

TELEVISION

**DIRECT MAIL:
ADVERTISING'S
UNLOVED
GIANT**

**PATENTS:
WHAT THEY
HOLD IN STORE
FOR TV**

**TOM MOORE:
THE MAN
AND
THE GAMBLE**

THE AUDIENCE: WHO WILL WATCH WHAT IN '63-64

6th annual Cornell-N.W. Ayer Forecast of the new TV season





TV2 HAS A WAY WITH WOMEN

WJBK-TV is just your dish to clean up with the 18 to 39 year olds in the Detroit market! And, with our sparkling new Fall line-up, we'll rate higher than ever with these big-buying gals. Two top favorites are back . . . the Morning Show, 9 to 10:30 a.m., and the Early Show, 4:30 to 5:55 p.m., plus great new syndicated shows and the best of CBS. Even a bright new on the air identification for our new TV2 season. Call your STS man for details.



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 KCBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

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

SPOT TV

MODERN SELLING IN MODERN AMERICA

Successful advertisers use Spot Television. More and more of them are turning to Spot TV to reach the viewers they want in exactly the markets they want. These quality stations offer the best of Spot Television in their markets.

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



TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

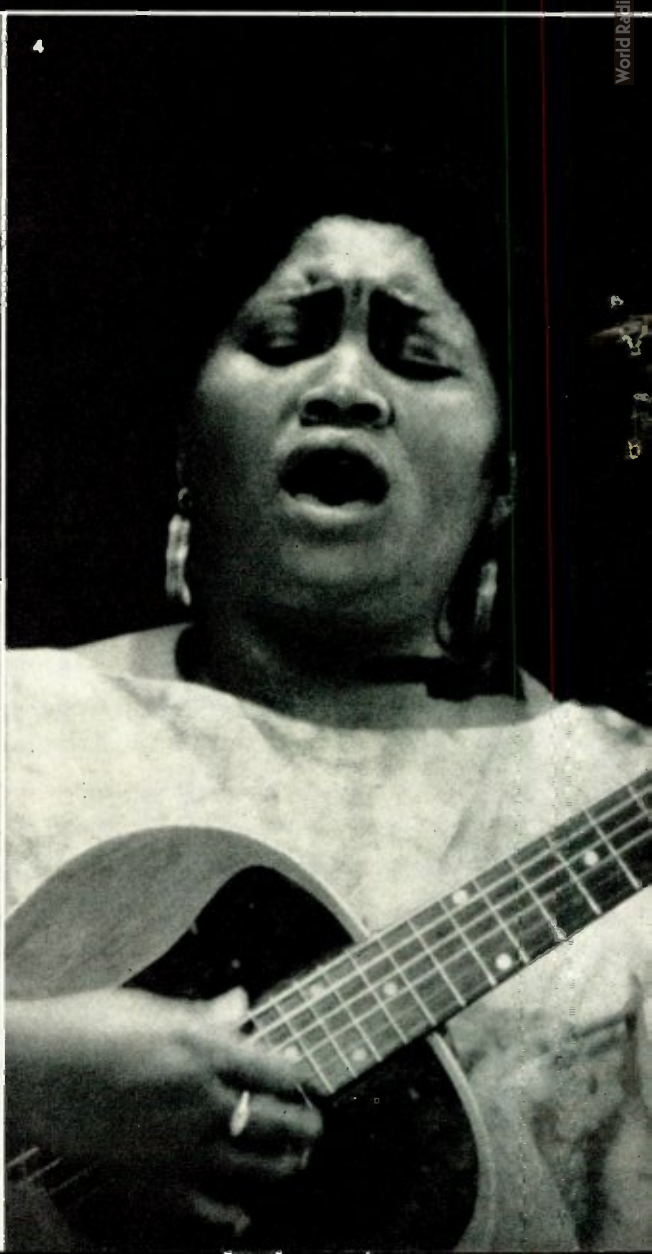
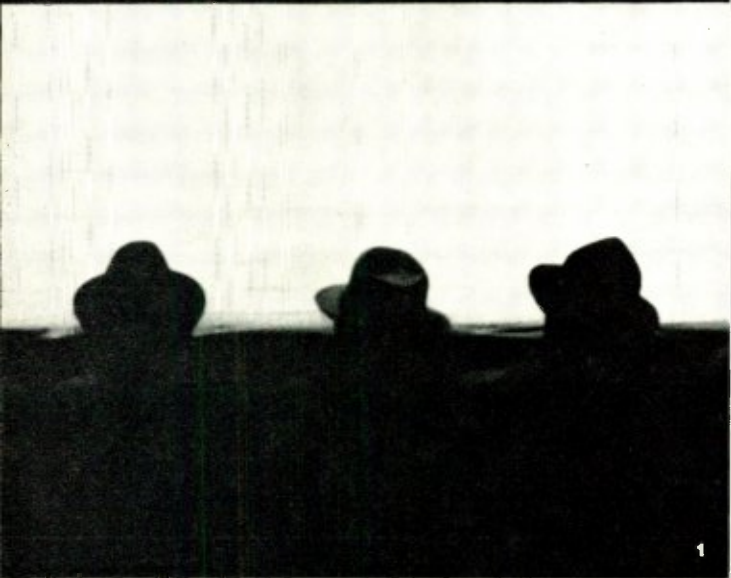
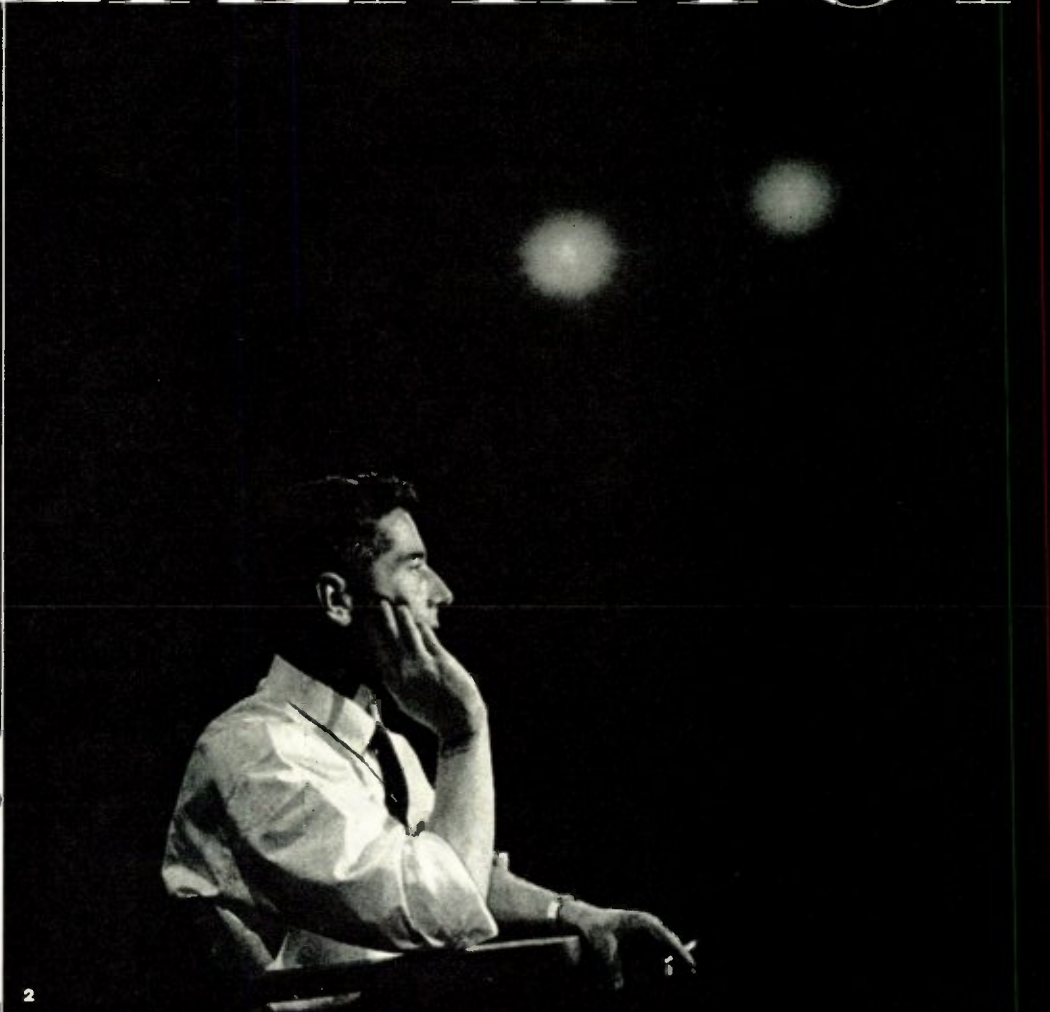
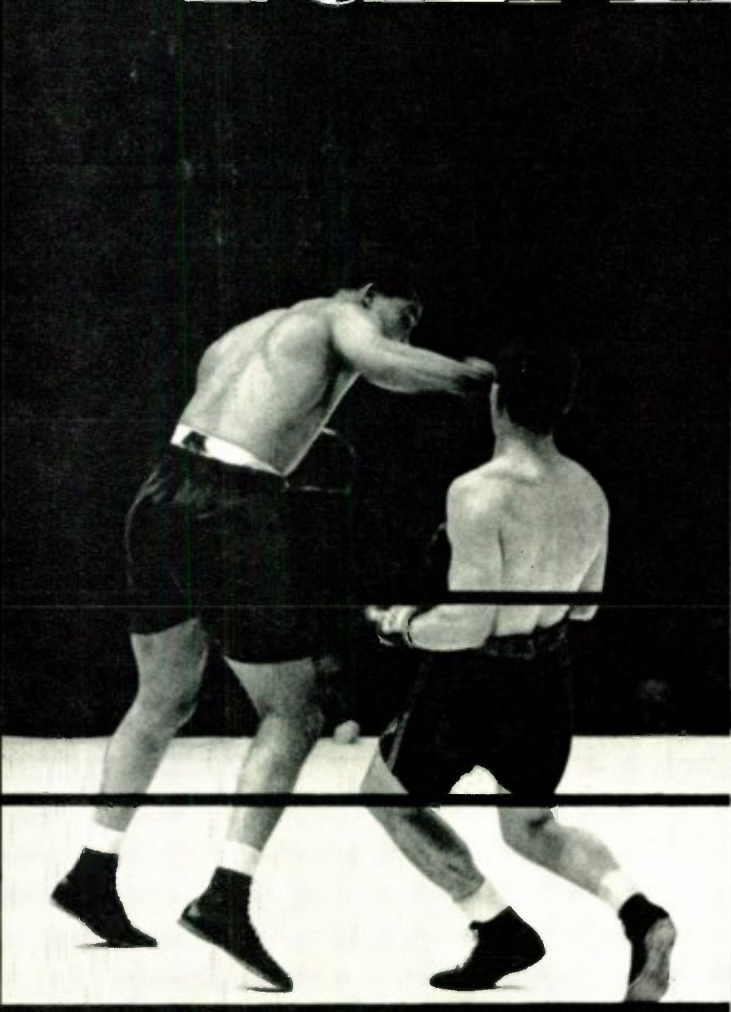
MODEL OF THE FORD MOTOR COMPANY PAVILLION
FOR THE 1964-1965 NEW YORK WORLD'S FAIR

NEW YORK • CHICAGO • ATLANTA • BOSTON

DALLAS • DETROIT • LOS ANGELES

SAN FRANCISCO • ST. LOUIS

REALIZATION





& PROMISE

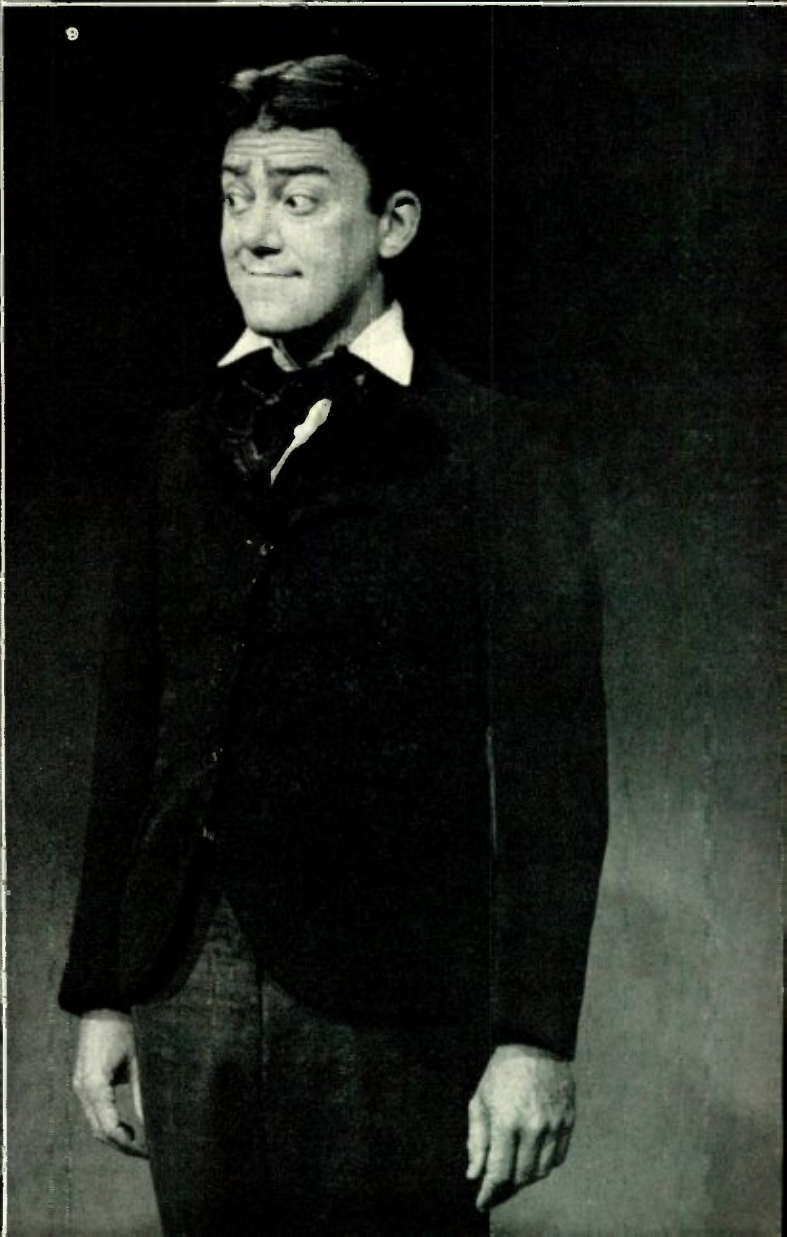
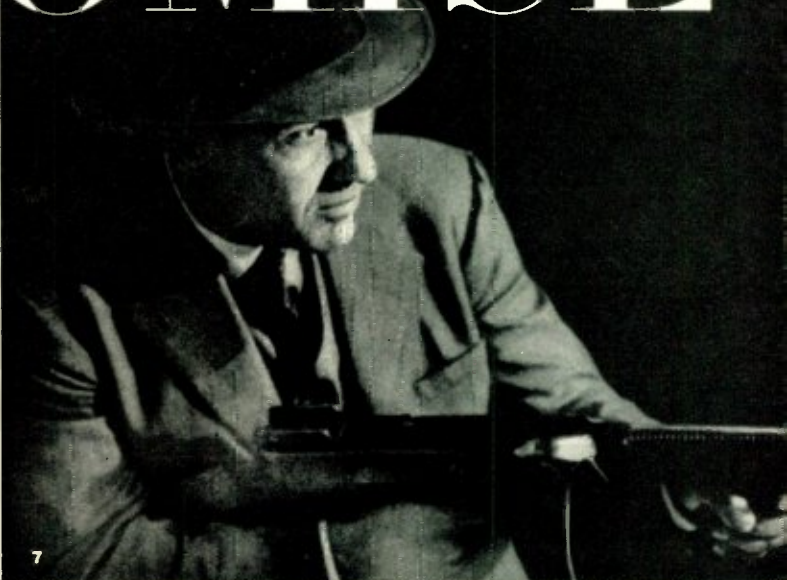
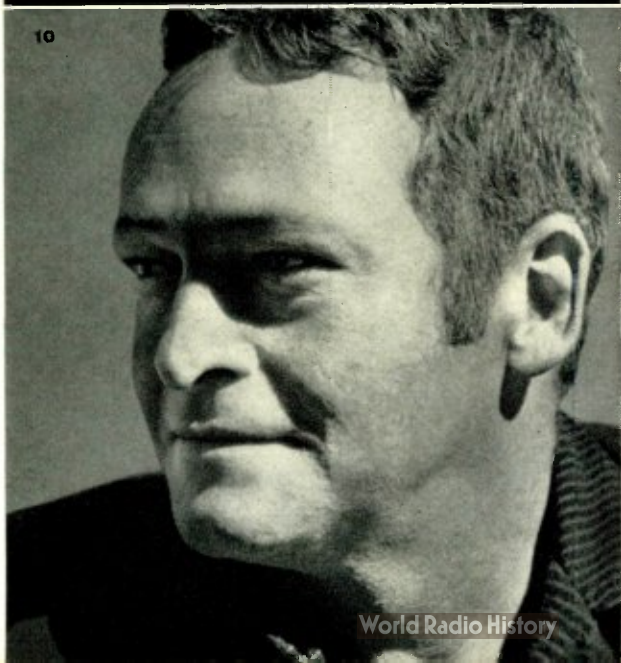
During the 1962-1963 television season, Channel 5 added new dimensions and insight into the world's reality with such special programs as "In This Corner: Joe Louis," "What's Going On Here?," "The Rebirth of Jonny," "VNR: The True Story of Lowell Skinner" and "Songs of Freedom." We explored a great variety of interests with such programs as "The Rise of Soviet Power," "The Establishment," "China and the Bomb," "Boston Symphony at Tanglewood," "Second City," "The Rise of Labor" and "March on Washington: Report by the Leaders." To provoke thought and cultural tastes we offered such series as "Under Discussion," "Columbia Seminars," "Festival of Performing Arts" and "Community Dialogue."

Much more programming excitement is projected for this season. One series will be six unique hour-long programs of creative television theater produced by Robert Herridge. Scheduled for early fall is a remarkable hour by Joan Sutherland expressing the full range of her art of song. In addition, an outstanding selection of audience favorites will appear for the first time on WNEW-TV: "The Untouchables," "The New Breed," "Sam Benedict," "Gallant Men," "Stagecoach West," "Follow the Sun," and "Bus Stop." Continuing our leadership in children's programming—"The Mickey Mouse Club," "Sandy's Hour," "Felix and the Wizard," "Just for Fun," "Wonderama"—we are adding "Astro Boy" and "Top Cat." You can count on WNEW-TV to delight and surprise you with the many other specials that are now being developed.

WNEW-TV, New York

METROPOLITAN BROADCASTING TELEVISION.
A DIVISION OF METROMEDIA, INC.

1. *In This Corner: Joe Louis*
2. *VNR: The True Story of Lowell Skinner*
3. *The Rebirth of Jonny*
4. *Songs of Freedom*
5. *What's Going On Here?*
6. *Joan Sutherland*
7. *The Untouchables*
8. *Gallant Men*
9. *Norton Nark in Sandy's Hour*
10. *Robert Herridge*



TELEVISION

OFF AND RUNNING *The fall season is at full tilt. The bets are down. Only the finish is still in doubt. The doubting will be made easier for those who read this issue's James Cornell-N. W. Ayer "Forecast" of how it's all going to come out in the November-December-January ratings. This year—Cornell's sixth annual "Forecast" for TELEVISION—something dramatically new has been added: a complete audience composition forecast for the entire prime time schedule . . .* **45**

THE PAST THAT WAS PROLOGUE *An at-a-glance study of program longevity shows what the current television season owes to those that came before . . .* **52**

THE MAILMAN COMETH *Bearing, like as not, more pieces of direct mail advertising than anything else. Number 5 in TELEVISION's series on the media competition takes up the subject of direct mail, the second largest (after newspapers) advertising medium—and perhaps the most unpopular. It's the story of a medium practically nobody loves but practically everybody uses . . .* **54**

WHERE ALL GOOD IDEAS GO . . . *and many not so good. The U.S. Patent Office in Washington is the place where all good TV ideas stop off on the way to the bank. Some go no further. This is our correspondent's easygoing report on the deadly serious goings-on in "the greatest repository of untapped technological information in the world." . . .* **58**

CLOSEUP: TOM MOORE *Few men have put more on the line in one week than Tom Moore did—in behalf of ABC-TV—during the week from September 15 through 21. For the first time a TV network started all its fall season in one fell swoop. The move was notable not only for its suddenness but also for its general daring, cutting adrift from lagging old-timers and starting fresh with a giant share of new, untested properties. Here's the story of a man and a network, both shooting for the moon . . .* **62**

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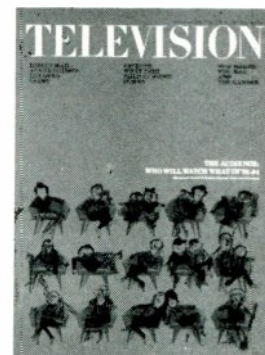
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Cover • While the cover tells you very little about the TV audience, the James Cornell-N. W. Ayer "Forecast" in this issue tells just about all you could ask, and tells it months ahead of the mid-season ratings: how many will watch, what they'll watch, how they break down by age and sex. The most complete prognostication ever on a TV season.

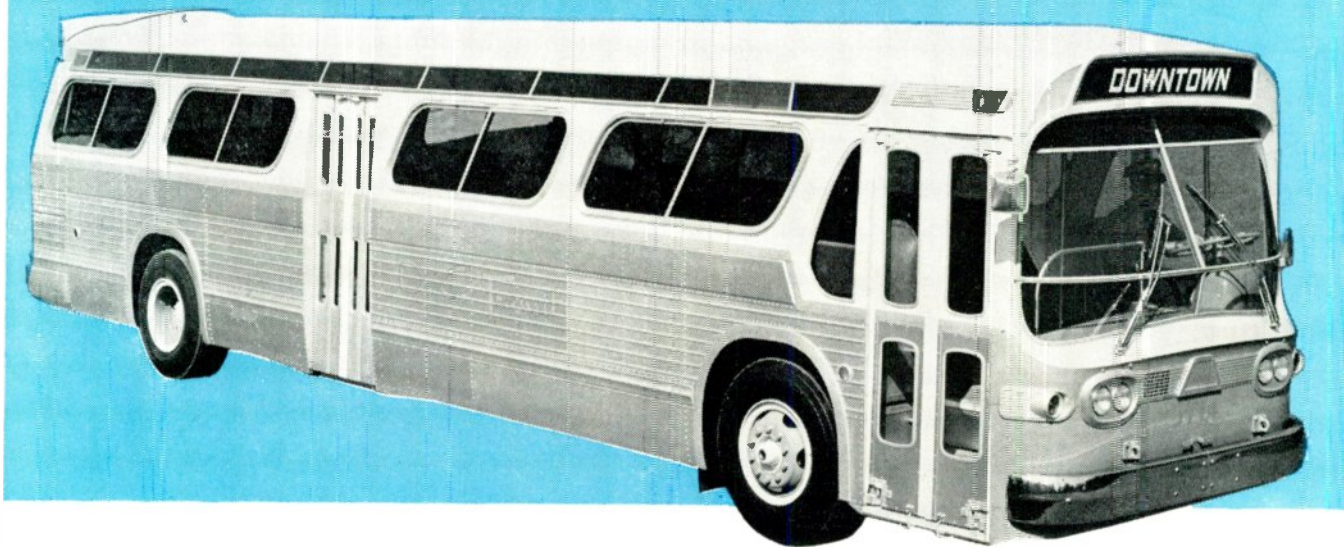


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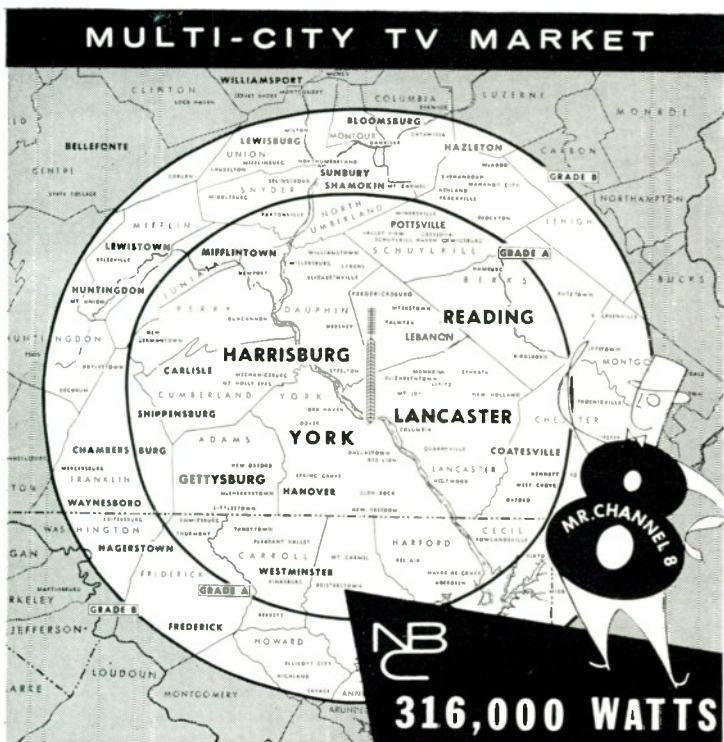




**GREATER
CAPACITY
TO RENDER SERVICE**



WGAL-TV does the *BIG*-selling job



This **CHANNEL 8** station is more powerful than any other station in its market, has more viewers in its area than all other stations combined. Hundreds of advertisers rely on its alert ability to create business. So can you. Buy the big-selling medium. Advertise on WGAL-TV.

WGAL-TV
Channel 8
Lancaster, Pa.
STEINMAN STATION • Clair McCollough, Pres.

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



GLOBE-TROTTER

One picture is worth 10,000 miles.

We believe. That's why our news directors from Grand Rapids and San Diego flew to Baghdad for the first film report out of Iraq on how communism was handed one of its rare defeats. Their handiwork is called MISCHIEF IN THE LAND. It will be shown on all five Time-Life Broadcast stations. So will another exclusive: the fast-moving COMMON MARKET OF SPEED, produced by our man from Indianapolis, where they know something about auto racing. It stars Jimmy Clark as he wins two Grand Prix races in Europe and very nearly upsets the "500." Our audiences get this unique mix of far horizons and local impact because we planned it that way, and because we're lucky enough to have expert guidance from the Time-Life News service around the world. We may rack up many tens of thousands of miles for that picture.



PULSE-TAKER

Mrs. McGrath wants a program about parakeets.

She may not get it, but at least we know about Mrs. McGrath. She was one of many thousands who submitted to lengthy interviews by sleuths from the Magid Company. The Magid surveys are marked TOP SECRET-FOR MANAGEMENT USE ONLY, and guide our managers in assessing the community's needs and desires in television and radio service. Who knows—there might be a good show in parakeets.



WASHINGTON

If you can't join 'em, beat 'em.

Network news programs from Washington, fine as they are, can't cover all the stories that affect particular states. Our Washington Bureau can. Bill Roberts, Carl Coleman, Norris Brock file radio and TV reports daily to our stations on matters of area importance. They're backed by more than 20 of Washington's top specialized reporters, the bureau men of TIME, LIFE and FORTUNE. Thus we join the world's most important city to our audiences. Or to put it another way, Washington becomes our local beat.

BUILDER

INTERNATIONAL FORUM

OWNER- OPERATOR

پاکستان TV the best station in town.

No argument. The town was Karachi, Pakistan, and the station built by Time-Life Broadcast and Philips of Eindhoven was the only one in the country. It went up in 46 days for the Pakistan International Trade Fair, then stayed on the air months after the Fair closed, demonstrating the ability of commercial television to inform, instruct and entertain a new-to-TV country. Our International Division has substantial interests in Latin America, travels half a million miles a year servicing them and searching out new opportunities in what is surely the wave of the future: world television broadcasting.

We introduced Sir Zafrulla Khan to Mrs. Martin

in Grand Rapids, and to our stations' neighbors in Indianapolis and Minneapolis as well. The UN General Assembly President was one of a number of distinguished statesmen we brought to the cities where our television and radio stations serve the community. These face-to-face confrontations, we believe, deepen our own and our audiences' understanding of the world's peoples and problems. Part of our definition of a broadcaster's responsibility.

Our managers manage.

They make decisions on the spot, they editorialize vigorously, they serve the community in person as well as on the air. They're board members and committee chairmen and workers for virtually every civic organization in town, and so are their staffers. New York group headquarters support all this wholeheartedly and wholebudgetly. New York also initiates projects like our summer series of spots on civil rights featuring President Kennedy and a host of the nation's leaders. Mainly, our stations in five states try to be good citizens. Awards and citations indicate they are. Balance sheets indicate they're good managers.

CALIFORNIA—KOGO-TV-AM-FM SAN DIEGO
COLORADO—KLZ-TV-AM-FM DENVER
INDIANA—WFBM-TV-AM-FM INDIANAPOLIS
MICHIGAN—WOOD-TV-AM-FM GRAND RAPIDS
MINNESOTA—WTCN-TV-AM MINNEAPOLIS/ST. PAUL

TIME LIFE BROADCAST



For sparking sales in the Carolinas, Charlotte is your launch-off. *Wholesaling and distribution center of the Carolinas with \$2 billion yearly sales. 75-mile radius population biggest in the Southeast. The city and this close-knit area are WSOC-TV's bailiwick. Ask us or H-R to show you how we can give you more results for your money in this market. Realistic spot buyers will welcome the facts.* **Charlotte's WSOC-TV**

NBC and ABC. Represented by H-R. WSOC-TV is associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton; WIOD, Miami.

FOCUS ON BUSINESS

A milestone is reached: spot TV tops network in ad expenditures

For the last several years it's been only a question of time before it happened. Given the two-sided structure of the television medium and prevailing economics it was inevitable. It finally happened this year: according to Television Bureau of Advertising estimates, for the first time in the industry's history more advertising money is being put into spot TV than into network TV.

This milestone was reached during the first quarter of 1963 when spot advertisers accounted for 7.6%, or \$15.5 million, more in expenditures than did their network brethren. This budding trend sprouted with amazing consistency

during the next three months of television activity. Just released TvB second quarter figures show the spot medium maintaining its 7.6% margin over network between April-June 1963.

Looking back over the first half of 1963, spot's growing popularity becomes even more apparent. Between January-June, TV advertisers spent \$442,877,000 in the spot medium compared to \$411,165,900 in network, a difference of \$31.7 million. It reversed last year's results when network TV outgrossed spot TV \$798.8 million to \$721.2 million, a 10.8% margin. Even then the evidence was clear that the spot TV and network TV

mediums were growing closer in size (see "Focus On Business," TELEVISION MAGAZINE, May 1963).

What does it mean? First it does not prove conclusively that spot TV is a bigger medium than network TV. Statistics can be deceptive. Spot television expenditure estimates are made by TvB in cooperation with the N.C. Rorabaugh Co. and are based on the gross one-time rates for some 350 reporting stations. Network estimates are more finely drawn. Two networks, for example, report daytime billings which reflect discounted rather than gross rates. Then, too, advertiser production expenditures,

SPOT PASSES NETWORK; WHO'S SPENDING MOST IN TV

	SPOT SPENDING			NETWORK SPENDING			GROSS SPOT-NETWORK		
	First Half 1963	First Half 1962	% Change	First Half 1963	First Half 1962	% Change	First Half 1963	First Half 1962	% Change
All TV Advertisers									
Total	\$442,877,000	\$371,531,000	+19.2%	\$411,165,900	\$387,772,615	+ 6.0%	\$854,042,900	\$759,303,615	+12.5%
Top 10 TV Advertisers, First Half 1963									
1. Procter & Gamble	34,411,500	31,973,300	+ 7.6	28,066,400	24,855,975	+12.9	62,477,900	56,829,275	+ 9.9
2. Bristol-Myers	12,051,400	6,289,100	+91.6	15,270,700	10,054,309	+51.9	27,322,100	16,343,409	+67.2
3. Colgate-Palmolive	14,765,800	10,790,800	+36.9	12,405,800	12,681,654	- 2.2	27,171,600	23,472,454	+15.8
4. American Home Products	7,210,000	5,126,600	+40.6	18,412,900	15,667,124	+17.5	25,622,900	20,793,724	+23.2
5. Lever Bros.	11,599,700	10,947,600	+ 5.7	12,375,400	12,924,868	- 4.3	23,975,100	23,899,468	+ 0.3
6. General Foods	12,687,400	11,529,500	+10.0	9,505,600	9,825,622	- 3.3	22,193,000	21,355,122	+ 3.8
7. General Motors Corp./Dealers	3,315,100	2,462,100	+34.6	13,783,200	11,605,241	+18.7	17,098,300	14,067,341	+21.5
8. R. J. Reynolds Tobacco	3,188,900	1,374,700	+132.0	12,669,700	12,190,640	+ 3.9	15,858,600	13,565,340	+16.9
9. Alberto-Culver	7,611,600	4,795,300	+58.7	7,776,600	6,145,162	+26.5	15,388,200	10,940,462	+40.7
10. General Mills	7,060,300	4,316,700	+63.6	6,925,900	5,777,739	+19.9	13,986,200	10,094,439	+38.6

Source—Spot figures: TvB/Rorabaugh
Network figures: TvB/LNA-BAR



Billion Dollar Spender

... that's North Carolina's Golden Triangle Market. Over \$1 Billion in annual retail sales — and it's yours to tap when you buy the strong, 33-county coverage of WSJS Television.

North Carolina's
Golden
Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS
TELEVISION 

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

World Radio History

BUSINESS *continued*

not accounted for in any regularly published set of statistics, are greater in the network medium than in spot television. Thus, TvB's figures to the contrary, network may still be the bigger of the two television mediums.

Yet undeniably, spot TV is growing at a faster clip. National and regional spot television advertising expenditures rose 20% in the first quarter of 1963 and 18.5% in the second quarter. Network television, though far from feeble during this period, could hardly match such a heady pace. It increased 4.7% the first quarter and 7.3% the following quarter.

What apparently has taken place is that the network television medium is paying the price of its outstanding popularity. As network time becomes more and more sold out it has fewer opportunities to improve on its past performance. You can't do better than saturation and much of network TV time has reached this point of no improvement except by rate boosts, of course).

Advertisers, sold on the virtues of television as a non-paralleled mover of consumer goods and unable to buy network time, have flocked to the spot medium. Other advertisers, who in the past were drawn to network TV because it was the easier and more obvious buy, the one offering the greatest prestige value, have discovered that spot provides considerable efficiency and is worth the trouble to explore. The spot television medium, then, is on a spectacular rise and the sky's the limit for it. Being more flexible than network it's a long way from facing a saturation point where there's no more time to sell. Network television is still gaining steadily, but the heavy tide is now running to spot TV.

FIRST HALF RESULTS

Television, overall, has a nice healthy glow as the first half of the year results are tabulated. Combined television billings for the first two quarters of 1963 were up 12.5% over a like period last year (\$854,042,900 vs. \$759,303,615). Spot's overall six months gain equaled 19.2%, while network showed a half-year increase of 6%.

Leading advertiser, as usual, was Procter & Gamble Co. with gross time billings for the two-quarter period of \$62.5 million, a 9.9% increase over last year (see table on page 9). Individually P&G also is the leading spot and network advertiser of the year, far outdistancing its closest rivals. (Its closest network competitor, American Home Products, was lagging some \$10 million behind and Colgate-Palmolive Company, the second-ranking spot spender, was almost \$20 million in the rear.)

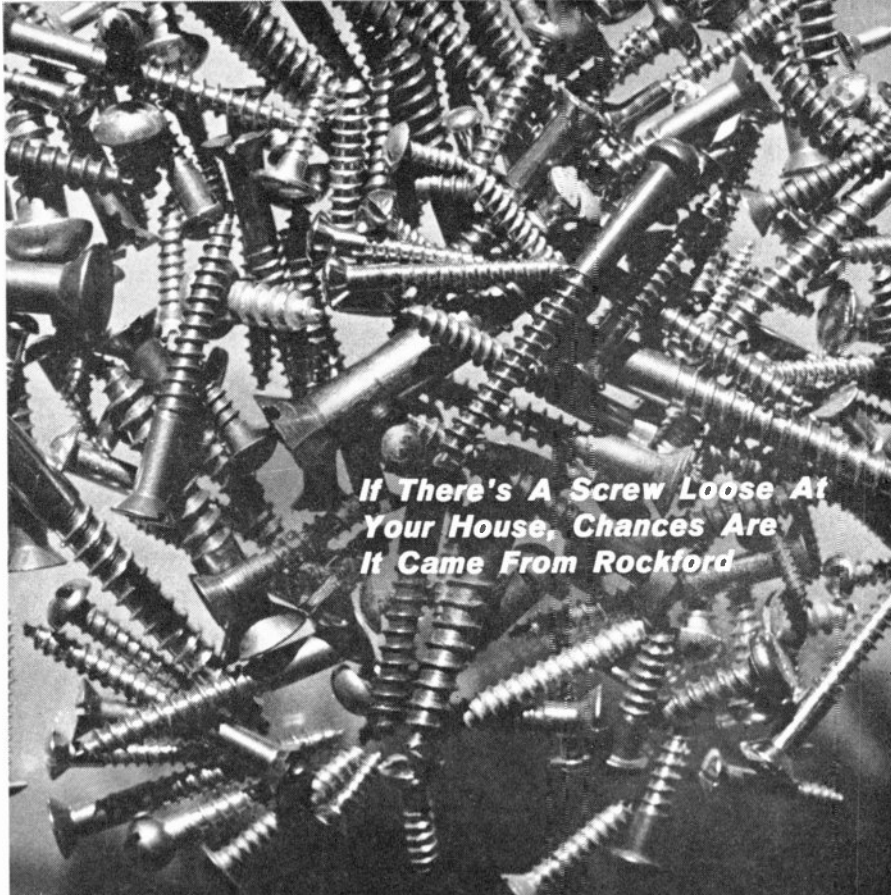
The biggest mover in the television

advertising field so far this year is Bristol-Myers. Coming off an extremely heavy TV campaign last year, which saw the toilet requisites and drug manufacturer jump into the sixth ranking position among gross time advertisers, Bristol-Myers has upped its TV ad expenditures by about \$5 million per quarter in 1963.

Last year its big push was behind Excedrin pain reliever, Bufferin and Anacin. As of the first six months of this year, thanks to continued heavy promotion for these same brands (Anacin and Bufferin are respectively the first and second most advertised brands in network tele-

vision and Excedrin is the 14th most promoted brand) and for such new products as Score hair cream, Softique bath oil and Duraftan cough tablets, Bristol-Myers has moved up four places, replacing Colgate-Palmolive Co. as the second leading advertiser in television.

In all, Bristol-Myers has chalked up a 67.2% increase in gross time expenditures this year over the first six months of 1962. Breaking its performance down, Bristol-Myers showed the largest network increase for the period (51.9%) and the second biggest spot gain (91.6%). Greatly increased television expenditures have often signalled an improved



If There's A Screw Loose At Your House, Chances Are It Came From Rockford

And, chances are, this is only one of the many products you use each day that bear the "made in Rockford" label. Rockford's 400 factories produce more than 300 different products, ranging from metal fasteners (5,000,000,000 yearly) to chewing gum.

Rockford is the core city of the vast Rock River Valley industrial complex, ranging from Edgerton, Janesville and Beloit, Wisconsin in the north to Oregon, Dixon, Sterling and Rock Falls, Illinois to the South. To effectively cover this prosperous and expanding market, buy WREX-TV.

WREX-TV
abc 13

REMARKABLE ROCKFORD, ILLINOIS

HR Television, Inc.

EXCITING



WPIX

is the one-station network

This year there's a different look ... a different feeling—an exciting new sight and sound of "network" on New York's Prestige Independent.

Seven nights of every week, viewers will see the kind of shows on WPIX/11 that they might expect only from a network. Caliber shows. Unusual shows. Powerful shows. Programming that provides advertisers with impressive support for their important messages.

If your "work-horse" is the 60-second commercial, put it to work where every exciting minute counts—in Prime Time Programming with the Network Look—on WPIX/11, the One Station Network.

WPIX TV/11

THE ONE STATION NETWORK
NEW YORK

*Left to Right:
Sebastian Cabot, "Checkmate" / Dick Powell,
"The Dick Powell Theatre" / Troy Donahue, "Hawaiian
Eye" / Boris Karloff, "Thriller" / Steve Allen, "The
Steve Allen Show" / David Susskind, "Open End"
Leopold Stokowski, "Great Music" / Paul Burke,
"Naked City".*



represented by
Peters, Griffin, Woodward, Inc.

Reprint Checklist

These Reprints Still Available!

THE MANY WORLDS OF LOCAL TV

32pp from August 1963 40¢ each

A cross-country report of local television, a complex personality of many parts, many worlds. It shows the forces working to make local programming meaningful to all.

LIFE WITHOUT NETWORKS

16pp from June 1963 35¢ each

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

THE COMPUTERS MOVE IN ON ADVERTISING

12pp from June 1963 25¢ each

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

PAY TV: SO NEAR AND YET SO FAR AWAY

28pp from April-May 1963 50¢ each

A definitive treatment on one of television's most important subjects: will there be pay TV? when? how? This major article, which appeared in a two-part series, traces the subject from its beginning over 30 years ago right up to now, and does its best to turn some light on the future.

TELEVISION'S FASTEST FIFTIES

8pp from November 1962 25¢ each

The boom days aren't all behind in television. As the nation grows, and populations shift, so do TV's audience patterns change. Here's a report on those markets where things are changing both fastest and mostest. Complete with two charts: Fastest 50 in Numbers Gain and Fastest 50 in Percentage Gain.

THE FREEDOM OF TASTE

4pp from November 1962 15¢ each

Victor M. Ratner's essay on the historic conflict between media and critics stands as the definitive statement on the side of allowing the people's taste to prevail. It deserves a place in the files of all persons seriously concerned about television and its future.

TELEVISION MAGAZINE

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

• Send quantities checked above to:

Name

Company

Address

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

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

Bill me

Minimum Order: One Dollar—Postage Additional

BUSINESS *continued*

profit picture for advertisers (Colgate-Palmolive last year is a prime example: see lead story, TELEVISION MAGAZINE, February 1963), so Bristol-Myers might be among the hot companies in the stock category.

The only company to top Bristol-Myers this year in accentuated TV spending was R. J. Reynolds Tobacco Co. The cigarette manufacturer increased its spot expenditures by nearly \$2 million the first half of the year over a like period in 1962, a whopping 132% gain. This deluge of spot activity was not enough to allow R. J. Reynolds to retain its end-of-1962 position as the number seven ranking gross time advertiser on television. General Motors, on the strength of a 21.5% increase in gross time expenditures, pushed R. J. Reynolds down a notch to the eighth spot that GM occupied last year.

Other advertisers among the top 10 group to change positions from their end-of-1962 rankings were Lever Bros., down two notches from third to fifth, and General Foods, down one place from fifth to sixth. American Home Products and Alberto-Culver retained their fourth and ninth positions, respectively. Only newcomer to the exclusive top 10 circle was General Mills, moving up from an 11th spot last year. The food advertiser changed positions with P. Lorillard Co.

AND SOME SOUR NOTES

The only negative notes in the performances of the top 10 advertisers were supplied by Lever Bros. and General Foods in the network TV area. Lever curtailed its network expenditures 4.3% from the first six months of last year and General Foods slipped off 3.3%.

Despite the spot medium's impressive gains, network proponents can still find much encouragement in 1963's first half billings. The networks, for instance, seem to be getting an ever-increasing share of business from leisure-time advertisers. The travel, hotels and resorts product category showed a surprising 107% jump in expenditures for the January-June period this year compared to a like period in 1962. Horticulture advertisers, too, displayed new interest in network time, increasing their spending in the medium by 79.7%. Another product classification evidencing added support for network TV was the building materials, equipment and fixtures groups, up 63.9% over the first half of last year.

One note of serious concern: gasoline, lubricants and other fuel advertisers spent some \$4 million less in network this year than they did during the first half of 1962.

END

BUILD SALES
with
Packer
POSTER POWER

POST CLEVELAND
CINCINNATI-TOLEDO
& SEE YOUR SALES INCREASE

YOUR
POSTED MESSAGE
IS THE ONE THAT
LIVES
TO
DOMINATE
THE ABOVE
MARKETS

the Blackburn "network"

gives you the facts

But we don't broadcast your business or your identity; you are revealed only to serious and financially responsible parties. Join the hundreds of clients who, in the past, have relied on us to give them the facts they need to do business in the highly complex area of media transaction.

BLACKBURN & COMPANY, INC.

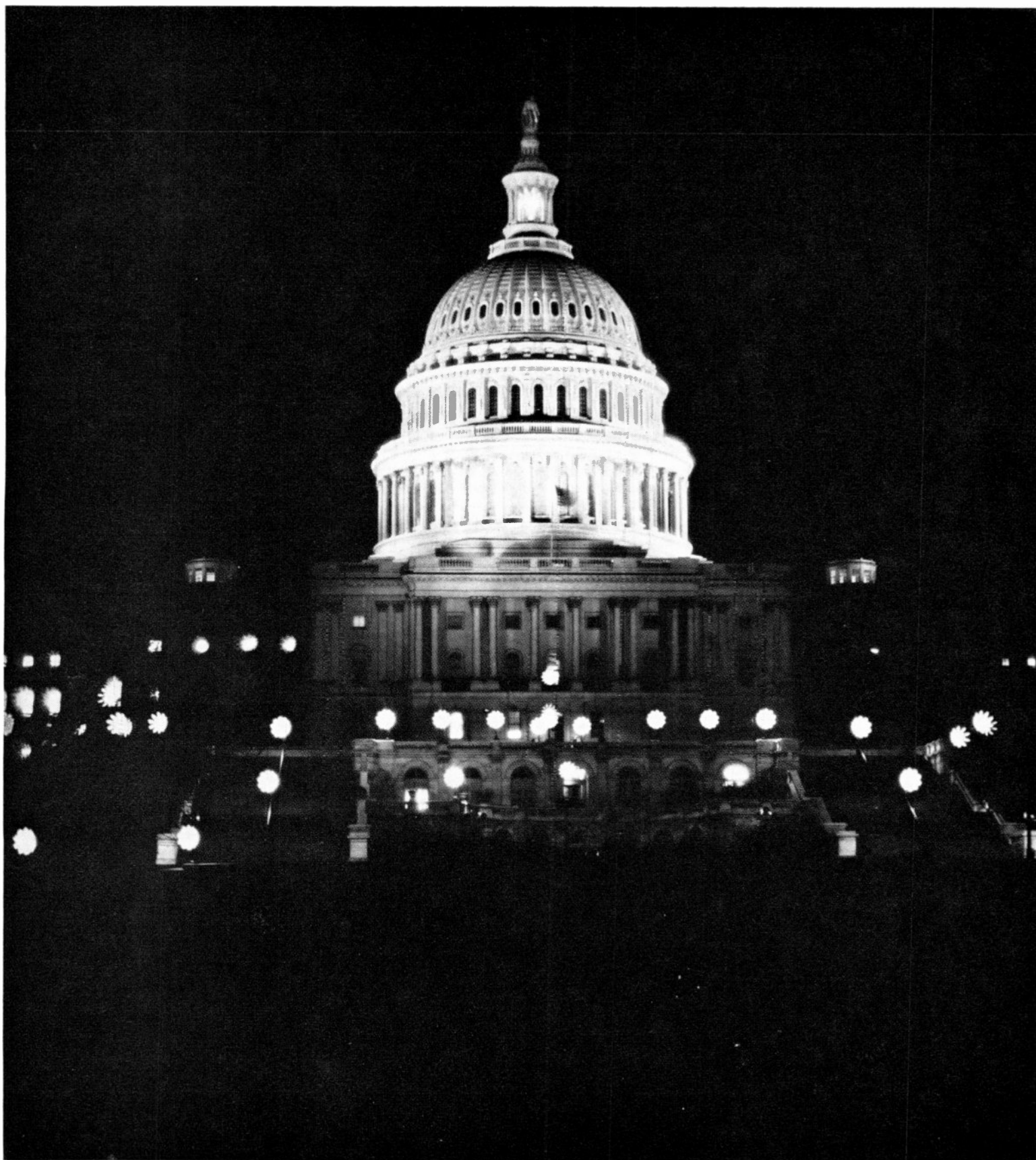
Radio • TV • Newspaper Brokers

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

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

ATLANTA: Healey Building, JA 5-1576

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



What happens in the halls of Congress, and elsewhere in the nation's capital, vitally affects local community life, very often as directly and immediately as the workings of municipal government. For this reason, the CBS Owned television stations—Channel 2 in New York, Los Angeles, Chicago; Channel 10 in Philadelphia and Channel 4 in St. Louis—have established their own Washington News Bureau. To bring the citizens of five major population centers direct news reports of the latest happenings on the Washington scene which specifically relate to their local communities.

Bureau Manager-Correspondent is John Edwards, veteran Capitol Hill and White House newsman during the Truman,

City Hall

Eisenhower and Kennedy administrations. John Edwards' background embraces all major facets of Washington life: coverage of "the Hill," conventions, campaigns, elections, Presidential inaugurals, international conferences. John Edwards and his staff guarantee lively, authoritative coverage of the local aspects of the national scene.

The Washington News Bureau, with its full-time sight-and-sound facilities ready to capture news on-the-spot, is the latest example of the CBS Owned television stations' continued pioneering of new ways to expand the dimensions of local television. And in this manner provide better, more meaningful service to audiences in five major U. S. communities.

CBS TELEVISION STATIONS

A DIVISION OF COLUMBIA BROADCASTING SYSTEM, INC.
OPERATING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO,
WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS.

World Radio History

FOCUS ON NEWS

Pay TV again tops the news; the electronic future crowds in, while social unrest stirs the present

SUBSCRIPTION television, the big news of August, continued to be the big story in September. After years of controversy, conjecture, conversation, experimentation and false starts the pay-to-see home medium may at long last be headed for its real show-down with the American public.

August's announcement that a full-scale pay TV operation (not a trial) is planned for Los Angeles and San Francisco next year reverberated throughout last month with some surprising results. Number one surprise was generated by Sylvester L. (Pat) Weaver (see "Focus on People," page 22). The former president and chairman of the National Broadcasting Co. resigned as chairman of McCann-Erickson Corp. International to become president and chief executive officer of Subscription Television Inc., the pay TV company that hopes to begin operating next year in the two major California markets. With such a highly skilled and experienced executive, renowned for his programing creativity (his *Today Show* and *Tonight Show* concepts are still two of the most successful programs on NBC-TV) at the helm, Subscription Television Inc.'s chances of success looked immediately better, enhanced by his reputation.

But even before the Weaver appointment was made, Subscription Television, in a prospectus filed with the Securities & Exchange Commission (as previously reported—see "Focus On News," TELEVISION MAGAZINE, September 1963—the company hopes to raise about \$23 million by floating a new common stock issue before the public), gave strong evidence as to why it's starting out on much firmer footing than any predecessor pay TV organizations.

Unlike any other pay TV aspirant, Subscription Television apparently has the means to start operations in possession of the basic essential needed to make the new medium viable: a consistent supply of first-rate product not available on free TV (via a long-standing commitment between stockholder Matty Fox and the Los Angeles Dodgers-San

Francisco Giants ball clubs). According to the prospectus, telecasts of Dodger and Giant games (both teams are minority stockholders in the company) will be a major feature of the subscription service. These games will not be carried on free TV channels (only a handful were televised this past season by commercial stations).

In a move that held promise for added exclusive programing offerings, Subscription Television signed internationally famous impresario Sol Hurok to a five-year contract as a consultant on programs. In the past Hurok has been spectacularly successful in snaring hard-to-get, top-notch talent to perform under his aegis. The Bolshoi Ballet's tours of the U. S. were conducted under Hurok's sponsorship.

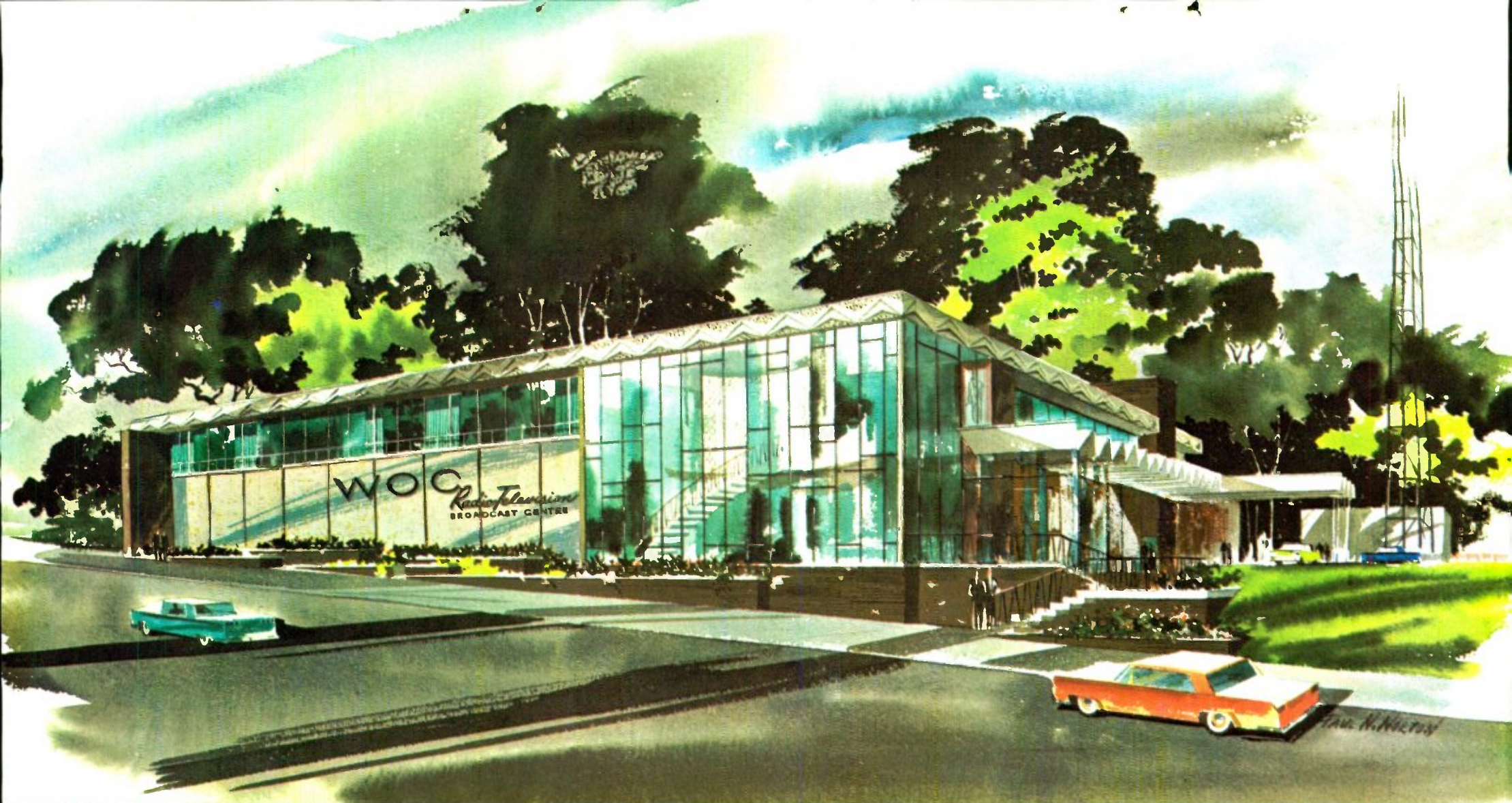
The latest pay TV prospectus before the SEC also reveals that Subscription Television plans to begin operation with a minimum of 20,000 subscribers in each of the two California cities, or more than 10 times as many subscribers as any existing system started with and twice as many as any previously projected system ever even planned. Subscription Television Inc. hopes to furnish subscribers with a device for selecting programs. The company plans to charge \$10 for the wired installation of equipment and impose a base charge of

\$1 a week for its service. In its filing, STV says it has no intention of using the medium for advertising.

If it can, indeed, start televising to a minimum aggregate of 40,000 subscribers, Subscription Television Inc. will be well on its way to offering new competition for audience and for programing to commercial broadcasters. Such a substantial circulation base could allow the pay TV company to acquire the first run feature film product that has to be the staple of any viable subscription television system. And if STV can obtain the \$23 million in financing it's seeking, a starting base of 40,000 subscribers is not unrealistic. For \$23 million would represent the most sizable chunk of money ever to be tossed into a pay TV operation to date. Zenith Radio and RKO General speak about spending \$4 million for their three-year test in Hartford, Conn. Paramount's International Telemeter is known to have spent more than \$10 million on its decade-long romance with the pay medium. But \$23 million as a beginning (plus some \$4 million pledged by company sponsors) could insure proper methodology, promotion, circulation, servicing and product for the first time and boil the controversy over pay TV down to its essential: whether people will pay to see top entertainment in the home.

■ And while Subscription Television Inc. was rearing itself as a corporate entity, a pay TV project already well under way was issuing a progress report. In a news conference held in Los Angeles, Thomas F. O'Neil, board chairman of General Tire & Rubber Co. and its broadcast subsidiary RKO General, noted that pay TV was full of great promise but that it would take at least five and possibly 10 years to turn the medium into a profitable operation.

Reporting on the 15-month-old Zenith Radio-RKO General subscription TV project in Hartford, O'Neil disclosed that on the average, the 3,300 homes receiving the service watch for three hours a week, spending \$1.50 in addition to



TV PRODUCTION FACILITIES

1. Four studio TK-60 black & white cameras; three remote cameras in mobile unit.
2. Two studios (65' x 75' and 45' x 45').
3. Eighteen-foot turntable in large studio.
4. Panorama and pedestal camera dollies.
5. Rear screen projection.
6. Special effects amplifiers, dual system.
7. Two full-color RCA TR-22 video tape recorders.
8. Full-color projection facilities.
9. One 3-V color projection camera; two monochrome film cameras; two synchronized 35 mm slide projectors; four 16 mm film projectors.
10. Cartridge RCA audio tape facilities.

BROADCAST CENTRE

to the QUAD-CITY Market

The WOC Stations climax 42 years of radio and 14 years of television service in the public interest —
and in the service of their advertisers.

WOC AM-FM-TV 

DAVENPORT, IOWA

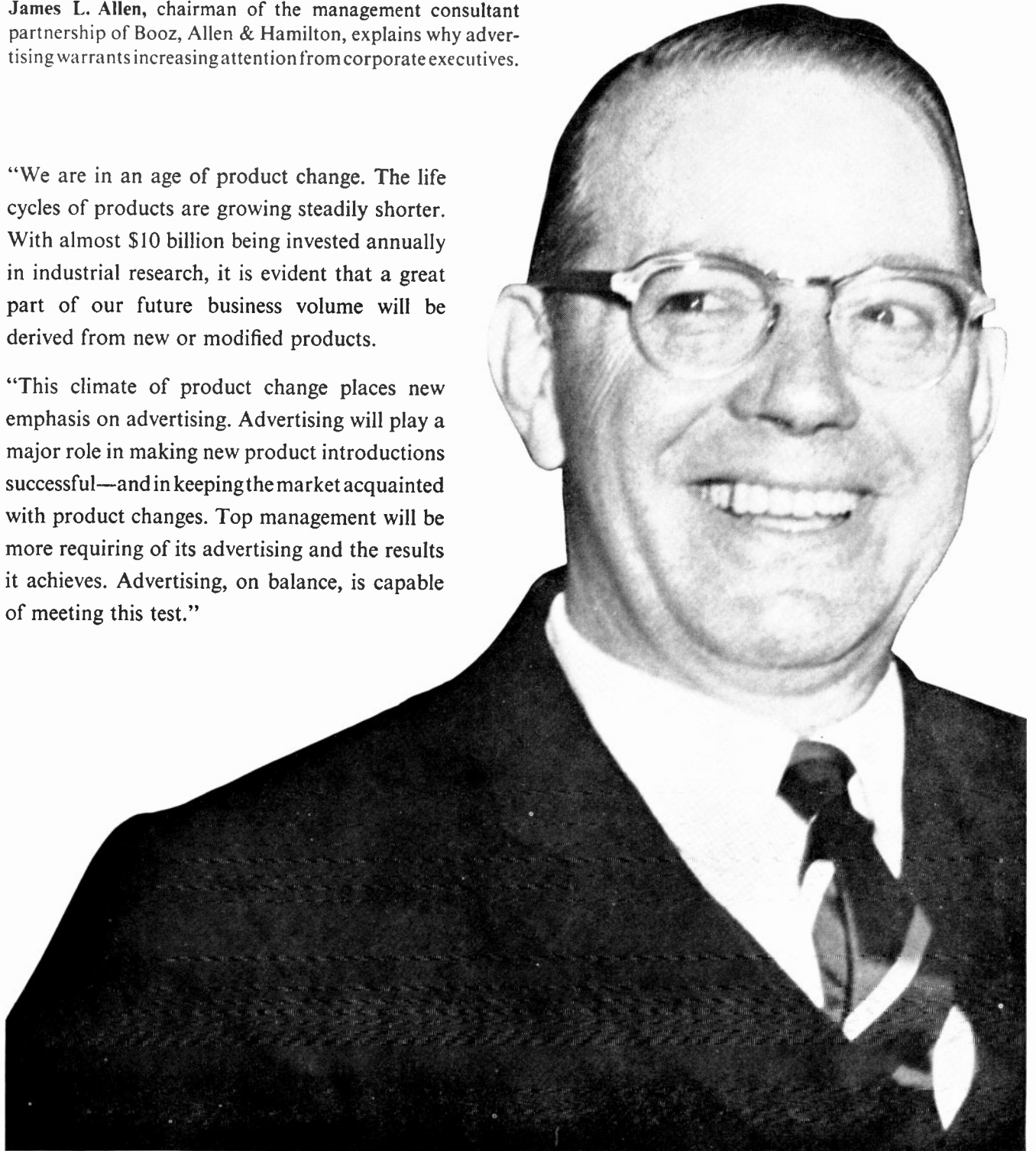
Represented Nationally by Peters, Griffin, Woodward, Inc.

“More money for advertising! Why?”

James L. Allen, chairman of the management consultant partnership of Booz, Allen & Hamilton, explains why advertising warrants increasing attention from corporate executives.

“We are in an age of product change. The life cycles of products are growing steadily shorter. With almost \$10 billion being invested annually in industrial research, it is evident that a great part of our future business volume will be derived from new or modified products.

“This climate of product change places new emphasis on advertising. Advertising will play a major role in making new product introductions successful—and in keeping the market acquainted with product changes. Top management will be more requiring of its advertising and the results it achieves. Advertising, on balance, is capable of meeting this test.”



ASSOCIATION OF INDUSTRIAL ADVERTISERS

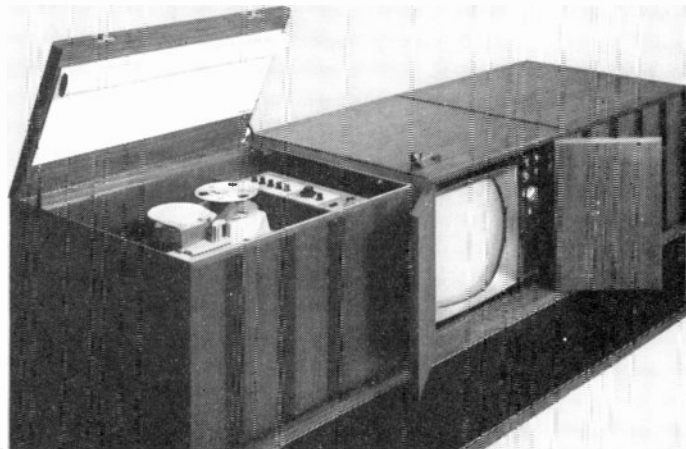
271 madison avenue • new york 16, n. y. • telephone murray hill 5-8921

An organization of over 4000 members engaged in the advertising and marketing of industrial products, with local chapters in ALBANY, BALTIMORE, BOSTON, BUFFALO, CHICAGO, CLEVELAND, COLUMBUS, DALLAS, DENVER, DETROIT, HAMILTON, ONT., HARTFORD, HOUSTON, INDIANAPOLIS, LOS ANGELES, MILWAUKEE, MINNEAPOLIS, MONTREAL, QUE., NEWARK, NEW YORK, PHILADELPHIA, PHOENIX, PITTSBURGH, PORTLAND, ROCHESTER, ST. LOUIS, SAN FRANCISCO, TORONTO, ONT., TULSA, YOUNGSTOWN.

NEWS *continued*

paying a recurring weekly service charge of 75 cents. Pointing out that this adds up to \$75 per home per year, three times the annual \$25-per-home advertisers are estimated to spend currently purchasing time on TV networks and stations, O'Neil said: "If pay TV ever achieves the same degree of popularity that commercial TV has today, it will be a \$1.5 billion-a-year business."

■ But while pay TV was undergoing renewed growing pains in California the Ampex Corp. was demonstrating a new electronic marvel at New York's High Fidelity Music Show which could have an important bearing on future TV programing and systems. Ampex's development is a video tape television recorder which can tape TV programs off the air for immediate playback on the same television receiver. Owners of the Signature V, as Ampex calls its new recorder, can pre-set a special timing mechanism to tape a given TV program to be shown when they are absent. With the Signature V, it's also possible to record one program while a different pro-



Sign of the future: Ampex's Signature V, a do-it-yourself way to tape TV shows.

gram is being viewed on the TV set.

The video tape recorder records black-and-white television pictures on magnetic tape much as an audio tape recorder records sound. It weighs less than 100 pounds and can be hooked up to work with any conventional TV set already in the home. It can record 90 minutes

of off-the-air programs on a single eight-inch reel of tape and play all or any part of it back seconds later through a TV receiver. All or part of the tape may be erased and re-used hundreds of times, or preserved permanently.

The recorder unit by itself (the Ampex Signature V also comes with a tele-

WORLD'S SMALLEST LIGHTEST TRANSISTOR TELEVISION RECEIVER

Compare the unmatched specifications below!
Dimensions are 6 in. wide x 6¼ in. deep x 4⅞ in. high.

Weight only 5½ lbs. (with A.C. power source 7½ lbs.)

Superior Local and Suburban Reception with built-in Mesa-Transistor super high sensitive, which gives you a brighter, clearer picture plus rich contrasts between black and white shades. Square-cornered tube prevents picture corners from being cut off.

MICRO 6 may be used outdoors as well, and within your automobile with MITSUBISHI's special car accessories. For the image is clear and vibration proof.

Enjoy your vacation with this handsome MICRO TV and take it along wherever you go.



MITSUBISHI
MICRO SIX



MITSUBISHI ELECTRIC CORPORATION

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

NEWS *continued*

vision camera for home broadcast, with a TV receiver and with a complete stereophonic high fidelity sound system, the complete unit selling for \$30,000) is priced at about \$12,000 and is being featured by Neiman-Marcus of Dallas in its Christmas catalogue.

Ampex officials at the hi-fi show estimated that a television tape recording system for the home made to sell for "a practical purchasing price which the average family can meet should be available within the next two or three years." They also spoke about a time "in the not too distant future" when music lovers will be able to buy a tape

of their favorite opera in supermarkets and play it back on an unused channel on their TV receivers.

Meanwhile, Rutherford Engineering Partnership and Nottingham Electronic Valve Co., makers of Telcan, a home TV tape recorder already reported on (see "Focus on Business," TELEVISION MAGAZINE, September 1963) cemented plans to market their amazingly economical version of the home entertainment center (it's made to sell for about \$200) in the U.S. Cinerama Inc., developer of the Cinerama film process, was granted rights to develop and distribute Telcan in this country. Like the Ampex

machine, Telcan is said to record and replay TV pictures and sound through any TV set, using standard tape. It too, it's claimed, can provide home-produced pictures and sound for replay on a TV set when used in conjunction with a home TV camera.

■ News about space communications, another subject that once fell under the heading of science fiction, also was proliferating last month. The government, which put an earth-girdling belt of fine copper wires into orbit last May in hopes of developing a worldwide communications network, pronounced the experiment successful. It's been calculated that two such belts, one orbiting from pole to pole and the other ringing the equator, could provide a global communications system that would be both economical and virtually jam-proof. Major findings of the May experiments: the belt gave a "significant communication capacity" and achieved this "without adverse effect on either optical or radio astronomy."

■ While American scientists had their eyes on the skies, their British counterparts were busy developing a new underwater means for linking nations electronically. Reports from London say that scientists of the General Post Office have come up with a new, lighter and cheaper underwater cable that could provide a feasible means for beaming trans-Atlantic television signals. The cable is said to have a 360 channels capacity compared to the maximum 80 channels available to conventional underwater cables. The new cable, however, was only being produced on an experimental basis and no plans have been made yet to lay it on a sea bed.

■ The scientific revolution of the future may be just a few steps around the corner, but a more personal, dramatic revolution was making itself felt in broadcasting and advertising all during the hot days of summer. When more than 200,000 people converged on Washington, D. C., in a massive civil rights demonstration, television provided impressive live coverage of the event. ABC-TV, CBS-TV and NBC-TV all pre-empted regularly sponsored programs to carry more than four hours of daytime and nighttime telecasts.

The three networks and the Mutual Broadcasting System had some 460 people in Washington and there were 49 television cameras in use. Two transmissions of the march were sent to Europe via Telstar and carried live by six member countries of the Eurovision network.

END



REAL GROWTH of SERVICE!

Yes, WWTV/WWUP-TV has had an enormous audience-increase in the past year—now covers an area with 492,100 homes. This is more TV homes than many great cities can boast. WWUP-TV, Sault Ste. Marie, made most of the difference!

Matter of fact, we believe Upstate Michigan is the greatest "new opportunity"

you television advertisers can find in the entire U.S. Nearly a million PEOPLE. Annual retail sales, nearly a BILLION dollars.

Consult your jobbers and distributors in the area as to the influence WWTV/WWUP-TV has in our 39 counties—or ask Avery-Knodel for a detailed market analysis.

The Felzer Stations

RADIO

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

TELEVISION

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

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

Avery-Knodel, Inc., Exclusive National Representatives

A HATFUL OF RAIN



EVA MARIE SAINT, DON MURRAY
ANTHONY FRANCIOSA, LLOYD NOLAN

VOL.7—"FILMS OF THE 50's"—NOW FOR TV
FIFTY OF THE FINEST FEATURE
MOTION PICTURES FROM SEVEN ARTS

Seven Arts "Films of the 50's"—Money makers of the 60's

VOLUME SEVEN

SEVEN ARTS



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue 972-7777
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

FOCUS ON PEOPLE



SYLVESTER L. WEAVER
President
Subscription Television Inc.

Pay television got a booster shot last month and **Sylvester Laffin (Pat) Weaver Jr.** finally laid to rest all the rumors of where he'd be going next. He went over the commercial broadcasting hill to become president and chief executive officer of Subscription Television Inc., the pay TV operation which hopes to pan gold in the hills of California next year.

Weaver, 54, associated with the "grand concept" in television (at NBC-TV, 1949-1956) and savvy in big-time advertising (American Tobacco, Y&R and, most recently, McCann-Erickson), doesn't make career moves on whim. The California pay operation, trying to bankroll itself on a \$23 million stock issue, looms as pay TV's long-time-coming big leap forward.

Weaver, a former president and chairman of NBC, became chairman of McCann-Erickson International in 1959, chairman of McCann-Erickson Corp. (Interpublic) and head of corporate TV programming and media last year. Taking his place at M-E: **Edward A. Grey**, a senior vice president who joined McCann only last April after resigning as media chief of Ted Bates & Co.

EDWARD E. VOYNOW
President
Edward Petry & Co.



EDWARD PETRY
Chairman
Edward Petry & Co.

Edward Petry & Co., first and still a top station representation company, took on new management control last month when **Edward Petry** and his partner **Edward E. Voynow** sold their stock in a precedent-setting move to a group of employees headed by **Martin L. Nierman**. Messrs. Petry and Voynow continue both as directors and as chairman and president, respectively. Nierman, given more and more corporate leadership in recent years, is the firm's executive VP.

Petry, 67, opened his company in 1932. Voynow was with him from the beginning as a salesman, in 1933 as a stock partner with holdings increasing over the years. Nierman, 40, became a Petry salesman in 1949, ten years later was in the number three post.

The 100% interest in the Petry firm was bought from Petry, Voynow and their families for "a substantial down payment" and an obligation to pay "a further sum" to the former owners "over a number of years." Unofficial estimates place the purchase price between \$2 and \$4 million.

Ownership now rests with 26 employees. Nierman owns the largest but not a majority block of stock.



MARTIN L. NIERMAN
Executive Vice President
Edward Petry & Co.



THOMAS A. MCAVITY
General Programming Executive
NBC-TV

Thomas A. McAvity has spent 34 years in broadcasting or an allied field. He's held so many jobs in so many areas—producing, writing, programming, advertising—that he seemingly can't help doubling back on old employers. Last month he started his third tour with NBC—as general programming executive reporting to Mort Werner, NBC-TV's program vice president.

McAvity, 56, came out of Canada in 1929 to become a producer at NBC. In 1932 he joined Lord & Thomas (now Foote, Cone & Belding), eventually became L&T's top radio VP. He went into free-lance radio writing and producing, joined Famous Artists Corp. and then CBS-TV. In 1951 he started his second span at NBC, worked up to executive VP in charge of TV programs and sales under Pat Weaver, left in 1957 to become a broadcast executive at McCann-Erickson, left there in 1960 for a programming VP post at J. Walter Thompson, which he leaves to rejoin NBC. It's been a full circle.

GROUP W MEANS NEW SOURCES OF PROGRAMMING



THE MIKE DOUGLAS SHOW

Local show goes Group. "The Mike Douglas Show" is a product of a Group W—Westinghouse Broadcasting Company—station. KYW-TV Cleveland. It is scheduled to be seen on all five Group W television stations.

A big success in Cleveland, "The Mike Douglas Show" brings a fresh personality into the medium; and daily hour-and-a-half programs of variety, laughter, and big name guests. It will be a source of pleasure to audiences in Boston, Baltimore, Pittsburgh,

and San Francisco, as well as its own hometown. It is even being made available to other stations outside of Group W throughout the country.

The Group, unlike the network or the individual station, has *both* local flexibility and creative and financial resources. "The Mike Douglas Show" is a case in point. It demonstrates the ability of a single station to contribute to the vitality of the Group. It also demonstrates the ability of

Group W to use these resources and this flexibility to provide new and interesting sources of programming for the industry.



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

WESTINGHOUSE BROADCASTING COMPANY



PETER G. LEVATHES
Senior Vice President
and General Executive
Maxon Inc.

When Peter G. Levathes lost his job as executive VP at 20th Century-Fox in Darryl Zanuck's power play takeover last year, no one expected him to live off of his contract settlement for very long. Last month he was back in the advertising business.

As a senior VP and general executive with Maxon Inc., the 52-year-old Levathes is tied up with a moving ad agency. Maxon bills about \$50 million a year (half of it in TV), is on the verge of merging with Post-Keys-Gardner, Chicago—a move that would make it a big league \$85 million billings contender.

Levathes, director of media and TV for Young & Rubicam from 1952 to 1959, started out with Fox, was TV and news department boss in 1947, rejoined it in 1959 as head of TV production, became studio boss in charge of all production in 1961.

Levathes' boss at Maxon: C. Terence Clyne, 57, former McCann-Erickson broadcast chief, Maxon's executive VP since 1962.



JOHN L. McCLAY
Director of Operations
Taft Broadcasting Co.

Broadcast management man John L. McClay, 45, after tours with Westinghouse Broadcasting and the Gannett Company, joined his third group operation last month as director of operations for Taft Broadcasting Co., Cincinnati.

McClay joined Westinghouse in 1956 after jobs with WCAU-TV Philadelphia and WPIX (TV) New York, served with Westinghouse at KYW stations in Cleveland, was general manager of WJZ-TV Baltimore and assistant to the president of Westinghouse stations. He became VP and manager of Gannett's broadcast division last year.

At Taft, McClay fits in with current expansion plans, is in charge of operations on the group's four TV, three radio stations, will get more outlets to shepherd with FCC approval of Taft's recent purchase of three Transcontinent TV licenses.



MARCUS BARTLETT
Head of CATV Operations
Cox Stations

The Atlanta-based Cox broadcasting organization, expanding its interests beyond standard broadcast operation and into community antenna television, last month re-aligned some of its executive force to take care of its new activity.

Cox moved Marcus Bartlett from his post as general manager of WSB-TV Atlanta to head up all CATV operations. It also named Frank Gaither, former general manager of WSB Radio, as head of all Cox radio and TV stations (WSB-AM-FM-TV Atlanta; WHIO-AM-FM-TV Dayton, Ohio; WSOC-AM-FM-TV Charlotte, N.C.; WIOD-AM-FM Miami and, pending FCC approval, the purchase of KTVU-TV Oakland-San Francisco).

Also announced as new WSB-TV station manager, Don E. Heald, up from sales manager. WSB Radio's program manager Elmo Ellis takes over as station manager on the radio side. Bartlett has been with WSB since 1933, Gaither since 1946.

CATV properties now owned by Cox include systems in Pennsylvania and Washington State, franchises in several other areas.



FRANK GAITHER
Head of Radio and TV Stations
Cox Stations



CLAYTON H. BRACE
Vice President-General Manager
KOGO-AM-FM-TV San Diego

Clayton H. Brace traveled half-way round the world last month for a new job with Time-Life Broadcast. Returning from a two-year tour of duty in Beirut, Lebanon, where he represented Time-Life Broadcast's interest in station CLT (Compagnie Libanaise de Television) and toured the Middle East and Europe on troubleshooting assignments for the broadcast group's international division, Brace was named vice president and general manager of KOGO-AM-FM-TV, the Time-Life stations in San Diego.

In broadcasting since 1941, Brace, 40, was assistant to the president of KLZ-AM-FM-TV Denver prior to his overseas assignment, also served as program director, production manager and general executive with the Denver stations.



When the news is hot, audiences in five major U.S. markets tune to their CBS Owned television station for the most expert and most comprehensive coverage, including regular full-hour and half-hour news reports. Thanks to newly-expanded schedules, the stations are now broadcasting more world and national news by top-notch CBS News correspondents. And locally, there's vastly expanded coverage of news close to home. Plus such newsworthy innovations as the Washington News Bureau, the first local television station news bureau in Washington with full-time sound-on-film facilities, designed to bring local audiences detailed reports of Washington news pertaining specifically to their communities. Obviously, the news is better than ever on the five CBS Owned stations. Signal your CTS National Sales representative for a complete rundown.

Good news makes the difference!



© CBS TELEVISION STATIONS NATIONAL SALES
REPRESENTING CBS OWNED WCBS-TV NEW YORK, KNXT LOS ANGELES,
WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA, KMOX-TV ST. LOUIS

FOCUS ON COMMERCIALS

BBDO's campaign for Zerex is out to give the buyer a nudge



It's a new season and a new TV campaign for the DuPont Company's Zerex Anti-freeze. The occasion has been marked by Zerex's agency, BBDO, with a switch from a semi-humorous approach featuring character actors having their commercial troubles in stalled cars because they failed to anti-freeze their cars with Zerex to a less funny but softer selling series. The basic tag line for all the new spots is a hold-over from last year; BBDO is still trying to reach those drivers with "cars left out at night . . . or in unheated garages." That's almost everybody.

To do the job, BBDO account executive Richard McGinnis has initiated a series of three one-minute TV commercials and three 20-second ID's. The campaign started last month, will run throughout the freeze season which ends in December—after which those who haven't winterized their autos are in big trouble.

Joining on the Zerex effort were copy writer Tom Lisker and BBDO TV producer Mel Thompson. Screen Gems in Hollywood was the production house.

BBDO calls the three commercials "Early Season," "Temperature" and "Ride Home."

"Early Season" hits a warning theme, lets viewers know that, "When you pack up summer fun, you're headed for winter cold . . . so don't ask for trouble, ask for DuPont Zerex Anti-freeze." Shown packing up summer fun are two beautiful blondes who go from swim suits and the beach to ski clothes and the snow—all in the time it takes for one quick camera dissolve.

"Temperature" hits a reminder theme. Scenes of autumn flash across

the screen with a bulb-lit "temperature sign" that registers degrees. It starts at 46° and the placid autumn of football marching bands; to 44° and leaf raking; to 42° and pumpkin pie—and voice-over that announces "time to start thinking about Zerex Anti-freeze."

When the temperature board registers 35°, accompanied by shots of a harvest moon over a corn field, the viewer is again asked, "Get your Zerex yet?" At 32°, while football spectators pass steaming coffee around, the v.o. chimes again, "Better have your Zerex now."

At 21° and deepening winter it's announced, "If you don't have Zerex now . . . you're really in trouble." While the Zerex can and logo flash on the temperature sign, the audience is reminded, "Don't ask for trouble, ask for Zerex."

Zerex gets down to a real winter sell with "Ride Home." Camera shots show a man and woman leaving a party amid hearty good nights and deep snow. The camera follows the couple into their car. Audio picks up the sluggish sound of the battery when the key turns in the ignition. And as the car bears down a snow-covered highway, there are cuts to the mileage indicator clicking off tenths of miles, and the temperature gauge shown going from a safe "C" to an unsafe "H."

The car skids to a sudden halt. "When you're not prepared for sudden drops in temperature . . ." says the announcer (and then a shot of the motorist standing over his steaming engine in the ankle-deep snow) ". . . being stranded with a steaming radiator is only one thing that can go wrong with your car without the proper anti-freeze protection." With a final shot of the poor driver hunched over his smoking engine, the announcer concludes "the party's over."

But the "party's" just beginning for BBDO's Zerex campaign. The spots began September 15 on NBC-TV with the *Johnny Carson Show*, will also be featured on that network's *DuPont Show of the Week*.

Spot scheduling in local markets depends on when and where cold snaps hit. Montana usually hits the freezing mark first, BBDO explains, with cold weather moving down across the rest of the country. Moving right along with it will be the Zerex commercials. END

Each of the top three pictures in the panel at left is in one of the new Zerex anti-freeze commercials prepared by BBDO. The fourth is in all of them.

Their point is to remind the viewer, gently at first and then harder as the season wears on, that it's better to be safe than sorry and the time to buy anti-freeze is now.



New, exciting lipstick colors:
That's what the audio says!
But where are they? These lipsticks
look like all the others.
WHAT IS THE DIFFERENCE?



A phone's a phone.
That's the problem. How to make
phones look different—
stir the interest of the subscriber.
WHAT WILL DO IT?



What can multiply the effectiveness
of this trademark—*add* to its memory-
impact, its point-of-purchase recall,
do it instantly. You don't see it here.
WHAT IS IT?

*What one thing
did the advertisers
do to give the
3 TV commercials
shown here
positive sales appeal?*

TURN THE PAGE AND SEE





COLOR'S THE ANSWER.
It tells the customer that
lipsticks are available in colors
to match her every whim
and costume.



COLOR ANSWERS THE QUESTION,
“How will it look in my house?”
. . . presents still another reason
to buy, brings the order
nearer to signing.



COLOR ADDS DIMENSION
to the trademark . . . makes it
stand out, makes it memorable,
gives it significant product
identification.

YES, COLOR IS THE ANSWER

Just give it a trial and you'll see how it provides:
1. Stronger trade-name identification; 2. Stronger linkage between advertising and point-of-sale; 3. Better selling personality (your product always looks its best); 4. Less premium to be paid for color than in print media; 5. Better black-and-white TV pictures for viewers.

What's more, when you use color, you're gaining experience, building a backlog of material as more and more TV sets **GO COLOR**.

For more about COLOR—why you should use Eastman film, why you should film all your commercials in color, even for black-and-white transmission (that in itself is a tremendous story) get in touch with Motion Picture Film Dept., **EASTMAN KODAK COMPANY**, Rochester 4, N.Y.

OR—for the purchase of film: W.J. German, Inc., Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

Cosmetics: Advertiser, Coty Inc.; Producer, TeleVideo Productions Incorporated; Advertising Agency, Ellington & Company. **Extension Telephones:** Advertiser, Bell Telephone System; Producer, Audio Productions, Inc.; Advertising Agency, N. W. Ayer & Son, Inc. **Trademark:** Advertiser, Radio Corporation of America; Producer, WCD, Inc.; Advertising Agency, J. Walter Thompson Company.

FOR COLOR . . .



LETTERS

MORE ABOUT MANY WORLDS

The August issue of TELEVISION is truly outstanding! It is good for the industry to be reminded from time to time of the incidence of very high-quality local programming which occurs with far greater frequency and in many more places than we are often given credit for. **LEROY COLLINS** *President, National Association of Broadcasters, Washington, D. C.*

I think you did an excellent job in putting this issue together . . . **SEN. GEORGE A. SMATHERS** *(D-Fla.), Washington, D. C.*

I am much inspired by it and have been greatly enlightened and informed having read it. **REP. SEYMOUR HALPERN** *(R-N.Y.), Washington, D. C.*

... "The Many Worlds of Local TV" is very attractively compiled and informative. **REP. HORACE R. KORNEGAY** *(D-N.C.), Washington, D. C.*

It most certainly does point up the wonderful community service which television is performing throughout our country. **Gov. RICHARD J. HUGHES** *Trenton, N. J.*

... Its contents certainly attest to the vigor, imagination and dedication of America's local television stations. **RICHARD L. MILLIMAN**, *Press Secretary to Gov. George Romney, Lansing, Mich.*

DIVIDENDS

We read your article on "quick cuts" that appeared in your January issue. As a matter of fact, it was your article that made this commercial [for United Federal Savings of Des Moines] possible. We had seen the Ford commercial, and wanted to do something like it. When your article came out, we were elated. We used it as a guide, and made the commercial completely from information found in your January issue. Small

wonder we like TELEVISION MAGAZINE! **PAT REX** *Radio-TV Director, LaGrave Advertising Agency, Des Moines, Iowa.*

Some few weeks ago while in Joe Donovan's office at D'Arcy Advertising Co. in St. Louis I had the privilege of reading the article in the July issue of your magazine titled "Media Strategy—Number 24—Outdoor Advertising." Our firm owns and operates standardized poster and painted structures in the five counties surrounding Shawnee. The article was, therefore, of extreme interest to me. In my opinion it should be read by everyone in the outdoor advertising business and, for that matter, all who are interested in media comparisons. **L. E. LANSDEN** *President, Switzer Advertising Co., Shawnee, Okla.*

Your article in the July TELEVISION, "By Their Numbers Ye Shall Know Them," was of great interest to us. For many of the reasons outlined by Mr. [Gene] Godt [of KYW-TV Cleveland] we selected a 6 earlier this year. As you can see on the enclosed number, the design is such as to remain recognizable under almost any transmission condition. The simplicity of design lends itself to looking good whether printed or transmitted. This 6 is used on all KAUZ-

TV equipment, in all ads and on blazers of announcers and newsmen. Through constant use we feel that the public has come to associate KAUZ-TV and channel 6. An added bonus is the 6 being in the shape of a television screen. This causes



someone who sees the 6 to associate it with television in general. Naturally, an important part of any station's image is that it be thought of as television. **ZACK W. BURKETT** *Promotion Manager, KAUZ-TV Wichita Falls, Tex.*

T AND L HEARD FROM

I was delighted by your article ["Kings Among the Jesters," September 1963]. You handled us gently but firmly. The material was astonishingly accurate and delightfully readable. **SHELDON LEONARD** *T&L Productions, Hollywood.*

BRAVO EXCELLENT—ALL ADJECTIVES IN-



And then this idiot squaw comes up the trail right there and gives me all this jazz about ARB. Says TV stations rise and set over great god ARB. Squaw bugs me how ARB god says Station Z has bigger audience than WITN-TV, NBC in Eastern North Carolina. You know me, Standing Eagle, I'm no sitting duck. I ask how long since you last contacted ARB. She says two years. I say, that's like many moons, squaw. Add, newest ARB* study puts WITN-TV ahead of Station Z. Quick like Indian I rattle off figures like 215,000 homes for WITN-TV compared to only 199,000 for Station Z. Like 194,600 homes in WITN-TV net weekly circulation, but only 185,100 for Station Z. She says, how 'bout that. You worship ARB god like me. Let's get married. So I shot her.

*ARB Coverage Study Feb./March 1963

ON BEING NIBBLED...

*"The true danger is, when liberty is nibbled away,
for expedients, and by parts." . . . Burke*

A recent Portland Evening Express editorial titled "Calling The Tune" stated in part, "It is unfortunate that Mr. Minow did not stay longer. Continuity in office of the officials involved can do a good deal towards control."

"The paper" evidently wants to play a game in our ball park and under the rules of the First Amendment they are welcome, even though their viewpoint is anathema to broadcasters and 100% of those oppose benevolent dictatorship.



Guy Gannett Broadcasting Services

While the editorial writers play chess with themselves it might be useful to point out that their desire for more controls on broadcast freedom will be met with vigorous and enthusiastic opposition.

The voice of the broadcaster will continue to be heard and it will say that individual responsibility is still the foundation of our present and the guide to our future.

If we lobby for freedom of management and expression of sound broadcast ideals on a continuing basis, it is because the present voluntary NAB Code of operation allows growth with dignity and purpose. Limited freedom can only result in limited goals and limited choice.

We shall fight to maintain our individual integrity of operation . . . in the halls of Congress . . . and within the walls around the FCC. Despite newspaper editorials and despite diatribes in magazines . . . secure in the knowledge that Americans all, know that the broadcasters record is one of constant improvement. "Controls"—indeed!

Gene Wilkin
GENE WILKIN
Vice President

LETTERS *continued*

ADEQUATE TO EXPRESS MY GRATITUDE. T OF T AND L.

TELECAST FANS

We would like to compliment you on TELEVISION's fine "Telecast" [June 1963]. We thought it was an excellent job and would like to have an extra copy if one is available. SARAH W. HOGE *Media Director, Mullican Co., Louisville, Ky.*

. . . 12 copies of the fall schedule from the June 1963 issue of TELEVISION. ELEANOR M. WELDE, *WBAL Baltimore, Md.*

STILL CURRENT

The Morris Gelman pay TV series ["Pay TV: So Near and Yet So Far Away," April & May 1963] sums up the situation as it is today. Ample programming will come in ratio to the number of subscribers to the various cable and air pay TV companies. Please send four reprints. HAL H. SCHWARTZ *Owner, Angel Toll Vision, Mill Valley, Calif.*

. . . 50 copies of the reprint you have prepared on the pay TV series which appeared in the May and April issues of TELEVISION. KENNETH JAMES YAGER *Planning & Development, The Broadcasting Company of the South, Columbia, S. C.*

. . . 50 copies. RICHARD A. MOORE *President, American Pay-TV Corp., Los Angeles.*

. . . 50 copies. HARRY A. NADEL *International Telemeter Division, Paramount Pictures Corp., New York.*

Please send me 25 reprint copies. ALEX SHINDERMANN, *Falls City Cable T-V Inc., Falls City, Neb.*

MISCELLANY

Please send special article on the "Top 100 Television Markets" [March 1963]. ROBERT E. DOWLAND *Director of International Operations, The Mitchum Co., Paris, Tenn.*

Would you please send us . . . the Top 100. KAY PROCTOR *J. M. Mathes Adv., New York.*

. . . the Top 100. E. H. O'NEIL JR. *Market Research Supervisor, National Advertising Co., Bedford Park, Ill.*

I [have summarized] Victor Ratner's excellent article ["The Freedom of Taste," November 1962] in a column and [have offered] the entire article free to readers who request it. ERNIE KREILING *"A Closer Look," La Canada, Calif.*

A 16-YEAR PIONEER LOOKS TO NEW HORIZONS

The FIRST television station on the air in Baltimore—and Maryland—and the second in the nation to join the CBS Television Network . . . starts its 17th year . . . with enlarged production facilities for advertisers . . . new programming concepts . . . expanded public service to the city and state . . . in its recently completed station, one of America's finest.

SUNPAPERS TELEVISION
CHANNEL 2, BALTIMORE, MARYLAND



No Wonder—In Maryland Most People Watch

WMAR-TV

Television Park, Box 1957, Baltimore 3, Md.
Represented Nationally by THE KATZ AGENCY, INC.



ANOTHER VALUABLE
ADVERTISING
OPPORTUNITY
ON WNBC-TV
NEW YORK



Delivers identifica-
tion with five differ-
ent prize-winning
programs—and the
chance of reaching
an influential audi-
ence at modest cost.

HERE'S HOW THEY WORK

YOU BUY a share in WNBC-TV's unique "Pathways" concept, which provides rotating participation in these widely varied prestige programs: "Youth Forum," "Direct Line," "Dialogue," "Recital Hall"—for \$25,000 per year (less than \$500 a week).

YOU GET, each week, a minute institutional message in a different "Pathways" program and visual identification as a series subscriber at the beginning and end of all of them . . .

. . . invaluable association with an entire group of opinion-molding informational and cultural programs.

IT GIVES YOU MORE FOR YOUR TELEVISION DOLLAR

Ask your WNBC-TV or NBC Spot Sales Representative for complete details.

WNBC-TV 4 NEW YORK

**FOCUS ON
TELEVISION**



BEHIND this scholarly mien lurks one of television's biggest gamblers. He's James Cornell, in title a program analyst for the N. W. Ayer & Son advertising agency of New York and Philadelphia, in fact a gentleman who likes nothing more than to stick his neck out every year in forecasting—for publication for all the advertising world to see—what the fall season's ratings will be. This is a sport somewhat akin to chancing your career on which of six cylinders has the bullet. Cornell has escaped with his reputation intact from five such published prognostications. In this issue he goes for his sixth.

Like all serious sportsmen, Cornell likes to move up to bigger game when he feels the sport is growing tame. This season he's moved up with a vengeance. Not satisfied just with predicting the share of audience a program will win (as he did in his first four forecasts for TELEVISION) or with predicting both the share of audience and the actual rating (as he did in last year's forecast) Cornell is now predicting the actual breakdown, by age and sex, of the audience. As the reader will discover on page 45 and following, the 1963-64 Cornell forecast will tell such things as this: *The Travels of Jaimie McPheeters*, on ABC-TV Sunday night between 7:30 and 8:30, will have an average audience rating of 11.8, a share of 19 in its first half-hour, a rating of 11.5 and share of 18 in its second half-hour (while NBC's *Walt Disney's Wonderful World of Color* wins the time period), will rank 82nd among all shows in audience ratings, will reach 5.7 million women, 4.9 million men, 1 million teen-agers, 1.4 million children between 6 and 11. Its audience will include 10.6 million adults, 2.2 million of them between 18 and 34 years old, 3.2 million between 35 and 49 years old and 5.2 million over 50 years old.

Want to know about the *Garry Moore Show*? It will reach . . . well, why go into that here. It's all back there. Be our guest.

All this information came as a product of an estimated 4,000 man hours of research by Cornell and his staff at Ayer. It takes considerably less time to read in the form the information has been put together here. And whatever time it takes, we warrant it's worth it.

THIS FALL THE STARS' ADDRESS IS CBS

The most dazzling cluster of stars ever to form a single galaxy of entertainment is now lighting up the channels of the CBS Television Network. But however many pages this display requires and however deft Al Hirschfeld's sketches may be, they can barely scratch the surface of the imposing spectacle the network will bring to the screen in the weeks and months ahead. Since it is both accountable and responsive to the diverse character and tastes of 185 million people, the new season's schedule will contain things of interest and enjoyment for all, if not for everybody at the same time. The single constant has been to make each thing the best of its kind...

SUNDAY



Thus this coming season the network will make significant additions to its unprecedented array of stars. It will bring to television for the first time on a weekly basis such superb artists as Danny Kaye and Judy Garland. It also breaks new ground with two powerful dramatic series:

1 The Twentieth Century 2 Mister Ed 3 Lassie 4 My Favorite Martian 5 The Ed Sullivan Show 6 The Judy Garland Show 7 Candid Camera 8 What's My Line?

MONDAY



a unique action program springing from our national history entitled **THE GREAT ADVENTURE** and a drama of contemporary life in a crowded metropolis, **EAST SIDE/WEST SIDE**, starring George C. Scott. Then, too, the network will return Phil Silvers to his accustomed place beside

1 CBS Evening News with Walter Cronkite 2 To Tell the Truth 3 I've Got a Secret 4 The Lucy Show 5 The Danny Thomas Show 6 The Andy Griffith Show 7 East Side/West Side

TUESDAY



Lucille Ball, Jack Benny, Dick Van Dyke, Jackie Gleason, Andy Griffith, Red Skelton, Danny Thomas, and the Beverly Hillbillies—companions who have amply proved that no form of television entertainment is a surer avenue to great audiences than top-flight comedy. To add the

1 Marshal Dillon 2 The Red Skelton Hour 3 Petticoat Junction 4 The Jack Benny Program 5 The Garry Moore Show

WEDNESDAY



essential ingredient of *variety* the CBS Television Network will again present those ever-inventive impresarios Ed Sullivan and Garry Moore. And the network, itself an impresario, will enliven the season and enlarge the medium's following with a diverse and distinguished

1 CBS Reports 2 Chronicle 3 Glynis 4 The Beverly Hillbillies 5 The Dick Van Dyke Show 6 The Danny Kaye Show

THURSDAY



schedule of special programs, among them: "Elizabeth Taylor in London," with script by S. J. Perelman; the American television premiere of England's Royal Ballet with Dame Margot Fonteyn; an exciting musical hour with Robert Goulet and Carol Lawrence; a 90-minute musi-

1 Password 2 Rawhide 3 Perry Mason 4 The Nurses

FRIDAY



cal starring Carol Burnett as “Calamity Jane.” Equally “special” for the nation’s sports fans is the network’s spectacular panorama of sports, beginning for the second successive season with exclusive coverage of NFL professional and NCAA college football. In the area of information

1 The Great Adventure 2 Route 66 3 Twilight Zone 4 The Alfred Hitchcock Hour

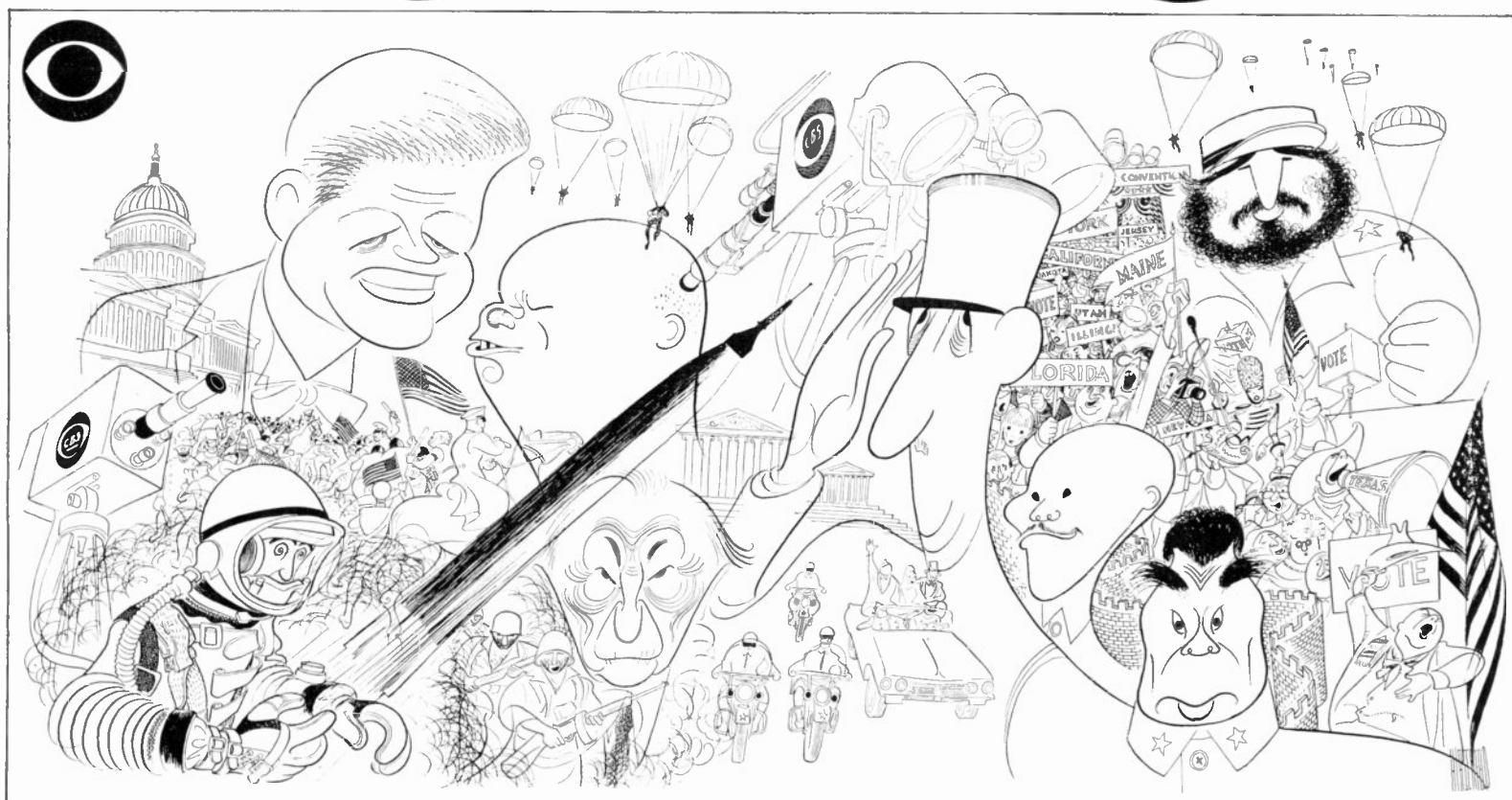
SATURDAY



CBS News will greatly strengthen its coverage of the day's news. Twice each day *half-hour* news broadcasts with Walter Cronkite and Mike Wallace will present the reports of CBS News' major domestic and foreign correspondents on the latest events breaking in their respective

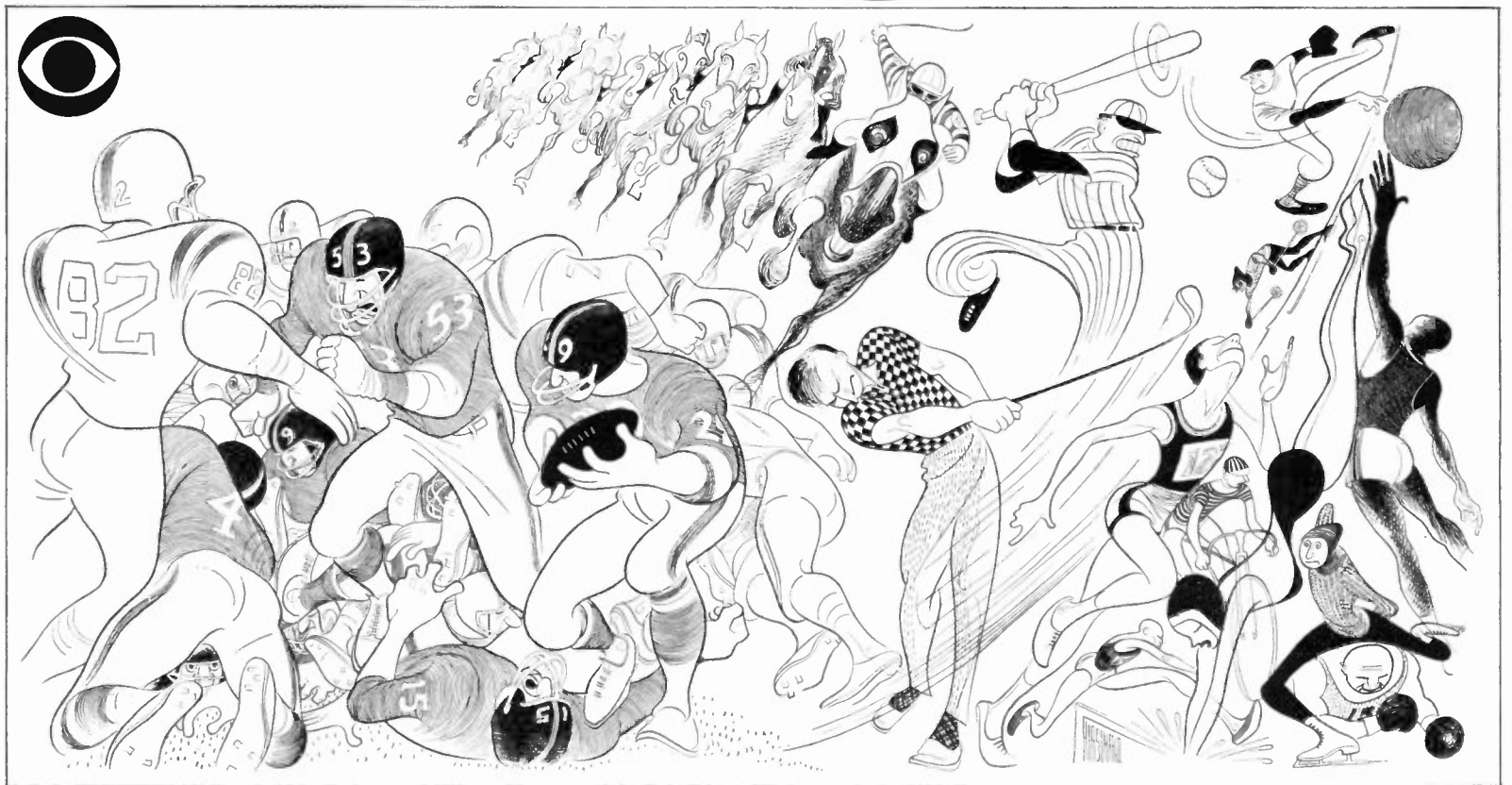
1 The Jackie Gleason Show 2 The New Phil Silvers Show 3 The Defenders 4 Gunsmoke

CBS NEWS



sectors. In longer perspective, a new series entitled **ROOTS OF FREEDOM** will dramatize the concepts of liberty, democracy, law and ethics throughout the world, traveling to such historic centers of inspiration as Athens, Rome, and the Holy Land. Once again, as in past seasons, the

SPORTS




chances are that the American people will find their greatest rewards and satisfactions in the program schedule of the CBS Television Network. For its programs have been compounded into a mixture of matchless entertainment and penetrating insights into the events of our time.

94 NFL football games/24 NCAA football games/Bluebonnet, Gator, Cotton and NFL Playoff/Sunday Sports Spectacular/Masters Golf Tournament/Triple Crown/PGA

SPECIALS



Above all, the new schedule reflects the network's response to the expanding tastes, sophistication and awareness of the nation's viewers, who more and more are demanding no less than the best in what they see on the air. Thus it is no accident that **THE STARS' ADDRESS IS CBS** 

1 Opening Night 2 Elizabeth Taylor in London 3 Bing Crosby 4 Calamity Jane 5 Hedda Gabler 6 Royal Ballet 7 The Robert Goulet Show 8 Young People's Concerts
9 Thanksgiving Day Parade 10 The Velvet Knife. Also (not shown) Miss Teenage America/Lincoln Center Day/The Man Who Bought Paradise

pang

Tawdry programming can be painful, but its emphasis on pap often ends not with a pang but a whimper. Loudness is not a substitute for excitement. Flippancy never made a feeble idea strong. In broadcasting, self-interest is based on interesting people. People listen. People watch. People know.

POST • NEWSWEEK STATIONS
A DIVISION OF THE WASHINGTON POST COMPANY

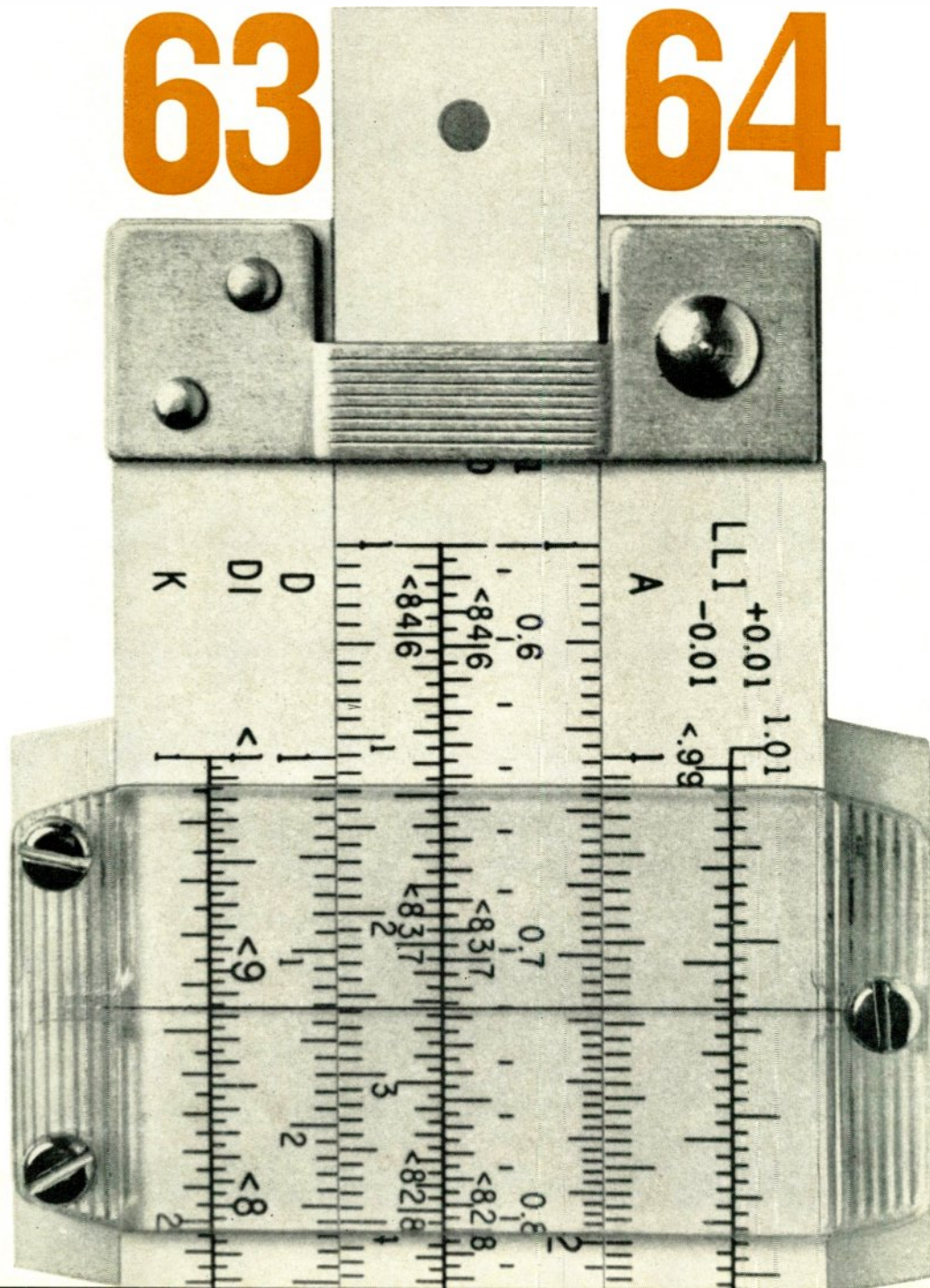
WTOP-TV, WASHINGTON, D.C.

WJXT, JACKSONVILLE, FLORIDA

WTOP RADIO, WASHINGTON, D.C.

TELEVISION

FORECAST 63 • 64



FORECAST 63 / 64

Predicted ratings and shares of audience for all night-time network programs (national ratings basis) for Nov.-Dec.'63 rating period, prepared exclusively for Television Magazine by James H. Cornell, program analyst, N.W. Ayer.

Predictions are given for each half-hour period; the top figure in each case is the rating, the bottom figure is the share of audience.

Note: Forecast is based on nights when special program interruptions do not distort regular viewing patterns

SUNDAY								
ABC		%	CBS		%	NBC		%
LOCAL			MR. ED	18.6	35	LOCAL		
LOCAL			LASSIE	18.8	33	BILL DANA SHOW*	20.5	36
		11.8	MY FAVORITE MARTIAN*	21.7	35	WALT DISNEY'S WONDERFUL WORLD OF COLOR	22.9	37
THE TRAVELS OF JAMIE McPHEETERS*		11.5	ED SULLIVAN SHOW	23.7	37		24.9	39
		19.8	ED SULLIVAN SHOW	23.1	35	GRINDL*	19.8	30
ARREST AND TRIAL*		20.1		18.8	28	BONANZA	23.5	35
		19.8	JUDY GARLAND SHOW*	18.5	28		23.1	35
100 GRAND*		19.4	CANDID CAMERA	23.9	42	DuPONT SHOW OF THE WEEK	11.4	20
ABC NEWS REPORTS*		7.4	WHAT'S MY LINE?	24.8	50		11.9	24
		15						
AVERAGE		15.7	AVERAGE	21.3	35	AVERAGE	19.8	32

WEDNESDAY								
ABC		%	CBS		%	NBC		%
ADVENTURES OF OZZIE & HARRIET	17.5	33		8.5	16		19.6	37
			CBS REPORTS	7.7	14	THE VIRGINIAN	21.5	39
PATTY DUKE SHOW*	18.7	34						
PRICE IS RIGHT	18.9	32	GLYNIS*	14.8	25		21.8	37
BEN CASEY	24.4	37	BEVERLY HILLBILLIES	29.7	45		9.9	15
						ESPIONAGE*	9.8	15
BEN CASEY	26.7	41	DICK VAN DYKE SHOW	24.7	38			
CHANNING*	14.6	28	DANNY KAYE SHOW*	18.7	36	THE ELEVENTH HOUR	15.1	29
				17.3	36		14.4	30
		13.0						
		27						
AVERAGE	19.1	34	AVERAGE	17.3	30	AVERAGE	16.0	28

THURSDAY								
ABC		%	CBS		%	NBC		%
THE FLINTSTONES	18.6	32	PASSWORD	19.7	34	TEMPLE HOUSTON*	12.8	22
DONNA REED SHOW	19.8	33		21.6	36		12.6	21
			RAWHIDE					
MY THREE SONS	19.8	31		21.8	34	DR. KILDARE	21.1	33
	14.8	23	PERRY MASON	23.2	36	DR. KILDARE	23.9	37
JIMMY DEAN SHOW*								
	14.9	24	PERRY MASON	22.9	37	HAZEL	21.7	35
HERE'S EDIE*	9.0							
AS CAESAR SEES IT*	18		THE NURSES	20.0	40	KRAFT MYSTERY THEATER*	14.5	29
LOCAL				18.5	42		13.6	31
AVERAGE	16.2	27	AVERAGE	21.1	37	AVERAGE	17.2	30

By DEBORAH HABER

COME Wednesday nights this fall an average audience of 37,700,000 will tune their TV sets to CBS and *The Beverly Hillbillies*. The comedy antics of oil rich yokels will rank as the most watched program by teen-agers in America, reaching about 5,700,000 weekly. Their parents will be looking too—about 8,200,000 of the 35-49-year-old adults.

When Walt Disney presents his *Wonderful World of Color* on Sunday nights at 7:30, his show will reach a probable 35,400,000 persons per episode. It will be the most watched program with 9,200,000 children between 6 and 11.

35,900,000 people will devote 9-10 Sunday nights to the western doings of the Cartwright family in *Bonanza*. The quick-on-the-draw cowboys will draw more men viewers

than any other television program (an average of 12,300,000 each week).

So says James H. Cornell, program analyst, N. W. Ayer & Son advertising agency, in his 1963-64 forecast of television programming, prepared for exclusive publication in TELEVISION MAGAZINE. This sixth annual foray into TV audience viewing patterns represents a radical departure for Cornell. The swing is away from creative values and toward media values, prophesying not just how many will be watching but who. Breaking away from merely picking share point winners, he's painstakingly listed ratings (on a national basis this year, rather than the competitive markets basis of past seasons), homes reached and millions of viewers by age and sex for every time period in the prime time schedule. From now until the results are in

MONDAY						
	ABC	%	CBS	%	NBC	%
7:30						
8:00	THE OUTER LIMITS*	22.0	TO TELL THE TRUTH	18.3	MONDAY NIGHT AT THE MOVIES	15.9
8:30		36		30		26
9:00		23.3	I'VE GOT A SECRET	18.3		28
9:30	WAGON TRAIN	22.4	THE LUCY SHOW	21.8		19.8
10:00		34	DANNY THOMAS SHOW	21.8		30
10:30		22.4		33		19.1
11:00		22.1	ANDY GRIFFITH SHOW	22.1	HOLLYWOOD AND THE STARS*	15.8
		35		35		25
	BREAKING POINT*	16.5	EAST SIDE, WEST SIDE	20.4	SING ALONG WITH MITCH	14.3
		30		37		26
		14.4		17.8		12.5
		30		37		26
	AVERAGE	20.4	AVERAGE	20.1	AVERAGE	16.4
		34		33		27

TUESDAY						
	ABC	%	CBS	%	NBC	%
	COMBAT!	19.4	LOCAL		MR. NOVAK*	18.2
		34				32
	COMBAT!	17.7	RED SKELTON HOUR	23.2		17.7
		29		38		29
	McHALE'S NAVY	17.6		27.1	REDIGO*	15.8
		28		43		25
	GREATEST SHOW ON EARTH*	17.9	PETTICOAT JUNCTION*	24.3	RICHARD BOONE SHOW*	17.3
		28		38		27
		17.4	JACK BENNY PROGRAM	22.9		16.1
		28		37		26
	THE FUGITIVE*	16.1	GARRY MOORE SHOW	20.8	BELL TELEPHONE HOUR	10.9
		31		40		21
		14.7		19.3	ANDY WILLIAMS	8.3
		32		42		18
	AVERAGE	17.3	AVERAGE	22.9	AVERAGE	14.9
		30		39		26

FRIDAY						
	ABC	%	CBS	%	NBC	%
7:30	77 SUNSET STRIP	18.2	THE GREAT ADVENTURE*	15.4	INTERNATIONAL SHOWTIME	18.8
8:00		32		27	33	
8:30	77 SUNSET STRIP	20.1		15.9	INTERNATIONAL SHOWTIME	18.9
9:00		34		27	32	
9:30	BURKE'S LAW*	16.9	ROUTE 66	18.8	BOB HOPE SHOW*	20.6
10:00		28		31		34
10:30		17.1		18.9		20.7
11:00		28		31		34
	THE FARMER'S DAUGHTER*	14.0	THE TWILIGHT ZONE	19.0	HARRY'S GIRLS*	17.9
		25		34		32
	FIGHT OF THE WEEK	10.8	ALFRED HITCHCOCK HOUR	19.4	JACK PAAR PROGRAM	16.7
		20		36		31
		8.2		17.8		15.8
		17		37		33
	AVERAGE	15.0	AVERAGE	17.9	AVERAGE	18.5
		27		32		33

SATURDAY						
	ABC	%	CBS	%	NBC	%
	HOOTENANNY	14.9	JACKIE GLEASON'S AMERICAN SCENE MAGAZINE	22.0	THE LIEUTENANT*	13.8
		27		40		25
		16.8		23.2		13.9
		29		40		24
	LAWRENCE WELK SHOW	17.4	PHIL SILVERS SHOW*	21.6	JOEY BISHOP SHOW	15.6
		29		36	26	
		18.0	THE DEFENDERS	21.7	SATURDAY NIGHT AT THE MOVIES	17.4
		29		35		28
	JERRY LEWIS SHOW*	18.9	GUNSMOKE	22.1		18.3
		30		35		29
		18.0		36		18.0
		29		22.3		29
		18.0		37		16.8
		30		37		28
	JERRY LEWIS SHOW	17.2	LOCAL		LOCAL	
		41				
	AVERAGE	17.4	AVERAGE	22.2	AVERAGE	16.3
		30		37		27

AVERAGE (Monday to Sunday)	ABC	17.3	CBS	20.4	NBC	17.0
		29.5		34.8		29.0

Reverse Panel indicates show with largest share of audience in time period, or shows tied for largest share.
 Indicates show alternating weekly. * New show

in early 1964, Cornell's data will rank as the most detailed fund of audience information available on the open market.

Exactly who Cornell thinks advertisers will reach in new season telecasting is broken down night-by-night below. Certain trends emerge from the overall picture, among them:

The mortality rate will be greatest, as usual, in new television offerings. A look back on Cornell's forecasts since 1958 shows these striking statistics: of 180 new programs in five years, 63% have failed; of an average 35 new program entries a season, some 19 will never see the light of prime time again. He feels there'll be a repeat performance of the trend this season, gives 14 new shows of this season's 34 less than a 16% average audience rating.

CBS, which was the king-pin network audience-wise last

season, will again wear the crown of rating supremacy. Cornell predicts an average rating of 20.4% for CBS, 17.3% for ABC and 17.0% for NBC. CBS seems to have muscles everywhere, winning first place on Sunday, Tuesday, Thursday and Saturday, coming in a very close second on the three remaining nights. Of the network's eight new program entries, Cornell sees five getting a share of 35% or better. The program analyst gives ABC, almost entirely revamped this season, Monday and Wednesday, has it moved up to the number two network spot from its number three niche last year. But NBC is only a fraction away. Cornell sees NBC and ABC fighting it out for second place, gives NBC the rating edge on Friday night.

Cornell and Ayer feel strongly that for most advertisers it's as important to know what kind of audience you reach

FORECAST *continued*

as well as how much. In the forecast breakdown Cornell says the average CBS program will get 14½% of the young adult audience, slightly ahead of ABC and NBC which both get 13%. In the middle adult age group, CBS stands at 17½%, ABC and NBC both get 15%. It's in the older adult audience that CBS stands substantially ahead of its competition with 22% of the audience. NBC comes next with 17% and ABC with 15%.

This season sees a continuation of the trend toward longer program time. But Cornell's winning network, CBS, continues to schedule a higher per cent of half-hours than NBC or ABC. There are three 90-minute programs this season—*Arrest and Trial*, *Wagon Train* and *The Virginian*—in addition to the two-hour NBC *Monday* and *Saturday Night Movies* and the two-hour *Jerry Lewis Show* on ABC.

Cornell still picks comedy as the reigning program type on TV. Of the 22 top rated shows, eleven are comedies, drama programming hardly rates a close second with five, three westerns are next, two variety shows and one game-panel program follow.

Cornell gives the two Paul Henning program entries top spots on the '63-'64 program ratings hit parade. Cornell predicts Henning's *Beverly Hillbillies* will repeat its audience-getting success of last year, gives it a 29.7 average rating even though it's up against *Ben Casey*. Cornell also cites Henning's new creation, *Petticoat Junction*, as the probable ratings champion of all the new shows this season. He feels it will have the same kind of audience allure its big sister had, gives it a 24.3 rating and a 38 share.

The program analyst comes up with ratings data for the 51 time periods on the air based on compilations of all syndicated audience information. From his research Cornell submits eleven "Top Ten" lists according to age group and family member preferences. Says Cornell, "If you can't find your program in there, you'd better get out."

A list of Cornell's "Top Tens" appears on these two pages. If you can't find your program below, the nightly rundown of all shows (pages 46 and 47) will tell you why.

Cornell sees the weekly prime time picture, night-by-night and program-by-program, stacking up this way:

SUNDAY

Sunday finds ABC with a brand new schedule. CBS and NBC are more conservative, staying for the most part with veteran audience-winning shows. Of all the offerings making their TV screen debuts, Cornell says that the big question marks will be Sunday's *My Favorite Martian*, *The Judy Garland Show* and *The Bill Dana Show*.

The Sunday ratings war gun goes off at 6:30 and for a half-hour all's quiet on the ABC and NBC fronts, both scheduling local programming. With no network competition CBS's talking horse *Mr. Ed* should corner the kiddie market and take the time period easily.

The 7:00-7:30 spot is still local on ABC and still out of the competitive picture, leaving *Lassie* and *Bill Dana* to fight it out for first place. Cornell picks the NBC man to triumph over the CBS beast even though *Lassie* is a long-time favorite with the 6-11 tots. Cornell feels Dana, in his role of Jose Jimenez, bellboy in a swank hotel, will draw children and certainly adults. He calls Dana a "brilliant

Cornell's eleven top 10 rankings for fall tv



	ARREST AND TRIAL	JACK BENNY PROGRAM	BEVERLY HILLBILLIES	BONANZA	CANDID CAMERA	BEN CASEY	BILL DANA SHOW	WALT DISNEY'S WONDERFUL WORLD OF COLOR	PATTY DUKE SHOW	THE FLINTSTONES	JACKIE GLEASON'S AMERICAN SCENE MAGAZINE	ANDY GRIFFITH	GRINDL	GUNSMOKE	I'VE GOT A SECRET
TOP 10 VIEWERS			1	2		9	10	3			4				
TOP 10 HOMES			1	10	7	3		8							
TOP 10 MEN			5	1	3						9			8	
TOP 10 WOMEN			5	3		1					8	6		10	
TOP 10 ADULTS			5	1		6					9			7	
TOP 10 18-34 ADULTS	4		2	3		8	7								
TOP 10 35-49 ADULTS			1	2	6						4				
TOP 10 OVER 50 ADULTS		3		7		6									10
TOP 10 UNDER 18			2				10	1		5			8		
TOP 10 TEENS 12-17			1	3			9	2	6				5		
TOP 10 CHILDREN 6-11			3					1		6	7				

Among them these 32 programs fill out Cornell's 11 Top Ten lists for the 1963-64 prime time television season. The

humorist" who'll be able to get people to laugh even in the unfortunate sets-in-use time of 7:00. Cornell predicts a bright season for the *Bill Dana Show*, ranks it in the Top Ten category of total viewers.

At 7:30 Walt Disney comes to NBC bringing his *Wonderful World of Color* and what Cornell estimates will be a wonderful rating to NBC. The analyst sees the *Disney* hour reaping the benefit of a perfectly pre-assembled audience from the *Dana* show. Always popular with children, the *Disney* entry is ranked as the number one draw of all prime time television for the 6-17 group. Cornell sees *Disney* profiting too from a lack of strong programming competition from ABC. He holds little hope for *The Travels of Jaimie McPheeters*, which debuts at 7:30 on ABC. As a period piece, the show should be principally attractive to the male audience. It seems that the era when men were boss in a male dominated society has program allure to male viewers today. Yet the lead male character in *McPheeters*, Cornell feels, isn't strong enough for any male viewer to identify with. The forecaster sees the series offering even less to the ladies and doesn't see *The Travels of Jaimie McPheeters* traveling in any Top Ten circles. These factors, in combination with the handicap of no pre-assembled audience, put *McPheeters* out of the running as far as Cornell is concerned.

CBS's *My Favorite Martian* is a new show too but Cornell predicts it'll do far better than its ABC rival. He calls the humorous tales of a visitor from another planet interesting, well-drawn fare, sees it profiting from a respectable *Lassie* lead-in. While the younger segments of the audience will go to *Disney* and give him ultimate time period supremacy, *Martian* will draw a heavy mature viewing audience along

with many of *Lassie's* child viewers. Cornell doesn't think it will be quite heavy enough to outdraw *Disney* but it will give a good account of itself and pre-assemble a large audience for *Ed Sullivan* which follows at 8:00.

Sullivan is slightly behind *Disney* in his first half-hour but Cornell sees the old pro making the most of his appeal to the mature viewer with his time-tested format and building to an ultimate victory in his last half-hour.

At *Sullivan's* mid-point, two more new TV shows premiere on NBC and ABC. NBC offers *Grindl*, a comedy series about a zany domestic played by Imogene Coca. Cornell points out that while Miss Coca has lost out in other season TV outings, she can't go too far wrong with audiences this fall. Her time slot, sandwiched between high-powered *Disney* and *Bonanza*, is almost a guarantee of respectable viewership. Even if *Grindl* loses some of *Disney's* audience, she won't lose it all. Cornell ties *Grindl* with ABC's big effort, *Arrest and Trial*. He feels that the 90-minute, two-part action-adventure program might have been a big hit had it not come on at *Sullivan's* mid-point and without sizable lead-in audience. Even with all this working against it, Cornell points out, it's a quality show and the only dramatic show in the time period, the first dramatic show of the Sunday night schedule. There's still a sizable segment of the viewing public partial to this program type.

At 9:00 NBC rides again with the popular and proven audience-getting *Bonanza*. Cornell ranks the long-run dramatic western as the number one show on the air with men and number one with all adults. Cornell doesn't see *Judy Garland* being able to overcome the competition from NBC's top gun. Though show business favorite Garland

[Text continues on page 76]



LASSIE	PERRY MASON SHOW	MR. ED	MY FAVORITE MARTIAN	MY THREE SONS	THE OUTER LIMITS	PASSWORD	PETTICOAT JUNCTION	RAWHIDE	DONNA REED SHOW	PHIL SILVERS SHOW	RED SKELTON HOUR	ED SULLIVAN SHOW	TO TELL THE TRUTH	DICK VAN DYKE SHOW	WAGON TRAIN	WHAT'S MY LINE?
			6							8	7	5				
							6				2	9		5		4
								4			6	2			10	7
			9					7				2				4
			10					4			8	2				3
			1		6							5		10		9
			9		7						5	10			8	3
	2					5	8	1				4	9			
		3		7	9				4	6						
			4		7				10	8						
5		2		9			10		4	8						

"champion" program is *The Beverly Hillbillies*, placing on 10 of the lists, failing to place only with "adults over 50."

1: How many will watch the nighttime schedule in November and December 1963

2: The age and sex breakdown of the nighttime audience as of January 1964

Just about any question one could ask about the 1963-64 television season is answered on this chart. Want to know which show ranks 63rd with adults 18-34? It's ABC's "Jerry Lewis Show"—or so Jim Cornell predicts. How will "Harry's Girls" do with teen-agers? 49th in their preference. How will "The Beverly Hillbillies" make out across the board? Look and see.

1

	TOTAL		
	Homes in Millions	Average Audience Rating	Rank
ABC News Special (ABC)	3.8	7.4	88
Adventures of Ozzie & Harriet (ABC)	9.0	17.5	61
Arrest & Trial (ABC)	10.2	19.9	30
Bell Telephone Hour/Andy Williams (NBC)..	4.9	9.6	84
Jack Benny Program (CBS)	11.7	22.9	18
Beverly Hillbillies (CBS)	15.2	29.7	1
Joey Bishop Show (NBC)	8.0	15.6	69
Bonanza (NBC)	11.9	23.3	10
Richard Boone Show (NBC)	8.6	16.7	63
Breaking Point (ABC)	7.9	15.5	70
Burke's Law (ABC)	8.7	17.0	62
Sid Caesar/Edie Adams (ABC)	4.6	9.0	86
Candid Camera (CBS)	12.2	23.9	7
Ben Casey (ABC)	12.8	25.0	3
CBS Reports (CBS)	4.2	8.1	87
Channing (ABC)	7.1	13.8	77
Combat! (ABC)	9.5	18.6	47
Bill Dana Show (NBC)	10.5	20.5	28
Jimmy Dean Show (ABC)	7.6	14.9	72
The Defenders (CBS)	11.2	21.9	19
Disney's Wonderful World of Color (NBC)....	12.2	23.9	8
Dr. Kildare (NBC)	11.5	22.5	14
Patty Duke Show (ABC)	9.6	18.7	44
DuPont Show of the Week (NBC)	6.0	11.7	81
East Side, West Side (CBS)	9.9	19.3	37
Eleventh Hour (NBC)	7.6	14.8	73
Espionage (NBC)	5.0	9.8	83
The Farmer's Daughter (ABC)	7.2	14.0	76
Fight of the Week/Bowling (ABC)	4.9	9.6	85
The Flintstones (ABC)	9.5	18.6	46
The Fugitive (ABC)	7.9	15.4	71
Judy Garland Show (CBS)	9.5	18.6	48

2

	TOTAL	WOMEN	MEN	TEENS	6-11	ADULTS	18-34	35-49	OVER 50
	Homes in Millions Average Audience Rating Rank	Millions Average Audience Rating Rank	Millions Average Audience Rating Rank	Millions Average Audience Rating Rank	Millions Average Audience Rating Rank	Millions Average Audience Rating Rank	Millions Average Audience Rating Rank	Millions Average Audience Rating Rank	Millions Average Audience Rating Rank
ABC News Special (ABC)	7.4 5 88	3.4 6 88	3.1 6 86	.6 3 87	.3 1 88	6.5 6 88	1.7 5 87	2.0 6 87	2.8 8 87
Adventures of Ozzie & Harriet (ABC)	23.9 16 42	9.0 16 53	6.0 12 63	3.4 18 17	5.5 24 16	15.0 14 58	5.8 16 30	5.0 15 56	4.2 12 71
Arrest & Trial (ABC)	25.7 18 31	10.6 19 37	10.1 20 17	2.9 15 32	2.1 9 62	20.7 19 25	7.4 20 4	6.5 19 30	6.8 19 40
Bell Telephone Hour/Andy Williams (NBC)..	14.6 10 76	8.2 15 59	4.6 9 84	1.1 6 79	.7 3 83	12.8 12 72	3.6 9 76	4.0 12 77	5.2 14 59
Jack Benny Program (CBS)	27.2 18 24	12.8 23 14	9.6 19 21	2.0 10 61	2.8 12 49	22.4 21 15	4.6 12 53	6.7 20 19	11.1 30 3
Beverly Hillbillies (CBS)	37.7 25 1	13.6 24 5	10.8 21 5	5.7 29 1	7.6 33 3	24.4 23 5	8.2 22 2	8.9 26 1	7.3 20 33
Joey Bishop Show (NBC)	18.4 13 68	7.4 13 71	5.2 10 74	2.4 12 51	3.4 15 37	12.6 12 74	3.7 10 70	4.3 13 69	4.6 13 66
Bonanza (NBC)	35.9 24 2	14.3 26 3	12.3 24 1	4.5 23 3	4.8 21 19	26.6 25 1	7.5 20 3	8.5 25 2	10.6 29 7
Richard Boone Show (NBC)	19.5 13 61	7.9 14 64	7.7 15 38	2.5 13 47	1.4 6 71	15.6 15 54	5.3 15 36	5.7 17 44	4.6 13 64
Breaking Point (ABC)	19.1 13 65	9.3 17 50	7.5 15 41	1.2 6 76	1.1 5 77	16.8 16 49	5.1 14 44	6.1 18 34	5.6 15 54
Burke's Law (ABC)	20.1 14 59	8.2 15 58	6.5 13 58	2.3 12 52	3.1 14 42	14.7 14 60	5.1 14 42	5.1 15 52	4.5 12 70
Sid Caesar/Edie Adams (ABC)	8.2 5 86	4.5 8 86	2.1 4 88	.6 3 86	1.0 4 80	6.6 6 86	2.2 6 86	2.6 8 86	1.8 5 88
Candid Camera (CBS)	27.8 18 20	11.5 21 28	11.1 22 3	2.8 15 34	2.4 11 53	22.6 21 11	6.7 18 11	7.9 23 6	8.0 22 26
Ben Casey (ABC)	31.6 21 9	14.3 26 1	10.1 20 13	3.5 18 12	3.7 16 33	24.4 23 6	6.7 18 8	7.1 21 11	10.6 29 6
CBS Reports (CBS)	7.8 5 87	3.9 7 87	2.6 5 87	.5 2 88	.8 3 81	6.5 6 87	1.3 4 88	1.3 4 88	3.9 11 78
Channing (ABC)	14.2 9 79	6.7 12 78	5.2 10 76	1.3 7 73	1.0 4 79	11.9 11 76	3.7 10 71	4.3 13 71	3.9 11 76
Combat! (ABC)	22.0 14 54	7.0 13 75	7.3 14 45	2.5 13 43	5.2 23 18	14.3 13 62	5.9 16 28	5.1 15 50	3.3 9 83
Bill Dana Show (NBC)	31.4 21 10	11.7 21 26	10.1 20 16	4.0 20 9	5.6 25 13	21.8 21 18	7.0 19 7	6.7 20 22	8.1 23 25
Jimmy Dean Show (ABC)	17.4 12 70	7.3 13 73	4.3 8 85	2.7 14 38	3.1 14 43	11.6 11 77	4.0 11 65	4.7 14 61	2.9 8 86
The Defenders (CBS)	29.0 19 16	12.3 22 17	10.3 20 11	3.0 16 27	3.4 15 36	22.6 21 13	6.6 18 14	7.1 21 13	8.9 25 18
Disney's Wonderful World of Color (NBC)....	35.4 24 3	10.6 19 35	10.1 20 15	5.5 28 2	9.2 40 1	20.7 19 24	6.7 18 12	6.7 20 18	7.3 20 34
Dr. Kildare (NBC)	27.3 18 22	12.2 22 19	8.8 17 25	3.4 18 14	2.9 13 44	21.0 20 23	6.1 17 24	6.7 20 20	8.2 23 23
Patty Duke Show (ABC)	26.7 18 28	10.1 18 40	7.0 13 53	4.0 21 6	5.6 25 14	17.1 16 46	6.4 17 20	5.8 17 39	4.9 13 61
DuPont Show of the Week (NBC)	14.4 10 77	6.6 12 77	6.0 12 64	1.3 7 74	.5 2 86	12.6 12 73	4.0 11 67	4.0 12 76	4.6 13 67
East Side, West Side (CBS)	23.9 16 40	10.7 19 34	8.6 17 27	2.5 13 41	2.1 9 63	19.3 18 33	6.2 17 23	6.5 19 32	6.6 18 43
Eleventh Hour (NBC)	14.3 9 78	7.6 14 70	5.2 10 75	1.0 5 80	.5 2 84	12.8 12 71	4.2 12 60	4.6 14 62	4.0 11 74
Espionage (NBC)	11.5 7 85	5.2 9 82	4.6 9 83	.6 3 84	1.1 5 78	9.8 9 85	3.4 8 80	2.9 9 82	3.5 10 82
The Farmer's Daughter (ABC)	16.6 11 72	8.1 15 61	5.5 11 68	1.2 6 77	1.8 8 65	13.6 13 66	4.0 11 66	4.3 13 70	5.3 14 56
Fight of the Week/Bowling (ABC)	11.8 8 84	4.8 9 85	5.9 12 65	.6 3 85	.5 2 87	10.7 10 81	2.2 6 85	2.8 9 83	5.7 16 52
The Flintstones (ABC)	22.3 15 53	6.7 12 76	5.2 10 71	3.5 18 13	6.9 30 6	11.9 11 75	4.6 12 58	4.4 13 66	2.9 8 85
The Fugitive (ABC)	17.9 12 69	8.1 15 60	6.4 13 59	2.0 10 65	1.4 6 74	14.5 14 61	5.3 15 38	5.0 15 57	4.2 12 72
Judy Garland Show (CBS)	19.3 13 62	9.6 17 46	6.7 13 56	1.2 6 75	1.8 8 64	16.3 15 50	4.0 11 62	5.0 15 54	7.3 20 36

Jackie Gleason (CBS)	11.6	22.6	12	32.8	22	4	13.1	23	8	10.3	20	9	2.8	15	35	6.6	29	7	23.4	22	9	5.1	14	41	8.1	24	4	10.2	28	11
Glynis (CBS)	7.5	14.8	74	15.1	10	75	6.2	11	80	4.6	9	81	2.0	10	66	2.3	10	60	10.8	10	80	3.6	9	75	3.2	10	79	4.0	11	75
The Great Adventure (CBS)	8.0	15.8	67	14.1	9	80	5.0	9	83	4.9	10	80	1.3	7	72	2.9	13	48	9.9	9	83	2.6	7	81	2.7	8	84	4.6	13	65
The Greatest Show On Earth (ABC)	9.1	17.7	58	22.6	15	50	10.1	18	41	7.7	15	36	2.4	12	50	2.4	11	55	17.8	17	40	4.7	13	51	5.8	17	41	7.3	20	39
Andy Griffith Show (CBS)	11.3	22.1	17	27.9	19	19	13.6	24	6	6.7	13	55	3.3	17	20	4.3	18	24	20.3	19	27	6.2	17	21	6.8	20	16	7.3	20	35
Grindl (NBC)	10.1	19.8	33	27.1	18	27	10.0	18	42	7.4	14	42	4.2	22	5	5.5	24	15	17.4	16	41	4.8	13	48	6.7	20	23	5.9	16	47
Gunsmoke (CBS)	11.4	22.3	15	30.6	20	12	13.0	23	10	10.8	21	8	3.3	17	19	3.5	15	34	23.8	22	7	6.6	18	13	7.1	21	12	10.1	28	12
Harry's Girls (NBC)	9.2	17.9	56	20.8	14	57	9.0	16	52	7.1	14	50	2.4	12	49	2.3	10	58	16.1	15	51	4.8	13	49	5.4	16	46	5.9	16	48
Hazel (NBC)	11.1	21.7	24	24.4	16	37	11.4	20	29	7.9	15	29	3.0	16	28	2.1	9	61	19.3	18	32	4.6	12	54	6.5	19	28	8.2	23	24
Alfred Hitchcock Hour (CBS)	9.5	18.6	45	22.9	15	48	9.7	17	44	7.4	14	43	2.9	15	33	2.9	13	47	17.1	16	47	6.5	18	18	5.9	18	36	4.7	13	62
Hollywood & The Stars (NBC)	8.1	15.8	66	16.5	11	71	7.7	14	67	5.2	10	73	2.2	11	60	1.4	6	72	12.9	12	70	3.7	10	69	4.0	12	75	5.2	14	57
Hootenanny (ABC)	8.1	15.8	65	19.0	13	66	7.9	14	65	5.8	11	66	2.8	15	36	2.5	12	52	13.7	13	65	5.3	15	37	4.7	14	60	3.7	10	81
Bob Hope-Chrysler Theater (NBC)	10.6	20.7	26	27.1	18	26	12.2	22	20	9.0	18	23	2.0	10	62	3.9	17	30	21.2	20	20	4.6	12	55	6.5	19	29	10.1	28	13
Temple Houston (NBC)	6.5	12.7	80	12.8	8	82	4.9	9	84	4.9	10	78	1.2	6	78	1.8	8	66	9.8	9	84	2.6	7	82	3.2	10	80	4.0	11	73
International Showtime (NBC)	9.7	18.9	40	23.8	16	43	9.4	17	48	7.7	15	34	2.2	11	56	4.5	20	22	17.1	16	44	3.4	9	73	4.2	12	72	9.5	26	16
I've Got A Secret (CBS)	9.4	18.3	51	23.8	16	44	11.2	20	32	7.3	14	46	2.0	10	64	3.3	15	39	18.5	17	35	3.6	9	74	4.4	13	68	10.5	29	10
Danny Kaye Show (CBS)	9.2	18.0	53	23.9	16	41	11.2	20	33	7.1	14	49	2.5	13	44	3.1	14	41	18.3	17	38	5.2	14	39	5.8	17	40	7.3	20	37
Kraft Suspense Theater/P. Como (NBC)	7.2	14.0	75	15.8	10	74	8.5	15	56	5.8	11	67	.8	4	82	.7	3	82	14.3	13	63	3.4	8	79	4.6	14	63	6.3	17	45
Lassie (CBS)	9.6	18.8	42	26.5	18	29	10.1	18	39	7.0	13	52	2.5	13	42	6.9	30	5	17.1	16	45	4.7	13	50	5.0	15	53	7.4	21	32
Jerry Lewis Show (ABC)	9.2	18.0	54	19.2	13	64	7.7	14	66	5.2	10	72	2.2	11	58	4.1	18	28	12.9	12	69	4.0	11	63	4.2	12	74	4.7	13	63
The Lieutenant (NBC)	7.1	13.8	78	16.2	11	73	6.4	12	79	4.9	10	77	2.3	12	54	2.6	12	51	11.3	11	79	3.7	10	72	3.7	11	78	3.9	11	77
The Lucy Show (CBS)	11.2	21.8	20	29.1	19	14	13.0	23	11	7.3	14	44	3.2	17	22	5.6	25	12	20.3	19	28	5.8	16	29	6.7	20	21	7.8	22	28
Perry Mason (CBS)	11.8	23.1	11	27.1	18	25	12.9	23	13	9.7	19	20	2.2	11	55	2.3	10	56	22.6	21	12	5.4	15	31	6.0	18	35	11.2	31	2
McHale's Navy (ABC)	9.0	17.6	60	22.5	15	51	7.3	13	72	7.7	15	37	3.0	16	29	4.5	20	23	15.0	14	57	4.3	12	59	5.0	15	55	5.7	16	50
Mr. Ed (CBS)	9.5	18.6	49	26.5	18	30	8.3	15	57	6.7	13	57	3.2	17	24	8.3	36	2	15.0	14	56	3.8	10	68	4.5	13	64	6.7	18	41
Mr. Novak (ABC)	9.2	18.0	55	20.9	14	56	9.7	17	45	6.3	12	60	2.5	13	45	2.4	11	54	16.0	15	53	3.4	8	78	5.3	16	48	7.3	20	38
Monday Night at the Movies (NBC)	9.3	18.1	52	19.2	13	63	7.6	14	68	7.1	14	48	2.2	11	57	2.3	10	57	14.7	14	59	6.0	16	27	4.2	12	73	4.5	12	69
Garry Moore Show (CBS)	10.3	20.1	29	21.5	14	55	10.6	19	36	7.7	15	32	1.6	8	70	1.6	7	67	18.3	17	36	4.0	11	61	5.7	17	43	8.6	24	20
My Favorite Martian (CBS)	11.1	21.7	22	32.2	22	6	13.1	23	9	10.3	20	12	4.3	22	4	4.5	20	21	23.4	22	10	9.2	25	1	7.6	22	9	6.6	18	42
My Three Sons (ABC)	10.1	19.8	32	23.1	16	47	8.0	14	63	5.3	10	70	3.4	18	15	6.4	28	9	13.3	12	68	4.6	12	57	4.9	14	59	3.8	10	80
The Nurses (CBS)	9.9	19.3	36	25.8	17	34	12.6	23	15	8.6	17	26	3.1	16	25	1.5	6	70	21.2	20	22	6.6	18	17	6.7	20	24	7.9	22	27
100 Grand (ABC)	9.9	19.4	35	23.9	16	39	12.2	22	22	8.3	16	28	1.8	9	67	1.6	7	68	20.5	19	26	5.4	15	34	6.5	19	31	8.6	24	21
The Outer Limits (ABC)	11.6	22.6	13	29.0	19	15	9.8	18	43	9.6	19	22	4.0	20	7	5.6	25	11	19.4	18	30	7.2	19	6	7.7	22	7	4.5	12	68
Jack Paar Program (NBC)	8.4	16.3	64	20.2	14	58	9.3	17	49	7.5	15	40	1.8	9	69	1.6	7	69	16.8	16	48	5.1	14	43	5.8	17	42	5.9	16	49
Password (CBS)	10.1	19.7	34	26.3	17	33	12.2	22	21	9.0	18	24	2.0	10	63	3.1	14	40	21.2	20	21	5.0	14	45	5.3	16	47	10.9	30	5
Petticoat Junction (CBS)	12.4	24.3	6	30.8	20	11	12.2	22	18	10.1	20	14	2.9	15	31	5.6	25	10	22.4	21	14	5.1	14	40	6.7	20	17	10.5	29	8
Price Is Right (ABC)	9.6	18.9	43	25.7	17	35	11.4	20	30	7.7	15	35	2.4	12	48	4.2	18	26	19.1	18	34	4.9	13	47	6.2	18	33	8.0	22	30
Rawhide (CBS)	11.1	21.7	23	30.0	20	13	13.5	24	7	11.1	22	4	2.5	13	40	2.9	13	45	24.6	23	4	6.6	18	15	6.5	19	27	11.5	32	1
Redigo (NBC)	8.0	15.7	68	19.8	13	60	9.0	16	54	7.1	14	51	2.3	12	53	1.4	6	73	16.1	15	52	4.7	13	52	5.7	17	45	5.7	16	51
Donna Reed Show (ABC)	10.1	19.8	31	24.6	17	36	8.0	14	62	5.3	10	69	4.0	20	10	7.3	31	4	13.3	12	67	4.6	12	56	4.9	14	58	3.8	10	79
Route 66 (CBS)	9.7	18.9	41	22.6	15	49	9.0	16	55	6.0	12	62	3.3	17	21	4.3	18	25	15.0	14	55	5.0	14	46	4.4	13	65	5.6	15	53
Saturday Night at the Movies (NBC)	9.0	17.6	59	18.9	13	67	7.6	14	69	6.2	12	61	2.5	13	46	2.6	12	50	13.8	13	64	5.4	15	35	5.1	15	51	3.3	9	84
77 Sunset Strip (ABC)	9.8	19.2	38	24.1	16	88	9.4	17	47	7.7	15	33	3.1	16	26	3.9	17	32	17.1	16	42	6.0	16	26	5.8	17	37	5.3	14	55
Phil Silvers Show (CBS)	11.1	21.6	25	31.9	21	8	11.7	21	25	9.8	19	18	4.0	20	8	6.4	28	8	21.5	20	19	6.6	18	16	7.1	21	14	7.8	22	29
Sing Along With Mitch (ABC)	6.9	13.4	79	12.7	8	83	7.0	13	74	4.6	9	82	.6	3	83	.5	2	85	11.6	11	78	2.3	6	83	2.7	8	85	6.6	18	44
Red Skelton Hour (CBS)	12.9	25.2	2	32.1	22	7	12.9	23	12	10.8	21	6	2.9	15	30	5.4	23	17	23.7	22	8	6.0	16	25	7.9	23	5	9.8	27	14
Ed Sullivan Show (CBS)	12.0	23.4	9	32.6	22	5	14.3	26	2	11.1	22	2	3.3	17	18	3.9	17	29	25.4	24	2	7.2	19	5	7.2	21	10	11.0	30	4
Danny Thomas Show (CBS)	11.2	21.8	21	27.4	18	21	12.6	22	16	6.8	13	54	3.2	17	23	4.8	21	20	19.4	18	31	5.4	15	33	6.5	19	26	7.5	21	31
To Tell The Truth (CBS)	9.4	18.3	50	23.4	16	46	11.2	20	31	7.1	14	47	1.8	9	68	3.3	15	38	18.3	17	37	3.4	8	77	4.4	13	67	10.5	29	9
Travels of Jaimie McPheeters (ABC)	6.0	11.7	82	13.0	9	81	5.7	10	81	4.9	10	79	1.0	5	81	1.4	6	75	10.6	10	82	2.2	6	84	3.2	10	81	5.2	14	58
Twilight Zone (CBS)	9.8	19.0	39	23.4	16	45	9.2	16	51	7.9	15	30	3.4	18	16	2.9	13	46	17.1	16	43	6.4	17	19	5.8	17	38	4.9	13	60
Dick Van Dyke Show (CBS)	12.7	24.7	5	27.2	18	23	11.6	21	27	7.7	15	31	3.7	19	11	4.1	18	27	19.4	18	29									

TELEVISION'S FAMILY TREE

NUMBER OF SHOWS 1953 & PRIOR

118

1954-55

42

77

1955-56

42

23

60

1956-57

41

23

13

42

1957-58

51

14

14

10

26

1958-59

45

25

7

10

8

20

1959-60

50

20

17

6

7

5

12

1960-61

41

20

10

13

3

6

5

11

1961-62

39

19

13

5

10

2

4

4

8

1962-63

37

16

10

8

4

8

1

4

4

7

1963-64

37

10

10

5

5

3

5

0

3

1

6

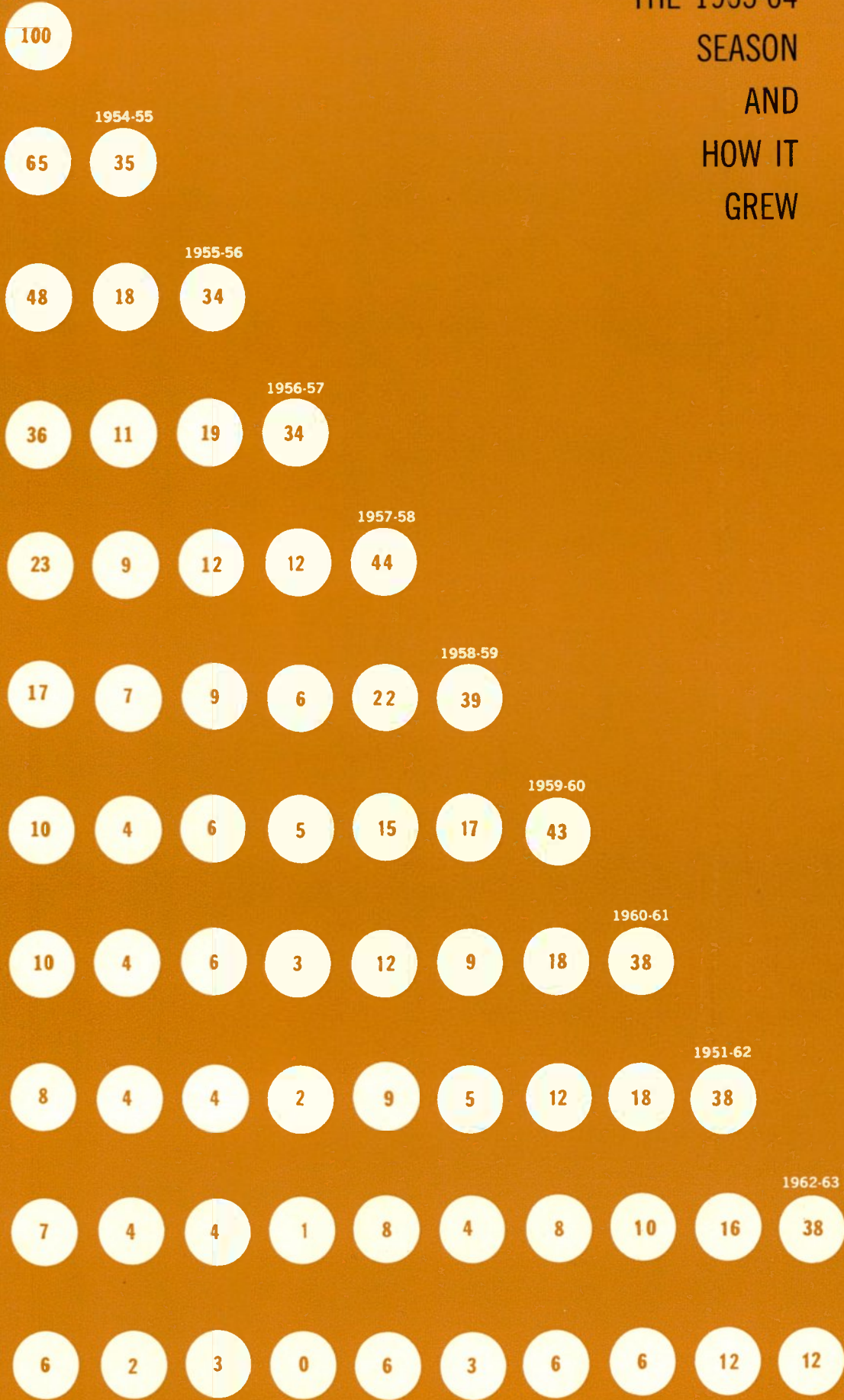
WHAT the reader sees before him is the genealogy of the 1963-64 television season: this is where it came from, this is how it came about. Here's the way to read it:

At the top of the tree, on the left under "1953 and prior," appears the figure 118. That's the number of shows which had appeared in prime time television up to and including the 1953-54 season. Six of those shows survive today: see listing of the 1963-64 season at far right.

Dropping down a limb, we find two branches—77 under 1953 and prior, 42 under 1954-55. That means that 77 shows returned from the 1953-54 season, 42 new ones went on the air in 1954-55. Of those 42 only two survive: see listing at right again.

And so it goes down to the current season, composed of 37 new shows, 10 from last season, 10 from the year before, and on back. Could anything be simpler? Oh yes. The right side of the tree shows the left side of the tree in percentage terms: 12% of the 1960-61 season, for example, was of shows which dated back to television's 1957-58 season (13 shows).

1953 & PRIOR PERCENTAGE OF SHOWS



THE 1963-64
SEASON
AND
HOW IT
GREW

- 1948-49 Ed Sullivan Show
- 1950-51 Jack Benny Program
What's My Line?
- 1951-52 Adventures of Ozzie & Harriet
- 1952-53 I've Got A Secret
- 1953-54 Danny Thomas Show
- 1954-55 Walt Disney
- 1955-56 Gunsmoke
Alfred Hitchcock Hour
Lawrence Welk Show
- 1956-57 None
- 1957-58 Perry Mason
Price Is Right
Red Skelton Hour
To Tell The Truth
Wagon Train
- 1958-59 Garry Moore Show
Donna Reed Show
77 Sunset Strip
- 1959-60 Bell Telephone Hour
Bonanza
CBS Reports
Rawhide
Twilight Zone
- 1960-61 Candid Camera
The Flintstones
Andy Griffith Show
My Three Sons
Route 66
- 1961-62 Joey Bishop Show
Ben Casey
Dr. Kildare
DuPont Show of the Week
Hazel
International Showtime
Marshal Dillon
Saturday Night at the Movies
Sing Along with Mitch
Dick Van Dyke Show
- 1962-63 Beverly Hillbillies
Combat!
Eleventh Hour
Jackie Gleason Show
The Lucy Show
McHale's Navy
The Nurses
Jack Paar Program
Password
The Virginian
- 1963-64 ABC News Special
Arrest & Trial
As Caesar Sees It
Richard Boone Show
Breaking Point
Burke's Law
Channing
Jimmy Dean Show
Patty Duke Show
East Side, West Side
Espionage
The Farmer's Daughter
The Fugitive
Judy Garland Show
Glynis
The Great Adventure
The Greatest Show on Earth
Grindl
Harry's Girls
Here's Edie
- 1963-64 Hollywood and the Stars
Hootenanny (Spring 1963)
Bob Hope Presents Chrysler Theater
Temple Houston
Danny Kaye Show
Kraft Suspense Theater
Jerry Lewis Show
The Lieutenant
Mr. Novak
Monday Night at the Movies (Spring 1963)
My Favorite Martian
100 Grand
The Outer Limits
Petticoat Junction
Redigo
Phil Silvers Show
The Travels of Jaimie McPheeters

Source: A. C. Nielsen Television Index

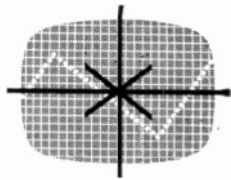
BULK RATE

S. POSTAGE

PAID

NEW YORK, N. Y.

PERMIT No. 10261



DIRECT MAIL

It's an advertising giant but still nobody's hero. Part 5 of a series.

BY MORRIS J. GELMAN

ONE morning recently a New York housewife reached into her mailbox with a sense of rising anticipation. She pulled out a handful of differently colored, odd-sized envelopes. But her bright expectation quickly turned to disappointment. Leafing through her assortment, the woman found no letters from loved ones, no refunds from the income tax bureau. She found instead six invitations to buy something.

The first envelope she opened contained an introductory offer from *Life* magazine for 20 issues of the publication for \$1.99. A second envelope produced another offer, this one for free rolls of Kodak film contingent on the use of the United Film Club's developing services. The Colgate-Palmolive Co. had sent the third piece of mail, which contained a 10-cent coupon toward the purchase of Palmolive Rapid-Shave and two 8-cent ones for Colgate Dental Cream and Ajax All-Purpose Liquid Cleaner, respectively. The remaining three were from neighborhood merchants—one was plugging for tub enclosures for the bathroom, another was promoting 100% Alcoa aluminum wicket screens and the last was extolling the use of range hoods for kitchen stoves.

The housewife glanced at all the mail as she rode up in the building elevator to her apartment. Some mail she discarded in the incinerator room, the rest she tucked into her apron pocket.

"Any mail?" her husband asked when she entered the apartment.

"No, nothing," was her reply. "Just some advertising junk."

There in an everyday vignette was the advertising world's second biggest media sales vehicle, direct mail advertising, in action. In microcosm, its weaknesses, effectiveness, inconsistencies and image come pouring through.

For direct mail is considerably different from any other advertising breed. Possibly the least understood, it's certainly the most underrated of all media. It's big and sprawling, reaching all homes and is used, at one time or another, by almost all advertisers. (In fact so diffused and fragmented is it that for purposes of practical perspective this study will

concentrate mostly on consumer direct mail of national and regional advertisers and largely overlook such legitimate direct mail items as house organs and descriptive literature such as catalogs and booklets often requested by consumers.) It invariably reaches its audience through the mailbox, usually arriving unsolicited and unwanted. It's sent by advertisers directly to a circulation they want to influence. It must overcome people's annoyance at not finding the type of mail expected. At the same time it benefits from a general public curiosity about mail of any kind and the even more universal feeling that some mail is better than none at all.

Like outdoor advertising, direct mail nearly always must gain attention on its own merits. There's usually no editorial matter to enthrall, no program content to beguile direct mail's circulation. In most cases there's only the sales pitch to consider and it must capture the eye, the mind, the interest of its beholder quickly, for direct mail advertising is always fighting to stay out of the wastepaper basket. Unlike magazines and newspapers, there's little chance for second and third exposure.

Direct mail advertising comes in all sizes, shapes, designs and classifications. Letters, leaflets, circulars, envelope enclosures, brochures, coupons, premiums, post cards, folders, pamphlets and broadsides are just some of the principal items that help make up the medium. Direct mail can be as slick as a ladies' monthly magazine in its presentation, lithographed in four colors and containing ingenious merchandising gimmicks. (*McCall's* magazine in 1961, for example, used a direct mail campaign that featured such unusual effects as a boxed pull-up paper tree with messages on the end of each branch saying "*McCall's* number one in the women's service field," a giant card with a mock-up of a hero sandwich in full color, and a gift Santa Claus sent along with a parody pamphlet on "A Visit From St. Nicholas.") But too often it is as bleak as a political handbill. Mimeographed in form letter style.

The medium has few standards and fewer inhibitions. The nation's mailboxes are its oysters and every one of them is deemed ripe for cultivating. Flexibility, especially in

Direct mail's heaviest cross to bear: advertising's most negative public image

the matter of costs, is the byword of the business. Mailings can cost anywhere from a few pennies more than postage charges to several dollars per piece of advertising matter. Ideally, with each mailing, advertisers should be able to reach specific prospects at specific times.

Expensive mailings get thrown away with nearly as much consistency as cheap ones. Nobody yet has been able to determine beyond a large-sized doubt—marketing research not being one of the medium's strong points—why some mailings are accepted and motivate people to act and others are speedily, even angrily, discarded. The most logical lead: direct mail literature that seems to offer something for nothing is most likely to elude the trash heap.

But circulation is the one facet of the medium more disciplined than the others. Says Albert W. Frey, professor of marketing at Dartmouth College: "With direct mail, the advertiser, ideally, selects his prospects and sends a personalized message directly to them. With other media, he may find it necessary to deliver a more impersonal message among non-prospects as well as prospects. In other words, direct mail is selective, direct and personal."

Yet sometimes the medium is neither selective nor direct nor personal. Letters mailed to people long deceased are hardly direct. Dental equipment brochures sent to plumbers are hardly selective. Invitations addressed Occupant Apt. 1A and signed with facsimile signatures are hardly personal. Great pains are taken to preserve the illusion of intimacy but such mail often repels instead of attracting, antagonizes instead of selling. Perhaps more than most media, direct mail advertising promises more than it can deliver. Then, too, even the best of direct mail advertising cannot keep from being branded by the same uncomplimentary labels that plague the entire industry.

Each advertising medium bears its own public relations' cross—magazines suffer from the effects of internecine warfare, newspapers have to overcome their predilection toward rape stories and sensationalism, radio is constantly on the defensive about over-commercialization, billboards still face oft-heard charges of defacing scenery, television has its ratings controversy—and direct mail is no exception. Possibly it presents the most lopsidedly negative public image of all. It seems that no matter how much quality is put into a direct mail package, it still comes out as junk mail to most consumers. They might subconsciously welcome the mail, they might even read and save it and act on its suggestions, but junk mail it remains in their evaluations.

Yet despite its skid row image, direct mail advertising, when used properly, unquestionably is an effective and popular advertising medium. How else does it so consistently maintain its position as the second biggest advertising medium in the U.S. (newspapers are first) in terms of advertising dollars allocated to it? For next to television, and with the exception of last year, direct mail has been the fastest growing medium in the country since 1945.

From 1945 through 1962 its average annual rate of growth amounted to 12.7%, close enough to television's phenomenal average of 39.0%—achieved from 1949 through 1961—not to be totally outclassed. Direct mail's biggest year of growth was from 1946 to 1947, when its annual billings jumped 73.1% at the same time total advertising volume was increasing by only 26.6%.

There's a general belief among media people that direct mail was a molehill medium that grew almost overnight to mountain-high status. Like so many concepts about direct mail, it's a misconception. As far back as 1935 direct mail's annual billings of \$281.6 million made it runner-up to newspapers in the media competition. It was then accounting for 14.7% of total annual advertising volume and it has been a model of consistency since. In 1950, direct mail was registering a 14.1% share of annual total billings—its smallest bite of the advertising pie—and subsequently it has hovered around the 14-15% mark. In 1958 the medium chalked up its highest share of total advertising volume, 15.8%, while last year it fell off to its about aggregate average, a 14.9% share.

Though direct mail has grown impressively, especially in the post-war period (its 1962 billings were more than six times its 1945 volume), it has been expanding at about the same level as total advertising volume. On a comparative basis with other advertising media, it has seemed to take giant steps because its competitors, again with the exception of television, have not been able to keep pace with annual increases registered in total advertising volume in the country.

Last year represented a down period for direct mail, the first time since 1945 that its volume failed to increase over the previous year. Although only newspaper's \$3.8 billion absorbed a larger share of the advertiser dollar, direct mail's 1962 billings of \$1.8 billion, \$46.0 million or 2.5% less than the medium scored in 1961, marked the medium's poorest earning's record since 1959. Most industry observers blame the 1962 slump on postal rate increases, for direct mail is a media creature almost solely dependent on the wheelings and dealings of the U.S. Post Office Department. (Minimum per piece rate for bulk third class mail of 200 pieces of identical matter mailed at one time now is 2 5/8 cents per piece and will go up 1/8th of a cent each year for the next two years.)

It's believed that direct mail advertisers account for 85% of all third class mail (which amounted to some 18 billion pieces last year), 35% of post cards and 10% of first class and air mail. In all it's estimated that direct mail advertisers in 1962 sent out some 22 billion pieces of mail—16 billion third class pieces, 5 billion first class pieces and 1 billion miscellaneous pieces—or the equivalent of every person residing in the country (excluding Armed Forces abroad) mailing about 118 letters a year.

Facts that bring the gigantic scope of the industry into even more startling focus: some 260,000 businesses hold bulk third class permits and overall more than 1 million persons are employed in one phase or another of the medium. It's a medium that comprises hundreds of thousands of individual companies who use the mails for the promotion and sale of goods and services and for philanthropic solicitations. The medium is said to account for \$29 billion a year in annual sales. (Most estimates of this kind are based on a special study of third class bulk mail made by the U.S. Department of Commerce at the direction of the 85th Congress in session during 1957-58.)

Still, sheer size doesn't guarantee against failings and 1962's billings performance, among other evidence, gives indication that direct mail advertising is not as big as it

looks. For one, direct mail, for practical purposes, is not truly a national medium. Currently there's no way of breaking out its national billings figures from local and regional earnings (total volume figures are produced from rough estimates derived from volume handled by the Post Office, with each piece of mail thought to contain direct advertising messages ascribed an average unit cost to arrive at total dollar volume) but it's doubtful that they dominate. It has been said that rather than a shotgun medium used by national advertisers of consumer goods for broad coverage of a mass market, direct mail is a rifle medium, most effectively and economically employed when the audience can be precisely identified and isolated. And as a rifle medium it is shooting more on the same range as newspapers than competing with the cannon broadsides of television.

But if direct mail seems to be a media giant with feet of clay, the clay has been formed mostly by public opinion. Television, in the brightest glare of its quiz scandals, never had it so bad as direct mail. No excuse seems necessary for disparaging public remarks made about the medium. Most people, it appears, just resent having the inviolate status of their mailboxes profaned by advertising messages. Or maybe it's that they don't so much object to the principle of direct mail advertising as much as they resent the persistent flow and overwhelming quantity of its product. People are rebelling against the medium. Reportedly, they're mailing back advertising unopened. They also are known to be complaining to postal authorities about the "junk" they find in their stuffed mailboxes and to book and magazine publishers, credit card organizations, insurance companies,

etc., who sell their names and addresses like so many bushels of corn to the highest bidder. The spectre of punitive and restrictive action has been raised and the continued growth and well-being, possibly even the existence, of the 35-year-old advertising medium is in some jeopardy. (For practical purposes of this study, the birth of the medium is dated back to 1928, although its actual lineage no doubt can be traced many years further back.)

At 35, direct mail is the next youngest major advertising medium in line to television. (Some of the more cynical advertising industry observers offer this as the primary reason why both have grown so rapidly. Their contention: just wait until direct mail and television have been over the course a few more decades; then the novelty will wear off, dry rot will set in and they'll settle down to a more realistic level.) It was an issue of the Post Office Department, born when the first bulk rate for postage gained congressional approval, and its umbilical cord has yet to be severed.

Motivation for the bulk rate bill was, of course, the desire of the Post Office to increase business. Bulk mail users, currently defined as mailers of 50 pounds or more, or at least 200 identical pieces, were rewarded with discounted postage rates—the bulk rate was a penny a piece in 1928—for their added business. Advertisers, always alert for new and possibly better and cheaper ways of reaching consumers, took to the mails with natural alacrity. But not all advertisers responded at first. Among the early medium-users were many small-sized individual companies running small-budgeted individual campaigns. The producers of mass consumer products stayed away. Radio was their newest sales favorite

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BURGEONING MAILBAG

The direct mail industry has more than doubled its dollar volume since 1950, as these figures show. Estimated by the Direct Mail Advertising Association, the figures include only postage and production costs and do not cover costs of creative services.

1950	\$ 918,660,480
1951	1,056,296,826
1952	1,171,088,984
1953	1,256,393,834
1954	1,374,882,915
1955	1,485,261,000
1956	1,554,068,971
1957	1,615,826,302
1958	1,777,039,094
1959	1,930,588,964
1960	2,027,016,075
1961	2,111,523,778
1962	\$2,059,000,000

Someone, somewhere, is at this very moment concocting a new invention for television. Someday,

*"The world is so full of a number of things,
I'm sure we should all be as happy as kings."*

About the same time in the late 19th Century that Robert Louis Stevenson was writing his *Happy Thought*, a Russian named Paul Nipkow received German patent number 30105 for an invention that eventually made the world very much fuller of things, if not necessarily happier. It came to be called the Nipkow Disc. As far as is known, it was the first device to dissect an image and reproduce it at another point. It was the beginning of television.

Whether Nipkow ever collected royalties for his mechanical disc with the spiral holes that scanned and broke down images is not recorded. It seems improbable; Nipkow was decades ahead of any commercial development of his invention. Even his fame is limited to textbooks far too technical for the layman. Flying began with the drama of the Wright Brothers, the telephone with that of Bell, wireless with the tension of Marconi's first message. But television began not with a bang, but a sputter.

The potential in that little disc was, however, limitless. In mid-August of this year, the Patent Office (a bureau of the U.S. Department of Commerce) took a count and found 5,035 original patents and 3,676 cross reference copies in Class 178, sub-classes 5 through 14, which can roughly be described as the television files. Each year adds hundreds more. Five patent examiners work full time solely on television patent applications. As of June 30, 1963, they had 895 patent applications pending, figured to have disposed of 300 by the end of the year.

Patent applications, of course, are kept in strictest secrecy by the Patent Office. But the more than three million patents already granted in the United States are open to everyone in the Patent Office Search Room, Main Commerce Building, 14th & E Sts. N.W., in Washington, D. C. Whatever technological information is contained in expired patents (those over 17 years old) can be utilized by anyone in the world without payment to the inventor. Copies are available at 25 cents each.

Should a manufacturer decide that the world is longing for three-dimensional television, for example, he will find patents on 3-D systems beginning in 1932 and running into the mid-40's, all of which he could copy royalty-free.

"You just never know," mused Stephen W. Capelli, the Patent Office supervisory examiner whose responsibility includes TV and allied fields. "Some of these inventions look so good, and nothing ever comes of them. Others seem trivial

and turn out to be precisely what the manufacturing world has been waiting for. A knob. A switch.

"An inventor can, of course, be too far ahead of his time," said Capelli, a wiry, balding man with a thin, neat moustache and rebellious thong sandals over bright blue socks the day we saw him. "Way back in the 1800's an inventor named Poulson got a patent on a wire recorder. He didn't have an amplifier for it, so his invention just remained there, unused until the 1940's, by which time obviously his patent had expired.

"We have here the greatest repository of untapped technological information in the world, if only people would take the time to look—expired patents filled with methods and systems that were uneconomical at the time they were filed, but that may well be marketable today," Capelli added, invitingly.

Our interest piqued, we bought his invitation, went tap, tap, tapping the vast untapped repository. Thus it was we discovered such as these*:

- Bell Telephone Laboratories' "Two-Way Television Over Telephone Lines."

If we had to pick one invention in the TV patent files that might most change future living habits this would be our choice. While other scientists have been toiling to narrow the frequency bandwidth needed to carry a good picture on television (so that more stations can transmit simultaneously), Bell scientists have found a method of sending still-somewhat-primitive pictures over the ordinary telephone bandwidth. If proven marketable, it would mean that as many two-way sight-and-sound conversations could go on simultaneously as do ordinary telephone calls today.

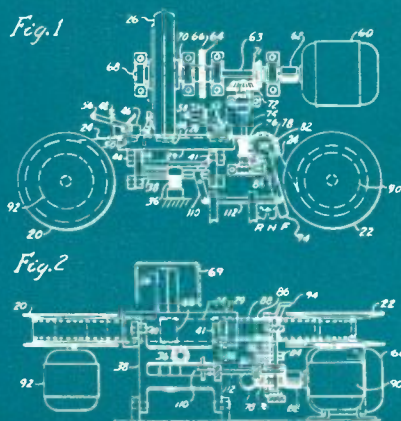
The obvious first use of this invention is the simple but privacy-shattering one of the "I see you and you see me" telephone call. ("Quick, Mabel, put on a bathrobe, the telephone is ringing.") Technical people think it may also be a key to future devices on television receivers that would allow viewers to order products they have just seen advertised. ("Does it come in a C cup? Hold it up and let me see. Fine, I'll take two, in white.")

As for the door-to-door salesman, he may soon be doing

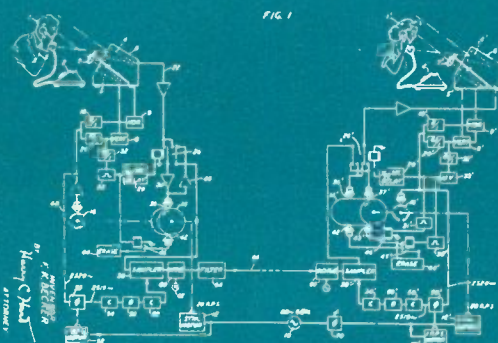
*The patents that caught our attention and are mentioned on these pages may or may not be in manufacture somewhere. There is no record of utilization kept by the Patent Office. Once a patent is granted, the bureau's concern is at an end. Only by writing to an inventor (which can be done in care of the Patent Office in Washington) can a true check of utilization be made.

TELEVISION'S NEVER

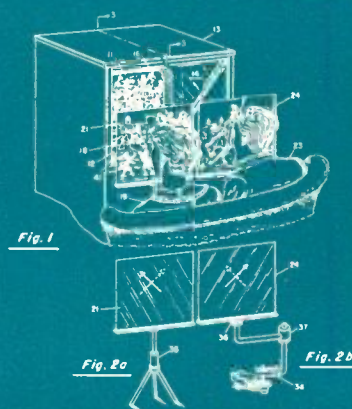
This patent issued to Leonard Dodge Barry of Ampex Corp. presages video tape in the home. His portable machine picks up video signals within a TV receiver, records them without interfering with viewing the show.



Big Brother watching you? This is one of a series of patents issued to Bell Telephone Laboratories' scientists on the breakthrough invention of two-way sight and sound communication transmitted over phone lines.



Trouble deciding which channel to watch tonight? Allen B. DuMont's invention, the Dual Image Viewing Apparatus, permits two different television programs to be watched at the same time on the same set.



somehow, it will end up with all the others in the patent files in Washington. About which this story.

his demonstrating sitting down at his telephone. There may even now be someone somewhere working up cost-per-thousand figures on "Two-Way TV Over Telephone Lines." (Back to the labs, men, for an invention to screen out "junk" TV telephone calls.)

● A TV patent that fulfills no longings in our own life is Allen B. DuMont's "Dual Image Viewing Apparatus." It's done with two cathode tubes, mirrors and a dual screen.

"It is apparent," wrote Dr. DuMont of his invention, "that two persons seated in the same vicinity or room, or even side by side, may view on a single television apparatus two separate and distinct television images simultaneously. Two different television programs thus could be watched at the same time by two or more persons having different desires. Separate small earphones may be provided for individual sound."

● An invention that should appeal to the stereotype Madison Avenue or network executive is #2,739,257, issued to Edward E. Sheldon of New York. When or if manufactured, Sheldon's device will enable us to have motion picture fluoroscopes of our internal goings-on for exhibition on television. Presumably the invention was not meant to supply footage for *Ben Casey*, or even to witness whether the B's beat the A's, but rather to enable specialists in other cities to diagnose cases instantly on closed-circuit TV.

● Cries of "Kill the Ump" may change to "Bash the TV" if Lloyd F. Knight's invention, "Automatic Baseball Umpire or the Like," comes into common use. Assigned to the Servo Corp., the contraption uses two fixed cameras to give a three-dimensional analysis of the baseball strike zone. A memory device "freezes" a play until the umpire is sure there is no argument about his decision. The device is then released in readiness to freeze the next action.

● Ever wonder how you look from the back when you're not stretching your neck to see through angled mirrors? You can see yourself projected onto a screen in front with the "Back View Electronic Device." Inventor Russell G. Sceli uses TV projection tubes to create this contrivance for use in fitting rooms. Patent expires in September 1964. Brooks Brothers please note.

● You can carry a trayful of your TV set's components to the repair shop for servicing with inventor Stephen Bauman's "Easy Service TV Set." The picture tube is mounted on one slideable tray, the components of the chassis on another. Saves on house calls, though we thought the object of most householders was to make certain that their

sets and/or component parts were never never never taken out of their homes and into the occult premises of the shop.

● "Anybody here?" may soon be heard echoing around the near-deserted corridors of your local TV station. Harold P. See's "Automatic Broadcast Programing System" would do all the work by itself. It would turn lights off and on; start and stop projecting equipment; connect and disconnect cameras, channels and audio equipment to and from TV and audio transmitters. Inventor See (general manager of KRON-TV San Francisco) claims it's more accurate than manual switching.

"Network connections are not made on time, programs are completed without new programs being switched in promptly, and advertising programs are cut off in the middle," See writes complainingly about manual switching. (And some day there'll be a machine in the traffic department of the advertising agency that automatically requests a "make good" from the automatic TV station programmer should that device cut a commercial off in the middle. But then some day there'll be automatic sponsors, too.)

● Television may be a man's game in midtown Manhattan, but it's only a toy to inventor Anthony Morch of Brooklyn. He describes his "Television Toy" (patent #2,362,214) as "light in weight, simple in construction so that it can be manufactured and sold at a very reasonable price, but which will reproduce the transmitted images in such a manner that they appear to have the characteristic of real pictures." The battery-operated toy is comprised of a transmitting box and a receiving box. The object to be "televised" is placed before the transmitter, and through strategic placement of mirrors appears on the receiving "screen." Patent expired.

● A brand new patent issued to an Ampex Corporation scientist suggests that the company is preparing to produce home video tape recorders that would record TV programs while they are on the air, and without in any way disturbing the viewing.* The tape could then (according to patent #3,099,709) be played back as often as desired.

Instant re-runs!

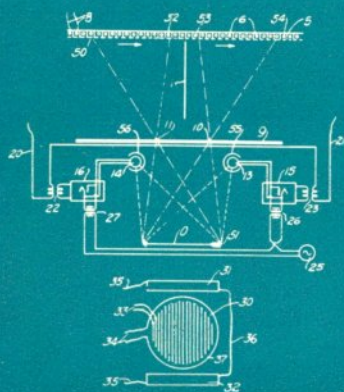
The reader by now may be wondering if he mightn't drop into the Search Room during a few free hours in Washington to do some tapping of his own. Be warned. With either a patent number or an inventor's name the Search Room is as logical and graspable as any well-managed

*See "Focus on News," page 19.

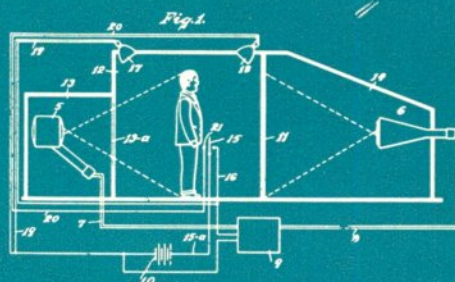
CEASING WONDERS

By DORIS WILLENS

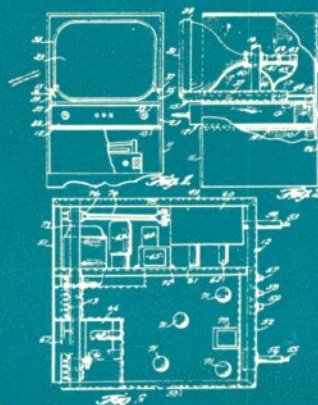
As long ago as 1930 3-D television was conceived and executed sufficiently well to win a patent for Alexander McLean Nicolson of New York. Three decades and numerous patents later a market has yet to open.



"You can see another's backside but not your own." Ancient Japanese proverb, made obsolete by the "Back View Electronic Device" by Russell G. Sceli of Canton, Conn. Man can see front or rear on screen (#11).



How to put an end to house calls by TV set repairmen. Stephen Bauman of Hasbrouck Heights, N. J., has patented the "Easy Service TV Set." Drawers with component parts can be removed, carried to the shop.



library. But wander in merely to browse through your field and you may soon feel in a horizonless sea of mush.

If your field is television, you could search forever and in vain for "Television Patents." The Search Room librarians try to help, but even they cannot be expected to be masters of the 346 classes and 55,000 sub-classes into which patents are divided. Not one of these 55,000 sub-classes contains the word "television."

The librarian probably will know that television patents are somewhere in Class 178, which is titled "Telegraphy." But the sub-class? The librarian on the day of our first visit believed it must be sub-class 5.4, for reasons we don't remember.

Sub-class 5.4, we found, embodied 19 very full boxes of patents. And every patent in those 19 boxes seemed to be about color television. Hour after hour we pored over electro-optical systems, scanning sequences, additive tri-color images, birefringent filters, color phase synchronizations. Despair enveloped us. There had to be another sub-class for TV patents.

There were, it developed, many.

A circuitous route led us to Supervisory Examiner Capelli, who initiated us into the mysteries of the TV sub-classes.

"Television begins at sub-class 5, under the word 'Facsimile,' because television is a facsimile process," he began.

"Oh? Oh," we nodded.

"Sub-class 5.1 is labeled 'Secret,' meaning 'Secret Facsimile.' The category was intended for military patents in the facsimile field, but it was decided to put all scrambled picture systems here. So you'll find here all the Zenith Phonevision patents, and other pay TV systems."

Now we began to understand why the librarian hadn't been of much help.

"Sub-class 5.2 is 'Color Facsimile,' meaning color TV systems. 5.4 is 'Transmitters or Receivers' meaning color TV transmitters or receivers. 5.8 contains patents for black-and-white transmitters and receivers," he continued cheerily.

We groaned. Before Capelli explained the system, we had flipped through 19 boxes of patents in sub-class 5.4. And they were only for color TV transmitters and receivers! We hadn't touched whole color systems, black-and-white systems, transmitters or receivers. Was the repository untapped, or untappable?

Capelli noticed our anguish. "And I've only told you about the 5-series of sub-classes. Television and allied arts go all the way to sub-class 14." Our eyes glazed over.

On entering sub-class 6, however, the layman perks up. This is "Optical," which in the Patent Office covers miscellaneous TV systems, including oddities. Here at least is variety.

Inventions to reduce the television bandwidth; to test circuit sub-assemblies such as the printed panels used in TV receivers; to select channels via remote control; to improve methods of making audience surveys.

And still more miscellaneous:

- Patent #2,927,153, assigned to RCA, a system containing motion picture film and television equipment, which permits the editing of many prints of a film simultaneously.

- Another, in the TV-for-moviemaking area, involving the binding together of a television camera and a movie camera, so that a film director can be off the set (in a bar? where?) and direct the action from what he sees on his TV receiver.

- Numerous patented methods of getting remote backgrounds into TV studio-originated shows.

Sub-class 6.5 holds most 3-D television patents; 6.6 is where the magnetic tape recorder patents have been filed; 6.7 embraces patents for inventions to record a TV picture on photographic film (as opposed to tape). In 6.7 are also devices to translate film speed of 24 frames per second into TV picture speed of 30 frames per second.

And so it goes—on through the decimal points with TV cabinets, mounting, chasses, protective masks for picture tubes, etc. etc. etc.

Tapping the repository is almost impossible without a guide as knowledgeable as Capelli. And in the field of television patents he is said by attorneys to have no peer.

Moreover, once guided to the proper files, the non-engineer may find the going more baffling than illuminating. He will be wading through phrases such as the following explanation of the aim of a patent issued in 1962 to two German inventors:

"... using for the recording [of video signals on a magnetic tape] a frequency band in a frequency range in which a frequency-modulated carrier frequency can be recorded with the greatest efficiency."

Got that?

- "Be sure to say in your article that the United States patent system is good," a patent attorney for a major electronics company said. "You see, the beauty of it is that it compensates according to the inventor's contribution. The breakthrough invention is protected; it is not likely to be get-aroundable without infringement."

"The patent system is the backbone of our free enterprise system, the key to the progress of our economy," a Patent Office man said with some emotion. We asked *why* it was.

"Manufacturing companies would not try as hard as they now do to find better ways, better processes, if what they created weren't protected by the patent system. This way when one company patents a process, its competitors must stay alive invent *around* that process—must in fact come up with a development that is better, more profitable.

"Who gains? The public, of course. Without the property right that a patent gives, there would be no real impetus to create new and better ways," he added.

We essayed a look of innocent surprise. "And all these years," we said, "the advertising industry had us convinced that it was *advertising* that made the free enterprise system go round; that new and better ways were sought so that the manufacturers could have unique selling propositions."

The others did not smile. Patent people—whether on the government or the industry side—are as devoted to the patent system as Stevenson Democrats are to Adlai. A joke at the expense of the system brings forth no amused laughter, nor even nervous chuckles. Indeed there is a slight shaking of the head, a pity that the outsider is not at once under the spell of the system that has, in the words of a Patent Office pamphlet:

"... recorded and protected the telegraph of Morse, the reaper of McCormick, the telephone of Bell, and the incandescent lamp of Edison. It has fostered the genius of Goodyear and Westinghouse, of Whitney and the Wright Brothers, of Mergenthaler and Ives, of Baekeland and Hall."

Certainly the Patent Office embodies the American success dream in a way no other government agency can. "All you need is one good break" is translated, in countless reveries, into "All you need is one good patent." Some little

irresistible invention that would place us firmly and forever into the ranks of the well-heeled and/or the famous.

There is reason for the dream. It has often come true.

The Patent Office not only embodies the dream, it also illuminates the actuality of the inventor in relation to the giant manufacturers of today. Especially in a highly complex, technical field like television.

Any person who "invents or discovers any new and useful process, machine, manufacture, or composition of matter, or any new and useful improvements thereof, may obtain a patent," in the language of patent law. Note especially the phrase "or any new and useful improvements thereof." It is the key to the vast number of patents on any single promising object: e.g., the 19 boxes on color TV.

Except for gadgetry, television is not a promising field for the independent inventor. It has in its technicality moved far beyond what the attic or basement scientist can hope to stay ahead of. On the company side, however, are amassed vast teams of researchers working with equipment that is unavailable to the unaffiliated.

Some of this effort (Bell Telephone is a notable example) is spent on pure research of the kind that leads to breakthrough inventions. Most of it is aimed at improving products to compete with, or gain competitive advantage over, other manufacturers.

In patent terms what the latter research involves is finding a way around others' patents, while building protective fences to make sure the competitors can't through "new and useful improvements" find a way around one's own. By trying to figure out in advance all the improvements and new methods that might conceivably be found, the company

through patents protects its own systems, and also gains royalty income when licenses are granted.

It is a rare independent inventor who can come up with something so basic in the highly developed arts that a "new and useful" (which often means only "different") method can't be found around it.

The Armstrong frequency modulation patents are one such. The breakthrough inventor, like Armstrong, can become very rich through his patents, and can also, like Armstrong, spend a great deal of time in court protecting his creations.

When we asked for any recent important independent TV patents, a long stillness fell over our interviewees. One patent man finally came up with a candidate: the "Intercarrier Television Receiver" patented by Louis W. Parker of Great Neck, N. Y. His system was important, we were told, because it helped to eliminate some components of set-making by simplifying tuning.

But the names that appear again and again in the TV patent files are usually followed by the phrase "Assignor to . . ." and then the company name: Bell, RCA, General Electric, Westinghouse, CBS, Hazeltine, or the like, as we say in patent lingo.

Studies have shown that in 90% of the cases where patents are assigned, the assignors are employed by the companies. That's where the real action is these days.

■ Lately we have stopped going to the Search Room to read patents. The ache in our eyes is letting up. The hammering in our head is pretty much gone. Or was that noise a tap, tap, tapping on a great repository wall? END

THE PATENT GAME: ANY NUMBER CAN PLAY

TOMORROW, perhaps, a company—let's call it Zilch Corp.—may decide that America is ready for a TV receiver that permits two different programs to be watched at the same time on the same set.

Zilch would assign a patent attorney to make a "State of Art" search in the Patent Office Search Room. Copies of any and all patents relevant to dual-image TV screens would be sought out and sent back to the company. At this point, Zilch's interest might be solely knowledge of the art. How in the world does one make a dual-image screen? Has anyone found a way? Is it a way that might be usable without licensing because the patents have expired? If not, can ways be found around it?

If a competitor were already making dual-image screens, Zilch might instead want to know how many patents it confronts before deciding whether it's economical to get into the field of dual-image screens. In some highly-developed arts it may be difficult to manufacture an item without infringement. Then the cost of licenses must be explored.

Let us say Zilch decides dual-image screens are worth a go. Its inventors get to work and create a new and better way of making such screens.

When they have finished, back goes the patent attorney to the Search Room to see if Zilch's system is indeed new—to see how many parts of it are patentable, and whether any of it will infringe unexpired patents. He then submits applications on behalf of the inventors for everything that seems to be patentable. Because of the

backlog, these applications in some cases will not be acted upon by the Patent Office examiners for a year. Eventually, however, an examiner will read the case, note the claims, search past patents to see if the claims are truly new, then write a letter embodying his opinion.

The attorney has six months to respond. If changes are made in the claims (they often are) the application goes back into the hopper as an amended case. Another year passes before it reaches the top of the pile.

Disputes about claims wind up in the courts—either the U.S. District Court (if the attorney wishes to introduce witnesses and new evidence) or the U.S. Court of Customs & Patent Appeals (if the attorney seeks a straight appeal on the record, with no new evidence permitted).

All this, of course, can span years.

Zilch, meanwhile, may already be on the market with its dual-image screen, marked "Patent Pending." In the American tradition of yearly model changing, Zilch might soon decide to make its screen slimmer, or fatter, or whiter, or bluer, for the new year.

Back to the Search Room would go the company's Washington patent attorney, this time to conduct an Infringement Search. For the new model might incorporate devices that hadn't been checked out in the original Patentability and Infringement Search.

With lawyers searching for thousands of companies marketing tens of thousands of products and constantly remodelling them, it's not surprising that the block-long Search Room is nearly SRO every day of the week.

TOM MOORE

NEW DEALER, NEW HAND FOR ABC-TV

BY ALBERT R. KROEGER

THERE is no magic formula for a "hot" television season. There is no resident magician at any of the three television networks—just men walking tightropes in the typhoon of ratings reports. Guessing is the practice, hope is the policy. Wish a programming man luck on his season and if he's honest he'll say, "Thanks, we'll need it." Most observers would agree that if anyone needs luck this season, it's ABC-TV.

ABC, the television success story of three years back, has for the last two seasons laid an egg. It had struggled up from nowhere starting in 1954 to challenge the domination of CBS and NBC in 1958 and 1959, reached its peak of popularity in 1960, has been sliding downhill ever since.

But a six foot, 200 pound, 46-year-old ex-pilot named Tom Moore now has his foot on the brake. His skill as a driver gets tested this season. His job is to gas up with a load of new programming and drive ABC-TV uphill again.

Moore took over as president of ABC-TV last April. He had been vice president in charge since the ouster of network head Oliver Treyz in March 1962, previously had been Treyz's programming vice president, before that the network's

sales chief. Once he was even the youngest Eagle Scout in America. But merit badges are harder won in network television.

For Moore, ABC-TV's 1962-63 schedule was a mixture of inherited shows and trial balloons. Most of it went bust in last season's great Jim Aubrey-led CBS-TV surge forward. Moore has no illusions about his chances in 1963-64. "It's going to take three years to get back into a leadership position. We were only on top momentarily. The new schedule is a substantial base to work on and strengthen next year and the year after."

Moore freely admits that ABC-TV's big failing has been not knowing when to scratch a show. It kept *Wyatt Earp*, *The Untouchables*, *Cheyenne* and *Hawaiian Eye* "too long beyond their useful run." The lesson obviously has been learned. The network this season, ruthlessly to some, has killed *Naked City*, perhaps its most critically acclaimed show. The program took a beating last season opposite *Eleventh Hour*, but it still appeared strong.

"It was hard to perform the amputation on *Naked City*," says Moore, "but it is a case in point. It could have been





sold out but we saw it weakening. You have to stand up to advertisers and say 'the show is finished.' You have got to diversify programing, start new ideas each year and try to spread the demises over a broad period of time."

ABC-TV this season has more new ideas, more new programs, than either of the competing networks. Fourteen of its prime time shows are new (vs. eight new entries on CBS-TV, 10 on NBC-TV). Additionally, it has acquired *Price Is Right* from NBC, expanded *Hootenanny* to an hour, put in a new news and public affairs show on Sunday night. Only 11 shows are holdovers from last season, and only two of them remain in their old time period. Moore clearly has tried to wipe his programing slate clean for a new start, a new scaffolding to build on.

There are some within ABC who didn't want to go quite so far out on a new limb. But Moore has won out in his thinking. His relationship with Leonard H. Goldenson, president of American Broadcasting-Paramount Theaters, parent of ABC, is sound. Moore is listened to, liked, and if his reasoning is good, he generally can work within bounds of AB-PT's profit and loss statement.

That statement, however, isn't as robust as it once was. While AB-PT earnings increased to a record high of \$10.7 million last year compared with \$9.9 million in 1961, they will probably be down in 1963. The company's estimated net operating profit for the first six months of 1963 was \$4,219,000, down from \$5,553,000 in the comparable period last year. The blame was put squarely on one sector of the business: 1962-63 television programs "not measuring up to expectations." (Early last month ABC-TV claimed its nighttime schedule 94% sold out. SRO was expected.)

How ABC-TV will fare with its batch of new programs is anyone's guess at this point. The industry generally expects CBS-TV to lead the race again with ABC and NBC in a close duel for second place. (One man's opinion, recorded in the Jim Cornell-N. W. Ayer forecast story on page 45, has ABC just nosing out NBC in the November-December rating period.)

Tom Moore himself looks at the schedule this way: "CBS is staying with its hard core of personality shows. It's ruthless in cutting down on the shows it figures are in danger" (Moore's own tack). "NBC is going the safe route . . . heavy

ABC-TV beat most of its competition by starting its new programs in one week

with drama-anthology and movies. It's filling, not trying for the top." Of his own network, Moore says, "We have innovations, a pioneering look. We're creating vitality in new program forms."

To Moore, the show is the thing, a product to be sold and promoted. Schedules should be constantly fed with something new before fatigue sets in. "You have to spend increasing sums for program development to get new product. We've spent \$3 million in the development of new shows for 1963-64 and we'll spend the same amount for next season."

ABC-TV is trying new ideas. *Arrest and Trial* devotes 90 minutes to the arrest and then court trial of a criminal suspect in one back-to-back package. *100 Grand* is the return of the big money quiz show (a program form ABC eschewed in the days quizzes were clicking—and beamed about when the scandals broke). *The Jerry Lewis Show* runs two "live, spontaneous" hours, carries over past 11 p.m. *Hootenanny* was brought in the latter part of last season to ride the crest of the folk music trend.

It's not all startlingly new. Elements of it have been used before. But it's a splash ABC-TV has to make to create excitement and get rolling again. ABC promotion, the heaviest barrage it's ever loosed, claims that "a new television network" is being "born." And in starting all of its new programs within one week (Sept. 15 through Sept. 21), ABC was able to beat and outshout most of its competition. The network spent three years lining up advertisers and ad schedules for such a *tour de force* push-off. Moore predicts that all the networks will eventually lead off new seasons the same way.

If Moore has favorite shows in his new lineup, he is cautious to qualify his optimism. "Opinions of shows change as the shows develop," he says. He had picked *The Jetsons* and *Stoney Burke* as the "sleepers" in ABC's 1962-63 schedule, would rather be remembered for predicting *Ben Casey* a hit in 1961-62.

"It's hard," says Moore, "to single out shows. You have high hopes for all. It's like asking a father which child is his favorite." Moore, however, mentions his highest hopes: *The Travels of Jaimie McPheeters*, *The Outer Limits*, *Burke's Law*. Two individual talents he also is banking on—Jimmy Dean and Jerry Lewis.

ABC-TV's toughest fight looms as Wednesday night where *Ben Casey* faces off against *Beverly Hillbillies* at 9 p.m. ABC didn't plan the battle intentionally. "We were looking for a higher audience traffic period than Monday night for *Casey*," says Moore, "and we selected 9 p.m. Wednesday before the *Beverly Hillbillies* was anchored there." (CBS originally had *Hillbillies* in at 9:30, moved it down to 9 after it was too late for *Casey* to shift.) The battle promises to be one of the season's best.

ABC has mixed feelings about a programming technique it once promoted the blazes out of: counter-programming, or meeting the competition with a dissimilar appeal, like action vs. drama. "Counter-programming," says Moore, "is a phrase for a certain area of ABC programs. It's taken on a tainted quality but essentially it's affording the audience programs they don't get on the other networks. There's nothing basically wrong with the term and the practice will always be a factor at all networks."

About the only holdover from the old ABC lexicon the network is still using is the "young family audience." ABC is still shooting for this group, the young, large family where the head of the household is 35 or less, the big buyers in the U.S. commercial marketplace. Says Moore, "I like to think we appeal to the younger family audience and qualify programing in this frame of reference."

Moore has said there is virtually no room on ABC for shows with what he calls "old-age bias." And only one remains, the durable *Lawrence Welk Show*.

Moore's theories and feelings about programing and networking are not new or startlingly different. Along with just about all network administrators he cites prices, the high cost of production, as the top problem facing the networks today.

ADVERTISERS PENALIZED FOR "HIT" PSYCHOLOGY

"Television price ceilings," Moore feels, "have been reached. Some way must be found to keep costs down. Labor, network management and ad agencies must attack the problem." Part of the trouble, Moore contends, is that "all shows are priced to be hits. Advertisers buy for a reasonable cost-per-thousand but they are being penalized for this 'hit' psychology. You get the feeling everything should be a *Ben Casey*, and you're disappointed when it's not."

One way out of this high cost cycle, Moore believes, is a new search for "values." "There is going to be a rising premium placed on low cost shows." And Moore cites *Hootenanny*, taped on college campuses with a minimum of frills, as an example of what he means.

The ABC-TV president predicts the trend to earlier schedule setting will continue, with 1964-65 being set even earlier in the year than 1963-64 was. The obvious advantages: an early selling breakthrough, adequate production time for a more polished product.

Moore disagrees with producers and talent agencies who feel pilot films are no longer needed for network sales (the idea and the "names" involved being enough). "For a live show," Moore says, "you may not need a pilot. But for a film series a pilot is needed, not only to sell advertisers but as a justification to yourself for picking it. Aside from this, it often has to be shown to stations to gain clearances, and it's useful in promotions and as a photo source."

Moore feels that the early ordering of shows, their lead time in production, is an important quality factor but not necessarily the plus some think it. "On our current schedule," says Moore, "no show was ordered later than April 1. The lead time situation is taking care of itself by our earlier shopping, but even a late order doesn't mean a show is going to be bad—77 *Sunset Strip* was ordered on the first of August. Deadlines are sometimes a good pressure to work under. A 10-month leeway, on the other hand, could erase the intensiveness that keeps a tight deadline show sharp."

While some top network executives have had few kind things to say about the FCC and Congress and the wave of broadcasting regulatory skirmishes over the past few years, Moore, who on several occasions has faced an inquisitive federal body, is not overly grave.

"Criticism is never easy to take," he says. "But our particular business is full of checks and balances. Washington has made us examine ourselves. It's made us take time out

T M P

TMP — Test Market Plan — is an exclusive market research service developed by Blair Television and offered to advertisers who want to test the effectiveness of their advertising. More than 1 out of 4 of the top 100 U. S. advertisers have used TMP. And others are turning to it every day.

Based on before-and-after surveys and in use since 1957, TMP has already accomplished much more than was originally envisioned. It has been used to test brand awareness, introduce a new product, test the impact of copy, compare the effectiveness of different media, find the right copy approach, compare time slot against time slot, match commercial against commercial, check packaging appeal, and explore many other aspects of spot television.

Blair developed TMP because, as station representatives, we know that there is no better way to sell

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BLAIR TELEVISION

“Ollie was the skyrocket type; Moore burns bright and steady like a sparkler”

for some concrete thinking.” Moore feels that the net result of the Minow era “is a plus to broadcasters.”

In other areas, Moore sees program control as resting, in the final analysis, with each individual station. “The responsibility for what ends up on the screen,” says Moore, “must stay with the station and cannot be passed on to the network. They’re the licensees, not us.”

Moore also feels that creative control of shows must rest with individual producers, with suitable checks and balances coming from all parties involved. Advertiser and agency influence, he says, “should extend to the degree that program content might be in conflict with their policies” but final decisions rest with the network. Moore welcomes advertiser-agency “consultation” but will not be bound by it.

On ratings, Moore waits in line with those who say, “They’ve had certain fallacies . . . the job is to improve them . . . they’re still the best measure we’ve got.” But Moore would ask other questions of a program: its selling or commercial climate, its public service value, its diversity in the schedule.

ABC-TV under Oliver Treyz was linked with both controversy and competitive success. It went after advertisers and audiences aggressively. Under Tom Moore the network is still aggressive but it’s a quiet aggressiveness. Moore, more than Treyz, feels that strength lies in organization. And while ABC’s new chief has hailed Treyz as a genius of showmanship and salesmanship, and the man who gave him his start in networking, he runs ABC differently.

Where Treyz was brash, Moore is diplomatic. Where Treyz operated with a lone hand, Moore will take counsel. Where Treyz boasted, Moore will play his game of programing cautiously. It is a “new” ABC-TV in many respects.

SOPHISTICATED AND ROBUST CHARM

In his early days Tom Moore may have fronted a “Shucks, I’m just a country boy” personality, but today the polish and sophistication are in front. His charm is robust. He’s quick to joke and laugh. He takes obvious enjoyment in things. He’d abhor getting a gravy stain on his vest but you get the feeling he’s capable of going into a meal in hearty enough fashion to have it happen.

If network programing rivals James Aubrey (CBS) and Robert Kintner (NBC) have cool, calculating exteriors, Moore’s surface is jovial and placid. But he can calculate with the best of them from the depth of a warm smile.

Moore has been shaped by his environment. He seems endlessly intrigued by the things around him. “He’s an absorber with the good sense and wonderful capacity to listen,” says one agency man who has had dealings with the ABC-TV president. “He’s not that big in his ego development to play God. He has power but he doesn’t abuse it. And he’s not taken in by any of the flattery that runs his way because of his position. He has no illusions about himself.”

A former ABC-TV programing man says, “The ‘smart money’ at one time said Moore wouldn’t make it in programing, let alone in running a network. Well, he made it and that says a lot for him. Tom’s grown with his job. He works hard but he doesn’t feel guilty about taking a long vacation or a weekend off. He has certain values which he’s

not going to lose. He’ll never ‘go Hollywood’ or anything like that.”

Contrasting Moore and Ollie Treyz as personalities and businessmen, another agency man who has known both says, “Treyz is faster, has the better programing sense and a gigantic ego. He’d sprout 100 ideas; 90 you could discard but 10 would be really great. Moore, on the other hand, has his feet on the ground. He has more control and balance. He isn’t ego centered. His ideas are logical, well thought out.

“Ollie was the skyrocket type—he burst with streamers of brilliance and was gone. Tom is more like a sparkler—he burns bright and steady.”

The fireworks analogy is apt but only partly true. There has to be a lot of Treyz in Moore.

When asked whom he’s learned the most from in recent years, Moore answers readily, “Leonard Goldenson. He’s been a great influence on the people around him and stays constantly in touch with the television operation.”

Undoubtedly this is true, but Moore’s greatest contact within ABC has been with Treyz. If Goldenson is the father who dispenses wisdom, Treyz was the sharp brother, the playmate-leader who peddled a fast bike, threw the high hard ones and ran constantly down field to catch the passes. Treyz, not Goldenson, was the daily challenge for Moore. Treyz, the effervescent “Bromo Seltzer Kid,” had to be anticipated, challenged in turn and, sometimes, obeyed. But above all, he was to be learned from.

Moore, the salesman, had to become Moore, the programing man. And at ABC there was only Treyz’s brash but successful programing chess game to follow. Moore stood behind the crew-cut chess master and watched the moves.

“This is how I’ll win Thursday night,” Ollie might have said in the spring of 1959, his hand penciling in a move called *The Untouchables*. The move, and others like it, had been paying off—*Maverick* in 1957, *77 Sunset Strip* in 1958, each a trend-setting smash.

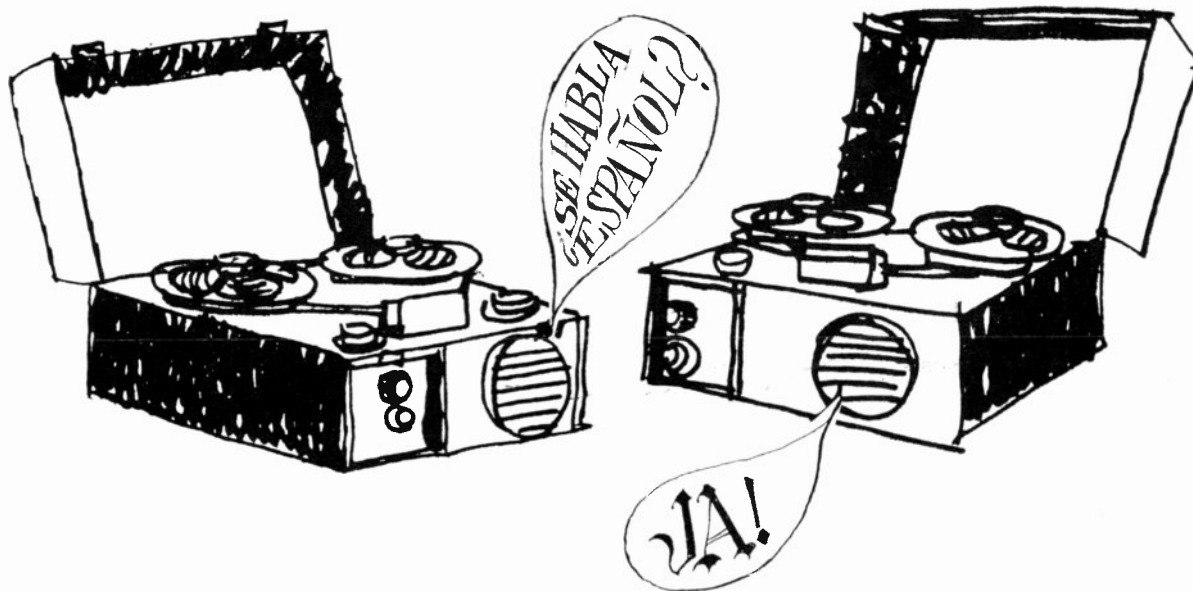
But Moore also watched the bad plays, like *Guestward Ho* and *Stagecoach West* in 1960, *Bus Stop* and *Calvin and the Colonel* in 1961. And he saw the bottom fall out of the whole action-adventure complex Treyz had so carefully built.

Moore learned that Treyz—any programing man, himself included—is not infallible. He sometimes agreed with Treyz, sometimes would have done things differently if he had been in the driver’s seat. Nevertheless, despite its frustrations, the Treyz course in how to run a network was valuable training.

“We worked in tandem,” says Moore. “I was responsible for a lot. Ollie could inspire you. He ran an informal administration with a lot of on-the-spot commitments.”

Treyz’s informality, coupled with wheeling on his own, sometimes without checking first with Goldenson, angered a lot of people. It built up to a pink slip handed Treyz on his airport arrival back from a West Coast trip on the night of March 19, 1962.

Many in the industry thought Treyz became “expendable” after he testified before the Dodd subcommittee and three weeks later before the FCC that he was personally responsible for a *Bus Stop* episode which came under attack for a high incidence of violence. Treyz told the FCC that



puzzle:

Do We Speak Your Language ?

Tucked away in a remote corner of Washington, inaccessible to everything except WMAL-TV's signal* and the CIA, is a language school for Peace Corps candidates. In this polyglot ivory tower, pandemonium reigns. Though each student knows two foreign languages, in the fine old tradition of government classification none has been assigned to a country whose language he speaks. Nor do any two speak the same two languages. The languages: French, Spanish, German, Dutch, Arabic, Turkish. We'll call each man by the name of the language he's studying. Mr. Spanish speaks Dutch and German. One of his colleagues speaks Dutch and Arabic. Mr. French and Mr. Dutch speak Arabic, German, Turkish and Spanish between them. Both the men studying the languages spoken by Mr. Dutch speak French. What were the two foreign languages spoken by the man studying Turkish? Talk turkey to us. Reward follows.

**WMAL-TV reaches Washington's remotest corners with balanced programming calculated to reach buyers for your clients' products. Fourteen great new ABC-TV shows, more than 28 hours of new local programming each week, spark our happy new TV viewing year. Acclaimed by young and old, firm and infirm, critic and clique alike. Inquiries invited by Harrington, Righter & Parsons, Inc.*

*Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.
Address answers to: Puzzle #85, WMAL-TV, Washington 8, D. C.*

wmal-tv abc

Evening Star Broadcasting Company
WASHINGTON, D. C.

*Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.
Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVB-TV and WSVB, Harrisonburg, Va.*

In a dozen fast-paced years, Moore climbed from account executive to ABC-TV head

he "had made a mistake in scheduling the show." He testified before the FCC on February 5 and again on February 7. Exactly 40 days later he was handed the pink slip. On March 20 Moore took over.

The primer on how to become president of your company is full of musts. And looking at the number of companies headed by former salesmen, you get the idea that selling, if not always a must, is still a pretty good route up. Like a good salesman, Moore sold a lot of product along the way. And like a good salesman, he also sold himself. In a dozen fast-paced years Tom Moore had climbed from account executive in CBS Films to head man at ABC-TV.

Moore's heritage is Southern. His drawl is natural, durable; his manners might be called in the old tradition. But with his ambition ("From the beginning I had the feeling that I wanted to be in communications"), it was probably inevitable that he leave the cotton country for the firmer financial pavement of the big cities.

Thomas Waldrop Moore was born Sept. 17, 1918, in the north-south rail junction city of Meridian, Miss., and his boyhood was spent on his family's cotton farm four miles outside of Meridian.

Moore's father was a cotton buyer and broker, a "feast or famine business" that Moore remembers as giving his family some good years and some bad ones. In 1921, a series of bad years started to roll in. His father died at 34. His mother used the family savings to keep the farm but the investment was wiped out in the Depression of 1929.

With the farm lost, Mrs. Moore took a job as a school teacher, moved her family, son Tom and his two older sisters, into Meridian. Moore, age 12, had to chip in on the family upkeep, took a paper delivery route for the *Meridian Star*. The paper was to play an important part in Moore's life on and off for the next 10 years, giving him much of his initial direction.

The *Star's* circulation manager took a liking to young Moore and gave him extra work rolling papers and delivering state editions to outgoing trains. Moore's \$3 a week salary ballooned to \$5. He became circulation supervisor, top dog over all the delivery boys.

In high school, Moore became editor of the school paper and after hours, when he wasn't busy at the *Star*, he was busy earning merit badges with the Boy Scouts. He earned so many badges, in fact, that at 14 he had the distinction of being the youngest Eagle Scout in America. (His fondest memory was journeying to a scout jamboree in Chicago in 1933 where he saw Babe Ruth hit a home run in an 18-inning, 1-1 tie between the Yankees and White Sox.)

Moore had ideas about becoming a reporter for the *Star* but his circulation manager friend had some other advice, in effect, "There's no money in editorial . . . stay on the business side." Moore did, went to work in the classified ad department.

In 1935, with some New Deal National Youth Act aid—and following his mother's wish that he become an engineer—Moore started classes at Mississippi State College (now a university), an agricultural and mechanical school 120 miles upstate from Meridian.

Moore wasn't happy with the move. He'd been reading *Editor & Publisher* since he was 12 and engineering wasn't a department. Even less to his liking was cleaning up the

zoology lab in a "pitch in" obligation under the NYA support-to-education program. Trying to figure a way out of broom handling, Moore hit on the idea of starting a school humor magazine. His brain child, *Miss-A-Sip*, began publishing in 1936, is still going.

Moore, sticking to the "where-the-money-is" theory, became business manager of *Miss-A-Sip*, sold ads to the college town merchants. The book did well, and with permission from the school, the publication staff kept what profit was made. It paid all of Moore's school expenses and gave him pocket money. (The editor of the magazine didn't do badly either. Moore recalls that he went on to become a real estate millionaire.)

In 1938 Moore made a break with Mississippi State, switched to the more-to-his-liking University of Missouri where he could finish up in journalism. He took a BA in journalism from Missouri in 1939. (Moore remembers his grades as average, mostly B's, "fine in English literature, fair in history, bad in math.")

A SWITCH TO THE NAVY

Throughout his college years Moore returned summers to Meridian and work on the *Star*. Back from Missouri he took over local display ads and classified sales, did some parttime selling for *Star*-owned radio station wcoc. But it didn't look like much of a future. And other things were happening. Moore was 21 and it was 1940. Before the draft got him, he joined the Navy.

Enlisting in the Navy's V-5 flight training program in New Orleans in October 1940, Seaman Second Class Moore was sent to Corpus Christi, Tex. Doing apparently what came naturally, while awaiting assignment as aviation cadet, Moore started a station newspaper, also tried for a berth as a public information officer, but that didn't work out.

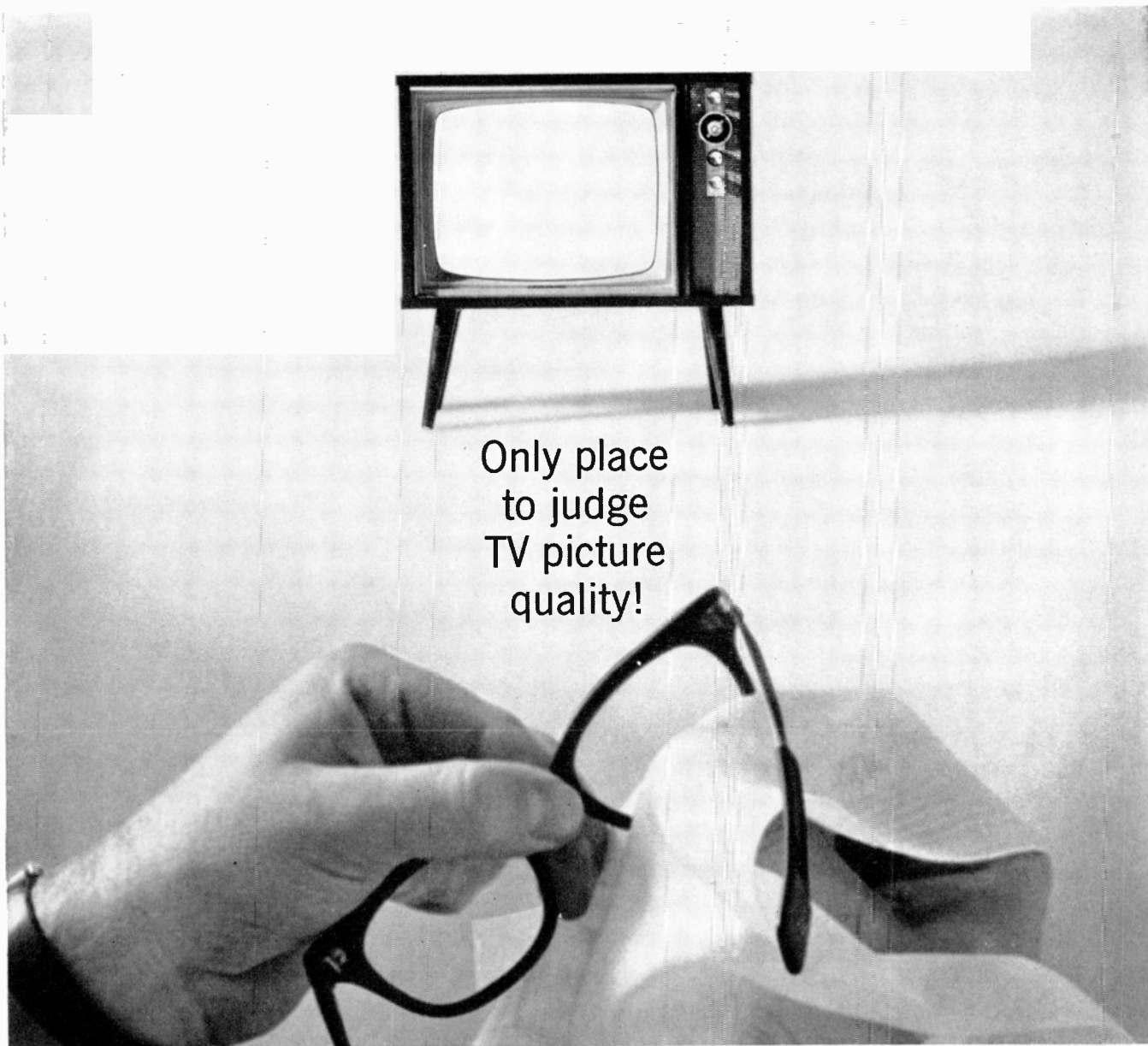
Completing flight training in August 1941, Moore received pilot wings and ensign commission, shipped out to the Seattle Naval Air Station and a new patrol squadron then being formed—VS2D-13 (Moore recites the designation with the unfailing memory of one who has lived long in the wondrous military world of coded jargon). His Navy career was to last 5½ years and a very respectable 3,000 hours in the air.

Moore flew the OSKU "Kingfisher" scout plane, in 1942 spotted and in 1943 married Claire Stirrat of Seattle—making Navy service more than a little worth while.

VS2D-13 took Moore on tours of duty to Morris Field, Ore., and into combat patrols in the Aleutians from airstrips at Kodiak, Dutch Harbor and Cold Bay, Alaska. In 1944 he was assigned back to Corpus Christi and duty in PBM patrol bombers.

With the war coming to an end, Moore, like thousands of other servicemen, was starting to hatch post-war plans. He thought he saw a future in radio and he wanted to start at the top—in station ownership. With Navy bonuses and savings, Moore and his wife had about \$10,000 to invest. With additional financing, they figured they could get a station equipped and operating for about \$52,000.

Early in 1945 Moore, now a full lieutenant, was transferred to San Diego. Taking accumulated leave time, he and his wife visited possible station sites—Laramie, Wyo.; Pueblo, Colo.; Salinas, Calif. They decided on Salinas and



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where today's best-selling pictures
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or show on "SCOTCH" BRAND Video Tape and view it on a tv monitor. Then you'll be looking at it with the same eyes as the customer. There are no optical-to-electronic translation problems. Every image is an electronic original completely compatible with the tv set in the home.

Picture-prove it! View a filmed and a video-taped production side by side on monitors. See the inimitable "here and now" quality that "SCOTCH" Video Tape offers agencies, advertisers, producers, syndicators. Extras are pushbutton ease in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure "Techniques of Editing Video Tape", write 3M Magnetic Products Division, Dept. MCS-103, St. Paul 19, Minn.



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COMPANY

Tom Moore: "I was making \$45,000 a year in California, but I felt limited"

applied to the FCC for a construction permit. It couldn't be granted because Moore hadn't yet received his station equipment, on order from Western Electric but with a minimum wait time of six months on it.

Moore in the meantime received his Navy discharge and moved to Los Angeles to wait out his equipment. Needing a stopgap job, he pondered three offers—a co-pilot's berth with TWA, editor of a shipping newspaper in Los Angeles, an advertising-publicity job with Forest Lawn Memorial Park in Glendale, Calif. He took the Forest Lawn offer "because apartments were hard to find in post-war Los Angeles and the one we found in Glendale was close to Forest Lawn."

A RAZZLE-DAZZLE CEMETERY

The reasoning, as it turned out, was not only practical in the light of upcoming events, but was one of the soundest moves Moore ever made. Someone with equipment beat him into Salinas and out of a construction permit. But the Forest Lawn job was shaping up better than Moore expected. Within three months he was a vice president and director of public relations and advertising for the country's most razzle-dazzle cemetery.

Forest Lawn was spending more than \$500,000 a year on advertising and Moore was on top of it, an important man in the Los Angeles media fraternity. Aside from administration, Moore supervised promotion of various radio programs and films sponsored by Forest Lawn, later took on production roles.

"At one point," says Moore, "we had about nine programs on the air on various Los Angeles stations and it was one of my most satisfying experiences to help produce them." Then came television. In 1947 Moore produced an Easter Sunrise program from Forest Lawn which was carried over KTLA (TV). From then on Moore was hooked. His interest in television intensified. And one of his Forest Lawn series, *The Living Book*, was even put into syndication by Ziv.

In 1952, "with no illusions of Forest Lawn as a career," Moore met Merle Jones (now president of CBS Television Stations Division) who was opening a West Coast office for CBS-TV Sales (now CBS Films). Jones offered Moore a job selling for the new CBS unit. Moore took it.

The decision was difficult. Moore was making \$18,000 a year at Forest Lawn, had a comfortable home and was settling down with the status of a golf club membership. The CBS offer was \$100 a week and commissions but, nonetheless, a possible way up into the big time. "My wife told me," says Moore, "'Go ahead, get it out of your system.'"

Moore was going to give it "a year or two." He gave it almost six years, sold CBS film product in 11 western states and, with the lifting of the FCC "freeze" on new TV stations in 1952 helping on the new business front, he chalked up an impressive sales record. But he had his eye on New York and bigger things.

"I was making \$45,000 a year in California," says Moore, "but I felt limited. In 1956 a job opened up in New York as general manager of CBS Films and I jumped for it. It paid less but I felt that I had to get to New York for a big success."

That success came sooner than Moore expected, as it had come for a Moore friend and CBS office mate of the West

Coast days, James Aubrey Jr. Aubrey, now Moore's rival as president of CBS-TV, has been an important influence on the career of Tom Moore.

Moore had met Aubrey in the early 1950's when the Princeton man was a young member of the famed CBS "farm team." Aubrey, like Moore, wanted to make it big. Out of the Army Air Force (a B-17 pilot in WWII), Aubrey had gotten into radio and TV sales with KNXT Los Angeles, in 1952 became general manager of KNXT and the Columbia Pacific Network, in 1956 was manager of network programs, Hollywood.

At one point in Hollywood Moore and Aubrey had adjoining offices. In their talks together it was clear that both wanted networking. "We programed the ABC network together at CBS a number of times," says Moore. The job was to be done for real by Aubrey not many months later.

In New York late in 1956, Moore remembers getting a call from Aubrey who told him, "I'll be seeing you . . . I'm joining ABC-TV as vice president in charge of programing in December."

In mid-1957 Aubrey did indeed see Moore, and he brought along his boss, ABC network chief Ollie Treyz. ABC-TV was looking for a new sales vice president. Moore was offered the job. He took it, joined ABC in November 1957. But Jim Aubrey wasn't through figuring in Moore's future. Four months later Moore had Aubrey's ABC programing job.

Aubrey, by his own admission, took a "gamble" in leaving the CBS farm team. His short cut into the big leagues via ABC, however, gained him what might have taken perhaps a 10-year climb on the CBS appointments ladder to reach. CBS wanted him back, and in April 1958 back he went, as vice president-creative services, lieutenant to CBS-TV president Louis G. Cowan (with a step up to executive vice president of the network in May 1959, the president's chair the following December).

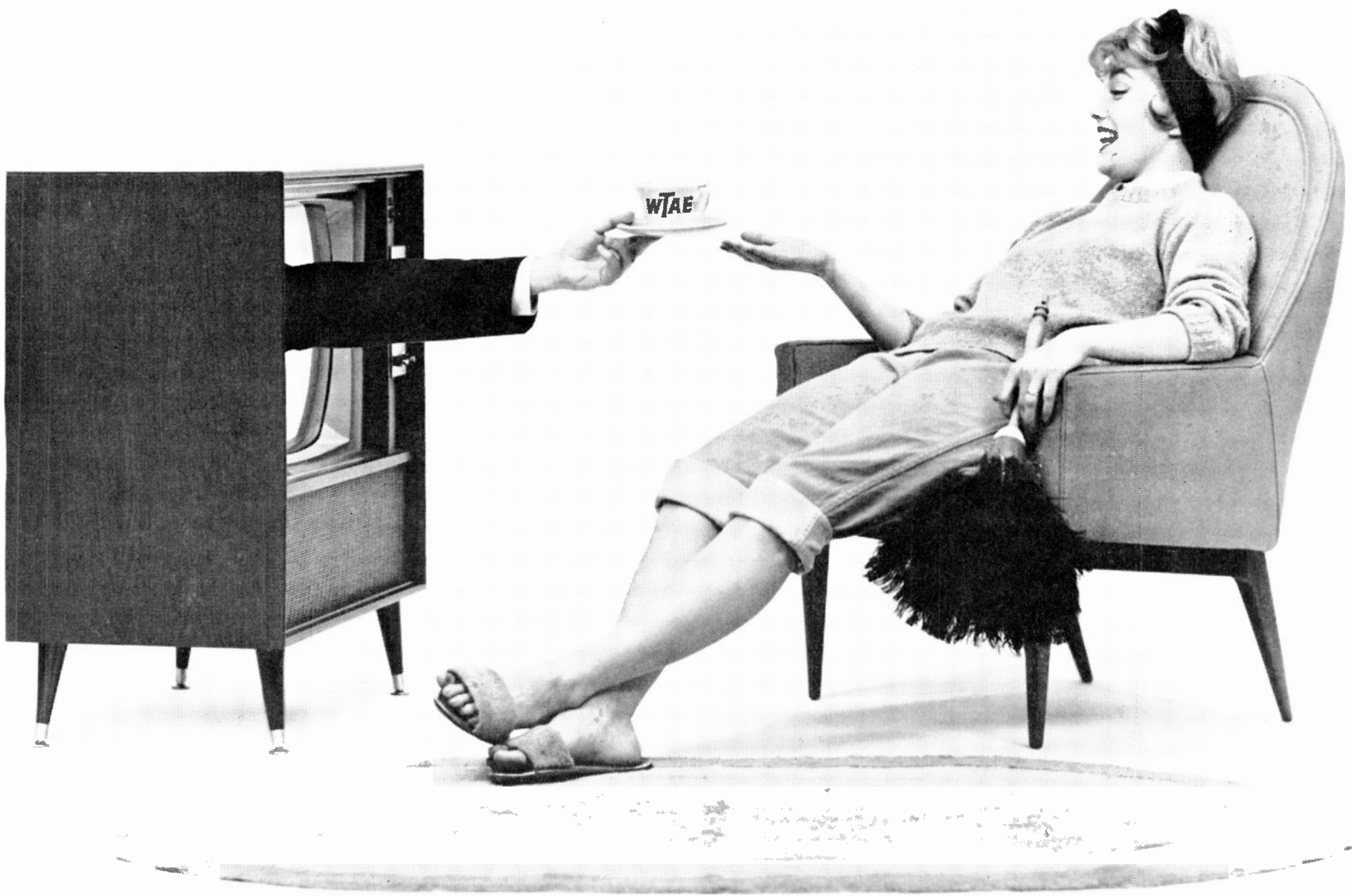
AN IMPORTANT LUNCH AT THE PIERRE

Before Aubrey left ABC he and Moore had lunch at the Hotel Pierre Grill. Aubrey confided that he was returning to CBS, asked Moore to pitch for the programing job if he really wanted it. Moore wanted it and when network business threw AB-PT president Leonard Goldenson, vice president Simon Siegel, Treyz and Moore together in Washington, D. C., soon afterward, Moore made his pitch.

"I pitched them for two hours on why I should be in programing," says Moore. "There was no immediate decision but on the plane up to New York the next day Ollie told me I had the job."

Moore stepped into the Aubrey vacancy in March 1958 with the belief that programing and sales are inseparable; "A good salesman must know programing to sell just as a good programing man must know what will sell." Moore felt he had more than half the battle won. And ABC-TV, too, was winning some key ratings battles, had the competition feeling its programing presence in the heady ABC successes of 1958-59, 1959-60, 1960-61.

Treyz and Moore were riding the crest but with the 1961-62 season, the ABC wave broke. Action shows were going under and Treyz was caught in the undertow. Moore held his footing and on March 20, 1962, he replaced Treyz



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America's 8th largest market.*

*Check your Katz representative. You'll find
TAE up among the leaders in low cost-per-thousand
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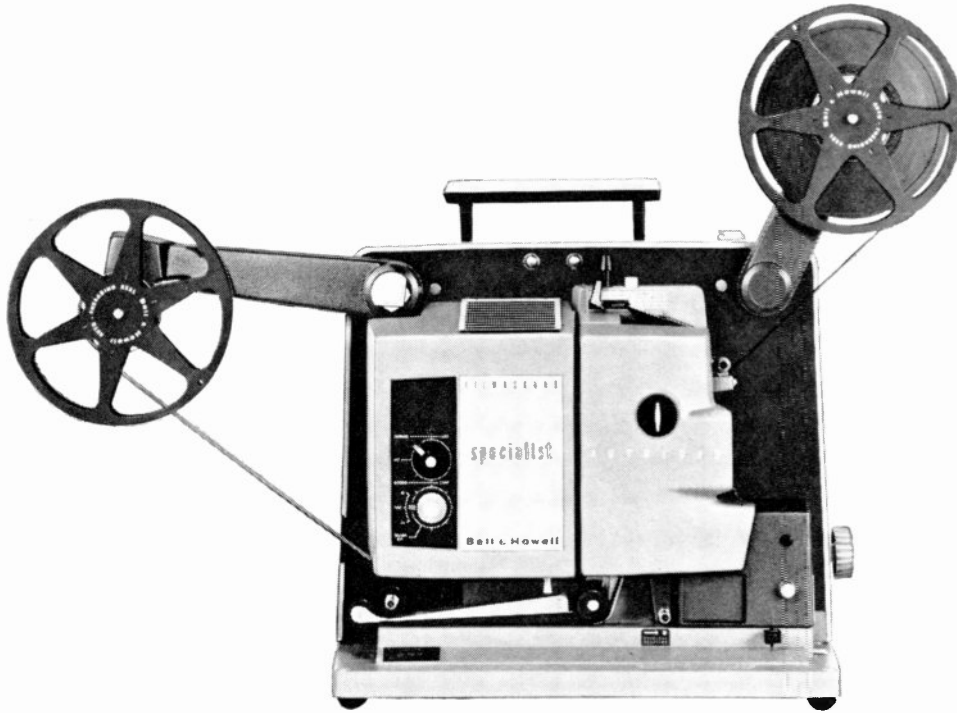
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LEASE IT FOR ONLY \$24 A MONTH!

Ever had the feeling your sound films aren't getting seen? Could be your men have been embarrassed by outdated equipment that's hard to work, makes them (and your company) look bad. Here's how to settle that problem, for good.

Ask for a demonstration of the new Bell & Howell 550 Specialist AUTOLOAD Filmosound . . . the one and only

sound projector anywhere to thread itself completely . . . automatically. Even better, the AUTOLOAD watches every inch of film during projection. You'll never lose your audience because of garbled sound or pictures. Sound system is full-range . . . engineered to handle the largest theater, the smallest conference.

LEASE THE AUTOLOAD...BENEFIT STILL MORE WAYS!

- Benefit from FREE maintenance. FREE delivery anywhere in the United States. You just replace projection lamps, tubes. That's absolutely all.
- You take on no capital investment. What's more, you'll find leasing the AUTOLOAD may easily cost you less than you've been spending on rentals.

Fill out the coupon, ask for a demonstration of the world's only completely automatic-threading 16mm sound projector. Your film messages are expertly done . . . the AUTOLOAD will help add to their effectiveness . . . automatically.

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Dear Sirs: Send me details of your special Bell & Howell 550 Specialist AUTOLOAD Filmosound Lease Plan.

___ Send me information about 24-month lease plan.
(12-month plan also available)

___ Arrange for a demonstration as soon as possible.

NAME _____

POSITION _____

COMPANY _____

CITY _____ STATE _____ ZONE _____

"Tom can make decisions . . . he's not a blue sky huckster . . . and he's got guts"

as vice president in charge of ABC-TV. Last April Leonard Goldenson announced his election as president. Tom Moore had made it big. His salary today is probably in the \$90,000 range—Treyz made \$98,000 when he left the network.

The general consensus around on Moore is that he's a high type individual, has brains, ability, straight line thinking—the logic required to sort out what's important and what isn't. "Tom can make decisions," says one acquaintance. "He has no trouble saying yes or no. He's not a spellbinder or a blue sky huckster. His statements are quick but considered. And he's got guts. He'll stand up for his convictions when he thinks he's right."

Moore, according to one of his ABC lieutenants, is "forthright, able to get along with the broad cross-section of the TV business," has "a strong sense of responsibility." Another ABC department chief cites Moore as having "an open mind, malleable to change, able to listen to those underneath him." The same executive says Moore is a "fantastic consumer of information," a "workhorse whose physical impression of easygoing is completely deceptive in the volume of work he actually does."

The ABC-TV chief is not a "memo man," thrives on face-to-face contact. He's "not quick to blow up, but he has a temper, shows it on occasion, reddens as his boiling point is reached." He also has a good sense of humor and "the ability to ease tension with a robust, infectious laugh."

The shop Treyz ran and the shop Moore is now running are two different animals. "You must remember," says a Moore aide, "that each man was working under different circumstances. Treyz was in to accelerate the breakthrough ABC-TV was making. Moore is in to halt the decline and go forward again. Tom has a tremendous amount of rebuilding to do . . . the pressures are fantastic. He's more organizational minded, uses the people under him to a much greater extent than Treyz did."

While Treyz and Moore are two different people, comparisons must be made between them. Treyz came up through research and was terrifyingly fast with a statistic, more often baffling a client than winning a friend. His speech was graphic and colorful, words cascaded out of him and he moved with boundless energy. He headed the network at age 38. Moore was 44 when he took over.

In the research area, Treyz's "baby," former ABC-TV research man, now vice president and general manager of the network Jules Barnathan, notes the difference: "Treyz," says Barnathan, "used to analyze research himself and arrive at his own conclusions. Moore relies heavily on research interpretation from others. Ollie used research as a weapon. Tom uses it as a tool."

Moore speaks glowingly of his people. "I inherited a most competent staff. It carries tremendous responsibility on its own and delegation of duties isn't difficult." But there is a new organizational scheme and new faces. Within recent months the network has lost a number of key people.

WHO'S WHO AT ABC-TV

When Moore headed programing, he ranked as the network's number two man behind Treyz and had operational duties in addition to programing responsibility. One of his first moves in the head chair was to create a new general manager slot, an administrative post between himself and

the ABC-TV departments. In it he put Julie Barnathan, an ABC veteran of nearly 10 years, vice president for affiliated stations since 1959, president of the station unit since January 1962.

Barnathan, now in Moore's former office on the fourth floor nerve center of ABC-TV's West 66th St. headquarters, ranks as a troubleshooter, has all departments except programing reporting to him. He can round the corner of his office and in turn report to Moore next door, in Treyz's old office. Moore reports down the hall to Simon Siegel, AB-PT's financial man and executive vice president of both the parent corporation and the TV operation. Goldenson, the ultimate power, is just a door removed from this trio.

Moore's move out of the programing slot last year left a big opening for a programing top banana. ABC filled it by appointing its vice president and director of program development, Dan Melnick, as vice president in charge of nighttime programing. When Melnick resigned last June to go into partnership with David Susskind at Talent Associates-Paramount Ltd., Moore applied a familiar tactic, gave Edgar J. Sherick, ABC-TV vice president in charge of sales, the nod, and it was all the way—vice president in charge of programing, a title vacant since Moore had relinquished it 15 months before. (In Sherick's former sales job now: James E. Duffy, moved over from executive vice president and national sales director, ABC Radio.)

The number two spot behind Moore would seem to be shared equally between Barnathan and Sherick. Says Moore of Sherick and the sales-to-programing transition: "When Ed learned that Dan Melnick was resigning, he asked me for the job. I had him in mind anyway. I saw the man, not the job. That's the important thing. Ed will gain the know-how." Left unsaid is that Moore gained his know-how the same way.

Linking Sherick and Moore closely beyond the broad denominator of programing (and a personal friendship—"We spark each other," says Moore) is a common liking for sports. Together both men have been putting ABC-TV on the network sports map. Moore is a sports buff, an "improving" golfer, a fine rifleman and hunter. Sherick is a sports expert, before joining ABC in February 1961 headed his own program packaging company, Sports Programs Inc.

Moore knew of Sherick when both were at CBS, in 1959 went to him with some ideas about propping up ABC's weak sports picture. Out of their talks came NCAA football games and the Sherick-conceived and developed *Wide World of Sports* hit. ABC eventually bought Sports Programs Inc. and Treyz, with a warm concurrence from Moore, hired Sherick for network sales.

The names behind Sherick on the ABC-TV programing roster are not generally well known. It has been the network's policy, and Moore's, to promote from within where possible, bring up programing men from production, sales, radio, even AB-PT's theater operation. The network generally stays away from the recognized programing "names" who transfer networks (although it has lately been losing some veteran manpower to others, in addition to Melnick: Giraud Chester, vice president, daytime programs, to NBC-TV; Julian Bercovici, director, daytime programs, to an independent producer).

Ranking behind Sherick on the program department lad-

The feeling of change and a rebuilding of its image indicate a new era at ABC-TV

der are Theodore H. Fetter, vice president and program director; Douglas Cramer, director of program planning; Armand Grant, vice president, daytime programs. And with ABC-TV's western division: Ben Brady, vice president, network programs; Bert Nodella, director, program development; Rowe Giesen, manager, network programs.

This is the programing team Moore is now working with, men for the most part up from the ranks within ABC. There has also been a reorganization within ABC News, a department, like sports, which Moore has been conscious of improving.

THE NETWORK'S NEWS OPERATION

Last July Leonard Goldenson moved news vice president James C. Hagerty upstairs into AB-PT, reached over to NBC-TV for Elmer W. Lower, an experienced TV news executive, NBC News' general manager and number three man who at one time was an organizational bright light within CBS News.

Hagerty, most observers feel, didn't quite work out. His working-reporter-on-camera idea was fine in theory but TV is a personality medium and ABC News hasn't come up with any scintillating news personalities, except for a few skipovers from the other networks, notably Howard K. Smith. Hagerty undoubtedly improved the ABC News operation but it is still far short of rivaling CBS or NBC.

Lower is in to change the operation and Moore indicates that there will be major format and personnel changes, more polish, a "revitalization." And the establishment of Lower's newly-created post of ABC News president appears to be in keeping with a recent ABC move to upgrade titles in all departments.

Just prior to the change at the top in news, the department's second man, Robert E. Lang (once second man at CBS News under Sig Mickelson), had a "difference in philosophy" with Hagerty, quit and was replaced with 11-year ABC veteran Stephen C. Riddleberger, brought over from his president's post at ABC owned radio stations, again a case of keeping most appointments within the ABC "family." (Riddleberger, while not a newsman, knows the ABC station setup, should be valuable in working for more news program clearances, a thorn that was constantly in Hagerty's side.)

It may not be exactly a "new" ABC, but the feeling of change is strong enough, the attempt at a new image and new dignity obvious enough, to call it a new era. Moore, as he tools his steel gray Jaguar XK-E into Manhattan traffic to work every morning, is a bit like the old scout plane pilot in search of another island in the sun, another season like some of the good ones gone by.

Tom Moore doesn't get to see many of the Broadway shows he was once fond of taking in or reading the racks of non-fiction he once had time for. His eye today is for scripts and pilot films. His current preoccupation is naturally the new season. For the past few months it was production and delivery with periodic trips to Hollywood. Starting in mid-December it will be pilots for 1964-65, in March and April, selling. Always there are the problems of station relations, clearances, ownership, coverage, finance, personnel, what's coming out of the Washington regulatory mills.

Despite the demands on his time, Moore makes something of a ritual out of home life. He tries to make dinner every night with his family, keeps fairly regular office hours—in at 8 or 8:30, home between 6:30 and 7:30. He doesn't, however, escape completely. He'll do a lot of late night telephone and paper work in an office at home.

The Moores—wife Claire, children Tom Jr., 16, and Jeanne, 12—live in Darien, Conn., in a big gray colonial house they moved into eight years ago. It sits on two acres, has a five-acre lake out back. Around the house runs a quarter-mile white picket fence which Moore grinningly recalls "costs \$500 to paint."

Moore's golfing reputation would score a dismal Nielsen but his game is improving ("My 22 handicap is coming down"). Teamed with his son, Tom Jr., two months ago, Moore won the father-son tournament at the Los Angeles Country Club. His East Coast membership is with the Wee Burn Country Club in Darien.

Moore's hunting eye is better than his golfing eye and this sport takes him after quail in Mississippi and Georgia, ducks in California and Washington, pheasant in South Dakota, antelope in Wyoming. His big-name hunting partners include such as Joe Foss, Bing Crosby, Ernie Ford, Curtis LeMay and Barry Goldwater. When asked how many guns he owns, Moore laughs. "More than my wife knows about . . . eight."

And Moore's enthusiasm for just about any spectator sport will sometimes carry him on location, even to Europe, with *Wide World of Sports'* production crew, if he can wangle the time.

A CRACK AT THREE SEASONS

There can be no final evaluation on Tom Moore until he has had his crack at the three seasons he feels he needs to get ABC-TV firmly into contention again. He knows that movement and change are not necessarily progress, that progress is cumulative, the result of many things.

ABC took a chance on Moore in sales in 1957, in programing in 1958, in the full range of his sales-programing-administrative talents in 1962. His tenure and upward climb are measures of his success.

In a speech before the Broadcast Advertising Club of Chicago last March, Moore spoke on "The Challenge Before Television and Advertising." At one point he said, "I would hope that television advertisers will show willingness to explore new program fields, new program forms, new talent, new faces. I am convinced that there are many opportunities for creative advertising in television that have not yet been tapped. There are . . . ways to reach the new kinds of audiences whose levels of education and sophistication go far beyond what was thought possible a generation ago. I would hope that more advertisers would demonstrate their willingness to break away from some of the traditions and clichés that have caused them to conform too closely to obsolescent practices."

Moore might have been speaking of "the new" ABC-TV, his new, highly varied 1963-64 program schedule. Advertiser support will make it, or break it. The network's promotion of several years back used to say, "The trend is to ABC-TV." Moore doesn't like old slogans, but he'd like to dust that one off and wear it again. END



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This is the first time in years that CBS has had to share Monday with anyone

has quite a following of hard-core fans, much of the nicely pre-assembled audience of older adults from *Sullivan* will switch to *Bonanza*. Cornell feels production problems have hampered Garland's efforts from the beginning, thinks the show won't be able to sustain audience interest and has her coming off a poor third to *Bonanza* and *Arrest and Trial*.

Sunday night ends in two-network competition. The *DuPont Show of the Week*, aiming for selective audience, says Cornell, leaves CBS and ABC to fight it out. Cornell sees ABC's *100 Grand* as a throwback to the big giveaway quiz shows that brought big scandals to the networks in 1957. But if these shows went off the air it was because of criticism from investigators, not from TV viewers. Cornell gives *Candid Camera* the time slot rating edge, but sees *100 Grand* cutting deeply into the CBS offering.

The highest rating of the night goes to hardy TV perennial panel show *What's My Line?* With ABC scheduling a news show and *DuPont* going into its second half-hour, Cornell says *What's My Line?* takes the time period almost by default.

Cornell sees CBS taking Sunday night with a 21.3 average audience rating, a 35 share. NBC comes in a close second with 19.8 average audience and a 32 share. ABC finishes out of the money at a 15.7 average audience and 25 share.

MONDAY

Monday evening's time periods present general trends similar to Sunday's. CBS retains last season's winners lock, stock and barrel until 10 p.m. Cornell points out this is the first time in programming history that a network rides with five consecutive programs from a previous season. The two unsuccessful shows CBS started with last season—*The New Loretta Young Show* and *Stump the Stars*—are scrapped and the network substitutes the hour-long *East Side, West Side*. NBC, which failed at the outset of last season, found it could get sizable audience by programming movies and continues the feature film programming policy. Once again it's ABC that throws caution to the winds, taking the biggest time period risks by scheduling two new shows and switching the time period of an already established rating winner, *Wagon Train*, to tilt toe-to-toe with three of CBS's strongest entries.

ABC's Monday viewing begins with what Cornell considers one of the brightest new shows of the season. He calls the 7:30 *Outer Limits* a unique anthology that combines the double-powered audience allure of science fiction and a horror movie. Cornell points out that audiences have always responded to the lure of

the horror show, in the movies and whenever Frankensteinian fare is shown on local TV. Cornell links the horror hook to universal "human insecurity," says the supernatural program sets up an insecurity for the folks at home and then resolves it for them. Cornell sees the basic audience for *Outer Limits* coming from young adults, teen-agers and children, adds that were the show in a heavier sets-in-use time than 7:30 it might very well "go through the roof."

The NBC movies are in a bind as far as Cornell is concerned. Of the 60 films purchased by the network to be split up between Monday and Saturday night movie programs, only about 20 will be top audience attractions. Additionally, movies the film companies have sold to TV are strongly male-oriented. Cornell sees older women, particularly, tuning to their favorite *To Tell the Truth*, while youngsters and younger adults go to *Outer Limits* (also heavily drawing men). Cornell predicts *Outer Limits* will get the lion's share of the 7:30-8:00 audience, *To Tell the Truth* comes next and *Monday Night Movies*, in his view, finishes a distinct and poor third. The same positioning holds true of 8:00-8:30, substituting *I've Got A Secret* for *To Tell the Truth*.

Wagon Train appears next on ABC. Children won't be able to stay up to watch the 90-minute show to its conclusion, so Cornell feels they'll probably pass it up. He feels it's a strong show, capturing older adults who move over from CBS's *I've Got a Secret*. But he sees a big general flow of audience, mostly children and teen-agers, going to *The Lucy Show*, replacing the redhead's loss of older adults to *Wagon Train*. Cornell gives *Wagon Train* a slight audience edge over the CBS offering, predicts great flow and switch of audience.

Cornell sees little reason for audience shift at 9:00. For the second consecutive season, CBS has the *Danny Thomas Show* following *Lucy* and *Andy Griffith* (9:30-10:00) following *Thomas*, pre-assembling audience "beautifully" for each other. He sees little reason for a change in viewer selection or network success. *Hollywood and the Stars* is viewed by Cornell as programming of a specialized type with its basic appeal to older women. He doubts that old film clips of Hollywood's hey-day can hold up against the stiff TV competition it gets from CBS and ABC rivals. He also predicts that *Hollywood and the Stars* will lose more audience to *Andy Griffith* (a big favorite with women and older adult audiences) than to *Wagon Train*. He has *Griffith* and *Wagon Train*'s last half-hour so close he calls it a tie.

10:00 Monday night presents a complete switch in programming types on all networks. CBS changes from a night-long run of humor and goes dramatic with *East Side, West Side*; NBC calls a halt to the movies and slots *Sing Along With Mitch*; ABC turns psychiatric with *The Breaking Point*. Cornell picks *East Side, West Side* as the time period winner, calling the saga of a social worker "exciting fiction that's done in the fashion of the best documentary." While the subject matter deals with rebellious youth, a topic that older folks shy away from, the mechanics are so "stark and exciting" Cornell feels it will get enough audience from teen-agers and young adults to take 10-11 o'clock away from its rivals. He predicts *Sing Along* will throw its younger audience directly to *East Side, West Side* and finds *The Breaking Point* too technical in its discussion of mental illness to hold mass audience interest.

The Monday night audience picture is viewed by Cornell as a two-way race between CBS and ABC with NBC in a way-under-par third rating position. But Cornell feels that even a close first place finish for CBS on Monday night is a come-down. "This is the first time in years," he says, "that CBS has had to share Monday night with anybody."

TUESDAY

Tuesday prime time has ABC's *Combat!* holding down the network fort in the same time period it did well with last season. Cornell says research shows the show a heavy favorite with small children partly due to lack of competing program appeal to children. Perhaps, he ventures, it answers their desire for action and excitement. *Combat!* also hits with teen-age boys, who'll soon be drafted into army life, and adult men who've had similar service experiences. With CBS devoted to local program time, ABC's soldiers have rivalry only from NBC's *Mr. Novak*.

Cornell calls the NBC entry a noble attempt to do more intelligent programming, but feels the show's sheer nobility will be its downfall. He sees *Novak* losing the teen-age audience that will be initially attracted, since the program deals with their environment, because they're too rebellious to accept its "Good Book premise." It's Cornell's contention that nothing drives high-spirited adolescents away faster than high-principled preaching and that's what he says *Mr. Novak* has in abundance.

At 8:00 *Red Skelton* comes along and Cornell says the talented comedian "pulls everybody." The men and children who composed the bulk of the *Mc-*



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THE CORINTHIAN STATIONS
RESPONSIBILITY IN BROADCASTING

“Casey” may lose out when the kids start nagging Mom to switch to “The Hillbillies”

Hale's Navy audience last season will switch to *Skelton*. Additional ammunition comes to the CBS comic from the younger segment of *Novak* viewers. NBC's 8:30 entry won't turn the tide away from *Skelton* either, Cornell says. He sees the half-hour *Redigo*, which didn't get much popular acclaim last season as an hour show (*Empire*), not improved any.

CBS's new rural comedy, *Petticoat Junction*, falls into a perfectly pre-assembled audience from *Skelton*. Though the show is “new” Cornell says there are certain elements working in its favor that can be determined even in advance of premiere air time. First of all, the comedy will be coming from Paul Henning, the same sure hand that gave the television world its most popular show, *The Beverly Hillbillies*; *Petticoat*'s leading lady, Bea Benaderet, also won audience acceptance on the same show. It's got the same basic ingredients that made the *Hillbillies* a hit and Cornell predicts the same kind of success for it. He gives it the highest predicted rating of all this season's new entries, due mostly to a beneficial time slotting.

Petticoat's rival on NBC is the *Richard Boone* anthology series. Cornell feels that with the death of story editor Clifford Odets the series has lost a lot of the creative glue that might have held it together. Boone suffers too from poor lead-in audience, will be left, Cornell feels, with small numbers of basically older viewers. The programming analyst says that ABC's *Greatest Show On Earth* is probably a misnomer, with the intense conflicts necessary to make a dramatic anthology a hit sadly missing. Yet Cornell cautions that anthologies, changing as they do week to week, are difficult to predict.

Jack Benny follows *Petticoat Junction* at the mid-point of *Boone* and the *Greatest Show*. Comedy's tight-wad won't lose much of the audience pre-assembled for him; while the youngsters go to bed, the oldsters stay with him and Cornell gives *Benny* the time period.

Tuesday evening comes to a close with two known program quantities opposing an unknown. CBS features *Garry Moore*, whom Cornell points out will be doing the same kind of musical variety he's been doing so successfully for years. Added to *Moore*'s happy TV track record is the plus of equally happy lead-in audience from *Benny*. Cornell feels *Moore* will romp easily over his competition. NBC opposition, *The Bell Telephone Hour* alternating with *Andy Williams* as well as occasional NBC news specials, suffers from a poor ratings history and no lead-in and falls by the wayside in

audience size. *The Fugitive*, debuting on ABC, will probably increase ABC's share of audience, Cornell says, with its bulk appeal toward young adults, both men and women, and will also have the advantage of being the only dramatic show on in its time period. But Cornell feels the show will have to resolve the romantic angle inherent in the pilot (here the fugitive hero jeopardized his safety by falling in love while on the run) to come at all close to winning the slot.

Cornell sees CBS taking every time period on Tuesday with the exception of the half-hour at 7:30 when the network goes local. CBS sits pretty with a 22.9 average rating and 39 share. ABC isn't even close with a 17.3 average audience and 30 share and further back still is NBC with a 11.9 rating and 26 share.

WEDNESDAY

Wednesday night Cornell sees ABC showing a definite penchant for taking old shows and putting them into new time periods. The network starts off at 7:30 by switching from *Wagon Train* to *Ozzie and Harriet*. Cornell calls this a smart programming move, explaining that *Wagon Train* is adult entertainment and 7:30 is the youngster's viewing hour. CBS stays with its high prestige but low-rated *CBS Reports* and NBC goes again with its popular 90-minute western, *The Virginian*. While CBS and NBC fight it out for the older adult audience, Cornell says *Ozzie and Harriet* may just sneak in and capture enough young viewers — teen-agers and their parents—to get a sizable rating. Cornell gives the first half-hour of *The Virginian* the go-ahead but adds that *Ozzie and Harriet* are still very much in the rating picture.

The *Patty Duke Show* bows for the first time at 8:00 on ABC and Cornell sees the show appealing to “every woman and parent who's got a child from 20 down.” Miss Duke plays two teen-agers, one the typical gum-snapping hoyden and the other the perfect idealized version of the teen-age youngster. Cornell sees this duality bringing in teen-agers who'll identify with the rambunctious *Patty Duke* and the parents who'll point with pride to the model *Patty Duke*. *Ozzie and Harriet* seems to pre-assemble the right type of audience for Miss Duke and Cornell feels the hinge on which her success swivels is how good a lead-in *Ozzie and Harriet* give her. The 8-8:30 slot still goes to *The Virginian* with its heavy adult appeal, more popular with men than with women.

At the end of *CBS Reports*, the network stops giving away its early evening

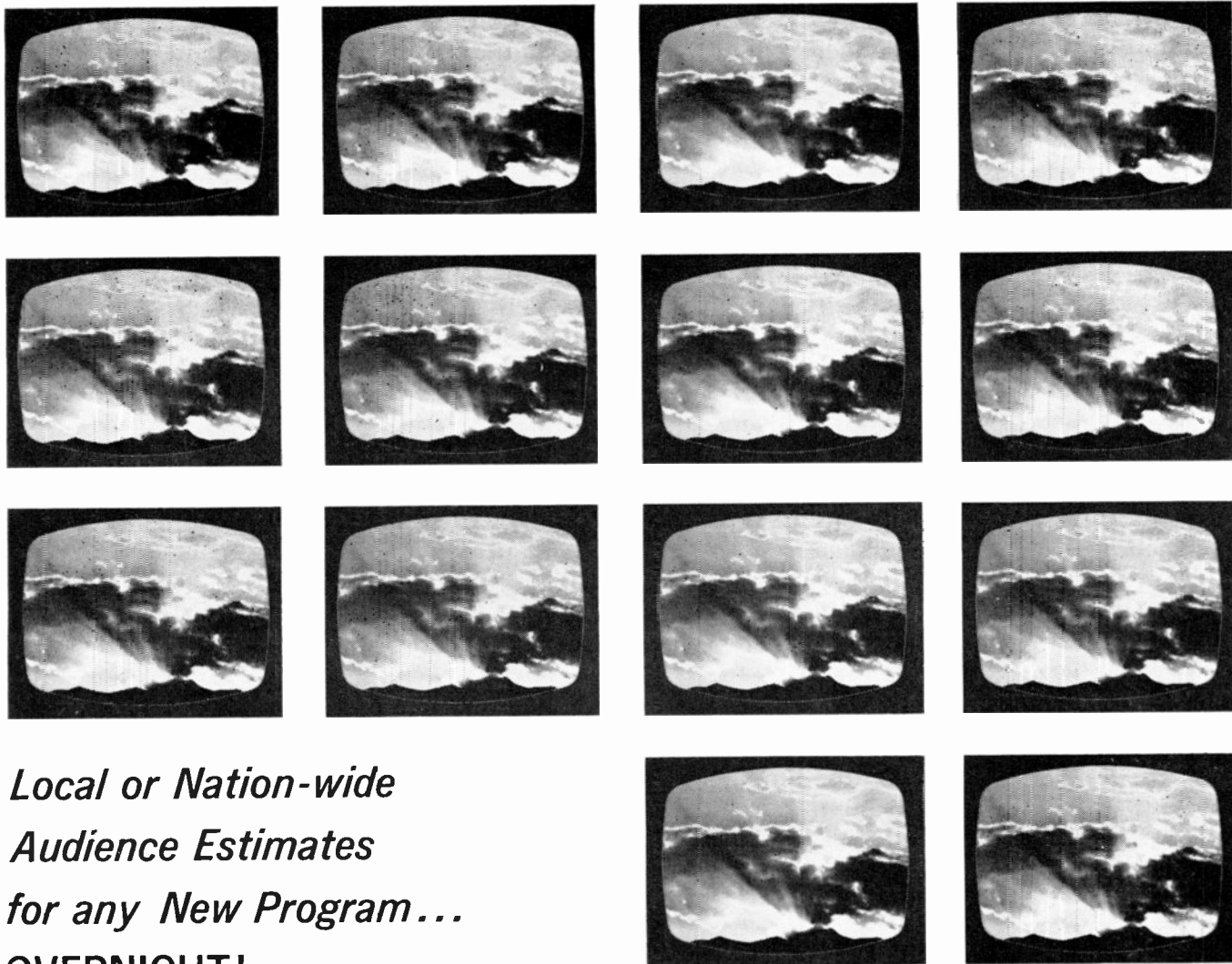
and makes a try for audience attention with the new *Glynis*. Cornell is captivated by star Glynis Johns' fine comic talent but feels her art is so subtle that it requires a larger screen than the TV set provides for full audience appreciation. With no lead-in and in the face of *The Virginian*'s mid-point, Cornell regretfully predicts a probable strike-out for Miss Johns, something he feels might not have happened in another time period.

The Price Is Right still garners an audience in its new ABC berth but its appeal is basically to older adults, thus losing the value of younger viewer lead-in from *Patty Duke*.

The reigning audience-getting champion, the *Beverly Hillbillies*, will be back in its same stand at 9:00 on CBS. Cornell predicts it'll be doing the same sensational business although not as sweepingly as last year because of stiff competition from the moved *Ben Casey*. The virile neurosurgeon gets most of his audience support from young women—the show ranks first among all shows with women viewers. But, Cornell explains, 9:00 is still a children's viewing hour and Cornell figures they'll nag Mom into switching to the *Hillbillies*. Cornell places the *Beverly Hillbillies* as first in total homes reached, first in total viewers, first with 12-17-year-olds and first with adults between 35-49. The high voltage in the 35-49-year-old viewer category is probably being generated by the kids in those households. Poor *Espionage* gets what's left over audience-wise after the big battle between *Casey* and the *Clampetts*. Since Cornell says there's hardly anybody left, it's not much.

Casey loses his first half-hour to CBS, but Cornell says he'll do better at the *Hillbillies*' sign-off. Cornell sees the good doctor pulling young mothers away from *Dick Van Dyke* and a definite improvement in *Casey*'s condition from 9:30-10:00.

At 10:00 *The Eleventh Hour* returns to NBC but without pre-assembled audience and with strong competition from CBS's *Danny Kaye*. *Channing*, ABC's anthology about college life, has pre-assembled audience but Cornell says lead-in can only do so much. It's Cornell's contention that *Channing* is probably the “most moral story ever written” with basic conflicts that aren't dramatic enough to generate or hold viewer interest. Were it not for *Ben Casey* hyping the *Channing* show with lead-in, Cornell would have rated it lower than he has. The major Wednesday night uncertainty in Cornell's view is *Danny Kaye*: how long can the entertainer do an hour a week? Since the same



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ABC lives up to its "new" label with a completely reshuffled schedule for Friday

question's been asked about Bob Hope, Jackie Gleason, Red Skelton, etc., who've been doing very well for a very long TV time, Cornell gives Kaye the benefit of the doubt and the time period.

But while *Kaye* may take 10-11, Cornell says ABC will take the night. He gives the network a 19.1 average audience rating and 34 share; CBS gets next place with a 17.3 and 30 share and NBC brings up the rear with a 16.0 and a 28 share.

THURSDAY

Thursday starts with ABC scheduling its biggest kiddie attraction, *The Flintstones*. With no other competition for the young viewers' attention, Cornell gives the ABC cartoon characters a healthy rating. It's not healthy enough, however, to pass *Password* on CBS, which builds the leading audience from among older adults, especially the over-50 viewers. Cornell calls *Temple Houston* a "desperation" entry, says it can't overcome the handicap of last-minute production. The analyst says the male audience that would have been attracted by programming dealing with the period will be drawn instead to *Password*.

At 8:00 CBS moves in *Rawhide* from its former berth at 7:30 Friday night. The western has surprisingly heavy support from older adult viewers, ranks number one with over-50 adults. Cornell explains its fascination for older people probably stems from their attraction to the leading character played by Eric Fleming. He's a sort of father image of the lone prairie, very moral, and older people, especially older women, like him and the kind of straight-shooting goodness he represents. *Rawhide* has these older ladies pre-assembled in abundance from *Password*.

Donna Reed builds a kiddie audience on ABC that's held through *My Three Sons*. At 8:30 *Dr. Kildare* makes his third season appearance on NBC but Cornell doubts he'll be the audience-getter he was last year. Working against him is poor lead-in from *Houston*, a start at *Rawhide*'s mid-point. But hopefully for *Kildare*, Cornell doubts *My Three Sons* can hold onto the *Donna Reed* lead-in. He predicts the younger audience, particularly women, will flow to NBC and *Kildare*.

9:30 brings *Perry Mason* to CBS. The long-run lawyer's appeal, Cornell says, has primarily been to adults over 50, a group that's ready and waiting for him at the finish of *Rawhide*. An added plus for *Mason* and *Kildare* is what Cornell sees as low-rating competition from the *Jimmy Dean Show*. The analyst says Dean's had TV outings, if not series, be-

fore and has never been able to build a big following, doubts he'll do any better with an hour to himself on ABC. Cornell sees *Mason* and *Kildare* in close competition, gives *Kildare* a slight edge because of his earlier starting time.

But Cornell gives *Perry Mason* a chance to bounce back in his final half-hour. He envisions *Hazel*, the NBC maid, losing the younger portion of her pre-assembled audience to *Mason*.

The 10:00 wind-up hour goes overwhelmingly to *The Nurses* and CBS. He describes *Nurses*' strength as heavily female, particularly strong with teenage girls. Also working for *The Nurses* is Cornell's low ranking of the CBS competition. He sees the *Sid Caesar*/*Edie Adams* alternating on ABC as similar in all details to the shows they put on unsuccessfully as far as audiences were concerned last season and is certain that TV program history will repeat itself in this case. No rating champion either is NBC-offering *Perry Como* on a now-and-again basis with *Kraft Suspense Theater* anthologies. Cornell says Hollywood scuttlebutt has it that *Kraft* is weak in production values. *Como* won't appear often enough to draw a big audience.

Cornell gives CBS another winning night in Thursday. The network gets a big 21.1 rating, 37 share. NBC walks in second with 17.2 and 30 share and ABC finishes last with 16.2, 27 share.

FRIDAY

Friday viewing is adventuresome on all networks. Cornell sees the schedule filled with changes in all directions. Few shows are retained from last season, hold-overs are in different time periods. Of the three networks NBC retains the most old programs from last year—two hour shows in old time periods. CBS keeps the most old programs—three entries for two and a half hours—but only one is in last year's time period. The "new" ABC again lives up to the "new" name, reshuffles its entire Friday night schedule, has two new entries, no show in a last season time period.

In the 7:30 sphere of children's influence, Cornell gives NBC a slight starting edge with its *International Showtime*. He points out that ABC's 77 *Sunset Strip* also has some children's appeal, powerhoused by a large teen-age audience. Cornell predicts a 77 *Sunset Strip* rating victory, if only because he feels that *International Showtime*, with its standard routine of circus acts, is beginning to feel the pinch of time. CBS program "debutante," *The Great Adventure*, seeks to dramatize history and still appeal to the public taste. Cornell calls it a worthy effort to combine "Good

Book programing" with fictional values. He doesn't see it as a miserable failure in the ratings race but still gives it a third place finish from 7:30 through 8:30.

At 8:30 NBC schedules *Bob Hope* and the Chrysler mystery anthology series. In the program analyst's view there's no question about Hope riding supreme on the weeks that he's featured in the series. But the fact that Hope's not in all the shows, Cornell feels, works against the comedian. His absence, Cornell says, gives viewers an opportunity to break established viewing habits. The rating Cornell forecasts for this NBC time period is a combination of Hope and the mysteries, but Cornell's certain that on nights Hope's featured the ratings will be higher than they are on other nights.

Burke's Law, the series with Gene Barry as the richest police captain in the world, is Hope's competition on ABC. While Cornell says the *Burke's Law* policy of featuring name stars in walk-on roles is a good audience jolter, it's not jolting enough to get it the majority of the 8:30 audience. Also bucking *Burke* is *Route 66* on CBS. Cornell says the Chevy-riding adventurers on CBS have clear sailing with the male audience now that *Sunset Strip* begins an hour earlier. He feels that the male audience will switch to *Route 66* at 77 *Sunset Strip*'s finish, preferring the realism of 66 to the farce of *Burke's Law*. Should the Hope mysteries fail, Cornell gives the time period to *Route 66*.

On Friday, 9:30 features two "so-called" comedies and one dramatic show (*The Twilight Zone*). Cornell commends ABC's *Farmer's Daughter* for being "well-cast," "well-acted," "well-done," "quality" television. But with all of these superlatives, Cornell feels the show will be of limited appeal to a small group of older viewers. "You can't call a show comedy," he says, "if you watch it for a half-hour and only get a couple of minor smiles out of it." It's Cornell's contention that the "warm humor" arising out of human conflicts and situations must take a back seat to the wit and humor that come from gags and comedy built on lines. Cornell picks *Farmer's Daughter* to finish a poor third in its time slot. The programming analyst sees *Harry's Girls* giving a great many men in the television audience a chance to live vicariously, putting themselves in Harry's shoes as he roams around Europe squirring three pretty show girls. But *Harry*, says Cornell, will be second to *The Twilight Zone* on CBS. Added to the fact that *The Twilight Zone* is the only dramatic show on in its time period, it capitalizes on the magic that Cornell feels is the primary appeal of the *Outer Limits*. Sagas

Live and Lively!

For 8 years we've been Local, Live and Lively. When you buy this television station you buy a slice of the lives of people in Central Iowa. We hit 'em where they live! Take a look at our Monday through Friday Log of live telecasts—

6:40 to 6:45 **Pastor's Study**
Ministers discuss daily life and religion informally.

7:15 to 8:00 **Bill Riley's Breakfast Club**
Over 71,500 family members now!

9:30 to 10:00 **Keep Trim**
Probably the only Physical Fitness Program conducted by a Football Coach and his wife.

12:00 to 12:05 **Don Soliday News**
A major TV Newscast with plenty of pictures, videotape and local film. Includes weather and markets.

12:05 to 12:15 **On Camera with Russ VanDyke**
Our News Director gets the man-on-the street's opinion of current news events.

12:15 to 12:30 **Don Soliday Show**
Such features as handicraft instruction, helpful information from the Credit Bureau and Better Business Bureau . . . in-depth interviews with local people in the news.

1:00 to 1:30 **Mary Jane Chinn Show**
Almost half of the program daily devoted to a fashion show. Also, sewing, cooking and gardening hints by authorities. Book reviews and a weekly report from the State Women's Clubs.

3:45 to 3:50 **Walt Reno plays "O Gee"**
A new game that our viewers can play at home.

3:55 to 4:55 **Variety Theater**
A Cub Scout, Brownie, or Blue Bird group are Bill Riley's guests every weekday. Films such as "Cartoon Classics" and "Mickey Mouse Club."

4:55 to 5:00 **TV News with Dick Eaton**
Tells of upcoming and tonight's TV programs of special cultural, civic and educational interest. Of regular programs and guest stars, too.

6:00 to 6:10 **Paul Rhoades News**
Local and regional News by our veteran Managing News Editor.

6:10 to 6:20 **Don Soliday News**
Our own interpretation of what is important on the world and national scene . . . completely written and produced for the Central Iowa Viewer.

6:20 to 6:30 **Bud Sobel Sports**
Late scores, sports news, and features with emphasis on the local schools and athletes.

10:00 to 10:20 **Russ VanDyke News**
The highest-rated local newscast in a multiple-station market. Russ Van Dyke, our News and Public Affairs Director, has been with KRNT for over 20 years.

10:20 to 10:30 **Ron Shoop Sports**
Our Sports Director features interviews with both local and national athletes, coaches, and sports figures. Of course, the latest scores and sports news, too.

ALSO LIVE:

Sundays 10:30 a.m. Central Iowa Church of the Air
Ministers, Choir Directors, Organists and entire church choirs from all over our area present this service.

Sundays 5:30 p.m. Iowa State Fair Talent Search
Talented teenagers from all over the state in competition for \$2,000 put up by the State of Iowa. Over 52 shows in local communities are conducted in conjunction with this program.

Tuesdays 6:30 p.m. People's Press Conference
The most outstanding community service program in Central Iowa. Viewers phone in their questions to leaders and authorities on vital city, county and state issues.

Fridays 10:30 p.m. Mary Jane Chinn
Primarily an entertaining interview show with interesting guests, local, regional and national. They come from all fields—Politics, Medicine, Show Business, Government, the Fine Arts.

Saturdays 5:00 p.m. Talent Sprouts
Talented youngsters from 2 to 12 are given the opportunity to perform.

This schedule isn't the new Channel 8 Look for Fall. 80% of these programs have been on for over 5 years. Many since KRNT-TV went on the air in 1955.

Our program philosophy has been "Local, Live and Lively" from the beginning. Not only because we thought it serves our community best . . . it also SELLS for our clients best.

Live and Local KRNT Television with its survey-proved "most accurate news" and "most believable personalities" creates enthusiasm for products. It generates buying excitement. That's why KRNT-TV continues to do around 80% of the local business year after year after year.

Buy this Local, Live, and Lively station. You'll get action fast.

KRNT-TV

Channel 8 in Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.

Represented by The Katz Agency

of the supernatural, Cornell feels, are a proven getter of teen-agers and young adults, primarily men. It's the same kind of audience that's been conveniently left over from *Route 66*.

Cornell views ABC's boxing as a big break for *Hitchcock* and *Jack Paar*. The boxing show builds a highly selective audience, the sponsor isn't aiming for numbers and the network couldn't care less since it's not in a slot that's going to harm follow-up programs. ABC bows out of the competitive picture gracefully.

Harry's Girls doesn't build proper lead-in for *Jack Paar*, says Cornell. *Harry's* major strength should be with younger people, while *Paar* has always been a favorite of older adults. Cornell sees the younger adults moving to *Hitchcock* and with the heavy competition from the portly purveyor of mystery fare on CBS, *Paar* won't be able to draw the ratings he did last year when he was only up against low audience voltage from *Fair Exchange* and *Eyewitness*.

High-powered *Bob Hope* saves the Friday night schedule for NBC. Cornell gives the network an 18.5 average audience rating and a 33 share; CBS comes in the number two spot with a 17.9 average audience and 32 share; ABC ends up last with a disappointing 15.0 average audience rating and a 27 share.

SATURDAY

Saturday night stays staid as far as program changes go. Cornell points out that CBS has owned Saturday night for a long time and it looks like there's little in rival schedules to threaten CBS supremacy. CBS's only insertion of new programming is the *Phil Silvers Show*, but Cornell points out that the comic who made it big as *Bilko* is hardly an unknown TV quantity.

NBC movies again take up half the night and *Joey Bishop* is back for another network go-round.

NBC does have one new program entry and starts Saturday's schedule off with it. Cornell doesn't share the network's hopes for its hour with a peacetime Marine, *The Lieutenant*; he feels that without the high tension of battle, audience interest won't be generated. ABC's *Hootenanny* will lose out because of the expanded hour program time—Cornell says the pat format will tend to become dull—to *Jackie Gleason*. But the folk singing show on ABC will best *The Lieutenant*.

Cornell calls *Lawrence Welk* a known quantity. The band leader will still appeal primarily to the older television viewer but the forecaster sees stiff competition from *Phil Silvers* and *Joey Bishop* cutting into his audience. *Welk* is in second place to *Silvers* but still retains a highly selective audience.

The CBS *Defenders* benefits from a good lead-in from *Silvers*, aided by an increase of viewers that won't be watching the NBC movies. Cornell calls Saturday night's big question mark the two *Jerry Lewis* hours on ABC. How well the show does, he says, depends entirely on Lewis. The big box office comedian's TV track record shows an almost equal amount of success and failure. His big handicap, Cornell feels, will be the fact that he will not depend too heavily on writers. Cornell sees Lewis as a highly debatable quantity but with one positive aspect: he's certain to capture the kiddies. They adore him, have made all his movies big money makers. Cornell's sure, too, that they'll be up watching their idol—there's no school on Sunday so they'll be indulged. CBS's tough *Gunsmoke* is struggling with selective attraction from *Lewis*. Should the champion western of all time go down, it won't be because the show wore out, but because it has more competition than before.

Cornell sees Saturday as another win in CBS's column, gives the network a 22.2 average audience rating, has it capturing every time period all night, with a 37 share. ABC will come in second unless *Jerry Lewis* falls on his face, with 17.4 average audience rating and a 30 share. NBC comes in a poor third with a predicted 16.3 average audience rating and 27 share.

■ Cornell has established an impressive track record of forecasting audience shares for TELEVISION over the past six years. Of the 251 television time period races since '58, Cornell has been right on target 70% of the time. He's predicted 45% of shows within three share points since '58. Last season he predicted the direction a show would move—either up or down in popularity—with an 83% degree of accuracy.

It's direction that Cornell is most concerned with. He knows that hitting the share figures exactly right in all cases is almost an impossibility, but he's confident he gets the basic direction in which shows move. Cornell also points out that a 70% degree of accuracy over a five-year period indicates that ratings information is reasonably accurate. If it weren't, he says, he couldn't have established the record he has.

Cornell is usually right but he admits himself that there are occasions when he misses the mark. Those networks, producers, and agencies that don't find their particular favorites striking home with the audiences they select can always hope that their entry will be one of Cornell's off-shots. They'll be able to see for themselves at the close of the November-December rating period. END

DIRECT MAIL *from page 57*

and television was warming up just around the next decade.

Consumer magazines are credited with being the first major product group to endorse the direct mail medium. Mass circulation magazines, in particular, discovered that saturation mailings invariably produced hosts of new subscribers. They learned the secret of just how many letters they need send to increase their circulation by any given amount.

By the post-World War II period, more mass consumer advertisers had entered the field—mostly, however, on the basis of short-run campaigns. For, though it soon became obvious that the medium was not really designed to sell mass-market products like cigarettes or chewing gum, still big companies found they could not completely do without it, while the smallest businesses found they could afford it.

The direct mail medium adopted a slogan—"Anything that can be sold can be sold through direct mail." It developed into a flexible, versatile and many times effective advertising vehicle. Advertisers who took pains to produce a truly selective campaign discovered they could pick a specific target and with a reasonable amount of certainty expect to hit it where it counts and then check their results. (Since direct mail copy usually reaches for specific goals and since recipients of its sales messages are known, sales effectiveness, to some extent, can be accurately traced.)

Mail order businesses mushroomed. These firms engaged in the most direct kind of selling of all, urging by letter or newspaper ad that the reader order, subscribe or donate by means of an enclosed, handy reply form. By 1953, there already were some 8,000 mail order firms established in the country, representing about one-third of the direct mail advertising medium, and they continued to burgeon.

But along with the fruits of the budding direct mail advertising medium there were some bad seeds. The public fairly soon started to show signs of alarm at the mounting prodigality of direct advertising mailings. Fraudulent philanthropic solicitations and deceptive mail-order offers reared their ugly images. Most of all, consumers, and especially professional media people, began to complain about the commonplace quality of direct advertising mailings.

Born at a time when automation was about to come off the drawing boards, the medium didn't seem to recognize the machine age. Almost all of its operations—from list compiling to addressing and stuffing envelopes—were done largely by hand.

Advertising agencies treated the medium as if it were an investigator from



40 YEARS OF
PROGRESSIVE BROADCASTING
WTAR *"The Voice of Tidewater"*
ONE OF AMERICA'S GREAT RADIO STATIONS
Air Date Sept. 21, 1923
NORFOLK-NEWPORT NEWS, VA.

For years, newspapers have assiduously worked at equating direct mail with trash

the Federal Trade Commission. They balked at getting involved in direct mail campaigns for only the usual 15% commission and some advertisers refused to pay agencies even that much. The amount of time and work necessitated by a \$50,000 direct mail campaign, most agency executives felt, was as much if not more than the effort required by a \$150,000 TV campaign. Why work so much longer and harder for so much less commission? seemed to be their most-subscribed-to premise.

By default, then, the task of preparing direct mail campaigns fell to print shops and the advertiser himself. Said one industry source in the early 1950's: "Businessmen who would not presume to lay out a magazine campaign or write a radio commercial have no qualms about preparing mail advertising." Actually it was rarely an executive of the advertising firm who prepared mail copy. Much more often the job was delegated to the most inexperienced and poorest paid person on the staff. The produce of these mutated seeds had as much pith, style and taste as a P-TA production of "Hamlet."

Still, despite a rising feeling of unrest, advertisers continued to use direct mail advertising in mounting numbers. Many conducted schizophrenic advertising campaigns. In print media and on radio and television, soft sell and image-building often were their objectives, but direct mail was considered the media place to slum. A surprisingly large group of otherwise respectable advertisers used the medium for bargain basement type shilling. It was almost as if they were ashamed to tie their true corporate personalities in with such riffraff as direct mail advertising.

Nonetheless advertising billings kept pouring into the medium. By 1960, with production costs figured in, direct mail advertising had become a \$2 billion a year business. The Department of Commerce, in a survey covering the first six months of 1959, sought to find out who were the chief users of this flowering advertising orchard by determining who were the 10 leading users of bulk third class mail.

The department's findings: magazine publishers accounted for 9.6% of total pieces mailed, food stores accounted for 5.1%, mail order houses for 4.5%, department stores for 3.9%, book publishers for 3.8%, automotive manufacturers for 3.6%, newspaper publishers for 3.4%, drug manufacturers also 3.4%, book and stationery stores (including book clubs) accounted for 2.5%. Home furnishing stores was last on the list, accounting for 2.1% of the mail.

It's estimated that two-thirds of bulk third class mail users are small companies (the great majority of them having fewer than 100 employes) grossing less than \$500,000 a year. Direct mail users with a sales volume of less than \$100,000 a year spend 40% of their advertising dollars in direct mail. A U. S. Department of Commerce study of third class bulk mail showed that there are 23 kinds of businesses or activities which put more than one-fourth of their entire ad budgets into this one class of mail. Most prominent among them are organizations involved in the mailing business itself, religious groups, political parties and committees, liquor stores and people dealing in educational services. (Non-profit religious, educational, scientific, philanthropic and fraternal organizations can mail their bulk third class matter for 1 3/8 cents less than profit-making businesses.)

A FURTHER BREAKDOWN

Breaking down the prominent bulk third class mail patrons still finer, it has been reliably figured that retailers chalk up sales of more than 80 million books a year by use of the mail medium, that magazine publishers' mailings add up to slightly less than 10% of bulk third class mail volume and that the average doctor receives 4,000 pieces of mail a year from pharmaceutical advertisers.

The Commerce Department discovered in 1958 that while 71% of the 46,513 holders of third class bulk mail permits who responded to its special study used the mail for general advertising purposes, other users had more specific objectives. According to the study, 31.8% of respondents used their permit to obtain orders directly by mail, 20.4% used it as a means of securing prospects for personal contacts by salesmen and another 30% used it for a variety of reasons including obtaining new outlets—or distributors, or members, or subscribers—and of keeping them regularly informed.

The major oil and automobile companies use direct mail advertising on a cooperative basis in an effort to boost dealer-service business. Insurance companies use the medium to help their salesmen make and maintain contacts.

As can readily be seen the heavy-weights of television advertising are hardly even the middleweights of the direct mail medium. Procter & Gamble, Colgate-Palmolive, Alberto-Culver, Bristol-Myers use direct mail advertising but only on a comparatively minuscule scale. In more recent years couponing has helped induce package-goods manufacturers to pay more attention to the me-

dium. Many of these advertisers found the coupon approach to be an effective way to introduce new products into markets and spur the sale of familiar merchandise, but most are still only marginal users of direct mail advertising.

A ONE-SIDED BATTLE

Simply stated, direct mail basically does not compete with television for the same ad dollar. Its chief adversary is the newspaper medium, but they are engaged in a rather one-sided battle. A series of full-page advertisements run by the now-defunct Business Mail Foundation and placed in *Editor & Publisher* last year elucidated direct mail's prevailing belief in the joys of peaceful co-existence.

"How Direct Mail Helps Newspaper Advertising," one of the ads was headlined. The complementary nature of the two mediums was stressed.

"There's room for all media in the field of advertising," proclaimed another ad in the series. Again how one medium complements the other was the keynote. "While one medium tries to pre-condition its audience," the ad said, "the other tries to drive home the sale by asking for the order. While newspapers attempt to reach a wide city and county audience, direct mail usually attempts to pre-select and pinpoint within that area. Often the two media work directly together..."

Newspapers, it would seem, are not as charitable. Competitiveness is their theme. Many of the public attacks against direct mail advertising apparently have been newspaper-inspired. For years newspapers have assiduously worked at equating the medium with trash. While a good deal of this disdain must come from conviction, some portion, at least, must be tainted with competitiveness. Asserted the then Direct Mail Advertising Association Inc. chairman Bernard Fixler at the trade organization's convention held last year in Chicago: "Newspapers have done the general public a great disservice by fostering this junk mail myth."

Despite having to overcome newspaper enmity, the direct mail advertising medium still has a good share of success stories to its credit. The case history of the Sherry Wine & Spirits Co., New York, is typical of what the medium can do for certain advertisers. It's also typical of the kind of advertiser who makes the best use of the medium and gives a revealing insight on how direct mail can be made to work most effectively.

Jack and Sam Aaron bought the Sherry Wine & Spirits Co., a liquor store located on a shopping street in mid-Manhattan,

in 1934. The store was doing little business and the Messrs. Aaron set a modest goal for themselves: to sell \$100 worth of liquor in one day. But they couldn't seem to achieve it.

Fully cognizant of their smallness, the proprietors decided to look beyond their immediate trading area to gain new business.

"It meant," explains Sam Aaron, "that we had to seek out and find our potential customers and do something about getting them into the shop. To do this intelligently, we had to list prospects as well as customers on cards and make them the continuous target of our selling campaigns."

Thanks to some highly selective mailings, new customers came in to the store with each passing month. The Aarons touched all the bases. They sent out documentary type booklets which promoted the understanding of American wines. They cooperated with national advertisers by keeping their customers informed about price changes. They used illustration, theme and descriptive mail copy that contained humor. They employed hard sell tactics when consumers seemed to be in a strong buying mood. They mailed circulars which traded in on the excitement and timeliness of some widely reported current event. They sent out brochures which stressed plain statements of facts instead of overblown headlines. And even when mailing an ordinary price list, they made certain it was interesting, full of illustrative matter and added information on the history and nature of wines and spirits.

Such organization and industry paid off. Sherry's now is one of the better known and more successful liquor stores in the city and as such has been the subject of several features in *The New Yorker* magazine.

But what companies such as Sherry's achieve through use of the medium, they achieve largely on their own. Most advertising agencies still maintain a hands-off policy in relation to the direct mail medium. Agencies like to work with fixed cost factors and almost nothing about direct mail is standard. Everything depends on the scope of the campaign, and the materials and printing process to be used. It presents an ironic paradox: direct mail, the second biggest advertising medium, contributes practically nothing to advertising agency billings.

To offset this lack of outside professional help, the larger direct mail advertisers have set up their own staffs of experts in the use of the medium. Other advertisers, if they are not of a mind to do-it-themselves, can always call on the assistance of advertising agencies which specialize in direct mail campaigns. Among the best known direct mail advertising agencies are Bruck-Lurie (formerly Maxwell Sackheim-Franklin

Bruck Inc.), Wunderman, Ricotta & Kline, the Buckley Organization and Schwab & Beatty. Dickie-Raymond Co., which is probably the biggest of the direct mail specialists, operates just the way a more conventional agency does, working on a fee basis and employing about 300 persons.

Direct mail agencies of an even more specialized sort are the name or mailing list brokers. These are the major sources for direct mail's circulation, for unlike advertisers in other media, direct mail users do not have at their disposal a ready-made audience.

In testimony before the House Postal Operations Subcommittee of the House of Representatives this year, Alan Drey, president of Alan Drey Co., a Chicago mailing list brokerage firm, described the list broker as an all-around specialist who should know all there is to know about lists that are available. "He also should be," Drey said, "a direct mail marketing authority. He is a middleman between the prospective renter-user and the list owner."

DEFINITION OF AN OWNER

A list owner, by Drey's definition, "is a man in any given line of business with a list to rent or sell." There are also list compilers who sell their material completely or rent it over and over again to a variety of users. A compiler is an owner and the list broker, very often, is all three. Although they can gather names from their own client lists or even from the telephone book, most advertisers purchase or rent name and address lists from list brokers or compilers who cull them from public records, newspapers, subscription rolls or dozens of other sources.

The chances are the name of almost anybody who has done anything but vegetate during the past five or so years is up for sale. It's estimated that business firms and charities now spend about \$400 million a year—double the 1950 total—to buy and use specialized lists and that some 250 firms are in the business of selling the names of sales prospects.

List brokers have all sorts of ways to obtain names. The names of new families in a neighborhood are bought from moving companies and the names of new parents are purchased from municipal officials. R. L. Polk & Co., Detroit, uses auto registration lists to maintain a file of car-owners by the make of their vehicle, model and year.

Curtis Publishing Co. pays \$1.3 million annually for the names of new subscription prospects, but on the other hand has recently made its own circulation list available to non-competitors for a price.

The Diners' Club reportedly banks about \$200,000 a year by renting the names of its members to a variety of

advertisers. Reuben H. Donnelley Corp., Chicago, which sends out some 700 million pieces a year of direct mail advertising on its own, buys "tracts" from the U.S. Census Bureau listing groups of persons with similar backgrounds and education. Other sources of compiled lists include school rolls, convention registrants, trade publications, sales records and various directories.

Donnelley, O. E. McIntyre (New York) and R. L. Polk are three of the biggest mailing list suppliers (they all also provide creative and production services for direct mail users). Most lists are thought to rent for between \$18.75 to \$25 per thousand names. The more specialized the list, of course, the higher the price. According to the *Wall Street Journal*, lists exclusively concerned with doctors sell for about 1.7 cents a name, and a list of administrators of company pension funds goes for \$1 a name. It's estimated in mail selling that results usually run from five to 30 orders for each 1,000 names reached.

The Direct Mail Division of the McGraw-Hill Publishing Co. makes about 210 different lists available for rental. The division averages about 130 mailing jobs a month for some 125 different customers. In all it sends out about 1.5 million mailings a month equaling approximately 18 million in a year. In almost all cases, McGraw-Hill does all addressing and mailing operations in its own shop after first receiving a rental client's material.

With no name sacrosanct, with every mailbox a bottomless receptacle for myriad sales pitches, public hostility toward the direct mail advertising medium is bursting out all over.

COMPLAINT DEPARTMENT

"You know what happens when I get home in the evening?" asks a young sales promotion executive. "First thing I do is go to my mailbox. Now I live in an apartment building where the boxes are kind of narrow and not too deep," he explains. "Almost every time," he continues, "I find my box crammed with mail. I've got a bunch of credit cards, I subscribe to several magazines and they must have sold my name around plenty."

"Anyway, I yank and pull at the mail and this advertising junk is usually bigger and easier to pull out. Crushed and sometimes torn down at the bottom is my personal mail. I swear it happens every time."

"Now I'm all for all kinds of advertising," the sales executive says, "but this thing with advertising through the mail is getting ridiculous. It's getting too massive, becoming a Frankenstein and somebody has to put a stop to it."

"There has to be a law against it," says an angry magazine writer. "What right have they got to sell my name and

Some officials secretly fear direct mail may have reached a saturation in billings

stuff my mailbox. I resent it terribly."

These are not lonely voices in the dark. Rather, they represent a rising tide of protest that threatens to engulf the direct mail medium. Last year, for example, a bill was introduced in Congress which proposed to make "a person's mailbox as inviolate as his home." Unwanted mail was to be returned by consumers who would be given the right to request removal of their names from mailing lists. If this request was ignored, advertisers would be subject to loss of their bulk mailing permits.

Though the bill never even came to a vote, it cast a long and somber shadow. Its passage could have negated the entire direct mail advertising industry.

RESTRICTIVE BILLS IN HOPPER

This year five bills have been proposed in the House of Representatives which would authorize the Postmaster General to "cancel or suspend, without hearing" all permits of mail users who send material which any recipient believes is "obnoxious, obscene, offensive, or Communist propaganda." Recipients would also be allowed to have their names removed "from each mailing list owned or used by or on behalf of the sender."

Again this proposed legislation (it's still in committee) offers a serious threat to the continued well-being of the direct mail industry. It probably would add considerable expense and difficulty to the already complicated task of maintaining mailing lists and would turn many advertisers away from the medium.

Said Direct Mail Advertising Association president Robert F. DeLay in testimony before the House Postal Operations Subcommittee last July: "The net effect of these bills would be the creation of a monstrous mechanism that would churn up a whirlpool which would engulf much, if not most, of the American business community."

To make matters worse for the medium, last year Congress did pass legislation calling for higher postal rates becoming effective January 1963. It was another step in an already spiraling trend: since 1952 bulk third class rates have increased by 150%.

In defense of their industry, direct mail proponents claim that no matter what type of mail it is or how much of it accumulates, most people like to receive it. They also contend that any restrictive measures suggested against their medium tend to "interfere with the advertiser's right to try to sell his products."

They fought bitterly against the postal rate hike, charging that business mail practically keeps the Post Office Department in feasible operational condition

and that "third class mail matter is a far better revenue producer than second class," the mainstay of periodical publishers. They also feel that the most recent increase in postal rates was nothing more than a punishment imposed upon them at the instigation of newspapers for allegedly annoying postal patrons.

Mending the public relations' walls against attacks from the outside is the Direct Mail Advertising Association, a trade organization which was founded 46 years ago. The DMAA represents a diverse group of interests. Its membership is on an individual basis and ranges from such blue-chip companies as Procter & Gamble, Ford Motor Co., DuPont, Bell & Howell Co., Aluminum Co. of America and the American Medical Association to advertising agencies to letter press shops to individual gasoline station operators. Almost anyone can become a member for \$60 dues a year. The organization, which has offices in New York, has a paid staff of 14, with three consultants. Currently, it has 2,507 members and is operating on an annual budget of \$300,000, very low by any media standards. Robert F. DeLay is DMAA's president and Angelo R. Venezian, marketing vice president of McGraw-Hill Publishing Co., is chairman of the board of 20 governors. (In 1962 DMAA merged with the Business Mail Foundation, with the latter organization becoming a public relations arm of the former, but the BMF expired in a fit of animosity last spring.)

In the past DMAA often has been accused of inability to redeem the industry's tattered reputation and failure to promote it aggressively enough. At present a move is being made to restrict membership in the organization to companies and to impose a graduated scale of dues to increase revenues. If adopted the proposals should prove of considerable help. Some change is imperative for the DMAA probably is being tested more severely this year than ever before. The medium is either still in or just emerging from the softest business period in its history. Some trade officials are said to be secretly fearful that the saturation point in billings may have been reached, that the medium may be slipping. Surely consumers seem to have built up an apparent defense mechanism against the medium, while rising costs and increased competition also have helped to detract from its desirability and prospects.

Industry spokesmen, however, scoff at such negative talk. They attribute last year's slump to uncertainty about postal rate conditions. They are on the record as predicting expenditure increases of from 3% to 5% in 1963.

Such optimism doesn't necessarily have to come under the heading of trade rhetoric. Direct mail's future is not entirely devoid of possible assets. That most revolutionary and controversial of all machines, the computer, has invaded and all but conquered the field. The electronic calculators already are handling a wide range of mail house operations and they promise to bring an increased selectivity to the medium.

The Reuben H. Donnelley Corp., for example, claims that thanks to new electronic advances it has been able to take an important step in added direct mail coverage. According to the company, its Donnelley Quality Index, a mailing list which contains the names of more than 40 million automobile owners, now is electronically coded to provide, for the first time, such essential marketing information as educational background, racial origin, size of family and home ownership. This development, says Donnelley, allows a user to reach "the exact people he wants to reach, accurately and economically," by matching a prospect's profile with a proven buyer's profile.

Cooperative mailing, which allows advertisers to buy space in campaigns sponsored by a mailing company—sort of the magazine concept of direct mail advertising—is another definite upbeat trend prevalent in the industry. Its significant advantages: advertisers are offered the opportunity of sharing mailing costs, while consumers receive several sales messages in one package form.

ENTERPRISE EMPHASIZES ILLS

There now seems no corner that direct mail advertisers will not turn in order to improve their medium. Some enterprising advertisers have even found a way to get more people to read their mailings. They prepare their ads to look exactly like bills with the assumption that most people won't throw a bill away without reading it.

The last is a clever tactic, but it emphasizes direct mail's outstanding ills: people's inherent rebellion against intrusions on their privacy and the medium's uncanny way of making those intrusions appear even more offensive.

Bulk mailings, third class permits, the availability of millions of waiting mailboxes combine to make direct mail the most free-wheeling advertising medium of all. Its proponents have stressed the sell more than they have concerned themselves with the sales prospect. As a result the medium's image is ragged. But there's nothing so wrong that more discipline, direction and a smattering of taste couldn't help considerably. **END**

TELEVISION MAGAZINE'S TELESTATUS[®]



U.S. households now number **55,990,000** U.S. TV households now number **51,137,000** U.S. TV penetration is **91%**

*How things stand
in television markets
and coverage
as of
October 1963*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 293 other sets, all having to do with the 293 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

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

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

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

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

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

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—83 KXAB-TV (N,A)	25,600
Abilene, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***82,000
Ada, Okla.—82 KTEN (A,N,C)	83,400
Agana, Guam KUAM-TV (N,C,A)	•
Akron, Ohio—45 WAKR-TV† (A)	†72,100
Albany, Ga.—80 WALB-TV (N,A,C)	164,900
Albany-Schenectady-Troy, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**428,900
Albuquerque, N. M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	169,100
Alexandria, La.—80 KALB-TV (N,A,C)	107,700
Alexandria, Minn.—81 KCMT (N,A)	104,000
Alpine, Tex. KVLF-TV (A)	‡
Altoona, Pa.—89 WFBG-TV (C,A)	309,900
Amarillo, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	124,700
Ames, Iowa—91 WOI-TV (A)	286,900
Anchorage, Alaska—93 KENI-TV (N,A); KTVA (C)	23,700
Anderson, S. C. WAIM-TV (A,C)	•
Ardmore, Okla.—81 KXII (N,A,C)	78,100
Asheville, N. C.-Greenville-Spartanburg, S. C.—85 WISE-TV† (N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	†449,800
Atlanta, Ga.—88 WAGA-TV (C); WATL-TV (A); WSB-TV (N)	600,600
Augusta, Ga.—82 WJBF-TV (N,A); WRDW-TV (C,A,N)	202,700
Austin, Minn.—89 KMMT (A)	182,900

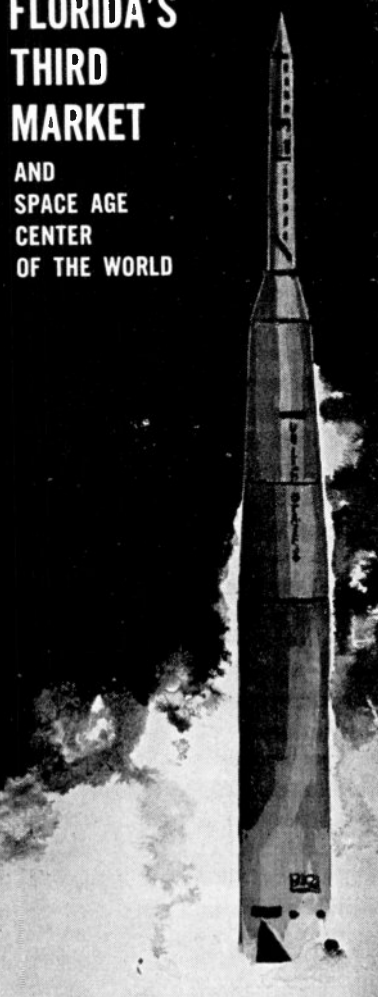
Market & Stations % Penetration	TV Households
Austin, Tex.—84 KTBC-TV (C,N,A)	146,700
B	
Bakersfield, Calif.—76 KBAK-TV† (C); KERO-TV† (N); KLYD-TV† (A)	†69,100
Baltimore, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	796,100
Bangor, Me.—88 WABI-TV (C,A); WLBZ-TV (N,A) (Includes CATV Homes)	102,600
Baton Rouge, La.—85 WAFB-TV (C,A); WBRZ (N,A)	293,800
Bay City-Saginaw-Flint, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A)	399,800 †61,800
Beaumont-Port Arthur, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	169,000
Bellingham, Wash.—89 KVOS-TV (C)	*49,400
Big Spring, Tex.—87 KWAB-TV (C,A)	20,900
Billings, Mont.—83 KOOK-TV (C,A); KULR-TV (N)	60,700
Biloxi, Miss. WLOX-TV (A)	‡
Binghamton, N. Y.—90 WBNF-TV (C); WINR-TV† (N); WBJA-TV† (A)	237,000 †49,700
Birmingham, Ala.—79 WAPI-TV (N); WBRC-TV (A)	445,100
Bismarck, N. D.—83 KXMB-TV (A,C); KFYR-TV (N) (KFYR-TV operates satellites KUMV-TV, Williston, N. D., and KMOT, Minot, N. D.)	***47,000

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

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Market & Stations % Penetration	TV Households
Bloomington, Ind.—90 WTTV (See also Indianapolis, Ind.)	675,300
Bluefield, W. Va.—82 WHIS-TV (N,A)	139,100
Boise, Idaho—88 KBOI-TV (C,A); KTVB (N,A)	82,500
Boston, Mass.—94 WBZ-TV (N); WNAC-TV (A); WHDH-TV (C,N)	1,824,300
Bowling Green, Ky. WLTV	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—78 WCYB-TV (N,A); WJHL-TV (C,A)	191,200
Bryan, Tex.—80 KBTX-TV (A,C)	45,300
Buffalo, N. Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	*587,000
Burlington, Vt.—88 WCAX-TV (C)	*163,000
Butte, Mont.—82 KXLF-TV (C,N,A)	55,800
C	
Cadillac, Mich.—88 WWTV (C,A) (Operates satellite WWUP-TV, Sault Ste. Marie, Mich.)	***116,300
Caguas, P. R. WKBM-TV	•
Cape Girardeau, Mo.—80 KFVS-TV (C)	239,400
Carlsbad, N. M.—87 KAVE-TV (C,A)	13,000
Carthage-Watertown, N. Y.—91 WCNY-TV (C,A) (Includes CATV Homes)	*92,300
Casper, Wyo.—83 KTWO-TV (N,C,A)	44,300
Cedar Rapids-Waterloo, Iowa—91 KCRG-TV (A); WMT-TV (C); KWVL-TV (N)	308,000
Champaign, Ill.—89 WCIA (C); WCHU† (N)† (†See Springfield listing)	329,400
Charleston, S. C.—82 WCSC-TV (C,N); WUSN-TV (A,C); WCIV-TV (N)	144,600
Charleston-Huntington, W. Va.—83 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	429,300
Charlotte, N. C.—86 WBTV (C,A); WSOC-TV (N,A)	615,800
Chattanooga, Tenn.—83 WDEF-TV (C); WRCB-TV (N); WTVN (A)	211,200
Cheboygan, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	36,700
Cheyenne, Wyo.—85 KFBC-TV (C,N,A) (Operates satellite KSTF, Scottsbluff, Neb.)	**90,800
Chicago, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,327,900
Chico, Calif.—87 KHSL-TV (C)	131,200
Cincinnati, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	*761,600

Market & Stations % Penetration	TV Households
Clarksburg, W. Va.—85 WBOY-TV (N,C)	95,100
Cleveland, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,316,300
Clovis, N. M.—83 KICA-TV (C,A)	20,000
Colorado Springs-Pueblo, Colo.—87 KKTU (C); KRDO-TV (A); KOAA-TV (N)	100,400
Columbia-Jefferson City, Mo.—84 KOMU-TV (N,A); KRCC-TV (C,A) (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	**130,800
Columbia, S. C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	*229,600 ‡39,400
Columbus, Ga.—80 WTVM (A,N); WRBL-TV (C,N)	*188,400
Columbus, Miss.—79 WCBI-TV (C,A,N)	76,400
Columbus, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	490,200
Coos Bay, Ore.—79 KCBY-TV (N)	13,800
Corpus Christi, Tex.—87 KRIS-TV (N,A); KZTV (C,A)	113,000
D	
Dallas-Ft. Worth, Tex.—90 KRLL-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	778,500
Davenport, Iowa-Rock Island-Moline, Ill.—92 WOC-TV (N); WHBF-TV (C); WQAD-TV (A)	334,100
Dayton, Ohio—93 WHIO-TV (C,A); WLWD (N,A)	510,200
Daytona Beach-Orlando, Fla.—92 WESH-TV (N); WDBO-TV (C); WFTV (A)	344,800
Decatur, Ala.—49 WMSL-TV† (N,C)	‡42,000
Decatur, Ill.—83 WTVP† (A)	‡126,700
Denver, Colo.—91 KBTU (A); KLZ-TV (C); KOA-TV (N); KCTO	383,600
Des Moines, Iowa—91 KRNT-TV (C); WHO-TV (N)	268,400
Detroit, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ (A); WJMY-TV†	*1,622,500 ‡‡
Dickinson, N. D.—81 KDIX-TV (C,A)	18,500
Dothan, Ala.—78 WTVY (C,A)	115,200
Duluth, Minn.-Superior, Wis.—88 KDAL-TV (C,A); WDSM-TV (N,A)	162,000
Durham-Raleigh, N. C.—85 WTVD (C,N); WRAL-TV (A,N,C)	356,900
E	
Eau Claire, Wis.—86 WEAU-TV (N,C,A)	88,900
El Dorado, Ark.-Monroe, La.—80 KTVE (N,A); KNOE-TV (C,A)	169,600
Elk City, Okla. KSWB-TV	‡

Market & Stations % Penetration	TV Households
Elkhart-South Bend, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	*‡144,500
El Paso, Tex.—88 KELP-TV (A); KRQD-TV (C); KTSM-TV (N)	*112,000
Enid, Okla. (See Oklahoma City)	
Ensign, Kan.—83 KTVC (C)	37,500
Erie, Pa.—91 WICU-TV (N,A); WSEE-TV† (C,A) (Includes CATV Homes)	173,600 ‡61,500
Eugene, Ore.—88 KVAL-TV (N); KEZI-TV (A)	93,900
Eureka, Calif.—86 KIEM-TV (C,N); KVIQ-TV (A,N)	56,300
Evansville, Ind.-Henderson, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	217,900 ‡116,000
F	
Fairbanks, Alaska—85 KFAR-TV (N,A); KTVF (C)	11,100

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- † U.H.F.
- Incomplete data
- ‡ U.H.F. incomplete data
- ‡ New station; coverage study not completed.
- ‡‡ U.H.F. new station; coverage study not completed.
- * U.S. Coverage only.
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Market & Stations % Penetration	TV Households
Fargo, N. D.—84 WDAY-TV (N); KEND-TV (A) (See also Valley City, N. D.)	151,900
Flint-Bay City-Saginaw, Mich.—93 WJRT (A); WNEM (N); WKNX-TV† (C)	399,800 †61,800
Florence, Ala.—70 WOWL-TV† (N,C,A)	†21,900
Florence, S. C.—80 WBTW (C,A,N)	157,500
Ft. Dodge, Iowa—64 KQTV† (N)	†29,600
Ft. Myers, Fla.—91 WINK-TV (A,C)	36,300
Ft. Smith, Ark.—76 KFSA-TV (C,N,A)	68,500
Ft. Wayne, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,700
Ft. Worth-Dallas, Tex.—90 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	778,500
Fresno, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	†196,700
G	
Glendive, Mont.—83 KXGN-TV (C)	3,900
Grand Forks, N. D.—88 KNOX-TV (A)	38,300
Grand Junction, Colo.—82 KREX-TV (C,N,A) (Operates satellite KREY-TV, Montrose, Colo.)	**28,600
Grand Rapids-Kalamazoo, Mich.—92 WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)	562,100
Great Falls, Mont.—85 KFBB-TV (C,A); KRTV (N) (Includes CATV Homes)	57,800
Green Bay, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	313,700
Greensboro-Winston-Salem, N. C.—87 WFMY-TV (C,A); WSJS-TV (N,A)	398,500
Greenville-Spartanburg, S. C.—Asheville, N. C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (N)	449,800 †*
Greenville-Washington, N. C.—84 WNCT (C,A); WITN (N,A)	220,200
Greenwood, Miss.—78 WABG-TV (C,A,N)	77,500
H	
Hannibal, Mo.-Quincy, Ill.—87 KHQA (C,A); WGEM-TV (N,A)	160,600
Hartlingen-Weslaco, Tex.—81 KGBT-TV (C,A); KRGV-TV (N,A)	*71,000
Harrisburg, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	***193,100
Harrisburg, Pa.—83 WHP-TV† (C); WTPA† (A)	†130,600
Harrisonburg, Va.—78 WSVA-TV (C,N,A)	69,500
Hartford-New Haven-New Britain, Conn.—95 WTIC-TV (C); WJHC-TV (A); WHNB-TV† (N); WHCT†	735,600 †333,700

Market & Stations % Penetration	TV Households
Hastings, Neb.—86 KHAS-TV (N)	103,500
Hattiesburg, Miss.—87 WDAM-TV (N,A)	56,900
Hays, Kan.—80 KAYS-TV (C) (Operates satellite KLOE-TV, Goodland, Kan.)	**60,700
Helena, Mont.—85 KBLL-TV (C,A,N)	7,800
Henderson, Ky.-Evansville, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	217,900 †116,000
Henderson-Las Vegas, Nev.—92 KORK-TV (N); KLAS-TV (C); KSHO-TV (A)	55,900
Holyoke-Springfield, Mass.—91 WWLP† (N); WHYI-TV† (A) (WWLP† operates satellite WRLP†, Greenfield, Mass.)	**†182,600
Honolulu, Hawaii—88 KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV. KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**145,000
Houston, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	525,400
Huntington-Charleston, W. Va.—83 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	429,300
Huntsville, Ala.—43 WAFG-TV† (A)	†19,100
Hutchinson-Wichita, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV)	***354,700
I	
Idaho Falls, Idaho—88 KID-TV (C,A); KIFI-TV (N)	65,700
Indianapolis, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	697,800
J	
Jackson, Miss.—84 WJTV (C,A); WLBT (N,A)	275,500
Jackson, Tenn.—76 WDXI-TV (C,A)	64,300
Jacksonville, Fla.—87 WJXT (C,A); WFGA-TV (N,A)	273,100
Jefferson City-Columbia, Mo.—84 KRCG-TV (C,A); KOMU-TV (N,A) (KRCG-TV operates satellite KMOX-TV, Sedalia, Mo.)	**130,800
Johnson City-Kingsport, Tenn.- Bristol, Va.—78 WJHL-TV (C,A); WCYB-TV (N,A)	191,200
Johnstown, Pa.—91 WARD-TV† (C,A); WJAC-TV (N,A)	581,000 †*
Jonesboro, Ark. KAIT-TV	†
Joplin, Mo.-Pittsburg, Kan.—82 KODE-TV (C,A); KOAM-TV (N,A)	144,600
Juneau, Alaska—69 KINY-TV (C,A,N)	2,400

Market & Stations % Penetration	TV Households
K	
Kalamazoo-Grand Rapids, Mich.—92 WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)	562,100
Kansas City, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	618,000
Kearney, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Cen- ter, Neb.)	**101,300
Klamath Falls, Ore.—88 KOTI-TV (A,C)	27,000
Knoxville, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTVK† (A)	248,700 †44,200
L	
La Crosse, Wis.—87 WKBT (C,A,N)	110,600
Lafayette, La.—83 KLFY-TV (C,N); KATC (A) (Includes CATV Homes)	121,100
Lake Charles, La.—83 KPLC-TV (N)	105,500
Lancaster-Lebanon, Pa.—89 WGAL-TV (N); WLYH-TV† (C)	575,000 †118,200
Lansing, Mich.—93 WJIM-TV (C,N); WILX-TV (N) (Onondaga)	372,400
Laredo, Tex.—80 KGNS-TV (C,N,A)	14,500
La Salle, Ill. (See Peoria, Ill.)	
Las Vegas-Henderson, Nev.—92 KLAS-TV (C); KSHO-TV (A); KORK-TV (N)	55,900

Market & Stations % Penetration	TV Households
Lawton, Okla. (See Wichita Falls, Tex.)	
Lebanon, Pa. (See Lancaster, Pa.)	
Lexington, Ky.—56 WLEX-TV† (N,C); WKYT† (A,C)	†72,600
Lima, Ohio—68 WIMA-TV† (A,N)	†45,900
Lincoln, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Is- land, Neb.)	**208,800
Little Rock, Ark.—80 KARK-TV (N); KTHV (C); KATV (A)	239,400
Los Angeles, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; †† KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†; KPIX-TV†	3,139,700
Louisville, Ky.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	424,800 ††
Lubbock, Tex.—88 KCBD-TV (N); KLBK-TV (C,A)	124,600

■ Major facility change in market subse-
quent to latest county survey measure-
ment date.
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• Incomplete data.
† U.H.F. incomplete data.
‡ New station; coverage study not com-
pleted
†† U.H.F. new station; coverage study
not completed
* U.S. Coverage only.
** Includes circulation of satellite (or
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††† Does not include circulation of satellite.

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TELEVISION MAGAZINE

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Market & Stations % Penetration TV Households

Lufkin, Tex.—80 58,800
KTRE-TV (N,C,A)

Lynchburg, Va.—85 176,100
WLVA-TV (A)

M

Macon, Ga.—83 120,300
WMAZ-TV (C,N,A)

Madison, Wis.—88 251,500
†110,000
WISC-TV (C); WKOW-TV† (A); WMTV† (N)

Manchester, N. H.—90 153,100
WMUR-TV (A)

Mankato, Minn.—85 110,600
KEYC-TV (C)

Marinette, Wis. (See Green Bay)

Marion, Ind. ††
WTAF-TV†

Marquette, Mich.—88 60,400
WLUC-TV (C,N,A)

Mason City, Iowa—89 167,600
KGLO-TV (C)

Mayaguez, P. R.
WORA-TV

Medford, Ore.—89 44,000
KBES-TV (C,A); KMED-TV (N,A)

Memphis, Tenn.—81 500,100
WHBQ-TV (A); WMCT (N); WREC-TV (C)

Meridian, Miss.—82 131,300
WTOK-TV (C,A,N)

Mesa-Phoenix, Ariz.—89 261,000
KTAR-TV (N); KTVK (A); KPHO-TV;
KOOL-TV (C)

Miami, Fla.—95 689,400
WCKT (N); WLBW-TV (A); WTVJ (C)

Midland-Odessa, Tex.—91 †110,500
KMID-TV (N); KOSA-TV (C);
KVKM-TV (A) (Monahans)

Milwaukee, Wis.—95 654,600
WISN-TV (C); WITI-TV (A); †173,200
WTMJ-TV (N); WUHF-TV†

Minneapolis-St. Paul, Minn.—92 760,600
KMSP-TV (A); KSTP-TV (N); WCCO-TV (C);
WTCN-TV

Minot, N. D.—82 *38,600
KXMC-TV (C,A); KMOT-TV (N)

Missoula, Mont.—84 58,200
KMSO-TV (C,A,N)

Mitchell, S. D.—84 31,500
KORN-TV (N)

Mobile, Ala.—84 285,900
WALA-TV (N); WKRG-TV (C); WEAR-TV (A)
(Pensacola)

Monroe, La.-El Dorado, Ark.—80 169,600
KNOE-TV (C,A) KTVE (N,A)

Monterey-Salinas, Calif. (See Salinas)

Montgomery, Ala.—75 166,600
WCOV-TV† (C,A); WSFA-TV (N) †46,800

Muncie, Ind.—59 †23,100
WLBC-TV† (N,A,C)

N

Nashville, Tenn.—80 448,600
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)

New Haven-New Britain-Hartford, Conn.—95 735,600
†338,700

WNHC-TV (A); WTIC-TV (C);
WHNB-TV† (N); WHCT†

Market & Stations % Penetration TV Households

New Orleans, La.—89 442,800
WDSU-TV (N); WVUE (A); WWL-TV (C)

New York, N. Y.—95 5,582,600
WABC-TV (A); WNEW-TV; WCBS-TV (C);
WOR-TV; WPIX; WNBC-TV (N)

Norfolk, Va.—86 315,000
WAVY (N) WTAR-TV (C); WVEC-TV (A)

North Platte, Neb.—86 26,200
KNOP-TV (N)

O

Oak Hill, W. Va.—81 89,500
WOAY-TV (C)

Oakland-San Francisco, Calif.—93 1,434,200
KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)

Odessa-Midland, Tex.—91 †110,500
KOSA-TV (C); KMID-TV (N);
KVKM-TV (A) (Monahans)

Oklahoma City, Okla.—88 351,600
KWTW (C); WKY-TV (N); KOCO-TV (A)
(Enid)

Omaha, Neb.—91 326,900
KMTV (N); WOW-TV (C); KETV (A)

Orlando-Daytona Beach, Fla.—92 344,800
WDBO-TV (C); WFTV (A); WESH-TV (N)

Ottumwa, Iowa—87 103,200
KTVO (C,N,A)

P

Paducah, Ky.—80 †193,500
WPSD-TV (N)

Panama City, Fla.—83 †29,900
WJHG-TV (N,A)

Parkersburg, W. Va.—54 †22,800
WTAP-TV† (N,C,A)

Pembina, N. D.—82 *14,700
KCND-TV (A,N)

Peoria, Ill.—77 **†168,800
WEEK-TV† (N); WMBD-TV† (C);
WTVH† (A)
(WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)

Philadelphia, Pa.—95 2,112,100
WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)

Phoenix-Mesa, Ariz.—89 261,000
KOOL-TV (C); KPHO-TV; KTVK (A);
KTAR-TV (N)

Pittsburg, Kan.-Joplin, Mo.—82 144,600
KOAM-TV (N,A); KODE-TV (C,A)

Pittsburgh, Pa.—93 1,254,300
KDKA-TV (C); WIIC (N); WTAE (A)

Plattsburg, N. Y.—89 †125,600
WPTZ (N,A)

Poland Spring, Me.—90 *331,400
WMTW-TV (A) (Mt. Washington, N. H.)

Ponce, P. R.
WSUR-TV; WRIK-TV

Port Arthur-Beaumont, Tex.—88 169,000
KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)

Portland, Me.—91 231,300
WCBS-TV (N); WGAN-TV (C)

Portland, Ore.—91 479,600
KGW-TV (N); KOIN-TV (C); KPTV (A);
KATU-TV

Presque Isle, Me.—87 23,000
WAGM-TV (C,A,N)

Market & Stations % Penetration TV Households

Providence, R. I.—95 715,200
WJAR-TV (N); WPRO-TV (C); WTEV (A)
(New Bedford, Mass.)

Pueblo-Colorado Springs, Colo.—87 100,400
KOAA-TV (N); KKTV (C); KRDO-TV (A)

Q

Quincy, Ill.-Hannibal, Mo.—87 160,600
WGEM-TV (N,A); KHQA-TV (C,A)

R

Raleigh-Durham, N. C.—85 356,900
WRAL-TV (A,N,C); WTVD (C,N)

Rapid City, S. D.—86 †57,200
KOTA-TV (C,A); KRSD-TV (N,A)
(KOTA-TV operates satellite KDUH-TV,
Hay Springs, Neb.)
(KRSD-TV operates satellite KDSJ-TV,
Deadwood, S. D.)

Redding, Calif.—87 84,500
KRCR-TV (A,N)

Reno, Nev.—90 50,400
KOLO-TV (A,C); KCRL (N)

Richmond, Va.—87 307,700
WRVA-TV (A); WTVR (C); WXPB-TV (N)
(Petersburg, Va.)

Riverton, Wyo.—83 12,800
KWRB-TV (C,A,N)

Roanoke, Va.—85 328,100
WDBJ-TV (C); WSLV-TV (N)

Rochester, Minn.—89 146,500
KROC-TV (N)

Rochester, N. Y.—94 332,000
WROC-TV (N); WHEC-TV (C); WOKR (A)

Rockford, Ill.—92 212,900
WREX-TV (A,C); WTVO† (N) †107,100

Rock Island-Moline, Ill.-Davenport, Iowa—92 334,100
WHBF-TV (C); WOC-TV (N); WQAD-TV (A)

Rome-Utica, N. Y. (See Utica)

Roseburg, Ore.—84 18,600
KPIC-TV (N)

Roswell, N. M.—88 †15,700
KSWV-TV (N,C,A)

S

Sacramento-Stockton, Calif.—83 609,400
KXTV (C); KCRA-TV (N); KOVR (A)

Saginaw-Bay City-Flint, Mich.—83 399,800
WXNX-TV† (C); WNEM-TV (N); †161,800
WJRT (A)

St. Joseph, Mo.—85 143,700
KFEQ-TV (C)

St. Louis, Mo.—91 858,400
KSD-TV (N); KTVI (A); KMGH-TV (C);
KPLR-TV

• Major facility change—market's base
quent to latest county survey measure-
ment date.

• U.H.F.

• Incomplete data

• U.H.F. incomplete data

† New station; coverage study not com-
pleted

* U.H.F. new station; coverage study
not completed

* U.S. Coverage only

** Includes circulation of satellite (or
booster).

** Does not include circulation of satellite

Market & Stations % Penetration	TV Households
St. Paul-Minneapolis, Minn.—92	760,600
WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	
St. Petersburg-Tampa, Fla.—92	495,200
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	†308,600
St. Thomas, V. I.	
WBNB-TV (C,N,A)	
Salinas-Monterey, Calif.—89	**234,400
KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	
Salisbury, Md.—68	†34,400
WBOC-TV† (A,C,N)	
Salt Lake City, Utah—91	270,100
KSL-TV (C); KCPX (A); KUTV (N)	
San Angelo, Tex.—84	29,500
KCTV (C,A); KACB-TV (N)	
San Antonio, Tex.—86	=350,100
KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	†*
San Bernardino, Calif.	††
KCHU-TV†	
San Diego, Calif.—98	*347,100
KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana)	
San Francisco-Oakland, Calif.—93	1,434,200
KGO-TV (N); KPIX (C); KRON-TV (A); KTVU	
San Jose, Calif.—95	331,100
KNTV (A,N) (See also Salinas-Monterey, Calif.)	
San Juan, P. R.	
WAPA-TV (N,A); WKAQ-TV (C)	
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—90	78,800
KEYT (A,N)	
Savannah, Ga.—84	119,200
WSAV-TV (N,A); WTOG-TV (C,A)	
Schenectady-Albany-Troy, N. Y.—93	**428,900
WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	
Scranton-Wilkes-Barre, Pa.—81	†292,800
WDAU-TV† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	
Seattle-Tacoma, Wash.—93	*601,200
KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW-TV; KIRO-TV (C)	
Selma, Ala.—74	13,800
WSLA-TV (A)	
Shreveport, La.—84	=299,900
KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	
Sioux City, Iowa—89	165,600
KTIV (N,A); KQTV (C,A)	
Sioux Falls, S. D.—86	**225,300
KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S. D. and KPLO-TV, Reliance, S. D.)	
South Bend-Elkhart, Ind.—66	=†144,500
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	

Market & Stations % Penetration	TV Households
Spartanburg-Greenville, S. C.- Asheville, N. C.—85	449,800
WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV† (N)	†*
Spokane, Wash.—87	266,500
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	
Springfield, Ill.—75	**†168,100
WICS† (N) (Operates satellites WCHU†, Champaign, and WICD-TV†, Danville, Ill.)	
Springfield-Holyoke, Mass.—91	**†182,600
WHYN-TV† (A); WWLP† (N) (WWLP† operates satellite WRLP†, Greenfield, Mass.)	
Springfield, Mo.—78	=129,000
KTTS-TV (C,A); KYTV (N,A)	
Steubenville, Ohio—90	452,200
WSTV-TV (C,A)	
Stockton-Sacramento, Calif.—93	609,400
KOVR (A); KCRA (N); KXTV (C)	
Superior, Wis.-Duluth, Minn.—88	162,000
WDSM-TV (N,A); KDAL-TV (C,A)	
Sweetwater, Tex.—89	57,800
KPAR-TV (C,A)	
Syracuse, N. Y.—93	**471,300
WHEN-TV (C); WSYR-TV (N); WNYS-TV (A) (WSYR-TV operates satellite WSYE-TV, Elmira, N. Y.)	
T	
Tacoma-Seattle, Wash.—93	*601,200
KTNT-TV; KTVW-TV; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	
Tallahassee, Fla.-Thomasville, Ga.—81	185,800
WCTV (C,A)	
Tampa-St. Petersburg, Fla.—92	495,200
WFLA-TV (N); WTVT (C); WSUN-TV† (A)	†308,600
Temple-Waco, Tex.—85	=***140,700
KCEN-TV (N); KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	
Terre Haute, Ind.—87	184,200
WTHI-TV (C,A,N)	
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—92	395,500
WSPD-TV (A,N) WTOL-TV (C,N)	
Topeka, Kan.—87	130,500
WIBW-TV (C,A,N)	
Traverse City, Mich.—88	=***41,300
WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	
Troy-Albany-Schenectady, N. Y.—93	**428,900
WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC, Adams, Mass.)	
Tucson, Ariz.—88	113,500
KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	
Tulsa, Okla.—86	329,100
KOTV (C); KVOO-TV (N); KTUL-TV (A)	
Tupelo, Miss.—80	62,800
WTWV	
Twin Falls Idaho—88	30,800
KMYT (C,A,N)	

Market & Stations % Penetration	TV Households
Tyler, Tex.—83	136,800
KLTV (N,A,C)	
U	
Utica-Rome, N. Y.—94	163,400
WKTV (N,A)	
V	
Valley City, N. D.—84	152,800
KXJB-TV (C) (See also Fargo, N. D.)	
W	
Waco-Temple, Tex.—85	=***140,700
KWTX-TV (C,A); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	
Washington, D. C.—91	923,000
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG; WOOU-TV†	††
Washington-Greenville, N. C.—84	=220,200
WITN (N,A); WNCT (C,A)	
Waterbury, Conn.	†*
WATR-TV† (A)	
Waterloo-Cedar Rapids, Iowa—91	308,000
KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—87	133,200
WSAU-TV (C,N,A)	
Weslaco-Harlingen, Tex.—81	*71,000
KRGV-TV (N,A); KGBT-TV (C,A)	
West Palm Beach, Fla.—91	118,100
WEAT-TV (N); WPTV (N)	
Weston, W. Va.—84	98,800
WJPB-TV (A)	
Wheeling, W. Va.—89	313,000
WTRF-TV (N,A)	
Wichita-Hutchinson, Kan.—87	=***354,700
KAKE-TV (A); KARD-TV (N); KTVH (C) (KGLD-TV, Garden City. KCKT-TV, Great Bend, and KOMC-TV, Oberlin- McCook, satellites of KARD-TV)	
Wichita Falls, Tex.—87	145,100
KFDX-TV (N); KAUZ-TV (C); KSWO-TV (A) (Lawton)	
Wilkes-Barre-Scranton, Pa.—81	†292,800
WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	

Market & Stations % Penetration	TV Households
Williston, N. D.—81	30,600
KUMV-TV (N)	
Wilmington, N. C.—83	128,300
WECT (N,A,C)	
Winston-Salem-Greensboro, N. C.—87	398,500
WSJS-TV (N,A); WFMY-TV (C,A)	
Worcester, Mass.	†*
WWOR† (N)	
Y	
Yakima, Wash.—73	**93,800
KIMA-TV† (C,N); KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KEPR-TV†, Pasco, Wash.; KNDO-TV† operates satellite KNDO-TV†, Richland, Wash.)	
York, Pa.—58	†44,400
WSBA-TV† (C,A)	
Youngstown, Ohio—68	†177,200
WFMJ-TV† (N); WKBN-TV† (C); WYTV† (A) (Includes CATV Homes)	
Yuma, Ariz.—83	27,500
KIVA (N,C,A)	
Z	
Zanesville, Ohio—51	†19,400
WHIZ-TV† (N,A,C)	

TV MARKETS

1-channel markets	152
2-channel markets	58
3-channel markets	64
4-channel markets	14
5-channel markets	3
6-channel markets	1
9-channel markets	1
Total U. S. Markets	293
Commercial stations U. S. & pos- sessions	575

- Major facility, change in market size or
change in latest county survey measure-
ment date
- UHF
- incomplete data
- UHF incomplete data
- New station, coverage study not com-
pleted
- UHF new station coverage study
not completed.
- ° U.S. Coverage only
- °° Includes circulation of satellite (or
booster)
- Does not include circulation of satellite

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EDITORIAL

AN APPEAL FOR MORE ROOM AT THE TOP

A CONTINUING conflict between LeRoy Collins, president of the National Association of Broadcasters, and the hierarchies of the networks is interfering seriously with the formation of industry policy. Problems of importance are going unresolved. Little difficulties that could be easily corrected by united action within the fraternity of broadcasters are being left to grow into public issues. Something has to give, and soon, or broadcasting will be trapped in a stalemate of leadership.

The creation and continuation of the conflict can be traced to both sides.

Few have reached the upper strata of network management on a record of self-effacement. As a group, network leaders tend to be assertive and competitive. It is not in their nature to run into the wings if a spotlight swings their way or to applaud spontaneously if it fastens on a rival.

The same characteristics animate Collins. He could not have made a career in Florida politics if he had lacked an urge to ride a white horse. The trouble is that Collins has failed to make the necessary distinctions between the job he left as Florida governor and the job he took as an employe of the nation's organized broadcasters.

As governor of Florida, Collins learned that on occasion he could force a recalcitrant legislature into voting his way if he made public appeals for support. He has used the same technique since becoming NAB president. He has attempted to institute broadcast policy through public utterances instead of private conferences.

In his first appearance before the NAB board, in February 1961, he delivered a strong speech deploring the dominance of networks in television affairs and criticizing programing, ratings and advertising practices. In defiance of tradition, he made a public release of the text he had delivered to the private meeting of the board. Since then he has publicly urged all kinds of reforms, including a cooperative arrangement among networks to present "blue ribbon" programs in prime time and general restraints on cigarette advertising which accounts for \$100 million a year in television revenue. In some cases he has consulted broadcasters in advance of his public appeals, but what little advice he has solicited he has often ignored. If he had set out deliberately to alienate the networks, which are the most influential power centers of the business he has been retained

to represent, he could not have been more successful.

The breach between Collins and the networks became the more evident in mid-August when he proposed a summit meeting of himself, the heads of the television networks, leading advertisers and advertising agency executives to work out improvements in television advertising. All three network bosses turned him down. Again Collins had chosen a technique that was certain to meet network rejection. If a meeting of the kind he proposed had come off, he would have been the conspicuous figure, and Frank Stanton, Robert Sarnoff and Leonard Goldenson would have occupied subsidiary roles.

By now it should be evident, even to Collins, that broad policies are difficult to establish in television without the acquiescence and indeed the support of the three television networks. Collins can go to the public with appeals for reform, but the public is the wrong audience. If he wants action, he can get it only by working privately with broadcasters and especially with the networks which collectively contribute some \$250,000 a year to the NAB apparatus that Collins heads.

The pity is that some of the actions Collins has urged deserved support that his tactics of network alienation have denied him. If broadcasters had embarked on a program of ratings reform at the time he first proposed it, there is doubt that the Oren Harris subcommittee would have been able to drum up the kind of investigation that smeared the whole field of audience research earlier this year. Right now there is reason for broadcasters to be investigating the causes of what seems, on the basis of available evidence, to be general irritation over television commercials. The networks, however, will be reluctant to support a project in commercial research if it promises to become a vehicle for Collins publicity.

If Collins is as interested in the general welfare of broadcasting as he professes to be, he will have to make changes in his method of administration. He will have to accept the fact that no one man can rise to a position of undisputed leadership over a television business that abounds in executive talent at least as resourceful and ambitious as his. He will have to set about sharing whatever glory may accrue from progressive accomplishments in broadcasting.

Absent those changes in Collins's approach, atrophy is inevitable in NAB affairs. Nobody, least of all the NAB president, will profit from that condition.

I like your Hammonton Park suit
it must be Wool



ority

...the student's
...Greg's
...he had
...had no
...For he
...parents.
...had, near
...Education
...and in
...ing education
...pressed the
...assmate who
...a quitter.
...parates the
...Greg said.
...and the boy
...leave with
...But how
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...something
...being bright
...ward, he was
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...trip to the
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...he had
...on his
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...had changed
...contented

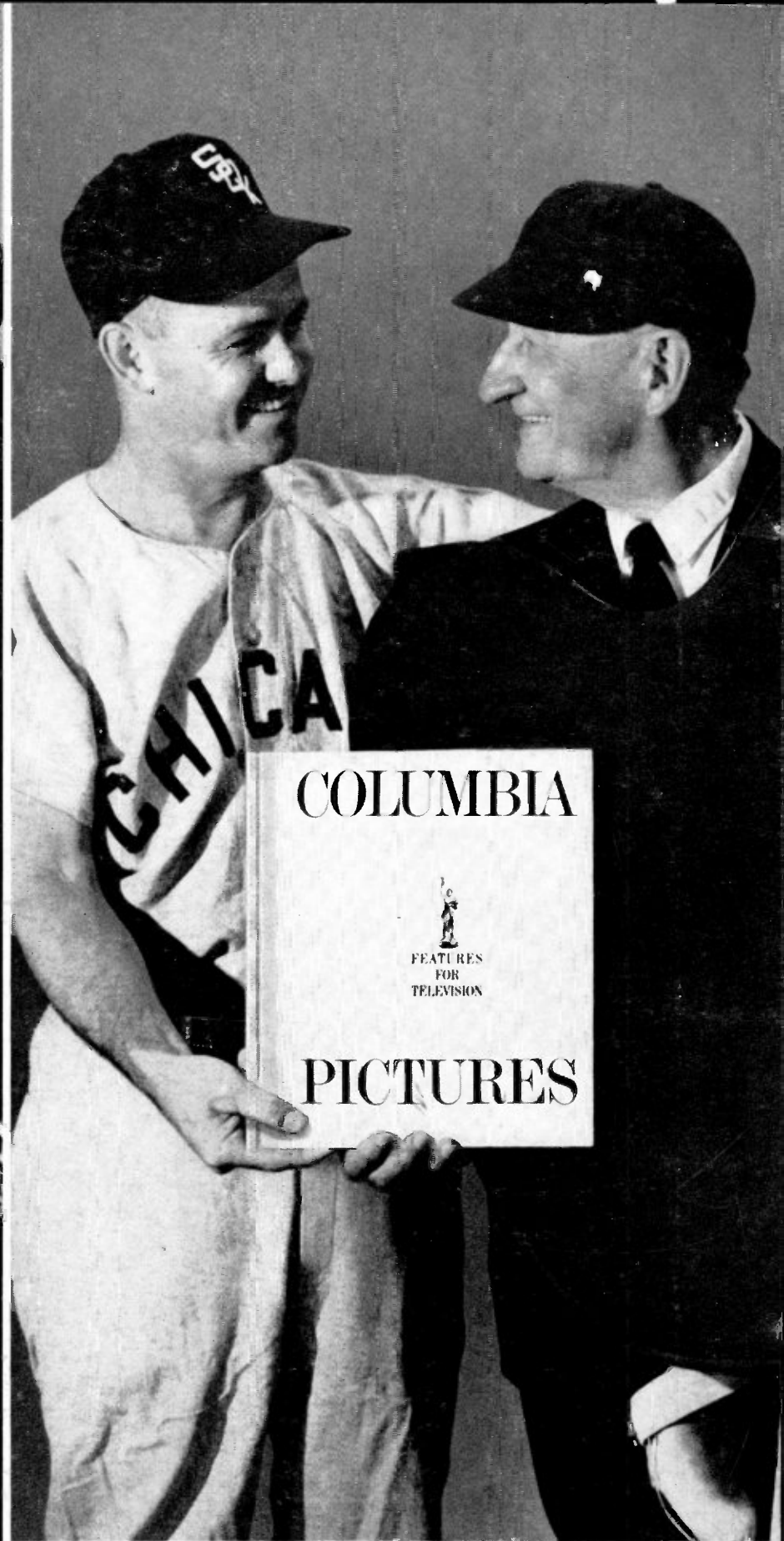
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