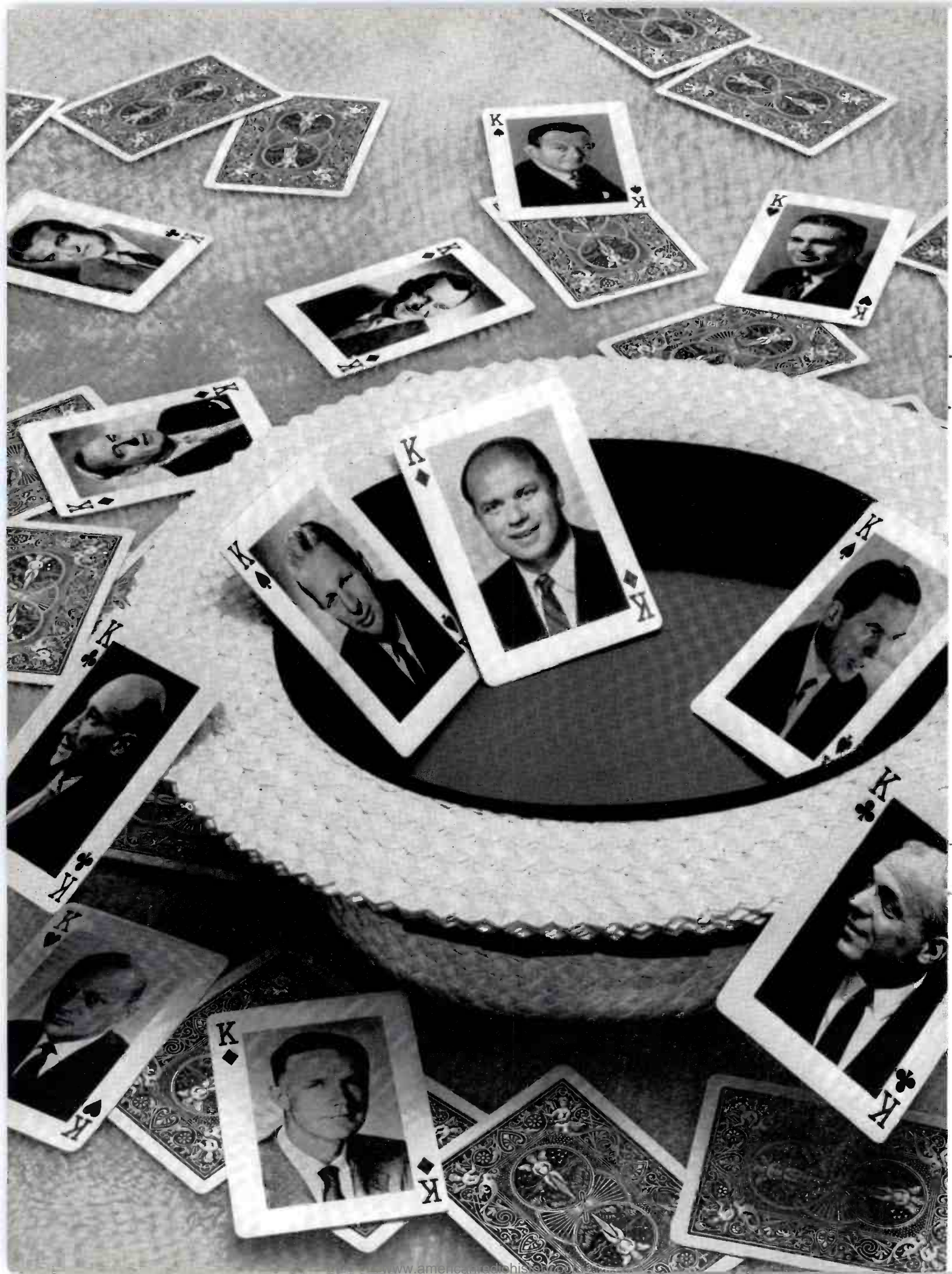
*(Above) The famous striptease from "La Dolce Vita."
(Below) Life magazine covers MM's poolside manner.*



A scene from "Les Liaisons Dangereuses," a controversial French motion picture now running in American "art" houses.



Zero Mostel and Broadway audiences are entertained by slave girls in "A Funny Thing Happened on the Way to the Forum."



CLOSEUP

TV'S TALENT TRUST

MANY ARE CALLED

BY ALBERT R. KROEGER

SINCE 1950 and the early glimmering of network television, the three networks have hired, fired, lost or rehired 14 programming heads. They are, for the most part, a band of familiar names constantly cutting across each other's careers. They bound with the resiliency of so many tennis balls from one top post to another criss-crossing the networks, ad agencies and TV production companies. What makes them run—and sometimes stumble?

Like programming itself, top programming manpower runs in a cycle of change. It is a fact of television—and of life—that new things succeed as former things grow old. But in network television few new “names” come up to replace the deposed. It has been called a game of musical chairs played by a handful of experts, a lament on the ingrown nature of the medium.

Programming “talent,” the administrator-creator, is actually in short supply on the upper level, and it is not surprising that the same old faces in a relatively young medium appear again and again in the top jobs. Somewhere along the line, back in radio, heading an agency programming department or handling a similar network post, they have proven themselves. “One big success,” says an agency man, “and a guy, if he plays his cards right, can capitalize on it for 20 years.”

What makes a Hubbell Robinson or a Pat Weaver, a Tom McAvity or a Bud Barry? It has to be a blend of many things, a capacity for hard work and long hours, high aims and personality, super salesmanship, creative know-how or at least instinct, ego, bluff, guts, politics—and perhaps luck.

And it was once written: “Here's the secret of the riddle for successes everywhere—There's some little second fiddle that is carrying the air.” The television woods, of course, are full of “second men” who contributed ideas or even taugth the programming bright lights to shine. Lacking a

rocket personality themselves, they watch while their boss-students rise.

But it is open to question in many cases just how much power rests in the hands of the head of a network television programming department. He, of course, does not run the network—the president does and above the president the chairman or chief executive officer. This man (or men) has the final say on programming, what goes or does not go.

Says an agency man close to network programming activity: "The programming vice president can recommend but cannot enforce the purchase of a program or the setting of a season's schedule. Often he is a rubber stamp on his superior's wishes, a nodder not a fighter. He may know, from a creative background, what is good and what is bad. But his boss makes the decisions and if he doesn't go along, he's out of a job."

Bob Sarnoff and Bob Kintner at NBC, William Paley, Frank Stanton and Jim Aubrey at CBS and Leonard Goldenson at ABC have to be considered "in" on programming as much as their programming chiefs. Not all of them bring their weight to bear in equal amount, or in one network as much as another, but they are all powers capable of imposing their will.

Since 1950 NBC has had eight heads of its TV programming department, CBS has had two, ABC has had six—16 appointments in all. (Actually only 14 individuals are involved. Bob Lewine and Bud Barry both put in programming tours at ABC and NBC.)

Some of these 14 top network programming men have risen higher into network management or turned over the top programming responsibility to someone else while

staying on in a programming capacity. Others have moved over into the programming departments of ad agencies or the TV production activity of movie studios. A few have retired from the business.

Why the ceaseless movement? A number of surface reasons appear. The offer of more money somewhere else. A bigger challenge seen in another job. Personality conflicts. Moving before a "mistake" catches up with you. And there is always the scapegoat syndrome.

A FALL GUY

One former head of network programming feels that, "Much of the movement is unnecessary." And it boils down to this: "Someone up above needs a fall guy if things are not going well for the network." According to the ex-network executive, this "not going well" could range over anything from a flop season (which the programming man may not have even put together of his own accord in the first place) to the outcome of a Washington network TV investigation and resulting bad publicity. There could be more subtle reasons: the angering of a few big advertisers on deals that have backfired, decisions made without first checking "upstairs."

"There is," feels the former programming head, "too much change for the sake of change. Senior men get uneasy even if there is a hint of shows being no good, even before a new season gets under way. . . and the call goes out for new men.

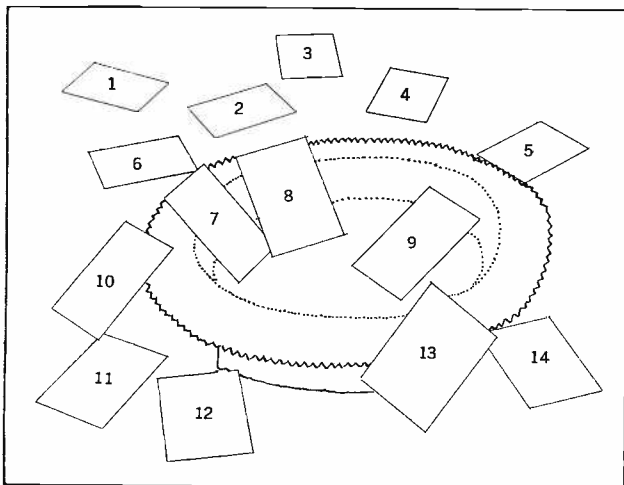
"There is no reason for this so-called game of musical chairs," declares the programming man. "It does not rest on the merits of the programming vice president but on the insecurity of management itself." Among agencies in the TV programming area, the programming man feels that the same insecurity at the top also holds sway, but to lesser extent. "There is more security in agencies," he says, "because group management, committee operation, is greater."

Critics of TV programming's "same old faces" cycle believe that the lack of new blood is leading the medium to some sort of sterility in program thinking. "Where are the new men?" they cry. "Where is the new thinking?" Overlooked in this argument, of course, is the fact that the old faces are a pretty talented group who, when given their head by the top network management, have a lot of "new" thinking left.

"Sterility? Hogwash!" says one programming man. "Television is a fish bowl business that stays with the men trained in the business. And it's big business. Does the army or the navy, when it replaces a top officer, reach down for an unknown major?"

"Television is no different than any other large industry. In the auto industry there is a constant flow of top men between divisions of a company. And when an automotive executive leaves his company he usually winds up in a similar post at another auto company. The motion picture business, too, is a fair comparison. Hollywood's top production executives have bounced from one studio to another, to independent production, back to a studio, perhaps to an ad agency and then back to Hollywood.

"The top television jobs are filled by experienced men," continues the program man. "Reputations are known. . . millions of dollars are involved. A network program department may contain 200 people but perhaps only three or four of them can really sit down and talk knowledgeable programming—merits of a script, casting, the producer's qualifications. What I'm saying is that programming de-



KEY TO THE TALENT TRUST: This diagram will help readers in identifying the 14 executives who have held the top programming jobs at the three TV networks since 1950 (pictured on page 56-57). Their tenures and present commitments are outlined in the adjacent article. (1) Robert Weitman, (2) Thomas P. McAvity, (3) Sylvester L. Weaver, (4) Alexander Stronach, (5) the late Emanuel Sacks, (6) Charles C. Barry, (7) Mort Werner, (8) Thomas Moore, (9) Hubbell Robinson, (10) Oscar Katz, (11) Robert Lewine, (12) Richard Pinkham, (13) David Levy and (14) James T. Aubrey, Jr.

“Film does the unusual!”



SPARKLE! SPARKLE! SPARKLING BEAUTY: A Procter & Gamble proposition for its product ZEST, beautifully demonstrated through the stopping power of *high-speed* photography (128 frames per second). Possible only through *precision camera work*. Best with Eastman high-speed film for the negative. Plus Eastman print stock to bring all the quality inherent in the negative to the TV screen! *Two steps*—negative, positive—each of vital importance to sponsor, network, local station, viewer! *For further information, write*

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, N. Y.

Midwest Division, 130 East Randolph Dr., Chicago 14, Ill.

West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, Calif.

For the purchase of film, W. J. German, Inc. Agents for the sale and distribution of Eastman Professional Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: Procter & Gamble, Inc. (ZEST)
AGENCY: Benton & Bowles, Inc. PRODUCER: Filmways, Inc.

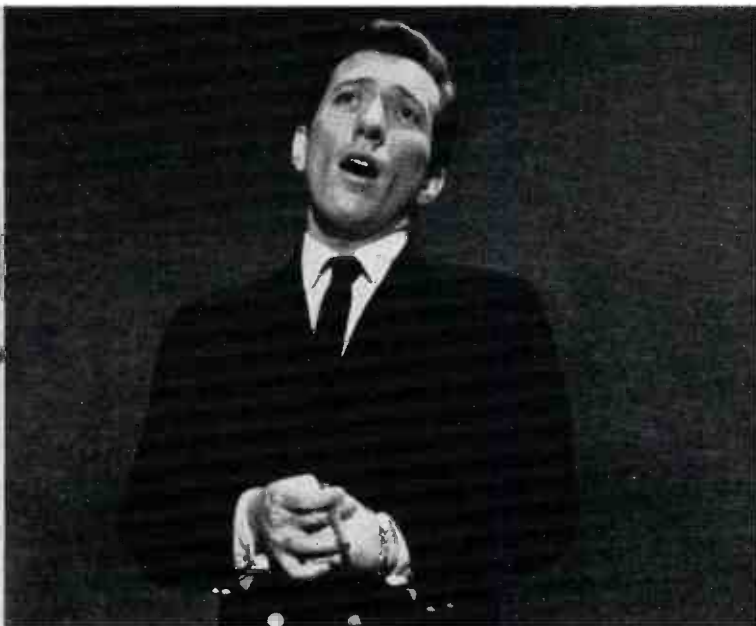
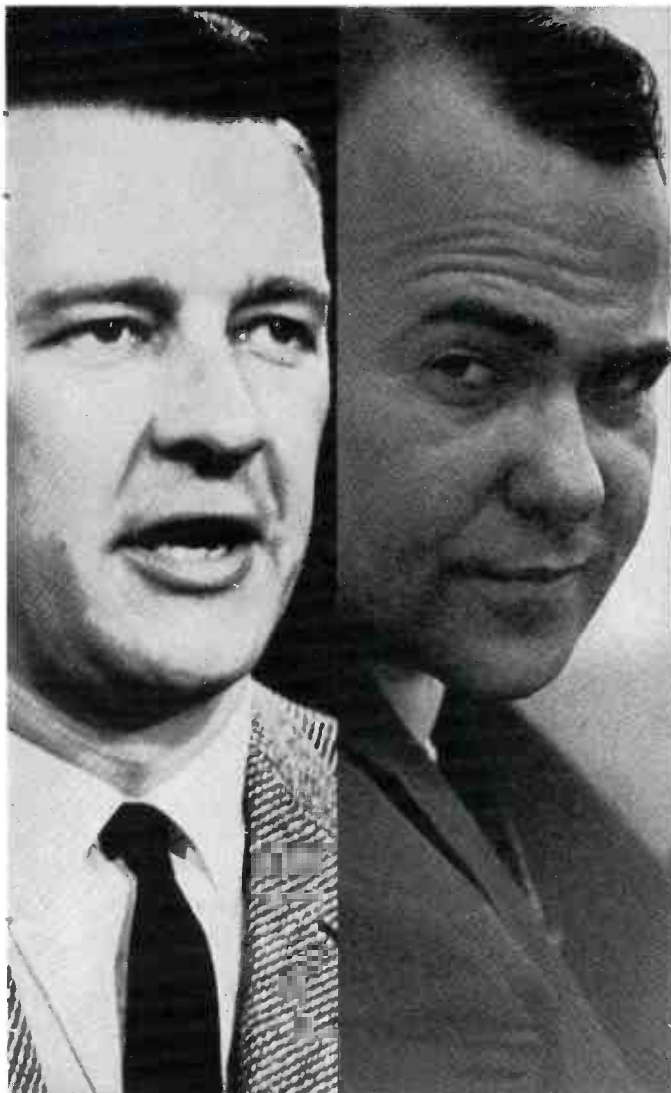
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partments are mostly administrative. There are few *real* programming people.

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Hubbell Robinson, probably the most seasoned top-level program executive in television today, summed it up late in 1959 after leaving CBS (after 12 years in programming) to enter independent production. In a TELEVISION MAGAZINE interview he said, "Television five years hence will continue to get its solid core of ideas from the group of professionals who are contributing now plus other young talents who will mature to that degree of competence."

THE POOL OF PROFESSIONALS

Since this statement—the five years are not up yet—no other "young talents" have risen, at least not to commanding positions in network programming. And Robinson himself, from the pool of "professionals," has stepped back into command at CBS-TV as senior vice president, programs. Perhaps there is something to the musical chairs.

In the big game of programming, some chairs are not easily upset. You don't fire an \$80,000 a year man. When the ax falls at the network on a top programming man he is given a nice out-of-the-way office, a secretary and no responsibility. He is cut or ignored at meetings—if he is invited to attend programming strategy at all. A resignation is expected. It is generally swiftly received. Sometimes, however, there is a fighter among the chair swappers.

In one network administrative re-shuffling several years back, according to one executive there at the time, the deposed head of programming refused to resign. He played the game his way. He would find out when every programming meeting was scheduled and make it a point to attend. For nearly 18 waspish months he sat in on the discomfort of his superiors. Finally, of course, he landed a top programming job at a major agency, as he could have at any time he wished.

It is not easy to determine what makes an upper echelon programming man. Their backgrounds vary. They all have their strengths and weaknesses. They have come up through sales, writing, directing and producing, newspapers, talent agencies, motion pictures, radio and ad agency administration.

"The sales thing is important," says an agency programming man about the network programming chiefs. "Not that selling must be part of their background, but their life to an extent revolves around selling themselves and their ideas to top management, selling program concepts to producers, often helping sell advertisers on shows.

"They have to be articulate and forceful, sweet and patronizing—as the situation calls for. Not a few have gotten where they are over the years by wining and dining and talking themselves up with the top network brass. And the

contacts they build are such that most of them are a step ahead of the pink slip they may see coming. They almost always land on their feet."

A look at the backgrounds of the current top men in programming at the three networks—Hubbell Robinson, Mort Werner, Tom Moore—shows some similarity but more variety. Each could be called dynamic in his own way. All are now network programming veterans.

Hub Robinson, in on TV programming from its earliest stages, could be called the programming man's programming man, and undoubtedly one of the richest. As an independent producer (Hubbell Robinson Productions) he was paid about \$250,000 for a season's work.

Robinson is called a super salesman by those who know him. "Hub has a bulldog manner," recalls an old associate, who also credits him with the ability of a superb organizer and supervisor. Less high on Robinson is an agency man who feels that Robinson brought more bluff than ability to the job of programming back in the 1940s and radio. "But he's learned," says the same executive. "He knows what he is doing and he does it well."

After college Robinson worked briefly as a reporter on newspapers in upstate New York, took on several assignments as a press agent before joining Young & Rubicam as an office boy in 1929. He stayed at Y&R until 1944 (all through that agency's great golden days of radio, working with some of the best creative men in the business then on the Y&R staff thanks to the talent-conscious Ray Rubicam), left the agency as vice president in charge of radio.

His move was to the Blue Network (later ABC) as program chief. (With him from Y&R into the network went C. J. LaRoche and Adrian Samish.) Robinson stayed only about a year before again moving on, this time to Foote, Cone & Belding as vice president in charge of radio. In 1947 he was handpicked by William Paley to come into CBS as vice president and director of programs.

Robinson, who has shown good job stability as programming people go, left CBS in mid-1959 (as executive vice president in charge of programs) to enter independent production. His return to CBS earlier this year caught most of the industry by surprise, set in motion a mild shakeup of the CBS-TV programming department. (Guy della Cioppa, long-time CBS program vice president in Hollywood, and assistant to Paley when Robinson joined the network in 1947, resigned. His replacement was much-traveled, highly-talented Robert F. Lewine, pulled from vice president, programs, CBS Films. Oscar Katz, who succeeded Robinson in 1959 as vice president in charge of programs—and who was associate director of research when Robinson first joined the network—now reports to Robinson on the revised program department ladder.)

At NBC-TV, Robert Morton Werner could take the title: Pat Weaver man makes good in non-Weaver era. In Mort Werner's background, of course, is a six-year NBC stint under the network's former chairman of the board, one of the implementors (along with Tom McAvity, Dick Pinkham, Matthew [Joe] Culligan and Richard Linkroom) of Sylvester L. Weaver Jr.'s programming concepts.

Since last July Werner, a tough-minded man with diversified broadcasting experience, has headed the NBC-TV

A creative background helps the programming man but is not always mandatory

program department. Like many of the top programmers he was launched into television from radio.

Werner began his career in radio in 1932 with the Don Lee Network in San Francisco, at various times was an announcer, singer, writer and producer. From 1936 to 1941 he applied the same talents at KMTR (now KLAC) Los Angeles (where also labored a close Werner friend, William T. Orr, today vice president in charge of production for all TV, motion pictures and theatre productions at Warner Brothers).

Late in 1941 Werner became program director for the Office of War Information in San Francisco, and in 1943 he joined the Armed Forces Radio Service as program director.

After some post-war radio management, Werner joined NBC in 1951. He was producer of *Today* from the program's blueprint stage, eventually became executive producer of the *Today*, *Home* and *Tonight* program trio.

Working hard and well for Weaver and NBC had its rewards. Werner was named NBC-TV director of participating programs in 1955 and soon after was appointed national program director, and then vice president national programs. Early in 1957 (Weaver had then left NBC after a seven-year reign) Werner was made vice president, television daytime programs, holding the post until July 1957.

Werner's next move was largely Weaver-arranged. The former NBC chief, acting as a consultant to Kaiser Industries Corp., recommended Werner for a post at Kaiser as corporate vice president and television specialist. Werner joined Kaiser and for the next two years managed TV activity (largely the Kaiser-sponsored *Maverick* on ABC-TV) and supervised Kaiser-owned KHUH-AM-TV Honolulu.

In October 1959 Werner moved on again—to replace Peter G. Levathes as vice president and director of radio and TV at Y&R. (Levathes, at Y&R since 1953, returned to 20th Century-Fox—where he had worked since 1938—as executive vice president in charge of motion picture and TV production.)

Y&R: NETWORK MANPOWER SUPPLIER

In July of last year NBC-TV again tapped on Werner's door, brought him into the network as vice president, programs to replace David Levy. (Co-incidentally, Levy was also brought into NBC from Y&R, in April 1959, after 21 years at the agency. And throughout the era of network television, this one agency, going back to its radio days, has supplied the networks with much of their top programming manpower, either directly or by way of Y&R-trained men a job or two removed from their old employer. The group includes Pat Weaver and Hubbell Robinson.)

At ABC-TV, Thomas W. Moore today stands as this network's top program man, although his title, as of last March, changed from vice president in charge of TV network programming to vice president in charge of ABC-TV after Oliver Treyz, ABC-TV president for four years, was ousted (moving over to a spot as vice president and world-wide sales manager of Warner Brothers' TV division).

Tom Moore, with ABC for nearly five years, looms as the next ABC-TV president. In tandem with Treyz the bubbling super salesman, Moore, no slouch at salesmanship

himself, has guided ABC programming into new competition with the better established CBS and NBC.

Moore, hearty and extrovertish—as are most of the TV programming men—started out in journalism with a degree from the University of Missouri in 1939. He worked for a short while on the *Meridian Star* in his home state of Mississippi, entered the navy and turned to broadcast selling after the war.

He joined CBS Films in 1950 as an account executive on the West Coast, later moved to CBS Films in New York and was general sales manager of CBS-TV Film Sales when he joined ABC in November 1957, a year after the big ABC shakeup which saw Robert Kintner fired as network president. (Leonard H. Goldenson, president of parent American Broadcasting-Paramount Theatres and president of ABC, had taken over the network helm, brought in Ollie Treyz, one-time director of ABC research and sales development—who in 1954 had moved to a post as president of the Television Bureau of Advertising—to be groomed as TV network head. Another late 1957 appointment was James T. Aubrey, moving in from manager, CBS-TV network programs, Hollywood to become ABC-TV vice president, programs and talent. Aubrey stayed 17 months at ABC before returning to CBS-TV as vice president, creative services. He was named president in December 1959.)

BACKGROUND NEED NOT BE CREATIVE

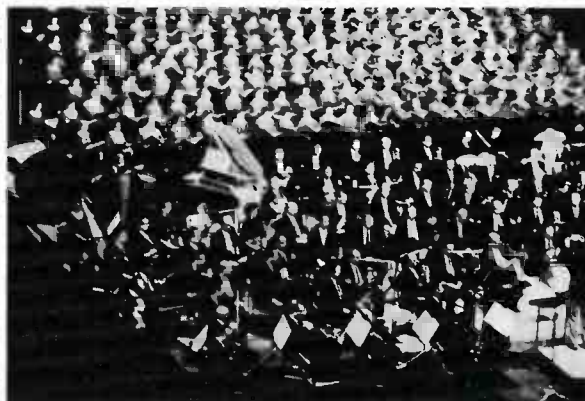
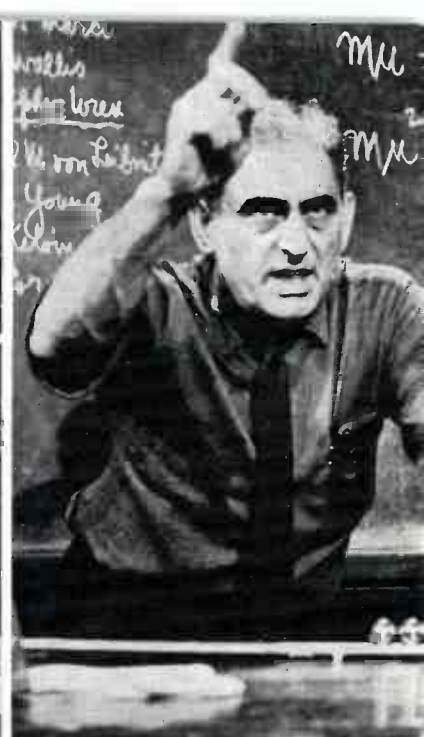
Moore entered ABC-TV as vice president in charge of sales but the ABC management saw him as making the grade in programming. He stayed in sales only four months before moving over to programming (replacing Aubrey). One agency man sees Moore as “one of the best programming men around today,” although he qualifies this by saying, “Moore is a good show picker rather than creator. His background isn't creative but his creative instinct is good. And you have to remember, overall, that while the networks control their programming today, they buy it from what the Hollywood production houses have to offer.

“While it helps,” the agency executive continues, “programming men today do not have to have the creative credentials or background they might have needed in the old days when the agencies and the networks were producing their own shows.”

Down through the rank of names preceding today's network programming big three, CBS-TV stands as the most stable network in top job movement. Robinson, of course, except for his two-and-a-half-year stint in independent production, has been the program topper. His 1947 start at CBS was in radio (producer Worthington Miner was then CBS' director of television). He then moved into TV.

CBS' only other TV head, on the departure of Robinson in 1959, was Oscar Katz, a long-time CBS employee who started in the research department in the early 1940s, rose to head research between 1948 and 1957, was made head of CBS-TV daytime programming in 1957 and was given his present vice president, programming title in 1959. (Only Treyz when at ABC and Katz have research figuring prominently in their backgrounds.)

A former second man to Robinson at CBS is now senior vice president, programming at Sullivan, Stauffer, Colwell



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Programming shakeups seem to have hit NBC hardest and, in recent years, often

& Bayles. Harry G. Ommerle, director of TV programs for CBS in 1951, rising to vice president, network programs before he left in 1959, has, like more than half of the programming men, a solid agency background. He started with N. W. Ayer, handled radio for A. S. Lyons, and was a Ruthrauff & Ryan vice president before joining CBS.

Former Hollywood program vice presidents for CBS-TV have been Harry S. Ackerman (radio writer and comic, Y&R office boy, radio department director, producer and eventually vice president, programs, in a 10-year tour with the agency and, after a six-year stint with CBS, is today vice president and executive producer at Screen Gems); Alfred J. Scalpone (Hollywood production chief for Y&R, radio-TV head McCann-Erickson); William Dozier (writers' agent, Paramount Pictures writer department head, RKO, Universal-International, Columbia and Goldwyn production and today vice president, West Coast activities for Screen Gems).

Michael H. Dann, CBS-TV vice president, network programs, New York since 1958 is another example of the varied background of programming men. He started as an NBC press writer in 1948, became trade press editor, sales coordinator for TV packaged shows, manager of NBC-TV programs and director of program sales. Before joining CBS he had been president of Henry Jaffe Enterprises.

TURNOVER HEAVIEST AT NBC-TV

At NBC-TV, the network showing the heaviest top programming manpower turnover, eight men have held the head program job. Programming department shakeups seem to have hit NBC hardest and, in recent years, often.

Prior to Werner, David Levy held the NBC-TV top program post. Levy, without corporate affiliation since leaving NBC a year ago, unlike most of the top programming men, has not been a frequent job exchanger. He put in nearly 21 years with Y&R before his move to NBC in April 1959 as vice president, network programs and talent.

While short on job-hopping experience, Levy has been long on the creative basics of programming. He joined Y&R in 1938 as a writer on *We, the People*, wrote, directed and supervised many of Y&R's other radio shows, including *The Kate Smith Hour*, *March of Time* and *Manhattan at Midnight*. Levy became Y&R manager of daytime radio in the late 1940s, vice president, talent and new programs in 1950, the agency's first television supervisor in 1957 and associate director of radio and television in 1958.

Robert F. Lewine held the top programming post at NBC-TV from 1958 through mid-1959. And he is the only network program topper to have made the rounds in the high command of programming at all three networks. (Currently, after moving out of CBS Films last March, he is CBS-TV's vice president, Hollywood.)

Lewine, considered by many one of the most talented programming men around, started in ad agencies, was radio-TV head of Hirshon-Garfield before joining ABC in 1952 as eastern program manager. He became director of the ABC television program department in 1955, vice president programming and talent in 1956. In late 1956 he made his move over to NBC as vice president, nighttime, was made vice president, TV network programs in 1958. His switch

over to CBS came in October 1959, moving into CBS Films as vice president, programs and now moving into the CBS-TV programming fold.

Prior to Lewine's tour at NBC, the network's programming high command was a criss-cross of authority. The late Emanuel (Manny) Sacks, whose background was talent agency management and talent handling, was program vice president in 1956 into 1957. Robert Kintner had joined NBC late in 1956 and a TV program board policy was put into effect. The board, headed by Kintner, had final say on programming. On the board, in addition to Kintner, were Robert Sarnoff, Tom McAvity, Sacks, Kenneth Bilby (head of NBC public relations) and Hugh Beville (NBC director of research).

Thomas P. McAvity, who joined NBC in 1952 as director of talent and program procurement after a long and successful career as broadcast writer, producer, director in radio, with agency and Hollywood studio work in addition, was by title in 1956 (and since 1954) head of television programming. His executive vice president, network programming and sales post was assumed by Kintner in 1957—and in 1958 McAvity moved over to McCann-Erickson to head up the agency's New York radio-TV programming department under C. Terence Clyne. (When the McCann department evolved into M-E Productions in 1960, McAvity was made its senior vice president. He left this post in November 1960, is now vice president and director of programming for J. Walter Thompson under broadcast and agency veteran Dan Seymour.)

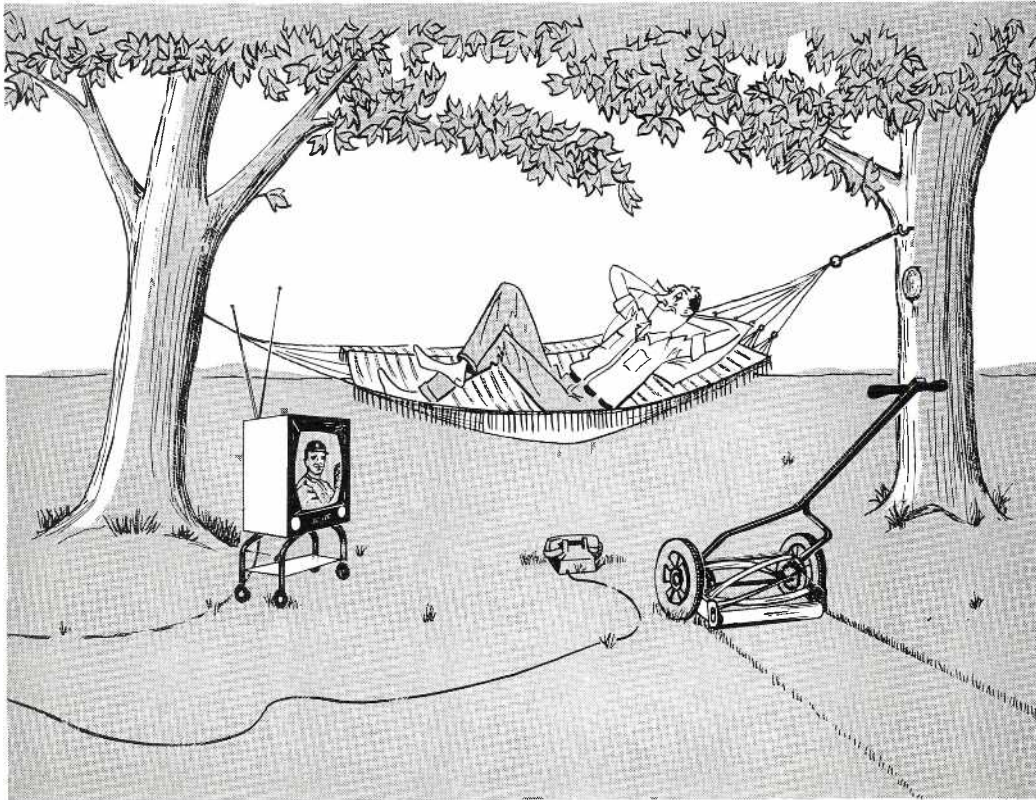
The names surrounding McAvity on the 1956 NBC executive roster were impressive. Pat Weaver, chairman of the board, was soon to leave the network to become a high-level industry consultant. (He eventually became head of McCann-Erickson's international division, a year ago took the back door into television again with appointment to the presidency of M-E Productions. Former M-E chief Terry Clyne resigned, is now with the Maxon agency.)

THE LINEUP IN 1956

The late William R. (Billy) Goodheart (co-founder of the Music Corporation of America with Jules Stein) was vice president, TV network sales, and the late Nat Wolff (another Y&R radio-TV department head) was director of program planning. Mike Dann (now CBS) was vice president, program sales, Mort Werner was vice president for national programs and Dick Pinkham (now with Ted Bates) was vice president, TV network programs.

While McAvity loomed as top program man through the mid-1950s, Richard A. R. Pinkham was made second man in the spring of 1956. His job lasted about a year. Weaver walked out of NBC and Pinkham was made vice president in charge of advertising—a post hard to accept after a taste of programming, and in May 1957 Pinkham became vice president in charge of programming (and today senior vice president) at Bates.

Pinkham's road up in programming is essentially off-beat. He started as a promotional writer with Time Inc. in 1936, switched to agency work three years later (the Reichner agency), became, at 25, director of advertising and publicity for James McCreery, a now-defunct Manhattan department



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TV programming years at ABC: merger and the never-ending top job turnover derby

store. He wrote a musical comedy that died before it reached Broadway, became an account man at Lord & Thomas (on part of the American Tobacco account via the recommendation of Pat Weaver, then ad manager for American Tobacco).

After naval service in WWII, Pinkham joined the circulation department of the *New York Herald Tribune*, became circulation manager, was named to the board of directors, quit in 1951. Pat Weaver was then president of NBC-TV, and Pinkham hit him up for a job. This worked into getting the *Today*, *Home* and *Tonight* trio off the ground, a right-hand-man standing with Weaver and the Pinkham rise within NBC.

The next NBC programming topper, descending the years, was Charles (Bud) Barry, a well-traveled broadcasting veteran whose career spreads largely over NBC and ABC. (Today he is radio and TV department head at Y&R, moving up from vice president and director of programming to take over from Mort Werner after Werner's move to NBC last year.)

Barry is an old-line radio man who broke in on initiative and energy. He began his career as an office boy in the ad department of the *Boston Globe*, joined the R. H. White Co., Boston, in 1932 as a publicity assistant and junior copywriter. He was a copywriter for Montgomery Ward in New York, ad manager of Grosner's Men's Store in Washington, D.C.

Grosner's was sponsoring a sports program over WRC, the NBC-owned and operated station in Washington. Barry revised its format, took on the broadcasting chores himself. He caught the attention of the NBC management, was offered a post on the Washington NBC announcing staff in 1937. He in turn became night manager of WRC and WMAL, was appointed presidential announcer to Franklin D. Roosevelt, covered Wendell Willkie's campaign in 1940.

In 1941 Barry was made eastern program manager of the Blue Network and in 1942, when the network became ABC, he was named national program manager of ABC. In 1947 he was promoted to vice president in charge of radio programs and in 1948 to vice president in charge of television.

In 1950 Barry rejoined NBC as vice president in charge of radio programming. From 1953 to 1955 he was vice president and program manager for NBC-TV as well. Leaving NBC in 1955, Barry put in a year with the William Morris Agency as a program executive, was asked in 1956 to organize the Loew's Inc. entrance into television, became vice president in charge of MGM-TV. He later moved into agency TV work with Y&R.

WEAVER'S WEAVINGS

Prior to Barry, and since he first went to NBC as head of television in 1949, Sylvester L. Weaver headed up the network's program thinking (as he continued to do in large measure through his seven years with NBC, rising from vice president in charge of television, to vice chairman, to president and, finally, in 1956, to chairman of the board).

Weaver has spent his entire career in the broadcasting-advertising arena, beginning as a radio writer in Los Angeles in the early 1930s. He stepped from writing to the job of program director of the Don Lee network (the same

radio group Mort Werner also started with). Weaver was ad manager of American Tobacco before hitting age 30. And his jump-off point for NBC was the position of vice president in charge of radio and TV for Y&R—the agency that constantly reappears in the career pattern of so many of the top programming men.

Down through the TV programming years at ABC there have been almost as many program heads as at NBC, although three of them—Jim Aubrey, Bob Lewine and Bud Barry—also figure importantly at the other networks.

Prior to the Tom Moore, Ollie Treyz programming combination of 1958 (which now sees Moore firmly at the helm with Treyz at Warner Brothers), James T. Aubrey Jr. was briefly the ABC-TV vice president in charge of programming and talent.

Aubrey entered broadcasting in 1948 as an account executive for KNXT and KNX-Radio, the CBS-owned stations in Los Angeles. After serving as sales manager of KNXT he was general manager of KNXT and of the CBS-TV Pacific network from late 1952 to June 1956. He was then named manager of network programs, Hollywood for CBS-TV, switched over to ABC-TV for 17 months, returned to CBS in April 1958 and within two years became president of CBS-TV.

Like a number of programming men, print media figures in Aubrey's early background. Between 1946 and 1948 he was associated with Street & Smith and Conde Nast Publications.

Bob Lewine, as previously noted, was with ABC from 1952 to 1956, initially as eastern program manager, in 1955 as director of the TV program department, in 1956 to his departure for NBC-TV in the fall of 1956 as vice president, programming and talent. He is now number one man in CBS-TV Hollywood programming under Hub Robinson.

Robert M. Weitman, today vice president and studio administrator at Metro-Goldwyn-Mayer, was ABC's vice president in charge of TV programming and talent from 1953 to early 1956. His reign coincided with the start of a "new" ABC in the 1953 merger of United Paramount Theatres with the frail American Broadcasting Co. to form American Broadcasting-Paramount Theatres. Weitman's background, naturally enough, was with Paramount theatre operation.

Weitman, a chemistry and mathematics major in college—who had ideas of medicine as a career—gave way to show business in 1928 when he became an applicant for Paramount's managers training school. A top graduate of the school, Weitman went on to manage a number of Paramount's New York movie houses. He became vice president of Paramount in 1938 and long-time managing director of New York's Paramount Theatre.

At the time of the AB-PT merger, Weitman was in charge of all Paramount De Luxe theatres and all labor relations, and liaison between the studio and the theatres. He came into ABC with its new management. (AB-PT president Leonard Goldenson, a lawyer by training, was a trouble shooter for Paramount Pictures since 1933. When the company was forced to divest itself of its theatre holdings under antitrust action, Goldenson in 1949 was made president of United Paramount Theatres. He was instrumental in moving his organization into television.)

In 1956 Weitman got the chair-changing bug, switched over from ABC-TV to CBS-TV as vice president in charge of program development. In 1958 he became CBS-TV's vice president in charge of all independent production. He moved back into the Hollywood sphere (with the motion picture studios, of course, now heavily in TV production) as vice president in charge of TV production for MGM in May 1960. (Bud Barry had started the MGM-TV operation in 1956.)

Prior to 1953, ABC's television activity was small in comparison to CBS and NBC. The network was chairmanned by Edward J. Noble. Robert Kintner was president. Alexander Stronach Jr. was vice president in charge of ABC-TV from 1951 up into 1953. And the late Harold L. Morgan, who moved up into the financial side of ABC and then left to join McCann-Erickson, was under Stronach in 1951-1952 as vice president of the TV program department.

Stronach, now largely retired from the industry except for some writing and consulting work, has had a career as varied as any programming man. As a youth he roamed the South Pacific, had some motion picture bit parts with Paramount when the film company headquartered on Long Island, went into promotion, publicity and serious writing.

In 1938 Stronach joined Y&R as a writer-researcher, later wrote, produced and directed some Y&R radio shows (under David Levy), became head of the Y&R talent department. In 1947 he left the agency to become a TV salesman for William Morris, in 1948 joined ABC as eastern TV program manager. He went into operations, was made vice president in charge of TV programs and in 1951 was made vice president in charge of ABC-TV, the top programming post. He went out with the 1953 merger, spent four years with MCA heading up the talent group's television and artists divisions.

Bud Barry, as previously noted, was ABC's vice president in charge of radio and TV programs from 1948 up into part of 1950 before moving over to NBC. Much of his early background was in radio with the old Blue Network.

Bob Kintner, a top programming force at ABC (until his firing in October 1956 in a hassle with the new AB-PT management) and at NBC, started out as a financial writer and later Washington correspondent for the *New York Herald Tribune*. He teamed up with Joseph Alsop to write a syndicated newspaper column and co-author two best-selling books—"Men Around the President" and "Washington White Paper"—was discovered by Noble while serving with the War Department Bureau of Public Relations during WWII.

In 1944 Kintner joined ABC as vice president supervising programming, public service, public relations and advertising. He was named executive vice president in 1946, president in December 1949 at age 40.

Interesting names on the 1949-1950 ABC executive roster: Robert Saudek, vice president, public affairs (today an independent TV producer); Fred M. Thrower, vice president, sales (today vice president and general manager, WPIX (TV) New York); Rollo W. Hunter, assistant program manager, ABC Western Division (today vice president and radio-TV director, Erwin Wasey, Ruthrauff & Ryan).

As can be seen, the programming men's backgrounds are varied but not unlike. Radio has been a breeding ground, as have the programming departments of ad agencies, the latter a base so many of the program vice presidents return to. Show business—the motion picture organizations and talent groups—is to a lesser extent a programming start. Writing has figured importantly in many of the careers examined.

TV programming clearly has a hard core of senior leaders. When a spot calling for a man of their stature opens up, they have offers made to them to take the job—if indeed they do not plug themselves for the job.

Shortly after Bob Kintner left ABC in the fall of 1956 he said, "I had seven job offers after I left ABC." Why did he take the NBC offer? He gave three reasons: "I have a belief in Bob Sarnoff. I have an affinity with and an affection for Manny Sacks (then NBC-TV programming chief). I thought I'd be able to contribute something to the company."

MONEY NOT A PROBLEM

The reasons for change obviously differ with the individual. Money is not usually a problem. (Contractual arrangements often net the top programming man a healthy extended income even if he is fired from his network or agency billet.) Often what boils down to a new "challenge" is reason enough for shifting jobs.

What made David Levy leave a top post at Y&R after 21 years to go with NBC-TV? Levy says he had many job offers over his years with Y&R, including partnerships and much more money than he was making. He didn't leave because, as he says, "I was happy in what I was doing." The offer to join NBC-TV as programming vice president in 1959 was accepted because, says Levy, "I had an opportunity to play a major role in one of our top companies, an instrument of communications. I saw a purposeful life . . . a responsibility to the public."

Beyond this, Levy was enticed by (a) "the challenge—my decisions being responsible for what millions of people were to see"; (b) "the sole program responsibility" and (c), as a final consideration, "working out the money."

What made Hubbell Robinson return to CBS? In the opinion of one programming man, "Robinson is geared to be a big company man. He couldn't be happy as an independent. He needs and wants the status a big company offers. And probably, simply put, he wants to improve television programs on the scale a network offers."

In the programming field there also is a certain amount of becoming allied with one man, an alter ego following his mentor around from job to job or a top man opening a spot here and there for his old cronies. There is a thing called loyalty, sometimes practiced, sometimes ignored.

Says an NBC executive who followed Kintner there from ABC in 1956, "They told me that the press was saying I was a Kintner man. Should I have been a Sarnoff man while at ABC? If you can't be loyal to the people you work for, what does loyalty mean? You can't be loyal to the walls or the floor."

The top programming man, like any top TV executive in another area of the business, or businessmen in general, in time becomes a battle-scarred veteran of internecine contests

with associates. This is part of the seasoning of an executive who must first learn how to take care of himself.

Actually there is no definitive set of qualifications nor experience pattern for the head of a TV network's programming department. Sales, writing-producing-directing, talent handling, administration, theatre management, research, advertising, radio announcing, journalism and copywriting have all been routes up. Programming talent can be pulled up from within a network or pulled in from the outside when gaps are created by programming men leaving for greener fields.

There have been only 14 men in the top programming posts in the three networks in the last 12 years. (CBS-TV, with the stability of Hubbell Robinson, helps keep the count down). And only two of the group—Bob Lewine and Bud Barry—have held the top programming job at more than one network. This largely discounts the musical chairs tag at the networks, at least on the very top programming level.

If you add agencies and Hollywood TV production studios to the programming man's travel sheet, and add more characters to the cast—Tom McDermott and Grant Tinker, formerly Benton & Bowles to Four Star TV and NBC-TV

respectively; Rod Erickson and Lester Gottlieb, once Y&R to other posts and now, respectively, president of Filmways and vice president of special projects for NBC-TV, to name only a handful—then the game of chairs may apply.

Today, of the 14 network TV programming chiefs present or moved on, six are holding down network TV jobs (Aubrey, Robinson, Katz and Lewine at CBS, Werner at NBC, Moore at ABC); four are agency TV department heads (Weaver at M-E Productions, McAvity at JWT, Barry at Y&R and Pinkham at Ted Bates); one has a Hollywood studio job (Weitman at MGM); one is between jobs (Levy); one is a TV consultant (Stronach), and one, Manny Sacks, is dead.

In the final analysis, if there is one basic qualification for programming men outside of the usual management prerequisites, it would be the ability to sell an idea. To this might also be added the ability to sell themselves. Nothing succeeds like success, and if the top programming man has had success, chances are he will get a call—or make one himself—to try it over again in his nebulous specialty. As the vast maw of television rapidly digests programming, out of necessity it also absorbs a great number of programming men. The top ones will always be in demand. **END**

TELEVISION AND SPACE *from page 41*

late last year at an estimated cost of \$15 million, boasts what has been called the largest horn antenna yet built. Weighing about 340 tons, and with an opening about 3,600 square feet that narrows to two inches at the eardrum, the monster antenna has the ability to scoop up a maximum amount of weak radiation from a satellite while screening out extraneous signals from miscellaneous sources. It's expected to pick up the billionth of a watt of broadband signal which will be transmitted from the 34-inch Telstar vehicle moving through space at about 16,000 miles per hour. The horn antenna is contained within a huge—210 feet in diameter—flexible radome.

According to A. C. Dickieson, executive director, Transmission Division, Bell Labs, Murray Hill, N.J., one of the principal purposes of the experimental project is to "learn more about the nature of the space environment in which communication satellites must operate."

He explains that the satellite will probe the inner part of the Van Allen belt (the band of space around the earth which is known to have a high density of energetic particles) to establish the effect on electrical devices of the radiation there.

But the chief function of Telstar is to receive various radio signals beamed at it from the ground, amplify them several billion times and bounce them back on another frequency. But in a more publi-

cized task, the experimental satellite is expected to make possible the first live transatlantic exchange of television programs via space relay. If the satellite is successfully launched, sometime during the early days of testing, AT&T and NASA hope to first demonstrate a live TV experiment within the U.S. Logistics call for a relay of TV, two-way telephone, radio and telegraph signals from the Andover ground station via the satellite to the station at Holmdel, N.J.

If, by this time, the satellite is still functioning properly, a live experimental TV show will be beamed from Andover to Europe followed shortly thereafter (but probably not the same day) by a similar telecast from Europe to Andover. Both of the telecasts will be about 12 minutes in duration since the experiments can only be conducted during the short period when Telstar is within line-of-sight of both continents.

In this country, responsibility for programming this historic telecast has fallen to a three-man committee representing the national television networks. The committee is composed of Theodore H. Fetter, ABC-TV vice president and program director, Fred W. Friendly, executive producer of *CBS Reports*, and Irving Gitlin, executive producer of NBC News' creative projects. The United States Information Agency, in the person of Robert Mayer Evans, is also sitting in on the discussions.

The special programming committee plans live remote pickups from various

parts of the country, covering the most important and significant news stories of the day.

On the other side of the Atlantic, the European Broadcasting Union has set up a joint satellite committee to deal with program format and chosen Aubrey Singer, assistant head of TV outside broadcasts for the British Broadcasting Corp., as executive producer for their telecast. The EBU's program conception for the experimental telecast apparently includes part geography lesson, part instant-sightseeing tour around the continent and part flag-waving for the brotherhood of man. Live pickups from 16 points, representative of the most famous landmarks on the continent, are planned.

The European program will be coordinated in Brussels; the U.S. one in New York. TV signals will be converted to line and frequency signals used by the individual participating countries. The audio portions of the telecasts will be transmitted via simultaneous translation methods.

To receive the American telecast and to transmit the European version, the British have built an 85-foot diameter parabolic antenna at Goonhillydowns, in Cornwall, England, and the French have constructed a horn antenna ground station at Pleumeur-Bodou, France. After picking up signals from Andover relayed from the Telstar satellite, the British and French will in turn transmit the signals to millions of homes, via the 16-nation

Eurovision network, throughout the continent. (Eurovision, founded in 1954, makes possible the exchange of TV programs between participating nations.) According to AT&T, the orbit achieved by the satellite will determine the date and time for each telecast.

Also scheduled for a third-quarter of 1962 launch is another experimental communications satellite, this one called Relay. Built by the Astro-Electronics Division of the Radio Corporation of America, Relay, like Telstar, is a low-altitude, active satellite capable of multi-channel operation. Unlike the AT&T vehicle, however, it is owned by NASA rather than under private sponsorship. It too is designed to carry out experiments on the applicability of using low-altitude spacecraft for inter-continental communications.

It's expected that, among other communications experiments, Relay will also test the transmission of live television between countries. Details for these international telecasts are still far from firm. The basic difference between Telstar and Relay is in design. Telstar is spherical: the configuration of Relay is cylindrical, tapered slightly on one end. Ground stations for Project Relay will be located in Maine (the Bell System station under lease to NASA), Nutley, N.J. (an International Telephone & Telegraph facility), England, France and Brazil.

Syncom, which is being built by Hughes Aircraft Co. for NASA, is the third active satellite under present study. Very tentatively scheduled for launch during the first quarter of 1963, Syncom is a high-altitude or synchronous satellite. Plans call for it to be orbited at an altitude of approximately 22,300 miles at the same relative speed as the earth directly above and parallel to the equator. Since the satellite is synchronized with the earth's rotation, it will appear to be exactly stationary in the sky. (Actually the first series of Syncom satellites will not be in stationary orbits, but will move in an elongated figure 8 pattern.)

The Defense Department has also been working on a synchronous satellite project, this one for military communications, but ordered it canceled last month after having invested about \$170 million in research and development over the last two years. The project called Advent, which was to use a relatively untested Centaur launching rocket (Telstar, Relay and Syncom will all use the reliable Thor-Delta vehicle), was beset by technical difficulties. It's to be replaced by a much less ambitious synchronous project and by a medium altitude satellite, similar to Relay.

But the future communications satellite mosaic contains still more pieces. It's hoped, for example, that there will be second launches for both the Telstar and Relay satellites sometime during the

fourth quarter of this year. (The dates for individual launches can hardly be pinpointed since they are contingent on so many intangibles.) A second Syncom launching is also planned, this one some time after the first launch next year. Test flights of more sophisticated models of these satellites are being penciled in for as far off as 1965.

One of the most interesting of all the communications satellite experiments, however, is the Echo II, the brother to the famous space balloon. Since Echo I, which was constructed of mylar plastic film 5 ten-thousandths of an inch thick, shows a certain amount of wrinkling, Echo II is being built almost five times heavier—500 pounds—and 50% thicker. The main purpose of the Echo II satellite, very hopefully scheduled for launch during the fourth quarter of 1962, is to show its feasibility as a passive communications reflector.

PROGRAM OBJECTIVES

Current communications satellite programs seem to have three overall objectives. The first of these, the evaluation of both the active and passive communications satellite techniques, has been somewhat accomplished by past projects. The second objective is to further continue research and development by flight tests. The keynote here is reliability. When British science writer Dr. Arthur C. Clarke in 1945 made what was, perhaps, the first suggested use of satellites for communications, he proposed that space stations be set up and manned to insure maintenance. Obviously, manned space stations, while an intriguing idea, are beyond present capabilities.

In order to be economically feasible, several studies (including the 1960 Booz, Allen & Hamilton report) show that communications satellites must attain at least a two-year lifetime. Since each space satellite's payload contains more than 15,000 tiny components, a malfunction in any one of which could destroy the usefulness of the system, reliability assurance becomes a critical factor.

"The satellite system must have 100% reliability or it will be of no value," says Dr. Henri Busignies, vice president and general technical director of ITT. "Providing this kind of reliability is one of the major problems we face."

To achieve the greatest reliability, Bell, RCA and Hughes engineers are employing several different exhaustive methods such as ultra-careful selection and testing of components, redundancy, which allows for automatic replacement of equipment in case of operational failure, and supervision of assembly under super-clean conditions (when it comes to reliability, cleanliness is thought to be, at least by the Bell System, the next best thing to a satellite-riding repair man).

The third objective of present space

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communications projects is to move as rapidly as possible toward the establishment of an operational system. The big question here is which one of the three basically different satellite techniques—passive, low or intermediate altitude active repeater, and synchronous—is more practical for transoceanic microwave communications.

The passive satellites or large, aluminumized reflecting balloons like Echo do not seem to hold enough solutions to a worldwide communications system's demanding problems. Because these satellites contain no electronic equipment, they require highly sensitive and exceedingly large ground-based antennas as well as extremely high ground power transmitters in order to function properly in a far-flung communications system. Their big advantage is that they provide great numbers of channels over wide bandwidths.

The Booz, Allen & Hamilton report to Lockheed Aircraft points out that as many as 65 satellites would be required for a passive satellite system at 1,000 miles altitude to provide 99% service time coverage between adjacent ground stations spaced 2,000 miles apart around the world. In discussing passive satellite systems, the study concludes: "The large number of satellites required; the large number of associated ground stations, the excessive weight of very large balloons; and the high ground transmitter powers required. . . serve to eliminate the method from further consideration as a principal long-range medium for high-volume commercial communications."

Probably the blackest mark against this type of system for a worldwide communications network is that, being passive, it would be subject to the arbitrary control of any ground station with appropriate ground equipment. Accidental or deliberate jamming of signals would be a natural consequence of such a system.

MATTER OF ALTITUDE

Active repeater satellites, which carry their own receivers, transmitters and power supply, fall into two basic classifications—low or intermediate altitude and high altitude. The former group, like Telstar and Relay, can move in an orbit around the earth ranging from several thousand to 12,000 miles in altitude. But to ensure a continuity of transmission between two terminals, a number of them must be put into orbit and spaced so that at all times at least one can be used as a link between ground stations. Because it is now virtually impossible to control the position of satel-

lites in orbits over long periods of time, tracking their eventual random spacings becomes highly important and complex. It requires a maze of sophisticated ground equipment like AT&T's elaborate setup in Andover. Calculations as to the number of satellites necessary for the maintenance of a worldwide low altitude system vary according to the altitude range of the system.

NASA estimates that at an altitude of only 1,000 miles as many as 400 randomly distributed satellites would be required to maintain continuous service between ground terminals situated some 3,000 miles apart. At a 5,000 mile altitude, however, in the same type of system, only 40 satellites would be necessary to provide that service.

Bell Labs' A. C. Dickieson thinks that 12 to 15 medium altitude satellites should be enough to produce 80% service. He also thinks that if optimum conditions prevailed—a space communications company set into operation without delay, launchings started by 1965 and spaced about a month apart, sufficient and proper kind of rockets on hand, no serious malfunctions—such a system could be functioning by 1966.

Dr. Allen E. Puckett, vice president, Hughes Aircraft Co., believes that for satellites in orbit in the 3,000 to 5,000 miles range, about 50 would be necessary to ensure "a high probability of continuous communication."

Most significant virtue of the low or intermediate satellite system is that it requires simpler and less expensive launching requirements than a high altitude set-up and consequently could probably be accomplished considerably sooner. It also, because of much smaller transmission distances involved, is not subject to as many, what are now, insoluble technical problems.

Synchronous satellites seem to be favored by most scientists and engineers as the most logical, long-range communications system of the future. Their most captivating feature: having a fixed point 22,300 miles above the equator they can continuously see one third or more of the earth's surface. Thus only three units are needed for basic worldwide coverage (with some portions of the polar regions excluded).

As NASA explains it, a synchronous satellite placed at such a longitude that it is visible to both the U.S. and Europe can provide the two points with continuous communications.

According to Hughes Aircraft, the principal question marks for synchronous satellites "are the technical matters of reducing payload weight sufficiently so

that practical boosters can be used, and devising a sufficiently simple and lightweight control system for orbit and altitude control." The aircraft manufacturer hopes that its Syncom project experiments can solve these problems.

Questions, however, have also been raised as to whether the great transmission distances involved in a synchronous system will cause serious echo and delay side effects. Side tones in telephone line circuits and delay are affected by the time it takes a signal to make the round-trip between speaker and reflection point. In a synchronous system that transmission time is estimated to be about 15 milliseconds longer than is deemed tolerable. The odds are good, though, that refinements built in to present systems' designs can alleviate these troubles.

SYNCHRONOUS CHAMPIONS

Besides Hughes Aircraft, which is actually deeply involved in developing such a system, RCA and ITT are two of the more persistent champions of the synchronous system. RCA has often stressed the "great potential advantages" of high altitude satellites and has incorporated them in its proposals to the government for a worldwide commercial satellite communications operation.

Testifying before the House Committee on Interstate & Foreign Commerce last March, Brig. Gen. David Sarnoff, chairman of the board of RCA, asserted his confidence that a commercially operative synchronous system could be achieved in about the time it would take to achieve a fully operational global low-altitude system.

ITT's idea of the most practical satellite communication system with worldwide coverage is slightly different than most. According to Dr. Busignies, it goes something like this: "Three space relay stations in 24-hour orbits that would make their positions 'fixed' in relation to the earth. Each relay station to have two satellites—one on standby should failure occur in the other. Each would prescribe an orbit close to the equator, and each would be equidistant from the other so that the three would cover every nation in the world. Thus a TV picture sent from Washington could be transmitted directly to London, or could be sent to one satellite, relayed to another, and finally retransmitted to its destination in New Delhi, India, on the opposite side of the world."

But not all communications carriers subscribe to ITT's views. The belief that an operational communications satellite system should be established as

quickly as possible, chiefly motivates AT&T's advocacy of the Telstar-type operation. The telephone company claims that the U.S. has the necessary technology now to establish a low or intermediate active satellite system with worldwide range. We are not so far advanced technically, it says, as witness the Project Advent setback, when it comes to successfully orbiting synchronous satellites.

Even intra-national satellites have their backers. Only recently, Federal Communications Commission Chairman Newton N. Minow said that domestic use of satellites is not to be precluded, but suggested that such use would be primarily reserved for voice and telegraph messages.

THE DECISIVE CRITERION

When there is a difference of opinion as to who or what is best, money, more often than not, becomes the decisive criterion. In an appearance before the Senate Committee on Aeronautical & Space Sciences, Dr. Puckett of Hughes estimated that a three-satellite, high-altitude communications system similar to the one he proposed would cost in excess of \$300 million less than a 50-satellite low-altitude system. His cost estimates: more than \$500 million for the low altitude satellites (at \$1 million for each satellite itself and in the order of \$10 million for launching each into orbit), less than \$200 million for the three (with standbys) synchronous satellites system.

The Booz, Allen & Hamilton report proposes the use of two active synchronous systems (one over the Atlantic and one over the Pacific), with 20 ground stations. It figures that such an operation, providing 1,000 channels per satellite, would cost "in the order of \$260 million for the internal system and \$435 million to \$495 million through 1980." The report explains that the bulk of the cost of such a system, after initial development, "is in launching replacement satellites (at a two-to-four-year life and a two-to-one launch-success ratio)."

In written testimony filed with the FCC in the summer of 1960, Charles M. Mapes, assistant chief engineer of Bell Telephone Labs, provided a detailed cost estimate for a space communications system of about 50 satellites, in random polar orbits at an altitude of about 3,000 miles and linked by a chain of approximately 26 transmitter-receiver stations, working in pairs and spotted throughout the world. Such a system, fully equipped, he said, could provide basic facilities for 600 telephone circuits and for TV service between each of 13 pairs of worldwide terminals. Its total approximate cost: \$170 million. Mapes' cost breakdown: \$65 million for ground installation, \$50 million for the satellites, \$55

million more for the necessary equipment to provide transoceanic TV channels between each pair of stations.

An *ad hoc* carrier committee, consisting of representatives of nine international communications common carriers (American Cable & Radio Corp. [an ITT subsidiary], AT&T, Hawaiian Telephone, Press Wireless Inc., Radio Corp. of Puerto Rico, RCA Communications Inc., South Puerto Rico Sugar, Tropical Radio Telegraph Co. and The Western Union Telegraph Co.) made a report to the FCC last October on various space communications cost parameters. Among its findings:

- \$67 to \$141 million for configuration of 20 medium-altitude satellites in random polar orbit plus 10 medium-altitude satellites in random equatorial orbit.
- \$75 to \$150 million for three pairs of satellites in synchronous orbit.
- \$6.5 million to \$9 million for the construction of ground stations serving heavy traffic areas in a medium-altitude system (plus an additional \$7 million for "associated" stations).
- \$2.5 to \$3 million for each station serving a high-altitude system.
- \$450,000 to \$600,000 actual cost for each medium-altitude satellite.
- \$1 to \$2 million for each high-altitude satellite.
- Rockets for launching satellites ranging from \$9.5 million to \$10.5 million (costs include \$1 million for use of launching pad, tracking, etc.), depending on type of rocket used (this estimate covers the Atlas-Agena B and Atlas-Centaur rockets) and its probability of success.

The *ad hoc* committee cost figures indicated that costs could be appreciably trimmed if more than one satellite could be launched with one rocket. (NASA is now busily engaged with this multi-launch concept, which calls for the insertion of a number of satellites into orbit from a single booster. Optimistically, the space agency hopes to launch three Echo II spheres next year with one spacecraft, an experiment designated as Project Rebound.)

It's fairly obvious, from all estimates that have been made, that the cost of boosting TV satellites into orbit and the investment for ground stations will involve, in the words of Dr. Busignies of ITT, "many hundreds of millions of dollars capital expense." But Dr. Busignies does not think that firm cost figures can be given for a reliable, worldwide satellite television system "until we draw up the final blueprints for the system."

Most cost estimates seem to indicate that it would cost a good deal less, over a period of time, to set up a high-altitude as compared to a low or intermediate altitude communications satellite system. There would also seem to be no real

argument that for television transmissions, at least, synchronous satellites, with their "fixed" position qualities, hold more promise than other space systems now within reach.

NASA's communications systems director, Leonard Jaffe, however, judiciously refrains from picking sides. "Technically, all systems can co-exist," he says. "Each has its advantages and disadvantages. But there are still a tremendous number of unknowns. The question is which system can be accomplished in the most practical and economical fashion."

The Telstar, Relay and Syncom projects are attempting to supply just such an answer. A partial evaluation of low and intermediate altitude systems should be on the scales before the end of the year. More information about the chances for a synchronous operation can't be far behind. Says J. D. Tuttle, Hughes Aircraft's program administrator for Project Syncom: "There are no basic technological problems remaining to be solved; only the refinement of techniques already in hand is required to establish an operative system."

But then not all the controversy enveloping space communications is solely of a technological nature. The development of communications satellites has fanned heated debates in at least five broad areas—international, political, ed-

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Waiting in the wild blue yonder: a whole attache case full of global headaches

educational, entertainment and economic. All, curiously enough, inevitably become intertwined whenever discourse concerning communications in space takes place.

International problems relate primarily to the establishment of appropriate operating procedures and the use of frequencies and standards. Historically, international cooperation in the communications field has been first rate. It's doubtful that any kind of international communications system could have operated this long without the closest kind of understanding and cooperation between the nations of the world. It's even more doubtful, actually inconceivable, to think that any kind of transoceanic global system can work on any basis other than a multilateral one.

Attorney and space expert (he's general counsel of both the American Rocket Society and International Astronautical Federation) Andrew G. Haley of the Washington, D.C., law firm of Haley, Wollenberg & Bader, has no great concern that international cooperation on space will not ultimately be achieved. He feels that nations have to work together on spectrum problems because all are equally vulnerable to jamming and signal jumping.

The 108-member nations International Telecommunications Union has been the basic overseer for the establishment of international communications agreements throughout the world for the last 96 years. In its 1959 Extraordinary Administrative Radio Conference, held in Geneva, it secured the first international allocation ever made of the spectrum for space communications. But the spectrum allocation was a small one (only slightly more than 130 megacycles of the entire radio spectrum between 10 mc and 10,000 mc), and was restricted to "space research" functions. The question of providing adequate space for operational use was postponed until another worldwide conference can be held late next year.

A spokesman for the FCC explained last month that the trick with satellite frequency allocations for space purposes is not to displace existing services but to find unused frequencies within the usable portion of the radio spectrum.

Along these lines, Haley points out that currently in the radio frequency spectrum, saturation conditions prevail in most bands. He says that fitting in vast demands for spectrum space and coordinating all space radio allocations with the existing terrestrial allocations, figures to be a "staggering" assignment for the ITU.

Another sticky problem, anticipating a global television system, is based on the

differences of TV line and frame frequency standards existing among the countries of the world. (Line frequency is the number of times per second that a fixed vertical line in the TV picture is "scanned" in one direction by a tiny beam of electrons. Frame frequency is the number of times per second that the total area, occupied by the TV picture, is "scanned" while the picture signal is not blanked.) There are currently three other frame and line frequency standards in use, on a commercial basis, besides this country's 525 lines, 30 frames standard. In England, for example, the standard is 405 lines, 25 frames, in Russia it's 625 lines, 25 frames and in France 819 lines, 25 frames. Obviously, a TV program originating in the U.S. and aimed for instantaneous worldwide viewing is going to run into technical difficulties in countries that maintain different line and frame standards.

Adoption of a uniform standard throughout the world would be the ideal solution to the problem. Changing from one standard to another, however, would make most TV receivers completely incompatible. The Eurovision network has partially licked the problem by use of fast-action converters which change incoming signals to a compatible standard before they're ultimately put into transmission. The technique augurs well for communications satellites.

Actually, throwing a space vehicle that hears and talks into the wild blue yonder opens a whole attache case full of international headaches. Some of the more perplexing ones, according to the *ad hoc* carrier committee report, include who will operate and maintain a global communications system, who will administer and promote its use, who will handle accounting matters and plan for growth. Some communications people nominate the United Nations for the exacting job. Others think the ITU is the most logical candidate. A legal spokesman for the FCC said the other week that the ITU, indeed, is the most likely organization from "within which discussions, at least, about international management will take place."

The educational and entertainment implications of space communications are probably the areas most distorted and consequently most misunderstood. In his comprehensive 1961 study on the peaceful implications of peaceful space activities (prepared, in collaboration with seven associates, for NASA, under a contract with Washington's Brookings Institution), Donald N. Michael points out that the opportunities to use satellite-based radio and TV for teaching in

underdeveloped areas on anything more than a demonstration basis "are very probably some years distant." He cites problems of distribution and costs of local receivers and "requirements for reliability, maintenance and replacement capabilities." He wonders who will meet these costs and derive the benefits.

TEACHING VIA TV

Writing about the peaceful uses of space in another context, a Spectrum paperback book entitled "Outer Space," Mr. Michael, who is now director, Planning and Programs of the Peace Research Institute, Washington, D.C., emphasizes the psychological problems of teaching undeveloped nations. He defines the problem as "that of implanting incentives to learn from TV transmissions in people previously unexposed to the social and psychological imperatives associated with the systematic learning necessary for participation in modern societies." What it really adds up to, he told TELEVISION recently, "is that we have to be able to get these people to learn from video presentations and they must, in turn, have the ability and will to learn."

Mr. Michael's testimony would seem to somewhat dampen the illusion, nurtured by many good-intentioned internationalists, that satellite-based TV will be some kind of intercontinental classroom, helping to erase centuries-old inroads of illiteracy. It's not likely to be.

Just as it's equally doubtful that whatever dependable system of relay communications satellites and ground stations is finally put into operation will provide anything approaching true international, instantaneous TV transmission for entertainment purposes on a regular, day-in, day-out basis. NBC's board chairman Robert W. Sarnoff laid this fantasy pretty much to rest in a speech last month at the Liberty Bell Award Luncheon in Philadelphia. Discussing the fear harbored in some quarters that America's image will be injured by its national TV output once satellite communications come into being, Mr. Sarnoff asked for a level approach to the question.

"To begin with," he said, "the experimental satellite will bounce signals between the United States and Europe on an extremely limited basis . . . but even in the years ahead, when more sophisticated satellite systems will make virtually continuous contact possible between points in various parts of the globe for all kinds of communications, it is unrealistic to expect television programs to comprise a major part of their total traffic."

In explaining his reasoning, Mr. Sarnoff cited the "significant discrepancy between time zones on different continents." He further pointed out that prime evening time in this country falls in the early morning hours in Europe (actually when it's prime time in the U.S., say 8 p.m., it's 1 a.m. in London, 2 a.m. in Paris, 4 a.m. in Moscow and 10 a.m. in Tokyo). "This should not and will not," he stressed, "discourage the transmission of important events as they are taking place, such as a critical U.N. session or an inauguration, election-night coverage or possibly even the finals at Wimbledon. But," he added, "where most international programming is concerned, it will probably make most sense, from the standpoint of economics as well as timing, to ship taped or filmed programs by air for broadcast abroad."

While conceding that satellites will add to the medium the vital dimension of instantaneous transmission of events of global interest, he cautioned, however, that they "will have relatively little to do with the bulk of American television exports to the world. . . ."

National Educational Television's president, John F. White, pretty much agrees with Mr. Sarnoff on the limited use of television in a global system.

"I don't believe," he says, "that there's any real practical use for entertainment or conventional programming in space communications. Language and time differences are serious obstacles. There are many sophistication differentials as well. The point is there's no great need for instantaneous telecasts. Nine hours later you can get the same program by jet. Why the rush?"

Donald W. Coyle, president of ABC International, also feels that the time and language problems are going to make entertainment programs impractical in any instantaneous satellite system. "Hard news is going to be most important from the TV standpoint," he predicts. "It won't change a network's international operations much. We'll be more important, but still be operating much as we do now."

Donald Michael emphasizes differences in format, pacing, style and taste as serious bars to regular network programming on worldwide TV. "Such differences," he indicates, "limit the acceptability in some countries of programs prepared in others." He suggests that it might be more efficient to telecast programs by satellite relay to ground studios for taping and retransmission at more appropriate times.

Michael also brings up the perplexing problem of advertising via space vehicles. He points out that "not all countries permit advertising on TV and where it might be permissible and feasible in one nation, it might conflict with the interests of another."

The question of using the global system as a selling medium appears to be a particular enigma to most TV broadcasters. At least none would speculate about the subject, and for good reason—legislation against just such a contingency has already been suggested.

But there are some broadcasters who think the future for television in space is soap-suds bright.

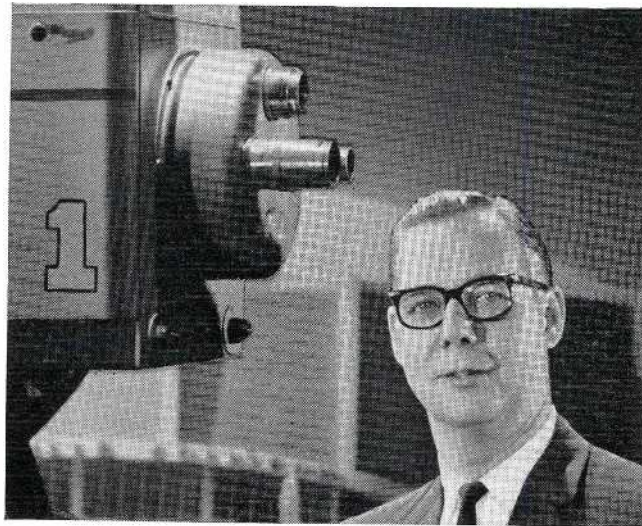
One of these men is James C. Hagerty, vice president in charge of news, special events and public affairs, ABC-TV. The former Presidential news secretary willingly admits that he's "quite excited" about space communications. "The scien-

tific future of this medium is one of the big reasons I took this job," he explains. "This decade," he predicts, "will see some of the greatest scientific advancements in communications in history."

Mr. Hagerty sees no reasons why satellites could not be used to carry entertainment shows. He figures that language difficulties could be overcome by the use of titles on the screen or lip sync.

Network news programs will benefit most from global TV systems, he feels, and adds that news staffs will have to have more personnel overseas with bureaus set up at all receiving stations.

Language difficulties should not be an



COLOR TV PICTURE IN FLORIDA BIG AND BRIGHT FOR WFGA-TV

Jesse Cripe, WFGA-TV General Manager: "Color TV is paying off with the rapid growth of Color sets and viewer interest in Jacksonville. Climbing circulation has brought more and more advertiser requests for Color, and our revenue is growing. Added prestige and audience loyalty are two more WFGA benefits from Color. Now, we're adding to our Color facilities and programming." Color TV can pay off for you, too. Find out how today from: J. K. Sauter, RCA, 600 N. Sherman Dr., Indianapolis 1, Ind., Tel: ME 6-5311.

A dread held by many: that space TV will fall into the hands of propagandists

insoluble difficulty, in the view of independent producer Robert Saudek, especially among English-speaking people.

"English is clearly the second language of the world," he says. Sub-titles could possibly be feasible, he thinks, and so could the simultaneous translation techniques used at the U.N. or multi-narration methods employed by Eurovision. But Saudek, who believes there might be a need for worldwide, instantaneous telecasts of types of shows other than hard news, since "there are certain places, in the Far East for instance, where jets are not convenient," says, "the economies of the situation are still sufficiently vague so that you can't say much about what will be."

The producer, who has turned out such high-standard products as *Omnibus* and *Leonard Bernstein and The New York Philharmonic*, programs that usually find an enthusiastic but select audience, hints at what could be an ironic twist of pulling power.

"I suppose," he says, "that if any program has an advantage in a global television situation, it's the kind of program that I usually put together."

ITT's technical director, Dr. Busignies, adds a reminder that satellite TV is fallible and in the process clears away a generally accepted misconception about such transmissions.

"Bringing reliable reception to such far flung places as Asia and Africa will require considerable investment in ground installations, unless we develop

a satellite transmitter which can send a signal of sufficient strength to be received directly by a home receiver. This is direct broadcasting and presents many technical and economic problems."

A surprising number of people believe that the first transoceanic telecast from Telstar will be a direct broadcast from the satellite when, in fact, such a technique, because of huge power and vehicle booster requirements, could be as many as 25 years in the future. When it does come it may bring more problems than even Dr. Busignies anticipates. "Direct transmission," says Donald Michael, "is an open invitation to chaos and piracy."

The evidence, then, is clearly against even a reasonable facsimile of current network programming done on a global scale in the future. A proper slogan for a TV satellite communications station could well be: Big news and special events, *si*; entertainment and purely informational programs (with some outstanding exceptions of programs that transcend national boundaries and language boundaries, like a Shakespeare play or the Bolshoi ballet), *no*.

There are several other scientific techniques, such as propagation scatter and transmission via transoceanic atmospheric ducts, that may be more meaningful to the future of television than communications satellites. One method in particular, called Laser, a technique that makes use of light frequencies for communications purposes, carries great promise for the future. But Laser is still some years

away from full development and meanwhile the controversy about satellites rages.

And nowhere does it rage with more intensity than in the political and economic areas.

"The availability of real time intercontinental television will permit our statesmen to reach, and our scholars to teach, the peoples of underdeveloped nations in a way which could greatly benefit the prosecution of our foreign policy," states Project Syncom administrator J. D. Tuttle. "The impact of intercontinental television on these nations," he continues, "will result in a greater rate of increase in their standards of living, which will create a greater demand for our exports."

This kind of statement is usually greeted by a chorus of nays. Dissenters don't want even a tinge of the dread malaria of propaganda to infect their bright new world of communications satellites. There are some that claim that NASA's current absorption with low-altitude and passive satellites is a phase of the propaganda disease.

"The government would do much better to concentrate on synchronous satellites because they are bound to be the most useable," says one somewhat bitter observer. "AT&T's interest I can understand," he adds. "They know their bread and butter is in telephone channels, and medium-altitude satellites serve that purpose more efficiently. But the government just wants to get into space with a working communications system before the Russians do. Their present efforts are full of gimmicks and gadgetry."

NASA spokesman Jaffe strongly denies the charge. "Our tests," he says, "are forerunners to operational systems. Gimmicks and gadgetry are not at all true of our early flight programs. Actually we are taking fairly conservative approaches. We're trying to lick the problem of how to operate in space environment and we want to get the job done as soon as possible."

The U.S. State Department's assistant chief of tele-communications, Dr. Arthur L. Lebel, also denies the allegation that a ripe harvest of prestige and propaganda motivates the government's current activities in space.

"No doubt," he says, "a great deal of national prestige is involved, but our educational and informational programs are not dependent on satellite communications."

Domestically the political implications of the new communications medium has large economic overtones. Here the volcanic and still not quite resolved ques-

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 Bill Me

Add 50¢ per year for Canada, \$1.00 for foreign

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Company _____

Address _____

City _____ Zone _____ State _____

Send to Home

Address _____

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tion remains: Who will control and operate the satellite systems? President Kennedy set the pace for this great polemic with a statement on communication satellite policy issued July 24, 1961. In coming out unequivocally for private ownership and operation of the U.S. portion of the satellite system, the President listed eight policy requirements that would have to be followed. Included were: "provision for maximum possible competition in the acquisition of equipment and for control or ownership of the system, open access to the system to other communication carriers, opportunity for foreign participation, compliance with antitrust legislation and development of an economic structure that would reflect favorably on international communication rates."

GOVERNMENT RESPONSIBILITY

The President also outlined a policy of government responsibility in which he stressed that it would control all satellite launches and supervise all international agreements and negotiations.

Shortly after the President's statement, the FCC, acting under authority of the 1934 Communications Act, invited nine international communications common carriers to meet and submit proposals on a corporate form suitable to the ownership and operation of the satellite system. This was the basis for the *ad hoc* carrier committee, which on Oct. 13, 1961, recommended the formulation of a nonprofit corporation to develop and operate a commercial system of communications satellites. The industry committee further suggested that the satellite corporation be owned by companies engaged in international communications, with the government having three representatives on the board of directors. The report emphasized that the corporation would only manage the satellite part of the system. The ground stations, it pointed out, would be owned and operated by the individual companies.

A minority statement was filed by the Western Union Telegraph Co., which cautioned that the corporation might suffer from domination by one "larger carrier." This was obviously a jab at AT&T, which controls about 80% of overseas telephone traffic that originates or terminates in the U.S.

"To avoid dominance," Western Union proposed that the base of ownership be broadened by setting up a public stock corporation (an approach much in favor with the Justice Department) to own and operate the satellites and ground stations. Ownership, Western Union proposed, would be open to carriers, equipment manufacturers and the general public.

Last February, President Kennedy, apparently taking cognizance of Western Union's and the Justice Department's

words of caution, asked Congress to adopt legislation that would establish a "communications satellite corporation to be financed through the sale of stock to communications companies and the general public."

Under the President's proposal the corporation would have the authority to issue more than \$1 billion worth of stock. AT&T and the FCC, in the person of its chairman, Newton N. Minow, raised immediate objections to the President's plan. Mr. Minow said restricting ownership to present international carriers would be the quickest, most effective way of getting the system into operation.

After being put thoroughly through the legislative meat-grinder, a modified version of the measure sent to Congress by the President was passed by the House last May. The bill (HR 11040) splits ownership of the proposed satellite corporation 50-50 between the public and common carriers approved by the FCC. Stock would sell for \$100 a share.

Later that same month a Senate version was introduced by Sens. Warren G. Magnuson (D-Wash.) and Robert S. Kerr (D-Okla.) and won overwhelming approval from the Senate Commerce Committee. As it now stands, the measure faces a lengthy debate and hard fight (Sen. Wayne Morse [D-Ore.] threatens to stage a filibuster) before it becomes a law of the land.

The classic public vs. private power struggle has still another emotion-torn focus: When will satellites start paying off and how much will they bring?

Dr. Lloyd V. Berkner, chairman of the Space Science Board of the National Academy of Sciences, added explosive fuel to this fire when, early last year, he predicted that worldwide communications using space satellites would constitute a \$100 billion a year business by anywhere from 1970 to 1975.

When asked by a subcommittee of the *ad hoc* committee, in September 1961, to explain his prediction, Dr. Berkner defined his estimate "as the total world revenue that could result from the operation of global satellite systems both commercial and military," assuming that future rates will be reduced to 20% or less of what they are now. He also estimated that about \$50 billion of the annual revenue would result from a more rapid growth of existing services, and the other \$50 billion would come from new type services, such as international TV programming, made possible by satellite communications.

There are some industry sources that support Dr. Berkner's feeling that the profit-corner for a satellite system can be turned by the 70s, but his assumption that stupendous profits are in store is greeted by more ridicule than reverence.

The 1960 Booz, Allen & Hamilton report estimated that a communications

satellite system "should be profitable by the early 1970s, but because of the high cost of the initial system, the initial investment would not be recovered until the late 1970s."

State Department official Lebel says "there's not \$100 billion worth of communications business in the world."

AT&T's Dickieson scoffs that Dr. Berkner's figure represents about 20% of the gross national product (estimated to be some \$520 billion this year) and labels it "totally unimaginable."

Hughes' J. D. Tuttle says the "figure appears optimistic to us by a factor of at least 50 for the next decade," but he notes, "even at only a hundred million a year (one one-thousandth of the estimate quoted) substantial profits can be realized by the satellite system."

Dr. Busignies of ITT gives Berkner's estimate even less credence: "In my opinion," he says, "the 100-billion figure will have to be trimmed at least 100-fold during our generation." He goes on to add that it will be more than 10 years before a satellite system pays its cost of construction and can begin to operate in the black.

And RCA Project Relay director, Dr. Raymond M. Wilmotte, downgrades the \$100 billion prediction even further. Calling the figure "completely erroneous," he says "the volume of business is not likely to be measured for many years to come in excess of a few hundreds of millions."

Not one of these gentlemen apparently sees great financial pickings for television in any of the future's communications satellite systems. But be there millions or billions of profit dollars in space communications' future, the sad fact for TV remains: the medium is destined to be a penny-earner in what will likely be a substantial, if not spectacular, business enterprise.

THE PAYING SERVICES

Telephone, telegraph and data communications are going to be the paying services in a global satellite system. They're going to be paying the bills and reaping the profit. Users of these services are also, thanks to a worldwide telephone dial system and lower per channel costs, going to be the major public beneficiaries of space communications.

But regardless of their limitations, satellites still deserve an A-OK rating from TV viewers and people in the television industry. They'll give the medium a new breadth and versatility. They'll allow it to do what it already does best—news and special events—even more dramatically and better. A communications satellite, like milk to a child, is not the elixir that will transform television into a world-girdling colossus, but it's sure to help it to fuller, wiser and more significant life. END

Generally, both ad budgets and TV's share of them have increased over the five years

tained stable relationships with all its advertising media over the past five years.

No. 16—NATIONAL DAIRY PRODUCTS CORP. Television now gets about 40% of National Dairy ad money, virtually identical with the percentage of five years back. The big gainer in company spending has been magazines; the big loser, outdoor.

No. 17—BROWN & WILLIAMSON TOBACCO. This tobacco company has committed most of its advertising money to TV in each of the last five years—always better than 80%. Newspapers have strengthened their position in getting a share of the remaining allocation, while magazines have been cut back to a virtually disappearing position. B&W's TV emphasis has shifted forcefully from spot to network over the past several years.

No. 18—P. LORILLARD. This is another advertiser which has increased both its budget and the proportion it expends in television. Five years ago TV got 65.5% of \$12.5 million; last year it got 85.4% of \$25.6 million. Newspapers lost over \$2 million from their P. Lorillard billing during the same period, while outdoor dropped almost \$1 million.

No. 19—PHILIP MORRIS. This tobacco company, too, has increased its TV spending handsomely over the past five years, almost doubling in dollar volume while shifting its emphasis from spot to network. Magazines have also benefitted from PM budget increases, while newspapers have lost ground.

No. 20—GILLETTE. Television, long the dominant medium for sports-minded Gillette, was even more so in 1961, when its allotment to the medium reached 88.5%—\$19.2 million. The fractional percentages to newspapers and magazines have declined even further.

No. 21—STERLING DRUG. Only television of the major media has increased its dollar volume from Sterling substantially over the past five years, although the others have generally held their ground. TV now gets three-quarters of the company's ad spending, off slightly from the 80% it received in 1960. The TV emphasis has swung to network.

No. 22—LIGGETT & MYERS TOBACCO. TV has fallen off slightly in the percentage it commands of L&M products' ad outlays, but remains by far the dominant medium with about 65% of the budget. As with the other tobacco manufacturers, most goes into network.

No. 23—KELLOGG. Another important TV account, Kellogg last year spent 69.4% of its budget in the medium, off a little from several previous years but still enough to bring \$15 million into network and spot. Kellogg's newspaper

spending has been trending down in the past five years, while its magazine outlays have increased. Outdoor, which Kellogg began using in 1958, got more than newspapers did last year.

No. 24—CAMPBELL SOUP. This major advertiser has been increasing its overall ad budget, and TV's share of it. TV jumped \$4.2 million last year alone, when it took 45.6% of Campbell's spending. Newspapers have not improved their position with this advertiser. Magazines have.

No. 25—MILES LABORATORIES. The few percentage points in budget share that TV has lost over the past five years have been more than made up for by the increase in dollar spending—\$19.5 million in TV last year vs. \$11.4 million five years back. Newspapers and magazines get most of what's left, but neither has managed as much as \$1.5 million during the period.

No. 26—STANDARD BRANDS. Dollar spending in TV for this advertiser has remained relatively constant over the five years, although the medium's percentage has been slipping in the past several. Both newspapers and magazines have picked up slightly during the period. The biggest change in emphasis for Standard has been from network to spot.

No. 27—WARNER-LAMBERT PHARMACEUTICAL CO. W-L's ad budget first moved up, then retreated during the past five years, with TV increasing its share to 76.9% in 1961. Both newspapers and magazines have slipped in their billings during the period. Within the TV budget, the emphasis has moved from spot to network.

No. 28—E. I. DUPONT DE NEMOURS & CO. TV has been a big gainer with DuPont, especially network TV. The company has boosted TV's share from 18.6% of \$12.7 million in 1957 to 40.9% of \$18.1 million in 1961—a \$5.1 million gain in dollars. DuPont's spending with other media has remained relatively constant.

No. 29—NATIONAL DISTILLERS & CHEMICAL CORP. No change worth mentioning as far as TV is concerned. It still gets zero.

No. 30—CORN PRODUCTS. TV maintained its high standard with this advertiser while more than doubling billings as the company broadened its horizons. Newspapers and magazines have also increased their take, although not as dramatically. Corn Products has routinely split its TV budget almost 50/50 between network and spot.

No. 31—NATIONAL BISCUIT CO. Magazines and TV have both increased their dollars from this advertiser, although TV remains far and away the dominant medium. Newspapers have fallen off as the other two media continued to gain. National Biscuit is another advertiser which has shifted its TV emphasis from spot to network.

No. 32—QUAKER OATS CO. In a half-decade of increasingly larger ad spending for Quaker Oats, TV has been inclining toward a fractionally smaller share of the budget but still merits a plurality of the company's favors. Only the farm and business publications were taking a smaller dollar volume from Quaker in 1961 than in 1957.

No. 33—COCA-COLA. This company jumped spectacularly both in overall and in TV spending in 1961, thanks mainly to its acquisition of the Minute Maid products. Its TV share, which had fluctuated between 29.5% and 39.4% in the years 1957-1960, jumped to 64.5% last year, while TV billings jumped to \$12.7 million. Newspapers have not profited as well; despite the new product acquisitions, they were off substantially from the 1957 figures. Magazines gained importance in Coca-Cola spending recently.

No. 34—EASTMAN KODAK CO. TV has been on a slight decline among Eastman's media in the past several years, losing out to magazines as the company's major medium. Eastman hit its TV high water mark in 1958, has since converted much of its budget increases to print.

No. 35—SCHENLEY INDUSTRIES. Like the other major distillers, Schenley is not a major TV user; it allocated only \$298,590 to the medium last year. Newspapers command its greatest loyalty. Outdoor and magazines also get sturdy shares of Schenley money.

No. 36—PILLSBURY CO. Television has been the No. 1 medium for this major advertiser throughout the past five years, and shows no signs of giving up that position. Even so, in a growth period for the company, all media save farm publications and outdoor have been on a growth curve with Pillsbury, whose overall budget has almost doubled in the past five years.

No. 37—CONTINENTAL BAKING CO. This advertiser has cut back slightly in

extra copies of the
six-page pullout
charting expenditures of the
TOP 50
NATIONAL ADVERTISERS
are available for 15 cents each.

all media spending over the past few years, still favors TV with the greatest share of its ad budget, with that predominantly in spot. It had \$14 million-plus budgets in both 1957 and 1959, fell off to \$11.6 million last year.

No. 38—WESTINGHOUSE ELECTRIC CORP. Westinghouse is another of those major advertisers who have shown signs of retrenching of late: its 1961 spending was \$3.3 million under the total five years ago. TV attracted better than a third of this in 1961, a sharp drop (well over \$5 million) from the 55.5% invested in TV the year before. Newspapers and magazines also suffered from the down-trend at Westinghouse, with only business publications showing a gain over the five years.

No. 39—GOODYEAR TIRE & RUBBER CO. Television has been showing increasing strength with Goodyear, in 1961 commanded 22.2% of its ad budget. Two years before that it got only 13.6%. Magazines remain the dominant medium, with newspapers still running second best.

SO LONG FOR A WHILE

No. 40—SHELL OIL Co. This advertiser was a major television defector in 1961. Previously a \$3 million-plus advertiser, it cut that spending to under a million last year on the advice of its new agency, Ogilvy, Benson & Mather. The beneficiary of OB&M's strategy was newspapers, which jumped from \$3.1 million in 1960 to \$11 million in 1961. Outdoor also suffered heavily in the new media strategy. The honeymoon over, Shell is beginning to put some of its money back into television.

No. 41—ARMOUR & Co. Television has remained the plurality choice, if not the majority billing medium, of Armour over the past five years, gaining better than 40% of its budget in each of them. Armour's newspaper billings declined over the same period, while its magazine billings rose.

No. 42—ANHEUSER-BUSCH. TV has gotten most of Anheuser-Busch's budgetary increases over the past five years; the remaining share of increase has gone to general magazines and outdoor. Newspapers, on the other hand, have gotten smaller shares.

No. 43—AMERICAN MOTORS. Here's one advertiser of the Top 50 which has successfully resisted TV's blandishments. In a period which has seen American's overall ad spending grow more than double, TV has grown almost not at all, in 1961 got only 12.1% of the total. Newspapers, in the meantime, were walking off with the media honors, growing in budget from \$2.8 million in 1957 to \$8.9 million last year. Magazines also appreciated under the motor maker's ad strategy. What money has gone to TV in recent years has gone primarily into spot.

No. 44—J. B. WILLIAMS Co. Television has maintained its comfortably dominant position (nearly 90%) of Williams' ad spending over the half-decade, a time in which total budget and individual media allocations remained almost constant.

No. 45—REVLON INC. Another less-than-optimum TV story can be seen in the billings history of this major cosmetic account. Television in 1957 drew down 73.8% of Revlon's advertising dollar; last year it got only 41.9%. As the company's overall spending has not grown appreciably during the period, net TV billings are off by almost half. Magazines have picked up Revlon money during the same span of time, while newspapers have held fairly constant.

No. 46—TEXACO INC. A much more encouraging picture can be read in the billings history of Texaco, which has increased its TV spending spectacularly in the past five years—primarily because of its NBC-TV sponsorship of the Huntley-Brinkley news report. Texaco put 32.8% of its budget into TV five years ago; in 1961 it was spending 85.1% with the medium, almost all of it in network. All other media, and spot TV, were cut back in that period.

No. 47—RCA. This is another advertiser which cut back in 1961, with TV feeling much of the belt tightening. It got only 27.3% of RCA money that year; in 1958 it was getting 62%. Magazines have been getting somewhat larger shares of RCA billings in recent years, with newspapers now getting about the same as they did five years back.

No. 48—S. C. JOHNSON & SON. Still another TV success story, as far as billings are concerned, is S. C. Johnson. In 1961 it spent 94.1% of its money in the six measured media in television, a total of \$13.5 million. Newspapers and magazines come in for only a fraction of the account's business.

No. 49—STANDARD OIL Co. (NEW JERSEY)—HUMBLE. Both overall spending and TV's share of it have remained stable for this advertiser over the half decade—about \$10 million a year, about a third of that in TV. Of the TV share, most goes into spot. Other media, too, have received roughly the same treatment from Standard N.J. during the period, although outdoor was cut \$1 million in 1961.

No. 50—JOS. SCHLITZ BREWING Co. Television and Schlitz have gone well together over the past years, with the medium getting better than 40% of the company's ad moneys in each of the past five. There's been a shift in emphasis, however: most of the money used to go to network, but now more than half goes into spot. Magazines and newspapers have shown no great change in their fortunes with Schlitz, but outdoor has been gaining steadily.

END



Capt. Cook Found the Hidden Market

Capt. S. R. (Salty) Cook (USN Ret.), media director for BVD&Q, found it sandwiched between the pages of Sales Management Survey. He got the point! Here in Tri-Cities Market (19th in the Southeast), 277,000 restless natives howl for packaged foods, home furnishings and drug products. Get the point? Get with Meeker (or, in the Southeast, James S. Ayres). WCYB-TV • Bristol, Tenn.-Va.

• The first complete depth
• analysis of one of
• television's hottest
• "sleeper" markets—
• Community Antenna
• Television. A subject that
• is current, controversial,
• and crammed with
• interest to broadcasters
• and many others within or
• outside the industry.
• Reprinted from June,
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TELESTATUS

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

JULY 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%. Normally, all the television homes in a county 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.

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JULY, 1962

TOTAL U.S. TV HOMES 49,100,000
 TOTAL U.S. HOUSEHOLDS 54,400,000
 U.S. TV PENETRATION 90%

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.—82 KXAB-TV (N,C,A)	25,400
ABILENE, Tex.—85 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***79,900
ADA, Okla.—82 KTEN (A,C,N)	83,100
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV† (A)	†69,800
ALBANY, Ga.—80 WALB-TV (A,N)	160,600
ALBANY-SCHENECTADY-TROY, N.Y.—92 WTEN (C); WEST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	***421,600
ALBUQUERQUE, N.M.—82 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	155,600
ALEXANDRIA, La.—79 KALB-TV (A,C,N)	105,900
ALEXANDRIA, Minn.—81 KCMT (N,A)	103,200
ALPINE, Tex. KVLV-TV (A)	†††
ALTOONA, Pa.—88 WFBC-TV (A,C)	306,200
AMARILLO, Tex.—86 KFDA-TV (C); KCNC-TV (N); KVII-TV (A)	118,500
AMES, Iowa—90 WOI-TV (A)	283,500
ANCHORAGE, Alaska—91 KENI-TV (A,N); KTVA (C)	21,300
ANDERSON, S.C. WAIM-TV (A,C)	††
ARDMORE, Okla.—81 KXII (N)	77,600
ASHEVILLE, N.C., GREENVILLE-SPARTANBURG, S.C.—84 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	439,900 ††
ATLANTA, Ga.—87 WACA-TV (C); WLWA (A); WSB-TV (N)	575,500
AUGUSTA, Ga.—81 WJBF-TV (A,N); WRDW-TV (C)	198,500
AUSTIN, Minn.—89 KMMT (A)	180,300
AUSTIN, Tex.—83 KTBC-TV (A,C,N)	142,400
BAKERSFIELD, Calif.—92 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	139,300 166,500
BALTIMORE, Md.—92 WjZ-TV (A); WBAL-TV (N); WMAR-TV (C)	735,900
BANGOR, Me.—88 WABI-TV (A,C); WLZ-TV (N,A) (Includes CATV Homes)	101,200
BATON ROUGE, La.—84 WAFB-TV (C,A); WBRZ (N,A)	283,900
BAY CITY-SAGINAW-FLINT, Mich.—92 WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	387,500 160,200
BEAUMONT-PORT ARTHUR, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	161,900

Market & Stations—% Penetration TV Homes

BELLINGHAM, Wash.—89 KVO5-TV (C)	*48,300
BIG SPRING, Tex.—87 KEDY-TV (C,A)	20,200
BILLINGS, Mont.—82 KOOK-TV (A,C); KGHL-TV (N)	59,100
BINGHAMTON, N.Y.—90 WNBF-TV (A,C); WINR-TV† (A,N,C)	233,300 148,500
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	433,700
BISMARCK, N.D.—83 KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**46,200
BLOOMINGTON, Ind.—90 WTTV (See also Indianapolis, Ind.)	657,600
BLUEFIELD, W. Va.—82 WHIS-TV (N,A)	138,700
BOISE, Idaho—87 KBOI-TV (C); KTVB (A,N)	80,200
BOSTON, Mass.—94 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,783,300
BRISTOL, Va.—JOHNSON CITY-KINGSPOUR, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	188,000
BRYAN, Tex.—80 KBTX-TV (A,C)	45,000
BUFFALO, N.Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	572,100
BURLINGTON, Vt.—88 WCAX-TV (C)	*160,600
BUTTE, Mont.—81 KXLF-TV (A,C,N)	54,800
CADILLAC, Mich.—88 WWTV (A,C)	114,000
CAGUAS, P.R. WKBM-TV	††
CAPE GIRARDEAU, Mo.—80 KFVS-TV (C)	237,900
CARLSBAD, N.M.—87 KAWE-TV (A,C)	12,500
CARTHAGE-WATERTOWN, N.Y.—91 WCNY-TV (A,C) (Includes CATV Homes)	*91,300

Market & Stations—% Penetration TV Homes

CASPER, Wyo.—82 KTWO-TV (A,N,C)	42,800
CEDAR RAPIDS-WATERLOO, Iowa—91 KCRG-TV (A); WMT-TV (C); KWVL-TV (N)	303,600
CHAMPAIGN, Ill.—88 WCIA (C); WCHU† (N) ¹ ¹ See Springfield listing	323,500
CHARLESTON, S.C.—82 WCSC-TV (C); WUSN-TV (A,N)	140,800
CHARLESTON-HUNTINGTON, W. Va.—83 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	424,800
CHARLOTTE, N.C.—85 WBTV (C,A); WSOC-TV (N,A)	599,200
CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	206,300
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) ¹ See also Traverse City	36,000
CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**88,500
CHICAGO, Ill.—94 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,247,500
CHICO, Calif.—86 KHSL-TV (A,C)	124,600
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	737,300
CLARKSBURG, W. Va.—85 WBOY-TV (A,C,N)	95,000
CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,272,400
CLOVIS, N.M.—83 KVER-TV (C,A)	19,300
COLORADO SPRINGS-PUEBLO, Colo.—86 KKTV (C); KRDO-TV (A); KOAA-TV (N)	94,600
COLUMBIA-JEFFERSON CITY, Mo.—84 KOMU-TV (A,N); KRCG-TV (A,C) ¹ KRCG-TV operates satellite KMOS-TV, Sedalia, Mo.)	**127,800

■ 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.
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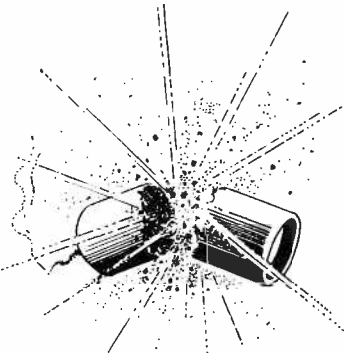
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Market & Stations—% Penetration	TV Homes
COLUMBIA, S.C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	223,700 ■137,700
COLUMBUS, Ga.—80 WTVM (A,N); WRBL-TV (C)	■183,200
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	75,700
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	474,900
COOS BAY, Ore.—78 KCBY-TV (N)	13,300
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	108,200
DALLAS-FT. WORTH, Tex.—89 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	744,400
DAVENPORT, Iowa—ROCK ISLAND, Ill.—91 WOC-TV (N); WHBF-TV (A,C)	328,800
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	491,700
DAYTONA BEACH-ORLANDO, Fla.—90 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	298,400
DECATUR, Ala.—48 WMSL-TV† (C,N)	†40,000
DECATUR, Ill.—83 WTVP (A)	†125,600
DENVER, Colo.—89 KBTW (A); KLZ-TV (C); KOA-TV (N); KTVR	355,100
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	265,100
DETROIT, Mich.—95 WJBK-TV (C); WWJ-TV (N); WXYZ (A) KDIX-TV (C)	*1,556,000
DICKINSON, N.D.—81 KDIX-TV (C)	18,400
DOTHAN, Ala.—77 WTVY (A, C)	112,500
DULUTH, Minn.—SUPERIOR, Wis.—87 KDAL-TV (C); WDSM-TV (A,N)	159,900
DURHAM-RALEIGH, N.C.—84 WTVD (A,C); WRAL-TV (N)	346,200
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,200
EL DORADO, Ark.—MONROE, La.—80 KTVE (A,N); KNOE-TV (A,C)	167,800
ELKHART-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†141,100
EL PASO, Tex.—87 KELP-TV (A); KRQD-TV (C); KTSM-TV (N)	*102,900
ENID, Okla. (See Oklahoma City)	
ENSIGN, Kan.—82 KTVC (C)	37,000
EPHRATA, Wash.—38 KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†5,200
ERIE, Pa.—91 WICU-TV (A); WSEE-TV† (C,N) (Includes CATV Homes)	170,700 160,300
EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,800
EUREKA, Calif.—85 KIEM-TV (A,C); KVIQ-TV (A,N)	52,400
EVANSVILLE, Ind.—HENDERSON, Ky.—83 WFIE-TV† (N); WYVW (A); WEHT-TV† (C)	216,200 †115,500
FAIRBANKS, Alaska—83 KFAR-TV (A,N); KTVF (C)	9,800
FARGO, N.D.—83 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	150,300
FLINT-BAY CITY-SAGINAW, Mich.—92 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	387,500 160,200
FLORENCE, Ala.—70 WOWL-TV† (C,N,A)	†21,200
FLORENCE, S.C.—80 WBTW (A,C,N)	155,300
FT. DODGE, Iowa—64 KQTV† (N)	†29,300

Market & Stations—% Penetration	TV Homes
FT. MYERS, Fla.—88 WINK-TV (A,C)	30,500
FT. SMITH, Ark.—76 KFSA-TV (C,N,A)	67,800
FT. WAYNE, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,000
FT. WORTH-DALLAS, Tex.—89 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	744,400
FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	■†190,300
GLENDIVE, Mont.—83 KXGN-TV (C,A)	3,800
GOODLAND, Kan.—79 KWHT-TV (C)	16,500
GRAND FORKS, N.D.—88 KNOX-TV (A,N)	37,900
GRAND JUNCTION, Colo.—81 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,700
GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (A,N); WKZO-TV (A,C)	■546,500
GREAT BEND, Kan.—84 KCKT-TV (N) (KCKT operates satellite KCLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**137,800
GREAT FALLS, Mont.—84 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	56,200
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	308,400
GREENSBORO-WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (N)	385,300
GREENVILLE-SPARTANBURG, S.C.— ASHEVILLE, N.C.—84 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	439,900 ††
GREENVILLE-WASHINGTON, N.C.—83 WNCT (A,C); WITN (N)	213,800
GREENWOOD, Miss.—78 WABG-TV (C)	77,400
HANNIBAL, Mo.—QUINCY, Ill.—87 KHQA (C,A); WGEM-TV (A,C)	159,800
HARLINGEN-WESLACO, Tex.—80 KGBT-TV (A,C); KRGV-TV (A,N)	*69,600
HARRISBURG, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	191,700
HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A)	†126,900
HARRISONBURG, Va.—78 WSVA-TV (A,C,N)	67,800
HARTFORD-NEW BRITAIN, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	708,800 1325,600
HASTINGS, Neb.—86 KHAS-TV (N)	103,000
HATTIESBURG, Miss.—86 WDAM-TV (A,N)	56,300
HELENA, Mont.—83 KBLL-TV (C,N)	7,600
HENDERSON, Ky.—EVANSVILLE, Ind.—83 WEHT-TV† (N); WFIE-TV† (N); WTVW (A)	216,200 †115,500
HENDERSON-LAS VEGAS, Nev.—89 KLRJ-TV (N); KLAS-TV (C); KSHO-TV (A) (See Las Vegas-Henderson)	46,600
HOLYOKE-SPRINGFIELD, Mass.—90 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**†177,000
HONOLULU, Hawaii—87 KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (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.)	**137,900
HOT SPRINGS, Ark.—82 KFOY-TV	13,500
HOUSTON, Tex.—88 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	495,700
HUNTINGTON-CHARLESTON, W.Va.—83 WHTN-TV (C); WSZA-TV (N); WCHS-TV (A)	424,800

Market & Stations—% Penetration	TV Homes
HUNTSVILLE, Ala.—42 WAFG-TV (A)	117,900
HUTCHINSON-WICHITA, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N) (KAYS-TV, Hays, Kan., satellite of KAKE-TV)	278,700
IDAHO FALLS, Idaho—87 KID-TV (A,C); KIFI-TV (N)	63,800
INDIANAPOLIS, Ind.—90 WFBI-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	679,900
JACKSON, Miss.—84 WJTV (C); WLBT (A,N)	272,000
JACKSON, Tenn.—76 WDXI-TV (A,C)	64,000
JACKSONVILLE, Fla.—86 WJXT (C,A); WFGA-TV (N,A)	259,500
JEFFERSON CITY-COLUMBIA, Mo.—84 KRCC-TV (A,C); KOMU-TV (A,N) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	127,800
JOHNSON CITY-KINGSPORT, Tenn.- BRISTOL, Va.—78 WJHL-TV (A,C); WCYB-TV (A,N)	188,000
JOHNSTOWN, Pa.—90 WARD-TV (A,C); WJAC-TV (N,A)	574,200
JOPLIN, Mo.-PITTSBURG, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,300
JUNEAU, Alaska—65 KINY-TV (C)	2,100
KALAMAZOO-GRAND RAPIDS, Mich.—92 WKZO-TV (A,C); WOOD-TV (A,N)	546,500
KANSAS CITY, Mo.—89 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	598,300
KEARNEY, Neb.—91 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	100,700
KLAMATH FALLS, Ore.—87 KOTI-TV (A,C,N)	26,600
KNOXVILLE, Tenn.—76 WATE-TV (N); WBIR-TV (C); WTVK (A)	244,100 142,900
LA CROSSE, Wis.—86 WKBT (A,C,N)	110,100
LAFAYETTE, La.—83 KLFY-TV (C) (Includes CATV Homes)	118,000
LAKE CHARLES, La.—83 KPLC-TV (A,N)	102,000
LANCASTER, Pa.—89 WGAL-TV (C,N)	561,000
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	360,900
LAREDO, Tex.—79 KGNS-TV (A,C,N)	14,200
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—89 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	46,600
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—86 WLYH-TV (A)	114,600
LEWISTON, Idaho—86 KLEW-TV (C,N) (Satellite of KIMA-TV, Yakima, Wash.)	20,300
LEXINGTON, Ky.—56 WLEX-TV (N); WKYT (A,C)	170,300
LIMA, Ohio—68 WIMA-TV (A,C,N)	145,100
LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	206,100
LITTLE ROCK, Ark.—79 KARK-TV (N); KTHV (C); KATV (A)	236,100
LOS ANGELES, Calif.—96 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,901,900
LOUISVILLE, Ky.—83 WAVE-TV (N); WHAS-TV (C); WLKY-TV (A)	412,600 †††
LUBBOCK, Tex.—87 KCBD-TV (N); KDUB-TV (C,A)	118,400



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Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,600	NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,000	RICHMOND, Va.—85 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	287,400
LYNCHBURG, Va.—85 WLVA-TV (A)	170,500	OAK HILL, W.Va.—81 WOAY-TV (A,C)	89,400	RIVERTON, Wyo.—81 KWRB-TV (C,N,A)	12,400
MACON, Ga.—83 WMAZ-TV (A,C,N)	117,400	OAKLAND-SAN FRANCISCO, Calif.—92 KTUU; KRON-TV (N); KPX (C); KGO-TV (A)	1,352,400	ROANOKE, Va.—84 WDBJ-TV (C); WSLS-TV (A,N)	319,800
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	245,603 †109,100	ODESSA-MIDLAND, Tex.—89 KOSA-TV (C); KMID-TV (A,N); KDCC-TV†	99,400 ††	ROCHESTER, Minn.—89 KROC-TV (N)	144,300
MANCHESTER, N.H.—90 WMUR-TV (A)	149,400	OKLAHOMA CITY, Okla.—88 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	343,800	ROCHESTER, N.Y.—94 WROC-TV (A,N); WHCC-TV (A,C)	324,500
MANKATO, Minn.—85 KEYC-TV (C)	109,600	OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	319,100	ROCKFORD, Ill.—92 WREX-TV (A,C); WTVO† (N)	205,300 †103,300
MARINETTE, Wis. (See Green Bay)		ORLANDO-DAYTONA BEACH, Fla.—90 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	298,400	ROCK ISLAND, Ill.-DAVENPORT, Iowa—91 WHBF-TV (A,C); WOC-TV (N)	328,800
MARQUETTE, Mich.—88 WLUC-TV (C,N,A)	59,900	OTTUMWA, Iowa—87 KTVO (C,N,A)	103,000	ROME-UTICA, N.Y. (See Utica)	
MASON CITY, Iowa—89 KCLO-TV (C)	165,100	PADUCAH, Ky.—80 WPSD-TV (N)	■192,100	ROSWELL, N.M.—88 KSW5-TV (A,C,N)	■14,800
MAYAGUEZ, P.R. WORA-TV	††	PANAMA CITY, Fla.—81 WJHG-TV (A,N)	■28,300	SACRAMENTO-STOCKTON, Calif.—92 KXTV (C); KCRA-TV (N); KOVR (A)	454,800
MEDFORD, Ore.—88 KBES-TV (A,C); KMED-TV (N)	42,930	PARKERSBURG, W.Va.—54 WTAP† (A,C,N)	†22,200		
MEMPHIS, Tenn.—80 WHBQ-TV (A); WMCT (N); WREC-TV (C)	492,800	PASCO, Wash.—57 KEPR-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†30,800		
MERIDIAN, Miss.—82 WTOK-TV (A,C,N)	130,200	PEMBINA, N.D.—82 KCND-TV (A)	14,700		
MESA-PHOENIX, Ariz.—87 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	234,200	PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	**†168,000		
MIAMI, Fla.—93 WCKT (N); WLBW-TV (A); WTVJ (C)	580,500	PHILADELPHIA, Pa.—94 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,036,200		
MIDLAND-ODESSA, Tex.—89 KMID-TV (A,N); KOSA-TV (C); KDCC-TV†	99,400 ††	PHOENIX-MESA, Ariz.—87 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	234,200		
MILWAUKEE, Wis.—94 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	631,800 †167,800	PITTSBURG, Kan.-JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,300		
MINNEAPOLIS-ST. PAUL, Minn.—91 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	738,000	PITTSBURGH, Pa.—93 KDKA-TV (C); WHIC (N); WTAE (A)	1,236,200		
MINOT, N.D.—82 KKMC-TV (A,C); KMOT-TV (A,N)	*38,000	PLATTSBURG, N.Y.—89 WPTZ (A,N)	*123,400		
MISSOULA, Mont.—84 KMSO-TV (A,C)	57,100	POLAND SPRING, Me.—90 WMTW-TV (A,C) (Mt. Washington, N.H.)	326,800		
MITCHELL, S.D.—84 KORN-TV (A,N)	31,400	PONCE, P.R. WSUR-TV; WRIK-TV	††		
MOBILE, Ala.—83 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	269,700	PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	161,900		
MONAHANS, Tex.—87 KVKM-TV (A)	31,700	PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	228,300		
MONROE, La.-EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	167,800	PORTLAND, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	468,900		
MONTEREY-SALINAS, Calif. (See Salinas)		PRESQUE ISLE, Me.—87 WAGM-TV (A,C,N)	22,600		
MONTGOMERY, Ala.—74 WCOV-TV† (C); WSEA-TV (N,A); WCCB-TV† (A)	164,000 †45,600	PROVIDENCE, R.I.—95 WJAR-TV (A,N); WPRO-TV (C)	698,700		
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	†22,600	PUEBLO-COLORADO SPRINGS, Colo.—86 KOAA-TV (N); KKTU (C); KRDO-TV (A)	94,600		
NASHVILLE, Tenn.—79 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	437,200	QUINCY, Ill.-HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	159,800		
NEW BRITAIN-HARTFORD, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	708,800 †325,600	RALEIGH-DURHAM, N.C.—84 WRAL-TV (N); WTVD (A,C)	346,200		
NEW HAVEN, Conn.—95 WNHC-TV (A)	693,600	RAPID CITY, S.D.—85 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.)	**55,700		
NEW ORLEANS, La.—88 WDSU-TV (N); WVUE (A); WWL-TV (C)	422,700	REDDING, Calif.—86 KVIP-TV (A,N)	80,900		
NEW YORK, N.Y.—94 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,369,900	RENO, Nev.—88 KOLO-TV (A,C,N)	47,000		
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	310,100	RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDU-TV†, Yakima, Wash.)	††		

■ 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.


NOTE: Above Sacramento Data Precedes New

TALL TOWER TV

KCRA-TV and other stations now operate from a 1,549 foot tower, tallest structure in California. Low band Channel 3 now serves new multi-metro-market; Sacramento, Modesto, Stockton, Marysville-Yuba City and Eastern Contra Costa County.

Station estimates 550,000-650,000 TV homes.

KCRA-TV is only primary NBC station in Northern California's rich valley area.



REACHING MOST OF NORTHERN CALIFORNIA

Edward Poiry & Co., Inc.

Market & Stations—% Penetration	TV Homes
SAGINAW-BAY CITY-FLINT, Mich.—92 WKXN-TV† (A,C); WNEM-TV (A,N); WJRT (A)	387,500 †60,230
ST. JOSEPH, Mo.—85 KFEQ-TV (A,C)	142,900
ST. LOUIS, Mo.—90 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	807,000
ST. PAUL-MINNEAPOLIS, Minn.—91 WTCN-TV; WCCO-TV (C); KSTP (N); KMSF-TV (A)	738,000
ST. PETERSBURG-TAMPA, Fla.—90 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	433,400 †268,500
ST. THOMAS, V.I. WBNB-TV (C,N,A)	††
SALINAS-MONTEREY, Calif.—88 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	**221,400
SALISBURY, Md.—67 WBOC-TV† (A,C)	†33,700
SALT LAKE CITY, Utah—90 KSL-TV (C); KCPX (A); KUTV (N); KLOR-TV (Provo, Utah)	254,000
SAN ANGELO, Tex.—83 KCTV (A,C,N)	29,100
SAN ANTONIO, Tex.—85 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	335,700 ††
SAN DIEGO, Calif.—96 KFMB-TV (C); KOGO-TV (N)	*315,500
SAN FRANCISCO-OAKLAND, Calif.—92 KGO-TV (A); KPX (C); KRON-TV (N); KTVU	1,352,400
SAN JOSE, Calif.—93 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	297,900
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—89 KEYT (A,C,N)	72,400
SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	115,800
SCHENECTADY-ALBANY-TROY, N.Y.—92 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**421,600
SCRANTON-WILKES-BARRE, Pa.—81 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†292,400
SEATTLE-TACOMA, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTWW; KIRO-TV (C)	*582,100
SELMA, Ala.—74 WSLA-TV	13,700
SHREVEPORT, La.—83 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	†294,300
SIoux CITY, Iowa—89 KTIV (A,N); KVTU (A,C)	164,900
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.)	**223,400
SOUTH BEND-ELKHART, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†141,100
SPARTANBURG-GREENVILLE, S.C.- ASHEVILLE, N.C.—84 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	439,900 ††

Market & Stations—% Penetration	TV Homes
SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	259,200
SPRINGFIELD, Ill.—75 WICF† (N) (Operates satellites WCHU†, Champaign, and WICD-TV† Danville, Ill.)	**†165,700
SPRINGFIELD-HOLYOKE, Mass.—90 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	**†177,000
SPRINGFIELD, Mo.—78 KTTS-TV (C); KYTV (A,N)	†127,400
STEBENVILLE, Ohio—90 WSTV-TV (A,C)	446,500
STOCKTON-SACRAMENTO, Calif.—92 KQVR (A); KCRA (N); KXTV (C)	454,800
SUPERIOR, Wis.-DULUTH, Minn.—87 WDSM-TV (N,A); KDAL-TV (C)	159,900
SWEETWATER, Tex.—88 KPAR-TV (C,A)	55,700
SYRACUSE, N.Y.—93 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	*461,100
TACOMA-SEATTLE, Wash.—93 KTNT-TV (C); KTWW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*582,100
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—81 WCTV (C)	179,600
TAMPA-ST. PETERSBURG, Fla.—90 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	433,400 †268,500
TEMPLE-WACO, Tex.—85 KCEN-TV (N); KWTV-TV (A,C) (KWTV-TV operates satellite KBTZ-TV, Bryan, Tex.)	**138,000
TERRE HAUTE, Ind.—87 WTHI-TV (A,C)	183,200
TEXARKANA, Tex. (See Shreveport)	
THOMASVILLE, Ga.-TALLAHASSEE, Fla. (See Tallahassee)	
TOLEDO, Ohio—92 WSPD-TV (A,N); WTOL-TV (C,N)	386,300
TOPEKA, Kan.—86 WIBW-TV (C,A,N)	127,500
TRAVERSE CITY, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	†40,800
TROY-ALBANY-SCHENECTADY, N.Y.—92 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**421,600
TUCSON, Ariz.—86 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	103,100
TULSA, Okla.—85 KOTV (C); KVOO-TV (N); KTUL-TV (A)	321,800
TUPELO, Miss.—80 WTVV (N)	62,500
TWIN FALLS, Idaho—87 KLIX-TV (A,C,N)	29,800
TYLER, Tex.—82 KLTV (A,C,N)	135,500
UTICA-ROME, N.Y.—94 WKTU (A,C,N)	160,500
VALLEY CITY, N.D.—84 KXJB-TV (C) (See also Fargo, N.D.)	151,100
WACO-TEMPLE, Tex.—85 KWTV-TV (A,C); KCEN-TV (N) (KWTV-TV operates satellite KBTZ-TV, Bryan, Tex.)	**138,000

Market & Stations—% Penetration	TV Homes
WASHINGTON, D.C.—90 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	861,600
WASHINGTON-GREENVILLE, N.C.—83 WITN (N); WNCN (A,C)	213,800
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91 KWVL-TV (N); KCRG-TV (A); WMT-TV (C)	303,600
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—86 WSAU-TV (A,C,N)	132,080
WESLACO-HARLINGEN, Tex.—80 KRGV-TV (N,A); KGBT-TV (A,C)	*69,600
WEST PALM BEACH, Fla.—89 WEAT-TV (A); WPTV (N)	103,400
WESTON, W.Va.—84 WJPB-TV (A)	98,800
WHEELING, W.Va.—89 WTRF-TV (A,N)	310,800
WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**278,700
WICHITA FALLS, Tex.—86 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	141,200
WILKES-BARRE-SCRANTON, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†292,400
WILLISTON, N.D.—81 KUMV-TV (N,A)	29,800
WILMINGTON, N.C.—82 WECT (A,N,C)	124,300
WINSTON-SALEM-GREENSBORO, N.C.—86 WSJS-TV (N); WFMY-TV (A,C)	385,300
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.—57 WSBA-TV† (A)	†43,000
YOUNGSTOWN, Ohio—67 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†172,400
YUMA, Ariz.—82 KIVA (C,N,A)	26,200
ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N)	†19,200

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†† 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	131
2—channel markets	64
3—channel markets	61
4—(or more)—channel markets	15
Total U.S. markets	271
Commercial stations U.S. & possessions	547

EDITORIAL

SURE WAY TO SQUEEZE THE LIFE OUT OF TV

TELEVISION broadcasting in America is now engaged in a kind of self-censorship that can lead only to the sterilization of creativity. It is a condition that has been developing since the early stages of television growth, but in the past year it has reached proportions that constitute a real threat to the future.

The forms of self-censorship differ among various elements in broadcasting, but in purpose and practice they are alike. They were all created out of fear of external censorship. They have been applied with intensity that varies with the prevailing mood of government. Their influence on programming is wholly repressive, and broadcasters who think otherwise are planning the same kind of security for television that the Maginot Line delivered to France.

Within the past year the censor has become a dominant figure in television. The National Association of Broadcasters has toughened up the enforcement and administration of its Television Code and has hired a prominent broadcaster, Robert Swezey, as director of its code authority at a salary of \$40,000 a year. The three television networks, continuing an expansion of internal regulation that was begun after the revelations of quiz rigging in 1959, have given their staff censors unprecedented importance. A year from now, as the trend is running, the censor may be *the* dominant figure on the television scene.

If that comes to pass, some of television's difficulties may be eliminated, but in the process new problems of immeasurably greater significance will be created. Indeed, if history means anything, it is doubtful that intensifying censorship will do any good at all.

Within the same time in which television has been building up its centralized systems of self-control, the criticisms that the systems are intended to quiet have multiplied, and so have the threats of government intervention. Each new outburst of a Newton Minow precipitates a new demand for tighter internal controls. A Senator is outraged by an episode of *Bus Stop*, and LeRoy Collins, the NAB president, calls on the networks to submit their programs for clearance by the Television Code authority of the NAB. The Federal Communications Commission asks Congress for authority to extend its regulation over networks, and the word goes out from network censors to writers, producers and directors to kill anything that might offend FCC sensibilities.

This cause-and-effect relationship can easily result

in the unintentional creation of a mechanism for government program control. A system of self-regulation that responds to the criticism of government officials can be almost as useful to the aggrandizing bureaucrat as the power of direct censorship would be. The more elaborate the system of internal censorship, the more sensitive it will be to external pressures, and the more easily it can be manipulated.

In television, as in any other organ of communication, self-discipline must be constantly exercised. But self-discipline in television programming ought to be a function of program management, as it is a function of editorial management at respectable newspapers and magazines, an inseparable ingredient in the stimulation and supervision of creativity.

The network that establishes an autonomous censoring authority has also established a conflict between it and the program authority. In doing so, the network removes from the program authority both the responsibility and the incentive to exercise reasonable restraints. No matter how harmonious the personal relations between the chief censor and the chief program executive, the division of authority obliges the programmer to keep testing the censor and the censor to keep checking the programmer. The program creator is caught in the middle.

None of the systems of censorship now at work in television broadcasting make an adequate distinction between the problems of controlling programs and the problems of controlling advertising. The same censoring apparatus works in both fields.

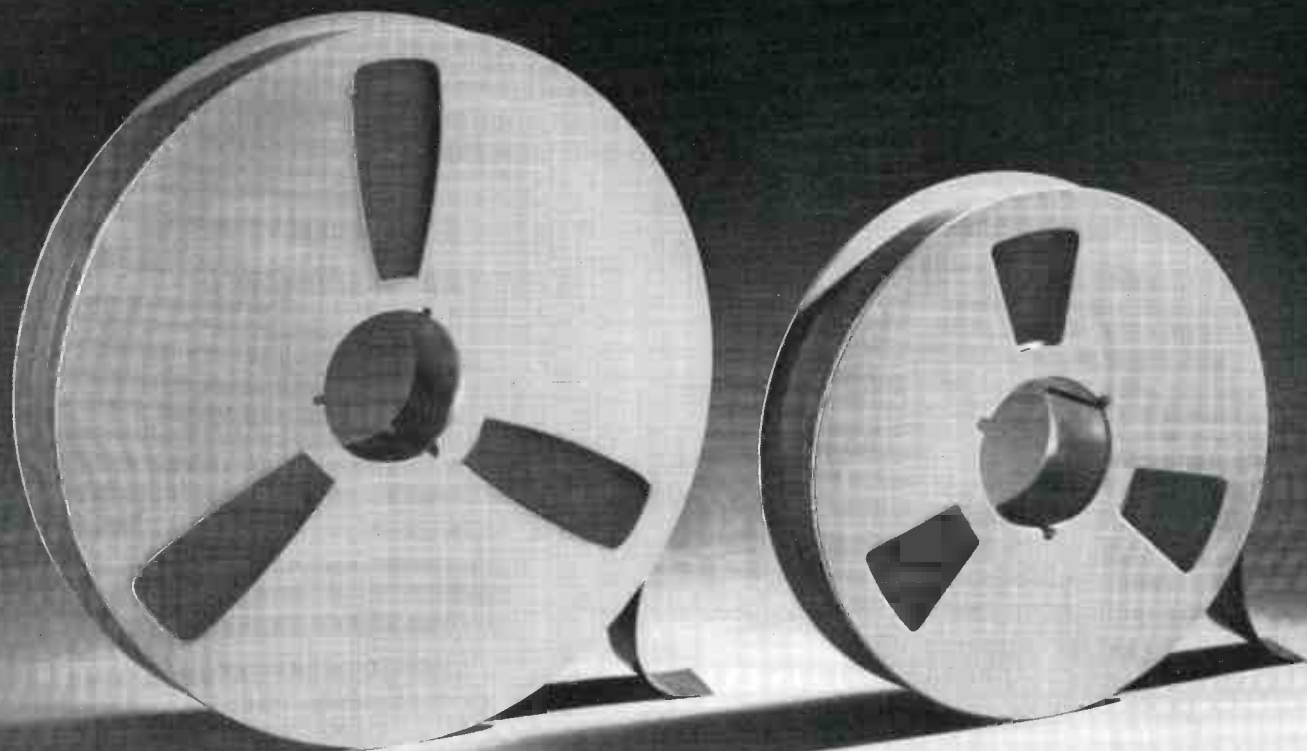
For the broadcaster, control of advertising content and placement is inescapably censorial. The broadcaster's responsibility is preventive, not creative; it does not extend beyond the point of rejecting commercials that may offend or mislead.

The broadcaster's responsibility for control of programming is infinitely broader. It entails a continuing obligation to search out, to produce, to supervise and to encourage an enormously complex process of creation.

If television programming is to advance in excellence and in range of interest, it must be conducted in an atmosphere of adventure tempered only by a sensible awareness of public mores. Among programmers the word "yes" must be heard much oftener than the word "no." The censor's vocabulary is oriented in the other direction.

NOW...CUT YOUR TV TAPE COSTS IN HALF!

pack twice as much programming on a reel!



all this...

on this!

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New RCA development enables you to operate any RCA recorder at 7½ or 15 ips – without sacrificing compatibility



- Permits 50% Cost Reduction in Tape Inventory
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This new engineering advance, available only for RCA TV Tape Recorders, combines all the benefits of standard quadruplex recording with the savings of half-track recording. It provides for tape speed to be switchable from conventional 15 inches per second to half speed at 7½ ips.

Since this new approach uses quadruplex recording, tapes are interchangeable with other standard machines. Regular 2-inch tape is used. Standard editing techniques are employed. There are no picture discontinuities. And there is no discernible difference in resolution. *You get the same high quality that you are now getting from RCA recorders.*

HOW IT WORKS: A new RCA headwheel assembly and capstan motor make it possible to use half-track recording and to cut tape operating speed in half. The new recorded track is only 5 mils wide as compared with 10 mils for conventional recording. As a result, twice as many tracks can be recorded on the same length of tape—permitting twice as much programming to be packed on a standard reel.

See your RCA Broadcast Representative for complete details. Write RCA, Broadcast and Television Equipment, Dept K-121, Building 15-5, Camden, N.J.



The Most Trusted Name in Television

WOW! THREE BIG REGIONAL SALES!
CALIFORNIA OIL 12 MARKETS!
BOWMAN BISCUIT 36 MARKETS!
FOREMOST DAIRIES 23 MARKETS!
ALL FOR HENNESEY!

Together, including nine stations in major markets that bought the Jackie Cooper series individually, over 70 markets are already sold on **HENNESEY**... and all in almost no time at all! Looks like **HENNESEY** has what advertisers are looking for nowadays: A popular star in a hit network series (96 half-hours)—ready for action right at the windup of the network run. It **NBC FILMS** means ready-made local audiences ready to listen to your product story. **HENNESEY**—no sooner said than sold!

