

TELEVISION

*Special Report: The burgeoning growth of community antennas;
A new TV season, on and off the networks; Closeup: Reginald Rose*

Worsening
Climate for
Cigarettes





Z big station in Louisiana sez

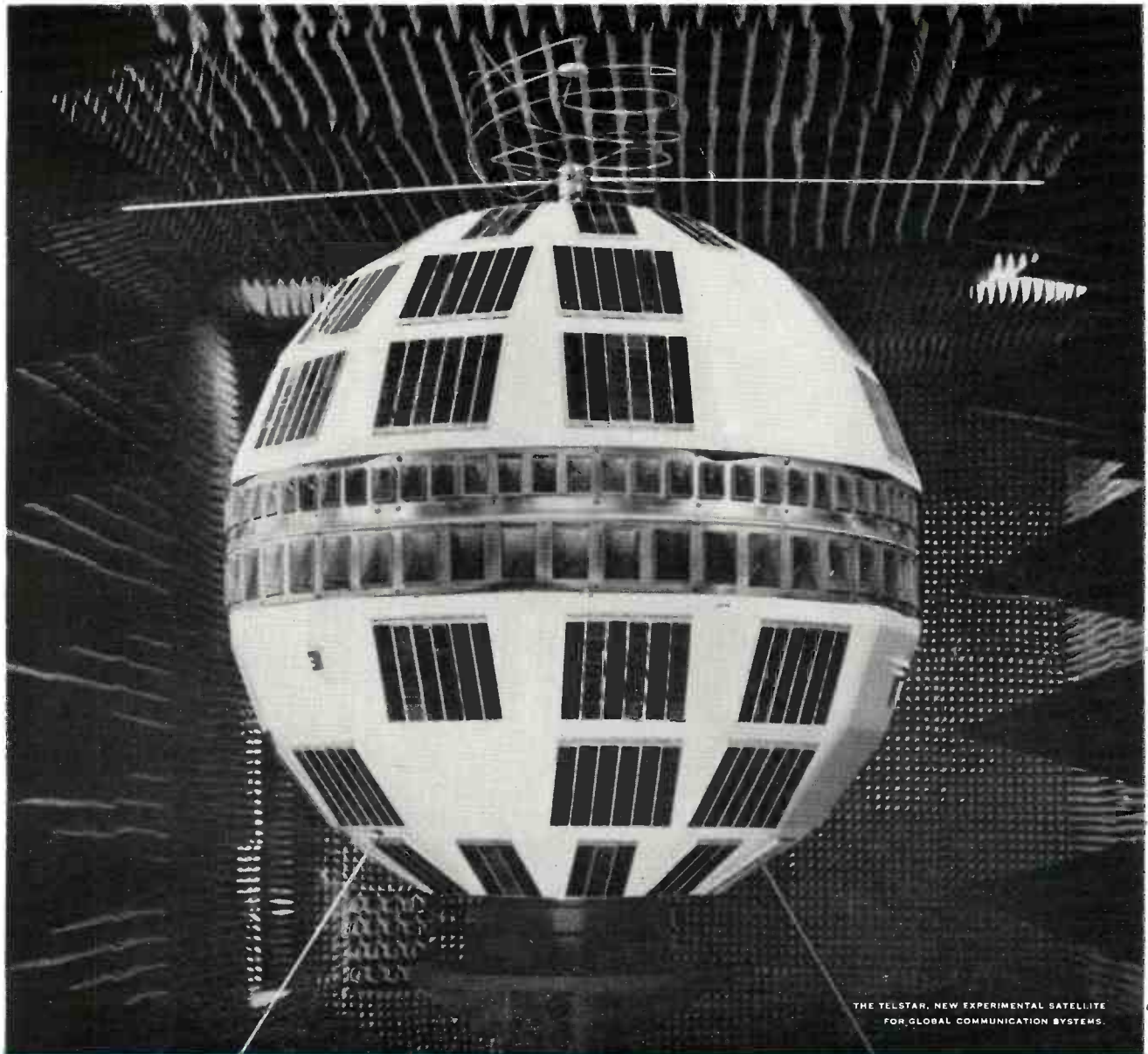
The **Z** is for Audience

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

WBRZ *Channel 2* BATON ROUGE, LA.
NBC-ABC



WBRZ



THE TELSTAR, NEW EXPERIMENTAL SATELLITE FOR GLOBAL COMMUNICATION SYSTEMS.

TV's future

KOB-TV	Albuquerque	WNEW-TV	New York
WSB-TV	Atlanta	WTAR-TV	Norfolk-Tidewater
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	WRCC-TV	Rochester
WNEM-TV	Flint-Bay City	KCRA-TV	Sacramento
KPRC-TV	Houston	KUTV	Salt Lake City
WDAF-TV	Kansas City	WOAI-TV	San Antonio
KARK-TV	Little Rock	KFMB-TV	San Diego
KCOP	Los Angeles	WNEP-TV	Scranton-Wilkes Barre
WISN-TV	Milwaukee	KREM-TV	Spokane
KSTP-TV	Minneapolis-St. Paul	WTHI-TV	Terre Haute
WSM-TV	Nashville	KV00-TV	Tulsa
WVUE	New Orleans		

Wonderful as TV is today, projects like this communications satellite promise even greater advances for TV tomorrow. Soon we can hope to see and hear things *as they happen* all around the globe. These stations are proud to be part of Television's contribution in bringing the whole, wide world home to us.



 Television Division
Edward Petry & Co., Inc.
 The Original Station Representative

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

Sigma Delta Chi Award

For distinguished service in the field of television reporting during 1961. Winning news film was entitled "Mississippi U.S.A.," produced by WKY-TV News.

Western Heritage Award

For the best Western Documentary of 1961. Program was entitled "101 Ranch," produced by public affairs department of WKY-TV News.

Television History Award

For the best documentary on state history produced during 1961, in competition co-sponsored by the American Association for State and Local History and BMI. Film was entitled "The Run," produced by public affairs department of WKY-TV News.



WKY-TV

WINS

3 MORE

NATIONAL

AWARDS

WINNING AWARDS doesn't make a station first in the market. It's the result of a station fulfilling its obligation to viewers by creating programs that inform in depth as well as entertain in breadth.

We have found that by thinking of community interests first . . . the community thinks of us first.

This is reaffirmed by latest ARB ratings. WKY-TV (in a three-station market) has 46% of the audience between 9:00 AM and Midnight, 7 days a week.

Prime Communicators to 1½ Million Oklahomans

WKY-TV
NBC CHANNEL 4
OKLAHOMA CITY

The WKY Television System, Inc. ■ WKY Radio,
Oklahoma City ■ WTVT, Tampa-St. Petersburg,
Florida ■ Represented by the Katz Agency

**3 MORE
EXAMPLES
OF WKY-TV'S
EMPHASIS
ON
SERVICE**

TELEVISION

SPECIAL REPORT: COMMUNITY ANTENNAS *The nation's 1,000-plus CATV systems have grown into one of television's hottest "sleeper" markets. From a quiet beginning they've come to both prominence and wealth in the industry, a business now grossing over \$50 million a year. They're both a boon and a bother, depending on whether they're extending a market or encroaching on it. They're important. A depth analysis* **47**

WHERE THERE'S SMOKE *If the old adage holds true for the cigarette business, both it and television may be in for, at best, some uneasy moments. A new report linking cigarettes and cancer, published in England by the Royal College of Physicians, has already had a number of repercussions on the Continent, threatens to trigger still more in this country. It could mean serious difficulty for an account that now spends over \$100 million in TV*..... **52**

ON THE NETWORKS *A new TV season will bring on 30 new shows to join with the old in providing 73.5 hours a week of prime-time entertainment. Every night of the week is new in either composition or alignment. This issue's analysis of the coming season includes a three-page gatefold, TELECAST, which shows in words and pictures what the nighttime competition looks like*..... **56**

OFF THE NETWORKS *While one part of the industry is getting ready to show its new wares to the public, another part is preparing some old product for extended play elsewhere. At least 33 off-network program series will be put into syndication this fall—more than the number of new shows going onto the networks. This issue presents a rundown of the new off-network lineup, including episodes available*..... **64**

CLOSEUP: REGINALD ROSE *In a time when most of the "name" writers seem to find little but fault with television, it's significant that one of the best has found a common ground with the medium. Reginald Rose, who came along in the so-called "Golden Days" of TV and stayed around to see what would happen, has proved that better writing can be profitable as well. Closeup on a creative talent who's still blazing trails in television* **68**

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TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

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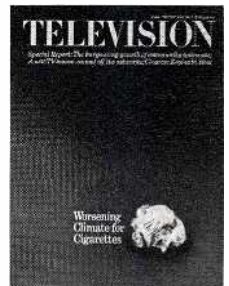
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Cover: That crumpled pack of cigarettes has a somber look about it—much the same kind of look the entire cigarette industry has been wearing of late. Despite healthy sales, recurring reports suggesting a connection between smoking and cancer have threatened both cigarettes and their advertising. Now a British report has started it all over again.



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from the Ralph D. Gardner Collection

WGAL-TV history reads like a Horatio Alger book. It is a story of years of successful striving, pioneering, and conscientious endeavoring to serve *all* listeners in the many cities and communities throughout its region. In this multi-city market, advertisers find an interesting success story. WGAL-TV delivers a vast and loyal audience because it is far and away the favorite of viewers throughout its coverage area.

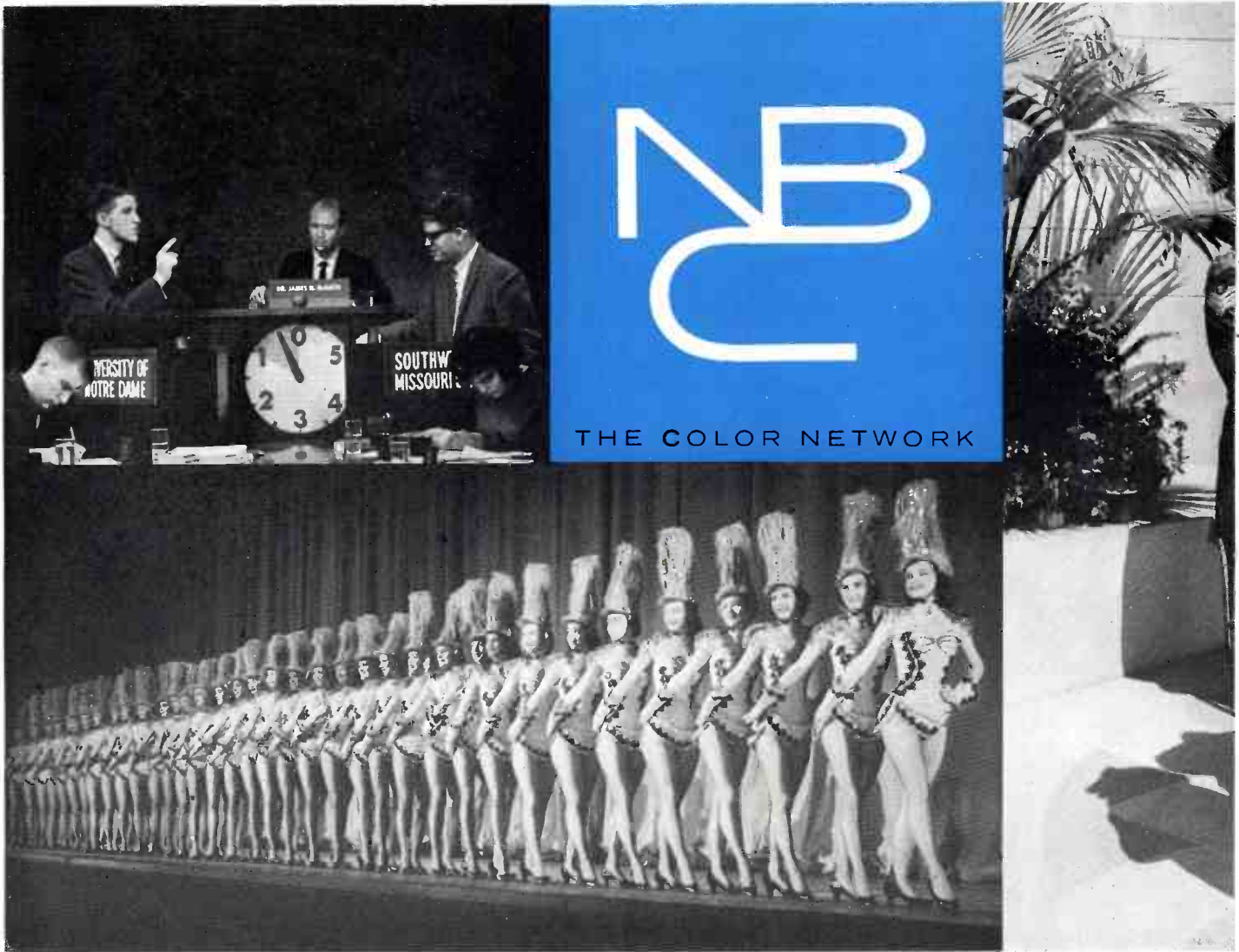
WGAL-TV

LANCASTER, PA. • NBC and CBS

	<p>STEINMAN STATION Clair McCollough, Pres.</p>
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Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

A COLLEGE DEBATE/A ROW OF ROCKETTES/A JOURNEY WITH JACQUELINE/SHARI, HUSH PUPPY



THIS IS NBC ■

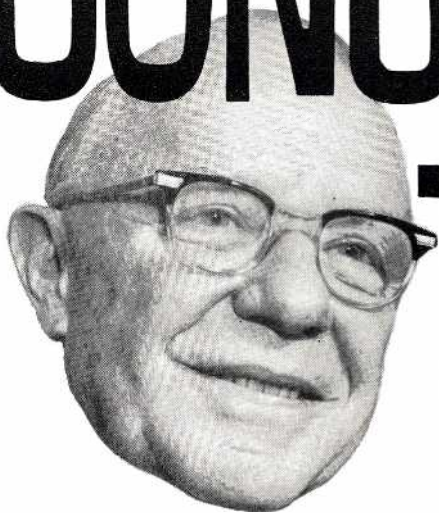
One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

AND LAMB CHOP/ PABLO CASALS AND A BREAKTHROUGH IN HEART SURGERY



LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

LOOK WHO'S EDITORIAL CONSULTANT TO WSB



Atlanta's Mayor Emeritus William B. Hartsfield has been named to the post. When he stepped out of office in 1962, Hartsfield had served as mayor of "our town" for 23 years. Probably no one among Atlanta's million people is as aware of this city's needs and dreams as he is. Working directly with WSB's management, and Dick Mendenhall, editorial director, Hartsfield's community insight and advice add new breadth and strength to the editorial policies of these stations.



Represented by
Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

FOCUS ON BUSINESS

TV-oriented stocks falter with general market sag

Conversation overheard in a popular Wall Street restaurant:

First diner: "The market's lousy."

Second diner: "The market isn't just lousy, it stinks!"

These two denizens of the financial area had succinctly and with proper emphasis summed up the current stock market situation as of the middle of May. There's much statistical evidence to back up their off-the-cuff judgments.

Item: The combined market average is off 47.59 points so far this year (as of the week of May 14).

Item: February was the only month this year in which market averages showed an advance, and then only a modest one of 3.86 points.

Item: Loss for the week of May 7 through May 11 was the biggest—17.43 points—for any week since the last week of September 1955, when President Eisenhower suffered his heart attack.

Reasons, according to the *Wall Street Journal*, for the general decline in stock market prices since the end of last year:

- A readjustment of values from inflated levels, precipitated by fear of anti-business policies in Washington.

- Possible "foreshadowing" of a new business recession.

EFFECT ON INDUSTRY

Whatever its cause, the stock market slump was approaching landslide proportions and the entertainment industry was caught in the avalanche. Of 17 television-oriented entertainment industry stocks surveyed, only two companies—Storer Broadcasting and Filmways—were able to avoid the downward crush over a two-month period, March 15-May 15 (see chart).

Altogether the 17 stocks lost a total of 92¾ points during the survey span, or an average of about 5 points each. Big-

gest loser among the entertainment stocks was Music Corp. of America, down 21½ points from 75 to 53½. Next most serious victim was Zenith Radio, off 10¼ points from 74½ to 63¾.

Generally the weakness shown by entertainment stocks can be attributed to the general decline of the market, especially over the last couple of months. MCA's decline, despite the biggest first-quarter earnings in its history (net earnings after taxes were \$4,203,841, up more than \$2 million over net earnings for a like period in 1961) was undoubtedly a result of its impending merger with Decca-Universal. It's believed that stockholders reacted adversely to a recent MCA declaration expressing the company's intention of retaining all earnings, with the exception of required dividends on its preferred shares, "during the foreseeable future."

Storer's modest reversal of the trend—it gained ¾ths of a point for the two-month period—was, perhaps, a delayed reaction to its encouraging fourth-quarter report of last year. Its net earnings after taxes for the period were \$1,718,597 or 70 cents per share, compared to \$1,508,657 or 61 cents per share in the final 1960 quarter. Filmways, the other trend-buster, held steady at 7¼.

Nowhere was the perverse nature of the market more truly reflected than in the paradoxical fortunes of Radio Corp. of America. At the giant corporation's annual meeting held in New York in early May, some 1,400 shareholders were told that sales and earnings in the first three months of 1962 soared to a record high for a first quarter. Profit after taxes rose 21% to \$14.5 million compared with \$12 million for the first quarter of 1961. The previous high was set in 1960 with a \$13 million quarter. In a joint statement, Brig. Gen. David Sarnoff, board chair-

man of RCA, and Dr. Elmer W. Engstrom, president, said the record figures reflected a "major upsurge" in all principal areas of the company's business. The statement added that sales and earnings for NBC set an "all-time first-quarter record" and that color TV set sales and sales of color picture tubes "continued to set the pace in consumer products and components."

Yet the good news exuding from the RCA shareholder's meeting apparently was not exciting enough to inspire a large-scale buying demand. In the two-month period surveyed, RCA stock dropped 6¾ points on the exchange, down to 56¾ from 63½. The company's high for the year was 63¾ and its low 51½.

The Columbia Broadcasting System,

DOWNTREND

Stock	Closing Prices		Change for period
	March 15	May 15	
AB-PT	43¾	35	- 8¾
*Capital Cities	19	16¾	- 2¼
CBS	42	40¾	- 1½
Columbia Pic	27½	21¼	- 6¼
*Desilu	11¾	8¾	- 3¼
*Filmways	7¼	7¼	no chg.
MCA	75	53½	-21½
MGM	48½	41¼	- 7¼
Paramount	55¼	47¾	- 7¾
RCA	63½	56¾	- 6¾
*Screen Gems	20¾	18	- 2¾
Storer	32¾	33	+ ¾
20th-Fox	32¾	29½	- 2¾
United Artists	35¼	31½	- 3¾
Warner Bros.	18½	15¾	- 2¾
Westinghouse	37¾	33¼	- 4¾
Zenith Radio	74½	63¾	-10¾

*Listed on American Stock Exchange. Others are listed on New York Stock Exchange.

BUSINESS *continued*

meanwhile, had equally encouraging things to tell its stockholders, but again the optimism and solid results were not translated into the stock's performance on the Big Board. Speaking at the annual meeting held in Los Angeles last month, William S. Paley, CBS board chairman, said, "I am delighted to be able to report that CBS has just completed the best first quarter in its 34-year history." Consolidated net income for the period was \$7,764,855, compared with \$6,025,978 for a like period last year. This represented an increase of 28%. Net sales for the first quarter totaled \$128,550,576, a \$2.5 million increase over 1961's first-quarter net sales of \$126,008,092.

STOCK STILL DROPPED

Still, with a strong year in store, sellers were more eager than buyers during the March 15-May 15 period. The stock closed at 40 $\frac{1}{8}$ on the latter date, down 1 $\frac{7}{8}$ points from the 42 closing figure on the mid-March date.

American Broadcasting-Paramount Theatres Inc., parent company of the third television network, also fits into the good quarter report—disappointing stock performance category. A second quarter equal to and probably better than the same quarter last year was predicted by Leonard H. Goldenson, president of the corporation, at AB-PT's annual stockholders meeting in New York on May 14. Goldenson indicated that the company's ABC Broadcasting Division is headed for record profits and that all other divisions will be ahead of last year with the exception of the company's theatre division, which will be off substantially.

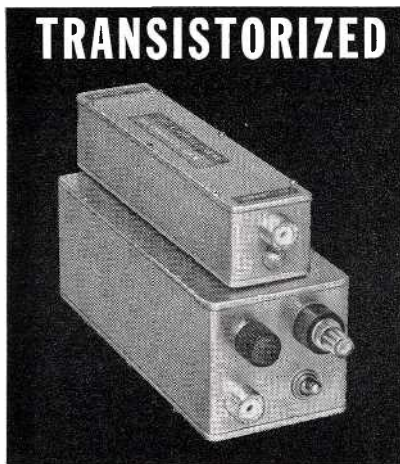
Earlier, the company had revealed that its net operating profit for the first quarter of this year was down \$383,000, or 9 cents a share, from a record level of \$3,425,000 or 79 cents a share in 1961, to \$3,042,000, or 70 cents for the same period in 1962. First-quarter profits for the ABC Division, however, exceeded those of last year's comparable period.

Again with AB-PT, the general tenor of the market prevailed during the period surveyed. The stock lost 8 $\frac{3}{4}$ points, dropping from 43 $\frac{3}{4}$ to 35, from mid-March to mid-May.

THE WHY OF IT

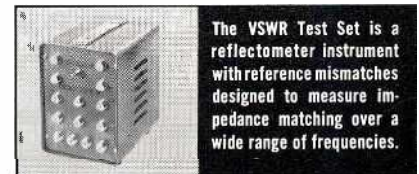
It's hard to believe that AB-PT, CBS and RCA, the parent companies of the three television networks, were so overpriced after their March 15 closing that the average of almost 6 points each that they dropped in the ensuing two months is justified. It's equally doubtful that the threat of FCC and/or FTC interference in current broadcast and advertising practices, as scary and as real as they might be, are answers enough for the slumping performances of the television-oriented stocks. It would seem much more likely that the entertainment industry companies were mostly the unfortunate victims of what amounted to a long-lived bear market.

But if the big picture on Wall Street is dim, leave it to the industrious Tele-



TRANSISTORIZED

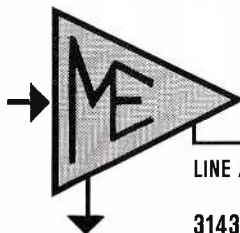
This is the Amplitran 30, a 30 db line amplifier and one more in a series of fully transistorized CATV equipment now available for immediate delivery from Miami Electronics. It features AGC through a range of 10 db and variable tilt from 0 to 6 db. Bandwidth is 40 to 110 MC. Maximum output level with 0.1% crosstalk is 36 DBMV. Other fully transistorized products include 15 and 20 db gain Bridging Amplifiers and Antenna Pre-amplifiers. The Pre-amplifiers have a noise figure of 4 db and are available at all channels. A unique feature of these Pre-amps is their ability to control, through AGC, their full gain of 30 or 40 db's. Additional information and price on request.



The VSWR Test Set is a reflectometer instrument with reference mismatches designed to measure impedance matching over a wide range of frequencies.

OUR STAFF OF SYSTEMS ENGINEERS IS AVAILABLE IN ANY ADVISORY CAPACITY REQUIRING COST ESTIMATING, ENGINEERING SUPERVISION OR ASSISTANCE IN SOLVING DEFECTS IN EXISTING SYSTEMS.

Associate Member NCTA



MIAMI ELECTRONICS INC.

LINE AMPLIFIERS / BRIDGING AMPLIFIERS / ANTENNA PRE-AMPLIFIERS / RECEIVERS

3143 PONCE DE LEON BLVD. / CORAL GABLES 34, FLORIDA / PH. 444-5781



SHE APPRECIATES THE *QUALITY TOUCH!*

Audience is not only "numbers"; it's people — women like this one. She wants the best for herself and her family. She's sensitive to television programming and station responsibilities. She's our viewer and your customer, and we're loyal to both of you. It's the quality touch that delivers the audience for quality products.

WFAA-TV dallas

AT COMMUNICATIONS CENTER 
TELEVISION SERVICE OF THE DALLAS MORNING NEWS

Represented by  *The Original Station Representative*

**KEEP
YOUR
BUY
ON IT**



Adult programming
pays off in adult audience
... adult purchasing power
... 12 months a year
on WJBK-TV, Detroit.

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	<i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i> STORER <i>BROADCASTING COMPANY</i>
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER TELEVISION SALES, INC., representatives for all Storer television stations.

BUSINESS *continued*

vision Bureau of Advertising to come out with several bright little pictures. Petroleum companies, said TvB last month, spent a total of \$40.6 million, up \$600,000 from 1960, in gross time costs on television during 1961. Of the total, \$21,746,000 went to spot TV and \$18,860,956 was for network. Significantly, of the \$40.6 million total, an estimated \$26 million was spent in sponsoring news, sports and documentary programs.

Television's prospects for getting an even larger share of the gasoline and lubricants ad expenditures this year are particularly promising since Shell Oil has come back to the medium in a big way. Last year, Shell, which used TV only for its institutional campaigns, gave newspapers more than \$11 million of its more than \$14 million total advertising expenditures. Television came away

with a bare 5.7% of that total. But it's been reliably estimated that the oil industry's TV investment in 1962 will approach \$4 million.

OTHER TvB FIGURES

In other announcements, TvB revealed:

- Beer advertisers increased their total measured advertising expenditures by 4.5% in 1961, with gross time billings on television representing 52.2% of the total.

- The toy industry's gross time billings in network and spot TV rose from \$7,263,404 in 1960 to \$15,347,304 in 1961, an increase of 111.3%.

- TV's share of soft drink bottlers' major consumer advertising expenditures jumped to 51.5%, or up 11.8% from its 39.7% share in 1960.

On another business front: Network gross time billings rose 12.3% in Feb-

ruary, 11.5% for the first two months of 1962, according to TvB.

January-February billings hit \$127,049,478 vs. \$113,955,499 for the same period last year. Billings for the three networks in February were \$61,268,719 compared with \$54,579,878 in the month a year ago.

February billings by network: ABC-TV \$15,757,364, an increase of 5.5% over \$14,939,180 in February 1961. CBS-TV \$23,539,702 vs. \$20,354,326 a year ago, up 15.6%. NBC-TV \$21,971,653, an increase of 13.9% over 1961's figure, \$19,286,372.

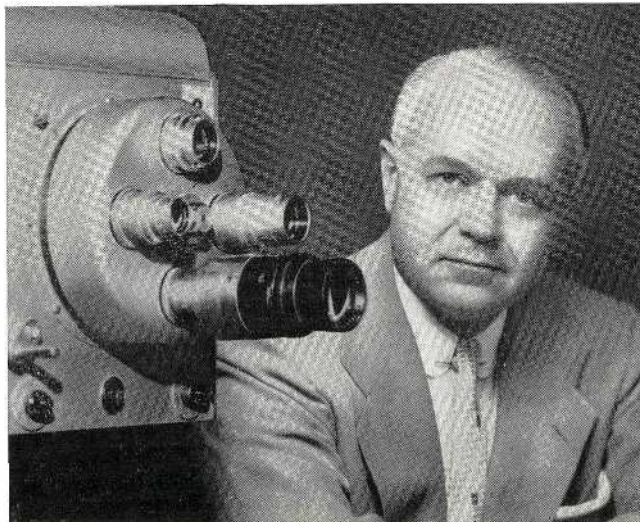
Daytime billings in February were up 18.4% while nighttime billings in the month rose 9.5%.

While the stock market keeps its 1962 roller coaster footing, the network billings reports, at least, keep going one way—up. END



Hudson Discovered the Hidden Market

Hudson Sweeny, timebuyer, representing Dutch interests in the Manhattan area, was looking for a live market in the Southeast for a test campaign. A Meeker man steered him to Tri-Cities, 19th market in the Southeast and bigger than Des Moines. Why don't you ask Meeker (James S. Ayres in the Southeast) about WCYB - TV • Bristol, Tenn.-Va.?



COLOR PIONEERING PAYS OFF 3 WAYS FOR WFIL-TV PHILADELPHIA

Roger W. Clipp, WFIL-TV General Manager: "Color is definitely the most exciting aspect of Television's present and future. Color TV means increased circulation and revenue. It also has gained a great deal of prestige for WFIL-TV, a pioneer in Color TV in the Philadelphia area." Color TV can increase your profits and prestige, too. It will pay you to find out how today from: J. K. Sauter, RCA, 600 North Sherman Drive, Indianapolis 1, Indiana, Telephone: ME 6-5311.



FAST, SMOOTH ROAD TO

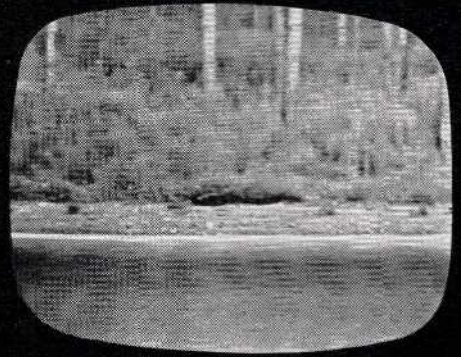
SCOTCH® BRAND VIDEO TAPE COMBINES VISUAL ELEMENTS INSTANTLY FOR "RIGHT-NOW" VIEWING!

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

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

And that's not all! "SCOTCH" Video Tape achieves "presence" extraordinary, makes recorded pictures look live. Editing's easier than ever. And "SCOTCH" Video Tape records in either black-and-white or color, with no lab processing. Ask your nearby video tape production house for details on all the advantages of tape. Or send for *free* booklet, "Techniques of Editing Video Tape," which includes several examples of special effects. Write Magnetic Products Division, Dept. MCS-62, 3M Company, St. Paul 1, Minn.

"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 1, MINN.
EXPORT: 93 PARK AVE., NEW YORK CANADA: LONDON, ONTARIO.
© 1962, 3M CO.



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



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

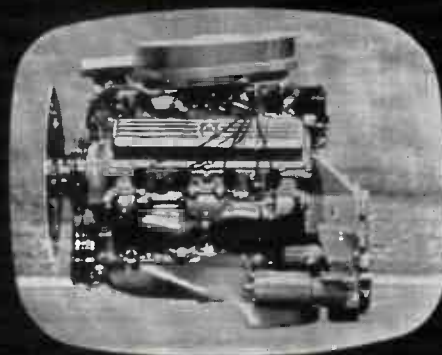
SPECIAL EFFECTS—NO LAB DETOUR!



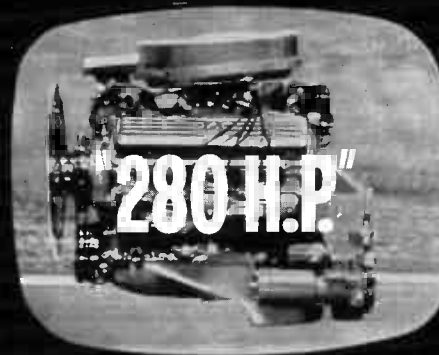
2. Seat, steering wheel, gas pedal were added at the studio, using VideoScene, a high-quality electronic matting process.



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

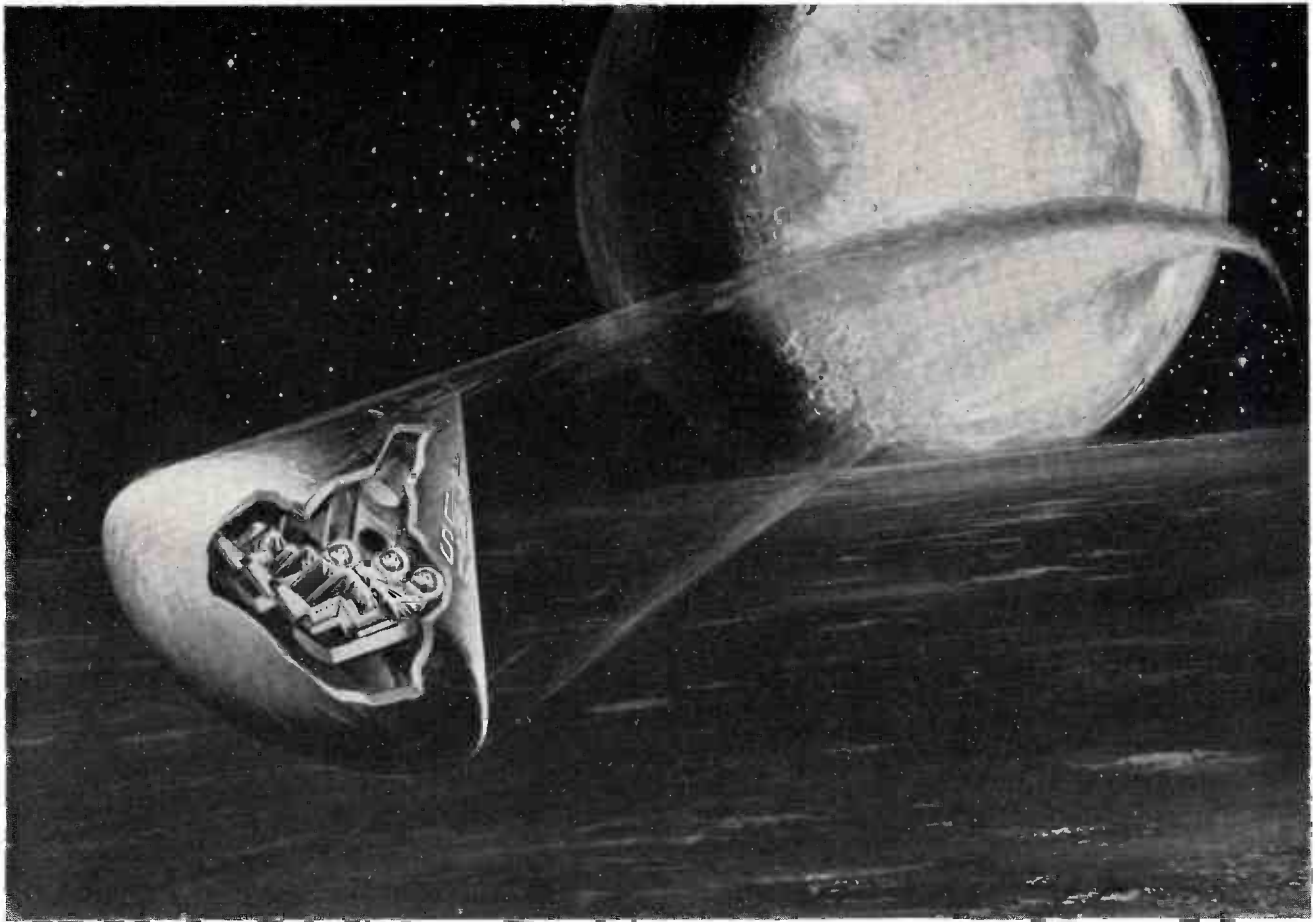


5. A close-up of the engine, shot in the studio and matted against highway background, was no problem with VideoScene.



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

Magnetic Products Division **3M**
COMPANY



It was a great trip.

"60 HOURS TO THE MOON... a fascinating, imagination-igniting hour."

N.Y. Daily News

"Chalk up one for Jim Hagerty's ABC News shop!"

Variety

"First-rate documentary."

Newsweek

"Well worth the attention of viewers of any age."

Time

We are obviously gratified at the critical response to 60 Hours to the Moon.

It was television's full-scale report to the public on an exceedingly complex subject: our country's plans for future steps into Space.

It faced scientifically and realistically the many problems involved; indicated the inestimable new knowledge to be gained; stressed the opportunities for our youth in the national space program.

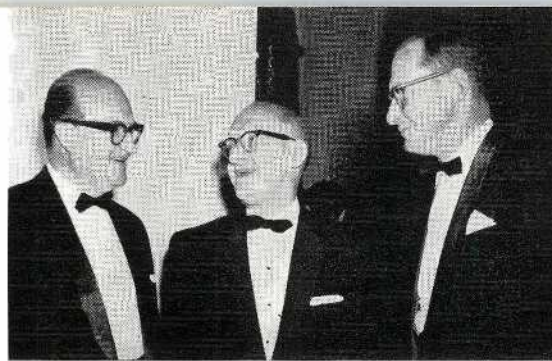
Guided by ABC's Science Editor Jules Bergman and Astronaut John Glenn, the report

ranged the country for on-the-scene views at the work in progress. In all, some 20 N.A.S.A. scientists outlined their parts in the effort.

To take this wealth of technical material and make it exciting, as well as informative, television represented a big challenge. ABC News is prepared for such challenges.

It should also be noted that Olin, in sponsoring this program, likewise met a challenge in its acceptance and fulfillment of corporate responsibility to the public interest. **ABC Television**

FOCUS ON PEOPLE



HARPER, GAMBLE and CRICHTON

The American Association of Advertising Agencies re-elected **Marion Harper Jr.**, president of Interpublic, as chairman of the board. Other AAAA officers are **Arthur E. Tatham**, chairman of the board of Tatham-Laird, Chicago, re-elected vice chairman, and **John H. Hofer**, president of Hofer, Dieterich & Brown, San Francisco, elected secretary-treasurer. **John Crichton**, former editor of *Advertising Age*, officially stepped into the presidency of the AAAA, succeeding **Frederic R. Gamble**, who retired after 33 years with the association.

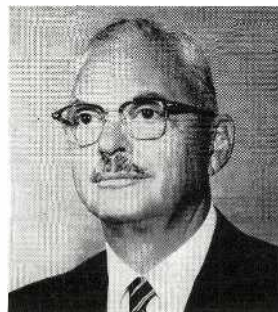
In 1932, **Atherton W. Hobler**, William Benton and Chester Bowles incorporated Benton & Bowles. Benton left the agency in 1935, Bowles in 1941. Hobler remained, serving as president for 11 years, chief executive officer for 25 years and chairman of the executive committee for the past 11 years. Latest title, awarded by acclamation of the board of directors: founder chairman of Benton & Bowles.

Albert N. Halverstadt, general advertising manager for Procter & Gamble, Cincinnati, has been elected vice president in charge of advertising. Halverstadt, who joined the company in 1930, has been general advertising manager since 1960. He will be responsible for coordinating all advertising policies and personnel. P&G also named **J. Spencer Janney**, general sales manager, as v.p. in charge of sales.

Arthur R. Ross, former television-radio creative group head at McCann-Erickson, has been appointed vice president and TV-radio creative director at Ketchum, MacLeod & Grove. In his new position, he will be responsible for the integration and supervision of all radio-TV creative services. Ross, who has received six New York and Detroit Art Directors Club awards, helped introduce the "new school" of animation to the field of TV commercials, is credited with adapting black-lite photographic techniques to TV advertising and pioneered the use of stroboscopic film techniques for TV automotive demonstrations.

The Silver Nail Timebuyer of the Year Award sponsored by the Station Representatives Association was won by **Elizabeth Black** of Donahue & Coe. A 28-year advertising veteran, Miss Black gained industry recognition for her handling of the Grove's Four-Way Cold Tablets account. Miss Black joined Ruthrauff & Ryan as a timebuyer in 1934, moved to Joseph Katz in 1939 and to Harry B. Cohen (later Cohen & Aleshire) in 1954. When Cohen & Aleshire merged in 1961 with Donahue & Coe, she transferred to that company's media division. Winner of the 1962 Gold Key Award for outstanding leadership in advertising went to **William Kearns**, vice chairman of the board and chairman of the executive committee of Ted Bates.

The 1,600-member American Women in Radio & Television elected **Martha Crane**, featured personality of WLS



HOBLER



HALVERSTADT



ROSS



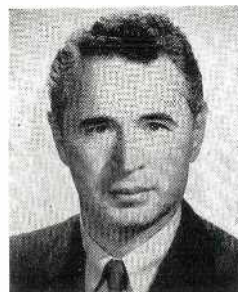
BLACK



KEARNS



CRANE



KOTLER

PEOPLE *continued*

Chicago, to take over the 1962-63 term presidency. She succeeds **Montez Tjaden**, promotion director of KWTv (TV) Oklahoma City. Elected to fill the president-elect's office vacated by Miss Crane was **Margaret Mary Kearney**, educational director of WCAU-TV Philadelphia.

Joseph Kotler, vice president at Ziv-UA, has joined Warner Bros., New York, as v.p. and director of syndicated sales for the company's new syndication division. Kotler, a lawyer, had served with Ziv since 1948.

Also on the move:

Donald S. Shaw Jr., director of television station clearance at ABC, has been promoted to director of television station relations. Shaw has been with ABC for 14 years. ABC also elected **Frank Marx** president of ABC Engineers, a new division of the company. Marx had been vice president in charge of engineering since 1952.

Howard Barnes, director of programs, Hollywood, CBS-TV Network, resigned, ending a 24-year association with the network. Barnes, second West Coast CBS-TV program executive to resign following appointment of Hubbell Robinson as senior v.p.-programs, declined to accept a new post as general program executive upon notification that his present position is to be eliminated.

Howard M. Wilson, general corporate executive in charge of creative services at Geyer, Morey, Madden & Ballard, has been elected to the agency's board of directors.

Lawrence C. Gumbinner named **Hugh Cohn** a vice president in the radio-TV department. He will be in charge of programming, media and administration of the department.

C. Duffield Clarke, former vice president and general manager of McCann-Erickson's sales communications division in Chicago, joined **J. M. Mathes** as v.p. and marketing director.

Alfred W. de Jonge, deputy to the senior vice president in charge of international operations at Benton & Bowles, has been elected v.p., international operations. Before joining B&B in 1960, de Jonge was coordinator of European operations for BBDO.

Robert J. Mohr, director of advertising and sales promotion for Phillips-Van Heusen Corporation, has been named director of advertising for Shulton Inc., toiletries manufacturers.

Hendrik Booraem Jr., v.p. in charge of broadcasting at Ogilvy, Benson & Matier, joined Lennen & Newell as TV program supervisor.

Richard H. Depew, director of programming for Cunningham & Walsh, has been elected a vice president.

Nationwide Insurance, Columbus, Ohio, has appointed **George H. Hunter** director of advertising. Hunter, former advertising manager, succeeds **George W. Campbell Jr.**, who was elected executive v.p. of Peoples Broadcasting Co.

Richard Brandt, vice president, Trans-Lux, and president of the production firm's entertainment division, has been elected president.

Amos H. Griffin, director of marketing, fibers division of Eastman Chemical Products, has been elected a vice president.

Bruce Doll, former media director in BBDO's Los Angeles office, and for the last 13 months with the agency's New York media department, returned to Los Angeles in a similar capacity. **Gordon Dunn** has been appointed director of BBDO's Los Angeles marketing and research departments.

William A. Bates, general manager of WDAF Kansas City, has been elected v.p. of parent Transcontinent Television Corp.

Vincent A. Francis, western division sales manager, ABC-TV, Hollywood, has been elected to the newly-created position of ABC v.p., West Coast TV network sales.

Jack Murphy, assistant station manager of KOOL-TV Phoenix, has been promoted to station manager.

Needham, Louis & Brorby elected two new vice presidents: **Charles B. Shank**, formerly v.p. and creative director of Foote, Cone & Belding, Los Angeles, and **John W. Connor**, previously creative director of Knox-Reeves Advertising, Minneapolis.

Charles O. Wood, director of programming for WGMs Bethesda, Md., has been appointed general manager of WHCT (TV) Hartford, Conn.

Robert E. Eastright, editorial group supervisor at J. Walter Thompson, has joined Gardner Advertising as v.p. and creative director of the agency's New York office.

Ted Bates named **Paul G. Indorf**, creative supervisor, a vice president. Bates also appointed **Rolt Smith**, v.p., account and creative supervisor, a senior v.p.

Frank Taubes, former creative supervisor at Ted Bates, has been named v.p. and head of creative services in Germany for BBDO International.

Allan Gavan, account executive, and **Kenneth P. Torgerson**, senior associate media director, have been elected vice presidents of Dancer-Fitzgerald-Sample.

John Hart, director of advertising for Rexall Drug, Los Angeles, has been elected v.p. in charge of merchandising. Rexall also named **G. Murray Greer**,

manager of the sales promotion department, as advertising director.

CBS announced the promotion of **John W. Kiermaier**, director of public affairs for CBS News, to vice president.

Research director **Tully Plessner**, Fuller & Smith & Ross, has been named a vice president.

Francis P. Barron, general sales manager of Storer Television Sales, has been elected a vice president.

William W. Prout, merchandising manager for Lever Brothers' home laundering detergents, has been named director of promotion services. He succeeds **Oscar Lubow**, who has returned to Young & Rubicam as vice president.

William P. Dix Jr., former general manager of WDAU-TV Scranton, has been appointed general manager of WCHS-TV Charleston, W.Va.

James Dunn, former director of operations and controller, has been named assistant general manager of American Research Bureau. ARB also appointed **J. Ralph Crutchfield** to the post of station sales manager and **James Rupp**, marketing director of station services, has assumed the added responsibility of assistant product manager for market reports.

Ralph Guild, executive v.p., Daren F. McGavren Co., New York, has been named general manager and will direct sales for all the company's offices.

Avery-Knodel announced the following executive appointments: **Thomas J. White**, as senior vice president, will be in complete administrative charge of the New York office for TV and radio and becomes a member of the executive committee; **Roger H. O'Sullivan**, as senior v.p., has the same responsibilities in the Chicago office, and **Edward W. Lier** has been named director of sales development for radio and TV. New director of TV sales in New York is **Robert J. Kizer**.

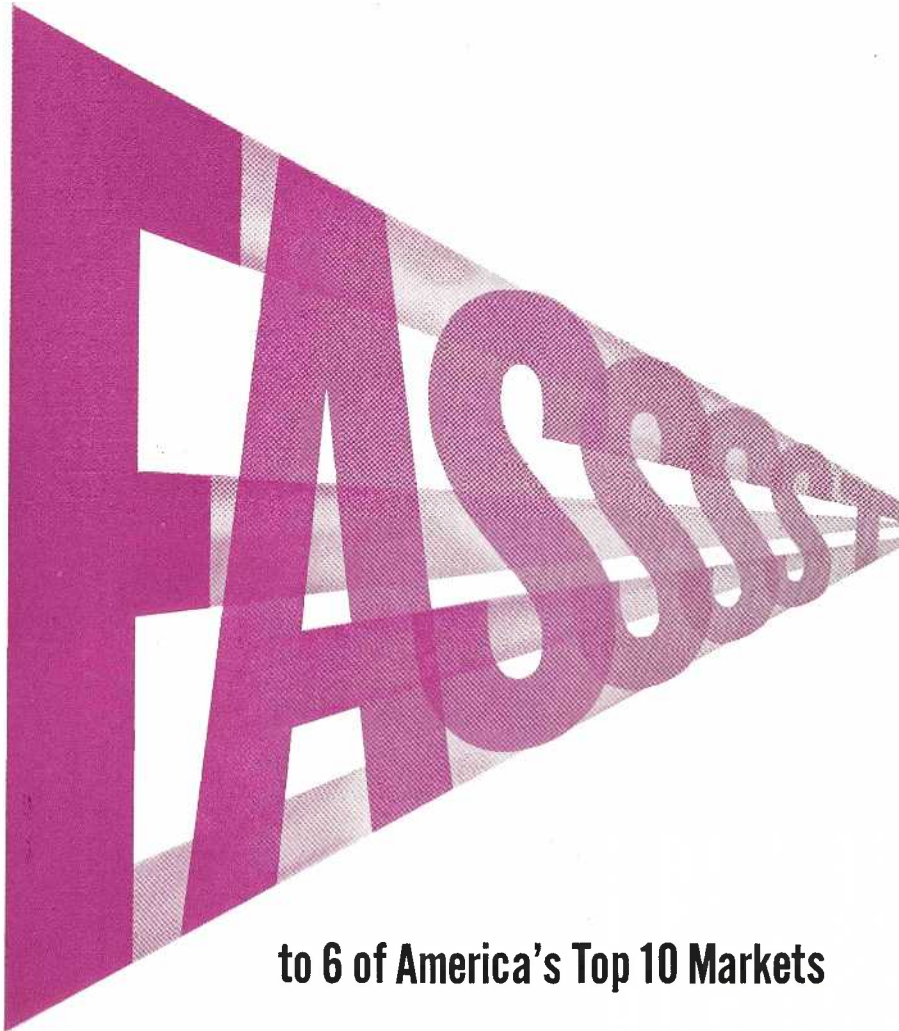
Edward C. Parker, former president and general manager of Tetley Tea Co., has been elected a vice president and director of Beech-Nut Life Savers Inc.

Leo Gutman, director of advertising and sales promotion for Ziv-United Artists Television, has resigned to join Paramount Pictures as advertising manager. Succeeding Gutman is **Mel Bernstein**, Ziv-UA's Cincinnati promotion director.

J. Wallace McGough, formerly with ABC International, has joined Radow & Alpers Advertising, Columbus, Ohio, as a partner. Before joining ABC, he was general manager of WKRC-TV Cincinnati.

Lawrence J. Pollock, director of research and sales development at WABC-TV New York, has been appointed director, research and advertising services. END

SELL



to 6 of America's Top 10 Markets

Fast reaction is common reaction with RKO General audiences. Their built-in loyalty to these strong stations, and their belief in the dependability of RKO General advertisers mean that you need less time to introduce a service, build a brand, make a sale.

You sell fast on RKO General stations because you sell in 6 of the top 10 markets, plus one of the South's richest areas. You reach areas populated by 67 million consumers.

You sell fast because adult programming and a sense of community responsibility have helped make RKO General the largest, most powerful independent broadcast chain in the country.

Get the details on reaching the RKO General target markets, fast and efficiently. Talk to your local RKO General Station or the RKO National Sales Division man.

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Building, LOngacre 4-8000

Chicago: The Tribune Tower, 644-2470

Hollywood: 5515 Melrose, HOLlywood 2-2133

San Francisco: 415 Bush St., YUKon 2-9200

Detroit: Guardian Bldg., WOODward 1-7200

Atlanta: 1182 W. Peachtree N.W., TR 5-9539

Dallas: 2533 McKinney St., RIVERSide 2-5148

Denver: 1150 Delaware St., TABor 5-7585



A GENERAL TIRE ENTERPRISE

NEW YORK WOR-AM/FM/TV	LOS ANGELES KHJ-AM/FM/TV	
DETROIT CKLW-AM/FM/TV	BOSTON WNAC-AM/FM/TV THE YANKEE NETWORK	MEMPHIS WHBQ-AM/TV
SAN FRANCISCO KFRC-AM/FM	WASHINGTON, D. C. WGMS-AM/FM	

MUSIC NOTED...

Boston Symphony Orchestra in a series of 13 one-hour TV Concert Specials has already been sold in these markets:

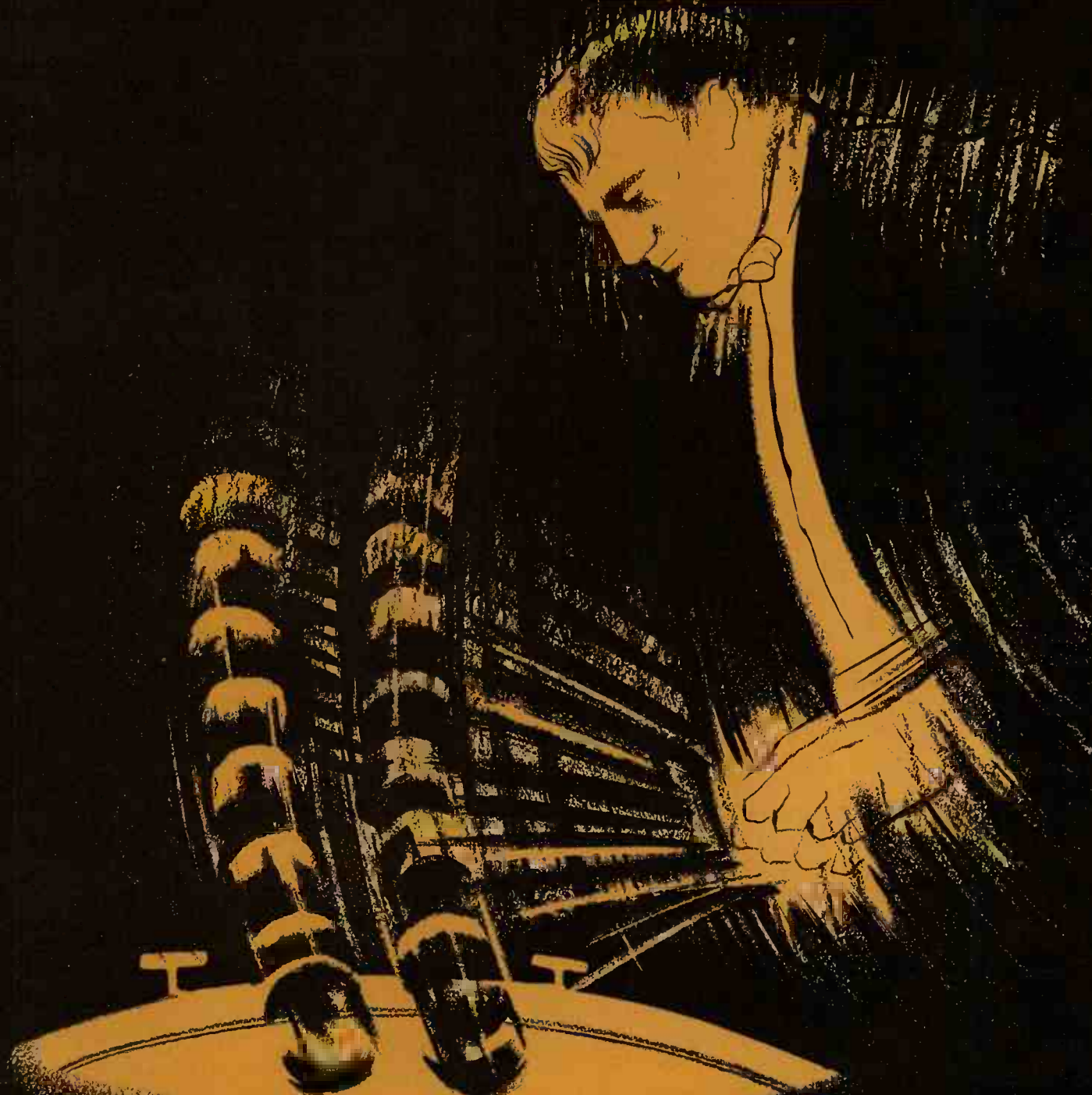
WJBK-TV, Detroit, Mich.	WICU-TV, Erie, Pa.
WHDH-TV, Boston, Mass.	WABI-TV, Bangor, Me.
WMAR-TV, Baltimore, Md.	KFSA-TV, Ft. Smith, Ark.
WGR-TV, Buffalo, N. Y.	KOLO-TV, Reno, Nev.
WTVN, Columbus, O.	WSM-TV, Nashville, Tenn.
WTRF-TV, Wheeling, W. Va.	WAVE-TV, Louisville, Ky.

The concerts, featuring the world renowned 104-piece orchestra to be conducted by Charles Munch and Erich Leinsdorf, will include the works of Beethoven, Haydn, Honegger, Schumann, Franck, Milhaud, Piston, Mozart, Bach, Copland, Handel, Diamond, Purcell, Wagner, Mendelssohn, Sibelius and Brahms.



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276



FOCUS ON NEWS

Shorter change for
CBS-TV affiliates;
P&G still top
television spender;
ETV money coming

CBS-TV affiliates, who had been conditioned to expect some kind of plan from the network to counter a so-called "economic imbalance" which existed in their favor, received the word at last.

The network had warned for months that the increasing costs of programs reduced CBS-TV's share of the advertiser's payments without a corresponding shrinkage in that of affiliates. CBS-TV's answer: a 6% reduction in affiliate compensation, effective next January 1. Affiliates were told, however, that nighttime advertising rates may be due to rise more sharply than in recent years, holding out the hope of bigger increases for their nighttime hours.

The CBS-TV affiliates convention also was the forum for CBS Inc. President Frank Stanton and other officials to denounce proposals that American television programs distributed abroad be screened to eliminate material presenting the U.S.A. unfavorably or unrepresentatively, and that the networks submit their programs for approval to the NAB Code Authority.

Such plans to pass on the content of programs are in effect a move toward government censorship, the CBS-TV president said.

His speech followed a minor furor brought about when CBS-TV refused to cancel the April 28 telecast of an episode of its The Defenders which covered the subject of illegal abortions. Of the 180 stations ordered for the telecast, 169 carried it. The program's three regular sponsors, Brown & Williamson, Lever Bros. and Kimberly-Clark, pulled out of the episode, but Speidel Corp. later signed for the whole telecast as well as for an alternate-week half-hour of the series next season. (Also see "Closeup," page 68.)

Procter & Gamble remains the top national television advertiser, reports Television Bureau of Advertising. P&G spent \$108,632,187 in TV in 1961 (\$56.7 million in spot, \$51.9 million in net-

work). Runners-up: Lever Bros., \$47.7 million (\$18.9 million spot, \$28.7 million network), and American Home Products, \$42.6 million (\$8.7 million spot, \$33.9 million network). The top brand name in spot television for 1961 was Wrigley chewing gum, which spent \$10 million in the medium, TVB said in another report.

Advertising that's "deliberately irritating through content, presentation or excessive repetition" is the target of a new "creative code" adopted by the American Association of Advertising Agencies at its 45th annual meeting. The document seems to be directed at TV and radio commercials which have been criticized for repetition. The code, which also prohibits advertising in poor or questionable taste, provides for penalties, including expulsion, for AAAA members who clearly and willfully violate it.

The Committee for the Improvement of Advertising Content, formed jointly by AAAA and Association of National Advertisers, reports that in 1961 it managed to obtain withdrawal or revision of eight out of nine cases of advertising it considered "serious" among those submitted to the committee through complaints.

The Art Directors Club of New York

awarded medals to commercials for three TV advertisers: Autolite Division of Ford Motor Co., Volkswagen of America and Xerox. Eight others won merit awards for TV commercials. In the third annual American Television Commercials Festival in New York, BBDO was top agency winner with six firsts in 35 product categories. About two-thirds of the "best" ratings were taken by such major agencies as BBDO, Leo Burnett, Young & Rubicam, Benton & Bowles, J. Walter Thompson and N. W. Ayer. The top winner for a series on any product was Fuller & Smith & Ross for its commercials for the Aluminum Co. of America.

Papert, Koenig, Lois Inc., one of New York's fastest growing agencies, has filed with the Securities & Exchange Commission for a public stock issue, reportedly the first for an advertising agency. The agency, started in 1957, billed \$5,888,816 in 1961.

The American Newspaper Publishers Association's Bureau of Advertising plans to expand its budget considerably in the next two years to go after some of television's biggest advertisers. Among the targets are Procter & Gamble and Kraft Foods division of National Dairy Products.

The Ford Foundation's Fund for Adult Education has spent nearly \$12 million in the period 1951-61 on educational TV activities, it reports.

The jockeying between ASCAP and TV stations—represented by the All-Industry Television Station Music License Committee—continues. Both have filed briefs in the U.S. Southern District Court in New York charging each other with restrictive practices intended to influence the choice of music used in films, procedures in licensing it and compensation paid for it. The TV stations have asked the court to grant music performing licenses under which they would pay ASCAP only for music performed on local programs—all other payments to



Reception Room of WDBJ-TV. New building is one of the largest and most modern in the South. Finest technical equipment . . . 316,000 watts e. r. p. — CBS affiliate.

WDBJ-TV Brings You the News About Pithsome Western Virginia!

The robust, fast-growing Western Virginia market keeps making news with its stepped-up industrial expansion. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For thorough coverage, you're right to use Roanoke's WDBJ-TV.



2 New In-Town Motels and 3 big shopping centers are being built in Roanoke this year. Many new industrial plants boost prosperity of WDBJ-TV coverage area. Above: New Holiday Inn.

Ask Your PGW Colonel For Current Availabilities

WDBJ-TV

Ch. 7



ROANOKE, VIRGINIA

be made to ASCAP by program sources.

There were 55 million television sets in use in countries outside the U.S. and Canada, receiving programs from more than 2,000 stations by the end of 1961, the U.S. Information Agency reports. During the year, there was a 9 million increase in TV sets in non-communist countries (to 44.5 million), and a 2 million increase in communist countries (to 9.5 million sets). The increase in stations in non-communist countries: 442 (to 1,666); in communist countries: 117 (to 381).

A special George Foster Peabody award was given to FCC Chairman Newton N. Minow for his efforts to "rescue the wasteland from the cowboys and private eyes." It was the first such to a government official strictly for acting in his administrative capacity. In return, Mr. Minow said the government would maintain a climate in which TV people would be "free to create." Mr. Minow a few days later also predicted there will be more public affairs programs and that the FCC will continue its demands for them.

The second phase of the FCC's Chicago TV program hearing was concluded with testimony by executives of the four commercial TV stations there. The stations defended their budgets of local programming and the three network-owned stations denied the outlets are being run from New York headquarters of the networks. WGN-TV, Chicago independent station, challenged the propriety of the FCC hearing, which ran 11 days and took testimony from a total of 120 witnesses.

The \$32 million federal-aid-to educational-television bill has been signed into law by President Kennedy after passing the Senate and House without opposition in revised form. The new law will be administered by the Health, Education & Welfare Department's Office of Education with FCC coordination.

A bill to require manufacturers to produce TV sets that tune both the VHF and UHF bands has passed the House and the Senate Commerce Committee is expected to report it to the Senate floor, where no trouble for the proposal is seen when the Senate votes. President Kennedy has said he favors the legislation, which is intended to put UHF on a more competitive footing with VHF.

The House also has passed a bill to create a private corporation to run a communications satellite system, and the legislation is expected to pass the Senate, though there is opposition from some

senators who favor government ownership. The bill has been approved by the Senate Space Committee and jurisdiction now is with the Senate Commerce Committee. The White House is amenable to the legislation.

A management survey of the FCC by the firm of Booz, Allen & Hamilton Inc. recommends that the FCC chairman be given increased power and that staff people at the agency report to the executive director instead of to the FCC members as they do now.

The Federal Trade Commission has ordered Carter Products Inc., New York, to discontinue what it terms false disparagement of competing products in television commercials for Carter's Rise shaving cream.

Rep. Walter Rogers (D-Tex.), second-ranking Democrat on the House Communications Subcommittee, told broadcasters he believes Congress will protect them from FCC retribution if they stand up for their rights. In an address to the Station Representatives Association's annual awards luncheon in New York, Rep. Rogers said that "too long the voice of the individual broadcaster has been the lost voice of the industry." (Also see "Playback," page 27.)

The Senate watchdog subcommittee, a three-man unit of the Senate Commerce Committee's Communications Subcommittee, has suggested that Congress keep a close watch on broadcasters' performance during election campaigns. The group, which has been studying broadcasters' dissemination of news of the 1960 presidential campaign, recommended that the FCC be legally empowered to direct stations to make time available for points of view opposing those aired by the station. The subcommittee, of which Sen. Ralph Yarborough (D-Tex.) is chairman, opposed proposals to make permanent the 1960 suspension of the Communications Act's equal time provisions (Sec. 315) for presidential and vice presidential candidates.

The President's Commission on Campaign Costs, in a report to the White House, has recommended that the same suspension be made for the 1964 presidential campaign.

Pepsodent toothpaste, which in the good old days of radio had a corner on the talents of comedian Bob Hope, is getting together with the comedian again. But Mr. Hope is dearer, and so is the medium for the reunion—television. Pepsodent now will be content with half-sponsorship on four of the six one-hour specials planned for Bob Hope on NBC-TV next season.

END



*For the
first time
Warner Bros.
most popular
TV series
are available
on an
individual
market basis.*

■ MAVERICK, starring James Garner and Jack Kelly; ■ SURFSIDE 6, starring Van Williams, Lee Patterson, Diane McBain and Margarita Sierra; ■ SUGARFOOT, starring Will Hutchins; ■ THE ROARING 20's, starring Dorothy Provine, Rex Reason, Donald May and Gary Vinson; ■ BRONCO, starring Ty Hardin; ■ BOURBON STREET BEAT, starring Andrew Duggan, Arlene Howell and Richard Long; ■ THE ALASKANS, starring Roger Moore, Dorothy Provine and Jeff York; ■ LAWMAN, starring John Russell, Peter Brown and Peggie Castle; ■ COLT.45, starring Wayde Preston and Donald May.



Warner Bros. TV Division, 666 Fifth Ave. New York, N. Y. CI 6-1000



TRICK OR TREAT? "Depending upon how you feel about Picasso, a lot of it looked more like trick than treat."—*Variety*.

The subject: "Picasso: An American Tribute"—presented by WNBC-TV in cooperation with the Public Education Association on Wednesday, April 23. Repeated Sunday, April 29.

Variety also said it was "wholly exhilarating." Not everyone agreed. To the *Herald Tribune* it was "anything but a happy harbinger." The *N.Y. Times* noted that the "artist's cubist period certainly provided something new in the way of test patterns." The *Newark Evening News*, however, headlined the program as "Brilliant" . . . and *Newsday* called it "a most thrilling experience."

But more important than the tone of reviews: a program based on a representative collection of Picasso originals in full color, underscored by the comments of art authority Brian O'Doherty, was brought to the New York area. People interested, or just curious, could choose to tune in. It was not expected that all who watched (including the critics) would shout in praise.

Yet—so many did. Letters from viewers are still pouring in. "A magnificent feat," writes a designer. "A superb show," says a New York housewife. And from a young lady in the Bronx: "Amazingly rewarding." More letters from art teachers, librarians, university faculty members . . . all unanimous in their praise!

That's why many stations around the country have asked to show "Picasso: An American Tribute" to their audiences. That's why WNBC-TV has made it available through NBC Films.

This kind of response is not new to WNBC-TV—the station which devotes more hours to public affairs and informational programming than any other New York channel. Such varied programs as *Open Mind*, *Direct Line*, *Youth Forum*, *Invitation to Art*, *Library Lions*, *Modern Farmer*, *Recital Hall*, *Space Log*, *A Moment With . . .*, representing nine of the top ten among all regularly-scheduled local sustaining, community-service programs in New York.* One picture is clear—WNBC-TV strives to provide programs to cover the wide range of interests of the New York television audience. **WNBC-TV**




"Picasso: An American Tribute" will soon be seen on NBC-owned stations WRCV-TV, Philadelphia; WRC-TV, Washington; WNBQ, Chicago; and KRCA, Los Angeles. Available in other cities through NBC Films.


*Source: Nielsen, April 1962

parts

A broadcaster must be a man of many parts. He is an editor. A sociologist. An educator. A business man. A showman. A psychologist. An engineer. An advertising expert. A lawyer. He is most especially an analyst. His success depends entirely on his ability to analyze an audience, appraise their reactions, and key their response to substantial programming. People watch. People listen. People know.

POST • NEWSWEEK STATIONS
A DIVISION OF THE WASHINGTON POST COMPANY

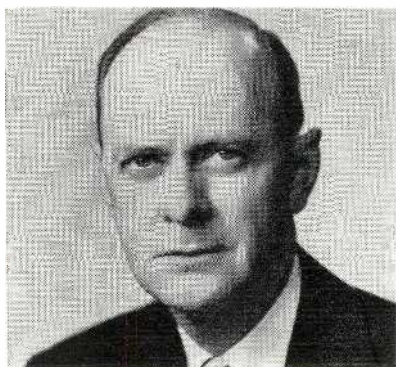
WTOP-TV, CHANNEL 9, WASHINGTON, D.C. 

WJXT, CHANNEL 4, JACKSONVILLE, FLORIDA 

WTOP RADIO, WASHINGTON, D.C.

PLAYBACK

A monthly measure of comment and criticism about TV



Congressman Walter B. Rogers (D-Tex.) at the Fifth Annual Station Representatives Association Awards luncheon, on May 10, at the Waldorf-Astoria Hotel, New York:

I do not want any member of the FCC or its staff dictating programming tastes to me, even though their taste and mine may coincide. I don't want other members of Congress dictating to me, and I certainly would not subscribe to the board of NAB doing it. However, on the other hand, I am not sure that I take comfort in the fact that perhaps on occasion a similar selection of program content and program choice is exercised by the top executives of television networks, advertising agencies, and even the sponsor of the show who is paying for it. It would be well to keep in mind that the evils of censorship are not confined to government activities. They can be equally exercised by economic interests and can be just as damaging and just as dangerous as government interference. I do feel that the interplay between the advertiser who pays for the show, the ad agency who has a hand in the choice of the programs, the networks and perhaps on occasion the affiliates (when anyone bothers to ask them) reduces the danger of absolute censorship. There may be times when we can point to one program

or one sponsor's rule book, but generally I do not think this is the case. If we had government censorship by one small group, the decisions would be absolute and final. And, I might add, distasteful. For instance there are certain dogmas which have come from the vast wonderland which fascinate me and must confuse you. For some reason, certain areas of programming got tagged with artificial labels by the FCC.

The public service pigeonhole is a good example. This category contains more ingredients than Mrs. Murphy's chowder. Any program which can't find a sponsor, usually religion, agriculture, education, discussion and talk, are thrown in with news and called public service. I have some difficulty in understanding why a program becomes public service simply because it won't sell. It is my understanding that since the earthshaking discovery of the vast wasteland, the television industry had a rebirth of conscience and is putting on more of these public service programs than before.

Whether or not this helped television is certainly controversial. Labeling a program public service doesn't make it entertaining. Public service can be rendered through good entertainment programs, and should be. Simply because the regulation requires certain public service broadcasts does not mean that the station is required to handle a series of dull programs in an effort to curry favor with the FCC at license renewal time, and it certainly should be recognized by the FCC that the Congress by the use of the term "public service" did not mean dull programs.

Let us all remember that although the FCC is listed as an independent agency of the government, this does not mean that it is vested with omnipotent authority. True, it is not answerable to any particular department of the government and is properly called an independ-

ent agency in that respect, but it is answerable directly to the Congress of the United States. It has been correctly referred to many times as an arm of the Congress, and was created for that purpose. It is well that members who are honored by appointment to this body, as those appointed to other regulatory agencies, keep this fact in mind. I am not indicating directly or indirectly that any of the present members of the Commission would think or act otherwise, but we must all remember that ours is a government of law and not of man. I do not intend to indicate as a member of Congress that we are the all-powerful body in this government, but if the will of the people is to control as it should, then there must be a proper response from the regulatory agencies to the duly elected Congress.

Since January of this year the Congress has found itself in conflict with the FCC on three separate occasions: the deintermixture bill, the communications satellite bill, and the daytimers. Although these matters have not yet been finally concluded, the House of Representatives has spoken and the people will have the chance this year to let us know whether or not they thought we were right. I make this point to impress upon you clearly that the Constitutional right to petition the Congress for redress of your grievances was not repealed by the Federal Communications Act of 1934.

If I were called upon to criticize your industry, constructively you understand, on any ground I think it would be for lack of courage, lack of willingness to fight for the things in which you believe and to fight for them effectively. This is not intended as a reflection on anyone, but it is said for the purpose of brevity and to bring the point clearly in focus. So many in this industry have told me that they hesitate to do certain things for fear of retaliation by the FCC. Others have told me that they have no fear of

In Chicago



... the Adler Planetarium and Astronomical Museum is the first planetarium built in the Western Hemisphere and contains the world's finest collection of ancient astronomical instruments. Here, a lecturer can reproduce the majestic drama of the heavens—past, present and future—over a simulation of Chicago's famed skyline.



In Chicago
WGN
TELEVISION

*offers better
programming through dedicated
community service!*



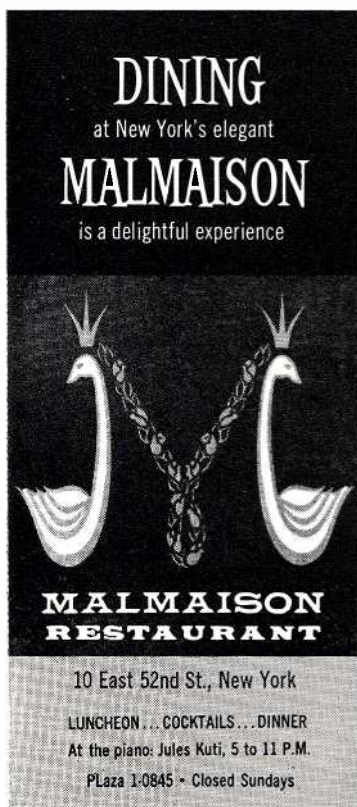
—the most respected call letters in broadcasting

WGN IS CHICAGO

PLAYBACK *continued*

the FCC, "It's those damned networks." Whatever may be the underlying cause, it is my feeling that you should stand up for your rights, expound your ideas about ways to improve programs and to improve your service; that you should fight more vigorously to carry your point, whether it be the FCC or the networks that have created the issue. Of course, I realize your dilemma. The people you represent are the ones who own the licenses and are the ones that can get hurt if anything goes wrong. If they get hurt, then you get hurt. But I feel very deeply that the members of the Congress will always lend a sympathetic ear to even the remotest possibility of an injustice.

You will all recall that a few years back a new office was formed in the television industry called TIO. It was my understanding that these letters meant Television Information Office and that it was created for the purpose of improving the image of television after the tragic revelations of the Oversight Committee hearings. I haven't heard anything about TIO since this original publicity and asked one of my friends what had happened to it. He said that they wrote a lot of memos to broadcasters but he didn't know of any information that had gone out to the public.



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

MALMAISON
RESTAURANT

10 East 52nd St., New York

LUNCHEON... COCKTAILS... DINNER
At the piano: Jules Kuti, 5 to 11 P.M.
PLaza 1-0845 • Closed Sundays

Frankly, I think you have a lot to brag about and it is strange to me that people in the selling business are selling everything except themselves. For instance, after three years of image-improving, it struck me as rather odd that one of the Peabody Awards went to a federal official who is a relative newcomer to this business and who, although not billed as an entertainer, has put on some interesting performances before Congressional committees. Perhaps there is a chance for some of us.

THE TRAIL-BLAZERS

Robert W. Sarnoff, chairman of the board of NBC, to the League of Women Voters at its 25th National Convention in Minneapolis, Minn., on May 4:

It is no coincidence that by far the most pervasive national television coverage in the world has been achieved by a system accenting entertainment of broad appeal. And it is no coincidence that the political independence, programming initiative and vast resources characteristic of television in the United States spring from a system of broadcasting based upon private enterprise, competition and advertising support.

It is not necessary for any broadcaster to justify entertainment programs in terms of their contribution to informational programming. Entertainment, especially in the diversity in which it can be found on the air, justifies itself: it performs a highly important function of its own and, indeed, is what the vast majority of Americans primarily seek from television. Because it must appeal to such a wide variety of tastes, no single viewer could possibly like all that TV presents; however, every viewer should be able to find programs to his liking.

Whatever one's personal view of television entertainment generally, it is important to recognize that informational programming does not exist in a sphere apart. Programs that enlighten and shows that entertain a mass audience are integral and inseparable parts of the same system of broadcasting. The revenues from entertainment programs still largely provide the underpinning for television's enormously costly position not only in news and information but also in educational and cultural programming. Equally important, they provide and maintain the millions of viewers without whom no kind of television program would ever reach a mass audience. It was Milton Berle and Sid Caesar and Ed Sullivan who blazed the trail into tens of millions of homes for *Meet the Press* and "NBC White Paper" and the *CBS Reports*, and it is Perry Como and *Bonanza* and Mitch Miller who keep the trail in good repair.

PROTECTING THE INNOCENT

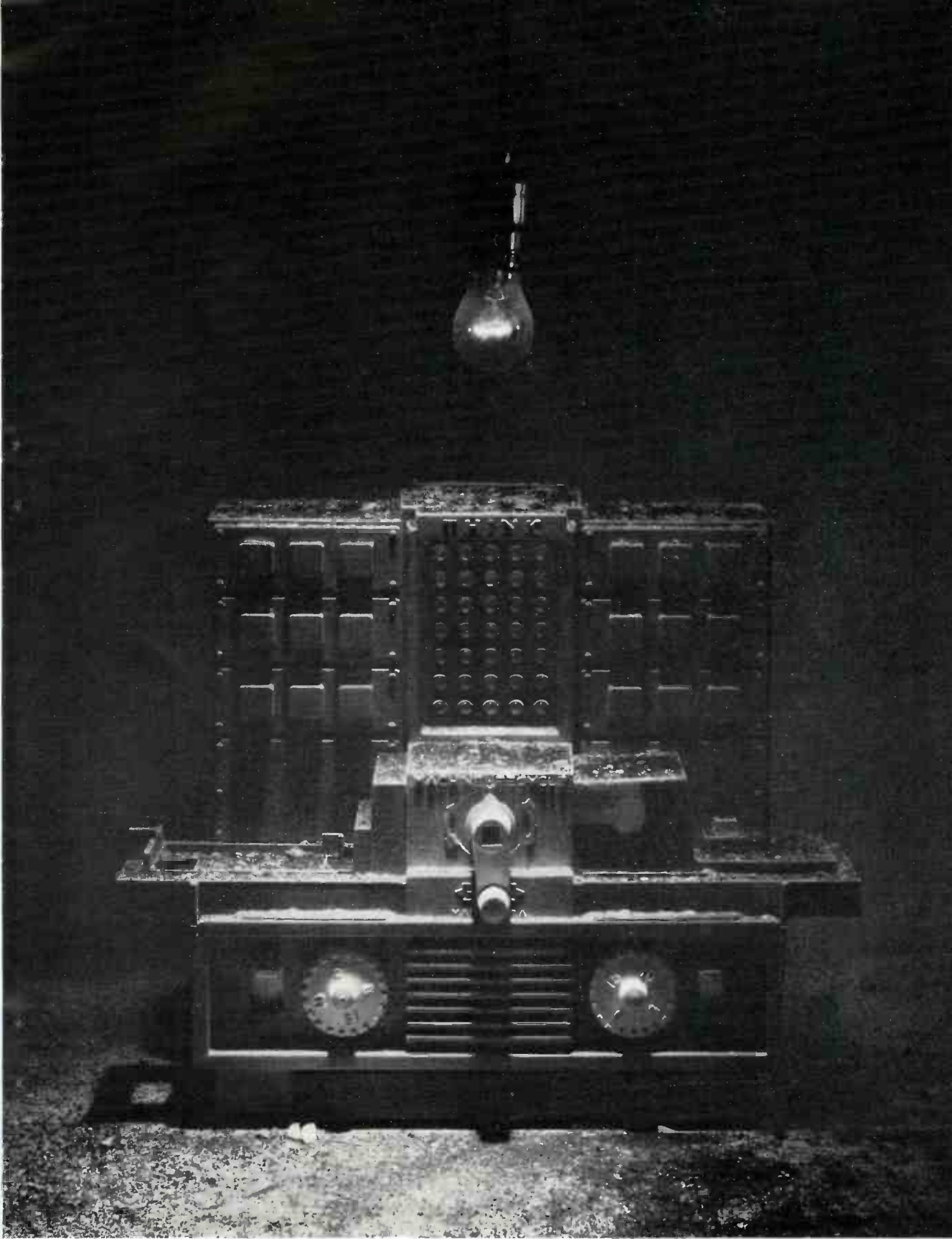
Paul Rand Dixon, chairman of the Federal Trade Commission, at the annual meeting of the American Association of Advertising Agencies in White Sulphur Springs, W. Va., on April 28:

We at the Federal Trade Commission want to be able to halt an illegal practice before it works irreparable harm on its victims. You in the advertising agency business don't want bureaucrats to be in a position to halt, without a full trial of the issues, a costly advertising campaign before it can recoup its cost.

Actually, we both know that few indeed would be the cases in which the commission would be justified in issuing a temporary cease and desist order in an advertising case. Obviously, in most advertising cases, it would be difficult to show that irreparable harm would ensue if a temporary order were not issued. Competitors and the public suffer because of false and misleading advertising, but not often could it be shown that the suffering adds up to irreparable injury. On the other hand, such injury is all too obvious in the case of a man being forced out of business by predatory pricing practices. Considering these realities, I think advertisers might want to ask themselves some thoughtful questions about this temporary cease and desist power for the FTC [proposed legislation in the House of Representatives, principally H.R. 8830 and H.R. 8831].

For example, who really is maintaining high standards of reputation in your industry? The Federal Trade Commission? No. You are. You prize a good reputation for many reasons, not the least of which is that it's worth money. Moreover, you like to be in a business with other reputable men and women—hard-driving, smart, resourceful, creative and honest men and women. You want the advertising industry to be appreciated for having that kind of people serving it. I would also venture to say that you deeply resent the sharpies in your profession who not only are giving you a bad name but are stealing your accounts with tricks and lies. You can't appeal to them, because they equate integrity with timidity and scoff at your scruples all the way to the bank. While your organization joins with the A.N.A. (Association of National Advertisers) in sincere efforts looking to the improvement of advertising content, the fringe crowd befouls your image.

Now, let me ask you a question. Do you really believe that the advertising campaigns which you, the reputable element of your industry, would prepare could be proved to work irreparable injury on a competitor or the public? I can't believe it. Instead of fearing such



THE LIST

markets and television stations carrying the exciting post '48 feature films of **METRO GOLDWYN MAYER** the best pictures in town.

- Albany, N.Y. WTEN
- Altoona, Pa. WFBG
- Austin, Texas KTBC
- Bakersfield, Calif. KBAK
- Baltimore, Md. WJZ
- Beaumont, Texas KBMT
- Binghamton, N.Y. WNBFB
- Buffalo, N.Y. WBEN
- WKBW
- Champaign, Ill. WCIA
- Chicago, Ill. WGN
- Cincinnati, Ohio WKRC
- Colorado Springs, Colo. KRDO
- Dallas, Texas WFAA
- Davenport, Iowa WOC
- Denver, Colo. KLZ
- Eugene, Ore. KEZI
- Flint, Mich. WJRT
- Fresno, Calif. KFRE
- Greenville, S.C. WFBC
- Honolulu, Hawaii KONA
- Indianapolis, Ind. WFBM
- Jacksonville, Fla. WJXT
- Kalamazoo, Mich. WKZO
- Kansas City, Mo. KCMO
- Knoxville, Tenn. WBIR
- Lafayette, La. KLFY
- Lansing, Mich. WJIM
- Las Vegas, Nev. KLRJ
- Lebanon, Pa. WLYH
- Lima, Ohio WIMA
- Los Angeles, Calif. KTTV
- Louisville, Ky. WHAS
- Madison, Wisc. WISC
- Miami, Fla. WCKT
- Minneapolis, Minn., KMSP
- WCCO
- New Haven, Conn., WNHC
- New York, N.Y. WOR
- Oklahoma City, Okla., WKY
- Omaha, Neb. WOW
- Palm Beach, Fla. WPTV
- Peoria, Ill. WMBD
- Philadelphia, Pa. WFIL
- Phoenix, Ariz. KTAR
- Pittsburgh, Pa. WIIC
- Portland, Me. WGSB
- WMTW
- Portland, Ore. KATU
- Reno, Nev. KOLO
- Rockford, Ill. WTVO
- St. Louis, Mo. KMOX
- Salt Lake City, Utah, KSL
- KUTV
- San Antonio, Texas, KONO
- Scranton, Pa. WDAU
- Seattle, Wash. KOMO
- Springfield, Ill. WICS
- Springfield, Mass., WWLP
- Syracuse, N.Y. WHEN
- Tampa, Fla. WTVT
- Terre Haute, Ind. WTHI
- Toledo, Ohio WTOL
- Tucson, Ariz. KOLD
- Tulsa, Okla. KV00
- Washington, D.C. WMAL
- Westlaco, Texas KRGV
- Wilmington, N.C. WECT

FOR SALE

TV SPOT BUYING MACHINE

It happened very suddenly . . . like a good TV trend should. This spot buying machine became obsolete when feature films produced by major Hollywood studios in the Fifties began to appear on television. Big pictures with big stars and big up-to-date stories created new audience interest and record viewing. This increase of sets-in-use

in all kinds of time periods created new spot buying opportunities in market after market. Now all a really knowledgeable time buyer needs for easier and wiser buying is a little list. Like this list of select stations carrying the most impressive post '48 features yet released —those produced by Metro-Goldwyn-Mayer.



The *other* 3

*offer advertisers uncommon advantages
(that's why they sell and sell and sell)*

- ★ Coverage of more than half the homes in counties doing 63% of total U.S. retail sales.
- ★ Audience concentrated in major metropolitan areas.
- ★ 100% color reception.
- ★ No restriction on length of commercial message... you say all you want to say to sell your product.
- ★ Tested "magazine" format prevents audience drop-off due to low-rated show.
- ★ Unique device gives immediate provable response to special offers.
- ★ Prime time always available at no premium, whether for one-time promotion or on regular cycle.

networks...

No electronic miracles, these other three networks . . . but the most powerful selling force in America, according to many leading advertisers.

They are the three big syndicated Sunday newspaper magazines, each offering a new spectacular every week-end, with no re-runs, even in Summer months.

Without counting cumes, the three syndicated Sunday magazines deliver your commercial to more than 25 million different homes every broadcast. They are viewed in the best time period of all . . . on Sundays, when next week's shoppers are relaxed and ready to take in what sponsors have to say . . . and more than half of this audience is in the top 50 markets.

Response? Just ask your audit survey to check a retail selling floor on Monday morning and watch merchandise advertised in Sunday magazines move out the front door! Or be in an advertiser's mail room when those bags of coupons start coming in!

The record shows that most big advertisers today agree that to make advertising dollars perform most efficiently, Sunday magazines should be part of the program. And when you start analyzing the efficiency of Sunday magazines you will quickly find you should start with Parade, reaching 11 million families all over America through their favorite Sunday newspapers.

Just remember that name . . . the call letters are PARADE, the basic buy of the other three networks, located at 733 Third Avenue, New York City.

PLAYBACK *continued*

legislation, I should think you would applaud the fact that the Federal Trade Commission at long last could move fast enough against the few bums that are stealing your money and your reputation. Believe what I say—the Federal Trade Commission is your ally in the fight that you are making to build advertising to its greatest potential.

BUILDING UNDERSTANDING

Marion Harper Jr., chairman of the board and president of Interpublic, at the annual meeting of the American Association of Advertising Agencies, on April 28:

Advertising can't hide. It is conspicuous by nature, and will become far more so as time goes on.

With the expected rise of advertising expenditures from \$12 to \$22 billion by 1970, a greater volume of advertising will move through many of the same

media. In view of pressures on profits, advertising will become more conspicuous to management as a cost. Many expenses of business are mandatory; advertising, by comparison, is discretionary. Advertising has just come through a period of severe competition with other business costs, but it faces still more. While total U.S. wages between 1950 and 1960 increased 85%, fringe benefits rose 187%. Over the same period, depreciation—a measure of replacement need for plant and equipment—increased 195%. The last advertising dollar must prove itself a producer of profit, not an alternative to profit.

Then, with constantly rising prices, advertising—which people experience from early morning until late at night—will become conspicuous as a cost to consumers.

Finally, with a greater preoccupation with the public interest in all aspects of



HARPER

production and distribution, advertising will become more conspicuous to government.

Of course, in becoming more visible, advertising will also, we contend, be rendering broader service. How can we build understanding of its functions—and our own? How can we reverse critical attitudes and avoid increasing regulation?

One possibility is to gallop around the countryside shouting, "Down with detractors and Socialists!" Looking back on our recent history, I would say that this has achieved very little for those who have galloped; and that too much of our criticism of advertising's critics has been marked by emotion and anti-intellectualism. We should be known more for what we do than for what we say or exclaim.

Another possibility would be for the advertising agency business to focus on where it wants to be in the middle and late sixties, and to concentrate its energies on getting there—in relation to professional practice, service to the economy and public acceptance. We would avoid dissipation of effort in running battles with village atheists or professional viewers with alarm. We would take an entirely fresh initiative in providing leadership both for advertising and the advertising agency business.

It's well to remember that for both business and media, advertising is a subsidiary or auxiliary interest. The first allegiance of business is to its products; the first allegiance of most good media is to *their* product—their editorial or programming content. Advertising is our product. Neither business nor media have a primary interest in fighting advertising's battles.

That interest should be ours. And out of it arises a double responsibility: for the agency business to advance and present the case for advertising; and to win endorsement of the agency function.

One follows from the other. To create understanding for our product—advertising service—we must build understanding of the business that produces it.

Historically, agencies have been con-



WGN-TV CITES CONTAGIOUS COLOR ENTHUSIASM IN CHICAGO MARKET

Ben Berentson, WGN-TV General Manager: "Enthusiasm and interest in Color TV is growing and spreading every day. To meet this great opportunity and exciting challenge, we've planned over 1600 Color hours this year, and we foresee a major break-through in Color sales to advertisers in '63." Color TV has big opportunities for you, too. Find out about them today from: J. K. Sauter, RCA, 600 North Sherman Drive, Indianapolis 1, Indiana, Telephone: ME 6-5311.



BODY

Nashville television reaches more bodies—live bodies, that is—than New Orleans, Denver, Omaha, Toledo, and many other big-name markets. Nashville, with 436,200 TV homes, stands a firm 38th in America. How can you resist this body of facts?

WSM-TV
NBC-TV Channel 4

WSIX-TV
ABC-TV Channel 8

WLAC-TV
CBS-TV Channel 5

NASHVILLE, TENNESSEE

www.americanradiohistory.com

PLAYBACK *continued*

tent to stay in the background. Perhaps the very name "agency" has encouraged a kind of satellite psychology, repressing active self-interest which is common to other industries. Perhaps we must become less reticent and withdrawn.

In fact, with all the negative omens we can point to, we have no choice but to make a driving collective effort that will serve three "open" purposes: to increase the acceptance of advertising as a tool of the market place; to learn—and have the public learn—more about its economic functions, and to publish information about the advertising agency business to make it well known—and to project broadly its professionalism and services.

CULTURAL COVERAGE

Pat Weaver, president of M-E Productions, to the Atlanta Advertising Institute, on April 20:

A big mistake was made in permitting the movie makers to take over the program responsibility in television. I do not mean they should not make lots of material for TV and be very important, but not replace the network program departments as they almost did. This is because while the movies do many things

brilliantly, they do many things badly, and we get more of one than the other because of money. How different the movie philosophy has always been from that of radio-trained or advertising-trained people can be seen by what has happened in the movie industry, where they never use the greatest power in the world, audio-visual impact on people, with big screens, stereo sound and all the rest, to do anything but tell stories. I will remind you, unnecessarily I hope, that in the last twenty-five years, every major publication that has come to glory—*Life, Look, TV Guide, Holiday, Reader's Digest* and so on—is in the non-fiction field. . . . When you think of what we could be seeing in our movie theatres in terms of coverage of the events of our cultural life, our political life, all our non-fiction interests supplied by audio-visual material, it is enough to make one want to go and stick a few heads in that cement at Grauman's Chinese.

The argument that the public decides, that there is some honest exhibition of all attractions to the public for them to view and choose among, is a phony. People like what they see. People are us, and we are by and large weak vessels. Offer us fifteen minutes of hard physical

exercise and a cold shower, or a nice nap, and few follow the routine that almost all would agree was better. There is no real quarrel over what is better, and this must be known to any thinking man. To keep free the environment for change, we do not want the penalties that follow dictation, even when it starts out on the right track. It is the wrong method. But that does not mean we do not all understand that certain activities are of higher quality than others, that there is more reward from certain kinds of entertainment than from others. . . .

Well, on to specifics. I have been talking about the business in its historical perspective, emerging from radio, moving early to a wide ranging experimental type service, aimed at broadening its usefulness to the advertiser, opening up new opportunities by design and plan for the creative community, finding what part of the public was not enthusiastic and how to program to get their attention, and being sure that the overall service served a grand design to make the common man the uncommon man by making television, once he was in the habit of using it a great deal, include within its service a whole range of things that the viewer would never have selected himself because he had no knowledge or experience or training that would have led to such a selection. There is more to the grand design than that, but it worked. It saw non-fiction and public affairs shows in prime time reach 25 and 30 million and more viewers. It saw 30 million people watch the Sadler's Wells Ballet dance the "Sleeping Beauty." It saw similar-sized audiences see Shakespeare and opera, watch the story of Hitler and Stalin, and attend the Geneva summit conference, and so on. It gave everyone the seat only the most privileged had had before, washing out the problems of time and place, of money and influence, of status.

Now, we have swung back to a storytelling medium, largely in movies. Let us talk projects for the advertiser, the creative community, the public. In this way we can see how we in the industry without interference from the government, without changing basic realities, can still get from this marvelous instrument what it so potently has to offer us all.

Let us talk of the kind of responsiveness to need that television can show with specific examples.

First of all, I am positive that major advertisers who need television selling more than any other part of their life cannot survive merely on the scatter-plan type selling. They will know the value of hit shows, of runaway hits, that proved of such fabulous power to them

INTEGRITY . . . broadcast standards that are even higher than the NAB Code have been the policy of San Francisco's KTVU since its first telecast in March of 1958. Sponsors are assured that there will be no over-commercialization, no triple spotting and no product conflicts on KTVU—they receive a clean run for their money with the same rate card for everyone. These standards have earned for KTVU a reputation for integrity and enabled advertisers to obtain greater effectiveness and impact for their commercial messages on this station.

The Nation's LEADING
Independent TV Station.



SAN FRANCISCO • OAKLAND
Oakland 7, California

Call H-R Television for the complete story of San Francisco's KTVU, and for excellent availabilities.

CARTOGRAPHY A LA CARTE

Two AE's from rival agencies, both in pursuit of a hot availability on WMAL-TV, met at X as they were headed for the station from opposite directions.

AE #1 continued 250 yards to the alley, turned right and walked 600 yards along the alley to the station. AE #2 walked from X to the intersection of Connecticut and Albemarle, turned left and walked along Connecticut Avenue to the station.

Both covered exactly the same distance and arrived at WMAL-TV at the same instant (only to discover that the availability had already been snapped up by a bright and beautiful lady time-buyer).

What's the distance along Albemarle Street between the alley and Connecticut Avenue? (Yes, Virginia, this is a right triangle.) And are there any other availabilities on WMAL-TV?

Send us the answer to the first question, and we'll send you the answer to the second.* Plus a surprise prize.

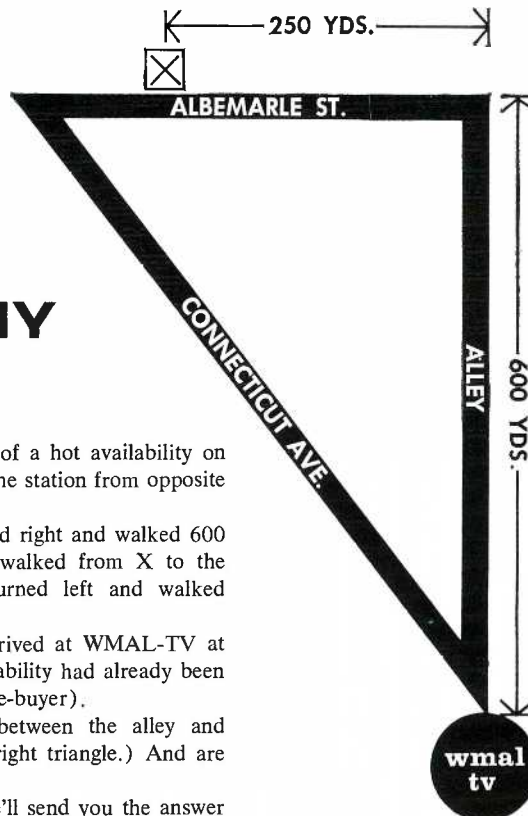
**Our cartography may not be as good as Mercator's, but here's one projection we can make with uncanny accuracy: minute participations in one of WMAL-TV's four daily 30-minute news programs are the shortest route between your clients' products and the Washington market. Ask your H-R TV salesman, or get in touch with us direct. But act fast. The world is full of lady time-buyers who don't need a map to know a good thing when they see one.*

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



WOW!

WOW!

PLAYBACK *continued*

in radio days and in television to date.

When the structure of TV ends the reliability of hits for the advertiser, because he can be detached from one hit after it hits by the owning network, or have the hit moved to another time period where it may not be a hit, then one puts into play a series of events that will go like this. Advertisers will develop programs that have runaway hit potential.

These shows, perhaps in tandem with more reliable and proved shows, will be built into blocks, placed directly by the agencies on independent stations in major markets, and on any stations in other markets, and create a hit show owned by the agency and client and dependable throughout its life to serve the selling interests of that client. The problems are many, but the solutions are at hand.

Now, let us look at the greatest weakness of our television service, so far as the public is concerned. This is, without question, the coverage of cultural activities.

My plan is a multiple sponsor, or patron, plan to present every week a one-hour program based on innovations, or experimentations, and finally, a two-hour event of the week in the cultural coverage field, the opera, the ballet, Shakespeare, Shaw, the classic theatre, and so on—a widely ranging showing of the treasury of mankind at night in prime time. This five-hour program plan is expensive. It will be presented by ten clients, each exclusive in its field. No direct product advertising will be included, but the operation will mount a tremendous assault through all media on all the groups in the country who have influence and power, including buying power. The premise will be that of the *quid pro quo*. We, the patrons, bring a wide range of brilliant new cultural entertainment to the people, and for that we ask public-spirited citizens to use, or buy, or at least consider the products of our patrons. I do not think most of us realize the impact it would have on men and women in all walks of life who are genuinely concerned about our society to have an announcement that every week, in prime time, in the major markets of our country, a group of major clients would be presenting the best of our cultural achievements regularly.

PATHWAY TO POWER

James Reston in the New York Times on May 9:

The increasing power of nationwide mass communications is obviously working to the political advantage of the Kennedys.

On top of all this, a nationally circulated daily and weekly press is clearly adding to this trend.

They are increasing their coverage of national and international news. They are adding more nationally syndicated columns, most of them originating in Washington, and all this gives the President an even wider audience than he had before.

This is something new in American political life. Franklin Roosevelt had national radio and the will and ability to use it effectively. But he didn't have television. Harry Truman and Dwight D. Eisenhower had both radio and television but used them sparingly and kept the Washington press corps in formal channels.

President Kennedy, however, is exploiting all the new mass communications.

This is a serious problem for the Republican party. It is being overwhelmed in the field of publicity, which is the battleground of Presidential politics.

As this trend continues, the dangers are obvious. The opposition can continue to express its feelings on the floor of the Congress, probably in the presence of a handful of members and spectators, but the President has an audience of millions at his command any day he likes. It is not a situation that promises to maintain a political balance of power in the United States.



Dr. Frank Stanton, president of CBS, to the CBS Television Network Affiliates:

The theory has been advanced that a controlling factor in television programming should be the effect that a program might have on the impression of American life held by peoples of other nations. The implication is not only that we ought to avoid presenting disturbing problems in our society in informational programs, but also that what entertains us at home can adversely affect our reputation abroad and should in some cases be withheld from overseas audiences, or not be produced in the first place.

I dispute both aspects of this theory. We cannot have a double standard of

reporting. CBS will never be a party to a policy of concealment that directs us to hide from the rest of the world our imperfections. It is far more important to show people everywhere that the free press, in every form, has value because it is free to criticize as well as to praise, free to show shortcomings as well as strengths, free to document great needs as well as great achievements.


The free world has no use for communist journalism because it tells us only what they want us to know. I have great hopes for American journalism—particularly electronic journalism in the new satellite era—because we are free to go before the world—not as the arm of a dictatorial government, but as wholly free to report and discuss the bad as well as the good. Nothing would be more disastrous to our cause before the world than for us to enter voluntary compacts to suppress informational programs dealing with problem areas in our society. For we would never thereafter be without suspicion when broadcasting informational programs that are favorable to our essential character as a free people who are moving forward.

This holds true, too, of our entertainment programs. We ought to be concerned not with our reputation alone but with an honest, undoctored revelation of our character. CBS cannot agree that we ought to conceal the fact that we are diverted by mystery dramas or westerns or situation comedies any more than the fact that we are diverted by reading mysteries or reading westerns or going to musicals. Far more damage would accrue from attempts to represent ourselves abroad as something that we are not than by opening up our whole national life, its light moments, its fads and its follies, as well as its serious concerns, to the view of the whole world.

Anything else is mischievous doctrine, not only because you would never know where to draw the line but because it is intrinsically wrong. We cannot stand for freedom of communications, and then qualify or departmentalize it. And our strength as a nation derives from what we are—not from what an arbitrator, whether set up by broadcasters or the government or someone else, says we ought to appear to be.

CBS stands for wholly free, unrepressed communications with the rest of the world—excepting only those matters relating to the national security that are already subject to internal as well as external controls. It cannot participate in any plan to hold back all that is categorized as “unfavorable” and to put forth only what is categorized as “favorable.” We would fool no one but ourselves. END

WOW!



HENNESEY

He exploded a million laughs in a three-year network run. Jackie Cooper, starring as the navy's Dr. Hennessey, often winds up sailing in hot water. But his ratings are always at high tide. ● From October 1959 to date (NTI—total U. S. basis), Hennessey averaged a 37 share of audience. That's a greater score than averaged by the competition mustered against him—five programs on two different networks! ● Now, NBC Films sails 96 half-hours of Hennessey into your area—as a first-run syndicated series. Here's a program with millions of loyal followers across the country, including thousands of fans right where you live. You get a ready-made local audience plus one of the nation's favorite stars at the helm. And when it comes to sponsors, he's an ace at recruiting. Man your stations—with HENNESEY!

NBC FILMS

THE BEST IS YET

BEGINNING with experimental telecasts on March 4, 1947 and introducing regular daily programs on June 3 of that year, WWJ-TV is Michigan's first television station—now celebrating its Fifteenth Anniversary.

Following its 1947 debut, WWJ-TV—like that memorable June—was “bustin’ out all over” with television firsts in the Detroit market area:

- FIRST WITH* • Detroit Tiger Baseball • Boxing
• Auto Racing • Boat Racing • Soap Box Derby
• Wrestling • Detroit Lions Football • University
of Michigan Football • Red Wings Hockey
• Bowling • City Council Meeting • Detroit
Symphony Orchestra • Polo • Olympic Swim-
ming Trials • Community Chest Program
• Colorcasts in Detroit

TO COME...

Since those pioneer days, WWJ-TV has observed and participated in the notable cycles of television's progress—from Jerry Lester, Dagmar, Milton Berle to Robert Montgomery, Sid Caesar, Mr. Peepers to Bonanza, Bob Newhart, Mitch Miller. Paralleling them, WWJ-TV has nurtured and produced its own local dramas, audience participation shows, newscasts, documentaries.

WWJ-TV cameras, projectors, and monitors have seen the good things that fifteen exciting years of television have created. Each of those creations stands as a monument to its own era of entertainment, education, enlightenment.

WWJ-TV looks back proudly on those fifteen years, knowing full well the ingenuity, energy, and endless toil each year reflects. But with interest and anticipation, WWJ-TV looks forward to the eras that lie ahead, confident that television's resources are boundless, that even greater accomplishments are on their way, and that *the best is yet to come.*

WWJ-TV

THE
NEWS
STATION

Owned and Operated by The Detroit News • National Representatives: Peters, Griffin, Woodward, Inc.

LETTERS

NBC'S FARM SYSTEM

While I don't make a practice of writing this type of letter, I feel compelled in this instance to tell you how much I enjoyed your article "Farm System to TV's Future" in the May issue of TELEVISION MAGAZINE. Aside from the fact that the article was skillfully organized, well-written and most informative, I felt a particular identification with the subject matter, since the company for whose "glory" I toil starts its young hopefuls in much the same way as the NBC page system, i.e., in the mailroom.

Most of the talent agents in the company began their climb up the show business ladder by performing the usually routine and sometimes bizarre chores indigenous to the mailroom of a large talent agency. HOWARD WEISS *William Morris Agency, New York.*

I was delighted to be included among the roster of pages who found their way out of the locker room on the second floor of the NBC building. Congratulations on your adept report ("Farm System to TV's Future") and thank you for your generosity. BILL DANA *Bill Dana Productions Ltd., Los Angeles.*

INTERESTED READER

Congratulations on the excellent publication you are producing each month. I read each issue with the greatest of interest. JOHN W. GUIDER *President and General Manager, Mt. Washington TV Inc., Littleton, N.H.*

BOUQUETS FOR APRIL

The article ("Current Climate for TV Ratings: Standing on the Status Quo") by Morris J. Gelman in TELEVISION for April 1962 is exceedingly interesting, and if you have some reprints of it made I would appreciate receiving five copies

of the reprints for distribution to the other members of the Technical Committee on Broadcast Ratings, since our work is so well discussed in that article. WILLIAM G. MADOW *Formerly Chairman, Technical Committee on Broadcast Ratings of the American Statistical Association, Stanford Research Institute, Menlo Park, Calif.*

I am much impressed by Dr. Hess' research ("In the Eye of the Beholder") reported in your April edition. JOSEPH M. TEWINKEL *Communications Consultant, Spokane, Washington.*

HANDLING OF "HISTORY"

This past weekend is the first time I have had an opportunity to read the April 1962 issue of TELEVISION from cover to cover and, of course, I was quite interested in the manner in which you handled the story "Middlemen to Millions."

I was especially impressed with the style of the handling of "The High Price of History." RAY V. HAMILTON *Hamilton-Landis & Associates, Washington, D.C.*

MORE ON MARCH

Our national headquarters advises us that you had a very interesting article on food brokers and, if possible, we would like to obtain a copy.

Very possibly it might be advantageous for you to arrange to have reprints of this sent to all members of the National Food Brokers Association as we would all be extremely interested. JOHN L. PALMER *John L. Palmer & Associates, Food Brokers, Buffalo.*

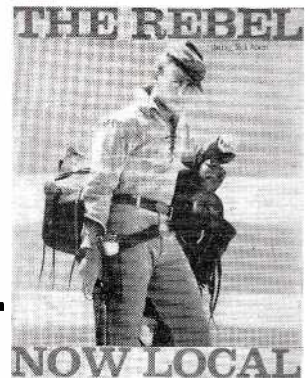
We would appreciate it if you would please send us copies of your [food brokers] article dated March 1962. PATRICK H. CASEY *Vice President, Hickman & Company, Food Brokers, Milwaukee, Wis.*

We are interested in knowing if copies [of the food broker story] are available. LOUISE A. FROEB *National Account Representative, WTHI-TV Terre Haute, Ind.*

Kindly send us 20 copies of the March 1962 issue. BERNIE WHITAKER *National Sales Manager, WRAL-TV Raleigh, North Carolina.*

Would you please send fifty reprints of the article "Television's Neglected Persuader." BAILY W. HOGBOOD *Promotion Manager, WFMV-TV Greensboro, North Carolina.*

Would you please be good enough to send us 10 additional copies of "Television's Neglected Persuader." DICK JOHNSON *Sales Manager, wsva Harrisonburg, Va.*



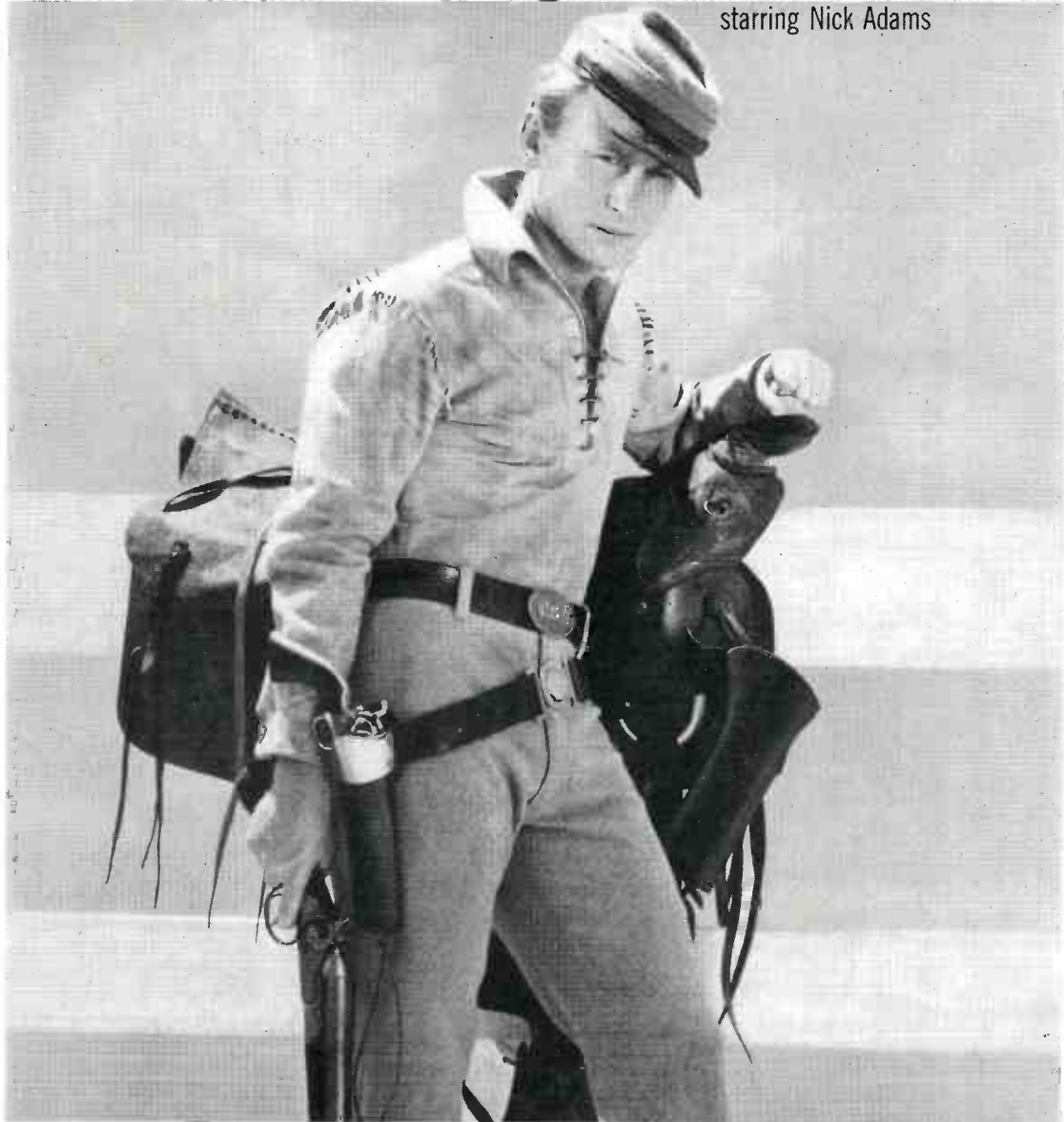
AT
PRESS TIME
ALL THESE
TOP STATIONS
ALREADY
SOLD!

WABC-TV New York
KCOP Los Angeles
WGN-TV Chicago
WXYZ-TV Detroit
WRC-TV Washington, D. C.
KTVT Dallas-Fort Worth
KMSP-TV ... Minneapolis-St. Paul
WFLA-TV .. Tampa-St. Petersburg
WBIR-TV Knoxville
WNEP-TV Scranton/Wilkes-Barre
WLOS-TV Asheville

*It's moving fast
...so better act
fast!*

THE REBEL

starring Nick Adams



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For Fall '62 release: 76 high rated 1/2 hours for syndication! The eminently successful REBEL enjoyed top Sunday night audiences on ABC's Television Network for 2 solid years. A 32.9% average share-of-audience* put THE REBEL into 9,729,000 homes each week during the 1960-'61 season. Already bought and programmed by the NBC Network** THE REBEL faces no hiatus this summer. This invaluable exposure of your property will cover 12 weeks this summer on the network: A springboard for your local programming this fall. So rally 'round THE REBEL, boys! Write for full details today; or call . . .

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New York 36
L.A. 4-5050

*NATIONAL NIELSEN, JAN.-MAY, 1961 **WED. 8:30-9 P.M. STARTING JUNE 27. (REPLACING JOEY BISHOP)

Toss-up

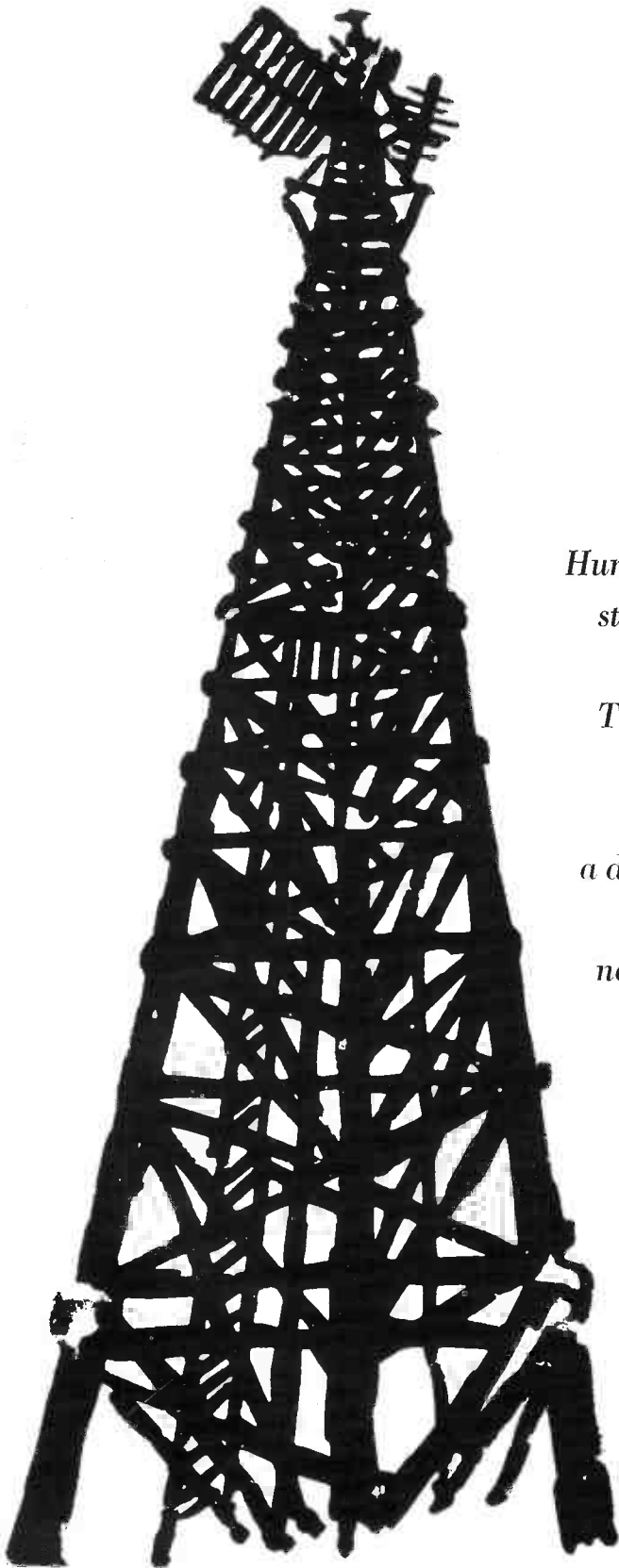


Both sides of the coin are the same when you compare the audiences of New York's top Network station and WPIX-11, New York's Prestige Independent. A. C. Nielsen has *proved* that the "content" of a rating point on both stations is *the same*: same income levels, home and automobile ownership characteristics, job occupations, etc. Moreover, 98% of WPIX-11 clients are national advertisers. Prime evening Minute Commercials, National Advertisers and "Network Look" programming night after night — a combination available to national spot advertisers in their number one market *only* on WPIX-11.

where are your 60 second commercials tonight?



TELEVISION



Hundreds of towers much like this one stand out against horizons from coast to coast, pulling in distant TV signals for relay, via cable, to over a million TV homes. They're populating a new frontier in television, a development the old frontiersmen view with mixed emotion. They're the nation's community antenna television systems, over 1,000 strong and several millions rich. About which more is written overleaf.



COMMUNITY
ANTENNA
TELEVISION

FRIEND OR FOE?

*It depends. A boon to some stations,
anathema to others, the cable TV
operators are of increasing importance
to all. They're proving the fringes
of television can be profitable, too.*

BY ALBERT R. KROEGER

PIRATES," the western TV station president exploded. "Opportunists who live off the product and creativity of others without paying a cent."

"If you can't lick 'em, join 'em," argue a number of other broadcasters, some of whom already have.

It's a good investment, say the big business financial types. It's leading to pay TV, say some. It's giving the viewers what they want, say others. It's a very complicated situation, says almost everyone.

It's good and it's bad, depending on which side you're on or from what angle you look at it. It's a controversial 13-year-old called community antenna television.

Like a bazooka shell slamming into the side of the mammoth commercial television industry, the CATV surface opening is small—an estimated 1,069,500 TV homes, about 2% of the national grand total. But the shrapnel flying around inside the industry cuts in many directions.

Some TV broadcasters have been open bleeders, cursing loudly on the way to National Association of Broadcasters or Federal Communications Commission aid stations or local courts. Some station chiefs put on a bandage and live with their "wounds." But most have not been hit at all, or live quietly (and happily) with a bonus audience brought in by CATV—and reflected on their rate cards.

The television networks may have made anti-CATV noises from time to time—their expensive programs are picked up free by CATV systems—but they have taken no firm stand. Their programming, after all, gets expanded viewing thanks to CATV.

The big television advertisers, too, have no real fight with CATV. Like the network programs, their commercials get into homes they might not otherwise reach.

For the local television station serving a single market, CATV is something else again. When a system sets up to service a town, lays cable and signs up subscribers for programming brought in from distant cities, the local station may feel the economic impact. It may lose viewers to the new programs, it may have its own programming duplicated, it may lose ad revenue and get less network compensation for the network programs it does carry because of decreased audience.

The CATV system argues that it is giving the viewer what he wants for a nominal fee—freedom of choice, diversity of programming, not one channel but several. The local station shouts unfair competition.

For television broadcasters overall, the sufferers and the well-off, the complainers and the passive, CATV is seen as something more than an auxiliary communications service. It is, say many, the nucleus of pay TV—the bones on which to hang the flesh of a national subscription service or many regional services. Within the CATV industry itself there are forces for and against pay TV. Large systems operators like TelePrompTer Inc. and RKO General openly favor pay TV in CATV's future. Most small operators, like the small businessmen who got CATV rolling, oppose such a move.

Irksome also for broadcasters is CATV's status as a non-regulated industry. Except for keeping a watch on CATV

equipment standards, the FCC does not have licensing authority or other specific jurisdiction over CATV systems. But while the FCC has long maintained it does not want jurisdiction, it has had legislation to regulate CATV in a limited way pending before Congress since early 1961.

The issue of CATV's economic impact on the lone TV station serving a local market is drawing the federal agency more and more into the CATV-broadcaster scrap. Feeling in Washington, among communications lawyers and those involved on both sides, is that some form of CATV regulation is coming, but probably not before 1963 or 1964. How stiff it will be no one can say. CATV men down the line, however, are firm in stating that they do not want regulation in any form and certainly not regulation for the sake of regulation.

The NAB position on CATV is this: It is not against the community systems. They serve a purpose. But, NAB feels, they operate without any kind of regulation whatsoever, pose a threat to local TV service, live off other people's "brains" and constitute "unfair competition" where they undercut a local station. NAB sees, with CATV microwave links springing up piece by piece around the country, the eventual horror of a national link feeding the programming of New York and Los Angeles to the entire television population. The broadcasting group waits and works for the day when through either the courts or Congress CATV gets some measure of control, "common ground rules for both the broadcaster and CATV operator to play under," as one NAB official puts it.

CATV: friend or foe? The question has long begged an answer, perhaps because there is no answer satisfactory to everyone, perhaps because TV broadcasters thought that if they ignored it long enough it would go away. But CATV is not about to leave a marketplace in which it has one out of every 48 U.S. TV homes plunking down from \$2.50 to \$6.50 a month for a lot of programming it can't otherwise get except through a community master antenna TV system.

By rough estimate, CATV today is a \$51.3 million industry—the gross on 1,069,500 homes served, with each home paying the arithmetic average of \$4 a month, \$48 a year. The yearly gross revenues of the average system run between \$100,000 and \$200,000.

In audience, CATV is small, but growing. Estimating 3.3 persons per home, CATV systems—about 1,004 of them in 45 states—account for some 3,529,350 viewers. About 50 new systems were started or "discovered" last year, 50 more are expected to emerge this year. (CATV is an inexact industry in many ways; systems have never been properly counted. A system operating for a number of years may suddenly come into the CATV news and be counted among its fellows.)

The average size of a CATV system is estimated at 800 subscribers. Only 16 of the 1,004 systems have more than 5,000 subscribers and only two of these have more than 10,000 subscribers. Systems of 100 to 500 subscribers form perhaps the largest single grouping.

In the area of service, the average CATV system carries from four to five TV signals. Some systems carry only one

TV signal, others as many as nine, with FM stereo in some cases also fed into homes via cable. Pennsylvania, mainly because of its rough, bending terrain, has become the largest CATV state with an estimated 230,000 subscribers on about 200 systems.

CATV has come a long way since it came rolling down from the hills of Oregon and Pennsylvania in 1949-1950, then only a handful of systems with a few hundred subscribers. In the years that have followed there have been law suits and franchise fights, a Senate battle on CATV legislation, bitter (and some sweet) words between TV men and CATV forces. Above all there has been confusion—and paradox. Example:

Today, thanks to CATV systems, Great Falls, Mont. (served by two local TV stations), gets more network service than New York City. In addition to the three major U.S. networks carried into Great Falls, the city also gets Canadian Broadcasting Corp. programming and an educational TV network.

In three weeks it will be time for CATV men to flex their muscles at the industry's annual meeting, the 11th annual convention of CATV's body politic, the National Community Television Association. The convention will run from June 17 to 22 in Washington, D. C., at the Shoreham Hotel. NCTA's 509 members will get the usual "things are great" message but with perhaps some overtones this time of impending trouble—namely a come-alive FCC and a pivot decision that earlier this year went against CATV.

THE CARTER MOUNTAIN CASE

Last February 14 the FCC granted a protest by Joseph P. and Mildred V. Ernst, owners of KWRB-TV Riverton, Wyo., and denied the application of Carter Mountain Transmission Corporation for additional microwave TV facilities to serve CATV systems in Thermopolis, Riverton and Lander, Wyo. The issue, as the FCC sees it, is the economic survival of KWRB-TV.

The FCC pronouncement: "The Commission weighted the showings that KWRB-TV is the only local TV outlet for the community against the fact that an increase in Carter's facilities would permit the rendition of better and more efficient service to the CATV serving the community.

"If the Riverton pattern is permitted to be altered and the substantial return from Riverton in particular is reduced, KWRB-TV, despite the fact that it would strive harder, would find it more difficult to sell its advertising in face of the split audience, and this situation together with facts on record, results in our judgment that the demise of this local operation would result."

The FCC added: "True, a grant of the instant application would permit the rendition of better service by the CATV, but at the expense of destroying the local station and its rural coverage. The CATV would permit the urban areas a choice of coverage, but the local station, especially in this case of a single station market, serves a wider area. A grant of this application will not contemplate an extension of coverage for the entire areas included in KWRB-TV's contours since it is too costly for CATV to enter the rural areas. Thus the rural people would be left with nothing at all.

"This is not a true competitive situation where one or the other applicants would render the service. In this in-

CATV BOXSCORE

SYSTEMS	SUBSCRIBERS	STATE
6	14,200	Alabama
0	.....	Alaska
29	28,400	Arizona
12	15,100	Arkansas
76	73,000	California
15	14,700	Colorado
3	1,000	Connecticut
0	.....	Delaware
0	.....	District of Columbia
8	6,900	Florida
1	1,100	Georgia
1	#	Hawaii
31	26,000	Idaho
6	5,400	Illinois
1	150	Indiana
5	9,500	Iowa
12	7,800	Kansas
43	24,000	Kentucky
6	4,100	Louisiana
10	3,400	Maine
10	21,000	Maryland
5	4,900	Massachusetts
15	16,400	Michigan
14	24,600	Minnesota
16	22,700	Mississippi
3	4,700	Missouri
17	21,500	Montana
7	6,300	Nebraska
6	13,000	Nevada
8	12,000	New Hampshire
2	6,700	New Jersey
23	26,300	New Mexico
52	56,200	New York
1	*	North Carolina
0	.....	North Dakota
16	17,300	Ohio
21	22,200	Oklahoma
68	73,000	Oregon
185	230,000	Pennsylvania
0	.....	Rhode Island
0	.....	South Carolina
5	1,000	South Dakota
8	5,400	Tennessee
66	57,300	Texas
10	4,000	Utah
17	16,500	Vermont
1	400	Virgin Islands
8	5,200	Virginia
62	74,000	Washington
62	65,200	West Virginia
10	5,500	Wisconsin
21	21,300	Wyoming
1,004	1,069,350	

#Honolulu system now operating with known potential of 5,000 subscribers.
*Wilmington, N.C. system recently became operative; it has a measurable potential of 10,000 subscribers.



stance, if KWRB-TV, the local outlet, should be forced to cease operation, the rural people would be left without any service. We do not agree that we are powerless to prevent the demise of the local television station, and the eventual loss of service to a substantial population; nor do we agree that the Commission's expertise may not be invoked in this instance to predict this ultimate situation."

The Carter Mountain decision is up for reconsideration. And the transmission company "might" refile its application for CATV microwave to the Wyoming communities if a showing can be made which indicates that duplication of programming is adequately avoided and a satisfactory arrangement is arrived at whereby the CATV system will carry the KWRB-TV service. But most CATV executives admit that their industry has met its first major set-back in the Carter Mountain case.

Court fighting is not new for CATV men. Individual systems have been doing battle with broadcasters over their communications position, right to TV signals and a dozen other points for years. They have run up against federal, state and local attempts at regulation in order to stay in what they feel is a private business built with private funds to sell a retail service.

"CATV is not a competitor . . . not the broadcaster's boogie man . . . not the advertiser's or the ad agency's enigma . . . not the forerunner of pay TV," maintains NCTA president William G. Dalton. "CATV," he says, "is nothing more than a master antenna service."

Dalton, 52, joined NCTA in January 1961 as its first paid president. While having no previous connection with broadcasting, he has had long experience in trade organizations, knows his way around Washington and knows the fine technique of political in-fighting. He went to NCTA from a post as president of Tyrex Industries Inc. and the National Rayon Institute (and the marketing battle with nylon, especially in auto tire cord, that has been a hot fight for years). Clearly, NCTA, representing a controversial, growing industry, needed the services of a professional.

Dalton has stuck to a line of peaceful co-existence between broadcasters and CATV, boomed a live-together course for both industries. In his keynote address before the 1961 NCTA convention he criticized legislation that would empower the FCC to regulate "a situation that no longer exists."

The NCTA president said last year that he couldn't figure out why NAB "seems to be hollering for such legislation." NAB, he said, contends there are a few areas where a clash exists between local broadcasters and CATV systems. But there are "very few" such cases, he noted, adding: "The NAB and NCTA have a growing and improving relationship for public good which should serve both the broadcasters and our members effectively and profitably in the years ahead."

"But it's time that both broadcasters, who are calling for more freedom, and CATV'ers, who deserve to grow also, should give some careful thought to what's ahead. It's time we join together on this freedom road instead of traveling separate and diametrically opposed paths."

Dalton contends that any kind of original legislation for any industry "is the first foot in the door towards regulation forever." He wonders why broadcasters want CATV regimented by regulation and resulting inspection for "economic impact" when "such inspection calls for careful scrutiny of management, books and profits—for both sides."

As far as NAB is concerned, it seems to be a matter of

"the principle of the thing"—that as long as even "a few" stations get hurt by CATV competition there is no reason to wrap the warm arm of fellowship around the CATV industry. As long as CATV remains a "no-risk industry"—the phrase of one NAB official—capable of hurting a single TV station, it apparently will have opposition from the NAB, as well as from the individual broadcasters who cry "foul."

But Dalton can easily point out at least 20 radio and TV broadcasters who have either gone into CATV system ownership themselves or have interests in both camps. Others have applied for CATV franchises, and more, if all things "were right," would go into CATV under "best of both worlds" economics. CATV systems were in some areas of the western U.S. before commercial TV stations arrived. Some CATV operators, starting in community systems, are buying TV and radio stations. And conflict after conflict between CATV man and broadcaster is being settled privately.

There are about 40 communities which have a local CATV system and a single local TV station in competition with each other. Only in three or four, NCTA estimates, is the situation still a matter of controversy.

In most situations, the local TV station and CATV system hit on a cooperative plan to resolve their problems. In a number of instances this is accomplished by the CATV group buying the local TV station—as with KBLI-TV Helena, Mont., and KIVA (TV) Yuma, Ariz., last year.

Says the general manager of one western TV station currently having CATV troubles on the "cooperation" subject: "CATV here has tried to buy us out. It's a favorite tactic of theirs. When they hit a trouble spot they try to acquire the station and avoid a legal battle. If they are in trouble with a local court they'll try to jump it higher. They are highly skilled at dodging."

The western station man says he is being hurt by his local CATV competition—in program duplication, degradation of his signal in cable homes followed by loss of audience, ad revenue and network compensation. "We seem to be split in the TV industry on this," he says. "For the majority of TV stations CATV is plus coverage in their favor. For minority stations like ours it is minus coverage. We need protection."

A THRIVING BUSINESS IN PENNSYLVANIA

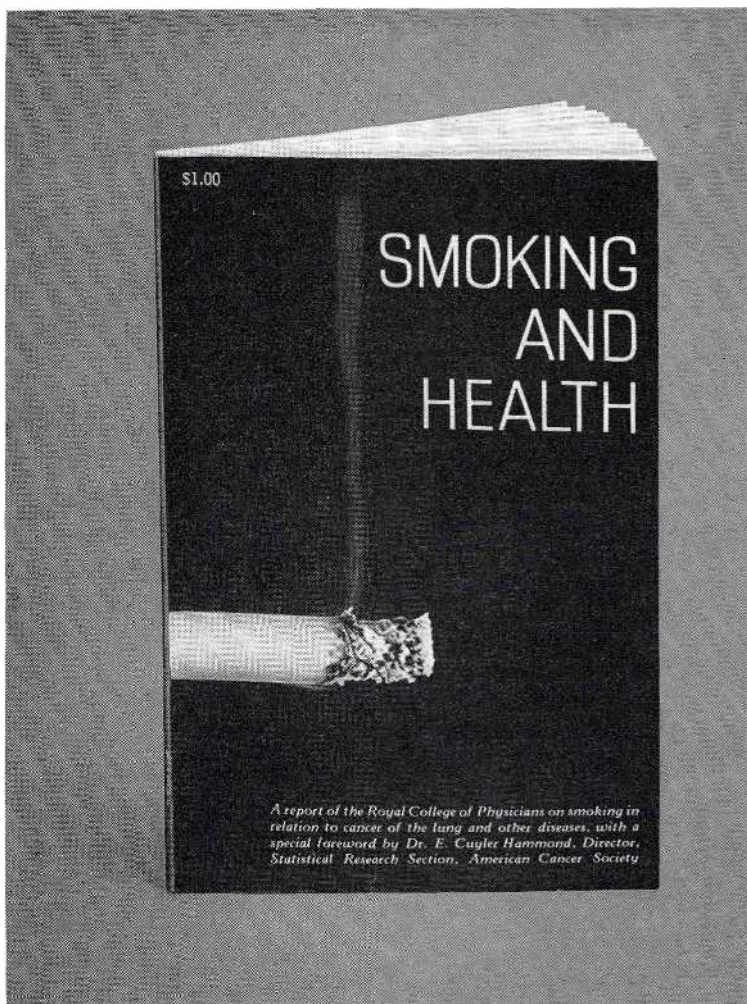
As this small market station man points out, many TV stations do all right with CATV. In the mountains of eastern and central Pennsylvania, for instance, CATV thrives, is ideal for putting TV signals into the valleys and shadow points that would normally be bypassed or receive only fringe reception. Scranton-Wilkes-Barre's three UHF stations get an estimated 110,000 TV homes—up to one-third of the total TV circulation in the market—through some 80 community systems serving their area. All of the stations maintain harmonious relations with the CATV'ers.

Dorothy Mugford, promotion manager and CATV liaison for WNEP-TV, Transcontinent TV Corporation's station in Scranton-Wilkes-Barre, estimates that some 92,000 homes in northeastern Pennsylvania and southern New York receive WNEP-TV via CATV.

All of the Scranton-Wilkes-Barre TV stations have a staff specialist devoted to cable-relations service. Mrs. Mugford and her counterparts make frequent trips into the field to contact operators of the cable systems. Says Mrs. Mugford, "The terrain here is rugged. CATV can do a job for us

To page 76

OMINOUS RUMBLE FROM OVERSEAS



Behind the renewed commotion over cigarettes is this slender report by the Royal College of Physicians, published in the U.S. and England by Pitman Medical Publishing Co. and enjoying brisk sales.

Reaction to a new British medical report, which has rekindled the cigarette-cancer controversy, spread rapidly across Europe, now hits home in the U.S. A customer's big problem is television's, too.

BY MORRIS J. GELMAN

A 70-PAGE, black-bound medical report from England has brought an extra margin of troubles to domestic cigarette makers. It explores again and affirms the cigarette-cancer relationship. As a direct result of its publication last March, cigarette stocks have tumbled, restrictive legislation has been proposed and decisive governmental action has been intimated. Not since the acrimonious days of 1953, when the first important scientific reports linking smoking with cancer were published, has the cigarette industry's public relations mettle been so critically tested.

Yet if cigarette people are unhappy about the current climate of their business, their misery, at least, has company. For like its tobacco products advertisers, the television industry, with some, if not all, of its more than \$100 million a year in cigarette billings jeopardized, is anxiously wondering if the latest cancer scare will prove to be just so much smoke or will really have substance.

Television is no neutral in the present conflict. Limitation of cigarette advertising on television has not only been widely recommended in this country but has actually come to pass in England and Italy. Said one U.S. network official last month, "The fat's on the fire and television is likely to get singed."

The medical report which has rekindled the long smoldering cigarette-cancer fire is the work of a nine-man, special committee of London's Royal College of Physicians. On April 30, 1959, they were enjoined to "report on the question of smoking and atmospheric pollution in relation to carcinoma (cancer) of the lung and other diseases." (A report on atmospheric pollution is still to come.)

"Smoking and Health" is the result of their two and a half years of comprehensive and painstaking study (it was

presented for approval to the general meeting of the Fellows of the College on October 26, 1961). In straightforward language, the report finds that cigarette smoking is the "most likely cause of the recent world-wide increase in deaths from lung cancer." It also says that cigarette smoking, in varying degrees, is responsible for chronic bronchitis, for tuberculous morbidity and mortality, for death from coronary heart disease and for having an adverse effect on certain forms of ulcers.

As a result of its findings, the RCP committee stressed the urgency for remedial action: "The evidence that cigarette smoking often has harmful and dangerous consequences is now so convincing, that preventive measures are undoubtedly needed," was its conclusion.

The report goes on to suggest six possible "decisive" lines of governmental action under the headings of public education, restriction of tobacco advertisements, wider restriction of tobacco smoking in public places, higher taxation, printing of smoke analyses on cigarette packs, and the organization of anti-smoking clinics. Also suggested are needs for higher filtration cigarettes, modification of tobacco to lower tar content, and inducements to cigarette smokers to switch to pipes or cigars, both of which got much cleaner bills of health from the RCP committee.

In discussing the restriction of advertising of tobacco products, the report concedes that most cigarette promotion is designed to encourage brand switching rather than to attract non-smokers or increase overall consumption. In spite of this admission, the report firmly urges legislation to prevent or at least limit cigarette advertising.

Whatever its virtues, the report breaks no new ground. By its own definitions it "recounts," "emphasizes," "reviews," "discusses" and "recommends." It does no original research.

But if not a trail blazer, it still is unquestionably the most authoritative and complete study of its kind. Even a tobacco industry spokesman finds it an "excellent review, though it omits some papers critical to the cigarette-cancer hypothesis."

The reaction to the report, perhaps because it was the first such study to make specific recommendations, has been considerable in Europe and is beginning to be felt in the U.S.

"We couldn't be any more surprised or pleased," commented one tobacco prohibitionist. He attributes all the attention and furor to the tremendous mantle of prestige that cloaks the Royal College of Physicians, the 444-year-old sponsoring body of the reporting committee.

Less than a month after the RCP report was published, the Italian parliament, perhaps with an eye towards protecting the state tobacco monopoly from foreign competition, approved a bill completely outlawing tobacco advertising. Anyone breaking the law is subject to a 20,000 to 200,000 lire (about \$30 to \$300) fine.

In Denmark, the Danish National Society for the Combatting of Cancer issued a report unequivocally linking cigarette smoking with cancer and asked its government to prohibit or limit all tobacco advertising and forbid children under the age of 16 to smoke in public. According to a Danish consulate news spokesman in New York, the government is "seriously considering" these suggestions and has already gotten the tobacco industry to refrain from the use of cigarette testimonials by national sports heroes. The Danes are also planning to limit tobacco advertising in motion picture theatres.

In both Sweden and Norway, the RCP study was front-page news for several days. The question of advertising restrictions has been discussed, and while still in the "speculative stage" is nevertheless "inevitably coming to a head," according to one Scandinavian source.

The English, of course, had the most immediate and significant reactions to the Royal College report. First Enoch Powell, Minister of Health, said in the House of Commons that the government accepts that the report "demonstrates crushingly the causal connection between smoking and lung cancer, and the more general hazards to health." Then Sir David Eccles, the Education Minister, said it was "vital" that a fresh and positive effort be made to "discourage smoking among children and prevent the formation of the smoking habit."

The government began distributing circulars drawing attention to the report. Anti-smoking literature was passed out to churches, municipal colleges, offices and to public servants. In early April, Carreras Ltd., an English subsidiary of Rembrandt Tobacco Co., South Africa, announced that it was withdrawing from the streets and public places the some 800 cigarette vending machines of which it had control and that it also would stop supplying some 5,000 other machines, in support of the government's campaign to reduce smoking among children. It further said that it would limit its TV advertising to late evening or times when children are least likely to be viewing.

In explaining the voluntary moves, R. W. S. Plumley, managing director of Carreras, which produces three different cigarette brands, urged that the tobacco industry and the government cooperate in a major research project to discover more about the cigarette-cancer link and also said the industry as a whole must take responsibility for the ethics of its TV advertising.

On the heels of Mr. Plumley's declaration and in judicious light of a reported 15% to 25% slump in cigarette

First repercussions of British report

IN ENGLAND Government accepts health implications of report, begins distributing anti-smoking literature.

Manufacturers representing 90% of cigarette market voluntarily agree not to advertise on TV before 9 p.m.

One manufacturer withdraws product from vending machines.

Sales slump 15-25%.

IN ITALY All tobacco advertising banned.

IN DENMARK Danish National Society for Combatting of Cancer issues own anti-tobacco report, asks prohibition of tobacco advertising, restrictions on young people's smoking.

Tobacco industry voluntarily agrees not to use testimonials from sports heroes.

IN THE UNITED STATES Cigarette stocks slump.

Sen. Neuberger introduces bill seeking investigation of health hazards of tobacco, suggesting regulation of tobacco advertising.

Rep. Fino introduces bill requiring labeling of cigarettes with breakdown of contents, prohibiting advertising of cigarettes not so labeled.

Reader's Digest publishes resume of cigarette-cancer report.

OMINOUS RUMBLE FROM OVERSEAS *continued*

sales, general plummeting of cigarette stocks, 30-35% rise in sales of pipes and pipe tobacco and the publication of several more anti-smoking reports, five other big cigarette manufacturers voluntarily restricted their TV advertising to the post-9 p.m. time periods. Formerly, the five companies (Imperial Tobacco Co. Ltd., Ardath, Gallagher, J. Wix & Sons and J. Godfrey Phillips), which together with Carreras control about 90% of the British market, did about half of their television advertising between 7 p.m. and 9 p.m. Although the figures are not available, it's considered likely that the curtailment of cigarette advertising to the late evening hours will have a negative effect on their overall advertising expenditures. As one British TV spokesman said, "There's a limit to how many cigarette commercials you can squeeze into half as many available hours without violating product protection standards."

More recently, the Advertising Inquiry Council, an independent organization designed to represent consumer interests and said to number more than 1,000 members, issued a new study, "Advertising Tobacco," as a background supplement to the RCP anti-tobacco advertising proposals. Reportedly the only TV cigarette commercials the council will tolerate are ones limited to brand name and price identifications, "without the addition of romantic and emotional copy."

Though, as yet, the English government has taken no direct legislative action to curb advertising, there has been strong evidence that some sort of restricting edict is forthcoming. The Independent Television Authority, which is appointed by the government to control commercial television, is currently conducting its own investigation into the relationship between TV advertising and smoking habits. An ITA official has been quoted as saying that while "it is too early to predict a ban on all cigarette advertising, that at the very least a tightening of controls" may be ordered.

So intense has been the reaction to the RCP report in England, that at times it threatens to lapse into the light fantastic. One British paper reported recently that Lady Edith Summerskill suggested to the House of Lords that girls should be encouraged to make non-smoking on the part of their boy friends a condition of "going steady." Cigarette smoking, the good Lady said, must be made unfashionable and sex should be used as a weapon. "Girls should tell their boy friends, be with it and go without it." Lady Summerskill, who is also a physician, did not embellish her suggestion with any further comments.

But if public and official response to the Royal College report has gone from the self-recriminating to the ridiculous in England, it has plotted a far slower, less spectacular, but, perhaps, steadier course in this country. Cockswain of the most recent anti-smoking movement in the U.S. has been Senator Maurine B. Neuberger (D-Ore.). Mrs. Neuberger, who last year underwent surgery for a malignancy and whose husband, Senator Richard L. Neuberger, also was a cancer sufferer before his death from cerebral hemorrhage in March 1960, has been consistently and passionately urging government action against smoking since publication of the RCP report.

Another to wield a damaging cudgel against the tobacco industry is the universally respected and usually conservative *New York Times*. On April 5, the publication editorialized that the time has come "for public health agencies

to discourage the habit (smoking) by means short of prohibition." By this time the country was generally alerted to the British report, if not somewhat alarmed by it. A few days after the *Times* editorial, cigarette stocks laid an egg on the New York Stock Exchange. The five leading American cigarette stocks (Brown & Williamson is a wholly-owned subsidiary of British-American Tobacco Ltd., an English corporation) sagged to new 1962 lows, while dropping an average of four and a half points each. The losses had not been entirely recouped when several weeks later news of a forthcoming article in the June issue of the *Reader's Digest*, summarizing the RCP report, brought on another serious cigarette market decline. One stock advisory service recommended the sale of specific cigarette stocks. Another predicted that cigarette companies will be "crippled" by legislation and that radio and TV companies will "suffer from the imposition of drastic restrictions" on advertising. This service flatly told investors "to refrain from the purchase of either cigarette, vending machine, radio or television securities for some time to come."

To add to the tobacco industry's mounting concerns, Rep. Paul A. Fino (R-N.Y.) introduced a bill which would force labeling of cigarettes with their nicotine and tar content. Among other things, the bill would disallow advertising of cigarettes which were not so labeled.

Sen. Neuberger introduced legislation of an even more provocative nature. One of its measures calls for Presidential authority to conduct a full-scale investigation of the health hazards attributable to smoking with a view to "the regulation of the advertising of tobacco products."

QUICK TO TAKE OFFENSIVE

The Tobacco Industry Institute, a group organized in 1958 to create better public relations and knowledge of the tobacco industry, has been quick to counter the many anti-smoking attacks launched since last March. The organization's president, George V. Allen, long-time U.S. diplomat and former head of the U.S. Information Agency, charged that the RCP committee report was inconsistent and contradictory. He points out that the report considers tobacco a product "most smokers enjoy without injury to health." And yet, the authors suggest a general campaign to discourage everyone from smoking." Mr. Allen also told TELEVISION that in his opinion the report is "just a reconsideration of facts and statistical information available for a long time."

The Tobacco Industry Research Committee, which sponsors research relating to smoking and health, subscribes to Allen's views. It calls the British report a "review of old and inconclusive data" and adds that "little or no attention is given to much evidence that shows many factors may be involved in the diseases discussed."

Concurrent with the publication of the RCP report, the American Tobacco Co. issued the results of research studies it made of company employees over a more than 14-year period. The studies showed that 11,000 employees in the company's cigarette factories smoke more, live longer, and have had fewer deaths from cancer or heart disease than the general public. According to Drs. Jacob Cohen and Robert K. Heiman, the authors of the report, the results they found "are in direct opposition to the hypothesis that cigarette smoking *per se* causes higher mortality rates generally and for lung cancer and/or heart disease."

Though their spokesmen have done a conscientious job of mending public relations and medical research walls, some tobacco industry people will admit privately that they

are still more than a little apprehensive over the final disposition of the current threatening climate enveloping the cigarette business. Will the ominous clouds of angry attacks bring government controls pouring down on their heads?

There's adequate precedent for their concern. The last time the cancer scare hit with anywhere near the same impact, it brought with it two relatively lean financial years and the impetus for the most dramatic marketing shift in the industry's modern history.

Historically, the cigarette business has been known as a generally stable one, seeking few innovations while luxuriating in an environment of steady earnings. National cigarette consumption rose considerably after World War II, thanks to the added emancipation of the female sex, and

continued its leaping rate of increase until 1953. By that time the health question, which until then probably was most forcefully explored by a bitterly anti-smoking article published in the *Reader's Digest* in 1950, had switched from mere table-talk into hot-blooded damnation. Several experiments, in which cigarette tars were used to cause skin cancer in mice, brought the controversy into sharp focus.

Brand loyalty, which had been sacrosanct in the cigarette business for many years, gradually turned into a game of musical chairs. Consumers, in increasing numbers, were switching from regular-sized, straight cigarettes to king-size and filter-tip brands. The Big Five brands of the business—Camel, Lucky Strike, Chesterfield, Philip Morris and Old Gold—discovered that they were losing some of their room

To page 86



CIGARETTES' IMPRESSIVE TV BANKROLLS

Gross time billings in 1961

	NET TV	SPOT TV	TOTAL
KENT (Lorillard)	6,706,973	4,031,400	10,738,373
WINSTON (Reynolds)	8,591,332	685,710	9,277,042
CAMEL (Reynolds)	6,751,925	708,510	7,460,435
SALEM (Reynolds)	6,165,435	870,720	7,036,155
L & M Filter Tips (L&M)	5,425,906	1,334,350	6,760,256
VICEROY (B&W)	5,050,613	1,313,930	6,364,543
CHESTERFIELD (L&M)	4,380,400	1,362,780	5,743,180
MARLBORO (Philip Morris)	3,776,222	1,725,290	5,501,512
PARLIAMENT (Philip Morris)	2,378,848	3,067,330	5,446,178
PALL MALL (American)	5,057,224	119,970	5,177,194
TAREYTON (American)	1,947,129	2,841,930	4,789,059
NEWPORT (Lorillard)	2,379,540	1,887,450	4,266,990
KOOL (B&W)	3,136,130	917,020	4,053,150
OLD GOLD (Lorillard)	2,548,014	1,007,880	3,555,894
LUCKY STRIKE (American)	2,397,763	690,130	3,087,893
RALEIGH (B&W)	2,436,946	123,050	2,559,996
COMMANDER (Philip Morris)	1,217,985	1,087,000	2,304,985
BELAIR (B&W)	1,527,958	747,530	2,275,488
SPRING (Lorillard)	1,624,033	641,570	2,265,603
OASIS (L&M)	1,130,951	71,500	1,202,451
ALPINE (Philip Morris)	989,213	104,710	1,093,923
KENTUCKY KING (B&W)	820,157	198,160	1,018,317
PHILIP MORRIS (Philip Morris)	574,065	387,830	961,895
YORK (Lorillard)	348,310	423,180	771,490
LIFE (B&W)	221,639	65,370	287,009
DUKE (L&M)	—	76,720	76,720
CAVALIER (Reynolds)	—	30,950	30,950
HIT PARADE (American)	—	9,630	9,630
TOTAL	\$77,706,865¹	\$26,547,460²	\$104,254,325³

¹Includes \$122,154 for Chesterfield and L&M cigarettes in "piggyback" commercials.

²Includes \$11,570 for Beachnut cigarettes (P. Lorillard), no longer on the market, and \$4,290 for Riviera cigarettes (American) in test markets.

³Includes \$138,014 explained in ¹ and ².

Source: TvB/LNA-BAR

Designed for the TV executive who needs to know at a glance what's coming on for fall, when, sponsored by whom and handled by which agency. It's perforated, can be removed from the issue for handy reference.

A new TV season ON THE NETWORKS this fall

For better or worse, for richer or poorer, the TV networks have placed their bets for fall. Here's how the chips stack up.

FRIDAY

SATURDAY

TELEVISION MAGAZINE

1962-1963

The ever-changing face of network television is almost ready to be turned again toward its public for the 1962-63 season. This TELECAST shows what that public will see in prime night hours—92 programs from 7:30 p.m. to 11 p.m. over seven nights a week. TELECAST shows at a glance the network competition as it stands three months before the first program debuts, along with available sponsorship information. (Shows are considered “participating” in this context if they have more than two sponsors for half-hours, more than four sponsors for hours.) Agencies of record, indicated by abbreviations, are listed in full below.



T MEN
Participating



RAWHIDE
Participating



INTERNATIONAL
SHOWTIME
Seven-Up (JWT)
(and participations)



ROY ROGERS



JACKIE GLEASON
SHOW
Participating



SAM BENEDICT
Participating



TONES



ROUTE 66
Chevrolet (C-E)
Philip Morris (LB)
Sterling (D-F-S)



SING ALONG
WITH MITCH
Ballantine (Esty)
R. J. Reynolds (Esty)
Buick (M-E)



MR. SMITH GOES
TO WASHINGTON
R. J. Reynolds (Esty)
(1/2 available)



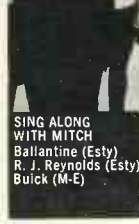
THE DEFENDERS
Brown & Williamson
(Bates)
Lever (OBM)
Allstate (LB)
Speidel (M-M)



JOEY BISHOP SHOW
P. Lorillard (L&N)
(1/2 available)



SS & FENSTER
& Gamble
(dated Cigar
p)



LAWRENCE WELK
J. B. Williams (Park)
(and participations)



HAVE GUN,
WILL TRAVEL
American Tobacco
(SSCB)
Whitehall (Bates)



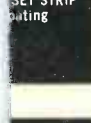
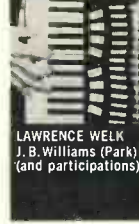
SET STRIP
Participating



FAIR EXCHANGE
Participating



VIVE JUDSON
McKAY!
Scott Paper (JWT)
Brown & Williamson
(Bates)



TATION
TIME



EYEWITNESS
Participating



JACK PAAR SHOW
P. Lorillard (L&N)
(and participations)



FIGHT OF THE WEEK
Gillette (Max)
MAKE THAT SPARE
Brown & Williamson
(Bates)



GUNSMOKE
Johnson & Johnson
(Y&R)
General Foods (B&B)
Procter & Gamble
(B&B)



SATURDAY NIGHT
AT THE MOVIES
Participating

BC

CBS

NBC

ABC

CBS

NBC

AGENCY KEY

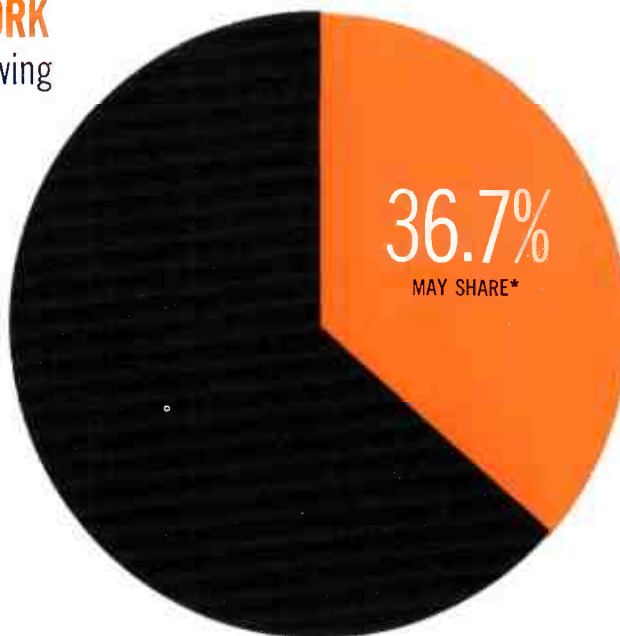
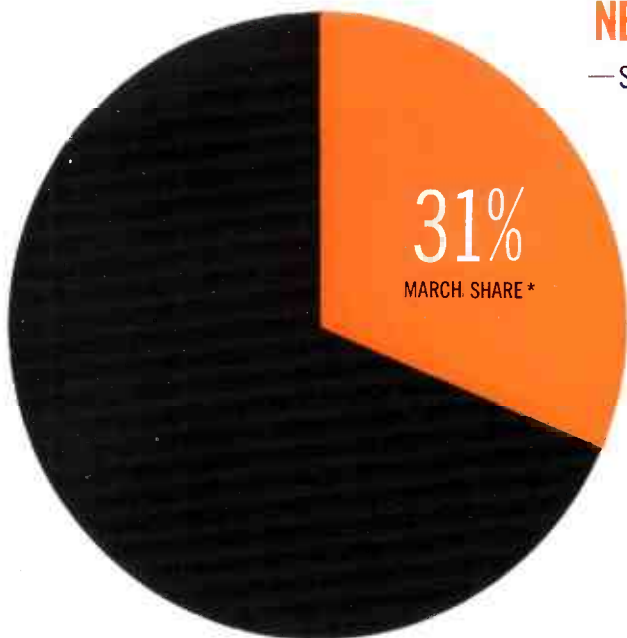
- AYER..... N. W. Ayer
- BATES..... Ted Bates
- BBDO Batten, Barton, Durstine & Osborn
- B&B..... Benton & Bowles
- C-E..... Campbell-Ewald
- C&W..... Cole & Weber
- COMP..... Compton Advertising
- D-F-S..... Dancer-Fitzgerald-Sample
- D'ARCY..... D'Arcy Advertising
- DPB..... D. P. Brothier
- ESTY..... William Esty
- FCB..... Foote, Cone & Belding
- FSR..... Fuller & Smith & Ross
- GARD..... Gardner Advertising
- GREY..... Grey Advertising
- GBB..... Guild, Bascom & Bonfigli
- JWT..... J. Walter Thompson
- L&N..... Lennen & Newell
- LB..... Leo Burnett
- M-E..... McCann-Erickson
- MAX..... Maxon Inc.
- MJ&A..... MacManus, John & Adams
- M-M..... McCann-Marschalk
- NLB..... Needham, Louis & Brorby
- NORTH..... North Advertising
- OBM..... Ogilvy, Benson & Mather
- PARK..... Parkson Advertising
- SACK Maxwell Sackheim-Bruck Franklin
- S&J..... Sweeney & James
- SSCB Sullivan, Stauffer, Colwell & Bayles
- WADE..... Wade Advertising
- Y&R..... Young & Rubicam

Pull Out →

biography

rated NO. 1—
with share of
audience still
growing!

NEW YORK
—still growing



March 9th Ratings*

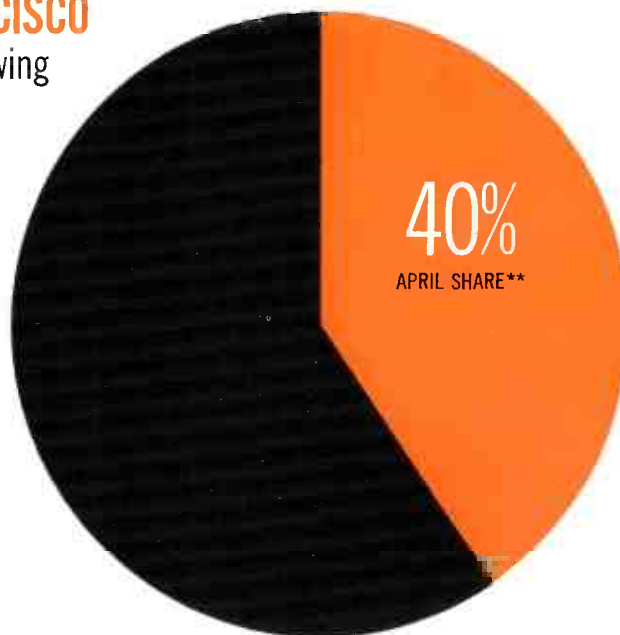
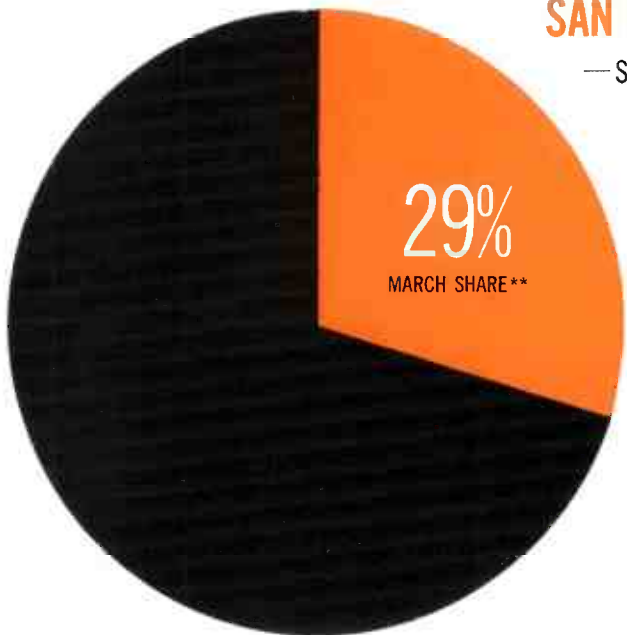
Program	Station	Rating
Biography	WNBC	16.2
7:00 Report; CBS News	WCBS	10.6
King of Diamonds	WABC	5.2
Assignment Underwater	WNEW	8.8
Terrytoon Circus	WOR	6.2
Three Star News	WPIX	3.5

May 11th Ratings*

Program	Station	Rating
Biography	WNBC	13.7
7:00 Report; CBS News	WCBS	8.9
Gale Storm	WABC	3.4
Assignment Underwater	WNEW	2.9
Terrytoon Circus	WOR	4.3
Three Star News	WPIX	3.8

*Nielsen Instantaneous Audimeter

SAN FRANCISCO
—still growing



March Ratings**

Program	Station	Rating
Biography	KRON	13
Wyatt Earp	KPIX	12
Shannon	KTVU	11
Wanted: Dead or Alive	KGO	8

April Ratings**

Program	Station	Rating
Biography	KRON	19
Wyatt Earp	KPIX	11
Shannon	KTVU	8
Wanted: Dead or Alive	KGO	7

** March '62 ARB — Survey period February 16 to March 15
April '62 ARB — Survey period March 23 to April 19

ESDAY



AL DILLON
and Sale



BRIDGES
(Y&R)



ELTON SHOW
ods (L&N)
hinson (FCB)
Morris (B&B)



ENNY
M
rm (NLB)
Foods



MOORE
bile (DPB)
nson (NLB)
olds (Esty)



LARAMIE
Participating



EMPIRE
American Tobacco
(SSCB)
General Mills (D-F-S)
Chrysler (LB)



DICK POWELL SHOW
Reynolds Metals
(L&N)
American Gas (L&N)
(1/4 available)



CHET HUNTLEY
REPORTING

WEDNESDAY



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



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



OUR MAN HIGGINS
American Tobacco
(SSCB)
Pontiac (MJA)



NAKED CITY
Participating



CBS REPORTS
Participating



DOBIE GILLIS
Colgate (LB)
(1/2 available)



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



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



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

ARMSTRONG
CIRCLE THEATRE
Armstrong Cork
(BBDO)



THE VIRGINIAN
Participating



PERRY COMO'S
MUSIC HALL
Kraft (JWT)



ELEVENTH HOUR
Participating

THURSDAY



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



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



LEAVE IT TO BEAVER
Participating



MY THREE SONS
Chevrolet (C-E)



McHALE'S MEN
R. J. Reynolds (Esty)
(1/2 available)



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



MISTER ED
Studebaker (D'Arcy)
(1/2 available)



PERRY MASON
Participating



THE NURSES
Whitehall (Bates)
Johnson & Johnson
(Y&R)
Brown & Williamson
(Bates)



ALFRED HITCHCOCK
PRESENTS
Participating



WIDE COUNTRY



DR. KILDARE
Participating



HAZEL
Ford (JWT)



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

CBS

NBC

ABC

CBS

NBC

ABC

CBS

NBC

SUNDAY

MONDAY

TU



THE JETSONS
Participating



DENNIS THE
MENACE
Keillogg (LB)
Best Foods (GBB)



WONDERFUL
WORLD OF COLOR
Kodak (JWT)
RCA (JWT)



CHEYENNE
American Tobacco
(SSCB)
(and participations)



TO TELL THE TRUTH
Whitehall (Bates)
R. J. Reynolds (Esty)



IT'S A MAN'S
WORLD
Participating



COMBAT
Alberto-Culver
(Comp)
(and participations)



HOLLYWOOD
SPECIAL
Participating



ED SULLIVAN SHOW
Revlon (Grey)
P. Lorillard (L&N)
Pillsbury (LB)



CAR 54,
WHERE ARE YOU?
Procter & Gamble
(LB)



RIFLEMAN
Procter & Gamble
(B&B)



LUCILLE BALL SHOW
Lever (JWT)
Toni (North)



SAINTS AND
SINNERS
Participating



HAWAIIAN EYE
Colgate (Bates)
(and participations)



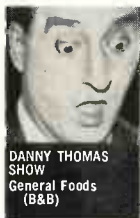
REAL MCCOY'S
American Tobacco
(SSCB)
Ralston-Purina
(Gard)



BONANZA
Chevrolet (C-E)



STONEY BURKE
Consolidated Cigar
(L&N)
(and participations)



DANNY THOMAS
SHOW
General Foods
(B&B)



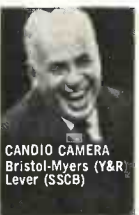
PRICE IS RIGHT
P. Lorillard (L&N)
Whitehall (Bates)



THE
UNTOUCHABLES
Participating



VOICE OF
FIRESTONE
Firestone (S&J)



CANDID CAMERA
Bristol-Myers (Y&R)
Lever (SSCB)



DUPONT
SHOW OF THE WEEK
DuPont (BBDD)



BEN CASEY
Alberto-Culver
(Comp)
(and participations)



CHRISTINE'S
CHILDREN
Lever (JWT)
Toni (North)



BRINKLEY'S
JOURNAL
PPG (Max)
Douglas Fir Plywood
(C&W)



CLOSE-UP!
Bell & Howell (M-E)



HOWARD K. SMITH -
NEWS & COMMENT
Nationwide (Sack)



WHAT'S MY LINE?
J. B. Williams (Park)
Kellogg (LB)



PANTOMIME QUIZ
Ralston-Purina
(GBB)



STATION
TIME

GARRY
SHOW
Oldsm
S. C. Jo
R. J. Re

ABC

CBS

NBC

ABC

CBS

NBC

ABC

C



SOLD IN OVER 70 MARKETS

including New York, San Francisco, Chicago, Los Angeles. Biography has won top ratings in every market that it has appeared, will provide 39 unique, spell-binding half-hours for your station and your sponsors each week. Check the ratings and reviews — then call or write us.

A David Wolper Production Produced and Directed by Jack Haley, Jr.

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PLAZA 7-0100 © 1962, OFFICIAL FILMS, INC.

NETWORK nighttime television next fall will look a little old (62 returning programs), a little new (30 fresh entries), and will have something borrowed from past seasons (*The Voice of Firestone* and *Pantomime Quiz*). The only thing lacking is something blue, which may come for those shows which don't see the second 13 weeks.

The bride, as last year, was at the altar early. The programming men dressed her quickly. Sponsors filled most of the vacant seats in a rush and were lavish in their gifts—the bride will have almost \$8 million a week to live on. She's going to be very expensive to maintain.

The critics, of course, have labeled the fall ceremonies "tired" and "mediocre" before they begin. They point to the rash of new doctor shows coming on the white blouse tails of doctors Casey and Kildare. (In point of fact, only two new medical dramas will debut—CBS's *The Nurses* and NBC's *Eleventh Hour*.)

The same critics have overlooked the point that action-adventure-crime shows, their pet peeve of the previous season, have almost disappeared. (ABC, of the three networks, must still take credit as king-of-the-hill on action with the return of *The Untouchables*, *Hawaiian Eye*, *Naked City* and *77 Sunset Strip*. And it adds to this group a new breed of action show: the war epic. ABC introduces three—*Combat*, *Gallant Men*, *McHale's Men*.)

The networks next season are all for "balanced programming" and "quality productions." The schedule, whatever is thought of it, has to stand as answer to Newton Minow's "vast wasteland" charge. Presumably only Minow can say if his challenge has been met.

There is in the 1962-63 schedule no "pattern" readily apparent. Cops and robbers are down to their last few bullets. Westerns hang on (10 make the fall scene vs. about 30 only a few seasons ago) but only the top ones survive. The medicine men are on the rise but in no great force. The comics are spread as thin as last year even though Jackie Gleason returns to CBS and Red Skelton is expanded to an hour.

The news-documentary show is "around" but in no greater quantity than last season. Six regularly scheduled public service shows are inked for the fall, two to each network. The musical show, too, is present but spread thin. NBC gains the *Andy Williams Show* but it has scratched the alternating *Dinah Shore-Bell Telephone Hour*. ABC brings back an old-timer: *Voice of Firestone*. Situation comedies are a heavy programming block, but they always have been. Next season 22 of them will be in the running.

There is innovation. NBC will bring out the first 90-minute western, the *Virginian*. CBS will try a rare full-hour situation comedy, *Fair Exchange*. ABC, a la NBC's *Saturday Night at the Movies*, has already started its two-hour Sunday night *Hollywood Special*, will continue it in the new fall lineup. ABC has also announced its entry into color TV, will tint its Sunday movie and *The Flintstones*.

In the way of new program types there is the rodeo cowboy—NBC's *Wide Country* and ABC's *Stoney Burke*. ABC also is going on a "battle kick" with its three war shows. The newspaper man gets his fictionalized due in NBC's *Saints and Sinners* (Nick Adams in a trench coat; at formal affairs, a velvet-collared trench coat). The author-journalist, while not a new gambit, gets coverage in CBS's *Lloyd Bridges Show*.

And there are "answer to" shows. *Our Man Higgins*, a butler, is ABC's answer to a maid, NBC's *Hazel*. NBC's *Virginian* is that network's answer to ABC's acquisition of

the top-rated *Wagon Train*. The two shows will slug it out opposite each other on Wednesday nights. NBC's *Sam Benedict*, about a crusading lawyer, is answer to CBS's *The Defenders*.

There might also be a "never-give-up" category. The surge in animated cartoon shows last season, most of which failed, will not keep ABC from bringing out another Hanna-Barbera creation, *The Jetsons*—another *Flintstones* except this show throws the time machine forward for a look into the future 100 years from now.

If one thing comes through in the new fall schedule it is a move to what might be called "character dramas," shows built around a continuing personality and his relations—good or bad, win or lose—with other people. The personality's occupation, like Ben Casey and neurosurgery, father-son and law in *The Defenders*, is the springboard for intense emotional conflicts. The networks may be lacking in *Studio One* and *Playhouse 90* dramatic type plays, but at least 20 of their 92 fall prime time programs will be character dramas of one type or another.

From 7:30 to 11 p.m., seven nights a week, 73½ programming hours, the three networks next fall will televise a total of 47 hour-long shows, 42 half-hour programs, one 90-minute program and two 2-hour movies. This compares with 46 one-hour shows starting off the 1961-62 season, 51 half-hours, one 2-hour movie. The new season's 92 programs are six fewer than began the 1961-62 schedule. (Last year there was only one station time opening on the schedule: NBC 7:30-8 Monday. Next fall there are two: NBC 10:30-11 Monday and ABC 10:30-11 Friday.)

The new fall schedule has 30 new programs set for their debut, six fewer than in 1961-62. (The fatality rate on the 26 new entries of last season was high: 22 of them fail to make it into 1962-63.) Of the fall's new shows, 16 are hours, 13 are half-hours, one is 90 minutes. ABC, hardest hit network in 1961-62's overall ratings, has 11 of the new programs, NBC 10, CBS 9.

In the new schedule CBS seems to stick by its preference for half-hour programming with 21 half-hours vs. 14 hour shows. NBC, on the other hand, goes heaviest for hours with 17 of them vs. only 7 half-hour shows. ABC hits a balance: 15 hours vs. 14 half-hours.

Every night on every network (with the exception of NBC on Sunday) is changed from this season in program lineup. Not only do new shows pop up but old ones have been shifted for schedule strengthening.

And some of the new prime time faces are not new at all. Lucille Ball is back in her own CBS show, as is Jackie Gleason. Loretta Young and Jack Webb are other returnees. Lloyd Bridges, familiar from *Sea Hunt* syndication, is another CBS old newcomer. Jack Paar just moves his brand of entertaining down from late-night to prime time on NBC. In programs, *The Voice of Firestone* dates back to the early 1950s. *Pantomime Quiz* has been a perennial summer replacement that never quite made it into the big time.

There will be specials coming periodically to nudge out the regularly scheduled shows. NBC's *White Paper* and news specials on the other networks will be in and out. Sid Caesar will have nine specials in ABC *Close-Up* time. Dinah Shore will come a-singing every so often on NBC.

The *G.E. Theater* has died after eight seasons. *Tales of Wells Fargo* has run out of oats. The 1961-62 crime shows, *87th Precinct*, *Cain's 100*, *Target: The Corruptors*, etc., have had it in the decline and fall of the TV villain. A new bride is waiting for her ratings.

END

**A new TV
season
OFF THE
NETWORKS
this fall**

There'll be more old network shows coming off, for syndication, than new ones going on this fall. Supply is running roughshod over demand.

WHILE next season's first-time-out shows will capture most of the attention, some second-time-around ventures will be making industry news of their own. They're the 33 programs, previously retired from network schedules, now called up for further duty in syndication.

Stations have rarely had so much to choose from, so little that is new. The crush of off-network product, which began to snowball last fall and is a full-fledged avalanche now, has all but eliminated the "first-run" syndicated show—that is, the program produced exclusively for station sale without prior play on a network. This year's new off-network availabilities outnumber the first-run offerings by over 8 to 1—the 33 already-announced against these four being produced for conventional syndication: Ziv-UA's *The World of . . .*, ITC's *Sir Francis Drake*, CBS Films' *Aba of the Jungle* and Gallu Productions' *The House on K Street*.

Not only do the re-runs outnumber the first runs in syndication, they also outnumber the new first runs on the networks: 33 to 30.

Among the significant aspects of this new programming trend is the number of hour programs being offered for syndication this fall. Eighteen of the series announced so far are hours, a program-length not ordinarily seen in syndication. (MCA started the trend to selling hour shows last season when it offered four such series.) If they are to succeed it will mean something will have to give in the prime-time schedules of many stations; although there are two half-hour openings in the network schedules this fall (from 10:30 to 11 on NBC Mondays, from 10:30 to 11 on ABC Fridays), there are no hour openings at all.

Accompanying the 18 hour shows into off-network syndication are 15 half-hours. Among them all they will provide 2,141 episodes for sale, a total of 1,536 viewing hours. The statistically-inclined will be interested to know that is enough product to run a TV station 18 hours a day, seven days a week for over 12 weeks.

Twelve companies have announced that they'll release off-network product for this fall. In order of the number of programming hours each will release:

Warner Bros., which has not been in syndication before, will go to the head of the list this fall in terms of number and hours of off-networks series offered for station sale. It is releasing eight series, all previously run on ABC-TV. Five of them are westerns, including 124 episodes of *Maverick* and 156 episodes of *Lawman*. The other titles: *Sugarfoot*, *Bronco*, *Colt 45*, *Roaring 20s*, *Surfside 6* and *Bourbon St. Beat*. The Warner Bros. total amounts to 644 episodes, 531.5 hours of programming.

Next largest catalog belongs to MCA, releasing six series this fall: *Checkmate*, *DA's Man*, *Thriller*, *Restless Gun*, *Wells Fargo* and *Frontier Circus*. The MCA total: 433 episodes, 298 hours of programming.

NBC Films ranks third with four series, including 150 episodes of the long-running (on NBC) *People Are Funny*, and 96 episodes of the long-running (on CBS) *Hennessey*. Its two other entries are *87th Precinct* and *Outlaws*. Altogether, NBC Films will release 325 episodes, 202 hours.

Another all-formerly-ABC catalog ranks fourth: 20th Century-Fox with *Bus Stop*, *Follow the Sun* and *Adventures in Paradise* for a total of 143 episodes, as many hours.

Desilu, fifth, will release *The Texan*, *Guestward Ho*, *Harrigan & Son* and *Desilu Playhouse*, a total of 195 episodes, 120 hours.

Economee TV, the re-run division of Ziv-United Artists,

will release *The Ann Sothern Show*, 93 episodes, 46.5 hours.

Sterling TV will release *Silents Please*, a collection of old silent movie footage which enjoyed a 39-episode run on ABC, plus a new package, *Special of the Week*, made up primarily of old *DuPont Show of the Week* programs (such as "Hollywood: The Golden Years") plus some documentaries sold only regionally before (such as "The Legend of Rudolph Valentino"). Altogether, 65 episodes, 45.5 hours.

The rest of the off-network list is made up of companies releasing only one series each. These include ABC Films with 76 episodes of *The Rebel*, M-G-M with 30 episodes of *Cain's 100*, Telesynd with 60 episodes of the *Ray Bolger Show*, TV Personalities with 26 episodes of *All-Star Golf* and CBS Films with 51 episodes of *Richard Diamond*. That last-named company at one time planned to release four off-network series this fall, but changed its mind about the 16 *The Lineup* (hours), 13 *Investigators* and 12 *Gun-slinger* episodes it has in its library. Maybe next year.

SUPPLY LEAVES DEMAND FAR BEHIND

CBS Films' reluctance in regard to those three shows is about the only sign of restraint being shown by those who own negatives to the networks' past product. The 33 series going into the market this fall can only aggravate what has been a buyers' market in film product for several seasons. This new breed of syndication does business at a far lower price level than its first-run predecessors, generally at about one-third.

When TELEVISION MAGAZINE last surveyed the syndication market last fall (see "Dark Days in Syndication," October 1961), there were seven first-run shows being offered for sale. A year earlier there had been 11, a year before that 15, a year before that 16, a year before that 20 and in 1956 at syndication's peak, 29. Some syndicators interviewed last fall thought the market had bottomed out, that the only place to go was up.

They've had to think again now.

Where all the buyers are to be found for the newly-released product is not altogether clear, although much of it is undoubtedly aimed for foreign sale. Whereas the number of station outlets in the U.S. has remained relatively static for the past few years, there has been a dramatic increase in the number of stations overseas, many of them ready markets for U.S. product. Foreign sales are now estimated at 40% of the domestic market, with that figure likely to increase rapidly in coming seasons.

The domestic syndication situation has become only more so since one distributor told TELEVISION last fall: "Sure syndicators are losing their shirts. Look at it this way. Oranges and magazines are bought and then disappear. The material we produce or acquire never does. Your competitor may go out of business but your competition never does. His old film is grabbed up by someone else and stays around to haunt you." END

Turn to pages 66-67 for
the 1962-63 season's
supply of off-network
syndicated product

*A man could almost start his own network just
with the programs going from the other networks
into syndication this fall. Here's a catalog
of what's already available for station placement.*



Desilu Playhouse
Desilu
45 hours



Maverick
Warner Bros.
124 hours



Ray Boiger
Telesynd
60 half-hours



Bronco
Warner Bros.
68 hours



Sugarfoot
Warner Bros.
69 hours



Hennesey
NBC Films
96 half-hours



Outlaws
NBC Film
49 hours



The Texan
Desilu
78 half-hours

Restless Gun
MCA
77 half-hours

Ann Sothern
Economee
93 half-hours

Guestward Ho
Desilu
38 half-hours

Harrigan & Son
Desilu
34 half-hours

DA's Man
MCA
26 half-hours

Adventures in Paradise
20th Century
91 hours

87th Precinct
NBC Films
30 hours

Bourbon St. Beat
Warner Bros.
39 hours





Special of the Week
Sterling TV
26 hours



Silents Please
Sterling TV
39 half-hours



All-Star Golf
TV Personalities
26 hours



Checkmate
MCA
70 hours



Roaring 20s
Warner Bros.
45 hours



Wells Fargo
MCA
167 half-hours



Lawman
Warner Bros.
156 half-hours



Cain's 100
M-G-M
30 hours



Thriller
MCA
67 hours

Colt .45
Warner Bros.
69 half-hours

People Are Funny
NBC Films
150 half-hours

The Rebel
ABC Films
76 half-hours

Bus Stop
20th Century
26 half-hours

Frontier Circus
MCA
26 hours

Follow the Sun
20th Century
26 hours

Surfside 6
Warner Bros.
74 hours

Richard Diamond
CBS Films
51 half-hours



THE BEST OF BOTH WORLDS

*It's no mean trick to win out in
both the artistic and commercial
worlds. Here's one man who has.*

ON a recent Saturday night a much-heralded episode of CBS-TV's *The Defenders* had as its theme the moral, legal and medical aspects of abortion. The television play's passionately-stated point of view was that the laws governing abortion in this country are archaic and that a law should not be enforced against a desperate human who has no reasonable alternative to breaking the law.

A dramatic highlight of the telecast came during the defense attorney's interrogation of a young girl who had been criminally violated. The exchange went as follows:

LAWRENCE: What sort of assault?

ELINOR: Rape.

LAWRENCE: Were you the victim?

ELINOR: Yes.

LAWRENCE: Was the man found guilty of rape?

ELINOR: Yes, he was.

LAWRENCE: And did that act have consequences?

ELINOR: I became pregnant.

LAWRENCE: Did you try and obtain a legal abortion?

ELINOR: Yes, I did.

LAWRENCE: Could you give the court and jury your reasons for that?

ELINOR: I didn't want to have a child whose very existence would remind me of ugliness and fear. And I didn't want a child whose father I didn't choose.

LAWRENCE: Are you married?

ELINOR: No, sir.

LAWRENCE: Were you able to obtain a legal abortion?

ELINOR: No, sir.

LAWRENCE: How did you try?

ELINOR: Dr. Montgomery tried for me. He sent me to see three different psychiatrists—but they all said I was emotionally strong enough to go through with the pregnancy.

LAWRENCE: Did you feel you were?

ELINOR: I don't know. Maybe I was, but how could they expect me to have a baby I couldn't love?

LAWRENCE: Do you mean to tell this court that having been criminally violated and made pregnant you had no recourse but to break the law?

ELINOR: No, sir—none whatever.

This is strong meat for television, too strong for some, strong enough to tempt others to proclaim that the millennium has arrived. It can at least be said that the fact that "The Benefactor" was aired, was commercially sponsored, and was viewed by some 28 million people in prime evening time marks an important milestone for television.

Its primary significance is not the fact that the Columbia Broadcasting System elected to air the program despite a great many pressures and a considerable amount of trepidation. Nor is it the fact that Speidel decided to sponsor the program after the series' three regular sponsors—Kimberly-Clark, Brown & Williamson and Lever Brothers—picked up their marbles and temporarily bowed out.

Its true significance lies, rather, in the fact that Reginald Rose, Herbert Brodtkin and the other extremely talented people responsible for *The Defenders* have successfully combined a sure-fire entertainment approach with high quality and strong, consistently-stated points of view (such as that of writer Peter Stone in "The Benefactor"). They have made their television series a commercial success without relying on "me too" fillips of violence and sadism. That they have made it an artistic success is demonstrated by the four "Emmy" awards the program won last month, including one to Rose himself.

Most important, unlike much popular television fare, *The Defenders* has something to say.

Reginald Rose, creator and script editor of the series, has had something to say for a good many years. Until 1951, however, his audience consisted solely of his wife Barbara and assorted friends and relatives. It was in that year, following the creation of some 60 short stories (all unpublished) and three novels (all uncompleted) that Rose sold his first play to television.

Since that time the 41-year-old dramatist has expressed his convictions on lynching, euthanasia, Negro rights, the frequent injustice of justice, and the necessity of man's being responsible to his fellow man, in such outstanding plays as "Twelve Angry Men" (for which he won an Emmy), "Black Monday," "The Sacco and Vanzetti Story," "Tragedy in a Temporary Town," "Crime in the Streets"



Says Rose, "Being able to express a point of view to 25 million people moves me deeply"

and "The Quality of Mercy" (premiere presentation on *The Defenders*).

Reginald Rose is an affable and unassuming, yet direct man. He seems somewhat taller than his height (5'7") and heavier than his weight (150 lbs.). His light blue eyes and sandy blond hair give him a youthful look that sometimes belies the deep fatigue he has felt so often since he began to do a show every week for *The Defenders*.

As a native son of television who has made his living in the medium for more than eleven years, Rose has developed strong views about the economics of television and about the strengths and weaknesses of television writers.

THE ADVERTISER'S RIGHT TO BUY WHAT HE WANTS

The economics of television as a commercial medium are such, he maintains, that it is natural that sponsors demand audiences for what the networks and packagers sell them. "It seems to me to be the privilege of advertisers to buy what they want to buy," Rose says. "We have to *hope* that what the audience wants determines what's on television—not the advertisers. It's like a manufacturer who makes a product. If it stinks, nobody will buy it. In other words, a show is as successful as its audience lets it be. Therefore it becomes the responsibility of the audience to set the level of quality of the shows."

Rose is scornful of the writers of television "who complain they're stifled and faced with censorship." He recalls the FCC hearings on TV programming last fall and the testimony of television writers in New York's Foley Square. "I am forced because of economic problems to write soap operas," Rose mimics.

"That's nonsense," he says angrily. "The guys who complain about the lack of opportunity are the ones who are the least talented. They don't try."

Sure there are topics you can't touch, Rose adds, citing homosexuality as an example. "But now I'm beginning to wonder, considering some of the things we've done on *The Defenders*. Take 'The Benefactor.' Simply stated, it's a plea for legalized abortion. The point is, you can do it if you *insist* on doing it—if you do it with taste and solid dramatic values. But you have to start with the thesis that you're selling entertainment. If you forget that, you're dead. Television is an entertainment medium just like the movies or theatre."

Some of the writers who cried "censorship," Rose points out, also said there was no place in television for an anthology-type series like *The Defenders*. "They looked to it as a noble effort that was bound to fail. Yet we've been as high as second on the Niensens. The show has been very successful so far."

The Defenders has also been successful abroad. It has been sold in Canada, England, Japan, the Philippines, Denmark and Australia. Currently negotiations are being concluded for its sale in South America. "It's very unique for a show to be sold in foreign countries during its first season," Rose says. "And especially so when you remember that all of these countries have quotas on U.S. television programs."

Reginald Rose views the success of *The Defenders* and his own success more with objectivity than with awe. His

articulation of what he is, where he is, and how he got there is based not only on the unique notoriety that comes to the creator of a smash success, but also on a great deal of quiet introspection.

"It's an exciting opportunity," he says of serious television writing, of his own work. "And it's also a terrible responsibility. *The Defenders* is seen by an average of 25 to 26 million people each week. And I assume that many other shows I've written for have had similar audiences. Being able to express a point of view to so many people is what makes me work. It moves me very deeply."

What about the audience? Does Rose have any idea if his work moves *them*?

Although CBS describes *The Defenders'* mail pull as "incredible," letters mirror the views of a vocal group that represents only a small percentage of the total audience. Has Rose ever wondered about the effects—on a *total audience*—of a work such as "The Quality of Mercy," for example? In it Rose portrayed in sympathetic terms the story of a doctor who performed a "mercy killing" on a Mongoloid imbecile infant whom he had delivered only six hours earlier.

"Frankly, I have no idea if my work moves them," Rose says. "No idea at all."

To emphasize the point, Rose tells of the sale of his first hour-long original to *Studio One* in 1953. It was called "The Remarkable Incident at Carson Corners" and, he explains, "was a big preachment about the responsibility of people to each other."

The play told of a child who was killed in an accident. The child's playmates pressed for an investigation, which ultimately revealed that *many* people were responsible for the child's death. A teacher moved the victim when he shouldn't have been moved, despite the fact that the teacher was a first aid instructor who should have known better. A druggist was similarly at fault, as was the child's father. He had built the faulty fire escape from which his own son fell. Thoughtlessly, he had neglected to properly brace the structure.

"In brief," Rose says, "the play was a big plea for people to pay attention to each other."

THE RESPONSE FROM GRANDMA

Since it was the dramatist's first major original work to appear on television, he and his wife Barbara proudly rushed over to see Barbara's grandmother.

"Well, what do you think?" they asked impatiently, knowing she had watched it. "Did you *like* it?"

The woman replied, "It was wonderful—and so true! Children are *always* falling off fire escapes."

Rose shrugs and says, "Who's to say what will move somebody, or what one individual or a group will get out of something? What we see is colored by our own personalities, and our own experiences, our own backgrounds."

Reginald Rose's background began to take shape in New York's Harlem in December 1920. The private house in which he was born still stands on 113th Street between Seventh and Eighth Avenues. Rose was an only child whose father was a sometime lawyer, sometime insurance adjuster, and sometime government worker. His paternal grandfather was a criminal lawyer. But this fact, he maintains,

“Film does the unusual!”



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*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: AT&T (Yellow Pages)
AGENCY: Cunningham & Walsh, Inc. PRODUCER: Farkas Films, Inc.

Hour scripts paid Rose \$1,200 ten years ago; minimum for "Defenders" now is \$2,560

had no bearing whatever on his creation of *The Defenders*.

During the 1920s the Rose family was "fairly well-to-do," until the crash came. "After that I was poor until I grew up," he says, recalling "a whole string of rooming houses." Except for the six years he lived on 113th Street, Rose has always lived on Manhattan's west side, between 72nd and 93rd Streets. Reflecting on the observation that he is a "New Yorker all the way," Rose says, "The only kids who are real New Yorkers any more are the Negro and Puerto Rican kids. Today they're the only ones who play 'immies' in the street, who play ball off the sides of buildings, and who somehow know when top season has arrived. The other kids? I don't know what they do. When I was a kid, everyone grew up in the streets in New York. It's all very different now. . ."

From grade school Rose went to Townsend Harris, a three-year high school that had as its prime goal getting bright students into college as quickly as possible. Rose remembers that he worked very hard and had excellent teachers. And he confesses that he had never heard of the high school until a classroom announcement informed eighth graders that anyone who wanted to "take the Townsend Harris test" could have the next day off. Rose quickly volunteered, finished by noon, and was rewarded with an unexpected half-day vacation during which he "played immies or something."

He graduated from Townsend Harris at 16 and entered the business school of New York's City College. "It was a terrible place, right on the corner of Lexington Avenue and 23rd Street," he says. "The only reason I started there was because my parents considered that I'd be a businessman. But I hadn't the slightest interest in business. And going to college in a dreary mid-Manhattan office building wasn't particularly appealing. I left after a year."

A LITTLE UNFINISHED BUSINESS

It was then that Rose first wanted seriously to be a writer. He started to write continuously, amassing in the next dozen years the 50-odd short stories and the first halves of three novels (one "autobiographical," one "ridiculous," and one "funny") that were to remain either unpublished or incompleated.

After leaving CCNY Rose served a six-month stint as an inventory clerk for a shirt company and another two years as a clerk for a ribbon company. In 1941 he took a job as bookkeeper for a music publisher. It lasted two weeks, the length of time it took his employers to learn that young Rose didn't know the first thing about keeping books. "I'm sure they're still trying to get them straightened out," he admits ruefully.

Following his inglorious departure from the music firm Rose moved to Warner Bros. as an office boy. After three months he was promoted into the publicity department. In October 1942 Rose went into the Air Corps as an aviation cadet. He attended Officer Candidate School and, after service in the Philippines and Japan, completed his tour in March 1946. He had risen to the rank of first lieutenant. During his army service Rose married the former Barbara Langbart, to whom he has now been married for almost 19 years.

After the war Rose returned to Warner Bros., this time as a full-fledged publicist. "Our area of endeavor was laughingly called exploitation," he says. "I worked in the nonsense department." Main function of Warner Bros.' publicists was to dream up stunts that would get space in the papers. As an example Rose describes (with some discomfort) the celebration of the 20th anniversary of sound movies. The dramatist-to-be was instrumental in getting the city's permission to build a huge cake in New York's Columbus Circle where, each day for a week, a vaudeville show was held.

In a way, Warner Bros.' publicity department proved to be a training ground for people "who've since gone on to better things." Among Rose's contemporaries on the 75-member staff were David Susskind, Neil Simon ("Come Blow Your Horn"), and Charles Steinberg, publicity chief at CBS.

In 1949 Rose took a job as copywriter for Ray Austrian & Associates, an advertising agency (now out of business). "They were very big in underwear," he says, smiling, enumerating the various brassiere, girdle and lingerie accounts on which he worked.

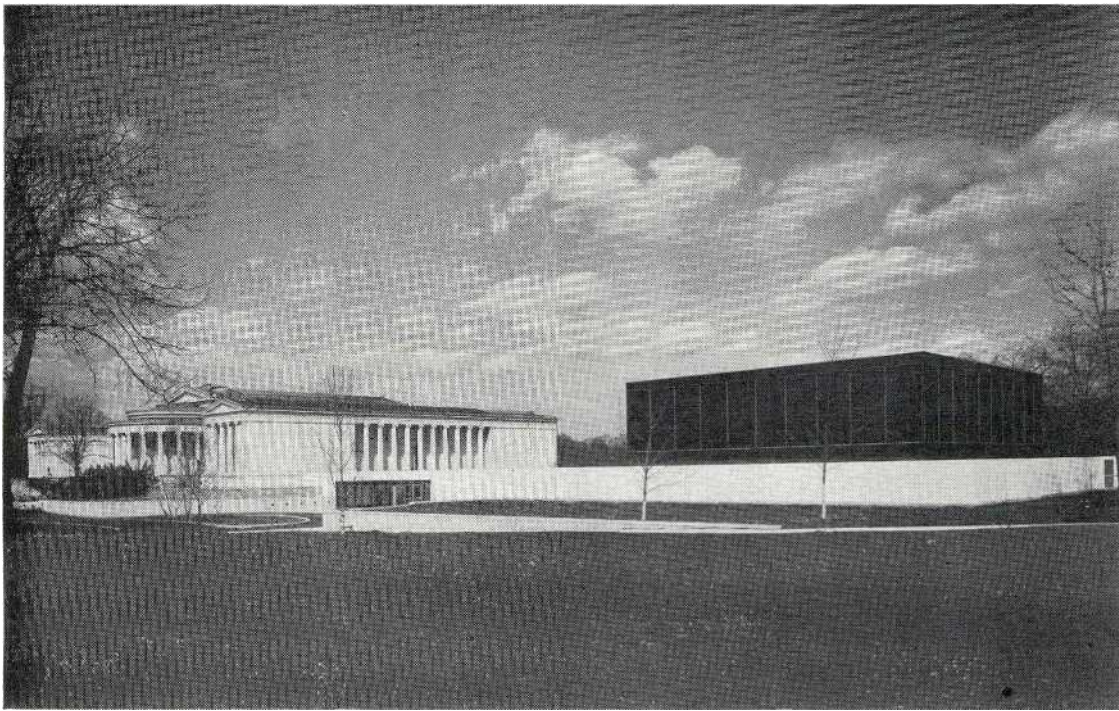
While he wrote brassiere ad copy during the day, Rose wrote television scripts at night. "Live" shows like *Danger* and *Suspense* were at the height of their popularity in those early days of TV and Rose made his first sale in 1951. He received \$650 for a science fiction half-hour called "The Bus to Nowhere." The play featured an unknown actress, Kim Stanley, and appeared on *Out There*, a short-lived anthology that disappeared from TV screens after 13 weeks.

Prices for scripts then were considerably lower than they are today. For a half-hour script that appeared on *Danger*, for example, Rose received \$700. Hour-long adaptations that he did for the summer runs of *Studio One* netted him \$600 apiece, and for his first hour-long original for the same series he received \$1,200. Today writers for *The Defenders* receive a top of \$4,000 and a minimum of \$2,560 for an hour-long episode. On re-runs the writers receive up to 140% of the original price. Though writers for *The Defenders* have the advantage of writing for a series that has continuing characters (E. G. Marshall as the father, Robert Reed as the son, and Polly Rowles as their secretary), Rose states with conviction, "We make writers work harder than for any other show in TV. Today most serious writers want very much to write for us, although before the series became popular the tune of some was 'don't call me, I'll call you.' Today, although some of our writers complain that it's too much work for the money, a great many more want to be associated with the show."

Rose vowed a year ago that *The Defenders* would strive for the ultimate in quality, matching the very best of *Playhouse 90*, *Studio One* and other series of TV's "golden days." One important reason he has been able to keep his vow is that he and producer Brodtkin use TV's foremost playwrights. Writers for the 36-plus *Defenders* episodes now "in the can" (and for future installments) include such notables as Ernest Kinoy, Adrian Spies, Alvin Boretz, John Vlahos, Max Erlich, Robert Thom, Jerome Ross, David Shaw, Peter Stone, David Davidson and Rose himself.

Three *Studio One* hits that Rose wrote when he was still

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CBS in Buffalo

Dann: "Rose has never been one to shy away from controversy or a provocative theme"

at the ad agency—"The Remarkable Incident at Carson Corners," "Thunder on Sycamore Street" and "The Life and Death of Larry Benson"—were instrumental, financially, in helping him decide to devote full time to television writing. When he left the agency in 1954 his output for *Studio One* included "An Almanac of Liberty," "Broken Spur" and "Twelve Angry Men." "Twelve Angry Men" was subsequently made into a movie that garnered 32 awards. "It was a flop in the U.S., but it was a big success everywhere else," he says laconically.

In 1957 Rose's play, "The Defender," was produced on CBS-TV. Starring Ralph Bellamy and William Shattner, it appeared on the air in two hour-long installments—on February 25 and March 4, 1957. Its father and son theme provided the basic concept for *The Defenders*.

A CHANGE OF QUARTERS

Rose does all his writing in longhand, and before *The Defenders* went on the air he had paid his wife \$1 a page to type each script he wrote (it isn't clear whether the \$1 included payment for Mrs. Rose's comments and observations in the margins). Times have changed. Last year Rose and Defender Productions (and Herbert Brodtkin and Plautus Productions) moved into large offices in a posh apartment building in New York's east 50s. There Rose now has his own office (in addition to a small one at home whose walls are covered with numerous awards), a full-time secretary and, his associates note, their eyebrows raised in mock derision, "a sun terrace yet."

These same associates have tremendous respect and admiration for Rose and never cease to be amazed at his tremendous capacity for work. Michael Dann, programming vice president at CBS, who works closely with Rose, describes the writer as "an interesting phenomenon" for three reasons: "First is his fiery love of the medium itself—of its responsibility and power—that have always meant more to him than financial remuneration or prestige. Second, Rose has never been one to shy away from controversy or to be afraid to deal with a provocative theme. As a bureaucrat, over the years I've had occasion to discuss scripts and outlines with him. His painstaking efforts to explain his creative point of view and the reasons for his conclusions have always been amazing. And no matter what, he never takes the position that you're challenging the freedom of the writer."

David Shaw, writer of the musical comedy "Redhead" and now story editor and consultant for *The Defenders*, says that Rose "is marvelous to work with." Shaw and Rose have been friends since the days when they both contributed scripts to *Studio One*. "We were friends before and we're even better friends now," he says. "And that certainly speaks well for a relationship that is subject to the pressures of getting out a different show every week. Reggie is very bright. He's also very discerning about scripts and never makes compromises. It's this courage he has, and the courage of the show, that continually attracts new writers."

Today Rose and his wife Barbara and their four boys (Jonathan, 12; Richard, 10, and twins Andrew and Steven, 6) live in an eleven-room apartment on Manhattan's West 86th Street. A spinet piano (played by Mrs. Rose and one

of the boys) stands in an anteroom that faces on to a very large living room filled with paintings, books, records and sculpture. Among the many paintings throughout the apartment are a dozen oils, water colors and gouaches by Rose's son Jonathan, a gifted artist. Tacked to a bulletin board in Jonathan's room is a stark black-and-white drawing of Sacco and Vanzetti. Jonathan drew it one night when he was eight or so, watching his father's play, "Sacco and Vanzetti," on television. When Rose came home that night Jonathan presented him with the work, which captured not only the likenesses of the two men, but also the somber mood of the play. "At that moment the drawing meant much more to me than the play," Rose recalls.

Five framed paintings by Jonathan also grace the walls of Rose's downtown office. "The ones we decide not to frame he keeps in a portfolio," his father explains. "He's allowed to sell them for a top price of \$1 apiece."

Perhaps the most striking painting in the apartment is a huge canvas containing five semi-abstract figures, in flaming orange. The work is by Eugenie Baizerman, an artist who died ten years ago. "She never had a show," Rose explains, "but she was an artist's artist. When the paintings were released by her estate about six months ago, the first three were bought by the Museum of Modern Art, the Whitney and me."

Other originals include several works by Max Weber and three by Zero Mostel, who is not only a well-known actor and comedian, but also a talented painter. He is a dear friend of the Roses and, Rose adds, "a very funny man." One day Mostel dropped in when a niece of the Roses was visiting. She was obviously thrilled to be in such close proximity to the famous actor (Rose's boys are somewhat jaded by now, having rubbed elbows many times with E. G. Marshall and other TV stars). "Mostel bent down and kissed her on the cheek," Rose says. "Then he straightened up and said very seriously, 'If a scab forms tomorrow, call me.'"

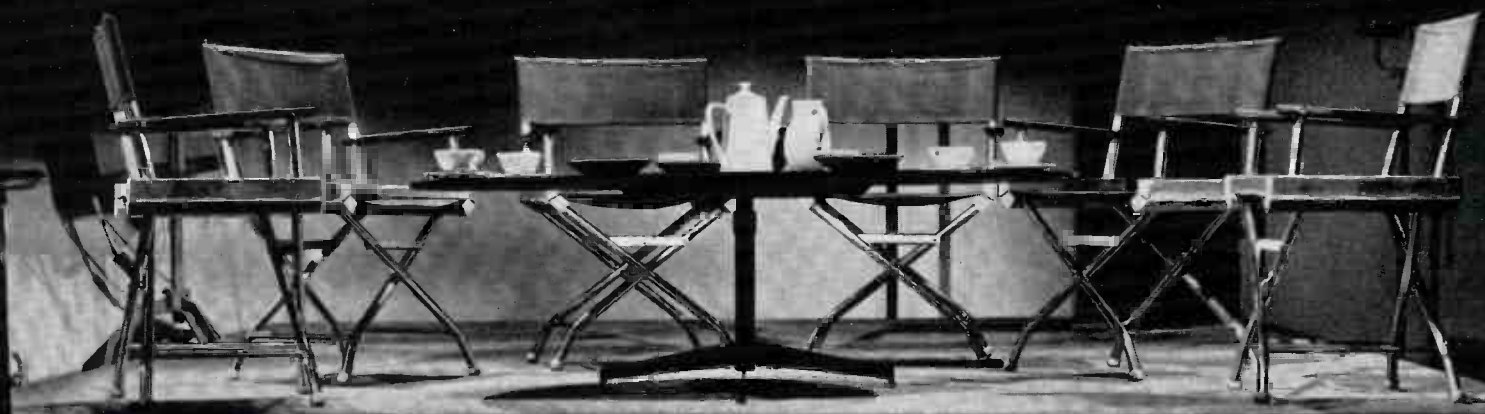
The Rose boys attend Columbia Grammar, a private school in Manhattan where their mother is vice president of the PTA. Mrs. Rose also finds time, somehow, to attend a dance class given by Zero Mostel's wife where, Rose says, "the women pretend to exercise."

AN EARLY START

Rose usually gets into his east side office by 8:30 in the morning, which gives him time to get some work done before the phones start ringing and "the nonsense begins." He usually manages to leave at four, and he spends a good part of each Saturday at the office.

This past spring the Roses and their two oldest boys took a two-week trip to Europe ("which we stole") and the year before the couple spent a week in Puerto Rico. Vacations, "which used to be all the time," now come along only infrequently. From June to September Mrs. Rose and the boys stay at their house on Fire Island, and Rose joins them for a month when the studio closes down in the summer. But the amount of work he takes with him doesn't leave much time for leisure.

Rose's hobbies, when there's time, include taking pictures of other people's children (he's an excellent photographer and on one wall of the apartment are some superb candid



The stage is set...at KOVR

KOVR is setting a fast pace in the vital Sacramento-Stockton area. With a 23% increase in homes*! With the dynamic ABC-TV lineup and Metropolitan Broadcasting Television's specials! With diversified programming that ranges from "Open End" to Capt. Delta's popular children's show! And now, KOVR has a new national representative: **METRO BROADCAST SALES.** The stage is set, the show has started at KOVR

13

of the boys), reading, poker once a week (lately it's been more like once a month), and pool. One room in the apartment contains a regulation-sized table. Again, though, time is the problem.

Despite the many pressures that are part and parcel of doing a weekly hour-long series, Rose remains extremely pleased with his relationship with the network, saying, "It's absolutely marvelous—I have nothing at all to complain about. In fact, they let us do things that astonish me."

Rose's audience seems to be equally astonished—and delighted. Dann says that the network has never before gotten the kind of mail that it's now getting for *The Defenders*. "We're getting organization mail, which is very hard to come by," he explains. "These are letters from all sorts of groups—from bar associations, civic groups and the like—letters that usually have to be approved by a committee or board before they're sent."

Why is *The Defenders* so highly thought of? Rose refuses to compare it with other TV shows, saying simply, "Each program just has to be a good play. The only formula we have is that the prologue must set up what the story will be."

He does compare *The Defenders* to other shows in one

respect, when he speaks of the series' lack of violence. "Violence is part of life, but we've never used violence as other shows do. In most shows we don't have any at all. We've never shown a real fist fight, or any of the terrible kinds of sadistic violence that most cops and robbers shows have. If violence is necessary to the story, it usually takes place off stage, or is implied in the action."

Rose is not an "angry" dramatist who looks down his nose at mediocrity in television. "There's an awful lot of garbage on, sure—but there's an awful lot of garbage everywhere." There certainly is a place in the medium for things like quiz shows and children's cartoons, he says, because people watch them. "I don't even think the psychologists are agreed as to whether something like 'Popeye' damages kids. The parents themselves have the ultimate responsibility. I have no patience at all with critics who feel that the parents are not equipped to tell their own kids what to watch, but that the critics are equipped to tell other people's kids what to watch."

Rose sums up his outlook by saying, "As much as possible it's the responsibility of the people who work in the medium to do what they do with taste and intelligence." **END**

COMMUNITY ANTENNA TELEVISION *from page 51*

and we decided to have good relations instead of bad ones.

"In the beginning," she continues, "there were problems. We have resolved most of them and today, through time, patience and cooperation, we have come to understandings, and we are working well together."

While CATV can be faulted (it has the power to cut the economic legs out from under a single market TV station) and praised in the same breath (it can increase a station's coverage), the CATV industry is changing. In the eyes of many commercial TV men, even those living cooperatively with the community systems, the change is scary. Many CATV men fear it themselves.

Most CATV systems are still small-business, small-town operators. But the years have brought some sophisticated investors into the field—including Carl M. Loeb, Jack Wrather, TelePrompTer, RKO General, General Industries (formerly National Theatres & Television), H&B American, Daniels & Associates and Reserve Life Insurance. Many other equally shrewd investors are scanning the field, constantly seeking properties, and many are frankly interested in the pay TV potential of the cable systems.

In the CATV industry today the big are getting bigger and the small are rapidly disappearing. Multiple ownership, once a rarity, is now becoming commonplace. CATV is marching into bigger and bigger markets. More and more microwave systems are springing up to

carry metropolitan TV signals further and further. Some CATVers own their own microwave transmission companies as separate corporations.

Even the procedure for acquiring a franchise has changed drastically in recent years. Once a CATV entrepreneur would ask a city council for permission to string cable on the local utility poles. Today, not one but a score of applicants file for a franchise, offer sealed proposals which may contain not only the payment of a fee to the city for the grant, but the offer of a percentage of the gross on a yearly basis, perhaps as much as 3%.

A city, realizing there is money to be made on CATV and with it, has learned to wait out the best offer. Currently, reports one TV executive, there are 22 seekers for a CATV franchise in Salinas-Monterey, Calif., including such area CATVers as Alarm Corporation, such big guns as TelePrompTer and Jerrold Electronics teamed with the owners of KNTV (TV) San Jose. Even KSBW-TV Salinas, which has waged a stiff battle to keep CATV out of its coverage area, has its own franchise bid in the crowded Salinas hopper.

KSBW-TV, and president and general manager John C. Cohan, in fighting CATV encroachment, reportedly made an offer to open translator operations in Monterey to bring San Francisco TV signals into the area—competition to itself—in lieu of CATV competition. The move failed.

(The establishment of two or three

translators or boosters in a CATV area can usually obviate the need for a cable service, extend a local station's signal or bring in out-of-town signals. "But," as one CATV man points out, "this is a no-profit scheme. CATV does the same job on a profit basis and many a broadcaster would love to have his own CATV system instead of a booster.")

To fight boosters, the CATV operator can put more investment in his own system, offer more channels, turn to a microwave-relay system for distant programs. There are upwards of 40 microwave systems now serving CATV systems with dozens of applications pending. The move to microwave is bothering many TV stations that have formerly had good relations with CATV. Most, whose own programming is picked up by CATV, have their coverage plus. They can even live with the signals of stations in nearby areas, but as more and more big city programming is being pulled in via microwave, they are starting to feel the squeeze.

But CATV people, too, can feel the pinch of competition. Hundreds of communities, many with CATV systems, have had civic groups band together for the purchase of VHF translator equipment that will bring in or pep up distant TV signals. While these efforts are usually supported by public donation, they are a way to get around monthly CATV fees. How big a hurt for CATV this may be, today and in the future, is hard to say. The problems of translators,



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*FIRST IN MARKET

City	Station	Time	Rating
New York	WNBC	7-7:30 P.M.	16.2
San Francisco	KRON	7-7:30 P.M.	17.0



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CATV, a \$450 million investment, today carries about 400 commercial TV stations

however, are their weak signals, inability to pick up more than three channels and, often, just a plain lack of public support. They also require FCC approval. While a bother, translators seem to be no big roadblock to CATV progress.

While CATV has been changing in many ways as an industry, it has a basic grounding in purpose: to bring—via high antenna, amplifiers and cable—high quality TV reception into homes that could not otherwise receive it because of topographic, geographic, technological or economic reasons. And while the CATV system operator would like to think he is bringing the benefits of big city television to the hinterlands, he is in business, like anyone else, to make a buck.

CATV can be said to have started in its simplest form in New York City during 1947-48 when master antennas sprang up on the roofs of hotels and apartment houses—a single TV signal reception source wiring down into individual rooms.

System credit is generally given to a group of engineers who adopted the master antenna principle in 1949 to provide TV service to Astoria, Ore. In 1950, Pennsylvania got its CATV break—not so much to service the public with better TV reception as to sell TV sets.

SALES IN THE HILLS

According to CATV pioneer Martin F. Malarkey Jr. (today president of the new Wilmington, N.C., CATV system—co-owned with Dan D. Cameron of WECT (TV) Wilmington—an official of Delmarva Community Antenna Corp., Salisbury, Md.; president of WRTA Altoona, Pa., and also president of HoTelevision, Washington, D.C.), who in 1950 was handling business in his father's Pottsville, Pa., music-appliance-department store, "We could see TV sets selling great in Philadelphia but sales crawling along back in our hills. Picture tubes were small, reception was bad. If people wanted to put up sky-high antennas to pull decent signals, the antennas cost more than the sets did themselves."

Malarkey had seen the master antennas in New York and thought the principle would work in Pottsville. He rounded up the support of local TV dealers. They bought the idea of CATV as a set-seller. With no idea of costs, they went ahead and put up a system (using the first basic equipment being put out by Jerrold Electronics, Milton Schapp's new company just then getting started in cable TV, and putting up its own system in Lansford, Pa.).

Malarkey went the route that has become the CATV pattern: permission from the city council, contracts with the power and telephone companies. His Pottsville cable installation charge per subscriber was \$135—one-half to a third of the cost of an antenna a home-owner would have to put up himself. Subscription fee was set at \$3.75 a month. Two TV channels were immediately piped in, three more eventually added. Malarkey's cost to set up: \$580,000. Within a year he had 1,000 connections.

By comparison with Pottsville, Malarkey's new Cable Television Co. in Wilmington has cost "approximately \$1 million" to set up, with equipment and installation by Jerrold—now grown big and prosperous with the industry it saw potential for. For subscribers (Malarkey sees a 20,000 home potential) there is a \$12 equipment deposit, no installation charge. "Enlightened operators," says Malarkey, "have dropped connection charges as an inducement for subscribers. Where there still is an installation charge, it may range from \$5 to \$30. Depending on terrain, it has gone upwards of \$175."

Wilmington CATV has five TV and five FM channels, costs subscribers \$5.95 a month. Signals from Raleigh, Washington and Greenville, N.C., as well as from the University of North Carolina's educational channel at Chapel Hill, are relayed from a 450-foot microwave tower to a 150-foot receiving antenna site in Wilmington and then are fed through coaxial cable to area residents.

Once born, CATV services spread rapidly. As news of the Pennsylvania "experiments" became known, delegations from communities unable to get reception converged upon Jerrold in Philadelphia with the message: "Get us pictures!" Malarkey's system in Pottsville was besieged with visitors—mostly TV dealers—looking for pointers.

FOUNDED NCTA 10 YEARS AGO

In 1952, Malarkey, seeing CATV really begin to roll, and its problems mount, founded and became the first president of NCTA. He had 19 members and an initial convention at Necho Allen Hotel in Pottsville. In 1953 the association moved to Washington. Its membership, of course, has mounted and its convention spots are plusher.

Today perhaps better than \$450 million is invested in CATV systems. Upwards of 400 commercial TV stations are being carried by CATV operations. Where in 1959 the CATV system was located in a town averaging just over 9,000 population, today the average is

bound to be higher. Wilmington CATV operates in an area of 65,000 people, an unheard-of market for CATV just a few years ago, an example of a growing CATV trend into cities within the 50,000 to 100,000 population category. And CATV, once the local community's venture, now has more than 60 group owners. The largest:

- H&B American Corp., Beverly Hills, Calif., once a well diversified manufacturing company in heavy equipment, earlier this year divested itself of its last holding outside of the CATV field by disposing of Big Boy Barbeque Division of Big Boy Manufacturing Co. It has been picking up CATV systems over the last several years, now owns about 20 systems from coast to coast and into Canada, almost \$11 million in investment property.

- RKO General, in CATV only for about a year (via majority ownership of Vumore Company, Oklahoma City, Okla.), has 19 systems in the West, Midwest and South, some 29,000 CATV subscribers. (RKO General, in association with Zenith Radio Corp., is running the first over-the-air subscription TV project—Phonevision—in Hartford, Conn., scheduled for this July. Its cable CATV interests, of course, give it another route to pay TV.)

- TelePrompTer Corp., in CATV ownership since 1960, now has 14 systems spread from Elmira, N.Y., to Eugene, Ore., jointly owns a 15th with Henry Kaiser in Honolulu. It also runs four microwave-relay companies, has \$6.5 million tied up in CATV. Systems are said to account for 40% of TelePrompTer's gross revenue. It has about 33,000 subscribers.

- Antennavision Inc., Phoenix, Ariz., owns and operates 10 systems in California and Arizona, serves about 15,000 subscribers. (At the start of 1962 it owned 17 systems, recently sold seven to Vumore Co. in the CATV industry's largest single-lot sale ever.)

- General Industries (formerly National Theatres & Television Co.), in the CATV business for about three years, owns eight systems, including a Williamsport, Pa., system of 12,000 subscribers, largest and perhaps most successful in the country.

- Daniels & Associates, Denver, a CATV brokerage, owner and systems operator, owns seven of its own systems serving 4,000 subscribers. Its Systems Management Co. runs about 40 others representing 50,000 subscribers. Daniels has about \$12 million tied up in the CATV industry.

- Jerrold Electronics, top CATV in-



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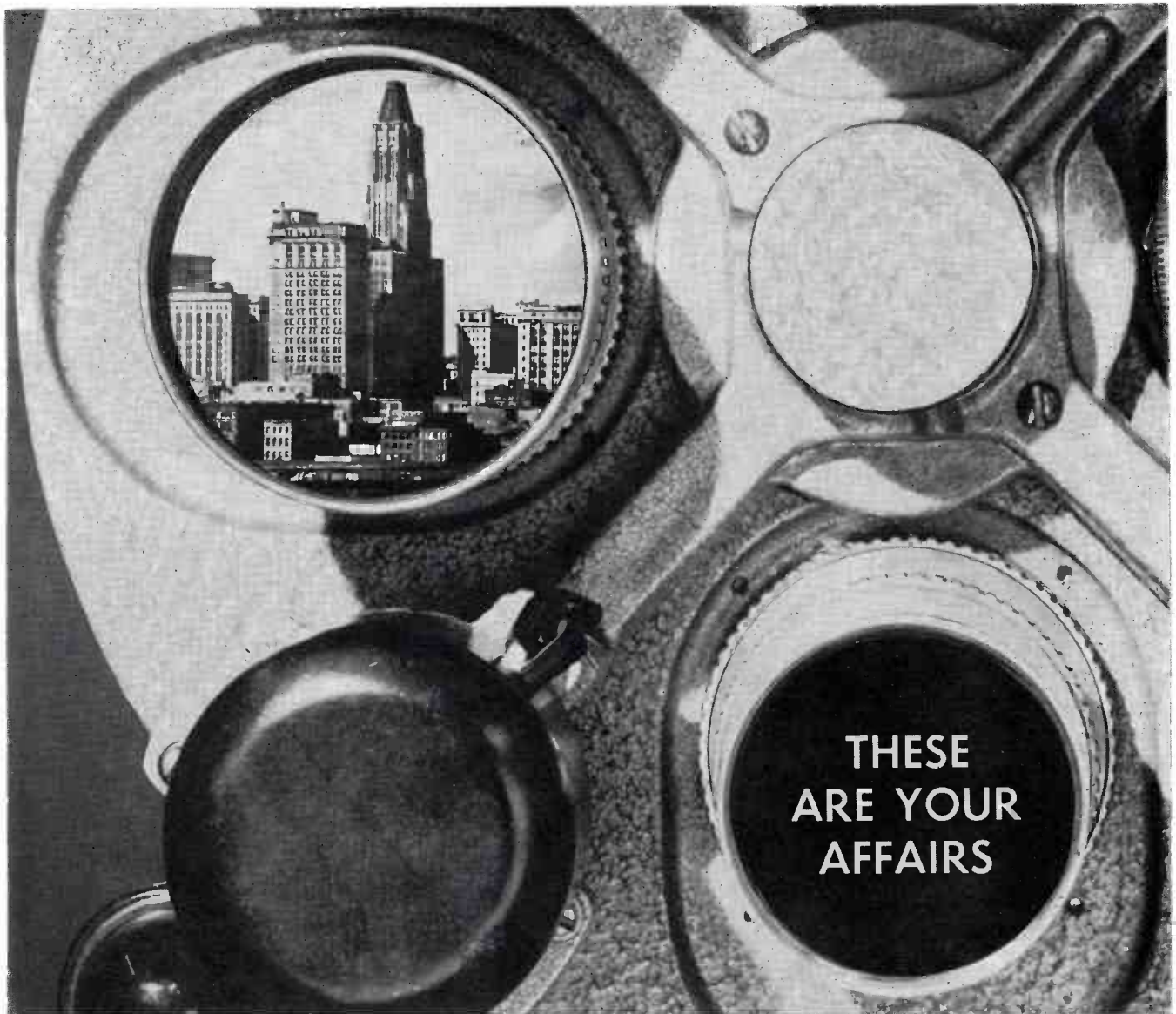
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Many broadcasters feel that CATV has already gone into pay TV via closed circuit

dustry systems builder and equipment supplier, left the CATV ownership field in August 1960 with the sale of its nine systems to H&B American for \$5 million. It has used the sales funds to hypo new system construction and acquire several electronics companies, is now swinging back into ownership again. It owns jointly with Alliance Amusement Co. of Chicago two systems in Illinois, is initiating construction of a third. Jerrold also has a franchise for the construction of a system in Binghamton, N.Y. (keeping with the trend of CATV entering bigger and bigger markets), has submitted franchise applications in several midwest and central California coast communities.

All of these companies are actively looking for more CATV investment. Helpful corporately, of course, is a five-year tax depreciation allowance on systems. NCTA estimates present systems have a 16 to 20% turnover rate, a 20 to 25% growth rate still ahead of them. The rate of CATV business failure, according to investment experts, is among the lowest of all businesses.

CATV is a quasi-utility, and like other enfranchised services, systems seldom cease to grow. They continue to expand by developing subscribers, extending lines to new territories, increasing the number of TV channels and offering channels for other purposes (closed circuit TV primarily). Like a utility company, the net income of a CATV system has proved relatively immune to general business cycle fluctuations.

AN INDUSTRY DYNAMO

Bill Daniels, CATV industry dynamo, president of Daniels & Associates, owner of KTVR (TV) Denver and top systems broker in the country, has negotiated the sale of 54 systems in four years of operation, a sum totaling \$17,750,000 to date. (By July he expects to announce a group of additional sales totaling \$10 million more.) His commission is a flat 5%. His group has handled about 75% of all sales made over the last four years.

Says Daniels: "We are in a sellers' market. For every property we get listed, we have five to six buyers eager to begin negotiations. And many systems seekers are broadcasters. . . their numbers have increased noticeably in the last six months, including large multiple-owner broadcasters."

The sales prices on systems? Daniels says there have been sales in the neighborhood of \$1 million. "Four years ago," according to Daniels, "a system brought three-and-a-half to four times its cash flow. Today this is often up to eight

times cash flow." Is CATV a speculative investment? "It gets less so daily," says the Denver broker.

CATV inevitably raises the question of pay TV. Big pay TV proponents like RKO and TelePrompTer are already deeply involved in CATV. Right now CATV for these groups is "a good investment." But if cable pay TV ever comes, they know, and will admit, that they are in at the ground floor, the jump-off point.

While some of its members have, NCTA has never taken a stand for or against pay TV. Loosely defined, CATV is a pay-to-see service, but NCTA says, "CATV is not pay TV." In pay TV, the NCTA maintains, "you are expected to purchase programs individually on a pay-as-you-see basis. In CATV you pay for the convenience of being connected to a fully-equipped master antenna. CATV is not involved in the programs put on by the TV stations or networks. It is a receiving service, not a program service, as is pay TV."

But many broadcasters maintain that CATV has already gone into pay TV via closed circuit telecasting. TelePrompTer, for one, through its theatre TV showings of heavyweight championship fights, has sold rights to showing on three occasions going back to 1960 to CATV operators. The CATV systems carrying the fights are charged a certain amount of their receipts from viewing subscribers by TelePrompTer. As there is no way of knowing how many subscribers view the fights, they are put on an "honor system" to send in what the CATV operator is charging for the event.

TelePrompTer plans to carry the upcoming Patterson-Liston fight. In addition to theatre showings, it expects a 250,000 CATV home potential. To the CATV operator, if not pay TV, his role is "public relations" or "community service." But the broadcaster can point out: "At a cost!" He can also note that normal TV programming may be cut off a channel during the time of the fight to make room for a "pay" event.

Dwight Martin, chairman of the NAB television board, said in an address at the recent NAB convention in Chicago: CATV "is going to be a crisis in the future." He pointed out that CATV systems are carrying multiple signals from TV stations, radio signals, closed circuit television, special broadcasts, and "some day they can become an important vehicle for carrying subscription television."

Irving Kahn, president of TelePrompTer (with a pay TV operation called Key TV waiting in the wings), has re-

peatedly urged NCTA membership "to consider the opportunity that subscription television—and particularly 'participation TV' as epitomized by Key TV—offers us as CATV operators."

Bill Daniels, whose Denver TV station has applied to the FCC for a pay TV permit, says "Pay TV is inevitable. We have it now, of sorts—the heavyweight fights in the theatres at \$5 per ticket. I cannot understand why the major movie producers, coupled with the telephone company and others, have not sat down to get pay TV off the ground.

THE NETWORKS' ATTITUDE

"The networks' attitude on pay TV has been, 'We are against pay TV, but if it comes, we will be in it with both feet.' A rather weird position to take on the subject. We live in a fantastically fast-moving world, and with the average man wanting every convenience possible, it simply cannot miss."

Daniels makes the point of theatre owner opposition to pay TV. (Through the Theatre Owners of America Inc. and its Joint Committee Against Pay TV, many U.S. exhibitors are fighting pay and CATV operations around the country. The newest battle is in Waterbury, Conn., where theatremen have aligned against a CATV franchise application there.)

"The continual fight against pay TV by the TOA is not encouraging," says Daniels. "There is only one reason they are trying to defeat it, and that is because they know it will kill the theatre. Their action is one of delaying it. I think they all know it is just a matter of time, but the longer they can delay it, the better off they will be."

On the technical end of pay TV, Daniels says, "CATV systems are so constructed that regardless of how pay TV comes, either broadcast or wire, we are ready, and with minor modifications, will make our operations much more lucrative than they are now."

Sidney Harman, president of Jerrold Electronics, believes that "the future of pay TV hinges not on the technology of providing this service to subscribers but the availability of programmed material. The success of pay TV will be decided by the entertainment industry."

But "the technology for distributing box office entertainment into the home is available right now," continues Harman. "Jerrold has developed the cable theatre, a cable distribution system incorporating a metering technique which permits a continuous count of subscriber usage from a central recording facility. It is our opinion that the Jerrold cable

theatre will become the technical link in the development of a national pay TV service."

Clearly, a lot of CATV men have their eye on a pay TV future—"a future possible bonus" as one CATVer puts it. Martin Malarkey says, "If pay TV comes, CATV will be in the forefront." But Malarkey is quick to point out that while multiple system ownership is the trend, and pay TV is a want, "many small, one-system owners are very happy with their lot as it stands. And they are constantly turning down offers to sell out."

The CATV industry, while still young, has matured rapidly, as witness the big money now entering the field. And, as a satellite to the regulated world of communications, it has stayed amazingly clear of regulation. Its legal position has been a bone of contention since its birth, its court cases have kept batteries of communications lawyers at work for over a decade.

CATV systems are not currently regulated by any governmental agency, at least as far as their earnings are concerned. The public utility commissions (some have tried) do not have jurisdiction because CATV systems provide entertainment and entertainment is not

regarded in law as a public necessity. The FCC, in its 1959 report and order in docket 12443, determined that it too has no jurisdiction over systems.

The FCC, however, does have control over the technical aspects of systems performance and has licensing authority over microwave common carriers, some of which provide relay service to CATV systems—and some of which are owned by CATV systems. But while the FCC does not advocate federal regulation of CATV, it does favor legislation which would grant it power to adjudicate disputes arising between local TV stations and CATV systems that operate in the same areas.

A FOUR-YEAR BATTLE

At one time—and to an extent today—the threat of CATV to local TV stations was considered acute. For over four years a large block of western broadcasters fought hard to halt the CATV systems which competed with them for the sparse mountain and desert area audience. Their efforts have largely failed.

The group was led by such broadcast veterans as Ed Craney, president and general manager of KXLF-TV Butte, Mont.; Harry Butcher, owner of KIVA (TV) Yuma, Ariz., and Bill Grove, general manager of KFBC-TV Cheyenne, Wyo. Craney has since moved out of KXLF-TV and its owner, Joseph S. Sample (Garry-owen Stations), is now in Butte CATV operation himself. Harry Butcher sold KIVA to CATV man Bruce Merrill, president of Antennavision. Only Grove still remains—and he's as angry as ever.

The original charge of the western group (called the Hometown Free TV Association) was that CATV operations in their communities were threatening their existence since the cable companies fed the same audience, many times with multiple choices brought from outside the community. Many of these "outside" programs duplicated the very programs being broadcast by the TV stations. Another claim was that CATV systems were using their property without permission.

The association, which included a large number of western states broadcasters, and which participated in financing efforts to promote anti-CATV action, was hit with an anti-trust suit brought by a CATV company in Twin Falls, Idaho. The suit is still pending in an Idaho district court, but as it was strong enough to dissolve the broadcasters' group attack, it has lost its immediacy.

Grove today is indirectly back in the CATV fight. Frontier Broadcasting Corp., licensee of KFBC-TV and KSTF Scottsbluff, Neb., recently filed a protest with the FCC over the microwave re-

newal licensing of CATV signal supplying Colliers KAS41 in Bridgeport, Neb. Frontier claims that the renewal will have adverse financial effects on KSTF, operated as a repeater-satellite of KFBC.

Grove says, "Our programs are being duplicated and our signal degraded. We have been six years trying to get some relief. CATV dilutes our audiences, lowers our rates, raises our c-p-m. We are sympathetic to viewer wants for a wide choice of programming, and we can live with CATV—but only if they don't duplicate us and get our signal up to quality status on their cable."

The question of the legal right of CATV systems to pick up TV programs has long been an unresolved problem. All decisions so far have gone against broadcasters.

Early in 1960 CBS took a firm position on CATV systems: It was against CATV where the cable company duplicated the programming of the local on-the-air TV station. It also emphasized that it has property rights in its programs and has never granted permission for its programs to be picked up by a CATV system.

NBC some years prior told CATV systems they could not have permission to use programs, but, like the CBS stand, nothing apparently was ever done to back up the words legally.

In May 1960, as a result of a lawsuit brought by Ed Craney's Z-Bar Network Inc. and Television Montana Inc. (KXLF-TV), Butte, Mont., against the CATV system in Helena, Mont., a Montana lower court judge ruled that broadcasters have no common law property rights to their programs.

In 1959 three Salt Lake City TV stations asked the U.S. District Court in San Francisco to enjoin the Idaho Falls, Idaho, CATV system from continuing to pick up their signals. This litigation, banging up against the Idaho Falls CATV antitrust suit against anti-CATV group broadcasters, has reportedly been dissolved.

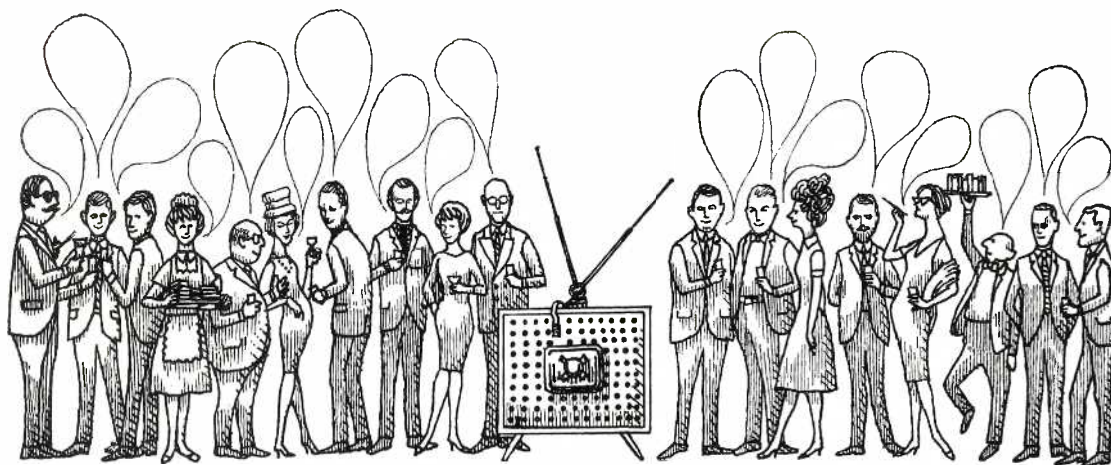
The once-and-for-all answer to the question of TV signal ownership is still begging, although communications lawyers feel one other suit still pending has a strong chance of winning. This is a copyright suit brought by United Artists Corp. against NWL Corp. (Clarksburg and Fairmont, W.Va., CATV systems). UA claims that this CATV operator has been using its films, via pickup from TV broadcasts, without payment or permission. In running up against syndicated, paid-for-programming, CATV may be in trouble.

On the subject of regulation, the CATV industry is firm. "We do not fear regulation," says one CATV man, "but



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National Representatives

When Congress drew up stiff regulation, CATV decided to favor a "free" industry

we do not want it. We can regulate ourselves. We are a legitimate service entitled to make a profit."

At one time, hounded by a number of states and broadcasters, CATV was in favor of federal regulation. The build-up to the swerve in CATV policy was a 1957 petition to the FCC by the western broadcasters group to assert jurisdiction over CATV systems on the grounds that they were disrupting the TV allocation plan and wreaking economic injury. The FCC denied the request in 1958.

The FCC again in 1959 decided it did not have authority to regulate CATV, but it did suggest some broadcaster-protecting rules. At the same time E. Stratford Smith, general counsel of the NCTA, with the approval of the NCTA board of directors, drafted and formally proposed to Congress legislation to amend the Communications Act to bring CATV operators under the FCC.

Smith said legislation would (1) stop "once and for all" the harassment of antenna systems by western broadcasters by providing a forum for their complaints and a legal, prescribed procedure for handling such matters, and (2) it would place CATV systems under the umbrella of federal control, thus eliminating pressures by state public utility commissions to assert jurisdiction over TV cable companies.

Smith said, "We are willing to be judged on whether we perform in the public interest," while remaining unanimously opposed to being considered as common carriers. (With common carrier status, of course, CATV would be open for the FCC to set rates and regulate other business practices.)

The legislation went to the Senate Commerce communications subcommittee for study. It was opened for fiery hearings—with both broadcasters and CATV men giving their sides—in July 1959. The original CATV-backed bill, S-2303, was amended into a stiffer regulating packet (S-2653) than CATV men wanted. And they reversed their stand against regulation, lobbied hard to remain "free."

The bill came up for a day-and-a-half Senate floor debate and vote in May 1960. Backed by a dedicated band of senators from western and northwestern states led by an easterner, John O. Pastore (D-R.I.), and opposed by an equally determined group led by influential A. S. Mike Monroney (D-Okla.), the bill was defeated by the narrow margin of 39-38. It went back to the Senate Commerce Committee for study and eventual death. CATV won the big battle. But it is still being shot at.

In January 1961 the FCC proposed new legislation to regulate CATV systems. The bill has been awaiting congressional action ever since. Its chance for a hearing this year appears slim. In the proposed legislation, the FCC plugs for three basic rules it has seen necessary since preliminary studies of the CATV-broadcaster situation in 1959. The Commission wants this authority:

- Some requirement that a CATV system carry the signal of a local station if the latter desires this.

- Some requirement that if the local signal is carried, it is carried on the cable system without any degradation of quality.

- Some protection of the local station or stations against duplication of other channels on the cable system of programs being carried simultaneously by the local station or stations.

The FCC issue is economic impact on a station by a CATV system, the basic broadcaster and NAB complaint against CATV. The CATV industry is firmly against the legislation.

Says E. Stratford Smith, now special consultant to the NCTA, of the three FCC rules:

"On systems carrying the signal of the local station—this is always desirable and most systems do, but I doubt if there should be a law making it mandatory. Some older CATV systems are not equipped to carry all channels, and to give the subscribers what they want they should carry the basic network services." In doing this, Smith infers, the local station may be displaced. "But," he says, "every CATV system that can should carry the local station. Some cannot."

LOCAL SIGNAL DEGRADATION?

On the point of local signal degradation, Smith calls it "alleged" degradation, "a myth that is by no degree the fault of CATV by comparison with any other station degrading the signal of another station." The NCTA lawyer calls this a technical problem due often to the close proximity of CATV and station antennas. "The average guy will not notice local station difference from what he gets on CATV." Nothing, Smith feels, can be done to improve this situation.

As to local station program duplication on CATV, Smith again feels that there are occasions where this is happening. But, he says, "CATV is trying to get experience to work out solutions." He sees "probably 30 or so situations in the U.S." where CATV and stations in the same town are in conflict on duplication. "Negotiation between both camps can work it out, not law," says Smith.

Kenneth A. Cox, chief of the FCC's Broadcast Bureau, feels that CATV today is "a sort of communications project" in the "highly desirable position of not being regulated." The FCC, says Cox, does not seek CATV regulation for the sake of regulation but it is concerned over the matter of economic impact on local broadcasters brought about by CATV competition.

In the Carter Mountain case, Cox says KWRB-TV Riverton, Wyo., clearly showed that where CATV competition cut into its coverage area, its revenue was down. In its coverage area where there was no CATV competition, its revenue was normal. "The FCC," says Cox, "recognizes the good CATV brings in diversity of service, but it is also concerned with preserving the local station."

Cox's big fear is that "if a CATV system undercuts the support of a local station," and the station goes out of business, "a segment of the public will lose all service." And Cox is also concerned that if broadcasters see more profit in CATV than in station operation, go into it themselves by dropping their stations, "local public affairs, news, weather and the like" will vanish.

Cox relates the story of a local advertiser who bought time on his local station with a specific program adjacency. The morning after his commercial was to appear he called the local station and blasted it for not running his spot. The station manager said the spot ran. There was much confusion until it was discovered that the advertiser had watched the program on a CATV hook-up. The program he watched was carried in from a distant city, was not the local station's but a CATV duplication. "The harm here," says Cox, "is clear."

"KLTV (TV) in Tyler, Texas," says Cox, "has a non-duplication agreement with the local CATV system. It is non-duplicated in black and white but its color signal is degraded on cable. Consequently the CATV system duplicates its color shows [some 40 programs a week]."

Cox feels there are enough examples of station injury in one form or another from CATV to warrant the pending FCC legislation. "CATV's fear is that the FCC is always broadcaster-oriented. This isn't so, it isn't realistic. We do not dispute CATV's rights but we do not want TV sets to go dark because of unwarranted CATV competition with stations."

The FCC is concerned. Last February, for the first time, it stepped into a local level CATV franchise situation by advising the city manager of Salinas, Calif. (who had asked FCC advice on the CATV franchise situation there), to look

on pending franchise application, if the city council wished, with an eye to the guideposts of the current FCC CATV regulation bill now in Congress.

Bill Daniels of Denver probably sums up the CATV man's feeling about government regulation best: "The CATV industry," he says, "has contributed much to the growth of television in this country. We have brought metropolitan TV to 3.5 million viewers who would not have this viewing without us. In most every case, we provide educational TV to schools at no cost. About 99% of the broadcasters in the U.S. are happy because we do extend their coverage for them. Unfortunately, they have not stood up and spoken their piece, when the other 1%, who feel we damage them, scream so loudly.

"We feel we are a pretty well self-regulated business. Through our national association we have tried to teach our members to become a part of each community in which we serve and to do their share in civic projects. Our rates are not exorbitant, and we simply bring the big city entertainment to the small hamlets.

"Our industry is on the move. In the past year there have been more systems built, or in the process of being built, than in the prior two years. There is only one reason for this—the demand for the service by the public.

"This growth of CATV systems is sometimes difficult for broadcasters to handle. Some station operators are fighting the systems. Some are joining them. There seems to be no question but what viewers will pay for the great variety of signals CATV can provide, and telecasters would do well to face up to it and determine where their interests lie."

CATV has not shaken the foundation of TV broadcasting, but to some it is neatly chipping at the cornerstone. As the structure tilts, some TV men are slipping off into CATV; others, protesting, hang on. Most, content, as Daniels says, with extended coverage via CATV, protest not at all.

DISILLUSIONED STATION MAN

CATV can be good for the TV station and it can be bad. Both forces can come to terms, and sometimes they cannot. William L. Putnam, president and general manager of WWLP (TV) Springfield, Mass., at one time "living" with CATV systems in his area, is now disillusioned.

"When CATV people sat down and talked with me over a year ago they left me willing to love cable operators. 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. The

microwave came in and our programming became non-duplicated. It lasted for a while but we're back being duplicated again."

CATV puts broadcasters in strange positions. One multiple station owner lives contentedly with plus audience brought in by CATV on one of its eastern stations, but it is up in arms over the franchise application for a CATV system that will compete for audience with one of its California stations.

It cannot be questioned that CATV has given millions of Americans TV fare they would otherwise miss out on. About 70 systems today supply educational TV signals free to schools in their areas. CATV in Canada is helping flesh out that nation's still expanding TV coverage and the Canadian Board of Broadcast Governors has already taken steps towards formulating a policy to facilitate the orderly growth of Canadian re-broadcast television. CATV is operating in Mexico and the United Kingdom.

Where does CATV go from here? Howard Frazier, Washington broadcast consultant and management counsel, who does more than half of his business in CATV, thinks every city in the U.S. will be wired with cable within 10 years.

"Present-day CATV electronic equipment," says Frazier, "leaves much to be desired. But it is being improved. In a few years high-quality, compact equipment will be available, and at lower costs." Leading from this, Frazier points out that big city TV reception on some channels is poor and he feels that if set owners could get better signals on their weak channels, they would pay for it. "Cable feed-in of these signals, via the new equipment and improved electronic techniques," he says, "will cost little, improve big city and outlying reception. There may even be closed circuit fill-in for such things as special events and even in-home shopping."

In a fast-moving world, almost anything is possible. And the fast-moving CATV industry is a force the television industry will have to reckon with. Widespread UHF television, if it comes, will spurt CATV growth even faster, most CATV men feel. And if pay TV comes, CATV will be there also to take the signals on cable or out-of-the-air.

"The pot will bubble over within two years," says an NAB executive. CATV may get federal regulation, and then again it may not, although bets are that it will.

Where CATV will go, how far it can go, is today's pressing question. Only an aware population of TV broadcasters—willing to commit themselves one way or the other—can answer the question. The ostrich act has grown outdated. **END**

at the top. In 1948 they commanded an estimated seven-eighths of the cigarette market. Some five years later, with only Camels still on the rise, they were down to a less than two-thirds hold on the field.

King-size cigarettes, during the same period, were said to have quintupled their market share to the point that they were grabbing about a quarter of the total market. Filter-tips, meanwhile, spurred by the rash of health scare reports, had risen from obscurity and were knocking on the door of market dominance.

In 1954, the American Cancer Society published its first statistical report showing a direct association between smoking and lung cancer. It gave an analysis of death rates in relation to the smoking habits of more than 187,000 men, each traced over an average period of 44 months. The report's grim findings:

- Mortality rate of cigarette smokers "was far higher" than the mortality rate of non-smokers.

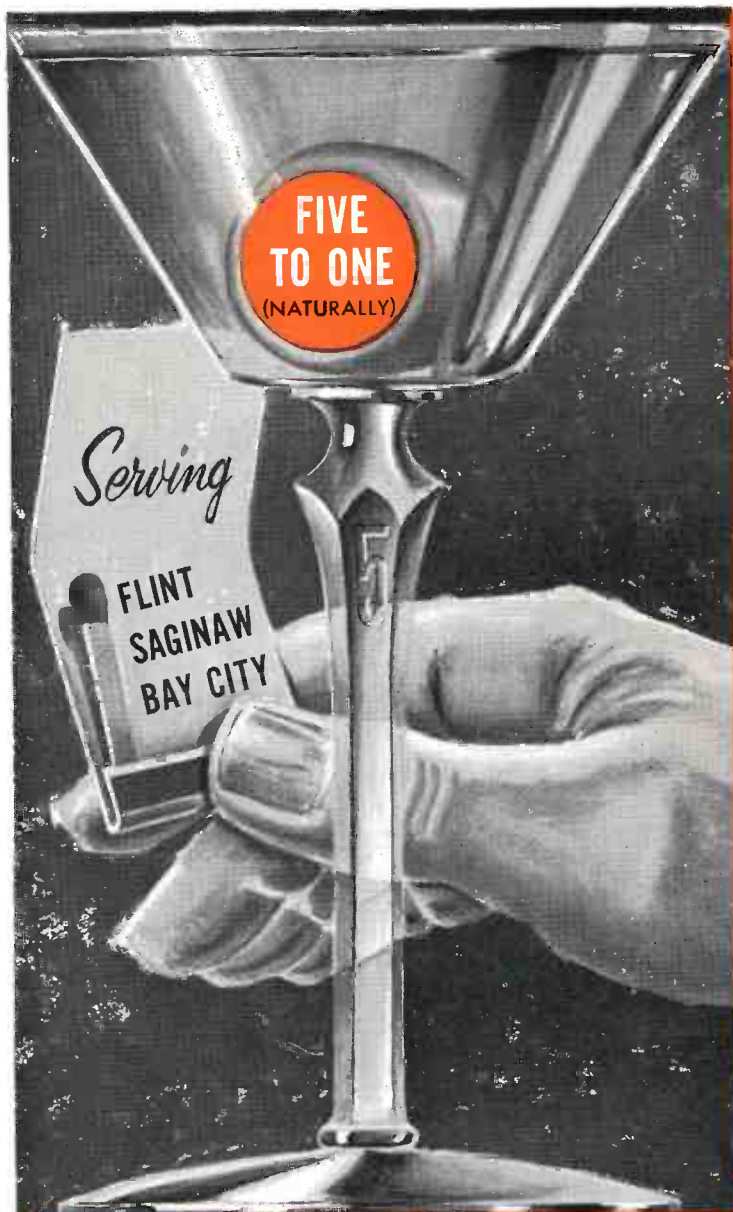
- That of these excess deaths among cigarette smokers, about one-quarter were ascribed to cancer.

A DROP IN CONSUMPTION

U.S. Dept. of Agriculture statistics give forceful evidence of the vivid impression the Hammond-Horn report (it was conducted and written by Drs. E. Cuyler Hammond and Daniel Horn) and the others of its like made on many panicky cigarette smokers. Domestic cigarette consumption, which showed unstinted annual increases for some 17 consecutive years, dropped from 394.1 billion cigarettes in 1952 to 386.8 billion in 1953 and 368.7 billion in 1954. While this downward trend was reversed in 1955, it wasn't until 1957 that total domestic cigarette consumption topped the 1952 figure.

The fiercely competitive tobacco industry, which never before deemed it necessary to break organizational bread together, quickly joined hands to fend off any added threats to its sales growth. Arguing against the validity of solely statistical reports and contending that medical research points to more than one possible cause of lung cancer, tobacco people formed the Tobacco Industry Research Committee to carry out further exploration of the field. The TIRC, through its nine-man Scientific Advisory Board, is empowered to issue grants-in-aid to independent medical researchers investigating the relationship between tobacco use and human health.

According to the group's annual report, it has so far appropriated a total of \$5,450,000 to more than 120 scientists during the almost nine years of its existence. It claims to have complete auton-



**Channel 5 MARKET BULLETIN!
SAGINAW**

"Tree-lined parks, superb recreational facilities and excellent schools make this city one of Michigan's most attractive areas in which to live. Saginaw's friendly citizens add to the warm welcome extended to visitors and new industries alike."

Mayor G. Stewart Francke

BAY CITY

"Bay City has much to offer the growing family: an up-to-date school system, beautiful churches, convenient shopping, and year 'round recreational and cultural facilities. As a port on the St. Lawrence Seaway, Bay City offers both a challenge and an opportunity to those who would make their homes here."

Mayor Donald E. Powers

FLINT

"As Mayor of Flint we welcome industry both large and small to consider Flint as a fine city in which to locate. We also invite individuals, especially the technically skilled and from the professions to think of Flint as a city which offers the best in churches, schools and community spirit in which to live."

Mayor Charles A. Mobley

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

WNEM-TV



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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.



By 1955, the FTC decided that the "tar derby" needed a set of ground rules

omy without being at all beholden to the tobacco industry. Dr. Clarence Cook Little, TIRC's pipe-smoking scientific director, says the organization's main success has been to "initiate research into areas that have previously been neglected."

Once the TIRC was established, the individual cigarette companies went back to fighting it out on the competitive line. Fuller, milder, better quality flavor themes, with a few "less throat irritating" voyages to the periphery of the health area, had always predominated cigarette advertising campaigns. But by 1954, with the blossoming of TV making marketing competition keener than ever and with the cancer specter looming larger and more imposing, the implied or stated health claim became an advertising copy must for most brands.

PLAYING ALONG

The cigarette industry, having more than its share of hard-nosed realists, looked into the core of the health problem and decided to either play along with or cash in on it.

"L&M Filters give you the Miracle tip. The effective filtration you need . . . they're just what the doctor ordered," the Liggett & Myers Co. proclaimed in its print and TV campaigns of the day.

Other cigarette advertising emphasized such claims as "clean smoking," "snowy white filter," "pure," "miracle tip" and "20,000 filter traps (give you more of what you changed to a filter for)."

But some companies, like American Tobacco for its Lucky Strike brand, shunned the health problem entirely, sticking to the strictly flavor themes. Others straddled the fence, using the health strategy for one brand and the flavor or quality pitch for another (usually a non-filter). P. Lorillard's Old Gold chose to ridicule the whole question with its slogan, "We're Tobacco Men, Not Medicine Men."

But Lorillard's Kent brand, a filter-tip cigarette introduced at the outset of the health scare, was probably the biggest direct benefactor of what had become a sweeping consumer demand for a "safer" cigarette. A *Reader's Digest*-sponsored laboratory test naming Kent the lowest in tar and nicotine content among all leading cigarettes helped speed the brand on its way to outstanding sales success.

But by then not only Kent but all filter-tip cigarettes were on the move. It's a trend that is still pushing upwards. Last year, filter-tips were estimated to have accounted for about 54% of the entire domestic cigarette output, and one tobacco company executive thinks

they can eventually get as much as 65% of the market.

The health scare of the fifties was also partly responsible for the fractionalizing of the cigarette business. Shaken out of their satisfied complacency and traditional conservatism by the sharp declines in sales, cigarette firms began putting out brands that offered everything from cork tips to tobacco that wasn't tobacco. (The latter example concerns a brand called Vanguard, which purportedly contained a combination of loosely-packed, processed natural fibers instead of tobacco.) Fractionalizing has so taken hold in the industry that where five brands formerly reigned supreme, currently about 20 brands all have sizable shares of the market.

And as anti-smoking proponents produced more reports linking the use of tobacco products with cancer (since the early fifties well over 30 such reports have been published), as more brands entered the competitive fray and as more smokers switched to filter brands in search of protection, health or "medical" claims became a more pronounced cigarette advertising technique. By 1955, the FTC decided that the heated health advertising competition, or "tar derby," as the nation's trade press vividly christened it, needed a set of ground rules. In September of that year, the federal regulatory agency drafted a set of tobacco "advertising guides" which the industry prudently adopted. The major provision of the guides holds that tar and nicotine claims may not be used unless "established by competent scientific proof, applicable at the time of dissemination, that the claim is true, and, if true, that such difference or differences are significant."

But there was not and there still is not any reliable and consistent method of measuring the tar and nicotine content of tobacco products. Thus, barely two years after the "advertising guides" were issued, a Congressional investigating committee heard testimony that the "tar derby" was off and running again. Stymied by a lack of any valid method of equitably disproving tar and nicotine claims, the FTC, in 1958, made a renewed attempt to establish a standard testing procedure. The effort was in vain. Because no two people smoke at the same rate of speed and in precisely the same manner, and because no two cigarettes, even of the same brand and batch, are identical, laboratory tests to date have lacked validity.

The FTC, though, has never really abandoned its efforts to establish an acceptable testing procedure. In 1959 it

almost came up with a workable method, but again the results were not considered valid enough for practical use.

Meanwhile, while still smarting under a 1958 House Committee on Government Operations' scolding for failing "in its statutory duty" to prevent deceptive filter cigarette advertising, the FTC took its firmest disciplinary action. It issued a complaint against the advertising techniques used by Ted Bates & Co. for Brown & Williamson's Life cigarettes. The complaint cited deceptive filter demonstrations and implied government health endorsements. It was believed to be the first time in the commission's history that an agency had been charged with defending its role in preparing an advertising campaign.

A short time afterwards, in February 1960, the FTC's then chairman, Earl Kintner, wrote a finish to the health claim contest. Kintner circulated a letter among major cigarette advertisers asking them to informally agree to cease all health claims, even implied ones. The letter also asked for an end to the tar and nicotine claims and to competition over filter efficiency. Wary cigarette advertisers agreed to the provisions of the letter. American Tobacco and R. J. Reynolds Tobacco, however, both took exception to it. They stressed that its objectives were irrelevant to them since their advertising messages contained no health, nicotine and tar claims.

"A LANDMARK OF COOPERATION"

Chairman Kintner was thrilled at what he had wrought. "In my view," he said, "this is a landmark example of industry cooperation in solving a pressing problem." Currently, all cigarette advertisers emphasize the pleasure rather than medical values of smoking, the only effective promotional theme available to them under the 1960 FTC action.

The lobbying for the lifting of the ban began almost as soon as the decision was publicly announced. In June 1960, The American Cancer Society's board of directors passed a resolution calling for the FTC not only to allow cigarette companies to publish tar and nicotine content of their products, but "to aid them in so doing."

Little more than a year later, the *Reader's Digest*, long in the forefront of the anti-smoking crusade (the publication does not accept, and is unlikely to be offered, cigarette advertising), published an article highly critical of the FTC's halting of the "tar derby." It (in what amounted to a searing jibe at the FTC's Kintner) quoted a Washington lawyer as describing the action as a



John Trotter

Birth of a famous phrase A great depression. A bank holiday declared. A new President, wanting to arrest a panic, goes on radio with the first "Fireside Chat." The talent was FDR's, but the title came from a radio man, Harry Butcher of CBS. And the background story was fully told in *Broadcasting Magazine* March 15, 1933: One episode in a history of publishing service unique in its field.

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



YOU CAN QUOTE ME...

When we decided to put our jolly Green Giant back in "show business" as a big time TV star, we knew we could count on the WLW group to reach a giant's size share of the viewing audience in their respective areas. These stations not only put our Big Green message before the greatest number of people, but follow-thru with buyers, brokers, distributors, and store managers on the firing line.

Lyle Polfuss

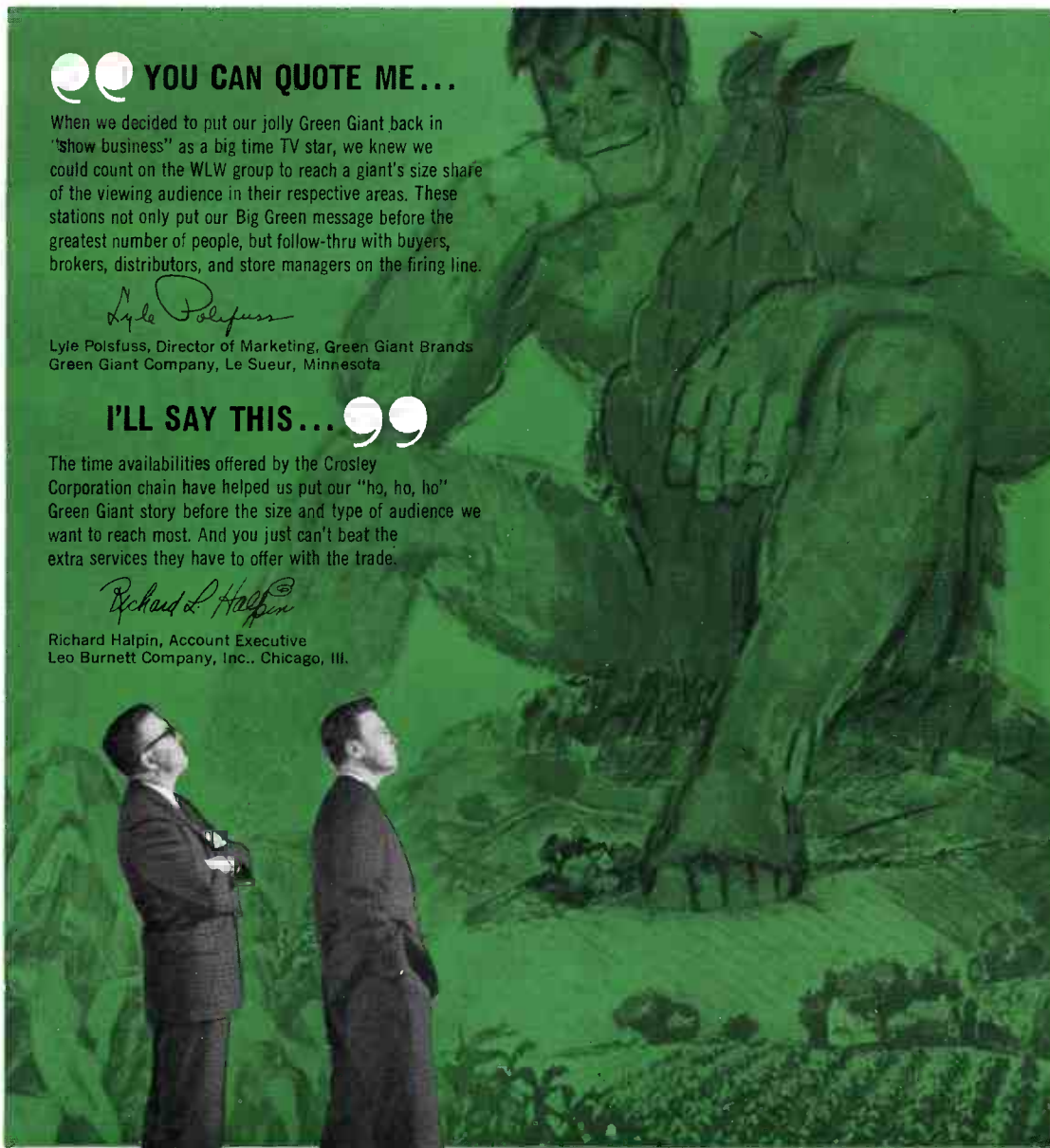
Lyle Polfuss, Director of Marketing, Green Giant Brands
Green Giant Company, Le Sueur, Minnesota

I'LL SAY THIS...

The time availabilities offered by the Crosley Corporation chain have helped us put our "ho, ho, ho" Green Giant story before the size and type of audience we want to reach most. And you just can't beat the extra services they have to offer with the trade.

Richard L. Halpin

Richard Halpin, Account Executive
Leo Burnett Company, Inc., Chicago, Ill.



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



Crosley Broadcasting Corporation

"landmark example of how bureaucrats solve a pressing problem by sweeping it under the rug." The article later commented editorially: "The FTC decision killed the competitive spirit—each manufacturer's awareness that if he didn't come out first with a better cigarette some competitor would."

Recently even more fuel was added to the fire. A few weeks after publication of the RCP report, Sen. Neuberger wrote to Paul Rand Dixon, now chairman of the FTC, asking if the commission has the power under existing legislation to require that cigarette advertisements and commercials contain adequate warning of smoking risks.

Bryan H. Jacques, the FTC's director of the Bureau of Trade Practice Conferences and Industry Guides, conceded the other week that public pressures are mounting.

"Since the British report was published," he said, "we're getting more complaints about cigarette advertising than ever before. The consumer public has never been so sensitive about this situation and we're keeping an eye on cigarette company advertising copy on an almost day-by-day basis."

Jacques explained that his agency can only rescind its policy against health claims if "new scientific opinion is uncovered to support such a move." He left the distinct impression that sometime later this year the FTC will be making some announcement relevant to the smoking-cancer controversy. He gave absolutely no indication as to its possible content, but something to do with labeling of product packs or health claims would seem indicated.

AND TELEVISION?

And how does this all concern television?

Cigarette advertisers make a vital contribution to the video industry's wellbeing. Last year, for example, cigarette companies were the fourth biggest product group advertisers on the medium (ranking behind food and grocery products, cosmetics, and toiletries and drug products, in that order). According to TvB/LNA-BAR figures, their total gross time TV expenditures of \$104,254,325 were about one-eleventh of the total gross time billings for all product groups on television. It must be remembered that these impressive billings were compiled by only six companies, while about 30 product group categories, made up of hundreds of individual TV advertisers, contributed to the overall television gross time figures.

The six major cigarette advertisers—R. J. Reynolds, American Tobacco, Brown & Williamson, P. Lorillard, Philip

Morris and Liggett & Myers—all are among the top 25 advertisers on TV. These companies as an aggregate spent \$154,622,874 last year in four measured advertising media areas—TV, magazines, newspapers and outdoor.

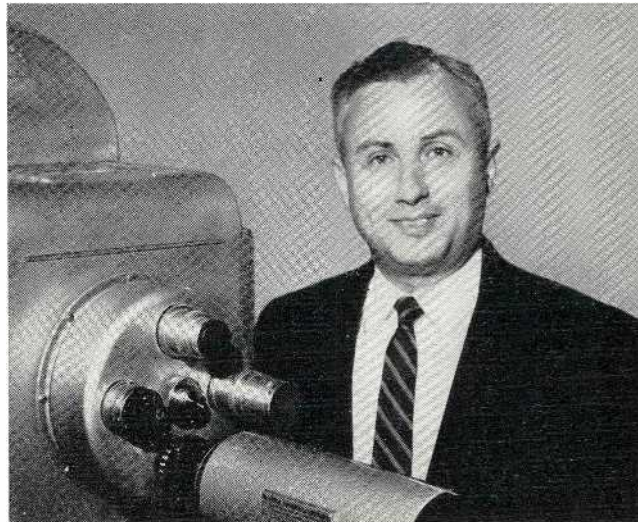
R. J. Reynolds, the largest cigarette advertiser (see box, page 55, for a brand-by-brand breakdown), sunk 64.2% of its total advertising budget of more than \$37 million into spot and network TV. American Tobacco, with total expenditures of nearly \$26 million, gave 52.5% of it to television. The four remaining companies channeled even greater percentages of their total ad budgets to the video medium. Brown & Williamson gave television 85% of its expenditures, P. Lorillard 85.4%, Philip Morris 64.6% and L&M 64.8%. (All of the billing figures given include only time or space at gross rates and do not cover program investments for TV or production costs for other media.)

This brief, however, makes no attempt

to suggest that television is in imminent danger of losing a \$100 million customer. Complete prohibition of tobacco advertising in this country is in the region of the twilight zone. Even some of smoking's staunchest adversaries don't endorse it. Said a spokesman for the American Cancer Society several weeks ago: "We're not against advertising. Rather we're for a free dissemination of the facts. We'd like to see our side of the story get equal time with all the cigarette advertising that's fed to people."

However, there is a stubborn, if somewhat judiciously tempered (it's not good public relations to antagonize a medium that can still prove useful) feeling among ACS people that television is somewhat wayward in fulfilling its responsibility to the smoking-cancer problem.

When the question of TV's role was put to the society, Dr. James P. Cooney, vice president for Medical Affairs, answered it with another question:



WBRE-TV COLOR PIONEERING PAYS OFF AS DEMAND SURGES

David Baltimore, WBRE-TV General Manager: "The big surge of enthusiasm for Color TV in the Wilkes-Barre area has already brought a 'demand exceeds supply' situation. Everyone is finding out that Color provides TV's fullest enjoyment and service, and we believe Color TV will be a big factor in audience and advertiser selectivity by '63." Color TV can pay off for you, too. Find out how from: J. K. Sauter, RCA, 600 North Sherman Dr., Indianapolis 1, Ind., Tele: ME 6-5311.

Hubert is going to Harvard

... at least, he was until he got a D in third grade arithmetic, which, rationalized his fond parents, didn't show what Hubert could really do.

Like grades in school, program ratings are a measure of performance. In television, performance is partly a matter of program preference. Ratings tell how many people are watching and something about these people.

This is useful information for everybody involved... for advertisers buying audiences... for stations building a program service... and for just plain people getting what they want from TV.

Maligned, misunderstood, misused, and perhaps occasionally mistaken, ratings are here to stay. They are indispensable for a popular medium that wants to stay popular. Where the customer does not pay directly for the product, ratings afford the only practical way to find out what he wants.

But, say the critics, the majority, when it comes to television, should not rule. And it doesn't, not all the time anyway.

The award-winning Corinthian documentary, "A Visit to St. Albert's Monastery," didn't do much better in rating points than Hubert did in arithmetic. The big difference: we didn't expect that it would, but we're proud of it anyway.

Responsible broadcasters will always want an accurate measure of audience response as one more factor in developing a varied and free program service.

Responsibility in Broadcasting

THE CORINTHIAN

CIGARETTES *continued*

"Is it unreasonable to say," he asked, "that television has the same responsibility as the other media to present fully and in depth the facts on the risk of cigarette smoking?"

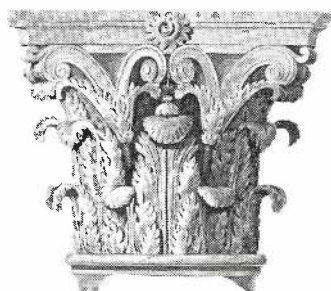
Understandably, for the same reasons Macy's doesn't tell its shoppers that some of them are pushy, inconsiderate, potentially dangerous slobs, television has not emphasized the smoking-cancer hypothesis. But, then neither has the medium under-emphasized the subject any more than, say, the equally provocative questions of birth control, inadequate hospital facilities and old age. NBC-TV's *Update* and Huntley-Brinkley news programs have covered the RCP study in a reportorial way, while CBS-TV has spotlighted the broader aspects of the controversy on at least four occasions. In 1955, the network did two *See It Now* programs on the subject, and just last April its morning show, *Calendar*, also devoted two telecasts to the matter. And even more recently a spokesman for the *CBS Reports* series revealed that the cigarette-cancer topic is being considered for possible program presentation next season.

THE PRESENT THREAT

But even granted that television's public service house—in regard to cigarettes and cancer—is in reasonably good order and that prohibition of tobacco advertising is an anti-smoking fanatic's way-out pipe dream, a definite threat to the medium's present orderly and profitable relationship with tobacco advertising is still apparent.

A return to the "tar derby" tactics of the late fifties is bound to be disruptive, if not destructive. One knowledgeable observer of industry trends predicted that in such an event, the leaders in the field like R. J. Reynolds and American, which do not dote on high filtration brands (American's Pall Mall, estimated to be the number-one selling brand in the country, is a straight king-size smoke, while Reynold's Camel, the nation's number-two brand, is a straight regular-size cigarette), would "scream bloody murder." On the other hand, he pointed out, companies that used to boast of high filtration brands, like P. Lorillard (makers of Kent, the number-six ranked cigarette, and number-three filter) and Brown & Williamson (manufacturer of Viceroy, the tenth most popular of all brands, and sixth in the filter-tip competition) would "probably make hay out of the situation."

The industry observer, however, is dead set against putting the tar and nicotine messages back into cigarette advertising. "I deplore that kind of advertising," he said. "It offsets everything



-  **KHOU-TV**
HOUSTON
-  **KOTV**
TULSA
-  **KXTV**
SACRAMENTO
-  **WANE-TV**
FORT WAYNE
-  **WISH-TV**
INDIANAPOLIS
- WANE-AM**
FORT WAYNE
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- CHICAGO: 333 N. Michigan Avenue, FI 6-6460
- ATLANTA: Healey Building, JA 5-1576
- BEVERLY HILLS: Calif. Bank Bldg., CR 4-2770

the industry is trying to do through the Tobacco Institute. It more or less acknowledges the health risk in smoking and has to affect sales and advertising budgets in the end."

At this stage in the proceedings cigarette people are not openly confessing to any sweat. Said one cigarette company executive: "We've had legislation proposed before and nothing ever came of it." The prevailing sentiment seems to be "Let's not give this thing (the British report) any more play than it has." While privately concerned over possible government action, they're outwardly confident that the bigness of their business and its intrinsic value to the economic vitality of the country, will protect them from any crippling restrictions. And the manufacture of cigarettes is a big, big business—tobacco is the sixth ranking money crop in the nation. According to U.S. Dept. of Agriculture figures, last year consumer expenditures for cigarettes topped \$6.9 billion for

the more than 528 billion cigarettes manufactured. Smokers in this country paid about \$3.1 billion in direct cigarette taxes to all levels of government in the country—federal, state and local. It's also estimated that some three million Americans work more than 500,000 tobacco farms and that the crop is a vital one in at least 13 states, most of them in the South.

Currently there are three anti-smoking bills pending in Congress, the aforementioned ones proposed by Sen. Neuberger and Rep. Fino, and one joint resolution introduced in January 1961 by Sen. Wallace Bennett (R-Utah) and co-sponsored by Rep. John E. Moss (D-Calif.). The Bennett-Moss bill would provide grants to individual states to assist them in informing school children of the "harmful effects of tobacco," among other "potentially deleterious consumables."

At this writing, all three bills are bogged down in committee—the Neu-

berger and Bennett-Moss ones in the Committee on Labor and Public Welfare and the Fino resolution in the Committee on Interstate & Foreign Commerce. The Fino and Bennett-Moss camps are none too confident of seeing their bills through to a vote. A Sen. Neuberger assistant spoke a good deal more hopefully about the bill's ultimate chances of success, while admitting that no hearings on it had as yet been scheduled.

Sen. Neuberger has also recently written to Dr. Leonard W. Larmon, president of the American Medical Assn., asking, in effect, that the influential national organization take an action that it has cautiously avoided so far—taking a side in the cigarette-cancer controversy. The Senator's office reports that Mrs. Neuberger has received word that the issue will be taken up at the AMA's next board of trustees meeting.

But despite all this political activity, the threat, if any, to the cigarette business is much more liable to come from a regulatory agency like the FTC than from Congress. There would seem to be too many powerful Congressmen with tobacco interests to allow for any anti-smoking legislation.

TRIAL TROUBLE UPCOMING

Actually, a court trial that will probably take place in the fall bodes more trouble for the cigarette business than anything that has happened to date. The litigation concerns a Pittsburgh carpenter who is suing Liggett & Myers for \$1,250,000 in damages after his right lung was removed because of cancer. The carpenter, formerly a smoker of Chesterfields, contends that Liggett & Myers' advertising, which referred to smoking the brand as absolutely harmless, amounted to a warranty. In a previous trial the case was decided by a judge in favor of Liggett & Myers, but a U.S. court of appeals reversed the decision and sent the case back for a jury trial. Obviously, an adverse decision for the cigarette company in this case would have enormous repercussions throughout the industry.

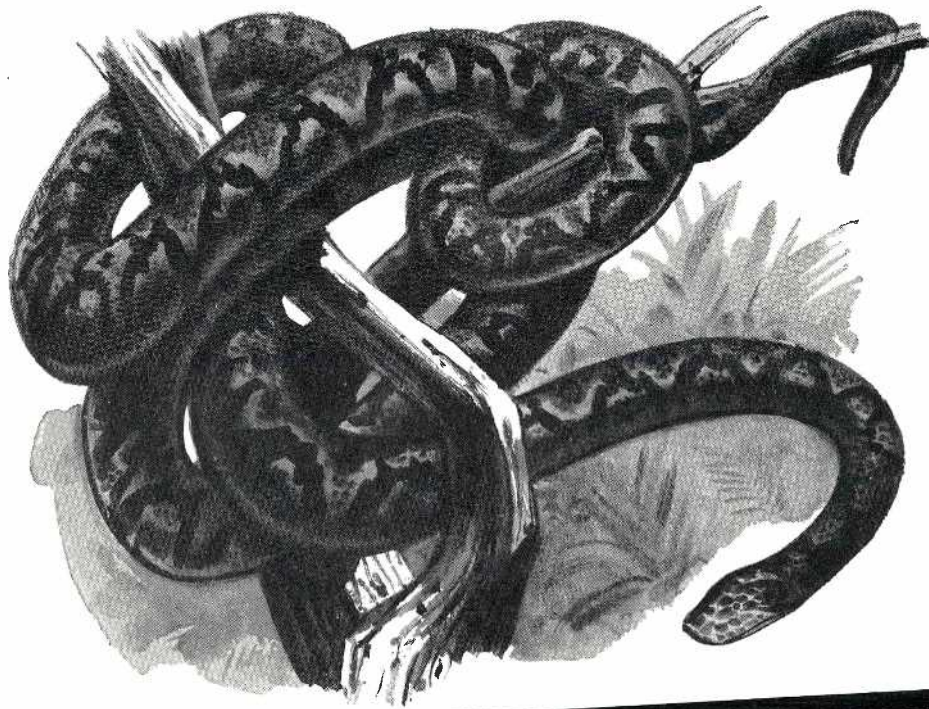
Yet, whatever the course of events in the following months, cigarette smoking by great numbers of people is likely here to stay. No matter how dire or bright future smoking-cancer reports may be, many, many smokers will still undoubtedly subscribe to somewhat the same sentiments of a 19-year-old Penn State undergraduate named Graham Lee Hemminger who in 1915 wrote:

*"Tobacco is a dirty weed: I like it.
It satisfies no normal need: I like it.
It makes you thin, it makes you lean,
It takes the hair right off your bean;
It's the worst darn stuff I've ever seen:
I like it."* END



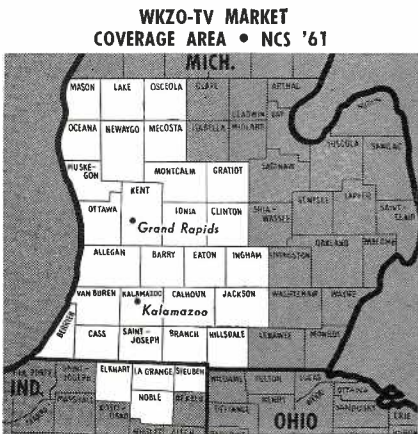
WLW-TV COLOR TV RATINGS AND SALES CLIMB IN COLOR-FULL CINCINNATI

John T. Murphy, WLW-TV General Manager: "A WLW-TV survey shows that Color programs have *double* the ratings of the same programs in black-and-white, and Color commercials have *triple* the impression of their black-and-white counterparts. Result: WLW Television sales have increased 34% since we installed Color TV equipment." Color TV can pay off for you, too. Find out how today from: J. K. Sauter, RCA, 600 North Sherman Drive, Indianapolis 1, Indiana, Telephone: ME 6-5311.



YOU MAY NEVER SEE A 33-FOOT PYTHON* —

**BUT... WKZO-TV Can Stretch Your Audience
In Kalamazoo - Grand Rapids
And Greater Western Michigan!**



Your commercials on WKZO-TV reach more homes—daily, nightly, and weekly—than on any other Michigan station outside Detroit.

NCS '61 tells the story. WKZO-TV has weekly circulation in 456,320 homes in 30 Western Michigan and Northern Indiana counties. This big area market includes Kalamazoo and Grand Rapids—both among the 55 fastest-growing markets in America (Sales Management).

And if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac/WWUP-TV, Sault Ste. Marie to your WKZO-TV schedule.

**Southeastern Asia's python, longest of all snakes, attains extreme lengths of 33 feet.*

	<p><i>The Felzer Stations</i></p> <p>RADIO</p> <p>WKZO KALAMAZOO-BATTLE CREEK WJEF GRAND RAPIDS WJEF-FM GRAND RAPIDS-KALAMAZOO WWTV-FM CADILLAC</p> <p>TELEVISION</p> <p>WKZO-TV GRAND RAPIDS-KALAMAZOO WWTV/CADILLAC-TRAVERSE CITY WWUP-TV SAULT STE. MARIE KOLN-TV LINCOLN, NEBRASKA KGIN-TV GRAND ISLAND, NEB.</p>	<p>WKZO-TV</p> <p>100,000 WATTS • CHANNEL 3 • 1000' TOWER</p> <p>Studios in Both Kalamazoo and Grand Rapids For Greater Western Michigan</p> <p>Avery-Knodel, Inc., Exclusive National Representatives</p>
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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*

JUNE 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.

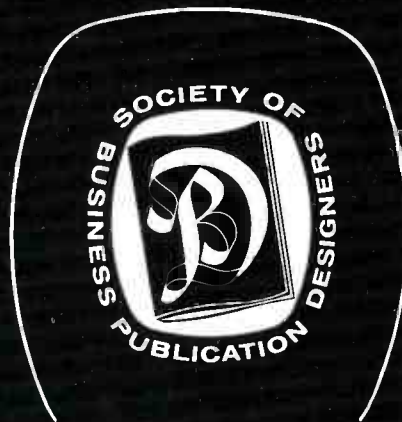
In a number of markets, therefore, the TV homes count is at a temporary plateau. These markets will be held for an indefinite period of time. The factor chiefly responsible for this situation is that penetration increases are often offset by current trends of population movement which for some regions 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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**AWARD
OF EXCELLENCE**

For overall effectiveness
of the concept, the design
and the realization of a
business magazine published in
nineteen hundred sixty-one

TELEVISION

is cited by a panel of judges
for the Society of Business
Publication Designers. Awarded
on January 31, 1962

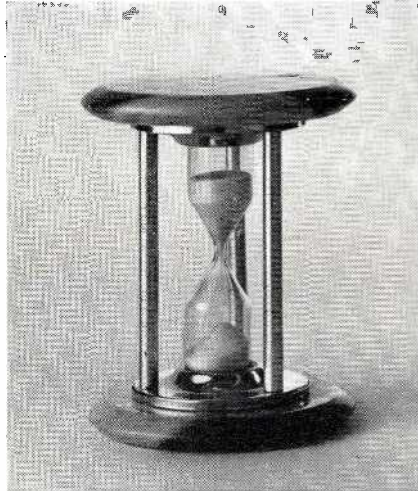
Henry Balfour
PRESIDENT

PANEL OF JUDGES
TONY COOPER ARTHUR ECKSTEIN BRADBURY THOMPSON

Television Magazine was judged the leading business magazine in 1961 by the Society of Business Publication Designers for the overall effectiveness of the concept, design and the realization of a business magazine.

TELEVISION

444 Madison Avenue, New York 22, N.Y.



TWO MINUTES OF YOUR TIME

May we have two minutes of your time?

No, not just your reading time. We're more interested in the minutes of commercial time that many of you are buying on network TV shows. Figuring a minute at anywhere from \$30,000 to \$50,000 per, you can use the price of only two of them—120 seconds of selling—for 13 or more pages in *SPORTS ILLUSTRATED*.

For just these two minutes, you can get 13 extra full-page, hard-sell cracks at 1,000,000 successful, affluent families. And you'll be part of one of the greatest and most successful new shows on earth—the wonderful world of *SPORTS ILLUSTRATED*.

Like every mass advertiser, you would like to reach everybody in the country with your message. But while you are trying to *reach everybody*, you also have to be sure you are *selling somebody*.

Our proposition is that while you are reaching everybody you *can* be sure of selling *the somebodies* if you put down a few extra sporting chips against the very special market that *SPORTS ILLUSTRATED* has selected out of the great American mass market.

Let's look at Bristol-Myers. They use television in a big way to get Vitalis before their mass market. But since 1956 they have also advertised Vitalis regularly in a *selective magazine*—*SPORTS ILLUSTRATED*—in order to get a special crack at our selected somebodies. In fact, from 1959 through 1961, *SPORTS ILLUSTRATED* has been the *only* magazine on their schedule. Vitalis has also merchandised and dramatized its campaign effectively to the trade

with materials prepared by *SPORTS ILLUSTRATED*. In addition, great sports figures furnished by *SPORTS ILLUSTRATED* have insured the enthusiastic success of meetings of top drug buyers in city after city.

But aside from the merchandising push that goes with selling with *SPORTS ILLUSTRATED*, the five-year Vitalis campaign has made a sizeable dent on the buying and usage habits of our reader families. Vitalis is the second largest selling brand in its field, nationally, but according to the surveys of Erdos & Morgan, it holds *first* place in *SI* households.

Obviously the *somebodies* have been reading those Vitalis ads in *SPORTS ILLUSTRATED*. Since drugs and toiletries is a *BIG* classification in mass advertising, let's take a look at

Noxzema Shave Cream as another example in support of our proposition.

For the past four years Noxzema Shave Cream has regularly been running a two-column ad in *SPORTS ILLUSTRATED*. They've used other media too, and with such success that they are the country's leading medicated shaving lather.

But when they looked over Erdos & Morgan's survey of drug and toiletry purchases by *SPORTS ILLUSTRATED* Subscriber Households* they found that our subscribers were 30% ahead of the Nielsen Report for the same period in purchase and use of Noxzema. Obviously their four-year program has got their message through and they are *selling* in a big way the *somebodies* that *SPORTS ILLUSTRATED* has selected out of the great American mass market.

TWO MINUTES of your time.

Think of it!

Just TWO MINUTES (120 SECONDS) might be the follow-through that would give you a completely successful swing at your market.

Think of it!

*For your copy of the Survey, just drop a line to the Advertising Director, *SPORTS ILLUSTRATED*, Time and Life Bldg., Rockefeller Center, New York 20, N. Y.

Sports Illustrated

Today—3rd among all magazines in pages of consumer advertising.



JUNE, 1962

TOTAL U.S. TV HOMES.....49,000,000
 TOTAL U.S. HOUSEHOLDS.....54,300,000
 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.)	***79,800
ADA, Okla.—82 KTEN (A,C,N)	83,000
AGANA, Guam KUAM-TV (C,N,A)	††
AKRON, Ohio—45 WAKR-TV† (A)	†69,700
ALBANY, Ga.—80 WALB-TV (A,N)	160,400
ALBANY-SCHENECTADY-TROY, N.Y.—92 WTEN (C); WAST (A); WRCB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**421,200
ALBUQUERQUE, N.M.—82 KCGM-TV (C); KOAT-TV (A); KOB-TV (N)	155,000
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)	306,000
AMARILLO, Tex.—86 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	118,200
AMES, Iowa—90 WOI-TV (A)	283,300
ANCHORAGE, Alaska—91 KENI-TV (A,N); KTVA (C)	21,200
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)	439,500 ††
ATLANTA, Ga.—87 WAGA-TV (C); WLWA (A); WSB-TV (N)	574,400
AUGUSTA, Ga.—81 WJBF-TV (A,N); WRDW-TV (C)	198,300
AUSTIN, Minn.—89 KMMT (A)	180,200
AUSTIN, Tex.—83 KTBC-TV (A,C,N)	142,200
BAKERSFIELD, Calif.—92 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	139,100 †66,300
BALTIMORE, Md.—92 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	733,300
BANGOR, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	101,100
BATON ROUGE, La.—84 WAFB-TV (C,A); WBRZ (N,A)	283,400
BAY CITY-SAGINAW-FLINT, Mich.—92 WNEM-TV (A,N); WKNK-TV† (A,C); WJRT (A)	386,900 †60,100
BEAUMONT-PORT ARTHUR, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	161,600
BELLINGHAM, Wash.—89 KVOS-TV (C)	*48,300

Market & Stations—% Penetration	TV Homes
BIG SPRING, Tex.—87 KEDY-TV (C,A)	20,100
BILLINGS, Mont.—82 KOOK-TV (A,C); KGHL-TV (N)	59,000
BINGHAMTON, N.Y.—90 WNBK-TV (A,C); WINR-TV† (A,N,C)	233,200 †48,400
BIRMINGHAM, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	433,200
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.)	656,800
BLUEFIELD, W. Va.—82 WHIS-TV (N,A)	138,700
BOISE, Idaho—87 KBOI-TV (C); KTVB (A,N)	80,000
BOSTON, Mass. WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,781,500
BRISTOL, Va.—JOHNSON CITY- KINGSPOUR, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	187,800
BRYAN, Tex.—80 KBTV-TV (A,C)	45,000
BUFFALO, N.Y.—94 WBNW-TV (C); WGR-TV (N); WKBW-TV (A)	571,500
BURLINGTON, Vt.—88 WCAX-TV (C)	*160,500
BUTTE, Mont.—81 KXLF-TV (A,C,N)	54,800
CADILLAC, Mich.—88 WWTW (A,C)	113,900
CAGUAS, P.R. WKBM-TV	††
CAPE GIRARDEAU, Mo.—80 KFVS-TV (C)	237,800
CARLSBAD, N.M.—87 KAWE-TV (A,C)	12,500
CARTHAGE-WATERTOWN, N.Y.—91 WCNY-TV (A,C) (Includes CATV Homes)	*91,200
CASPER, Wyo.—82 KTWO-TV (A,N,C)	42,700

Market & Stations—% Penetration	TV Homes
CEDAR RAPIDS-WATERLOO, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	303,400
CHAMPAIGN, Ill.—88 WCIA (C); WCHU† (N)† (See Springfield listing)	323,300
CHARLESTON, S.C.—82 WCSC-TV (C); WUSN-TV (A,N)	140,600
CHARLESTON-HUNTINGTON, W.Va.—83 WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	424,600
CHARLOTTE, N.C.—85 WBTV (C,A); WSOC-TV (N,A)	598,500
CHATTANOOGA, Tenn.—83 WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	206,100
CHEBOYGAN, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	36,000
CHEYENNE, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**88,400
CHICAGO, Ill.—94 WBMM-TV (C); WKBK (A); WGN-TV; WNBQ (N)	2,243,900
CHICO, Calif.—86 KHSI-TV (A,C)	124,300
CINCINNATI, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	736,200
CLARKSBURG, W.Va.—85 WBOY-TV (A,C,N)	95,000
CLEVELAND, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,270,400
CLOVIS, N.M.—83 KVER-TV (C,A)	19,200
COLORADO SPRINGS-PUEBLO, Colo.—86 KKTU (C); KRDO-TV (A); KOAA-TV (N)	94,400
COLUMBIA-JEFFERSON CITY, Mo.—84 KOMU-TV (A,N); KRCC-TV (A,C) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**127,600

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

Please send me TELEVISION MAGAZINE every month

1 YEAR \$5.00 2 YEARS \$9.00 3 YEARS \$12.00

Group { \$3.00 each for ten or more
 Rates { \$3.50 each for five or more

Bill Co.
 Bill Me

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

Name

Company

Address

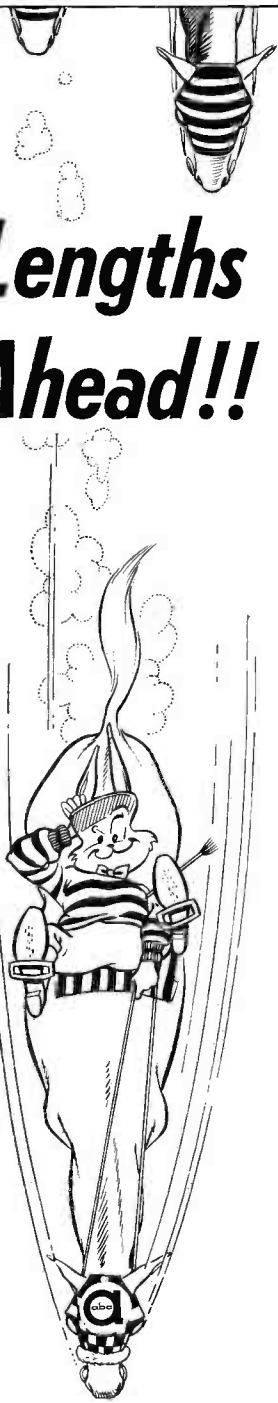
Zone State City

Send to Home

Address

PUBLISHED BY TELEVISION MAGAZINE CORP. • 444 MADISON AVE., NEW YORK 22, N. Y.

Lengths Ahead!!



WCCA-TV
Columbia, S. C.

WCCB-TV
Montgomery, Ala.

NATIONAL REPRESENTATIVE
WEED TELEVISION CORP.

Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
COLUMBIA, S.C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	223,500 ■†37,600	FT. SMITH, Ark.—76 KFSB-TV (C,N,A)	67,700
COLUMBUS, Ga.—80 WWTM (A,N); WRBL-TV (C)	183,000	FT. WAYNE, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†167,500
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	75,700	FT. WORTH-DALLAS, Tex.—89 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	742,900
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	474,300	FRESNO, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	■†190,000
COOS BAY, Ore.—78 KCBY-TV (N)	13,200	GLENDALE, Mont.—83 KXGN-TV (C,A)	3,800
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	108,000	GOODLAND, Kan.—79 KWHT-TV (C)	16,500
DALLAS-FT. WORTH, Tex.—89 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	742,900	GRAND FORKS, N.D.—88 KNOX-TV (A,N)	37,900
DAVENPORT, Iowa—ROCK ISLAND, Ill.—91 WOC-TV (N); WHBF-TV (A,C)	328,500	GRAND JUNCTION, Colo.—81 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,600
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	490,800	GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (A,N); WKZO-TV (A,C)	■545,800
DAYTONA BEACH-ORLANDO, Fla.—90 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	296,300	GREAT BEND, Kan.—84 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**137,700
DECATUR, Ala.—48 WMSL-TV† (C,N)	†39,900	GREAT FALLS, Mont.—84 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	56,100
DECATUR, Ill.—83 WTVPT (A)	†125,500	GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUC-TV (A)	308,200
DENVER, Colo.—89 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	353,800	GREENSBORO-WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (N)	384,700
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	264,900	GREENVILLE-SPARTANBURG, S.C.— ASHEVILLE, N.C.—84 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	439,500 ††
DETROIT, Mich.—95 WJLW-TV (C); WWJ-TV (N); WXYZ (A)	*1,553,100	GREENVILLE-WASHINGTON, N.C.—83 WNCT (A,C); WITN (N)	213,500
DICKINSON, N.D.—81 KDIX-TV (C)	18,300	GREENWOOD, Miss.—78 WABG-TV (C)	77,400
DOTHAN, Ala.—77 WTVY (A,C)	112,300	HANNIBAL, Mo.—QUINCY, Ill.—87 KHQA (C,A); WGEM-TV (A,C)	159,800
DULUTH, Minn.—SUPERIOR, Wis.—87 KDAL-TV (C); WDSM-TV (A,N)	159,800	HARLINGEN-WESLACO, Tex.—80 KGBT-TV (A,C); KRGV-TV (A,N)	*69,500
DURHAM-RALEIGH, N.C.—84 WTVD (A,C); WRAL-TV (N)	345,700	HARRISBURG, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	191,700
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,200	HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A)	†126,700
EL DORADO, Ark.—MONROE, La.—80 KTVE (A,N); KNOE-TV (A,C)	167,700	HARRISONBURG, Va.—78 WSVA-TV (A,C,N)	67,700
ELKHART-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†141,000	HARTFORD-NEW BRITAIN, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	707,600 †325,000
EL PASO, Tex.—87 KELP-TV (A); KROD-TV (C); KTSM-TV (N)	*102,400	HASTINGS, Neb.—86 KHAS-TV (N)	103,000
ENID, Okla. (See Oklahoma City)		HATTIESBURG, Miss.—86 WDAM-TV (A,N)	56,300
ENSIIGN, Kan.—82 KTVC (C)	37,000	HELENA, Mont.—83 KBLL-TV (C,N)	7,600
EPHRATA, Wash.—38 KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†5,100	HENDERSON, Ky.—EVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	216,200 †115,500
ERIE, Pa.—91 WICU-TV (A); WSEE-TV† (C,N) (Includes CATV Homes)	170,600 160,300	HENDERSON-LAS VEGAS, Nev.—89 KLBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	46,100
EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,700	HOLYOKE-SPRINGFIELD, Mass.—90 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**†176,700
EUREKA, Calif.—85 KIEM-TV (A,C); KVIQ-TV (A,N)	52,200	HONOLULU, Hawaii—87 KCMB-TV (C); KONA-TV (N); KHVH-TV (A) (Satellites: KHBC-TV, Hilo and KMAU-TV, Waiuku to KGMB-TV, KMVI-TV, Waiuku and KHJK-TV, Hilo to KHVH; KALA, Waiuku to KONA-TV.)	**137,600
EVANSVILLE, Ind.—HENDERSON, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	216,200 †115,500	HOT SPRINGS, Ark.—82 KFOY-TV	13,500
FAIRBANKS, Alaska—83 KFAR-TV (A,N); KTVF (C)	9,800	HOUSTON, Tex.—88 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	494,300
FARGO, N.D.—83 WDAY-TV (N); KXCO-TV (A) (See also Valley City, N.D.)	150,300	HUNTINGTON-CHARLESTON, W.Va.—83 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	424,600
ELINT-BAY CITY-SAGINAW, Mich.—92 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	386,900 †60,100		
FLORENCE, Ala.—70 WOWL-TV† (C,N,A)	†21,100		
FLORENCE, S.C.—80 WBTW (A,C,N)	135,200		
FT. DODGE, Iowa—64 KQTV† (N)	†29,300		
FT. MYERS, Fla.—88 WINK-TV (A,C)	30,200		

Market & Stations—% Penetration	TV Homes
HUNTSVILLE, Ala.—42 WAFC-TV† (A)	117,800
HUTCHINSON-WICHITA, Kan.—87 KT VH (C); KAKE-TV (A); KARD-TV (N) (KAYS-TV, Hays, Kan., satellite of KAKE-TV)	228,300
IDAHO FALLS, Idaho—87 KID-TV (A,C); KIFI-TV (N)	63,700
INDIANAPOLIS, Ind.—90 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	679,200
JACKSON, Miss.—84 WJTV (C); WLBT (A,N)	271,900
JACKSON, Tenn.—76 WDXI-TV (A,C)	64,000
JACKSONVILLE, Fla.—86 WJXT (C,A); WFGA-TV (N,A)	258,900
JEFFERSON CITY-COLUMBIA, Mo.—84 KR CG-TV (A,C); KOMU-TV (A,N) (KR CG-TV operates satellite KMOS-TV, Sedalia, Mo.)	127,600
JOHNSON CITY-KINGSFORD, Tenn.— BRISTOL, Va.—78 WHL-TV (A,C); WCYB-TV (A,N)	187,800
JOHNSTOWN, Pa.—90 WARD-TV† (A,C); WJAC-TV (N,A)	573,900 ff
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)	545,800
KANSAS CITY, Mo.—89 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	597,500
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)	243,900 142,900
LA CROSSE, Wis.—86 WKBT (A,C,N)	110,000
LAFAYETTE, La.—83 KLFY-TV (C) (Includes CATV Homes)	117,800
LAKE CHARLES, La.—83 KPLC-TV (A,N)	101,800
LANCASTER, Pa.—89 WGAL-TV (C,N)	560,300
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	360,400
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)	46,100
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—86 WLYH-TV† (A)	114,500
LEWISTON, Idaho—86 KLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	20,300
LEXINGTON, Ky.—56 WLEX-TV† (N); WKYTT (A,C)	170,200
LIMA, Ohio—68 WIMA-TV† (A,C,N)	145,000
LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	206,000
LITTLE ROCK, Ark.—79 KARK-TV (N); KTHV (C); KATV (A)	235,900
LOS ANGELES, Calif.—96 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,891,300
LOUISVILLE, Ky.—83 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	412,100 †††



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Market & Stations—% Penetration	TV Homes
LUBBOCK, Tex.—87 KCBD-TV (N); KDUB-TV (C,A)	118,100
LUFKIN, Tex.—80 KTRE-TV (N,C,A)	58,600
LYNCHBURG, Va.—85 WLVA-TV (A)	170,300
MACON, Ga.—83 WMAZ-TV (A,C,N)	117,300
MADISON, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	245,300 1109,000
MANCHESTER, N.H.—90 WMUR-TV (A)	149,300
MANKATO, Minn.—85 KEYC-TV (C)	109,500
MARINETTE, Wis. (See Green Bay)	
MARQUETTE, Mich.—88 WLUC-TV (C,N,A)	59,900
MASON CITY, Iowa—89 KCLO-TV (C)	165,000
MAYAGUEZ, P.R. WORA-TV	††
MEDFORD, Ore.—88 KBES-TV (A,C); KMED-TV (N)	42,800
MEMPHIS, Tenn.—80 WHBQ-TV (A); WMCT (N); WREC-TV (C)	492,500
MERIDIAN, Miss.—82 WTOK-TV (A,C,N)	130,200
MESA-PHOENIX, Ariz.—87 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	232,900
MIAMI, Fla.—93 WCKT (N); WLBW-TV (A); WTVJ (C)	575,900
MIDLAND-ODESSA, Tex.—89 KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	98,900 ††
MILWAUKEE, Wis.—94 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	630,800 1167,600
MINNEAPOLIS-ST. PAUL, Minn.—91 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	737,000
MINOT, N.D.—82 KXMC-TV (A,C); KMOT-TV (A,N)	*37,900
MISSOULA, Mont.—84 KMSO-TV (A,C)	57,100
MITCHELL, S.D.—84 KORN-TV (A,N)	31,400
MOBILE, Ala.—83 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	268,900
MONAHANS, Tex.—87 KVKM-TV (A)	31,600
MONROE, La.—EL DORADO, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	167,700
MONTEREY-SALINAS, Calif. (See Salinas)	
MONTGOMERY, Ala.—74 WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	163,900 145,500
MUNCIE, Ind.—59 WLBC-TV† (A,C,N)	122,500
NASHVILLE, Tenn.—79 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	436,700
NEW BRITAIN-HARTFORD, Conn.—95 WTIC-TV (C); WNBC† (N); WHCT†	707,600 1325,000
NEW HAVEN, Conn.—95 WNHC-TV (A)	692,300
NEW ORLEANS, La.—88 WDSU-TV (N); WVUE (A); WWL-TV (C)	421,800
NEW YORK, N.Y.—94 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,360,400
NORFOLK, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	309,900
NORTH PLATTE, Neb.—86 KNOP-TV (N)	26,000
OAK HILL, W.Va.—81 WOAY-TV (A,C)	89,400
OAKLAND-SAN FRANCISCO, Calif.—92 KTUV; KRON-TV (N); KPIX (C); KGO-TV (A)	1,348,700
ODESSA-MIDLAND, Tex.—89 KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	98,900 ††

Market & Stations—% Penetration	TV Homes
OKLAHOMA CITY, Okla.—88 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	343,400
OMAHA, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	318,700
ORLANDO-DAYTONA BEACH, Fla.—90 WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	296,300
OTTUMWA, Iowa—87 KTVO (C,N,A)	103,000
PADUCAH, Ky.—80 WPSD-TV (N)	192,100
PANAMA CITY, Fla.—81 WJHG-TV (A,N)	28,300
PARKERSBURG, W.Va.—54 WTAP† (A,C,N)	122,200
PASCO, Wash.—57 KEPR-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	130,700
PEMBINA, N.D.—82 KCND-TV (A)	14,700
PEORIA, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	**1167,900
PHILADELPHIA, Pa.—94 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,032,800
PHOENIX-MESA, Ariz.—87 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	232,900
PITTSBURG, Kan.—JOPLIN, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,300
PITTSBURGH, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,235,400
PLATTSBURG, N.Y.—89 WPTZ (A,N)	*123,300
POLAND SPRING, Me.—90 WMTW-TV (A,C) (Mt. Washington, N.H.)	326,600
PONCE, P.R. WSUR-TV; WRIK-TV	††
PORT ARTHUR-BEAUMONT, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	161,600
PORTLAND, Me.—91 WCSH-TV (N); WGAN-TV (C)	228,200
PORTLAND, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	468,500
PRESQUE ISLE, Me.—87 WAGM-TV (A,C,N)	22,600
PROVIDENCE, R.I.—95 WJAR-TV (A,N); WPRO-TV (C)	698,000
PUEBLO-COLORADO SPRINGS, Colo.—86 KOAA-TV (N); KKTU (C); KRDO-TV (A)	94,400
QUINCY, Ill.—HANNIBAL, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	159,800
RALEIGH-DURHAM, N.C.—84 WRAL-TV (N); WTVB (A,C)	345,700
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
REDDING, Calif.—86 KVIP-TV (A,N)	80,700
RENO, Nev.—88 KOLO-TV (A,C,N)	46,800
RICHLAND, Wash. KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††
RICHMOND, Va.—85 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	286,500
RIVERTON, Wyo.—81 KWRB-TV (C,N,A)	12,300
ROANOKE, Va.—84 WDBJ-TV (C); WSLS-TV (A,N)	319,400
ROCHESTER, Minn.—89 KROC-TV (N)	144,200
ROCHESTER, N.Y.—94 WROC-TV (A,N); WHEC-TV (A,C)	324,200
ROCKFORD, Ill.—92 WREX-TV (A,C); WTVOT (N)	205,000 1103,200
ROCK ISLAND, Ill.—DAVENPORT, Iowa—91 WHBF-TV (A,C); WOC-TV (N)	328,500
ROME-UTICA, N.Y. (See Utica)	

Market & Stations—% Penetration	TV Homes
ROSWELL, N.M.—88 KSWB-TV (A,C,N)	14,800
SACRAMENTO-STOCKTON, Calif.—92 KXTV (C); KCRA-TV (N); KOVR (A)	453,400
SAGINAW-BAY CITY-FLINT, Mich.—92 WKNX-TV† (A,C); WNEM-TV (A,N); WJRT (A)	386,900 160,100
ST. JOSEPH, Mo.—85 KFQE-TV (C,A)	142,900
ST. LOUIS, Mo.—90 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	804,800
ST. PAUL-MINNEAPOLIS, Minn.—91 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	737,000
ST. PETERSBURG-TAMPA, Fla.—90 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	430,600 1266,700
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)	**220,800
SALISBURY, Md.—67 WBOS-TV† (A,C)	133,700
SALT LAKE CITY, Utah—90 KSL-TV (C); KCPX (A); KUTV (N); KLOR-TV (Provo, Utah)	253,500
SAN ANGELO, Tex.—83 KCTV (A,C,N)	29,100
SAN ANTONIO, Tex.—85 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	335,100 ††
SAN DIEGO, Calif.—96 KFMB-TV (C); KOGO-TV (N)	*314,100
SAN FRANCISCO-OAKLAND, Calif.—92 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,348,700
SAN JOSE, Calif.—93 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	296,500

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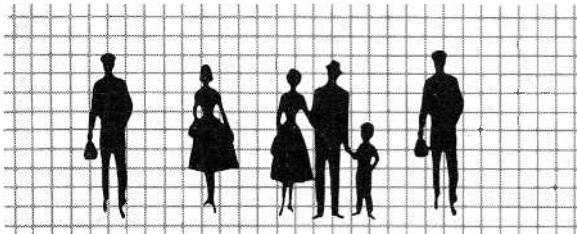
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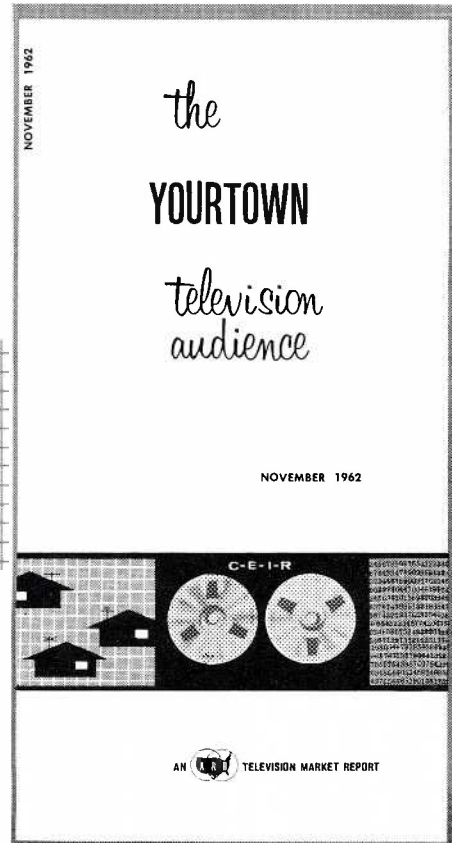
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Market & Stations—% Penetration	TV Homes
SAN JUAN, P.R. WAPA-TV (A,N); WKAQ-TV (C)	††
SAN LUIS OBISPO, Calif. (See Salinas-Monterey)	
SANTA BARBARA, Calif.—89 KEYT (A,C,N)	72,100
SAVANNAH, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	115,600
SCHENECTADY-ALBANY-TROY, N.Y.—92 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	**421,200
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); KTW; KIRO-TV (C)	*581,200
SELMA, Ala.—74 WSLA-TV	13,700
SHREVEPORT, La.—83 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	■294,100
SIoux CITY, Iowa—89 KTIV (A,N); KVTV (A,C)	164,800
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.)	**223,300
SOUTH BEND-ELKHART, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†141,000
SPARTANBURG-GREENVILLE, S.C.— ASHEVILLE, N.C.—84 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	439,500 ††
SPOKANE, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	258,900
SPRINGFIELD, Ill.—75 WICS† (N) (Operates satellites WCHU†, Champaign, and WICD-TV† Danville, Ill.)	**†165,500
SPRINGFIELD-HOLYOKE, Mass.—90 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	**†176,700
SPRINGFIELD, Mo.—78 KTTS-TV (C); KYTV (A,N)	■127,300
STEBENVILLE, Ohio—90 WSTV-TV (A,C)	446,200
STOCKTON-SACRAMENTO, Calif.—92 KQVR (A); KCRA (N); KXTV (C)	453,400
SUPERIOR, Wis.-DULUTH, Minn.—87 WDSM-TV (N,A); KDAL-TV (C)	159,800
SWEETWATER, Tex.—88 KPAR-TV (C,A)	55,600
SYRACUSE, N.Y.—93 WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV, Elmira, N.Y.)	**460,600
TACOMA-SEATTLE, Wash.—93 KTNT-TV (C); KTW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*581,200
TALLAHASSEE, Fla.-THOMASVILLE, Ga.—81 WCTV (C)	179,300
TAMPA-ST. PETERSBURG, Fla.—90 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	430,600 †266,700
TEMPLE-WACO, Tex.—85 KCEN-TV (N); KWTZ-TV (A,C) (KWTZ-TV operates satellite KBTZ-TV, Bryan, Tex.)	***137,900
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)	385,900
TOPEKA, Kan.—86 WIBW-TV (C,A,N)	127,300
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.)	*421,200
TUCSON, Ariz.—86 KUUN-TV (A); KOLD-TV (C); KVOA-TV (N)	102,700
TULSA, Okla.—85 KOTV (C); KVOO-TV (N); KTUL-TV (A)	321,500

Market & Stations—% Penetration	TV Homes
TUPELO, Miss.—80 WTWV (N)	62,400
TWIN FALLS, Idaho—87 KLIX-TV (A,C,N)	29,800
TYLER, Tex.—82 KLTV (A,C,N)	135,400
UTICA-ROME, N.Y.—94 WKTU (A,C,N)	160,400
VALLEY CITY, N.D.—84 KXJB-TV (C) (See also Fargo, N.D.)	151,100
WACO-TEMPLE, Tex.—85 KWTZ-TV (A,C); KCEN-TV (N) (KWTZ-TV operates satellite KBTZ-TV, Bryan, Tex.)	***137,900
WASHINGTON, D.C.—90 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	858,800
WASHINGTON-GREENVILLE, N.C.—83 WITN (N); WNCT (A,C)	213,500
WATERBURY, Conn. WATR-TV† (A)	††
WATERLOO-CEDAR RAPIDS, Iowa—91 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	303,400
WATERTOWN-CARTHAGE, N.Y. (See Carthage)	
WAUSAU, Wis.—86 WSAU-TV (A,C,N)	131,900
WESLACO-HARLINGEN, Tex.—80 KRGV-TV (N,A); KGBT-TV (A,C)	*69,500
WEST PALM BEACH, Fla.—89 WEAT-TV (A); WPTV (N)	102,800
WESTON, W. Va.—84 WJPB-TV (A)	98,800
WHEELING, W. Va.—89 WTRF-TV (A,N)	310,700
WICHITA-HUTCHINSON, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**278,300
WICHITA FALLS, Tex.—86 KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	141,000
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)	124,100
WINSTON-SALEM-GREENSBORO, N.C.—86 WSJS-TV (N); WFMY-TV (A,C)	384,700
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)	†42,900
YOUNGSTOWN, Ohio—67 WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†172,200
YUMA, Ariz.—82 KIVA (C,N,A)	26,100
ZANESVILLE, Ohio—51 WHIZ-TV† (A,C,N)	†19,200

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

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

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WSJS TELEVISION

WINSTON-SALEM/GREENSBORO/HIGH POINT



CHANNEL 12

Peters, Griffin, Woodward, Reps.



THE THICKENING NETWORK OF CABLE TV

TELEVISION delivery by community antenna systems has been going on almost as long as commercial television broadcasting, but only recently has CATV begun to command attention outside the localities where it exists. The attention it is now attracting could turn into fascination. CATV has the potential of developing into a communications system of national significance.

The relative obscurity in which CATV has operated up to now may be explained by a comparison of its gross measurements with those of the television broadcasting system off which it has fed. Of the nearly 49 million U.S. homes now equipped with television sets only slightly more than 1 million are connected to community antenna systems. The broadcasting complex of three networks and 543 commercial stations takes in total revenue of about \$1.3 billion a year; the community antenna complex of some 1,000 systems takes in \$51.3 million, a volume less than 4% the size of broadcasting's.

But the gross comparisons are inadequate as an indication of CATV's present importance and future possibilities. In terms of revenue delivered per home served, CATV is running far ahead of television broadcasting. The community systems are taking in an average of \$48 per home per year. The figure for broadcasting is less than \$30.

During most of its development, CATV was the province of local businessmen. Although a few systems were installed by outside capital (the Jock Whitney interests were in CATV before they became broadcasters and formed the Corinthian station group), most systems were home-owned and limited in their expansionist ambitions. Lately, however, as the article in this issue explains, larger companies have been moving in. These are companies with growth on their mind.

Indeed CATV may be on the verge of the biggest forward spurt in its history. Systems are being built or planned in many markets which until recently were thought unpromising. The growth in physical plants of CATV is certain to be accompanied by the development of sophisticated uses of the equipment. Forty-eight dollars a year per home is not the ultimate target at which today's CATV developer is shooting. Yet to elevate that average revenue, CATV must offer a greater diversity of programming than it offers now. It must offer something more than it can

take from broadcast schedules. A transformation of CATV into subscription television would seem inevitable.

Except for a few small-market broadcasters whose stations needed a monopoly of audience to attract adequate advertising revenue, TV broadcasting so far has been more helped than hurt by CATV. In the main, cable systems have done more to extend broadcasting than to compete with it. But as cable systems grow and as non-broadcast programming is introduced, the relationship of broadcasting and CATV will be profoundly changed. Broadcasting will be confronted by a new competitor for audience.

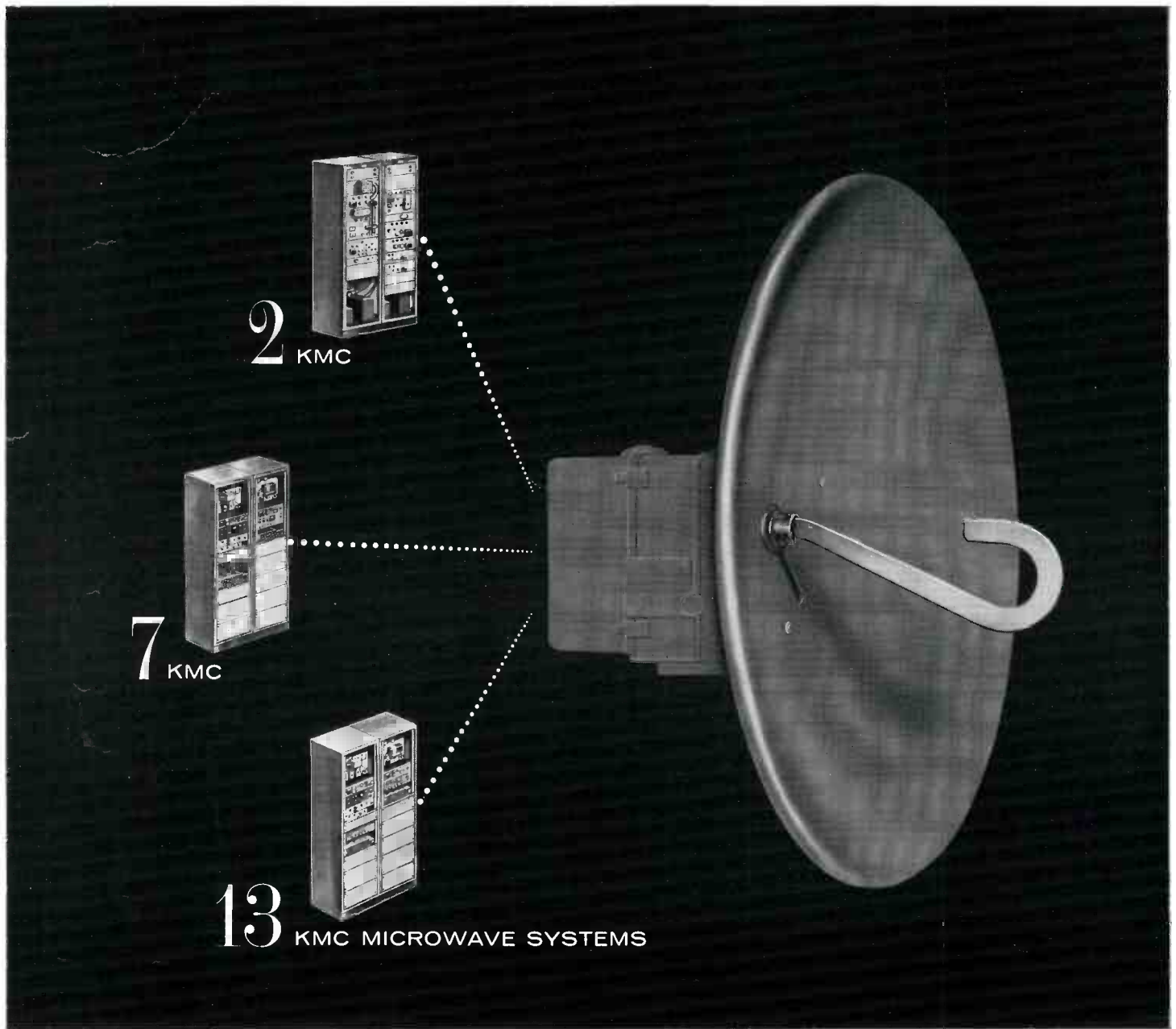
Several defenses are available to the television broadcaster. One, of course, is to continue to develop and search out programming that has stronger appeal than anything a wired system of subscription television can acquire. Some uncertainty attends this course. At the present average rate of \$48 per home, CATV would collect more than \$2.3 billion a year if all U.S. television homes had CATV connections. That is \$1 billion more than television now collects from advertisers.

This is not to suggest that wired pay TV will reach those dimensions soon or ever. It is to suggest, however, that a considerable potential of subscription revenue may be available for exploitation.

Another defense that broadcasters may use is that of legal obstruction. This too has limitations. It is difficult to imagine that the government would outlaw or inhibit the development of one communications medium merely for the purpose of providing economic protection for another.

A third defense is not really a defense at all but a joining with the potential opposition. Some broadcasters—RKO General, to name one big one—have already entered the CATV field. Others may be expected to do likewise. As a hedge against a future that contains a good many imponderables this procedure has its attractions. The broadcaster already has all the technical and programming knowledge he needs to add a CATV business to his own.

As between the alternatives of standing pat or making an effort to expand into a new but associated enterprise, the latter would seem to make more sense. Certainly the broadcaster has no good reason to hope that cable systems will either disappear or fail to respond to normal economic incentives.



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And in Washington, D.C., as a Mon.-Fri. strip (1-1:30 PM), Groucho is tied for first as a result of a 5 point rating climb since November.

THE BEST OF GROUCHO—strong in every time period. In Wichita Falls, Texas (Mon.-Fri., 12:30-1 PM)—an 83% rise since November.

In Detroit, he's gaining day and night! As a Mon.-Fri. strip (1-1:30 PM), up 3 points since October. In a Wednesday night slot (7-7:30 PM), up to an 18 rating.

Chicago (Mon.-Fri., 11-11:30 AM)—rating doubled since October. Jacksonville—up 67%...Portland, Maine—up 5 rating points...both since November.

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