

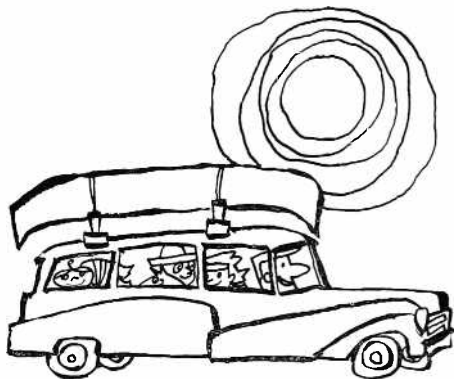
April 1962 Vol. XIX No. 4 Fifty cents

# TELEVISION

*The nuts and bolts of a television station; Why they settle for less than the best in ratings; Closeup on TV's station brokers*



THE HIGH PRICE OF HISTORY



## VACATIONLAND BONUS!

1,500,000 tourists visited Minnesota in 1961, spending \$110,000,000 (Minnesota State Tourist Bureau estimates).

Visitors to Minnesota constitute a huge bonus for the summer advertiser. They turn TV OFF in their home states and ON in Minnesota's hotels, motels and lake cottages (almost all rooms have a set). In fact, some of them win healthy prizes with the big fish they enter in WCCO Television's "Annual Fishing Contest" . . . the only such program on Twin City television.

Add the visiting Summer Viewers to the over 2,000,000 Northwest residents who view WCCO Television weekly\*, *more circulation than any other TV station in the Northwest*, and your answer is **BUY WCCO TELEVISION FIRST OF ALL . . . THE YEAR AROUND!**

Get your share of that extra \$110,000,000 by contacting WCCO Television, the dominant station in the Minneapolis-St. Paul Market, or call Peters, Griffin, Woodward, Inc.

\*Nielsen NCS '61

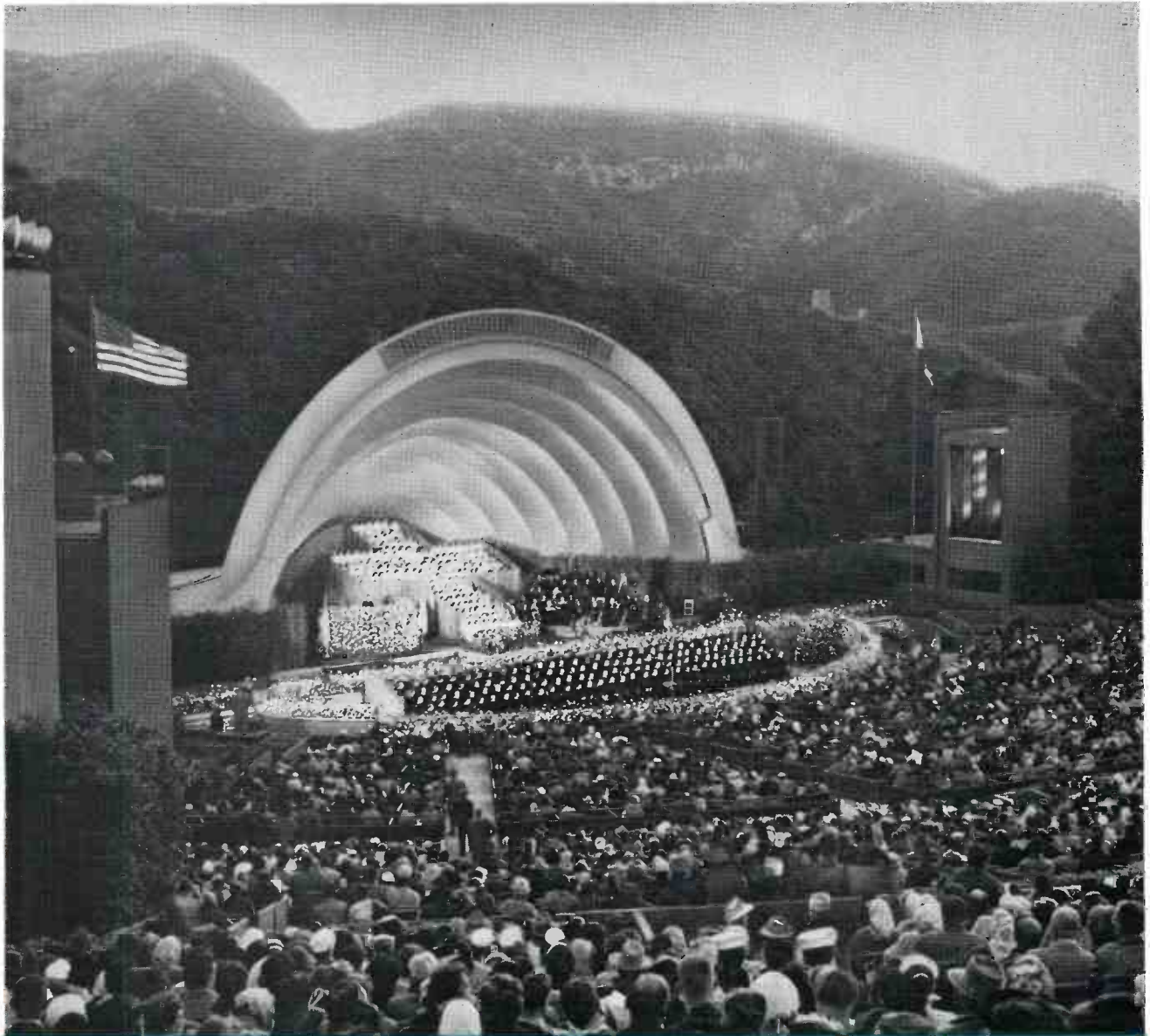


**WCCO**

# BASIC MEDIUM







HOLLYWOOD BOWL, EASTER SUNRISE SERVICE ATTENDED BY 25,000 DEVOUT WORSHIPPERS OF ALL DENOMINATIONS.

## TV is reverent

This is religious beauty, inspiration and wisdom brought to meaningful life before our eyes. These stations are proud to be part of Television, that presents many programs of all religions to so many millions.

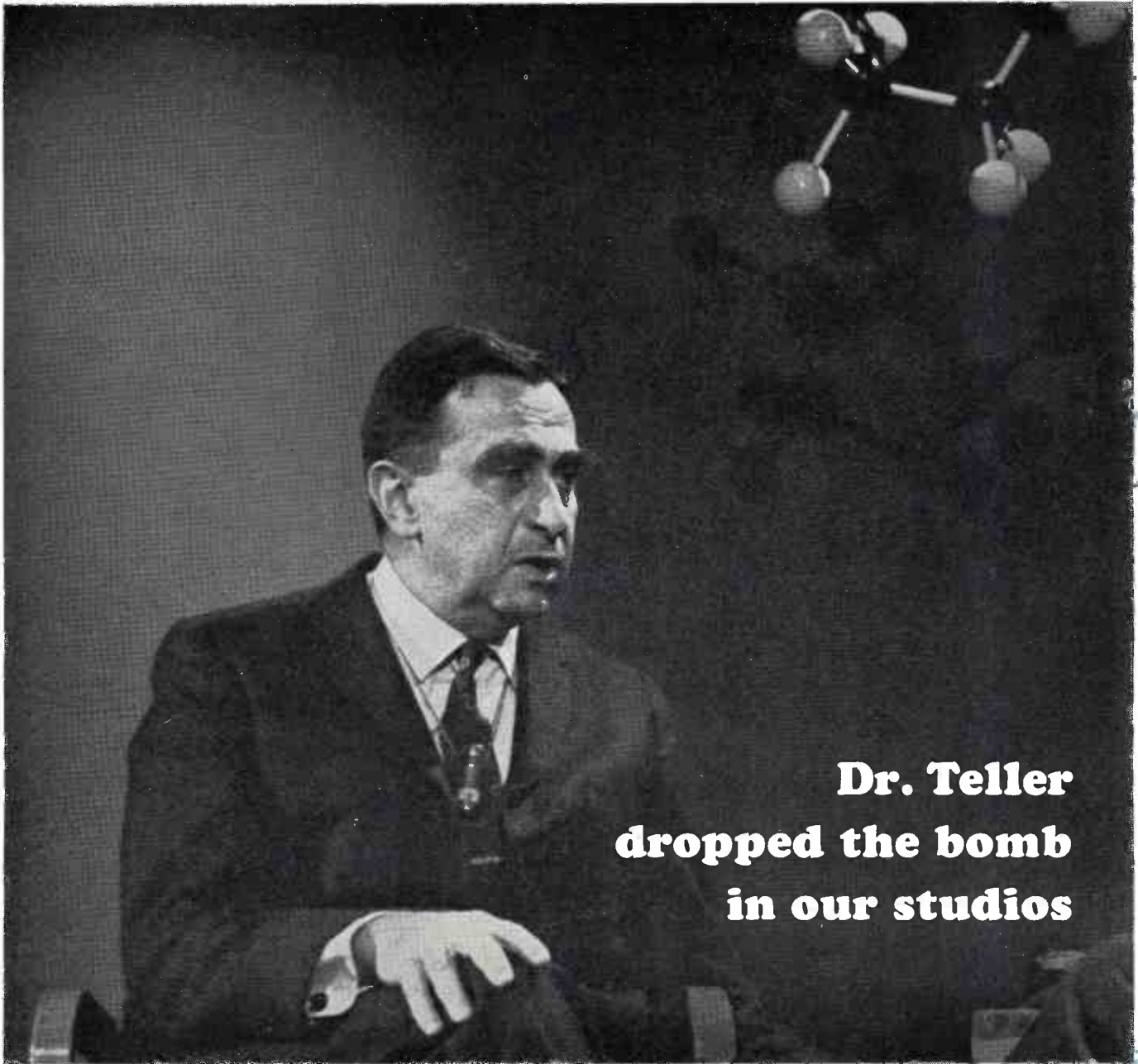
KOB-TV	Albuquerque	WVUE	New Orleans
WSB-TV	Atlanta	WNEW-TV	New York
KERO-TV	Bakersfield	WTAR-TV	Norfolk-Tidewater
WBAL-TV	Baltimore	KWTV	Oklahoma City
WGR-TV	Buffalo	KMTV	Omaha
WGN-TV	Chicago	KPTV	Portland, Ore.
WFAA-TV	Dallas	WJAR-TV	Providence
KDAL-TV	Duluth-Superior	WTVD	Raieigh-Durham
WNEM-TV	Flint-Bay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

**Edward Petry & Co., Inc.**

*Television Division*

*The Original Station Representative*

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



## **Dr. Teller dropped the bomb in our studios**

**He said: "We might be better off if we had no secrecy. All secrecy so far has not helped us very much. The Russians did succeed in catching up with us, in overtaking us, in almost all, perhaps in all, important military aspects. At the same time, the little secrecy that we have has put a barrier between ourselves and our allies."**

Dr. Edward Teller, the Hungarian-born physicist who led the development of the hydrogen bomb for the United States, had suggested for the first time a *no secrecy* policy on atomic weapons.

The date was March 11, 1962. The place: the television studios of the Crown Stations in Seattle.

This was no ordinary television interview. The Crown Stations had flown Dr. Teller and Gilbert Seldes, noted author and critic, to the Pacific Northwest to tape a series of half-hour programs on survival in the atomic age.

Dr. Teller, a leading advocate of the "hard line" toward the problem of the weapons of mass destruction in the cold war, put forward the following proposal on one aspect of the problem, the particular question of national secrecy:

"I think that a greater abandoning of secrecy and great emphasis on openness would give us more spiritual weapons with which to combat the dreadful secrecy on the Russian side. As soon as that secrecy falls, we'll be on the road toward real peace."

The Crown Stations are proud of making news in this manner. But we are prouder yet of our record of bringing





to Pacific Northwest audiences special programs which illuminate the issues of our times.

When the Anti-Communist schools flared up in the country a few months before, we asked Dr. Teller and Mr. Seldes to come to Seattle — along with Dr. Arthur Flemming, former member of the Eisenhower cabinet, and New Yorker magazine correspondent Richard Rovere — to discuss quietly, and responsibly, the threat posed by World Communism.

Dr. Teller and Mr. Seldes became fascinated with their opposing points of view. They stimulated each other with the range and diversity of their own backgrounds. The two men — one a distinguished physicist, the other a famous writer who has spent his life in the arts — argued for hours after the show.

We felt our audiences had a right to hear the candid dialogue of these two divergent minds. We re-staged their meeting many weeks later in Seattle. Thus, arose the program in which Dr. Teller released the bomb of *no secrecy*.

We tell this story to make one point. We believe a local station or group of local stations can conceive and produce programs of real network caliber . . . *if they are willing to invest the time, money, and talent to do it.* The Crown Stations are willing. We do.

## **THE CROWN STATIONS**

KING, AM, FM, TV, Seattle / KGW, AM, TV, Portland  
KREM, AM, FM, TV, Spokane

# TELEVISION

**TV'S COSTLY NUTS AND BOLTS** *Among the things you can't do without in television is hardware—the tubes, the cameras, the studios, the thousands of miles of wiring it takes to translate sight and sound into signal. Here, in an exclusive report, is the biography of 15 years at wWJ-TV Detroit, a major station whose growth and development have paralleled that of the industry. This is a dollars and cents story which shows what it takes to stay on the air and up to date in TV . . .* **53**

**THE EYES CAN TELL, TOO** *An ambitious project of basic research headed by a college professor—Dr. Eckhard Hess—and backed by the resources of a major advertising agency—Interpublic Inc.—is opening new doors in communications. The study holds promise of producing a major advance in the field of psychology and an important tool in advertising and communications . . .* **60**

**HOW MANY GLENNS CAN TV AFFORD?** *The television industry was a link to living history for millions of Americans who shared with John Glenn the drama of his orbital flight and nationwide elation that followed it. Now, after the tumult and shouting have died down, there still remains a \$3 million-plus bill. A word-and-picture report on one of television's greatest—and most expensive—moments . . .* **64**

**THE TOP 100** *Exclusive ranking of the 101 markets that make up the first hundred television markets, revised with the latest TELEVISION MAGAZINE set count data as of April 1962 . . .* **70**

**STANDING ON THE STATUS QUO** *Television's rating services, after years of attack, are on the verge of respectability. They're still far from perfection, but few people care enough to put their money behind the effort it would take to make them better. A status report on one of TV's most important service industries, what it might be and why it isn't . . .* **72**

**MIDDLEMEN TO MILLIONS** *The post-war market in broadcast stations has become a multi-million dollar business. In television, four men have evolved as the principal handlers of those station sales which include a broker: Howard Stark, Jim Blackburn, Ray Hamilton and Dick Crisler. Here, in a TELEVISION CLOSEUP, is the story of who they are, how they work and what they do to avoid the pitfalls and earn the rewards of an involved and fascinating business . . .* **76**

**DEPARTMENTS**

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Subsidiary of Broadcasting Publications Inc.

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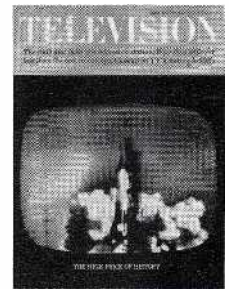
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*Cover: This is the way history looked to millions of Americans on February 20, 1962. In a mobilization of television resources rarely paralleled, the networks and their affiliated stations pulled out all stops to provide a minute-by-minute record of the nation's greatest space triumph. This month's issue shows what the industry did, and what it cost.*



CBS NEWS PHOTO

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Anna Pavlova

Courtesy of The Bellmann Archive

## 1910 Audience Limited

The beauty and talent of this great prima ballerina were known everywhere. Despite her fame in the early 1900s, comparatively few people were privileged to see her perform. Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

**WGAL-TV**  
*Channel 8*

**Lancaster, Pa.**  
**NBC and CBS**

STEINMAN STATION  
Clair McCollough, Pres.

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

**“Charlotte’s WSOC-TV...  
an important factor in this market”  
—Jim Ware, McCann-Erickson**



*“A mixture of good programming, competent management, and follow through with respect to scheduling and merchandising makes WSOC-TV an important factor in the merchandising plan for Coca-Cola.”*

**J. H. WARE**  
Account Executive  
McCann-Erickson, Inc.

Station follow through with respect to scheduling and merchandising is something that gives advertisers a refreshing new feeling. It's a trait we practice with zest at WSOC-TV. Team it with our good programming and you come up with a performance that gives everybody a lively lift. Put a special zing into your next Carolina schedule . . . put it on WSOC-TV. A great area station of the nation.

**WSOC-TV**

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

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



## The TV billings year in review: a good 1961 harvest

It happens every spring. Like rivers flooding after a long freeze, the year-end reports come pouring in. They tell the story of what happened and they point to what's likely to happen. And what happened last year in television was harrowing, but, overall, good. And what's likely to happen in 1962 is even better.

Network television gross time billings were up 9.7% in 1961, the Television Bureau of Advertising announced last month. The report tags a happy ending onto what started out to be a TV tragedy entitled "1961: Television's First Slump Year." For the year had come in enveloped in economic shrouds; only a cock-eyed optimist could have predicted it would go out wearing roses.

The first quarter of 1961 began with the country's economy staggering its way through a debilitating recession. Shock waves emanating from the financial plunge were just reaching TV's doors. Along Madison Avenue moans of smaller profits ahead filled the air.

But summer's sun quieted away the industry's recession tremors. TV business spread out, took firm roots, blossomed and yielded a tidy harvest.

### NETWORK REVENUES UP

The 9.7% rise in network gross time revenues last year compares favorably to similar billings increases in recent years. In 1958 gross time billings went up 9.8% over 1957. The next year was a particularly profitable one with billings rising 10.7% over 1958. And in 1960 billings were up 8.8% from 1959.

Daytime billings were the big winners in 1961. They totaled \$248,781,844, up 18% or \$37,898,488, over 1960's \$210,883,356. Nighttime's gains were much more modest. They increased 6.1% or \$28,603,931, from \$471,487,713 in 1960 to \$500,091,644 in 1961.

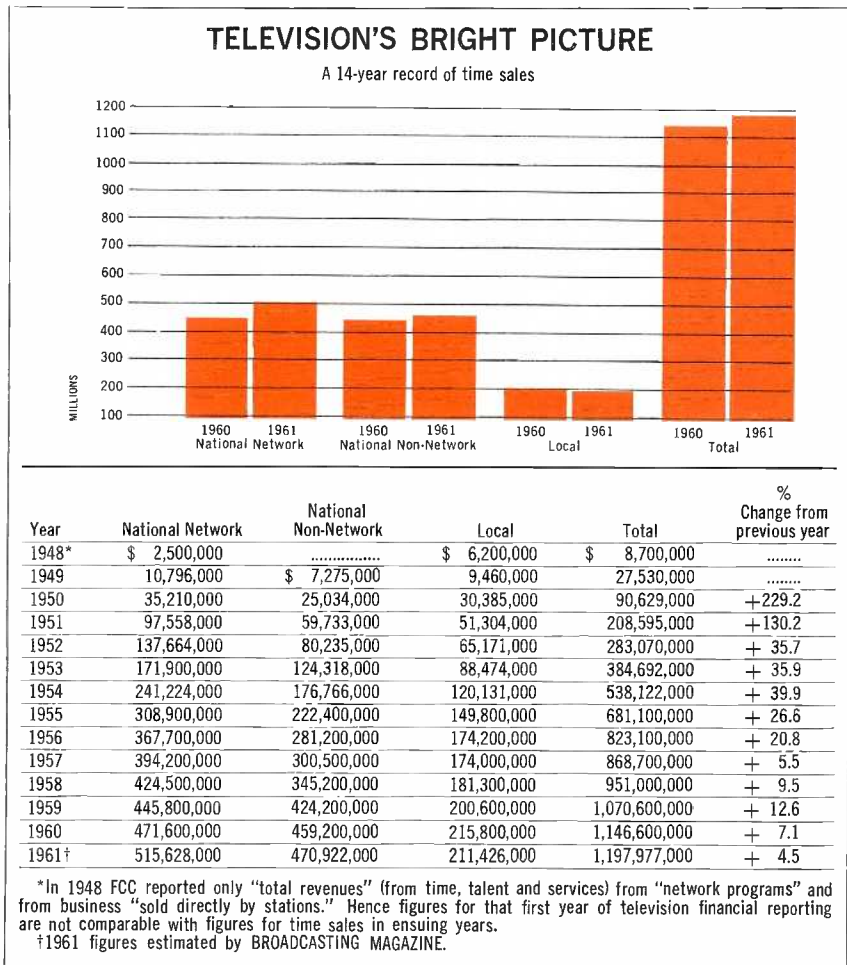
Among the networks, a sort-of equalization law prevailed: the littlest guy

grew the most. ABC-TV, with the smallest total billings of \$190,615,140, showed the healthiest increase of 20.2%, or \$32,024,130, over 1960's \$158,591,010.

NBC-TV, the next biggest total billings earner, showed the next biggest billings increase over 1960. The network

billed \$277,659,264 last year compared to \$249,640,296 in 1960, a gain of 11.2%, or \$28,018,968.

CBS-TV, the long-time kingpin biller among the networks, showed the slightest gain for the year. Its billings in 1961 were \$280,599,084, against \$274,139,763



## BUSINESS *continued*

in 1960, up only 2.4%, or \$6,459,321 over the previous year.

All-told the three networks had total billings of \$748,873,488, which was \$66,502,419 more than the \$682,371,069 billed in 1960.

Another recently issued report (see chart, page 7), this one from *Broadcasting* magazine, also paints a firm picture of television's business fortunes last year.

According to *Broadcasting's* estimates (which take into account all frequency discounts, but do not include deductible commissions to agencies and station representatives), total television net time sales in 1961 amounted to \$1,197,977,000. This is a 4.5%, or \$51,377,000 increase over 1960's total of \$1,146,600,000.

### DECLINE IN LOCAL BILLINGS

The report also shows that the dire prognostications of last spring were only confirmed on the local level. Network volume was up more than \$44 million and spot gained some \$11.7 million. But the \$211,426,000 local total for the year showed a 2%, or a little more than \$4.3 million decline from 1960's total local billings of \$215.8 million. It was the

only cloud in TV's otherwise sky-full of silver linings.

*Broadcasting* says that a consensus of opinion among industry economists indicates that business generally will be good this year. Among the more hopeful notes: spot billings up over last year by 10-12%; network volume on the rise by 7-10% and even local revenues climbing into the black and up about 5-10% over 1961.

Not to be outdone, TvB also had a cheerful forecast to make for the current business year. In a survey released last month, the advertising bureau announced that TV time sales are expected to show a 6% gain in 1962.

Local volume and national and regional spot TV business are anticipated to rise about 6%, while it's believed that network time sales will enjoy a 5% increase. The survey indicates that the biggest specific regional gainer of local business will be the South Atlantic states, with an 11% increase over last year. The western states should lead the way in spot sales showing a 7% increase, with the South Central region up about 11% and far ahead of its network time sales competition. The eastern region is the only one of the five areas covered—East, South Atlantic, North Central, South Central and West—which is expected to lag behind the average time sales increase of 6%. The East's local business will go up 3%, its spot volume will show a 4% gain and its network time billings will remain level with 1961 figures, the bureau survey concludes.

TvB last month came out with still more evidence to prove that 1961 was one of television's really big years. In this instance it was an industry status report which examined trends in television from 1957-1961.

Using A. C. Nielsen Co. figures as its source of information, TvB reports that TV usage averaged five hours and seven minutes per TV home per day in 1961, viewing time second only to 1957's figure of five hours and ten minutes. In 1960 the average time spent viewing per TV home per day was five hours and six minutes.

Total hours of TV usage during an average day last year was computed at 240 million hours, almost 10 million hours per day more than was averaged during the previous year.

Other salient features of the report: average nighttime network programs had an audience of 7,645,000 homes during the average minute, almost 300,000 homes over 1960's average nighttime audience but slightly short of the record high set in 1958; percentage of homes using TV during an average minute was

up in the morning and afternoon portions but off a little in the evening segment; and average minute audiences for both nighttime and daytime network programs increased in 1961 over 1960.

The industry status report also claims that for the third straight year the cost-per-thousand for all network programs decreased from the previous year. According to the report, network cost-per-thousand for all programs in 1961 was \$2.72, one cent less than in 1960 and 18 cents less than in 1957. The c-p-m for evening programs last year was \$4.00, four cents less than the previous year. Daytime c-p-m was \$1.94 or two cents less than in 1960.

TvB also came out with an 11-month "Top Network Brand Advertisers" report. Using network TV gross time billings as compiled by Leading National Advertisers-Broadcast Advertisers Reports, TvB lists five major product classifications showing rises in their network TV advertising expenditures during the first 11 months of 1961. Food and food products heads the list with an almost \$22 million jump from approximately \$104 million, January to November, 1960, to more than \$126 million in a like period last year. Other product gainers include toiletries and toilet goods up more than \$13 million; drugs and remedies showing an approximate \$9 million increase, and soaps, cleansers and polishes rising about \$15 million.

Tobacco billings were the biggest winners on a percentage basis. They rose 11.4% in the first eleven months of last year. Billings in the 1961 period were \$77,814,061, against \$69,872,450 in the like period the year previous. This was an increase of \$7,941,611.

### REVERBERATIONS FROM ENGLAND

But even as television people were luxuriating in the knowledge that the tobacco industry continues to be one of their best customers, an ominous sound was reverberating in England. Early last month, Britain's Royal College of Physicians and Surgeons issued a report which Health Minister Enoch Powell said, "demonstrates authoritatively and crushingly" that cigarettes are a cause of lung cancer. Consequently the minister said the government might put a prohibitive tax on cigarettes to discourage their use and also was considering control of tobacco advertising, including TV commercials.

To American cigarette producers the report brought a remembrance of disagreeable things past. When last seen they were manning the public relations walls for another assault. **END**



### La Salle Found the Hidden Market

LaSalle Popkin, of Popkin and Nodd, found the hidden market for his client, Weak, Watery Shampoo. Found 277,000 heads (more than you'll find in Reading, Pa., Columbia, S. C., or Roanoke). Found it pays to push shampoo where there are more people to use it! Use your head: Call Meeker (or, in the Southeast, James S. Ayres).  
WCYB-TV • Bristol, Tenn.-Va.





# ***TWIST***

The new twist in market selection—total TV homes—gives Nashville the nod over such big-name markets as Louisville, New Orleans, Birmingham, Norfolk-Newport News, and many more. Nashville, with 435,100 TV homes, stands 38th in America. Shouldn't Nashville be on THE LIST?

**WSIX-TV**  
ABC-TV Channel 8

**WLAC-TV**  
CBS-TV Channel 5

**WSM-TV**  
NBC-TV Channel 4

**N A S H V I L L E , T E N N E S S E E**

[www.americanradiohistory.com](http://www.americanradiohistory.com)



## Top new comedy next season?

(with a little bit of luck!)

A very American branch of a very Scotch clan inherits a very rare heirloom.

And the butler who goes with it.

One Stanley Holloway, that is. *Our Man Higgins*.

What happens thereafter

can best be described as a riotous replay of the American Revolution—won, this time, by the British.

And bound to win, we'd venture to say, laughs by the millions.

And ratings to match.

*Our Man Higgins* is slotted in on Wednesday night, 9:30 P.M. Fits nicely into the new lineup—along with *Wagon Train*, *Going My Way* and *Naked City*.

Looks like another solid ABC-TV night.

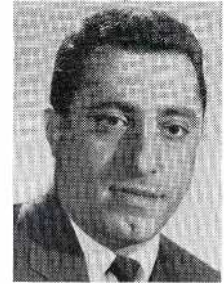
**COMING UP ON ABC-TV: STANLEY HOLLOWAY IN "OUR MAN HIGGINS."**



# FOCUS ON PEOPLE



TREYZ & MOORE



BARNATHAN

Out as president of the ABC Television Network: **Oliver Treyz**, who led the network during its upsurge to competitive status against CBS-TV and NBC-TV and was credited with its reputation for action-adventure and other "popular" program forms. In as vice president in charge of the network: **Thomas Moore**, program chief under Treyz, acknowledged as one of TV's top program negotiators. Also in, as vice president and general manager of the network: **Julius Barnathan**, who in January had been named president of the network's owned and operated stations division.

CBS-TV pulled its own share of surprise last month when it created a new executive echelon under president **James T. Aubrey Jr.** Doubly startling was one of the names of the men who would staff it: **Hubbell Robinson**, who resigned three years ago as executive v.p. in charge of network programs, now returns to the network as senior vice president-programs. The other two members of the triumvirate: **William H. Hylan**, senior vice president-sales, promoted from vice president of sales administration, and **John T. Reynolds**, senior vice president-Hollywood, promoted from vice president and general manager, network programs, Hollywood. First result of the shakeup: the resignation of **Guy della Cioppa**, Hollywood vice president for programs. **Oscar Katz**, vice president in charge of programs, who had succeeded Robinson in job if not in title as network programming chief, now reports to Robinson.

Three major changes were announced by Young & Rubicam. **Charles Feldman**, senior vice president and creative director since 1958, has been appointed chairman of the creative plans board and assumes responsibility for creative review in all Y&R domestic and foreign offices. Feldman also retains present responsibilities as a member of the strategy plans board and continues to head up the agency's special projects group. **Dermott F. McCarthy**, vice president, becomes director of the copy department and **Stephen O. Frankfurt**, also v.p., has been named director of the art department. Frankfurt came to the agency in 1954 from UPA. McCarthy, who joined Y&R in 1954 as a copywriter, was named associate director in 1957 and a v.p. in 1960.

BBDO's board of directors elected **Thomas C. Dillon** to the agency's second-ranking post, general manager. Dillon, previously executive vice president and treasurer, joined the BBDO Minneapolis office in 1938, transferred to San Francisco, Los Angeles and, in 1958, the agency's New York office. In New York, he headed marketing, research and media for the entire agency. Elected a v.p. in 1948 and a member of the board of directors in 1957, Dillon was named executive v.p. and treasurer in 1959. Three new directors were also named by the agency to fill board vacancies: **LeRoy H. Dreher**, **Clayton Huff** and **Donald A. Wells**. Huff was also named treasurer and Wells, head of market-



ROBINSON



HYLAN



REYNOLDS



FELDMAN



MCCARTHY



FRANKFURT

BRECKNER



MOORE

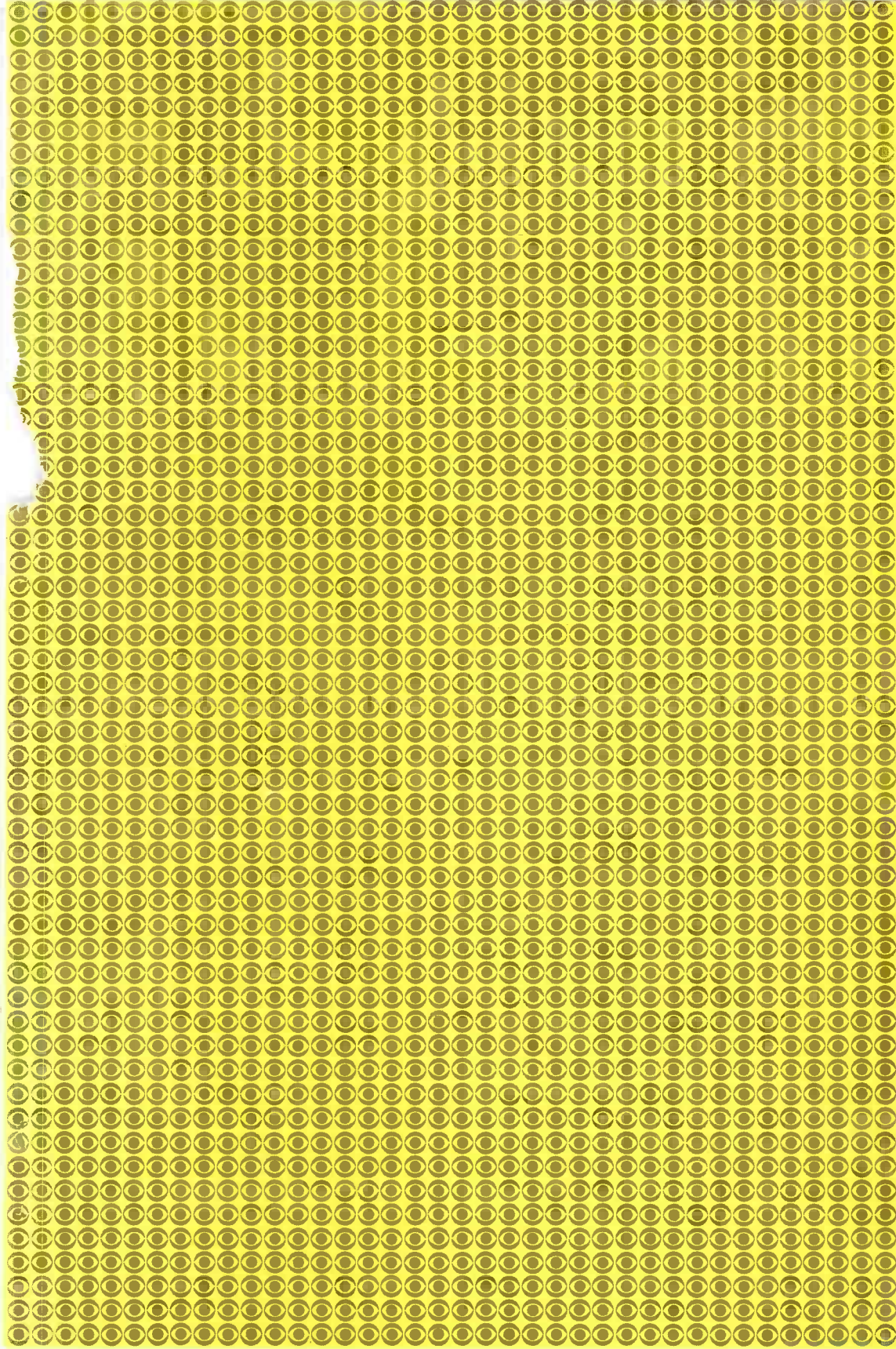






Experience teaches. Which is why seasoned advertisers and their agencies, experienced pros who know their business, give their business to the CBS Owned television stations. For here advertisers benefit from showmanship second to none, on both the national and local level. Each station broadcasts the full CBS Television Network schedule, the most popular network schedule in all television year after year. And each originates top-level local





**Experience  
makes the  
difference!**



BLAKE HAMPTON

programs of comparable appeal, precisely tailored to the tastes of the communities they serve. Naturally, this sign-on to sign-off quality programming results in quantity (and quality) audiences in five leading U.S. markets. Hundreds of major accounts—from Ajax to Zest—are now doing business (big business!) via one or all of the stations we represent. To profit from their experience, call or write **CBS Television Stations National Sales**

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

## PEOPLE *continued*

ing, media and research, positions formerly held by Dillon. Wells joined BBDO in 1959 as a v.p. and management supervisor. He had previously been general products manager of Colgate-Palmolive's household products division.

**Robert W. Breckner**, vice president and general manager of KTTV since February 1960, has been elected president of the Times-Mirror Broadcasting Company and chief executive of KTTV. He succeeds **Richard A. Moore**, who resigned to head his own firm. With KTTV since 1948 when the station was preparing to go on the air, Breckner has served as a producer-director and program director. In 1955, he was elected vice president. Moore, president of Times-Mirror Broadcasting and chief executive of KTTV for the past 10 years, will serve as president of a new corporation formed to develop and operate pay-TV franchises in Los Angeles and other major cities. Prior to joining the Times-Mirror in 1951, Moore headed television and served as general manager of the ABC Western Division and of KABC-TV.

Also on the move:

**Gerald Light**, vice president in charge of marketing at Schick Inc., joined Landers, Frary & Clark, New York, manufacturers of Universal electrical appliances, as vice president of advertising and market planning. **Arthur E. Toft**, Schick's director of advertising, has been named advertising manager of P. Lorillard Co. Replacing Toft is **J. Kenneth White**, formerly group product manager at Colgate-Palmolive.

**Reggie Schuebel**, v.p. at Guild, Bascom & Bonfigli, joins North Advertising on April 15, as v.p. in charge of TV, radio and media.

Warner Brothers Pictures announced that **William T. Orr**, production head, has dropped supervision of theatrical

films to devote full time to TV activity.

**Arnold C. Thomson**, advertising manager of the Dodge Division of Chrysler Corp., has been promoted to director of advertising for Dodge passenger cars.

**Joseph P. Smith** succeeded **Barnett Glassman** as president of Pathe News, New York. Smith is also president of Cinema-Vue Corp., TV film distribution company.

**Larry Schwartz** resigned as chairman of the Wexton Advertising Agency to join Americom Corporation, New York, manufacturers of vinyl recordings.

**Everett H. Erlick**, vice president and general counsel of American Broadcasting-Paramount Theatres, has been elected a member of the board of directors.

**Donald M. Hine** has been appointed program manager for ABC International Television. He comes to ABC from TransContinent Television where he was director of programming and public affairs.

**Charles Bellante**, TV group supervisor at Sullivan, Stauffer, Colwell & Bayles, has been elected a v.p.

**Jack Lynn**, director of film programming for Metropolitan Broadcasting's six TV stations, has been promoted to vice president in charge of TV programming for Metropolitan, a division of Metromedia.

**Ralph Hansen**, program manager of wjw-TV Cleveland, has been elected vice president and program manager of KTVI (TV) St. Louis.

**Murray Hillman**, vice president and senior marketing executive at McCann-Erickson, has been appointed chairman of the agency's marketing plans board.

**Josef J. Dettling** and **Eugene S. Hahnel** have been elected vice presidents of Gardner Advertising, St. Louis. Dettling, who joined the agency in 1935 as a layout man, is creative group supervisor.

**Hahnel** is director of the technical creative services department.

**Bert Briller**, ABC vice president in charge of TV network sales development, has been promoted to ABC vice president for TV affiliate communications. Briller joined ABC-TV in April 1953 as copy chief of the sales development department and subsequently was promoted to manager, director and v.p. in charge of sales development.

**Ted Levenson**, formerly of Benton & Bowles, joined Papert, Koenig, Lois as director of marketing development.

**KOOL Radio Television Inc.**, operators of KOOL AM-FM-TV, announced the election of **Emma Williams** and **Leslie Lindvig** as vice presidents and the appointment of **Homer Lane** as general manager.

**Mattel Inc.**, California toymakers, named **Jack Jones** TV advertising manager in charge of the company's entire advertising activities.

**Arthur E. Muth**, **William G. Walters** and **Charles R. Kinney** have been elected vice presidents of Peters, Griffin, Woodward, New York. The three retain their previous responsibilities in the station representative firm: Muth serves as western sales manager for TV, Walters as eastern sales manager for TV and Kinney as assistant v.p. for TV.

**Howard J. Foley**, vice president and senior copy supervisor, and **Lawrence J. Hubbard**, vice president and director of research, have been elected to the board of directors of Doherty, Clifford, Steers & Shenfield, New York.

**Gerald A. Browne**, creative director of Kenyon & Eckhardt in Los Angeles, has been named v.p. and creative director of West Coast operations of Grey Advertising.

**Mitchell Lipman** has been elected a vice president at Ted Bates. Lipman, manager of network relations in the radio-TV department, has been with the agency since 1957. He was previously manager of TV network sales development at NBC.

**John Meskill**, McCann-Erickson media director, joined Donahue & Coe in the same capacity.

Ziv-UA named **Ray McGuire** manager of its eastern division and **Jack Martin** as eastern division sales supervisor. Prior to joining Ziv-UA in 1955, McGuire was sales manager of wdsu-TV New Orleans.

**John C. Bechtel** was appointed assistant to the vice president of Trans-Lux Television Corporation.

**Ray Mulderick**, formerly with Tele-sales Inc., has joined Encyclopaedia Britannica of Chicago as radio-TV manager, a newly-created post.

END

*More than a decade of Constructive Service  
to Broadcasters and the Broadcasting Industry*

**HOWARD E. STARK**

*Brokers—Consultants*

50 EAST 58TH STREET

NEW YORK, N. Y.

ELDORADO 5-0405



2306A

**PLEASE  
DISTURB**

The place: CBS Films' hospitality center at the Conrad Hilton (Suite 2306 A), NAB Convention headquarters for "...the best film programs for all stations." The time: anytime April 1-4. We'll be delighted to see you. Don't bother to knock. Just come on in!

# HUSTLE!

It takes hustle, lots of it, to keep up with the demands of economic growth in Central Iowa—one of America's most prosperous, diversified markets. Des Moines alone is the home of 300 factories manufacturing over 1,000 different products. But Des Moines is only one of 48 fast-growing towns and cities in WHO-TV's primary coverage area.

Central Iowa families have a total annual disposable income of \$2.5 billion . . . less than half of which comes from agriculture. (The Central Iowa farmer, however, is still plenty important to you. His income averages \$14,700 per year!)

WHO-TV is a hustling, progressive station with plenty of the ideas and services advertisers need. Talk to your PGW Colonel about WHO-TV soon.

Sources: Sales Management Survey of Buying Power, May 10, 1961; SRDS, June 15, 1961; and U.S.D.A. Census Reports.

WHO-TV is part of  
Central Broadcasting Company,  
which also owns and operates  
WHO Radio, Des Moines  
WOC and WOC-TV, Davenport



# WHO-TV

Channel 13 • Des Moines

NBC Affiliate



Peters, Griffin, Woodward, Inc.  
National Representatives





2306A

**PLEASE  
DISTURB**

The place: CBS Films' hospitality center at the Conrad Hilton (Suite 2306 A), NAB Convention headquarters for "...the best film programs for all stations." The time: anytime, April 1-4. We'll be delighted to see you. Don't bother to knock. Just come on in!

# FOCUS ON NEWS

Networks in flux;  
FCC backs down  
on deintermixture  
to aid UHF bill;  
BMI in jeopardy

It was musical chairs at the TV networks last month. Oliver Treyz was unhorsed as president of ABC-TV in a move that set off a wave of speculation but produced no real answers. Treyz is being succeeded in duties, not title, by Thomas Moore as vice president in charge of the network, while Moore is being backed up by Julius Barnathan as vice president and general manager. Everybody else reports to Barnathan, who reports to Moore, who reports to Leonard Goldenson, AB-PT chieftain.

CBS-TV played too. Hub Robinson came back to head that network's program department, and further announcements are anticipated. (See "Focus on People," page 11.)

Like a missionary who takes notice of the poison darts flying about him while he considers whether he really and truly wants to uplift the natives, the FCC has discovered within itself an affinity with the people that was not so apparent when the agency first told Congress of its plans to withdraw VHF assignments from eight markets.

The uproar that has come from those who thought they would be losers in the deintermixture plan or who saw other dangers in it has been at least as loud as the cheers FCC Chairman Newton Minow says have accompanied his vows that he'll improve TV programs. The FCC, faced with opposition from congressmen representing the eight areas and seven states involved, has agreed to an indefinite moratorium on the intermixture in the eight cities if the Congress will adopt legislation to require all-channel tuning on new TV sets as a way of promoting UHF.

The FCC was conditioned for the compromise plan at hearings by the Senate Communications Subcommittee and the House Commerce Committee after it became plain that opponents of the VHF deintermixture rulemaking would use every effort to block the removal of the single VHF channels from the eight cities involved.

The first information on another UHF-help plan—the FCC's two-year series of tests in New York—has been reported. Returns of 200 measurements of UHF signal propagation at 100 receiving points showed only a slight difference between VHF and UHF picture quality, not considered significant because of the limited number of samplings.

The FCC has officially denied a community antenna TV operation's application for microwave facilities on the ground that such a grant would result in too much competition to a local TV station, KWRB-TV Riverton, Wyo.

The order by the FCC last year authorizing RKO Phonevision Co. to carry out pay TV tests on RKO's WHCT (TV) Hartford, Conn., has received the support of the U.S. Court of Appeals in Washington. The Connecticut Committee Against Pay TV, which brought the appeal, plans a further appeal to the U.S. Supreme Court. The Pulaski County Circuit Court in Arkansas has reaffirmed an earlier decision which upheld the Arkansas Public Service Commission's order to the telephone company to furnish facilities for a wired pay TV system in Little Rock, operated by Midwest Video Corp.

A system of fees at the FCC to recoup part of the agency's expenses has been

issued for rulemaking comments. The fees would range up to \$250 for television and \$150 for AM and FM and would finance about \$6.75 million of the FCC's budget (\$12.5 million for fiscal 1962).

There have been complaints by national advertisers and others against the practice of "double-billing" by stations, and the FCC has notified licensees it will initiate "appropriate proceedings" against operators engaged in the practice. The FCC said the complaints are that the station submits two bills with different amounts for the same spots in co-op advertising, the higher-priced bill to be forwarded by the local dealer to the national firm to obtain reimbursement at an inflated price.

The FCC's decision to hold a hearing in Chicago on television programming was given on 30 days notice and was scheduled to take place just prior to the NAB convention in that city. Although the FCC said the licenses of the three network-owned stations in Chicago have not been renewed since they expired last Dec. 1, the agency added that the licenses of the three stations, WBBM-TV, WKBK (TV) and WNBQ (TV), are not involved.

In explaining its reason for the hearing, the FCC said it has received requests for one. (Among the groups who have made such requests are American Federation of TV & Radio Artists and National Association of Broadcast Employees & Technicians.) AFTRA has charged WNBQ (NBC) with cutting back Chicago local and network originations without regard for the public interest and with dismissing local employees on a mass basis.

The FCC prepared for the hearings by sending questionnaires to the four commercial TV stations in Chicago, asking for extensive information about the stations' programming. AFTRA also mailed questionnaires to the stations asking about programming, profits and losses, persons employed and facilities for local live

programming. The stations refused to cooperate in the AFTRA interrogation, although the union promised the data furnished would not be used later in collective bargaining negotiations.

*The renewal of 14 of Westinghouse Broadcasting Co.'s 15 broadcast licenses was ordered by the FCC, which said the WBC stations' history of excellent programming offsets the antitrust record of Westinghouse Electric.*

The FCC and the Kennedy Administration reached their first open difference—on proposals before Congress for ownership of a satellite corporation to operate a space communications system. The White House plan proposes ownership by both international common carriers and the public, but the FCC thinks ownership should be restricted to international carriers. The White House proposal has other opponents in and out of Congress and some congressmen favor government ownership.

Educational TV is due to get federal subsidies. The House has approved a bill for \$25,520,000 to be allocated to

state or other official groups as matching funds. A Senate version approved last year would appropriate \$51 million (\$1 million per state) with fewer restrictions on spending. The House and Senate are expected to reconcile the two versions.

The Federal Trade Commission has held closed hearings in its investigation of broadcast ratings. Witnesses were representatives of ratings research firms.

Broadcast Music Inc. may be the sacrificial lamb in negotiations between groups representing TV stations and the American Society of Composers, Authors & Publishers over ASCAP fees. Attorneys for the two groups have suggested that ASCAP reduce its fees approximately 16%, in return for which the stations would get rid of their stock ownership in BMI, ASCAP's most formidable competitor. TV broadcast stations paid approximately \$10.3 million to ASCAP in 1961.

Those attending two meetings in Washington—an NAB conference of state broadcaster association presidents and NAB's first editorializing-public affairs clinic—found two participants out of character.

Sen. John O. Pastore (D-R.I.), who as chairman of the Senate Communications Subcommittee has championed the broadcaster's viewpoint when other congressmen were inclined to go to excesses in legislation and who is an advocate of the realistic approach in Capitol Hill treatment of broadcasting affairs, boiled over in a talk to the groups the day after he witnessed a showing of the controversial *Bus Stop* episode on ABC-TV. "I haven't felt clean since," he said, as he rebuked ABC for not cooperating with the NAB TV Code office before the telecast.

Mr. Minow, who has heretofore earned little but hostility from broadcasters for his remarks about them, appeared to have mellowed, or at least taken a breather. He had some praise for station operators and networks and said the FCC will stand behind a broadcaster's right to editorialize.

A move to return television to the days of only programs and commercials has been suggested to the Association of National Advertisers by a special ANA study group headed by John Burgard, vice president and advertising director

## IN NORTHEASTERN NEW YORK

AND

## WESTERN NEW ENGLAND

# WRGB AGAIN

### TOTAL HOMES REACHED—AVERAGE QUARTER HOUR

		WRGB	STATION A	STATION B
ARB Nov. '61	9 AM to Midnight— Mon.-Sun.	47.9%	30.1%	22.0%
NIELSEN Nov. '61	6 AM to 7:30 PM— Mon.-Fri.	49.7%	31.0%	19.3%
	7:30 PM to 2:00 AM— Sat.-Sun.	46.7%	26.4%	26.9%

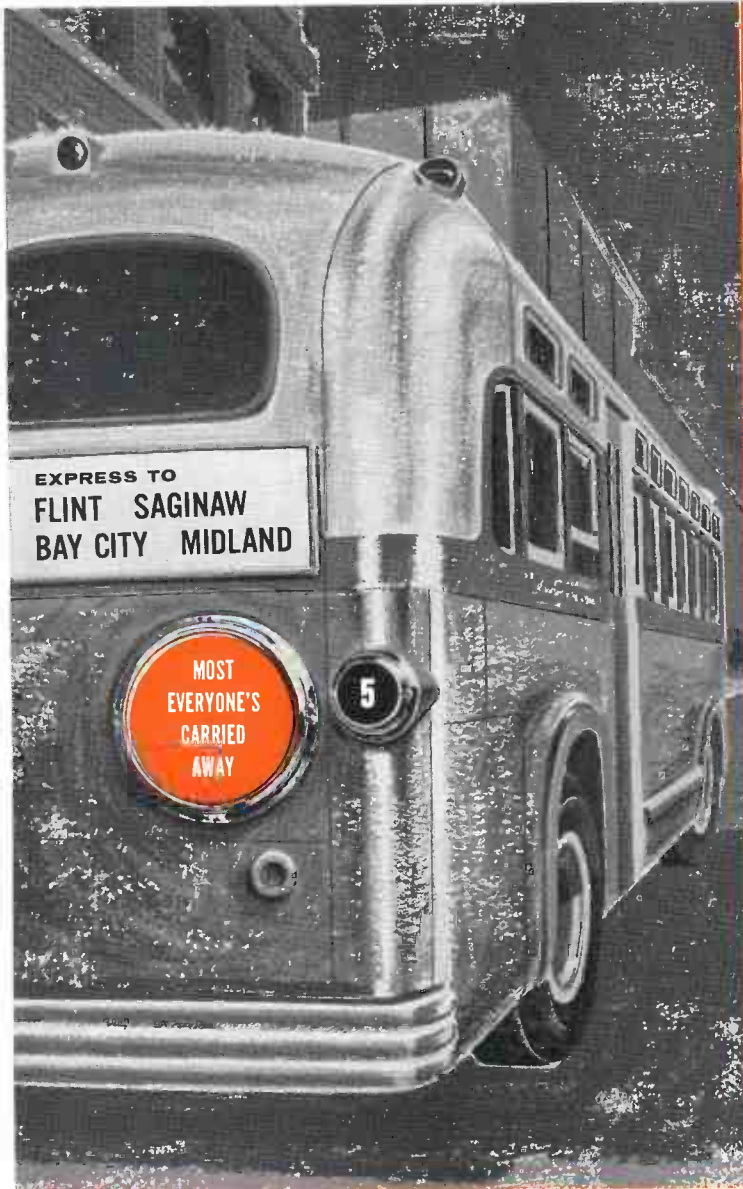
992-16A

### A GENERAL ELECTRIC STATION

ALBANY ■ SCHENECTADY ■ TROY

 **THE KATZ AGENCY, INC.**  
National Representatives





**Channel 5  
MARKET BULLETIN  
SAGINAW**

The city where education is closely allied with business and industry . . . Thirty-five schools operating efficiently and economically stand ready to serve the members of your family from kindergarten through adulthood. No area of education is omitted. Eight hundred teachers instruct 21,200 children in excellent facilities. Saginaw Schools invite your scrutiny.

**C. C. COULTER**  
Superintendent of Schools

**BAY CITY**

"Opportunities unlimited—that's Bay City—where the public schools are organized to serve all the people. Academic and vocational courses are supplemented with special services for the handicapped. The regular school program is extended to serve the adult in a broad evening school program. Modern buildings, paid for with "Pay-As-You-Go" building funds, make going to school in Bay City a pleasant experience."

**ELWYN J. BODLEY**  
Superintendent of Schools

**FLINT**

The 45 Flint Community Schools offer exciting evidence that children are not only educated in the classroom, but by total influences of people and environment. Challenging answers to educational and community problems are found in programs made possible by a unique partnership of the Mott Foundation and Flint Board of Education. Community-wide faith in Flint's future has sparked a beautiful community college and cultural center, offering unusual educational and cultural opportunities for all citizens in the total area.

**DR. SPENCER W. MYERS**  
Superintendent of Schools

**WNEM-TV**



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



**WNEM-TV**

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



of Brown & Williamson Tobacco Corp. The group offered suggestions to reduce the length and frequency of program credits, titles, "bumpers" and promotions and public service announcements.

Spot television billings set an all-time high in the fourth quarter of 1961, topping \$175 million and showing an increase of 12% over the 1960 final quarter, according to TV Bureau of Advertising-N. C. Rorabaugh compilations.

MCA Inc., the talent agency which found bigger money in TV production, reports its 1961 sales were \$82.4 million

and its net income \$7.5 million for 1961.

A federal court in New York has granted a request by A.P. Management Corp., Beverly Hills, Calif., for a preliminary injunction to restrain Young & Rubicam and a group of station representation firms from trying to dissuade radio stations and radio advertisers from participation in A.P. Management's "Petker Plan" of discounting station time to advertisers. The company is suing the agency and representative firms for \$16 million, charging violations of antitrust laws.

Broadcasters have made another plea for access to courtrooms in presentations to a committee of the American Bar Assn. which held hearings in Chicago on whether to repeal the ABA's Canon 35 ban on broadcast coverage of courtroom proceedings.

Dancer-Fitzgerald-Sample is closing down its Chicago office and will serve the midwestern clients from New York. *Scott Paper Co. has reassigned \$5 million in billings to Ted Bates & Co., two of the accounts being moved from J. Walter Thompson Co.* Metropolitan Broadcasting Corp. has formed its own national representation arm, Metro Broadcast Sales. *The Bank of America won honors for the world's best TV commercial in 1961 at the second annual International Broadcasting Awards banquet in Hollywood.*

The Association of National Advertisers and the American Association of Advertising Agencies have agreed in principle to a recommendation that would separate negotiations with TV talent for programs and for commercials and give advertisers and agencies a voice in discussions with talent for commercials. The move arises from advertiser and agency concern over the increasing costs for talent in commercials.

**A BURNETT TRIBUTE**

Advertising's much-admired Leo Burnett has become, through no overtures on his own part, the author of a book, *Communications of an Advertising Man*. The book was compiled secretly by key Burnett Co. executives from Burnett's speeches, intra-agency memos and personal documents during the past 25 years. The project was meant as a tribute to the Chicago agencyman. The printing was small (3,000), but copies were free to clients and other friends of the agency.

Those little black caps with ears, worn by practically every member of the very young TV viewers of a few years ago, are due to make their reappearance on the heads of an audience unborn at the peak of TV's *Mickey Mouse Club* boom.

Walt Disney, who was a pied and paid piper long before television, is putting *Mickey Mouse Club* into syndication—all 280 hours of him—and the appealing little rodent shows no signs of becoming inanimate. Since the Disney package will contain five half-hours a week, there's enough to last two years, even running every weekday. And since the population explosion continues unabated, the Mick can be brought out again in a couple of years or so and shown to a brand new audience.

END

*"We have been amazed at the immediate results of WHIC's Luncheon At The Ones. Phones start ringing before the show is over, and sales are better than they have been in 79 years of business."*

*"Alice Weston's Luncheon At The Ones show gives us the instantaneous reaction we must have at the cash register plus the carry-over of creating a favorable over-all image."*



**RESULTS!..**

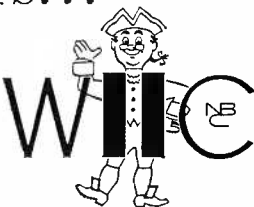
*from Pittsburgh's buying women*

The comments are from just two of the enthusiastic sponsors of WHIC's Luncheon At The Ones—one of the hottest current spot buys in the Pittsburgh market.

Hostess Alice Weston serves an entertaining and informative menu of top guest stars, news segments, music, human interest—weekdays at 1.

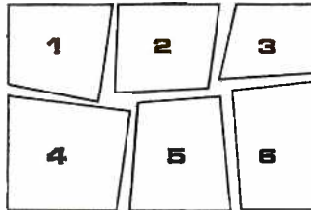
If you are looking for results in the important Pittsburgh market, participate in Luncheon At The Ones.

*Represented nationally by Blair-TV.*



**The eyes of Pittsburgh**





**1 CHURCH SERVICES:** WBEN-TV has consistently brought live Sunday services into Western New York homes since 1948.

**2 OPERA WORKSHOP:** In conjunction with the University of Buffalo, WBEN-TV airs Music Workshop productions — affording a professional showcase for students.

**3 FAIR TIME:** Every year the busy WBEN-TV mobile unit goes to the Erie County Fair — bringing the folksy events to the 15-county area served by Ch. 4.

**4 PANEL DISCUSSIONS:** For 14 years the University of Buffalo Round Table has been a prime-time Saturday night feature on WBEN-TV (21 years on

WBEN-Radio). A significantly free-ranging community forum.

**5 CIVIC EVENTS:** Whether it be the first ships through the Seaway, the Niagara Power Project dedication or the opening of the new, nationally-famous Albright-Knox Art Gallery, WBEN-TV has crews and station personalities covering important events.

**6 HOME STUDY:** The Erie County Extension Service weekly takes homemaking ideas into area homes through the WBEN-TV production — “You and Your Family.” The old traditional crafts of tatting, weaving and sewing and the present-day home-maker arts find new and eager followers.

*A quality image is the result of a quality effort.  
WBEN-TV is dedicated to keeping the community  
enlightened . . . entertained . . . informed.*

National Representatives: Harrington, Righter and Parsons, Inc.

**WBEN-TV**

an affiliate of WBEN-Radio AM-FM  
The Buffalo Evening News Stations



CH.

**4**

CBS in Buffalo

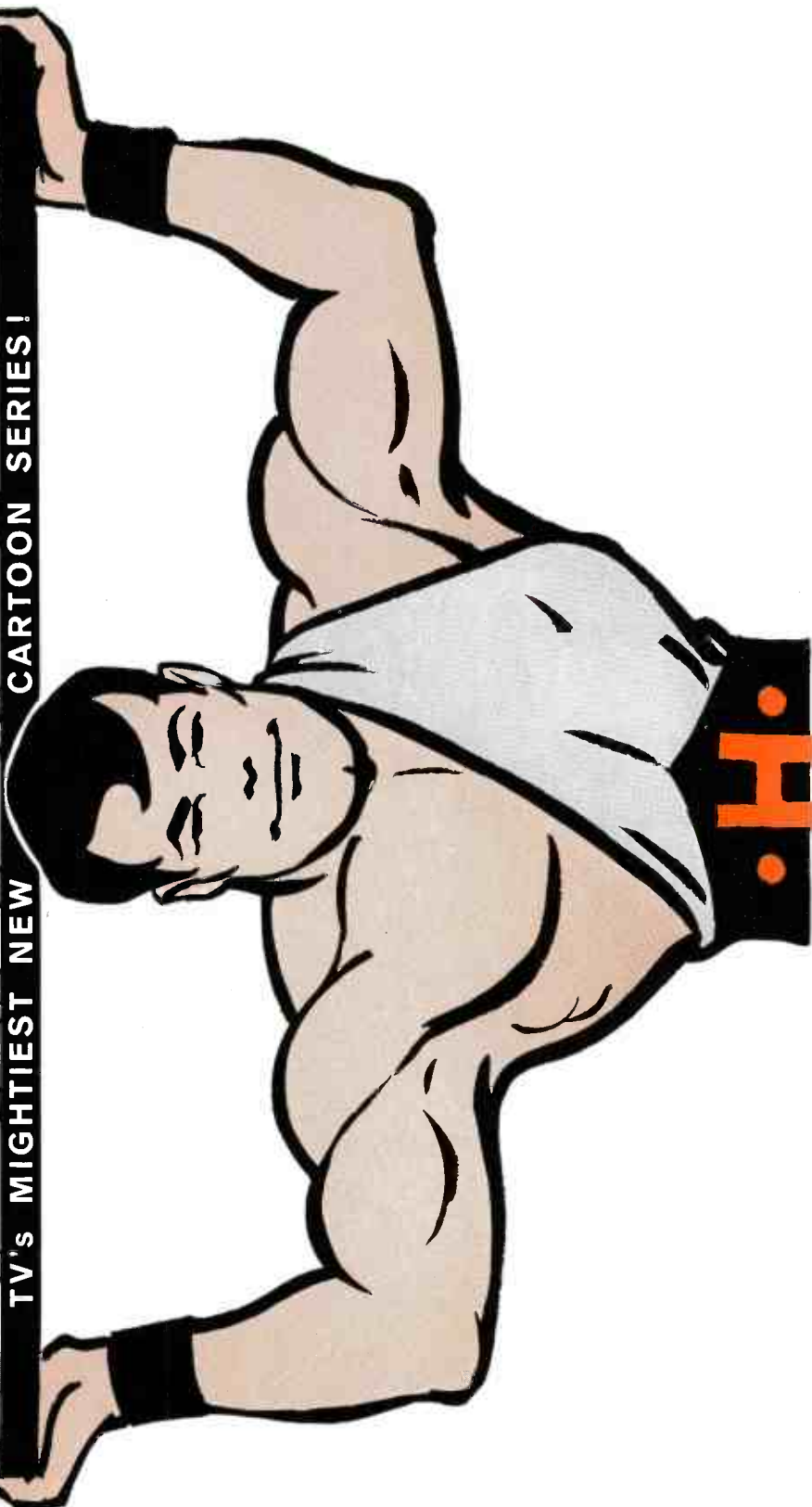


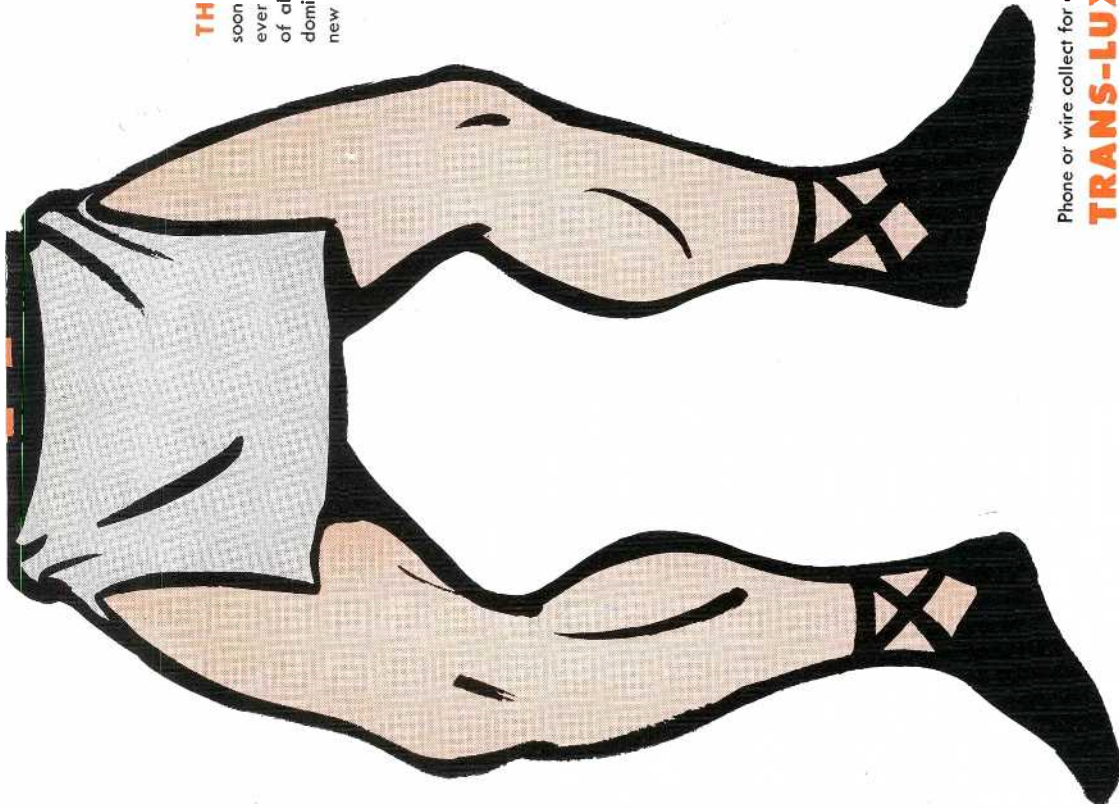
# THE MIGHTY



TV's MIGHTIEST NEW

CARTOON SERIES!





**THE MIGHTIEST MORTAL ON EARTH** soon stars in the most powerful children's program ever created for television. HERCULES—greatest hero of all times—the most imaginative character ever to dominate the TV screen—destined to become the new leader in the never ending battle for ratings!

**IN PRODUCTION NOW!**

—130 separate and complete stories (no cliff-hangers!)—each 5½ minutes in length. Color or black and white.

**SEE IT NOW!**

—and you'll see why "THE MIGHTY HERCULES" means a firm hold on #1 position in children's programming for years to come!

**SIGN UP NOW!**

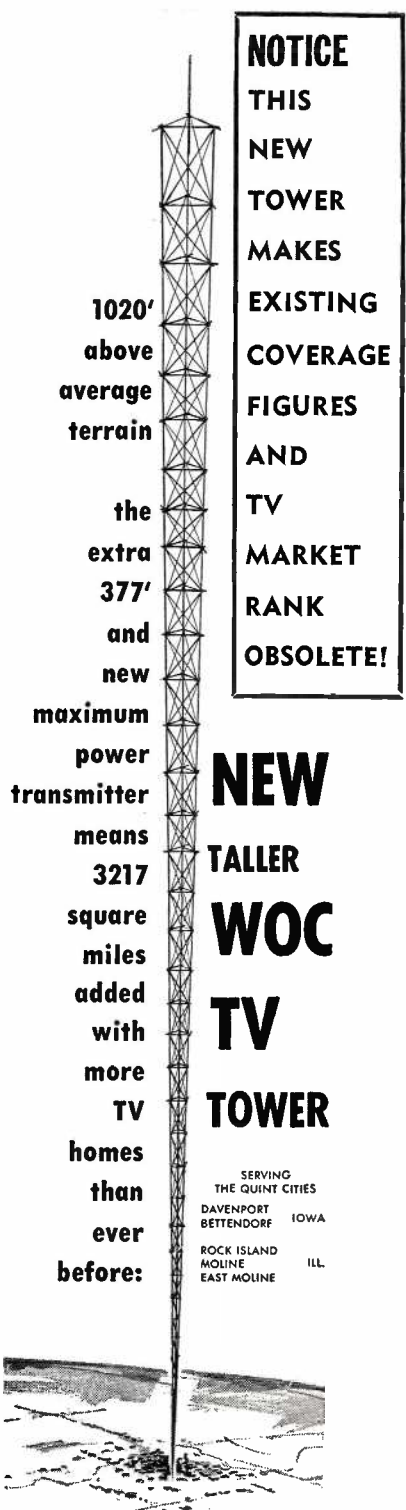
—for programming in 1963—and know you can't miss the top spot in the more and more lucrative block of kid shows!

**FIRST**  
to go with  
**"THE MIGHTY HERCULES"**  
**WPIX-TV**

New York, N. Y.  
#1 Kid's station in the country!

Phone or wire collect for complete details • Richard Carlton, Vice President  
**TRANS-LUX TELEVISION CORP.**  
625 Madison Avenue, New York 22, New York • PL 1-3110  
ENTERTAINMENT FOR MILLIONS — MILLIONS FOR ENTERTAINMENT!

©1961 A.C.T. INC.

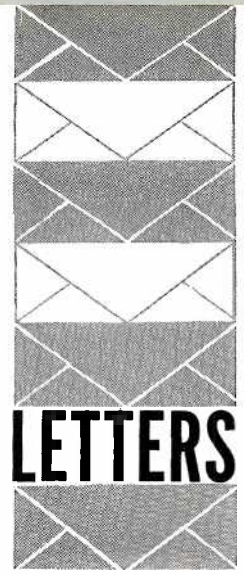


**NOTICE  
THIS  
NEW  
TOWER  
MAKES  
EXISTING  
COVERAGE  
FIGURES  
AND  
TV  
MARKET  
RANK  
OBSOLETE!**

**WOC-TV**  
Channel 6 NBC  
Exclusive National Representatives  
Peters, Griffin, Woodward, Inc.

**NEW  
TALLER  
WOC  
TV  
TOWER**

SERVING  
THE QUINT CITIES  
DAVENPORT IOWA  
BETTENDORF IOWA  
ROCK ISLAND ILL.  
MOLINE ILL.  
EAST MOLINE ILL.



**LETTERS**

**NEGLECTED NO LONGER**

Last night coming back on the train from Tulsa, I had a chance to read the March '62 issue of TELEVISION from cover to cover, and believe me, I think it is outstanding. I was especially impressed by the article on food brokers ("Television's Neglected Persuader"), an area which we have tried to cover but which I know we have neglected, and we are taking steps to correct as a result of this article. Also, I thought the coverage of the network hearings was exceptional.

Now if I could just get you to do something about those television figures in the back as far as Topeka is concerned, I think you would have a pretty good book. THAD M. SANDSTROM *General Manager, WIBW, WIBW-TV Topeka, Kansas.*

Your article on food brokers is excellent. I thoroughly enjoyed reading it.

By writing this piece, I believe you performed a genuine service which should be of great benefit to advertising agencies and television stations. Are you planning on any reprints of this article? KENNETH J. PEZROW *Ken J. Pezrow Food Brokers Corp., Maspeth, N.Y.*

YOUR ARTICLE ON "TELEVISION'S NEGLECTED PERSUADER" IS A MASTERPIECE. PLEASE RUSH 200 REPRINTS. MAIL AND BILL TO SALES RESEARCH, KOTV TULSA. LINA LEE RYAN *Director of Sales Research, KOTV Tulsa.*

The extensive coverage of your treatment should prove most valuable to your readers, giving them information on food brokers which they may not know. MARK M. SINGER *Assistant to the President, National Food Brokers Association, Washington, D.C.*

Your article in the current issue on the food broker was enlightened, informed, revealing, timely and appropriate—all in all a valuable contribution to the important area of advertiser and

medium relations. The subject of merchandising has been broadly maligned and you did much to focus needed light on a matter which has been kept under the bushel far too long. W. B. COLVIN *Director Member Services, Television Bureau of Advertising, New York.*

CONGRATULATIONS ON FINE FOOD BROKER ARTICLE IN THIS MONTH'S TELEVISION MAGAZINE. THIS SHOULD CERTAINLY STIR A GREAT DEAL OF INTEREST AMONG THE NATIONAL ADVERTISERS. JAMES GERITY JR. *President, Gerity Broadcasting Co., Adrian, Michigan.*

That was a honey of a story on brokers. You couldn't have pinned their growing importance more beautifully. It's stories of this caliber that have made your magazine as fine as it is—that make us here at Weightman read it cover to cover and save it. ERNEST E. SIEGEL *Weightman Advertising, Philadelphia.*

The story in your March edition of TELEVISION MAGAZINE titled "Television's Neglected Persuader" is excellent. We find these brokers one of our most valued and respected sources of business, both direct and indirect. Would you please be good enough to send me 100 reprints? FRED L. BERNSTEIN *General Sales Manager, WLOS-TV Asheville, North Carolina.*

I would appreciate it very much if you would send me one hundred reprints of "Television's Neglected Persuader." HARRY H. WISE JR. *President, George P. Hollingbery Co., New York.*

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

**DISSIDENT READER**

I have just finished reading the editorial ("It's Time Stations Reached For The Tab") in your March issue of TELEVISION. This is probably the most irresponsible, uninformed and biased editorial it has been my privilege to read in some time.

It is patently obvious that the FCC is interested in regulating the networks. It is similarly obvious that stations in general have allowed creeping network domination. However, to say that we receive this programming at "no expense whatever" and to refer to us as "free-loaders" is completely erroneous and can only be ascribed to an abysmal ignorance of local station operation and network relations.

May I suggest that, inasmuch as editorializing is a privilege, your magazine spend more time editorializing what it knows to be facts and less time editorializing what it knows to be opinions. RAYMOND E. CAROW *Managing Director, Gray Television Inc., Albany, Ga.*



FROM THE ENTERTAINING WORLD OF MGM TELEVISION





Less than a year ago, the young man on the cover was known by a few people as a promising new MGM actor. Today, millions call him Dr. Kildare.

Such is the business of television. Richard Chamberlain is one of television's brightest new stars. The Kildare series is one of only four new network shows to reach the top ten in viewer popularity.

And such is the entertainment heritage of Metro-Goldwyn-Mayer. From this unexcelled background of experience, talent and facilities, MGM offers a wide range of programming for all television. Memorable motion pictures and features from over 30 years of production are attracting new audiences on television. New product is created originally for television. Broadcasters can rely upon MGM Television as a source for quality entertainment - attractive to audiences and advertisers - year after year.

A continuous supply of programming material is made available to networks and individual stations. Presented here are those television projects and availabilities current in the Spring of 1962.

New television projects include: The 11th Hour, Zero One, Buttons, 333 Montgomery.

# NETWORK

DR. KILDARE ■ NATIONAL VELVET ■ FATHER OF THE BRIDE ■ CAIN'S HUNDRED





The finest films of the fifties now  
playing in over 55 markets cover-  
ing 60% of U.S. Television homes.

### 30/61

THE ACTRESS  
AFFAIRS OF DOBIE GILLIS  
APACHE WAR SMOKE  
BAD AND THE BEAUTIFUL  
BATTLE CIRCUS  
BIG LEAGUER  
CARBINE WILLIAMS  
CHALLENGE TO LASSIE  
CREST OF THE WAVE  
IN THE GOOD OLD SUMMERTIME  
KIND LADY  
LADY WITHOUT A PASSPORT  
LONE STAR  
THE MARAUDERS  
MR. IMPERIUM  
NEPTUNE'S DAUGHTER  
NO QUESTIONS ASKED  
PEOPLE AGAINST O'HARA  
THE RED DANUBE  
REFORMER AND THE REDHEAD  
ROYAL WEDDING  
THE SCARLET COAT  
THE SECRET GARDEN  
SKIPPER SURPRISED HIS WIFE  
THAT FORSYTE WOMAN  
THAT MIDNIGHT KISS  
TO PLEASE A LADY  
THE WILD NORTH  
YELLOW CAB MAN  
YOU FOR ME

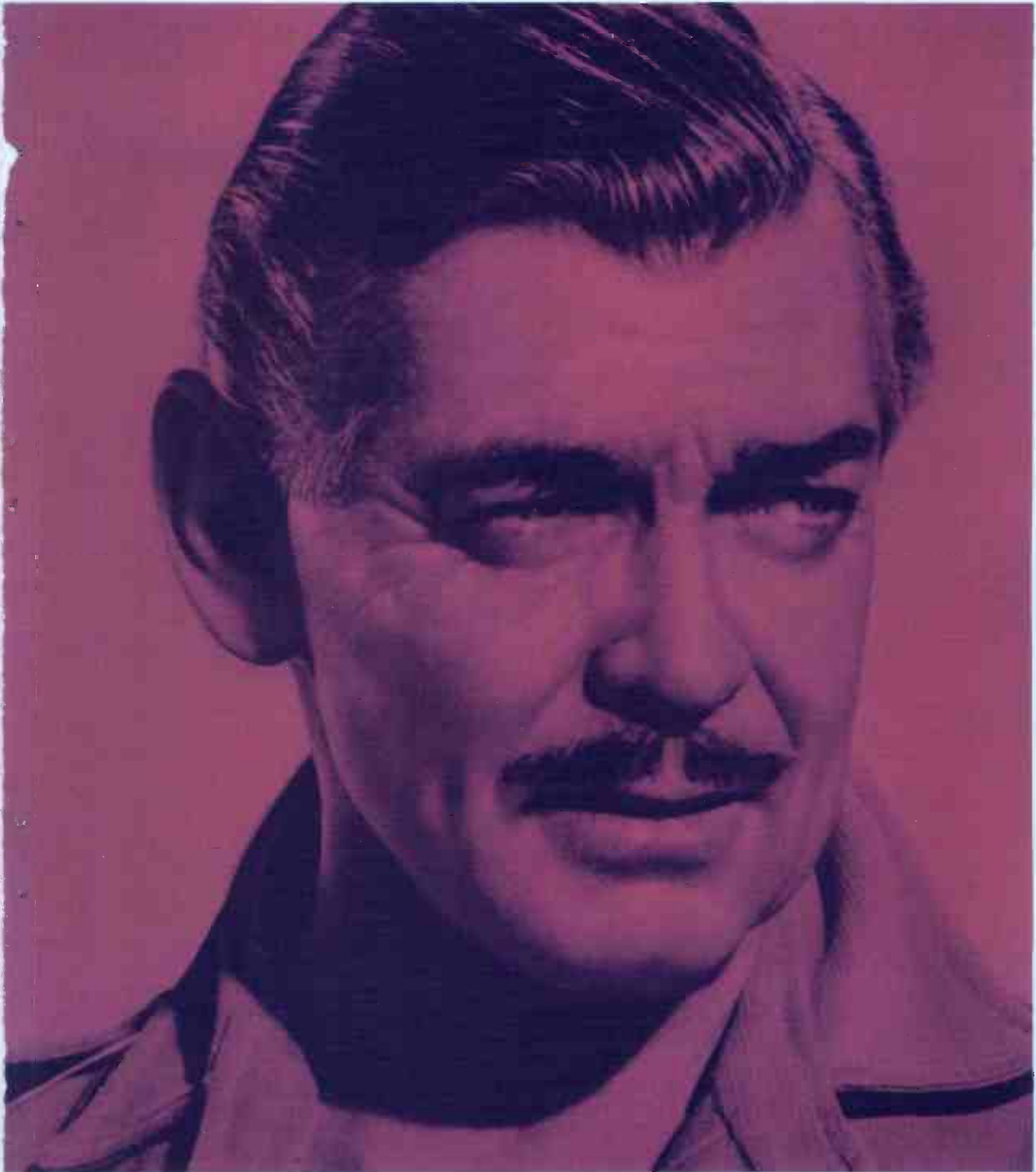
### 30/62

ABOVE AND BEYOND  
ACROSS THE WIDE MISSOURI  
ALL THE BROTHERS WERE VALIANT  
BANNERLINE  
BHOWANI JUNCTION  
BORDER INCIDENT  
CAUSE FOR ALARM  
CONSPIRATOR  
CRISIS  
THE DOCTOR AND THE GIRL  
DON'T GO NEAR THE WATER  
FORBIDDEN PLANET  
GIRL IN WHITE  
HER TWELVE MEN  
INVITATION  
IT'S A BIG COUNTRY  
THE LAST TIME I SAW PARIS  
MADAME BOVARY  
MOGAMBO  
MOONFLEET  
THE OUTRIDERS  
PAGAN LOVE SONG  
PLEASE BELIEVE ME  
RIGHT CROSS  
ROGUE COP  
SCARAMOUCHE  
SCENE OF THE CRIME  
SMALL TOWN GIRL  
SUMMER STOCK  
TENSION



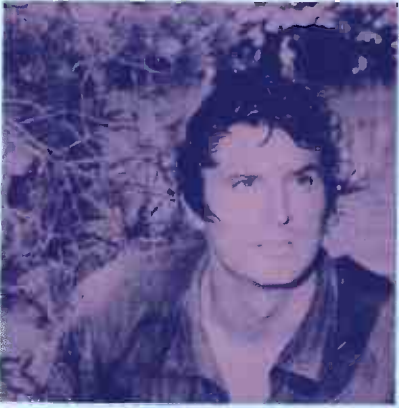
# FEATURE FILMS

OVER 700 PRE '48 FEATURES • POST '48 FEATURES 30/61 • 30/62



# SYNDICATION

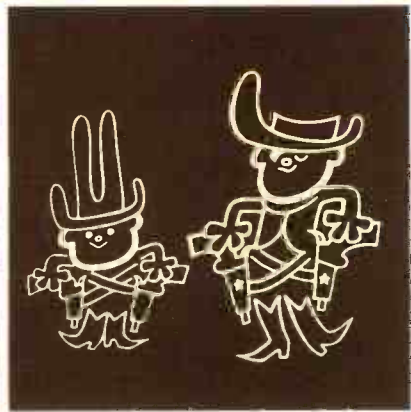
THE ASPHALT JUNGLE ■ THE ISLANDERS ■ NORTHWEST PASSAGE ■ COMING THE THIN MAN





# SHORT SUBJECTS

OUR GANG ■ MGM CARTOONS ■ PETE SMITH ■ THE PASSING PARADE  
CRIME DOES NOT PAY ■ THE NEW BILLY BANG BANG MOVIES



Metro-Goldwyn-Mayer Television ■ New York | Chicago | Culver City | Toronto



# PLAYBACK

## A monthly measure of comment and criticism about TV



*Charles C. Barry, senior vice president and director of the TV-radio department, Young & Rubicam, at the Association of National Advertisers Television Workshop:*

The point of view of the old pro in show business is a simple one: namely, popular theatre is a good vehicle for advertising. It gets people into the tent. Once you've got them there, the commercial sells them.

But over the past few years, bits and pieces of research information have come along which seem to contradict this simple point of view. These bits and pieces seem to say that people react differently inside the tent—depending on what you used to lure them inside. Putting this into the more conventional language of advertising, we would say that there has been some fragmentary evidence that program climate has an effect on advertising performance.

Like anyone else, I want to learn as much as I can from research. But I must admit that this went down a little hard. And I finally figured out why a nagging doubt continued to gnaw at my peptic. The program climate research showed that commercials on certain kinds of programs had lower recall scores than commercials on other kinds of shows. But what if these differences were only

apparent differences . . . and the real explanation was to be found in the fact that certain product classes tended to concentrate on certain kinds of programs. Maybe, for example, western programs were disproportionately heavy with tobacco sponsors. If westerns scored low, was it because of the program form or was it because tobacco advertising scored low?

Tough question. It bothered not only me as a program man but also our research people. To get usable answers, the research department of Young & Rubicam initiated the most ambitious, deeply probing study in our history—the PAR study. This is an exhaustive study on what makes TV commercials effective. And one of the areas they explored is the one we just discussed: program climate. I was attentive and respectful of what this report had to say. Probably for the first time, I was actually eager for the results of a research project because all of us in the TV department participated in its development. I was hopeful for facts we could use—new facts—new approaches!

Then came the big surprise.

You know what we discovered? We discovered that this most exhaustive . . . most painstaking . . . of broadcast research projects had come to the conclusion that the professional programming man's instincts had been right all along.

In an attempt to make a definitive study of the influence of programs on the commercials they carry, Young & Rubicam originated this PAR Score Study. Initially, the emphasis was put on the commercial itself. Because in fact commercials are a separate entity. They have definite and recognizable qualities of their own.

The attitudes of our copy department were enlisted to categorize the many basic types of commercials. The TV program department evaluated the programs

in which they appeared. A six-months pilot study was done two years ago . . . and the full scale project during the 1960-1961 television season—just one year ago.

In scope, the survey covered commercials in 280 different nighttime network program periods. It did not involve local spots or commercials between programs. One thousand commercials were studied and interviews were conducted with 56,000 people. It took five months to organize and interpret the material we have assembled to date, and we're still not finished. We expect to add to our findings through still further study with this data.

And so—February 1962—one hundred years after Abraham Lincoln, and approximately 15 years after these questions were asked for the first time in television, we have come up with our own emancipation proclamation:

Gentlemen, there is no evidence that the type of programs studied has an appreciable effect on commercial recall or sales points remembered. Furthermore, there is no evidence that the mood of the program content immediately preceding the commercial has any pronounced effect on recall or sales points remembered.

A given commercial will attain the same level of recall and sales point scores in any program category. What does that mean? Well, you and I are free to choose the type of program you wish to be represented by on television, and I am free to go back to the instincts God gave me and recommend the best show to reach your customers. Not the best tense show—or the best happy show—but the best show.

The PAR Study also evaluated the theory that some types of products do better than others on given shows.

Not so. Product interest, the PAR Study confirmed, obviously has an effect



**A PAGEANT OF THE PAST / THE PROMISE OF THE FUTURE / A GIRL AND HER HORSE AND TWO**



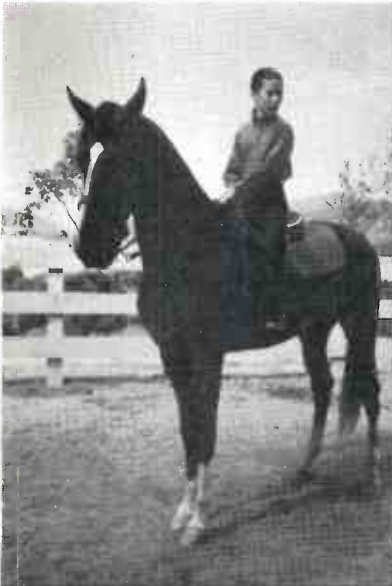
**NBC**

THE COLOR NETWORK

**THIS IS NBC**

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

**COPS WITHOUT ROBBERS / AN OPERA AND A "HORSE OPERA"**



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

# SELL HARD



## IN 6 OF AMERICA'S TOP 10 MARKETS

No matter how you present your commercial, it sells hard on the stations of the country's largest, most powerful independent chain. It doesn't waste its impact on non-buyers. It doesn't fight listener apathy. Your commercial goes straight to the adults who make most of the buying decisions.

RKO General hits hard in 6 of America's top 10 markets—plus one of the South's richest areas. Your messages are concentrated in the buying belt . . . in areas populated by 67 million consumers.

Start really selling in these target markets now. Call your local RKO General station or RKO General National Sales Division man. Discover the new dimensions in sales that make RKO General Stations basic to any national advertising buy.



A GENERAL TIRE ENTERPRISE

### NATIONAL SALES DIVISION OFFICES

**New York:** Time & Life Bldg., Longacre 4-8000

**Chicago:** The Tribune Tower . . . . 644-2470

**Hollywood:** 5515 Melrose, Hollywood 2-2133

**San Francisco:** 415 Bush Street, YUkon 2-9200

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



# PLAYBACK *continued*

on commercial attention—but this has nothing to do with the type of show. If a cigarette commercial, for instance, scored well on a western, it did equally well on comedies, variety, suspense or panel shows.

On another subject, we found that an advertiser buying a program long associated with another sponsor suffers no penalty from this fact. His commercial presentation is A-OK.

If these findings seem to be of a negative variety, running counter to previously held theories, that is not the complete character of the study. Under the heading of new information, for instance, we found that commercials in programs on the air in 10 to 11 p.m. time periods received more attention than those broadcast in any other prime time hours. The customers, it seems, are not drowsing on the sofa. Rather, as the household activities abate in the later evening, there are fewer distractions, and the viewer becomes more responsive to what he is watching.

The PAR Study found a difference in recall and sales points remembered with commercials in half-hour versus hour shows. The viewer thinks of a program as an individual entity. He pays little attention to its length. As a result, the commercials in the half-hour show scored higher. Hour programs, with their normally greater number and diversity of products, produced a slightly lower score.

But for every action there is a reaction. The PAR score study is no exception.

For when we eliminate commercial atmosphere and enjoy a new freedom of program choice, we place new emphasis on the commercial itself and take on the obligation of providing some insight into the elements of style and construction which go into effective commercials. As you might suspect, I would not have brought up this subject had I not come prepared with some facts in this area, too.

We found a big difference, however, in the levels of recall and sales points remembered. Many commercials did an excellent job. Many were a sheer waste of money. But this difference was due to the commercials themselves and to the style and quality of presentation they used, not the show. So said PAR—loud and clear.

The most effective commercial technique proved by PAR: integrate your commercials with your program and your star with your commercials. You have attracted your audience, be it large or small, by the popularity of your star and his show. Borrow this audience interest to add to your commercial effectiveness. Carry it into your commercial

by carefully and tastefully mixing the ingredients. I am not promoting the theory of sneaking up on an audience. It doesn't work. You can only sneak up so far. And then—annoyed—they "sneak" away.

Here are some other guides for integrated commercials which the PAR Study clearly defines:

1. Use of the star should be confined to his own show. The reason for his effectiveness as a salesman is his part in

the series, not as an actor who appears all over the dial.

2. Keep the star in his role on the show. Andy Griffith is a wonderful personality, but Sheriff Andy Taylor is a more effective salesman.

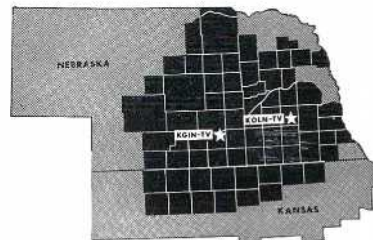
3. Use the show setting as your commercial set, and write the commercial in the same style as the show script. This is a logical implementation of the integration effort.

4. And most important, don't let the



## YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE  
KOLN-TV / KGIN-TV!



... covering a bigger,  
better Lincoln-Land

AVERAGE HOMES MONDAY THROUGH FRIDAY November 1961 ARB 10:00 PM	
KOLN-TV/KGIN-TV	59,100
Omaha "A"	50,600
Omaha "B"	49,000
Omaha "C"	36,500

### The Feltzer Stations

WIZO-TV—GRAND RAPIDS-KALAMAZOO  
WIZO RADIO—KALAMAZOO-BATTLE CREEK  
WJEF RADIO—GRAND RAPIDS  
WJEF-FM—GRAND RAPIDS-KALAMAZOO  
WWTY—CARROLL-TRAVERSE CITY  
KOLN-TV—LINCOLN, NEBRASKA  
KGIN-TV—GRAND ISLAND, NEBRASKA

Tracking down the big television markets in Nebraska? You'll find just two—the extreme East and Lincoln-Land.

The Eastern TV market presents somewhat of a problem. It's split three ways by three top TV stations. But in the other big market the story is just the opposite. Two stations—KOLN-TV and satellite KGIN-TV combine for a bigger and better Lincoln-Land than ever before! Check the facts on Nebraska's "other big market"—then see how they compare with any other Nebraska station.

Avery-Knodel will gladly furnish you with all the facts on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

**The Feltzer Stations**  
WIZO-TV—GRAND RAPIDS-KALAMAZOO  
WIZO RADIO—KALAMAZOO-BATTLE CREEK  
WJEF RADIO—GRAND RAPIDS  
WJEF-FM—GRAND RAPIDS-KALAMAZOO  
WWTY—CARROLL-TRAVERSE CITY  
KOLN-TV—LINCOLN, NEBRASKA  
KGIN-TV—GRAND ISLAND, NEBRASKA

## KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS  
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET**  
Avery-Knodel, Inc., Exclusive National Representative

# women are licensed

. . . lady drivers, that is. So are lawyers, dogs, doctors, fishermen, trucking companies and, of course, broadcasters.

Yes, people, animals and organizations are sometimes licensed . . . and for all sorts of reasons.

Spectrum users, whether broadcasters, industrial or government users, or just plain “hams” have been licensed for one obvious reason: two people in the same area cannot, without interference, use the same frequency at the same time. Somebody has to direct traffic; hence, the license.

A license shall be granted, says the Communications Act, “in the public interest, convenience and necessity.” Clearly this means fair and efficient assignment of spectrum space. But does it also mean program supervision by the licensing authority?

At Corinthian we believe that the public interest, in accordance with our democratic institutions, is best served by permitting broadcasters competitively to respond to the public’s choice . . . that the people by the flip of their dials should ultimately determine programming . . . whether a Bonanza, Bernstein or Baseball . . . that the public interest is best served by adhering to the spirit of the First Amendment.

The American people are able to make their own decisions on reading matter, clothes, colleges, vocations and avocations. We think they are well able to decide their own television fare.

*Responsibility in Broadcasting*

## THE CORINTHIAN

## PLAYBACK *continued*

star of the show over-shadow your product—for the product really rates top billing as the true star of the commercial. Of course, all programs and possibly some products don't lend themselves to this particular technique of commercial presentation. If yours is such a case, keep this in mind: there is a wide variety of performance levels among the remaining styles in commercials. You can do well with almost any style—if you do it well.



*L. M. Sandwick, staff director of the Consumer Products Division, Electronic Industries Association, testifying before the Subcommittee on Communications of the Senate Commerce Committee, in opposition to bills which would require set manufacturers to produce only all-channel TV sets:*

The Federal Communications Commission's assumption that UHF's potential for growth will be unlocked if manufacturers are required to produce only all-channel sets constitutes, at best, an over-simplification of the problem.

The implication of the Commission's assumption is that set manufacturers are holding back television expansion by refusing to make all-channel receivers. What possible motivation could we have for such a course of action? Does anyone believe television manufacturers have no interest in expanding their business? I think the history of this industry makes it abundantly clear that if a demand were to exist, or could be created, for television sets with mouse traps, the industry would make them.

The simple truth is that before any type of receiver can be sold the customer must be assured he will be able to use it to receive programs in which he has a particular interest. Set manufacturers are entirely dependent on the popularity of the program fare provided by the broadcasters.

The production of home receivers always has followed, not preceded, development of broadcast arts and the provision of programs people wanted to

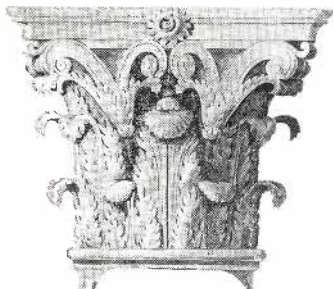
hear or see. This was true of AM and FM radio and VHF television. It most certainly was the case with the new FM stereo radio. Stereo receivers and adaptors did not become available until FM stations had installed transmission equipment and were broadcasting stereo programs. Historically the home receiver or player has invariably followed the availability of the program.

EIA production figures from 1953 through last year illustrate the fact that the public buys what it wants or needs, not what it might need at some remote time. In 1953 nearly 1.5 million UHF-equipped sets were produced, or more than 20% of total TV receiver output. By the end of last year, UHF-equipped set production had sunk to a new low of 370,000, or 6% of the total TV output. The cutback was due entirely to the shortage of buyers. This statistical history, if compared with the schedule of UHF station construction, will show that there were ample UHF-equipped receivers available when these stations went on the air. It was only when these UHF stations failed to attract or hold their audiences that they failed.

I want to say to you gentlemen that the TV receiver manufacturers in EIA find it impossible to understand how S.2109 or any legislation will diminish by one iota the need for hard work, intelligence, imagination, and all other components of Grade-A salesmanship if UHF's "chilling" failures are to be transformed into thrilling successes. We believe it will be no more possible to make UHF successful by legislation than it was to make the American people temperate by prohibition.

If I may be permitted a bit of facetiousness at this point, should UHF legislation somehow be deemed essential, perhaps consideration should be given, not only to a law which would require only the manufacture of all-channel TV sets, but one which would also specify that (1) dealers must promote the sale of UHF receivers, (2) servicemen must see that they are properly installed, (3) broadcasters must all be intelligent UHF promoters and (4) set owners must spend a certain number of hours each day watching UHF programs whether they think they are good or not.

Seriously, gentlemen, we believe S.2109 to be the kind of broad grant of regulatory authority which should be extended by Congress only under the most unusual of circumstances in a free society. The wording of this bill would empower the FCC not only to require all-channel tuners on every new TV set, but would enable it to specify any other design features which might be conceived to be



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

*Represented by H-R*

# STATIONS



## PLAYBACK *continued*

related to "performance capabilities." Definition of these capabilities would be left entirely to FCC discretion, and it is not inconceivable to us that some future Commission might rule that its authority extend even to the arrangement of set dials and other features contributing little or nothing to picture quality.

Even assuming all-channel set legislation to be desirable—and we most emphatically make this assumption only for discussion purposes—it seems imprudent to us to enact this bill now when a number of technical problems related to UHF signal characteristics remain to be solved. These are probably well known to you. They include a tendency of the principal image to be duplicated by a lighter image, or "ghost," and of the signal to be shadowed by buildings, trees and other obstructions. Were these difficulties not substantial, Congress would not have authorized the FCC to spend \$2 million on UHF studies now under way in New York City where canyon-like streets provide shadowing and signal rebound problems of utmost severity. A wise course, it seems to us, would be to defer any consideration of set legislation at least until the FCC studies have been completed and the findings published.

It is not inconceivable that UHF will be found impractical in New York. Should that be the case, passage now of S.2109 or a similar bill would mean that buyers of new sets in the nation's largest city, and presumably also in the far West and other areas of unfavorable terrain, would be required to pay for tuners for which they have no use. It might be observed, parenthetically, that FCC investigators have been experiencing difficulty in placing UHF-equipped receivers in New York City during the tests even though they would provide additional TV service at no cost to the householder.

We are aware from press reports that the question of the constitutionality of S.2109 has been raised. We do not raise it here. Members of your committee are far better qualified than television set manufacturers to decide constitutional issues. But we do challenge the wisdom of giving the FCC authority to regulate both manufacturing and the taste of consumers. Neither manufacturers nor members of the Commission possess infallible judgment. But our mistakes are regulated—even penalized—in the market place by competition and decisions of the consumer.

FCC records on the history of color television give us a wholly unpalatable foretaste of what could happen should the all-channel bill become law. In 1957

the Commission, in effect, adopted standards for a color television system which was incompatible with monochrome standards and would have required a mechanical wheel in every receiver. In addition to other disadvantages, this wheel would have severely limited the size of the TV screen. This FCC action was taken despite the almost-unanimous opposition of the industry.

Coupled with this decision was a proposal by the Commission that all receiver manufacturers start immediately installing a "bracket" in every TV set which would permit set owners to convert to this mechanical color system at some later date. Manufacturers demurred, both because of their lack of faith in the proposed color system and their reluctance to add to the cost of a receiver before the utility of the added equipment had been definitely established. Had the FCC then had the authority provided in S.2109, we are sure it would have been employed to require compliance with its proposal.

Three years later the Commission reversed itself, abandoned the TV color wheel system it had approved, and adopted an entirely different and compatible system proposed by the National Television System Committee organized by EIA.

If set manufacturers meanwhile had installed the brackets requested by the FCC, millions of television set owners would have paid for a gadget that they could never have used.



*Robert L. Eskridge, director of advertising and promotion, Ralston Division, Ralston-Purina Company of St. Louis, at a panel of the Association of National Advertisers:*

I should explain first our division markets, through grocery stores, Chex ready-to-eat cereals, Hot Ralston cereal, Ry-Krisp crackers and Purina Dog Chow, the world's largest selling dog food. We have used documentary programs for all these products, but mostly for cereal. For the three years of our fastest cereal growth, we were using nothing but docu-

mentary shows to advertise these products. We have been using regularly scheduled half-hour programs for the past six years.

During the six years of our sponsorship of public service documentaries, more than one-half of our total number of cereal commercial minutes have been in this kind of programming. During that period our Chex cereals have grown in sales five times faster than the industry.

We are not going to be naive enough to say that advertising completely accomplished this, but at least the sales record is acceptable and we know advertising contributed greatly to this growth.

There are three reasons why, I believe, our sponsorship of public service documentaries has been commercially successful. And these are the things I'd like to leave with you today.

Point 1—The right show. There is a wide area here. The right show for us may be wrong for someone else.

Point 2—The right time. For several years, we were able to get our documentaries placed on ABC-TV in early evening prime time. Even though we were competing with mysteries like *Perry Mason* and westerns like *Wells Fargo*, most of the time we were able to reach the audience we sought.

Point 3—The right follow-through. Many people believe that the sponsor's responsibility ends when he has paid his money for time and program, and that producer and network can do the rest.

We believe that a relatively few additional dollars invested in building audiences for our particular programs are more than worthwhile because we thereby increase the return on our advertising investment both in audience and in good will.

These are the three ingredients which we believe have contributed to our successful use of information programming.

I wish I could say to you that this happy state of affairs will continue. But I'm not at all sure that it can within today's television structure—and I'll tell you the reason for my doubts in just a minute.

Our selection of the show for us was based on our analysis of the audience we wanted to reach. There may have been other shows and other audiences. But the fact is that the travel-adventure-exploration approach worked for us. Your analysis may be different, your audience may be different, but I can assure you that a public service program gives you a climate more receptive to your commercials than you can possibly

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# image


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Our television and radio stations prefer not to strike a posture and call it an "image." Such an image would seem merely to be a substitute for substance. Rather, our energies are aimed at earning the positive respect of our audiences; respect generated through substantial, responsible programming . . . programming that stems not from the manufactured image, but from people—the source. People listen. People watch. People know.

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**POST • NEWSWEEK STATIONS**  
A DIVISION OF THE WASHINGTON POST COMPANY

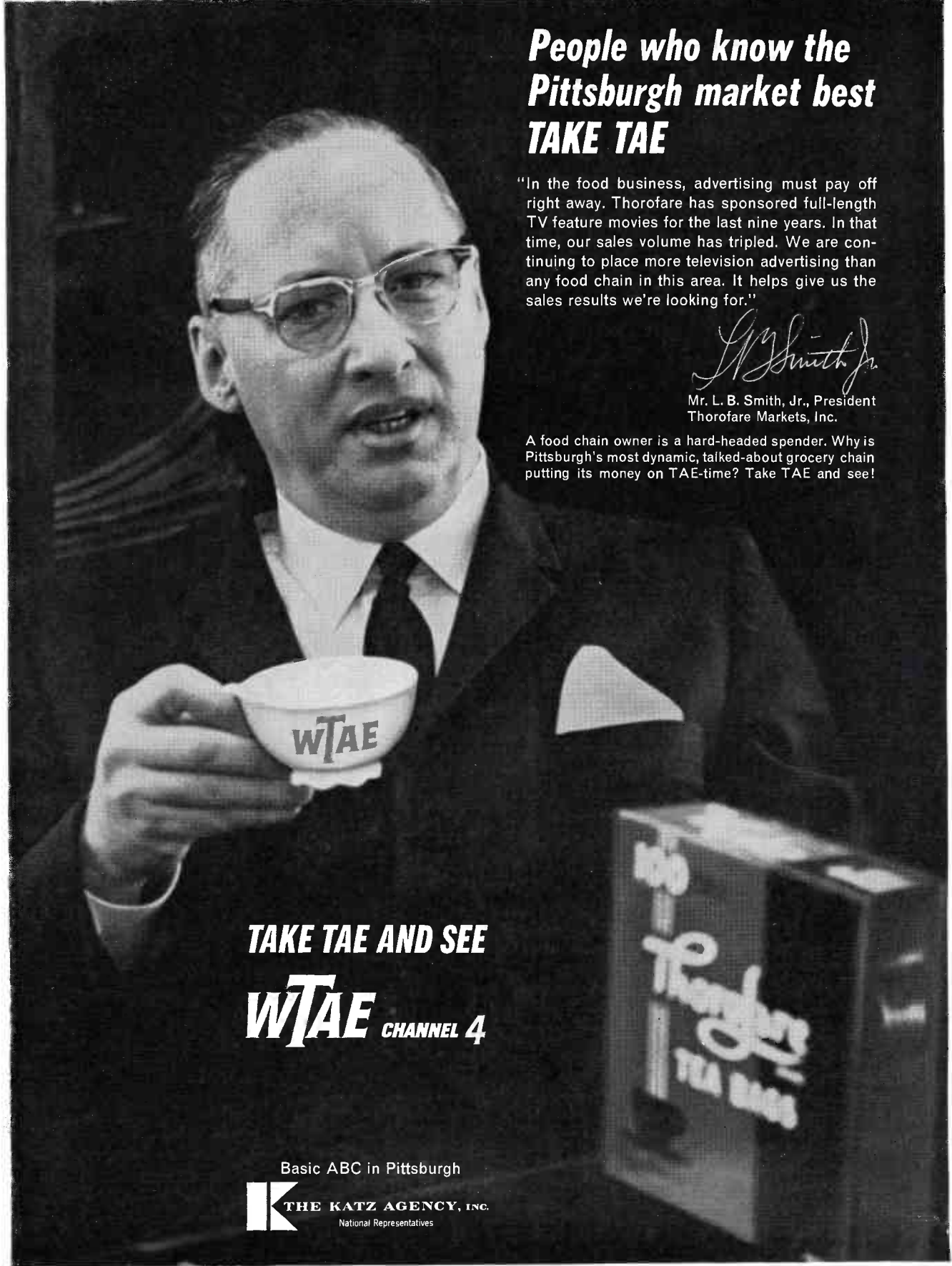
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WTOP-TV, CHANNEL 9, WASHINGTON, D.C. 

WJXT, CHANNEL 4, JACKSONVILLE, FLORIDA 

WTOP RADIO, WASHINGTON, D.C.

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**People who know the  
Pittsburgh market best  
TAKE TAE**

"In the food business, advertising must pay off right away. Thorofare has sponsored full-length TV feature movies for the last nine years. In that time, our sales volume has tripled. We are continuing to place more television advertising than any food chain in this area. It helps give us the sales results we're looking for."



Mr. L. B. Smith, Jr., President  
Thorofare Markets, Inc.

A food chain owner is a hard-headed spender. Why is Pittsburgh's most dynamic, talked-about grocery chain putting its money on TAE-time? Take TAE and see!

**TAKE TAE AND SEE**

**WTAE** CHANNEL 4

Basic ABC in Pittsburgh

 **THE KATZ AGENCY, INC.**  
National Representatives



# PLAYBACK *continued*

imagine without having been through it.

We are interested in *net impact* more than we are in *gross circulation*. And sponsors like us are caught in the circulation war among the three networks and, in each market, in the circulation war among the individual stations. If we can sell 10% of four million homes we're a lot better off than we would be selling 2% of 12 million homes. But the broadcasters and the sponsors who buy adjacencies and lead-ins and lead-outs would rather have the gross circulation than the net impact.

That's why I said to you earlier that I'm not at all sure we can continue to be successful in this field. We seek a family audience, between 7:30 and 9:00 p.m. And I am not at all optimistic about the chances of any sponsor getting a weekly documentary scheduled in that time period while this circulation war is still going on.

## THE CODE: A LONG WAY TO GO

*Robert D. Swezey, director of the Code Authority, at the Seventh Annual NAB Conference of State Association Presidents:*

I think there are many of us operating in the Washington climate who have a rather definite feeling that the day of reckoning is fast approaching when Code-wise broadcasting will be asked very bluntly to "put up or shut up." For many years we have been making pious statements about our accomplishments in self-regulation and the adequacy of our voluntary Codes to insure

that we serve fully the requirements of the public interest.

Certain segments of the public and government, however, remain patently unconvinced. They ask with some logic: How is it if your Codes are as good as you say they are and if you're complying with them, as you say you do, that such things as the quiz and payola scandals can occur—that so much of your programming, particularly that beamed to the child audience, is full of violence and brutality—that you cram oddly-assorted, blatant commercials into every available niche and cranny in the program schedules? What is this Code Authority? What authority, if any, does it actually have over broadcast programming? If substantial authority is being exercised, why are its beneficial results not more apparent?

The stupidest thing any person or industry can do is to kid itself. Your new Code Authority, so-called, is at the present time far from being the effective instrumentality that Governor Collins and other far-sighted and intelligent people in the industry would like to see it become.

Human nature being what it is, its interest in self-regulation is generally in direct proportion to the immediate pressures for outside regulation. It is noticeable, for example, that investigation of abuses in stock exchange practices has brought about, for the first time in years, an active revival of proposals of self-regulation. This is par for the course.

In radio broadcasting, for example, our subscribership at the present time

totals 1,155 AM stations and 320 FM stations. We actually have 55% of the NAB membership itself and 32% of all of the stations in the industry. We have tremendous holes in our membership in practically every community in the country. Even if our entire membership conforms religiously to the spirit and letter of the Radio Code, such a substantial part of the industry is completely outside of the jurisdiction of self-regulation that it is virtually impossible for us to maintain industry standards in any practical sense.

In television the picture is somewhat different. We have 94% of the NAB members and 70% of the total television stations. So far, however, as bringing television programming into conformity with the Code is concerned, we face some very real and difficult problems.

The station subscribers to the Code have very little control over the production of a substantial part of the schedule which is broadcast over their facilities. Much of it is produced by the networks or by film companies and others on behalf of the networks. Some of it is produced by syndicated film companies and some of it is in the form of feature films adapted for television use. We have made some headway with the networks and the syndicated film companies in working out satisfactory cooperative arrangements for Code observance but the problems are complicated and we still have a long way to go. We have never reached any understanding with distributors of feature motion pictures but [will] reopen our discussions shortly. END



RAY V. HAMILTON  
Co-founder in 1946 of the first exclusively Broadcast Brokerage Firm.

## LET OUR EXPERIENCE BE YOUR SECURITY!

**1946**

994 Radio Stations

**1962**

3,622 AM—900 FM Radio Stations  
485 Television Stations

In 1946, when Ray V. Hamilton co-founded the first exclusive broadcast brokerage firm, there were but 994 commercial radio stations operating and television was hardly more than a flicker on the horizon. Today, there are over 3,600 AM, 900 FM, and 485 TV facilities serving the public.

This fantastic growth has brought with it many complex factors—particularly when a broadcaster is buying or selling a station. That is why our combined staff experience of over 200 years of broadcasting makes the difference in negotiating a good purchase or sale on your behalf.

# HAMILTON—LANDIS & ASSOCIATES, INC.

### WASHINGTON, D. C.

Ray V. Hamilton  
1737 DeSales St., N.W.  
Executive 3-3456  
Warren J. Boorum  
New York

### CHICAGO

Richard A. Shaheen  
John D. Stebbins  
Tribune Tower  
DElaware 7-2754

### DALLAS

Dewitt Landis  
1511 Bryan St.  
Riverside 8-1175  
Joe A. Oswald  
New Orleans

### SAN FRANCISCO

John F. Hardesty  
Don Searle  
111 Sutter St.  
EXbrook 2-5671

# FOCUS ON COMMERCIALS



*I brought back Italian bargains*  
Italian language and English subtitles . . .



*Italy's best sauces*  
highlight traveler's return from Italy . . .



*But prices are now lower here*  
with Buitoni sauce "bargains." She is . . .



*I threw away priceless antiques*  
to make room for Buitoni  
exasperated to learn new, low U.S. prices.

## THE PROBLEM

*How to announce a product price reduction, impart the idea of continued high quality, identify with authentic Old World Italian recipes and "be different" in the process.*

## THE SOLUTION

Set up a story line dramatically accenting bargain price. Give the commercial foreign feature film treatment. Have the cast speak Italian. Use English subtitles.

The result is a novel 60-second film commercial for Buitoni Foods Corp., Hackensack, N.J., called "Better Price," a subtle although dated pun on "Bitter Rice," an Italian film classic of 1950 vintage.

The agency is Kenyon & Eckhardt, New York, new on the Buitoni account since the beginning of the year after Buitoni's move out of Albert Frank-Guenther Law, New York.

K&E's campaign course for Buitoni sauces was dictated by the company's recent price reductions on seven Italian sauces, from 39 cents to 29 cents a can. Quick handling of this retail "news" also was called for—a new account and rush action.

On the TV end of the campaign, one commercial was allocated. Work proceeded on it around January 1st. The Buitoni account group wanted it to be different, to announce the price cut but stay away from the traditional *pasta* treatment which shows a steaming platter of spaghetti with sauce being poured, etc. "There has been so much of this," says a K&E man, "brand identification has been lost in the steam."

When the account group hit on the idea it wanted and received client approval, the commercial was rushed into production at GAL Productions, New York. It was finished within two and a half weeks after inception of the idea (vs. the normal six to eight weeks for a film minute), on the air by January 20th.

The commercial, spoken completely in Italian with English subtitles superimposed and following the dialogue, shows a traveler returning to her home from Italy. Her suitcase is laden with cans of Buitoni sauces which she exclaims were "marvelous bargains." She is astounded when her maid tells her "new, low price" exists in the U.S., too, with the quality "still the best." Rolling her eyes heavenward in "I could die" exasperation, the lady bemoans the fact that she threw away priceless antiques to make room for Buitoni.

The story line makes its point, but it is the "extras" that make the commercial come off as it does. Behind the technique is calculated authenticity.

A must for the commercial was that the Italian dialogue be absolutely correct—standard or pure Italian with no regional dialect so that it would single out or offend no one.

"Casting was murder," says Victor Komow, K&E TV producer on the commercial. "In addition to having to look the part of the maid or the lady, the actresses we interviewed had to be able to speak the desired Italian. We must have seen about 35 girls before we made our pick. This also involved tests on our closed-circuit TV system at the agency."

Komow emphasizes that the mood of the commercial, its execution, had to keep a European flavor. K&E specified that the director and cameraman had to have foreign feature film credits.

"The commercial," says Komow, "was not shot as a normal U.S. commercial would be. We had feature film lighting for the harsh, contrasty effects of European cinematography. The commercial, for the desired feature film quality, was also shot in one play-through or take." (This actually involved 41 takes before the "right" one was accepted. Shooting began at 8:30 one morning at GAL, ran through to 1 a.m. the following day.)

To insure perfect speech at the film-



# T. V. spot editor

*Sponsored by one of the leading film producers in television*



The fact that M&M's go everywhere is shown in live-action on-the-spot scenes at a basketball game, bowling alley, party, and even in a car. The proof that "the milk chocolate melts in your mouth, not in your hand" is clearly demonstrated by a charming little girl with snow white gloves.

Produced by SARRA for FOOD MANUFACTURERS, INC. through TED BATES & COMPANY, INC.



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

Popular Broadway and recording star, Robert Goulet, sings for DU MAURIER in this series of spots. Scenes in dressing room, restaurant, and home, give Goulet natural settings to show that "du Maurier is a cigarette of good taste."

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



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



"A man's best friend is his wife," says this Amoco commercial, and one of her best friends is the American Oil Credit Card. The convenience of obtaining the company's many products is emphasized in the spot.

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



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

"I like your eyes," says the busy housewife... "TEXIZE," says Arnold Stang, who has appeared in a puff of smoke to lighten her burden. In this series of commercials, the touch of good natured humor emphasizes the many uses of new concentrated Texize, and also sells both the glass and plastic bottles.

Produced by SARRA for TEXIZE CHEMICALS, INC. through HENDERSON ADVERTISING AGENCY, INC.



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



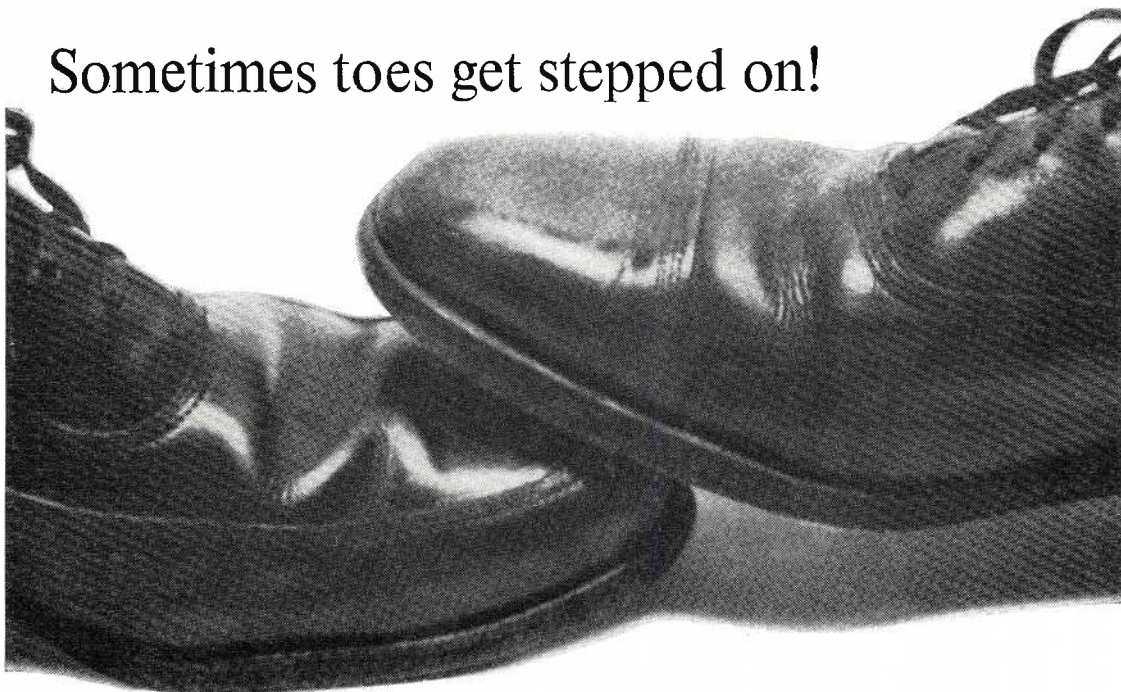
New York: 200 East 56th Street



Chicago: 16 East Ontario Street



Sometimes toes get stepped on!



It's inevitable. WNBQ's straightforward examinations of Chicago's municipal problems and public issues leave no room for dodging. For example, sensitive toes had no way out in a program exposing the structure, operations and personnel of Chicago's Crime Syndicate. Variety called it "a great public service."

And WNBQ did no sidestepping in provocative news documentaries about the Black Muslim movement in Chicago, the re-organization of Chicago's Police Department, Chicago's Public School System. These news documentaries are one of three different program series alternating in WNBQ's Monday night, 6:30-7:00 prime time slot. The others: "Your Man In Washington"—

free-speaking interviews with such in-the-news figures as Senators Dirksen and Douglas of Illinois. And "Artists' Showcase" which brings America's young professional talent in classical music to Chicago.

All this—plus "Len O'Connor Comments"—hard-hitting critiques on the local political and social scene . . . plus "City Desk"—right-to-the-point interrogations of prominent people by leading local newsmen . . . plus more news more times daily than any other Chicago station—all adds up to one obvious fact: Chicago's Leadership Station in Community Affairs is

**WNBQ**



NBC owned—Represented by NBC Spot Sales

## COMMERCIALS *continued*

ing, a linguist from New York University's department of languages sat in. (The subtitles in English on the finished commercial do not follow the spoken Italian exactly. As in foreign feature film, they pare down sentences and train of expression to the essence of meaning. What is 116 Italian words in English translation comes down to 58 words screened in subtitle.)

Starting the commercial off is the title "Better Price." At the close, after the acting sequence, are the credits. The viewer reads "Cast of characters" followed by the names of Buitoni's seven sauces. There is also a music overlay, typical of Italian film drama, at opening and close.

Except for one insert (a close-up shot of the cans of Buitoni in the lady's suitcase) and the closing sell, there is continuous feature film treatment.

The cost of the commercial (the long shooting time was budgeted, involved no overtime charges) was the same as the normal high quality production cost of a one-minute filmed commercial, approximately \$12,000 to \$15,000, according to K&E.

The staff at K&E responsible for the film included Stanley Tannenbaum, creative group head; Dick Kiernan, copy supervisor; Victor Komow, TV producer; Nancy Schutz, copy writer, and Sam Bader, account executive. L. Dickson Griffith is the account supervisor.

While Buitoni markets nationally, the commercial and the "Better Price" campaign in newspapers have been localized in the metropolitan New York area, a sector which accounts for the bulk of Buitoni's sales. The company will spend about \$1 million on advertising in New York alone this year.

The "Better Price" commercial has been running on a spot schedule over two New York TV stations, may be followed by a second Italian language commercial this month. With New York's huge Italian-speaking population, the approach probably hits home with a good many Italian families while making others pay attention through the startling quality of its difference.

### THE PROBLEM

*Ever eat a scone? Most Americans haven't. It's a soft cake or biscuit of Scottish origin. How do you introduce it in the U.S. in modern "Americanized" ready-to-mix form?*

### THE SOLUTION

Take a bouncy housewife type, set her off in stills, squeeze motion and live action photography, let her play out

preparation and eating of the new taste discovery to the voice-over, pied-piperish lead of an announcer-introducer.

Last summer the National Biscuit Co. introduced Scone Mix into its Dromedary cake mix line. The introductory advertising job fell to Ted Bates & Co., New York, agency for the Nabisco Dromedary line.

In the Scone Mix campaign that has followed, Bates has had to do a job with two objectives: (1) educate the public to know what a scone is and (2) explain the variety of taste treats that can be derived from Dromedary Scone Mix.

The basic educational job was left to the first Scone Mix commercial which was released late last September. Two others in the series have followed the technique of the first but concentrate more on the product—Dromedary Scone Mix—while not putting so much emphasis on what a scone is.

(The scone has been a favorite food treat in Scotland since ancient times but it is relatively unknown in the U.S. Tod Moore, Dromedary account executive at Bates, explains that there is one other scone mix maker located on the West Coast, although its product is in limited distribution. "Before Dromedary came out with its mix," says Moore, "the scone was practically unheard of east of Denver.")

Moore points out that the Scone Mix campaign puts very little emphasis on the Scottish origin of the scone. "We're anxious," he says, "to present it in a new light—as a new 'all-American' dish." (In the initial commercial a hint of highland music plays softly and a few Scottish phrases are used—just enough to add a foreign flavor. In the following commercials even these touches are lightened and the original copy line "a rare wee treat" becomes a yankeefied "munificence of magnificent morsels.")

The scone commercials make exciting visual use of live action, squeeze technique and live photography, run for 60 seconds. All have one-and-a-half second silent lead-ins to set the scene of a woman in her kitchen. Light, bright music then comes up to run in and out accenting moods. The only other audio is the announcer's voice-over narration. The housewife, a "sparkle and life" type played by model Michelle Burke, pantomimes to the narration.

In the first of the Dromedary commercials it's assumed that the audience doesn't know what a scone is. (In the following commercials Miss Burke is already using the scone mix.)

The initial commercial opens with



*A bouncy housewife type, set off in stills, squeeze motion and live action photography, gets her introduction to Nabisco's Dromedary Scone Mix in this Ted Bates commercial. Alerted to the product, she tries it, is delighted with results.*







# Challenge of Tomorrow

Each significant discovery of today opens a new world of educational needs for tomorrow. Television, with its vast educational potential, will play a vital role in the fulfillment of these needs.

The American Research Bureau, in recognition of this challenge, extends its audience measurement services to all segments of the industry. ARB maintains a regular program to furnish helpful audience data to educational TV stations and foundations, and to colleges and universities, free of charge. All ETV stations are also given full "ARB client" status for purposes of ordering special tabulations and surveys, a privilege which allows them to obtain such research at a minimum cost.

Whatever the role of television in meeting the educational challenges of tomorrow, ARB's attitude is one of willingness to serve by way of constructive programs today.

*Preparing today for the television industry of tomorrow.*



**AMERICAN  
RESEARCH  
BUREAU**

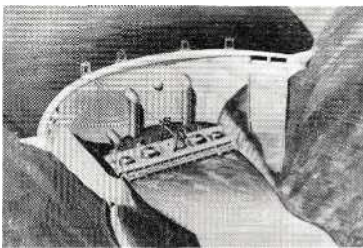
DIVISION OF C-E-I-R INC.



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

## WDBJ-TV Brings You the News About Wealsome Western Virginia!

The prosperous, solid Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For high ratings at low costs, you're right to use Roanoke and WDBJ-TV.



**By A Dam Site.** Completion of Smith Mountain Dam (artists conception above) will put another big man-made lake in the heart of WDBJ-TV territory . . . to create new opportunities for sports industries.

Ask Your PGW Colonel For Current Availabilities

# WDBJ-TV

Ch. 7



**ROANOKE, VIRGINIA**

## COMMERCIALS *continued*

Miss Burke mixing in a bowl. In voice-over the announcer asks her, "Pardon me, ever eat a *scone*?" She looks puzzled. The title "Scone!" comes up full screen. When she nods no she is asked if she likes, "biscuits?" "rolls?" "muffins?" She smiles a happy yes to all and the announcer explains that "scones give you the *best* of all three."

In live action a scone slides in front of the girl. She reaches for it; it turns into a package of Dromedary Scone Mix, and then back into a scone. She takes a bite of it and there is a zoom to the scone with the bite out. (The use of live action film in-and-out on the video is explained by Bates TV producer Hal Douglas as giving the actual food shots a more appetizing appearance.)

Down to do-it-yourself action, the commercial next shows the model taking freshly baked scones out of the oven while the announcer repeats that scones are "the *best* of biscuits, muffins and rolls all in one!" He goes on to explain that scones are "ideal for snacks, be-jammed or be-jellied," for "dessert" or to make "perfect strawberry shortcake." Video pictures the goodies named.

On the close, the announcer repeats the key copy line again—"Only new Dromedary Scone Mix gives you the best of biscuits, muffins and rolls."

### TREATMENT ON TREATS

In the following two commercials it's assumed that the viewer as well as Miss Burke knows what a scone is. Just in case there's a new arrival, however, the biscuit, muffin, roll line is repeated, but the emphasis in the follow-up commercials is on what kind of treats you can make with Scone Mix. Strawberry shortcake, cinnamon brunch cake and date nut balls have been mentioned so far with a promise of more recipes in future commercials.

The Nabisco Dromedary Scone Mix campaign, led off by extensive print advertising, has consisted of spot schedules and slots on seven daytime network programs plus *Wagon Train* and *Rawhide* at night. Bates plans to continue the campaign with time off in the summer when baking takes a warm weather dip. The production house has been Wylde Films, New York.

Extensively test marketed around the nation prior to full national advertising. Dromedary and its Scone Mix have apparently caught on fast with the public. A Bates survey conducted 13 weeks after the product's test market introductions (which included spot TV) showed that three-quarters of all housewives questioned were aware of Scone Mix and its ad campaign.

END

\*

VISIT US  
WHILE AT THE  
N. A. B. CONVENTION

**The Congress Hotel**  
520 S. MICHIGAN AVE.

\*

# R. C. CRISLER

& CO., INC.

\*

- Business Brokers in TV & Radio Properties
- Licensed Securities Brokers
- Underwriting—Financing

\*

### CINCINNATI:

Paul E. Wagner  
5th/3rd Bank Building  
DUbar 1-7775

### LOS ANGELES:

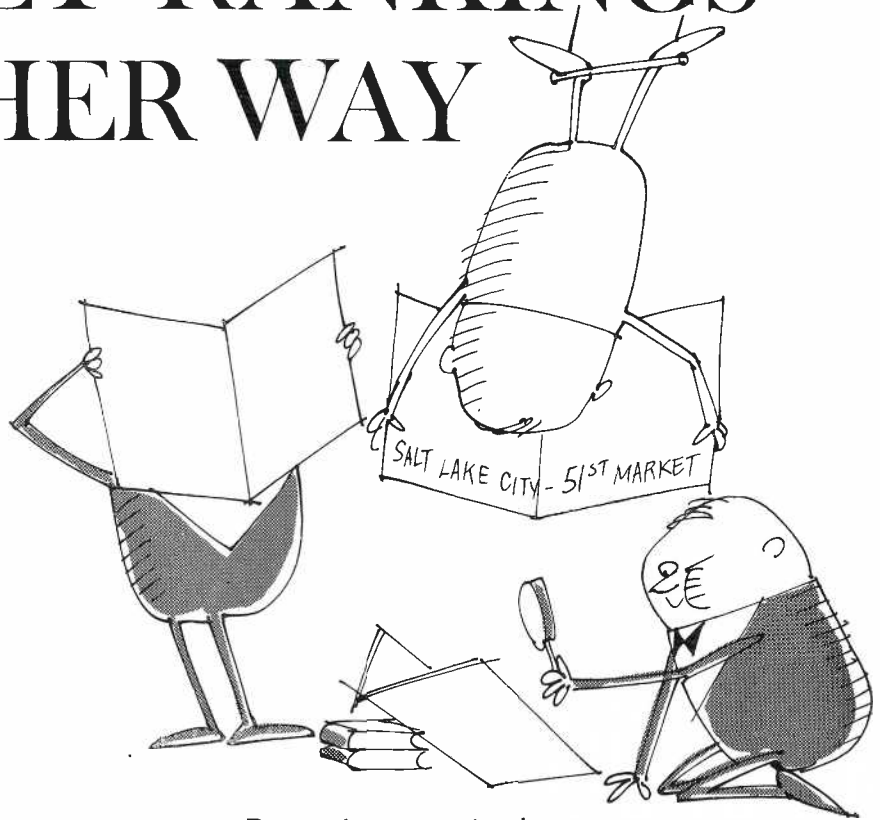
Lincoln Dellar Co.  
691 Siena Way  
GRanite 2-7594

### NEW YORK:

41 East 42nd Street  
Murray Hill 7-8473

\*

# → NOW, LET'S LOOK AT MARKET RANKINGS ANOTHER WAY



Based on sets in use —  
average quarter-hour in prime time,\*  
**the Salt Lake City Market is now ranked**  
**51st**

**HAPPY COMPETITORS!** And why not as the three Salt Lake City TV stations lead the nation in research with their expanded ARB report, **which ranks their market 51st.**

To help you better spend your advertising dollars find out the in-depth market information available in THE NEW 51st market. CONTACT:

**KUTV** Avery-Knodel, Inc.

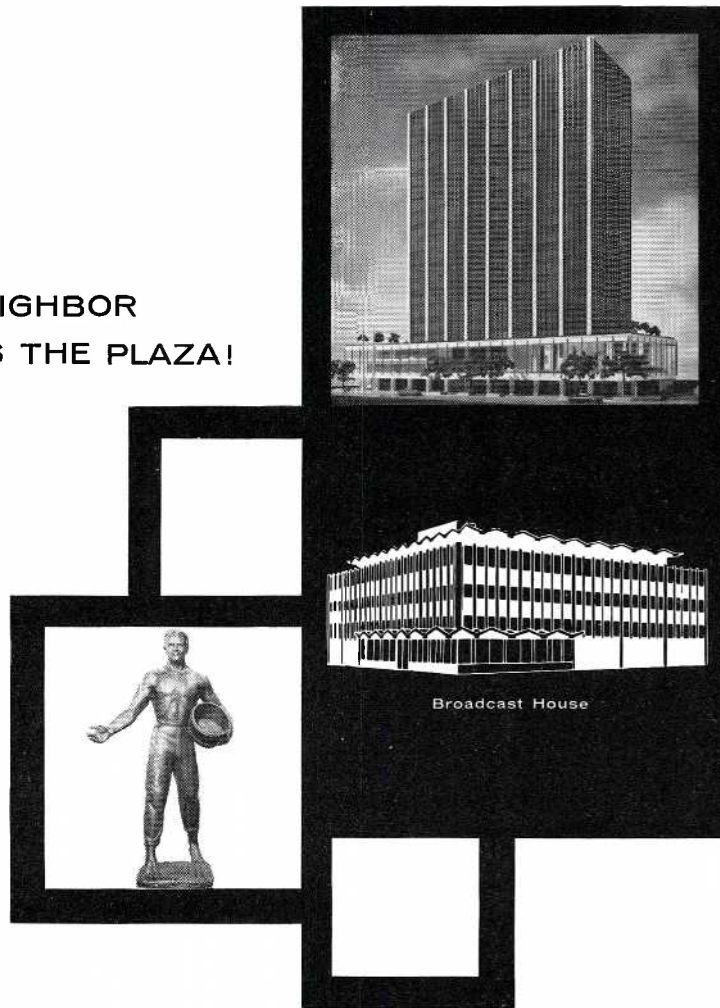
**KCPX-TV** Katz Agency, Inc.

**KSL-TV** Blair TV Associates

\*Re-evaluated by ARB Nov. '61 SURVEY FOR ALL TV MARKETS.



**NEW NEIGHBOR  
ACROSS THE PLAZA!**



Number One Constitution Plaza, the magnificent, twenty story Connecticut Bank and Trust Company Building, progresses toward a late 1962 completion in downtown Hartford's dynamic area of urban renewal. Broadcast House, new home of WTIC TV-AM-FM and first building to be completed and occupied in Constitution Plaza, salutes its handsome neighbor, destined to be the tallest unit in the redevelopment area. Like Broadcast House, the Connecticut Bank and Trust Company Building is an important part of the urban rebirth of America's insurance capital and a further stimulus to an already bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielsen reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

## **WTIC TV 3/AM/FM**

Hartford, Connecticut

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED  
WTIC AM-FM IS REPRESENTED BY THE HENRY I. CRISTAL COMPANY

# TELEVISION

## THE DOLLARS BEHIND A TV SIGNAL



*Television stations don't take vacations. They're on the air most of the day, every day, year in and year out. Going into business is only the beginning; staying there is a costly affair. Here is an exclusive accounting of just how costly it's been to keep one television broadcaster on the air for 15 years.*



BY ALBERT R. KROEGER

LAST New Year's Eve a potted reveler in the Detroit suburb of Southfield grabbed his rifle and fired happily into the icy night air. One slug nicked a transmission line coming off a 1,000-foot TV antenna. Nearly \$1.2 million worth of broadcast equipment was almost put out of action—and station wwj-tv along with it. Luckily, the line held, but it was a critical six weeks before icing conditions let up and the line was repaired.

Keeping a television station on the air generally isn't this hazardous, but every cable has to be treated with respect and nursed with care. Every tube has its life expectancy and flickering death. In broadcast engineering things just don't stand still.

To get on the air and stay there it takes hardware—the broadcasting equipment a station starts with and never finishes replenishing. Equipment purchases for a major market station can vary from \$6,000 a year anywhere up to \$500,000, and sometimes beyond. Add maintenance costs and total up a station's years in operation and you have a whopping dollar outlay.

There are no official figures to show the average annual equipment expenditures of the nation's 558 television stations, but \$25 million is a conservative estimate. Maintenance and engineering payrolls would easily triple or quadruple this basic hardware figure.

What does it take to operate a television station just on an equipment basis for a year, or over a period of years? With the cooperation of The Evening News Association, owner and operator of wwj-tv, NBC-TV's primary affiliate in Detroit, TELEVISION MAGAZINE has attempted to find out.

wwj-tv cannot be called "the typical" television station. It must be looked at in relation to what it is—a major market "tallest tower-maximum power" operation. It has been on the air for 15 years, old by the standards of a young industry. It is a "pre-freeze" station (one of the first 108 VHF's granted by the FCC before it "froze" allocation between 1948 and 1952) under original ownership. It is a "custom installation," which means it has gone in for high-quality engineering, special equipment not always found in the catalogues. It is color-equipped, up-to-date in all equipment respects.

wwj-tv, with its radio affiliate wwj AM-FM, carries a combined staff of 182 people, 47 of them in the engineering

department. It signs on at 6 a.m. weekdays, signs off at 1:05 a.m., programs roughly 60% network, 40% local. It went to network color in 1954, local color in 1955, carries the full range of NBC-TV color shows plus ten hours of its own film color a week.

The Detroit station, which competes with a CBS-TV affiliate and an ABC-TV o&o, estimates there are 2,468,000 television sets and 6,995,600 viewers in its coverage area.

The first TV station in Michigan, wwj-tv (originally wwdr), went on the air with non-sponsored experimental programming on March 4, 1947. It started regular commercial programming three months later.

wwj-tv started with an initial equipment investment (made prior to March 1947) of \$180,056, including spare parts and tools. Edgar J. Love, general engineering manager for the station, estimates that today a new station would pay better than \$300,000 for the comparable equipment. Hardware costs, as costs in every other area of the television industry, have gone up.

Plans to house the new TV operation were conceived in 1947, but before a studio building could be built, wwj-tv

#### WHAT IT COST WWJ-TV TO GO ON THE AIR IN MARCH 1947

DuMont 5KW Transmitter .....	\$ 61,462
Wincharger Antenna & Transmission Line .....	9,980
3 Camera Iconoscope Studio Chain-DuMont .....	40,000
2 Camera Iconoscope Film Chain & 1 1 1/2 mm Projector-DuMont .....	24,724
6 Distribution Amplifiers, 2 Stabilizing Amplifiers, 8 Power Supply .....	7,000
Switching Equipment .....	1,200
Audio-WE 23C Console & 12 Microphones .....	1,800
Test Equipment .....	9,500
2 12" Monitors .....	1,690
1 500 mc Studio Transmitter Link .....	2,700
Spare Tubes, Parts, Materiel, Tools .....	20,000
<b>Total.....</b>	<b>\$180,056</b>



had to move into what space was available in the wwj radio building across the street from the *Detroit News*, the broadcasting operation's parent.

The clutter of five cameras (the station now has 15), a growing array of other equipment, stage sets and a horde of TV personnel were too much for the radio facility so the TV station made temporary makeshift quarters around the corner in the *Detroit News* garage.

(Like most early TV operations, wwj-TV's original staff was large. Local live programming was the broadcast staple until the networks and film became the major programming factors. Production and technical staffs for most stations have since been pared down. wwj-TV estimates its production staff was 30% larger in the late 1940s and early '50s, its engineering staff about 40% larger.)

wwj-TV operated in the red until 1951 but it didn't stint on its equipment purchases. Its total TV equipment outlay in 1947 was \$239,000 (\$59,000 more tacked on to the before-going-on-the-air expenditure of \$180,000). Studio and transmitter maintenance added another \$10,477 (for parts, tubes, wiring and the like) and lighting equipment tacked on another \$5,500. TV equipment purchases from 1948 through 1951 came to \$350,729, maintenance added another \$112,347 and lighting added another \$20,136.

#### A BREAKOUT OF ANNUAL EQUIPMENT PURCHASES

wwj-TV (see yearly price tags) has broken out its annual major equipment purchases separate from its overall TV equipment purchases, although included in the larger annual figure. In major equipment, however, it lists no item costing less than \$500. The gap between the \$12,416 shown for equipment in 1948 and that year's total expenditure for equipment of \$91,635 is made up in relatively "low cost" items, as is the case in a number of other years.

One big equipment expense item for wwj-TV, which it lists under "maintenance," is the image orthicon tube for camera chains. One tube goes into each studio camera. Their normal life expectancy is 500 hours of operation. Each tube costs about \$1,080, and wwj-TV sometimes runs through 20 of them a year, a replacement cost of \$21,600.

(At wwj-TV, engineers insist that "quality is first, cost second." Tubes are pulled as soon as defects show. Tube life is not "pushed." Careful logs are kept showing manufacturers' specifications of tube life, time in and out of operation, to anticipate replacement. Time lapse meters show "use" on most major equipment. An expensive tube like the image orthicon is often "rested" after a certain period of operation, reinstalled again to get maximum use.)

In 1952 wwj-TV's TV equipment bill hit its all-time high — \$471,123. Most of the outlay went into equipping a new studio building, authorized and constructed during 1951-52. A \$2 million, three-level facility, it adjoins the old (1935) radio studio building, merges with it by glass section.

The new plant, one of the biggest custom installations in the country, was jointly planned by wwj and RCA engineers, given enough design room to accommodate future expansion and changes in facilities, the rapidly moving technology of the industry. The building contains about 120 miles of wire, not counting telephone and light circuits. About 150 tons of air refrigeration equipment handle the heat load given off by lighting and equipment.

(Dirt and heat factors also persuaded the station to invest in six tons of air-conditioning. This gives tube life an extension of anywhere from 300 to 400%, a considerable saving in a plant that uses a total of approximately 6,000

<h1>1947</h1> <h1>1951</h1>	YEAR: 1947 ANNUAL MAJOR EQUIPMENT PURCHASES (Exceeding \$500) <small>(WWJ-TV's bookkeeping does not show major equipment purchases from March through December 1947—the period immediately following the basic initial equipment outlay.)</small>							
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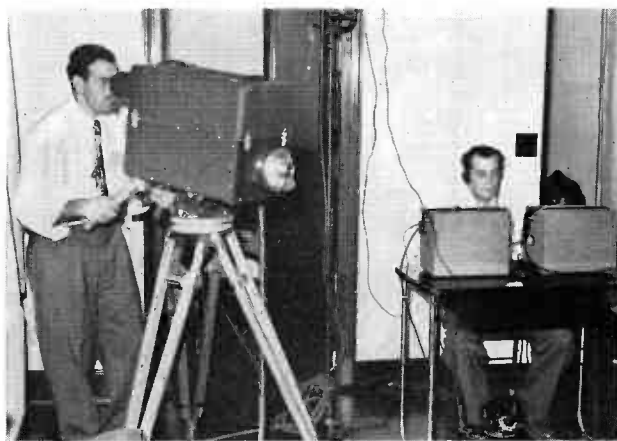
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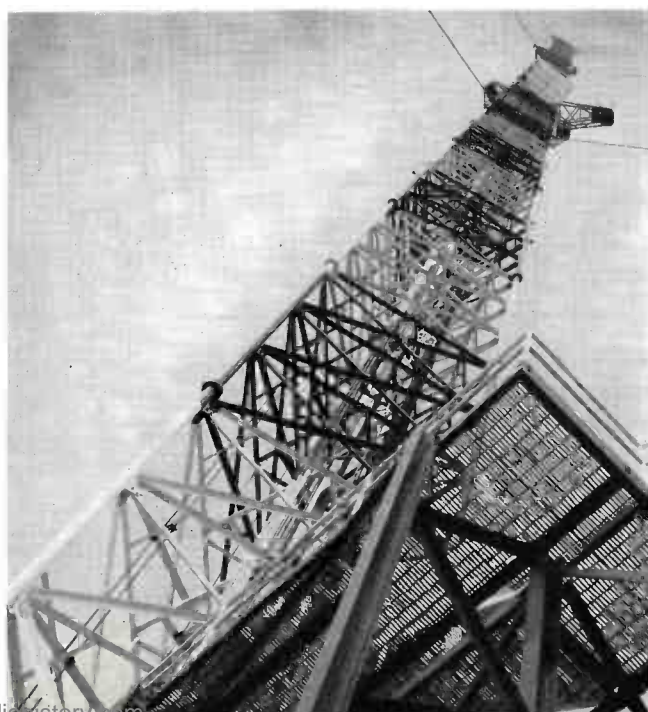
*Fifteen years is a long time in the rush of TV technology. The wwj-TV studio scene above is right out of a fly-by-the-seat past. Cables snake the floor and wires run up the wall in this 1947 makeshift studio. In 1952 wwj-TV moved into a new \$2 million studio (right) adjoining the wwj radio building. Its equipment, and costs, have kept pace with the times. At right (diagonal) a technician works over a \$69,000 video tape unit.*



*People as well as equipment keep wwj-TV on the air. Part of the 32-man TV engineering force (l. to r. above): Walt Runkel, Carolyn Haskins (secretary), Leo Rymarz, Dick LeClerc, Don Balcom, Roger Ellis, Bob Lynch, Alex Doran and, behind mike boom, Wilbert Brookner. Equipment shown cost over \$47,000.*



*Edwin K. Wheeler (above), former wwj general manager, helped wwj-TV to "tallest tower—1,010 feet—maximum power" status.*





tubes in its equipment, cuts replacement to an average of nearly 200 tubes a month.)

Other key station features are control rooms for three large studios, each control room located directly beneath the master control room in order to concentrate all electronic and electrical circuits.

Lighting, a program department function at wwj, is "off-the-floor" type. Scoops and spots are hung from overhead pipe battens. There are 120 lighting outlets in Studio A, largest of the three wwj-tv studios. Operated by two Kliegl Bros. control boards, each Studio A light is switchable or dimmable, either individually or collectively. Studios B and C also have overhead lighting on a similar but less ambitious scale.

wwj-tv, according to a lighting man, normally has long bulb life. Large bulbs cost about \$3.50 each.

(The station's lighting equipment tab over the last 15 years comes to \$30,841, with the major expenditure—\$16,126—coming in 1951 for outfitting the new studio building.)

wwj-tv's second largest equipment outlay came in 1954 with the station's single most costly piece of equipment, a new General Electric transmitter (at about \$187,000) and installation at a site 14 miles away from the TV studio. The approximate overall cost of the transmitter installation, including property, building, tower, antenna and supplemental equipment, was \$1 million.

(wwj-tv's original DuMont transmitter cost \$61,462 in 1947, put out the station's TV signal from atop the Penobscot Building in downtown Detroit, the city's tallest structure at about 700 feet. The new tower is the "maximum allowable," 1,010 feet above the average terrain, 1,063 feet above ground.)

The 1954 TV equipment total of \$420,118 was also swollen by wwj-tv's entry into color broadcasting. In the major equipment listing, \$20,483 was spent in "modification for network color."

In 1955 the station added a 3-V color system and installation at \$111,358, 30 color receivers at \$20,498. (wwj-tv carried its first colorcast, the NBC "Tournament of Roses Parade," on January 1, 1954, Michigan's first local colorcast on October 9, 1955).

wwj-tv's 1959 equipment tab of \$145,050—its third heaviest annual outlay—came with the purchase and installation of two Ampex video tape recorders. Their total cost came to \$138,141. Video tape systems changes piled on an additional \$2,954 and a magnetic stripe cost \$742. (wwj-tv maintains a rotational arrangement on its video tape heads, gets 300 hours approximate use out of them, stores spares.)

Last year the station made a major investment in a new custom built mobile unit, a huge van stocked with \$73,817 worth of new TV mobile equipment (replacing the wwj-tv remote truck in use since the early 1950s).

The new van cost about \$75,000 by itself, a figure put down as physical plant, and like the 1952 studio building and 1954 transmitter installation, sums not broken out here as equipment cost.

wwj-tv carries equipment built by about eight manufacturers. Its basic hardware, however, is by RCA and General Electric. Its equipment costs have generally been high because of the custom nature of its operation. Being in a major and competitive market it has also had to insure its quality. Much of the hardware listed here, of course, has been replaced and updated over the years.

The Detroit station puts the present value of its studio

<h1>1952</h1> <h1>1956</h1>	<p>YEAR: 1952 ANNUAL MAJOR EQUIPMENT PURCHASES (Exceeding \$500)</p> <p>8 GE Pickup Arms ..... \$ 514 1 RCA Microwave ..... 11,900 1 Stabilizing Amplifier ..... 855 New Studio Installation ..... 452,103 Total \$465,372</p>
	<p>All TV Equipment (new studio bldg.) ..... \$471,123 Studio and Transmitter Maintenance ..... 4,732 Lighting Equipment ..... none Total \$475,855</p>
<p>YEAR: 1953 ANNUAL MAJOR EQUIPMENT PURCHASES (Exceeding \$500)</p> <p>No major equipment purchase exceeding \$500 was made in 1953</p>	<p>YEAR: 1954 ANNUAL MAJOR EQUIPMENT PURCHASES (Exceeding \$500)</p> <p>1 Opaque Projector ..... \$ 1,056 3 Color Receivers ..... 1,874 1 Synclock ..... 655 1 Ampex Audio Recorder ..... 700 Studio "C" Camera Equipment ..... 33,870 Modification for Network Color ..... 20,483 Total \$ 58,638</p>
	<p>All TV Equipment ..... \$ 6,178 Studio and Transmitter Maintenance ..... 66,330 Lighting Equipment ..... 780 Total \$ 73,288</p> <p>All TV Equipment (new transmitter) ..... \$420,118 Studio and Transmitter Maintenance ..... 47,705 Lighting Equipment ..... 840 Total \$468,663</p>
<p>YEAR: 1955 ANNUAL MAJOR EQUIPMENT PURCHASES (Exceeding \$500)</p> <p>2 RCA Receivers ..... \$ 1,264 30 Color Receivers ..... 20,498 3-V Color Camera &amp; Installation ..... 111,358 Total \$133,120</p>	<p>YEAR: 1956 ANNUAL MAJOR EQUIPMENT PURCHASES (Exceeding \$500)</p> <p>8 Microphones ..... \$ 700 RCA Dot Bar Generator ..... 500 Total \$ 1,200</p>
	<p>All TV Equipment ..... \$136,382 Studio and Transmitter Maintenance ..... 70,329 Lighting Equipment ..... none Total \$206,711</p> <p>All TV Equipment ..... \$ 18,185 Studio and Transmitter Maintenance ..... 52,644 Lighting Equipment ..... 420 Total \$ 71,249</p>



1957  
1961

YEAR: 1957  
ANNUAL MAJOR EQUIPMENT PURCHASES  
(Exceeding \$500)  
2 Vidicon Film Cameras ..... \$ 67,399

All TV Equipment ..... \$ 72,685  
Studio and Transmitter  
Maintenance ..... 53,281  
Lighting Equipment ..... none  
Total \$125,966

YEAR: 1958  
ANNUAL MAJOR EQUIPMENT PURCHASES  
(Exceeding \$500)  
9 GE Orbitors ..... \$ 10,893  
1 Zoomar Lens ..... 9,722  
1 Tektronic Scope ..... 1,079  
1 RCA TM21 Color Monitor.. 3,987  
1 RCA Microwave ..... 12,556  
Total \$ 38,237

All TV Equipment ..... \$ 44,230  
Studio and Transmitter  
Maintenance ..... 45,109  
Lighting Equipment ..... 980  
Total \$ 90,319

YEAR: 1959  
ANNUAL MAJOR EQUIPMENT PURCHASES  
(Exceeding \$500)  
2 Ampex Video Tape  
Recorders ..... \$138,141  
Video Tape Systems  
Changes ..... 2,954  
Magnetic Stripe ..... 742  
6 Intercom Units ..... 1,190  
Total \$143,027

All TV Equipment ..... \$145,050  
Studio and Transmitter  
Maintenance ..... 20,426  
Lighting Equipment ..... 1,030  
Total \$166,506

YEAR: 1960  
ANNUAL MAJOR EQUIPMENT PURCHASES  
(Exceeding \$500)  
2 TV Receivers ..... \$ 1,178  
Test Equipment ..... 3,087  
1 Zoomar Lens ..... 9,500  
Auditioning and Monitoring  
System ..... 25,257  
Total \$ 39,022

All TV Equipment ..... \$ 43,826  
Studio and Transmitter  
Maintenance ..... 45,470  
Lighting Equipment ..... none  
Total \$ 89,296

YEAR: 1961  
ANNUAL MAJOR EQUIPMENT PURCHASES  
(Exceeding \$500)  
3 Color Receivers ..... \$ 2,000  
TV Mobile Equipment ..... 73,817  
GE Transmitter Modification 11,798  
6 Utility Monitors ..... 1,911  
2 AM Monitors ..... 1,454  
Total \$ 90,980

All TV Equipment ..... \$ 94,447  
Studio and Transmitter  
Maintenance ..... 44,246  
Lighting Equipment ..... 1,155  
Total \$139,848

equipment at \$754,750, the value of its transmitter equipment at \$420,000—a total value of \$1,174,750. Its stage properties are valued at \$250,000. The additional cost of changes to property, such as structural improvement in wiring and layout, are estimated at \$8,992.

On the tax side of things, wwj-tv follows the federal laws governing depreciation of plant and equipment. The longevity table on equipment, of course, varies. Some equipment depreciates quickly, some slowly.

Insurance on equipment is also in effect, covers such things as fire, theft, storm.

Hypothetically, if wwj-tv lost its studio operation through major damage, it would take \$100,000 at a minimum, according to engineering manager Love, to get back on the air “in a big hurry” with only basic equipment, about \$500,000 minimum “over the long run.”

Station and transmitter maintenance, an item costing wwj-tv \$573,100 over the last 15 years, has its obvious costs (tube replacement and parts) and its less obvious ones. Painting the wwj transmitting tower can run up a hefty paint bill. The tower is generally painted every three or four years but it is inspected for flaking yearly. Things at wwj “get done when needed, not when ‘the book’ calls for it.”

Out of wwj’s radio-television engineering staff of 47 people, 32 branch over or are exclusively on the TV side.

A. G. Sanderson, chief engineer, heads the TV operation. There are a studio supervisor and a transmitter supervisor, seven technical directors attached to the studio operation. Behind this group are 17 studio technicians, four transmitter technicians.

Because of union factors (the station has contracts with six unions) there is no doubling in jobs. Some of the wwj-tv programming people, however, branch over into engineering work. Seven staff stage hands and seven projectionists, attached to programming, could be considered to perform engineering functions.

(wwj-tv, with about 28% of its programming consisting of local film and tape, about 12% studio live origination, also employs seven full-time stage hands, up to 23 more stage men a week on a free-lance basis. It musters 38 more production and programming people, including talent, musicians, director and stage manager.)

A major yearly expense at wwj-tv would be the engineering department payroll. A fair guess at what this might be comes from the National Association of Broadcasters’ personnel and economics department.

For station size, market and technical staff count, the total of engineering wages and salaries should hit close to \$400,000 a year for wwj-tv, perhaps one-third of the total payroll for a major market station. (The engineering payroll itself, of course, outdistances the total amount spent on television equipment and maintenance during the average year.)

For the better part of wwj-tv’s existence the man guiding its fortunes and direction was general manager Edwin K. Wheeler. Wheeler last year moved over to a new post as general manager of the *Detroit News*. James Schiavone, former wwj-tv station manager, took over from Wheeler as general manager.

For Schiavone, like Wheeler, the engineering side of wwj-tv is one of many station complexities and one of the most vital ones. He has to know what’s going on in engineering and plan for the future.

Schiavone and general engineering manager Ed Love are

of one mind on an increasingly hot topic in broadcast engineering—automation, programming a station by computer tape and automatic systems. Both say no—not, at least, for the immediate future.

(There are at present about 14 TV stations with automated equipment installed or ordered. RCA, Visual Electronics Corp. and Thompson Ramo Woolridge are active in this new equipment field. The idea of the new systems is to fully or in part prearrange programming schedules, switching operations, remotely control cameras and film projectors, save on manpower and expense. There are total automation and systems with manual overrides. The big sales bugaboo so far has been the fear on the part of station men of limited flexibility, things set too far ahead to permit last-minute changes. The automation men are trying to evolve systems that will permit scheduling down to the second.)

Schiavone and Love express the flexibility argument. Says the wwj general manager, "If the automated systems can increase productivity and maintain flexibility, that's fine. But we've not seen anything good yet. In a major market like Detroit, advertisers require maximum flexibility. Here I don't think it's too practical to determine schedules too far in advance. In a different size market, maybe the story would be different."

The point made is that wwj-TV must often move swiftly to get a commercial on the air or change commercial positions. The feeling is that to accommodate advertisers and agencies in this respect, or move fast on local or network news bulletins, it isn't possible if the schedule is pre-set via automation.

#### LOCAL LIVE COLOR IN NEAR FUTURE

Automatic equipment, with the low end of the purchase scale in the area of \$50,000, does not seem to be a part of wwj-TV's immediate equipment future. More likely is local live color (only local film color can now be used). As far as wwj-TV facilities are concerned, all that is required for live color programming is the installation of live color camera chains.

While wwj-TV's equipment purchases in some years have come to awesome sums, and individual items like two vidicon film cameras (\$67,399), one Zoomar lens (\$9,722), one RCA microwave (\$12,556) jump out of the ledger with force, it takes more than hardware to run a television station. General manager Schiavone ticks off the expenses:

There are payroll, programming expenses, plant and maintenance, circuit and line charges, selling expenses, film buying costs, promotion and merchandising, fees to such groups as ASCAP and BMI, fees to such industry organizations as NAB, TvB, TIO.

Beyond this there are the 15% commission to ad agencies, commissions to station representatives. (wwj-TV pays commission to two station rep organizations, one U.S., one Canadian—part of its coverage area includes nearby southern Ontario.)

Expenses do not stop here. There are additional wwj-TV news department costs, pensions, hospitalization, group life insurance. There are subscriptions to Nielsen and ARB, the cost of local and national presentations, the basic internal costs of heat, power, light and police patrol of the wwj transmitter. wwj-TV can tack on to this the cost of maintaining the services of two law firms and a consulting engineer. Finally, of course, there are taxes.

It all comes to a whopping total expense tab, perhaps as

much as \$4 million. Clearly, it takes more than a license from the FCC to get on the air and stay there.

wwj-TV might be able to get along without a few of its cost items, a cut-back in some areas. But it cannot get along without its hardware, the equipment that gets it on the air and keeps it there . . . the \$1,700 transmitter tube that burns out and must be replaced, the \$1,200 orbitors that add life to the image orthicon tubes, any of the \$15,000 camera chains, the fast-wearing distribution amplifiers, the switches that must be repeatedly cleaned.

wwj-TV in its 15 years has purchased about 15 TV cameras, film, studio and mobile, a total cost of better than \$345,000. It has also purchased about 65 TV receivers, both black & white and color, a cost of more than \$32,000. The list is long and costly for any one piece of equipment and its replacement over the years.

There has been no evenness in wwj-TV's TV equipment spending and maintenance costs from year to year, no set pattern. Dollar highs and lows mix.

The station's top TV equipment outlay of \$471,123 came in 1952 when it entered its new studios. The low in dollar outlay for equipment (\$6,178) came the following year with no major item additions. Conversely, the 1952 maintenance expenditure was a low \$4,732. Obviously, so much brand new equipment needed fewer parts, less servicing. But in 1953 maintenance expenses zoomed to \$66,330 as the new equipment began its wear cycle, calling for parts and modification.

In 1954, with a new transmitter installation, TV equipment costs again climbed (to \$420,118). They tapered to \$136,382 in 1955, dropped to \$18,185 in 1956, were back up into the high figures again in 1957.

On a 15-year average, wwj-TV has spent \$136,130 annually on TV equipment, a mark it actually approximated only in 1955. Its average annual studio and transmitter maintenance bill comes to about \$38,207. Its average annual lighting equipment tab comes to \$2,056 (although there were four years when no lighting equipment was purchased at all, one year when the bill hit \$16,126).

What has it actually cost wwj-TV to stay in business for 15 years on the basis of broadcast engineering hardware alone? From 1947 through 1961 the Detroit station spent a total of \$2,041,953 on TV equipment. Figured in this is a \$1,262,019 expenditure on major equipment costing \$500 or more.

The 15-year studio and transmitter maintenance expenditure comes to \$573,100, lighting equipment another \$30,841. The grand total: \$2,645,891.

wwj-TV has increased its original TV equipment investment of \$180,056 nearly twelve-fold, not counting maintenance and lighting, over a course of 15 years. It's all part of the high cost of television living. END

On the air costs 1947-1961

**\$2,645,891**



# IN THE EYE OF THE BEHOLDER

*Poets and lovers have long been able to translate the language of the human eye. Now it's the scientist's turn.*

BY DONALD V. WEST

**A**N uncommon alliance between the academic and the commercial communities is fashioning a new breakthrough in the field of communications. Should its efforts succeed—and there is encouraging evidence that they will—both science and art stand to gain a tool of sizable significance.

The academic partner is a professor of psychology at the University of Chicago, Dr. Eckhard Hess.

The commercial partner is Marplan, the research arm of the Interpublic advertising-communications complex.

The object of their bilateral interest is the human eye.

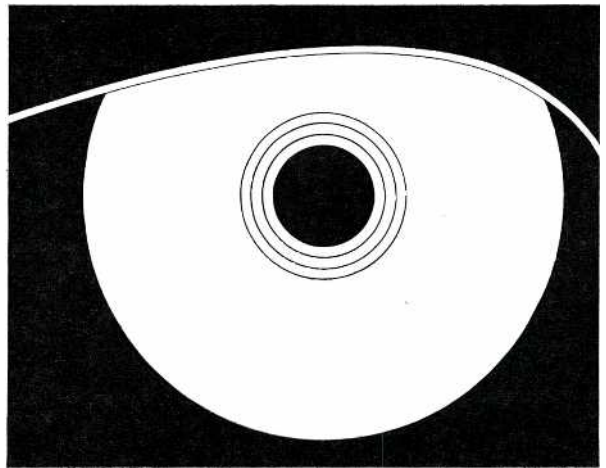
The eye, as any schoolboy can tell you, is a masterpiece of optical engineering. In normal operating condition it responds to all the visual stimuli that confront us, relaying to the brain those impulses which our reason translates into images. In short, it is what we see with.

Dr. Hess thinks the eye is more than that. He sees it as a transmitter as well as a receiver of information, an instrument that not only performs the mechanical function of observing what is before it but also indicates the beholder's judgment of what the eye sees. It all has to do with the degree of dilation or constriction in the size of the pupil.

But that's getting ahead of the story.

Two years ago, as part of its continuing program of basic research (in which the parent company has invested over \$5 million during the last 17 years), the Marplan division set up its Perception Research Laboratory, and engaged Dr. Hess as consultant-director. The unit was endowed with a grant to carry out basic research in the area of perception. No strings were attached; the direction of the research was left to Dr. Hess, working in concert with Russell Schneider, president of the Marplan division. Dr. Hess would be free to publish any scientific progress resulting from his research under the Interpublic grant. Interpublic would benefit from any commercial applications that might evolve under it. As consultant-director, Dr. Hess was to commute between Chicago and New York, supervising the work of a full-time professional staff in New York and coordinating research with another laboratory maintained at the university.

Soon after undertaking the Marplan project, Dr. Hess



observed what seemed to him a curious phenomenon. One day, while putting some food before a laboratory cat, he noticed that the cat's pupils seemed to dilate. After photographing this occurrence he found the dilation 500% above normal.

Pupil dilation is not an uncommon phenomenon, of course. That aforementioned schoolboy can tell you that the pupil constantly dilates and contracts in response to decreases or increases in the level of light falling upon the eye. Scientific research had produced evidence that the pupil also will dilate in response to an emotional stimulus.<sup>1</sup> But Dr. Hess could find no instance in the "literature" of perception indicating that the pupil would respond to visual stimuli alone. He determined to find out if it does, and whether—if verified—the response could be measured scientifically. From this fortuitous beginning grew the present Marplan study.

As a psychologist, Dr. Hess knew what the ability to measure interest through observation of pupil response would mean. One of the psychologist's biggest problems in helping his patients is in getting the truth out of them. When he relies on "voluntary" communications—such as speech or writing—bias of all sorts can creep into the subject's responses, not the least of which is lying. Thus the psychologist's use of Rorschach "ink blot" tests and other techniques to circumvent the subject's inarticulation or evasion—methods which are both indirect and fallible. Thus also an additional reason for the wide use of laboratory animals in psychological research: they don't give socially-correct answers.

Still other areas of medicine have communications problems for which a developed pupil response technique might provide solutions—in communicating with mutes, for example, or with persons afflicted with paralysis. If an "involuntary" route to these communications could be established, free from what Dr. Hess terms the "chains of speech," inestimable values would follow.

As a specialist in advertising research, Russ Schneider could appreciate the commercial benefits of such a develop-

<sup>1</sup>Dr. Hess cites one authority's conclusion that "pupillary dilation is one of the most constant symptoms observed on stimulation of the hypothalamus." By this is meant stimulation with an electric charge.



ment. Advertising might be pre-designed to attract maximum interest potential, and tested under conditions of a superior bias-free nature. Appeals of different package designs might be analyzed before test marketing. TV commercials could be refined to high degrees of interest efficiency. The prospects in advertising communications, too, were inestimable.

(Early in his association with the advertising world Dr. Hess had asked—naively, he now admits—to be supplied with 10 “good” and 10 “bad” ads from within the agency. He was surprised to find an absence of standards by which to judge the good from the bad, and to find that each seemed to be subject to the philosophical interpretation of one person or another. He determined then to try to establish some perceptual guidelines to aid in differentiating, if not the good from the bad, at least the best from among the better.)

Setting out to prove his contention, Dr. Hess and his colleagues first had to design a photographic system which would enable them to make their measurements of a subject’s eyes. This was not a simple problem, nor is its solution a simple one. In fact, the mechanical specifications for

the photographic system subsequently developed are “classified” information. A trial run-through reveals only that the subject looks through a hooded aperture in one side of a large cabinet (see photo below) and sees a picture projected by what is obviously a rear-screen method on the facing interior wall. The photographic equipment used to record the eye’s movements is not evident to the subject, nor is it explained to the curious.

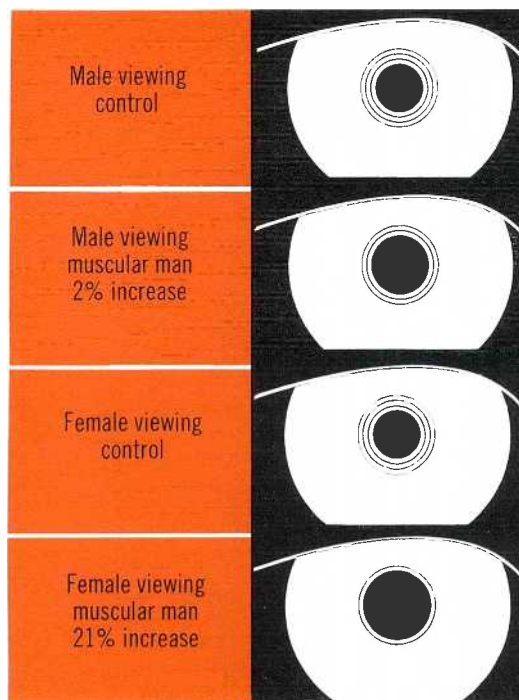
However it works, it works. The equipment records a continuous sequence of the eye as it observes the subject photographs, taking one exposure every one-half second on 16 mm film. (The pupil’s reaction time is extremely rapid, and although tests are normally made in 20-second sequences, the researcher usually has a strong indication of the interest response in the first second.) The interior of the cabinet is in darkness, of course, and brightness of the test photographs (alternated with a “control” pattern) is kept relatively constant in order to rule out any changes in pupil size due to changes in light intensity.

In its initial phases the perception research dealt in relatively unsophisticated materials: photographs of animals, landscapes, mothers with children, semi-nude men and

## HOW A NEW TECHNIQUE READS THE EYE’S LANGUAGE



*A camera mechanism records pupil dilation and eye movement as the subject looks at picture on opposite interior wall of this cabinet. Earphones exclude outside sounds that might affect subject’s response.*



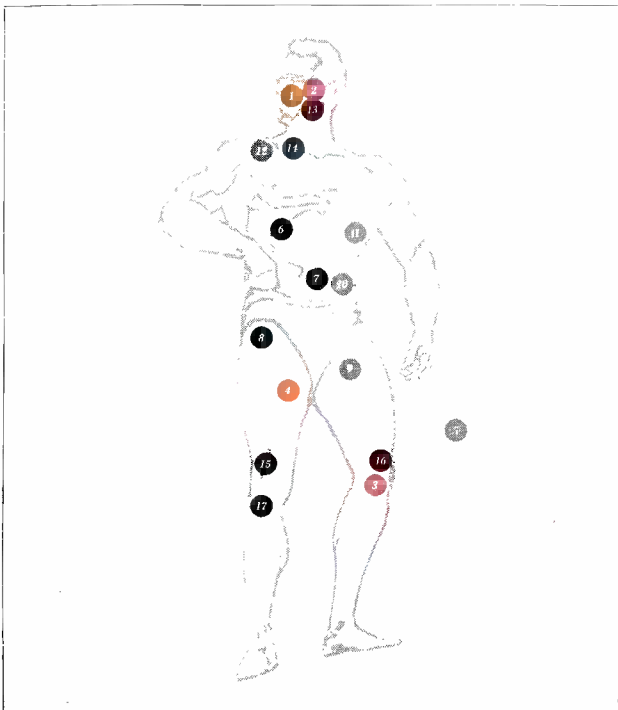
*This series of responses to the same photograph—that of a muscular man—by subjects of both sexes indicates the type of results that were obtained through the Hess-Marplan perception research project.*



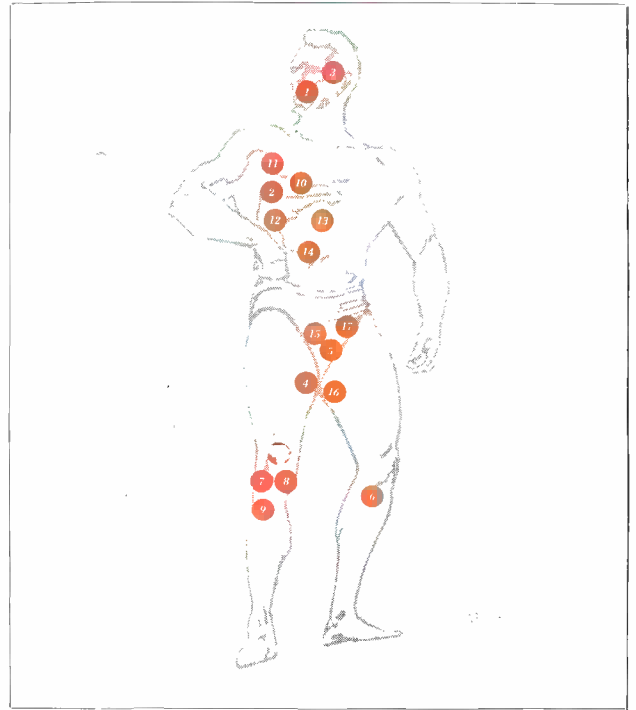
**WOMAN IN THE EYES OF A MAN:** This is how one male subject reacted to a photograph of a semi-nude woman. The red dots indicate the most intense pupil dilation (and hence interest), the grey dots the next most intense, the black dots the least.



**WOMAN IN THE EYES OF A WOMAN:** The same photograph drew a quite different reaction from a subject of the same sex. Interestingly, the pattern of eye movement (indicated by the numbers in the dots) is similar to that of the male subject.



**MAN IN THE EYES OF A MAN:** A photograph of a muscular man proved of only routine interest to this male subject. Like that of the woman whose reaction is shown at right, the subject's interest was first drawn to the model's face.



**MAN IN THE EYES OF A WOMAN:** The opposite sex proved of great interest to this female subject. This reaction, and others recorded by Dr. Hess in his research, casts doubt on the old saw that men look at pictures of men, women at pictures of women.

women. This approach was used so that broad response levels could be gauged and also because response to such stimuli could be matched readily with established conclusions—that men should respond noticeably to a picture of a semi-nude woman, for example<sup>2</sup>. (Marion Harper Jr., president of Interpublic, later called this test “perhaps one of the most unnecessary experiments in history.”)

The results were immediately apparent. They demonstrated (1) that the pupil does respond to visual stimuli isolated from other stimuli, and (2) that the response could be measured accurately using the analytical system Dr. Hess had developed.

An important discovery in this early research was that the pupil not only dilated upon observing some pictures, but that it contracted upon observing others (a can of worms, for example). This finding flew in the face of a generally-held belief that it is physiologically impossible to constrict the pupil size except through a change in the light level. But aside from being a satisfying finding in that it disputed old beliefs, it was important in indicating that the technique could disclose not only an “interest” factor but that it would be possible to label that interest positive (pleasant) or negative (unpleasant). (Subsequent research has also established a third interest measure—“random interest” or “disinterest.” This is how Dr. Hess describes any response of less than 5% from the control—or neutral—pattern.)

(A subsidiary finding of the research thus far is that introverts may indicate more definite pupil response than extroverts or normally expressive people. The highest human pupil dilation recorded in experiments to date was 128%, this using a highly introverted male subject. Dr. Hess feels this may be because the more extroverted person expresses his responses in other ways, while the introvert’s are channeled more narrowly to the pupil response.)

A number of interesting possibilities of applying the visual perception tool have occurred as the research has progressed. One of the most productive has been in showing the correlation—or lack of it—between what a subject says and what he really feels. This has been especially apparent in experiments involving response to situations of so-called social pressure.

Tests have been run, for example, asking subjects to state their preference among kinds of cookies (an item under little social pressure), then measuring their pupils as pictures of cookies were flashed before them. If a subject says he likes fig newtons best, chances are the dilation of his pupils at the sight of fig newtons will bear out his statement. But ask the same subject to state his preference between the type of editorial material in the *New Yorker* and *Playboy* magazines, and, assuming a voiced preference for the former, pupil dilation may betray him.

Another interesting aspect of the pupil dilation research is the surprisingly high universality of results it produces. This seemingly is a result of the method’s subtracting most of the bias from subject’s responses, producing results which run remarkably constant among varied subjects. If this conclusion is borne out in further research, it may mean that testing can be conducted with small samples to obtain results as accurate as other research methods using far

<sup>2</sup>Later in the research, when the pupil dilation factor was linked to eye movement, one of the early results was found to be not so obvious. A favorable reading obtained when men looked at a picture of a mother and child was found to result primarily because of response to the mother, not to the mother-child combination.



*Dr. Eckhard Hess, consultant-director of the Perception Research Laboratory, presenting his thesis that degree and kind of interest can be reliably measured by observing the subject's pupil dilation and eye movement in response to visual stimuli.*

larger samples. (Some of the test results have been so universal among respondents that Dr. Hess, commenting on the sample size required, has been moved to remark “How big a sample do you need to see if people jump when they sit on a tack?”)

Dr. Hess and his colleagues have harnessed an older visual research technique to their new pupil dilation method. This is the established eye motion study, wherein the sequence of a subject’s gaze is plotted as it views a given object. The two techniques are mutually compatible, and together produce much more meaningful data than either would alone.

The series of four diagrams on the facing page demonstrates how pupil dilation and eye motion results are combined in a typical perception research study. These early findings, substantiated by more extensive research comparing numbers of actual advertisements using men and women models, have led Dr. Hess to the conclusion that—contrary to the old saw—men are more likely to be attracted to an ad containing a woman, while women are more likely to be attracted to an ad containing a man. This conclusion Dr. Hess categorizes as “reassuring.”

Both Dr. Hess and the officials at Marplan find additional reassurance in the fact that results of advertising interest levels tested under the visual perception method thus far have been found, “for one series after another,” to correspond in rankings with Starch ratings, Gallup-Robinson tests and, in some applicable cases, sales results. This high incidence of correlation with established—and much more complicated—research systems occasions considerable optimism within Marplan that they’ve got a tiger by the tail.

The possibility that the technique will prove especially valuable in television is obvious. Sight, with motion, is the medium’s chief stock in trade. How best to make use of this dual inventory is its constant concern.

In scientific circles, made aware of the Hess research through articles in scientific journals and presentations before various academic forums, there is perhaps even more widespread interest in the new technique. Possibilities in medical research and other areas may far outstrip its commercial usefulness.

Whatever the eventual usefulness that evolves from the Hess-Marplan research project, it has already accomplished its basic aim: to narrow, by however slender a margin, the gap between man and man.

END



# THE HIGH PRICE OF HISTORY



*Television and John Glenn were almost inseparable  
in the weeks before and after his historic space  
flight. The industry covered itself both with  
glory and red ink. Now the accounting, and the  
question: How many Glenns can television afford?*

WITH its recent coverage of man in space—and back at home—network television picked up deserved admiration and an expense tab totaling better than \$3 million, with bills still coming in. Stations along the networks during the coverage of Lieut. Col. John H. Glenn Jr. “lost” at least another \$3 million in local revenue.

There are at least three more orbital tries coming up this year, all calculated to be pulse-pounding, widely-viewed spectacles. Costs, as seen over the last two months, can go almost as high as the astronauts. It’s great stuff, but down in the vaults of CBS, NBC and ABC they’re scratching their heads over a big question: How many John Glenns can television afford?

The Glenn orbital shot of February 20 and its aftermath, the colonel’s return to Cape Canaveral, his hero’s welcome in Washington and New York—all covered by the networks with “damn the schedule” tenaciousness—will long stand as one of television’s top achievements. But the sustained coverage also poses some questions:

Do future shots warrant continuous “live” coverage? Will the public be as keyed up about forthcoming space rides as it was with those of Shepard, Grissom and Glenn, or will its interest wane? And finally, whatever course coverage takes, how can costs be controlled without lessening the quantity and quality of the television effort? Network news dollars are not inexhaustible.

According to figures available last month, the Glenn coverage by the three networks, from the “scrub out” on January 27 through the successful launch and orbit of February 20 and the aftermath of parades and ceremonies, cost roughly \$3.3 million in production, preemption and other expenses.

The total combined air time of all networks, including summaries of events and specials, ran to 85 hours and 53 minutes. Each network was on the air for 11½ continuous hours the day of the shoot. An estimated 135 million people were tuned to TV sometime during the Glenn flight. Upwards of 60 million people watched the launch itself.

ABC-TV devoted a total of 26 hours, 28 minutes to the Glenn story. Its cost was figured at approximately \$700,000. CBS-TV put in an estimated 26 hours, 13 minutes, ran up a tab of better than \$1 million. NBC-TV gave Glenn the network high in air time—33 hours, 12 minutes. Its costs, unofficially, hit \$1,250,000 in production, another \$350,000 to \$400,000 in preemptions and out-of-pocket expenses.

Costs at Cape Canaveral got so complex one network had to send down a girl from cost control to distribute expense

money. Another network was paying \$700 a day on long-distance telephone calls before the Glenn flight. The housing and transportation bills for the 500-plus TV men assigned to cover Glenn also figured to be tremendous.

A big item on the Glenn bill was a “fourth network,” a pool operation of 144 people (headed by ABC producer Frank LaTourette after the original pool director, Lew Shollenberger of ABC, was injured in a fall). The pool’s overall production expenses ran to better than \$715,000, with the three networks, in addition to supplying manpower and equipment, putting up about \$225,000 apiece. (Better than \$2 million was spent by the networks before the 10-times-delayed Glenn flight got off the ground.)

The networks did recoup some money on portions of their coverage. CBS-TV’s orbit coverage was sponsored by the Federal Savings & Loan Foundation. Much of the NBC-TV coverage was bankrolled by its favorite news standby, Gulf Oil Co. Bristol-Myers, Procter & Gamble, R. J. Reynolds and Thomas Leeming also picked up parts of the Glenn story on NBC. ABC-TV coverage went unsponsored except—as on the other networks—when station break periods and lulls in coverage permitted regularly scheduled commercials to appear. Local stations also had room for commercials on these “natural” break periods.

Says ABC’s news chief Jim Hagerty on the subject of coverage cost, “I’m not kicking—this is what TV really was invented for. The future? I don’t know. A more modified pool? Less manpower? There should be planning for the future which will cut costs but still let us do the job.

“I’d hope to sit down with NBC and CBS and iron out coverage. We have to be down at Canaveral in one form or another.”

CBS News president Dick Salant also seems to favor talks on the subject of future space coverage. “Competition in the coverage of news stories is a healthy tradition in broadcasting journalism,” says Salant. But “we would consider any industry discussions or proposals which would benefit both the public and broadcast journalism.”

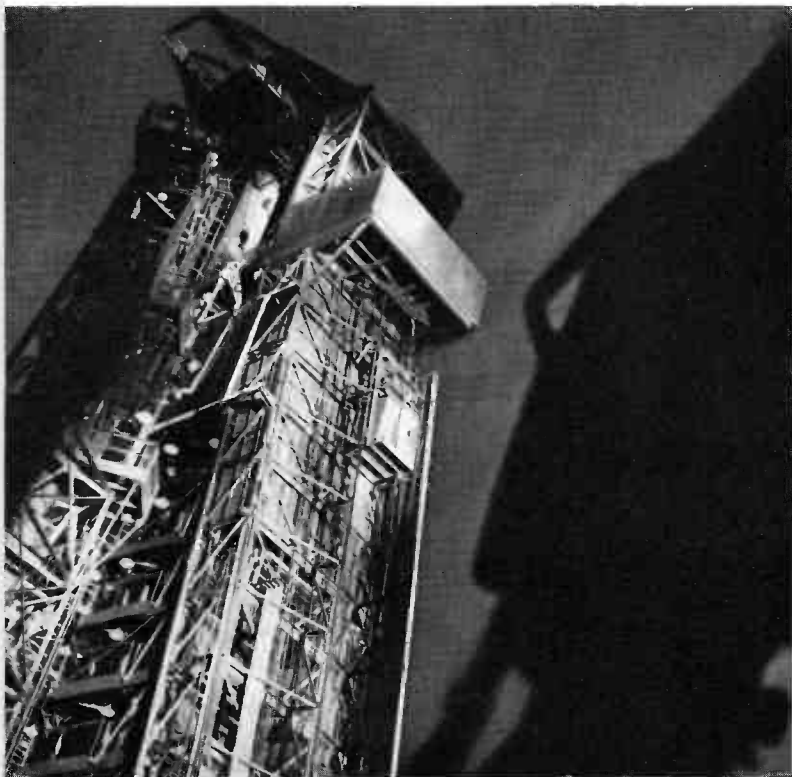
Clearly, the TV news heads want the right to their own network identity and ingenuity. But space coverage poses new, different and costly questions that go beyond an individual network’s pride. Cooperation, more use of “pooling,” even permanent network bureaus at Cape Canaveral loom as sensible innovations if expenses are to be kept in check.

Television knows it has a comet by the tail in its coverage of space exploration. It now has to find out how not to get burned too badly by those hot dollar signs it gives off.



# FEBRUARY 20, 1962

Dawn of February 20 broke clear and bright at Cape Canaveral. After a month of heart-breaking delays and some \$2 million spent in postponement costs, television cameras finally locked in on history. For 11½ straight hours, starting at 6:30 a.m., the three television networks, aided by a Canaveral pool network, took an estimated 135 million viewers along with Astronaut John Glenn as he streaked 17,500 miles an hour three times around the world and back to earth again on America's first orbital space flight.



*The floodlit Atlas gantry stands ready. A pool camera covers.*



*The long day: Walter Cronkite, CBS anchorman, watches monitor.*



*NBC New York coordinator Frank McGee, tense at takeoff plus 3.*

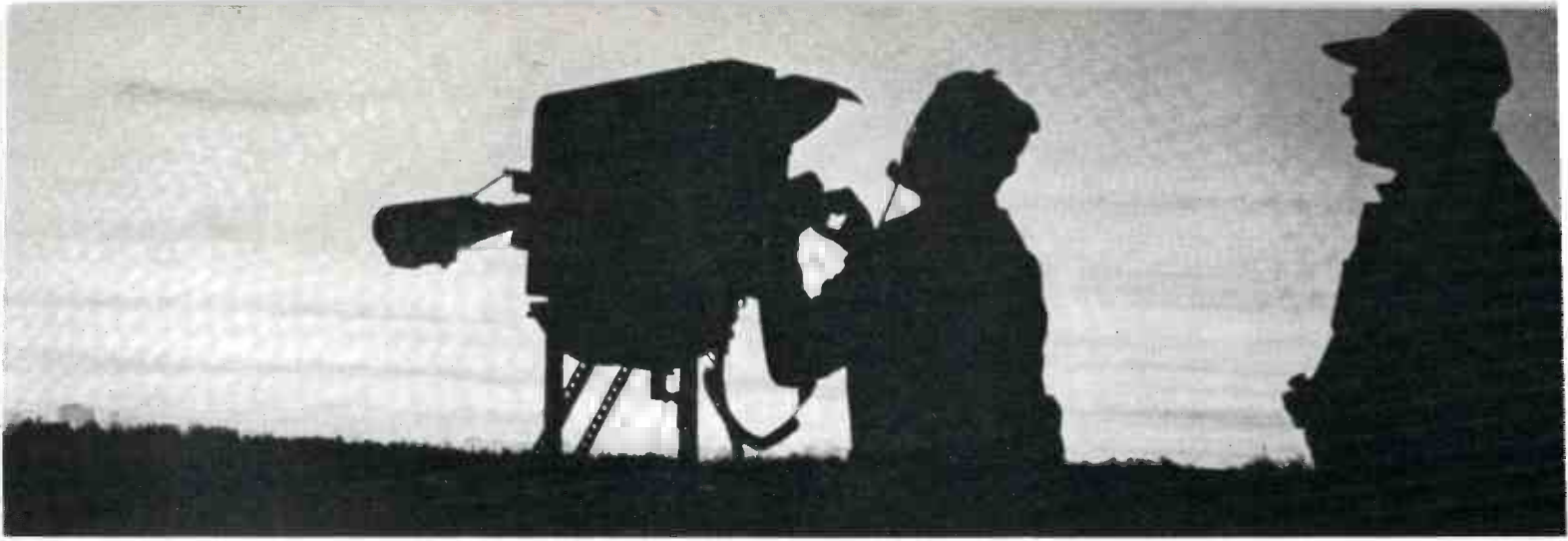
*Over 500 TV technicians and newsmen covered Glenn. ABC's Frank LaTourette (right) handled the big TV pool direction job.*



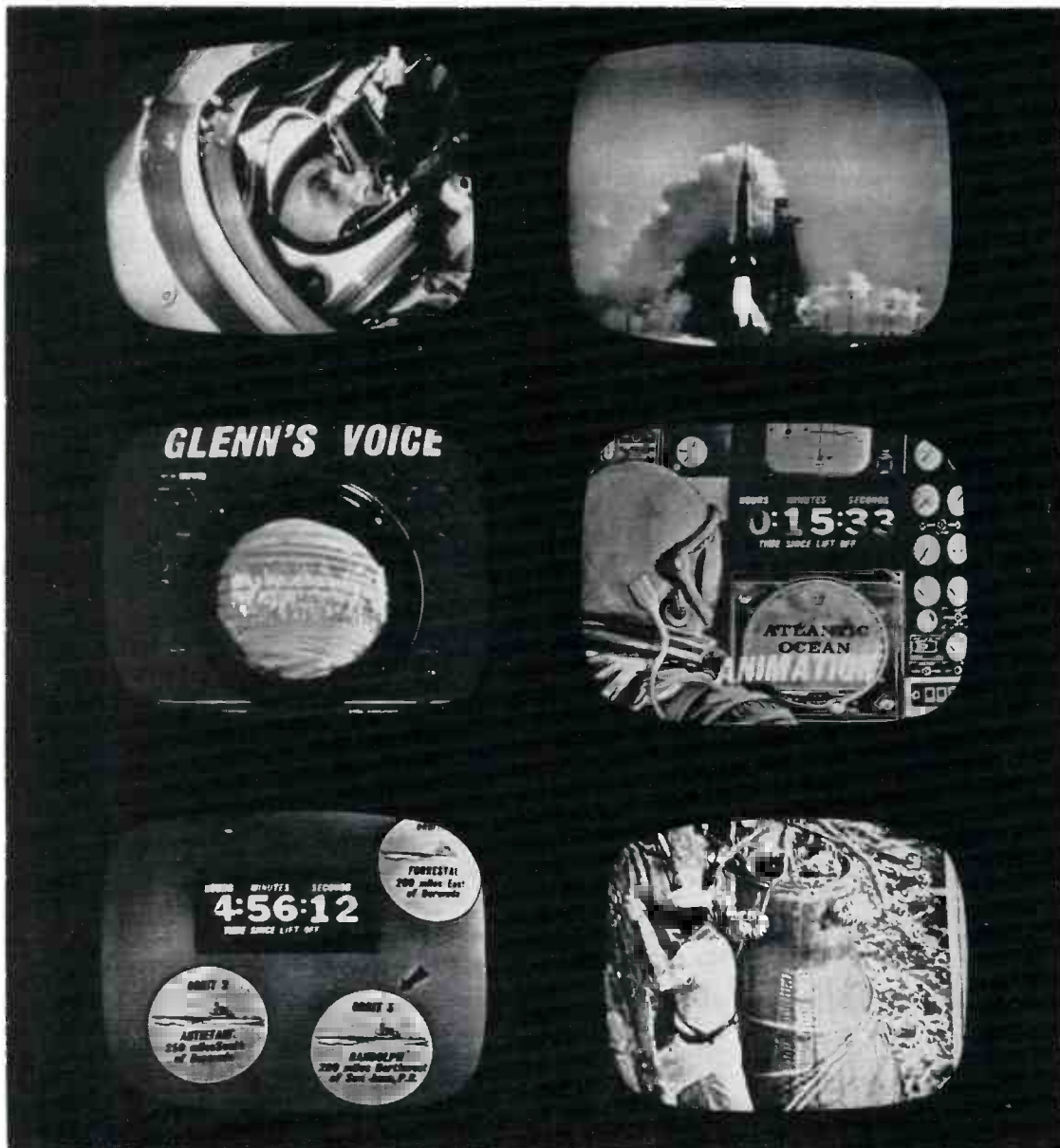
*A camera-mounted tracking unit follows the launch at 9:47 a.m.*







*Silhouetted against the dawn, television cameras and technicians ready for the Glenn launch, still hours away.*



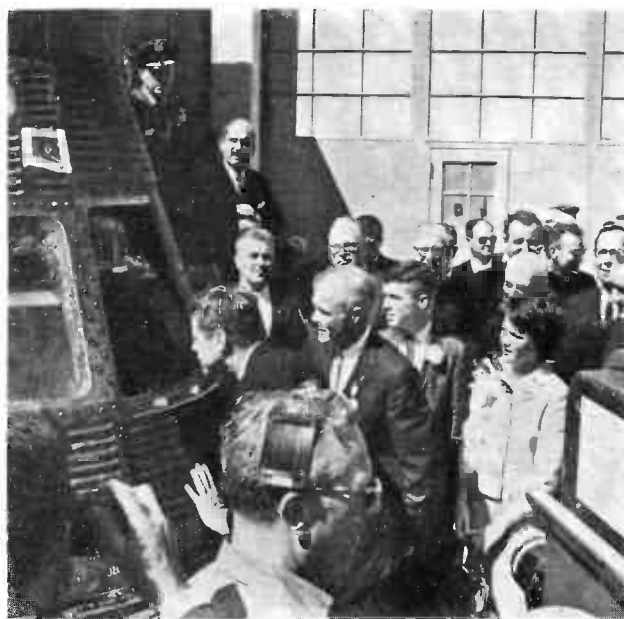
*Viewers saw the launch, heard Glenn's voice throughout the day. TV animation, later film, fleshed out coverage.*



*Glenn returns to Canaveral and TV cameras after making history.*

## AFTER THE FACT

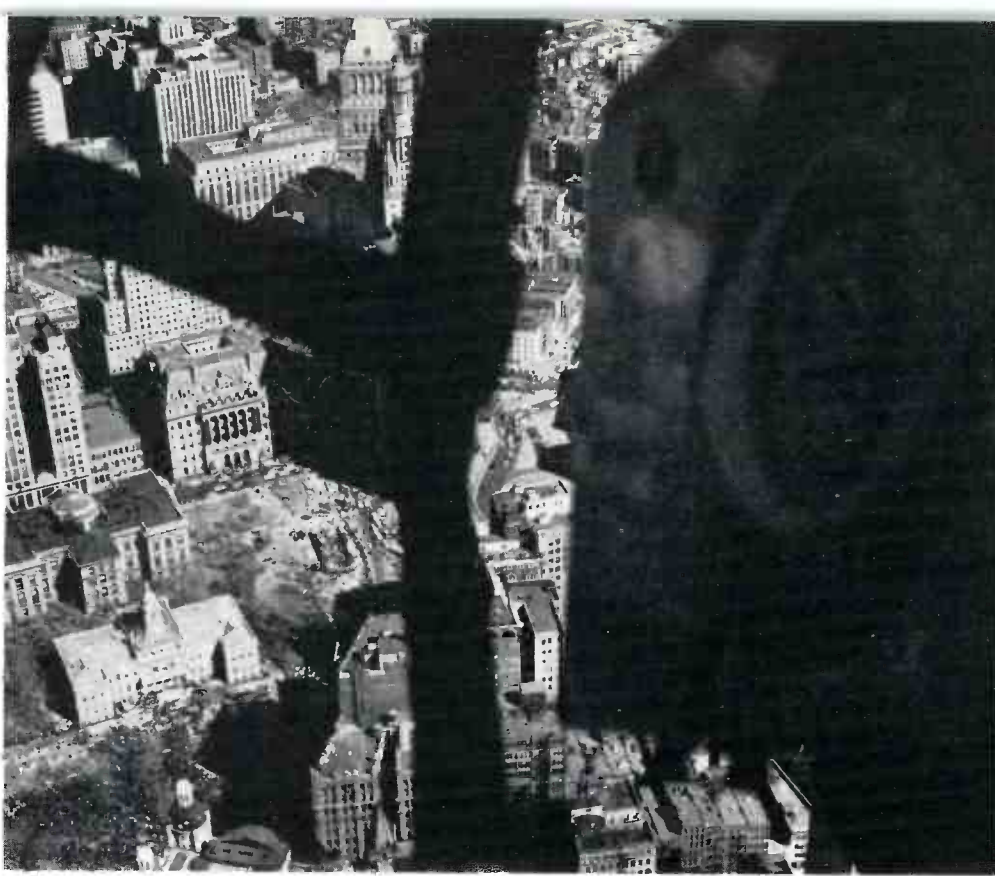
The aftermath of the Glenn flight—the return to Canaveral, honors by President Kennedy, the hero's welcomes in Washington, New York and New Concord, Ohio—continued to eat up network special coverage hours. From the Glenn “scrub out” on January 27 down through the series of succeeding events, concluding on March 3, the network’s combined total air time ran to 85 hours, 53 minutes. The cost, including production, pool contribution, preemption and other expenses: some \$3.3 million, with bills still coming in.



*After honors from a grateful nation, the astronaut shows President Kennedy his Friendship 7 space vehicle. At news conference (right), he describes his flight with humor and humility.*







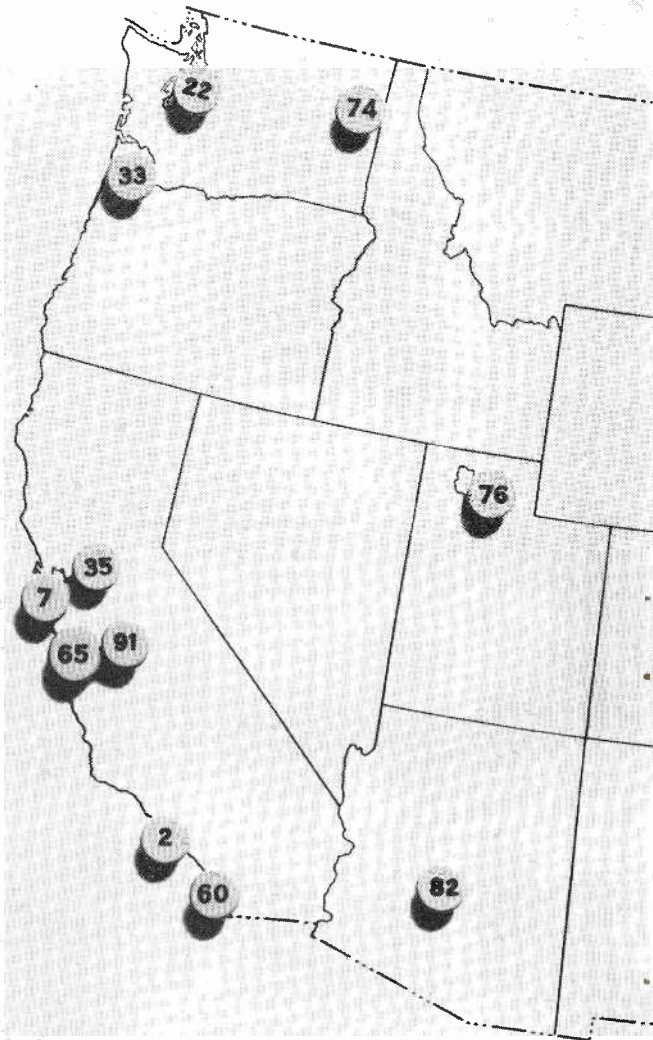
*Canaveral was only the start of a nine-day whirl of welcome for Glenn. He was paraded in Washington, addressed Congress. In New York he got the ticker tape treatment. CBS had a helicopter view, cameras dotted tall buildings. NBC (right) covered his welcome in New Concord, Ohio. Future astronauts may not get the "Glenn treatment," but high coverage costs must still be resolved.*





1 New York .....	5,341,400	38 Nashville .....	435,700	70 Baton Rouge, La.	282,600
2 Los Angeles .....	2,870,000	39 Birmingham .....	432,200	71 Wichita, Kan.	277,500
3 Chicago .....	2,236,700	40 Tampa		Hutchinson, Kan.	277,500
4 Philadelphia .....	2,026,000	41 St. Petersburg ..	425,100	72 Jackson, Miss. ....	271,600
*5 Boston		42 Charleston		73 Mobile, Ala.	
Manchester, N.H.	1,777,800	Huntington .....	424,200	Pensacola, Fla. ..	267,500
6 Detroit .....	1,547,200	43 Albany		74 Spokane, Wash....	258,200
7 San Francisco		Schenectady		75 Jacksonville, Fla.	257,700
Oakland .....	1,341,400	Troy .....	420,600	76 Salt Lake City	
8 Cleveland .....	1,266,500	44 New Orleans .....	420,000	Ogden	
9 Pittsburgh .....	1,233,700	45 Louisville, Ky. ....	410,900	Provo .....	252,600
10 Washington, D.C.	853,300	46 Flint		77 Madison, Wis. ....	244,800
11 St. Louis .....	800,100	Saginaw		78 Knoxville, Tenn...	243,600
12 Dallas		Bay City .....	385,800	*79 Cape Girardeau, Mo.	
Fort Worth .....	739,900	47 Toledo, Ohio .....	385,100	Paducah, Ky.	
13 Minneapolis		48 Greensboro		Harrisburg, Ill....	237,700
St. Paul .....	735,000	Winston-Salem ..	383,500	80 Little Rock, Ark.	235,700
14 Cincinnati .....	734,000	49 Lansing, Mich.		81 Binghamton, N.Y.	232,900
15 Baltimore .....	727,900	Onondaga, Mich...	359,300	82 Phoenix, Ariz. ....	230,600
*16 Hartford		50 Denver, Colo. ....	351,300	83 Sioux Falls, S.D.	223,100
New Haven		51 Durham, N.C.		84 Columbia, S.C. ....	222,900
New Britain .....	705,200	Raleigh, N.C. ....	344,700	85 Evansville, Ind.	
17 Providence, R.I.	696,500	52 Oklahoma City		Henderson, Ky. ..	216,000
*18 Indianapolis		Enid, Okla. ....	342,700	86 Greenville	
Bloomington .....	677,500	53 San Antonio .....	333,800	Washington, N.C.	213,000
19 Milwaukee .....	628,800	54 Davenport, Iowa		*87 Lincoln	
20 Charlotte, N.C. ..	597,000	Rock Island, Ill.		Kearney	
21 Kansas City .....	595,700	Moline, Ill. ....	328,000	Hastings	
22 Seattle		*54 Poland Spring, Me.		Hayes Center	
Tacoma .....	579,500	Portland, Me. ....	326,200	North Platte .....	205,800
*23 Johnstown, Pa.		55 Rochester, N.Y....	323,500	88 Chattanooga .....	205,700
Altoona, Pa. ....	573,300	*56 Champaign		89 Rockford, Ill. ....	204,300
24 Atlanta .....	572,200	Springfield		90 Augusta, Ga. ....	198,000
25 Buffalo .....	570,100	Decatur .....	322,800	91 Fresno, Calif. ....	189,500
26 Miami .....	566,300	57 Tulsa, Okla. ....	320,800	92 Bristol, Tenn.	
*27 Lancaster		*58 Roanoke, Va.		Johnson City, Tenn.	187,500
Harrisburg		Lynchburg, Va....	318,600	Kingsport, Tenn.	187,500
York		59 Omaha, Neb. ....	318,000	93 Terre Haute, Ind.	183,100
Lebanon .....	559,100	60 San Diego .....	311,300	94 Columbus, Ga. ....	182,500
28 Grand Rapids		61 Norfolk, Va. ....	309,500	*95 Austin, Minn.	
Kalamazoo .....	544,400	62 Green Bay, Wis.	307,700	Rochester, Minn.	
29 Memphis .....	491,800	63 Cedar Rapids		Mason City, Iowa	179,900
30 Houston .....	491,700	Waterloo .....	303,000	96 Tallahassee, Fla.	
31 Dayton, Ohio .....	489,100	64 Shreveport		Thomasville, Ga.	178,700
32 Columbus, Ohio..	472,900	Texarkana .....	293,600	97 Springfield, Mass.	
33 Portland, Ore....	467,500	*65 San Jose		Holyoke, Mass. ..	176,200
34 Syracuse, N.Y.		Salinas		98 Youngstown, Ohio	171,700
Elmira, N.Y. ....	459,700	Monterey .....	293,500	99 Erie, Pa. ....	170,300
35 Sacramento		66 Scranton		100 Monroe, La.	
Stockton .....	450,700	Wilkes-Barre .....	292,300	El Dorado, Ark.	167,600
*36 Steubenville, Ohio		67 Orlando		100 Peoria, Ill. ....	167,600
Wheeling, W.Va...	445,700	Daytona Beach ..	292,100		
37 Asheville, N.C.		68 Richmond, Va. ....	284,600		
Greenville, S.C.		*69 Ames, Iowa			
Spartanburg, S.C.	438,600	Des Moines, Iowa	283,000		

\*Market combination differs from that in television markets listing, Telestatus, page 108.



## LATEST RANKING TOP 100 TV MARKETS FOR APRIL '62

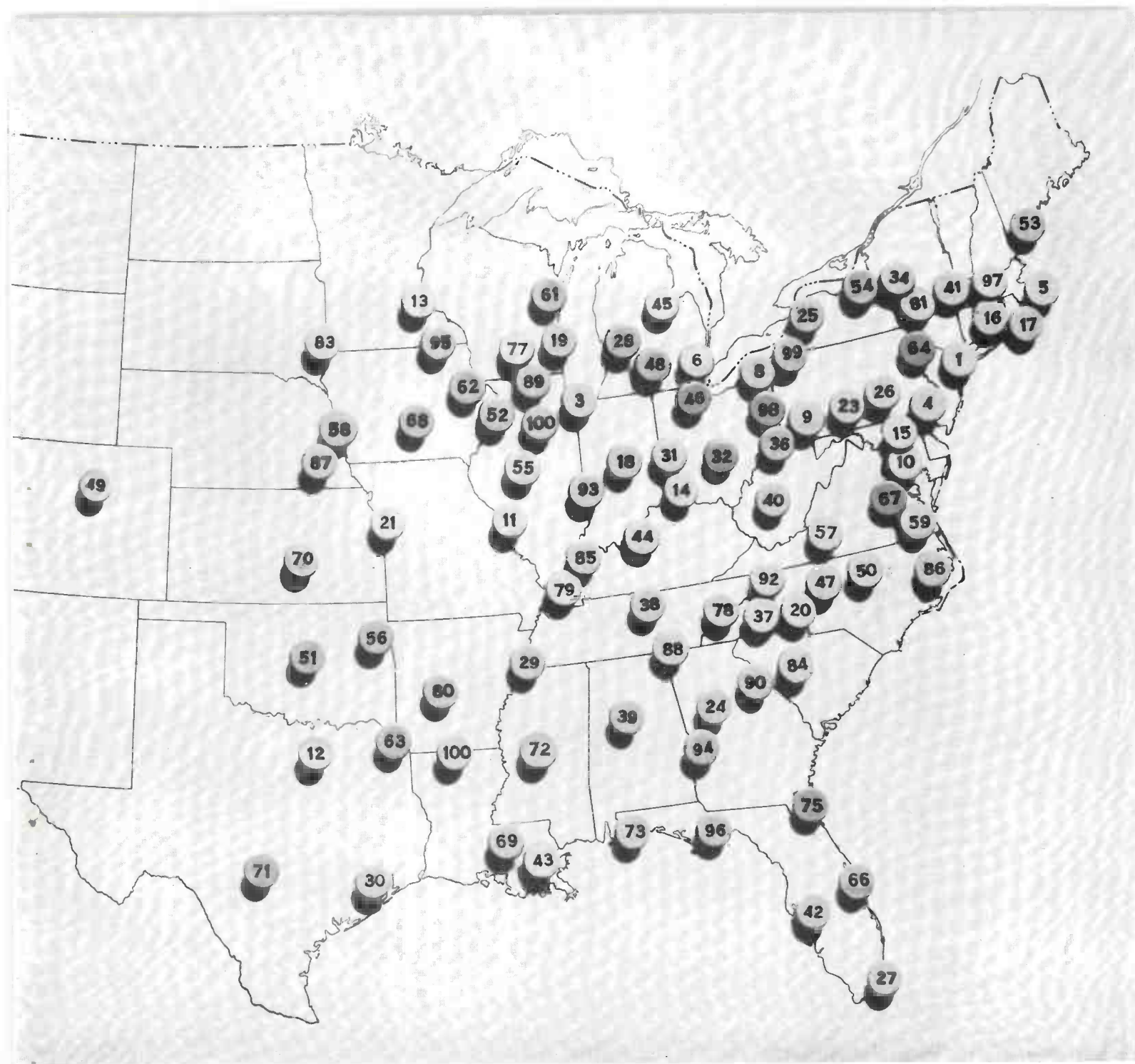
TELEVISION MAGAZINE's latest ranking of the Top 100 TV markets appears in the three columns above, keyed by numbers to the United States map at right. Only the quibbling will make issue of the fact that there are 101 markets in this Top 100 ranking.

The markets are ranked in progressive order of TV homes covered by the dominant station in each, with some markets combined from nearby areas. The extra market appears by virtue of a tie—the only one in the ranking—for position No. 100.

TELEVISION's first 1962 ranking of the Top 100 markets appeared in the February issue in connection with a nation-

wide re-evaluation of TV markets. This later ranking is being published both to correct certain errors which occurred in compiling the re-evaluation and to incorporate new research completed since that time. As a move of position in a few markets can cause chain-reaction moves in a number of others, the entire ranking is being revised for readers' convenience.

There are 14 market combinations in the Top 100 (indicated by asterisks) which differ from the market combinations appearing in the complete television markets section. This is because the Top 100 ranking takes into account additional criteria based on conventional marketing prac-



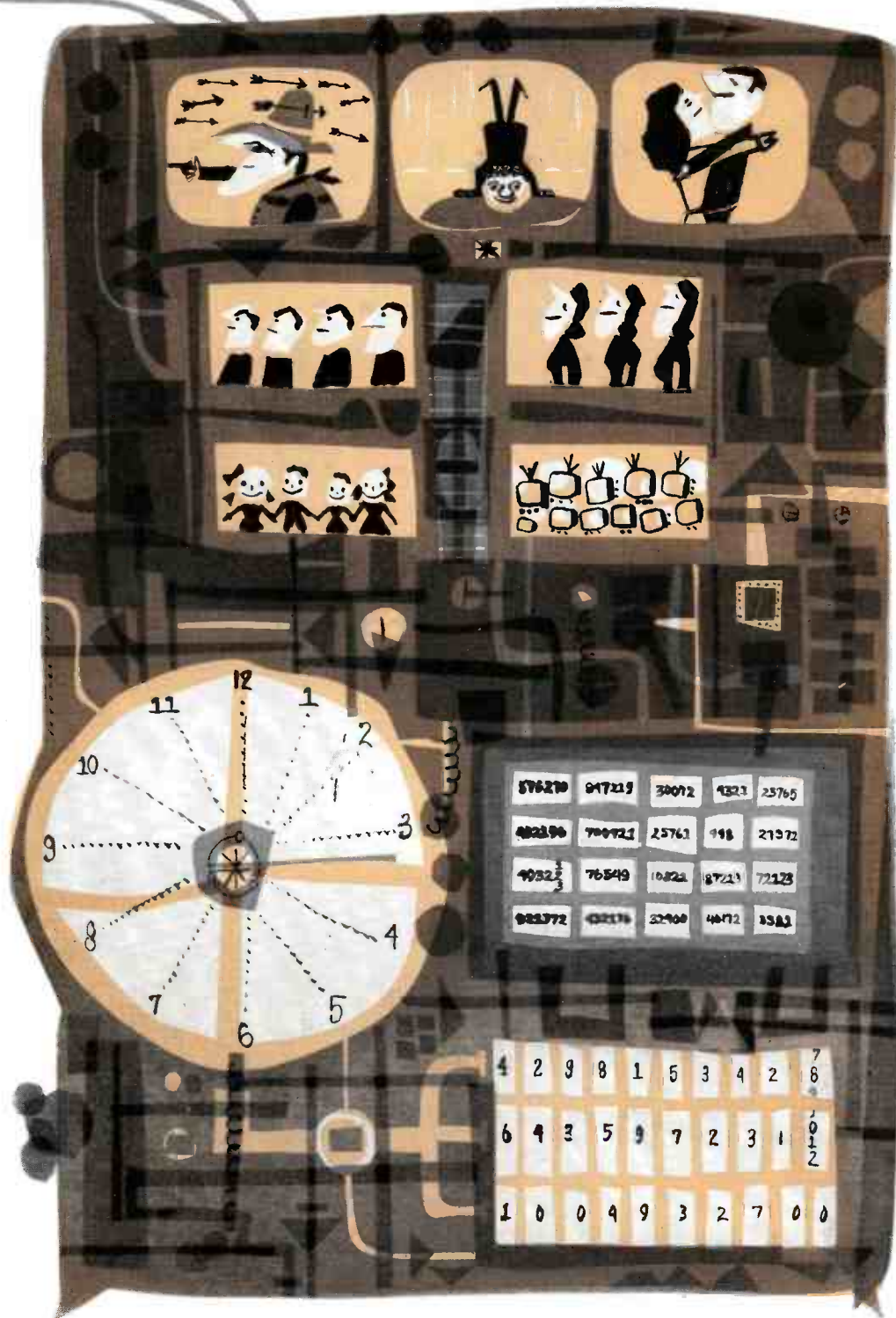
tices in determining its market combinations. Boston, for example, is linked with Manchester, N.H., in the Top 100 but not in the complete TV markets section. For marketing purposes, these two areas are generally considered to be one, and a buyer of television time buying Boston will also cover Manchester. The reverse would not be true. For another example: Cape Girardeau, Mo., Paducah, Ky., and Harrisburg, Ill., are combined in the Top 100 as they are in common marketing practice, yet the county coverage areas for each are sufficiently different to warrant listing them individually in the complete markets section.

In all such market combinations the market of the domi-

nant station is listed first, and the set count given is of that station. It should be noted, however, that "dominant" in this context refers to an entire television area, not to a particular market or city within that area. For example, the Asheville, N.C., set count is used for that regional complex even though Greenville has the largest metropolitan area. Correspondingly, Ames, Iowa, is listed first in its market combination because that set count is used to define the television area, although Des Moines is the larger metropolitan area.

This revised ranking uses as its base TELEVISION's April 1962 set count as published on page 108. END





One path to rating perfection: From home to machine by electronic TV link. Top row: programs viewed — westerns, variety and dramas. Who's watching? Men, women, kiddie and set panels tell rll. Big clock and computer-calendar boxes add instant audience by quarter-hours and days of week, while reports tumble out. Only part lacking? The necessary money.

576270	917219	32072	4323	25765
82280	700721	25761	118	21572
4032	76549	16822	8721	72123
923772	43219	22900	4072	3583

4	2	9	8	1	5	3	4	2	7	8
6	4	3	5	9	7	2	3	1	0	2
1	0	0	4	9	3	2	7	0	0	



## THE CURRENT CLIMATE FOR TV RATINGS

# STANDING ON THE STATUS QUO

BY MORRIS J. GELMAN

**T**HE QUESTION was hypothetical: What would one ask of the perfect TV rating service?

The youthful looking but veteran agency media director considered it earnestly for a few moments. Then:

"The first thing I'd want," he began, between puffs on his long, torpedo-shaped cigar, "is a service that gives an accurate measurement . . . at least 95% accurate. It would have to satisfy most everyone," he continued, "so it couldn't talk different languages. It would have to provide the greatest good for the greatest number."

He paused, reflecting again, cigar clenched tightly between molars and head rolled back and up toward the office ceiling. After a short while, the desired image apparently clearly in focus, he resumed his verbal portrait:

"It would have to be an exposure measurement that would indicate how many and what proportion of homes and how many and what proportion of men, women and children had the opportunity to see and hear the commercial and the program. I'd want this expressed as a percentage and a number. Actually, it would have to be expressed as several numbers. I'd want the average audience reported by the quarter-hour, daily for every week in the year, and I'd want to know how many sets were on with someone able to hear and see the program and the commercial. Finally, I'd want this report delivered the day after a program is aired."

His portrait complete, the agency executive allowed his slow-burning cigar to roll across his fingers several times before speaking again:

"There's no reason why we can't have such a service," he said. "It's certainly possible. I suppose what we would have to use is a meter combined with an interview of some kind—either telephone or personal. The meter would have to be corrected to tell us who, if anyone, was watching the set. I don't think the cost of such a service would be prohibitive."

Again the cigar went between his teeth. This time three or four quick clouds of smoke, like Indian signals, floated upwards, followed immediately by another rush of words about the ideal rating system:

"It's not that I don't think our present ratings are doing a good job," the media expert said, punctuating the thought

with a wave of his seemingly ubiquitous cigar. "Actually, within the confines in which they operate—what people are willing to pay, et cetera—the raters are doing pretty good. But there's certainly room for improvement. Unfortunately, I don't know that we'll ever get perfect measurements because there's no pressure on the raters to deliver it. Nobody is willing to take the initiative to push for it. Most of the users don't question whether the ratings they're getting are good enough or not. It's a number and they use it."

The adman looked around his cluttered office, closed his eyes and pressed his head between his hands. When he glanced up again it was with a look neither sad nor angry, but the bland, weary look spelling resignation.

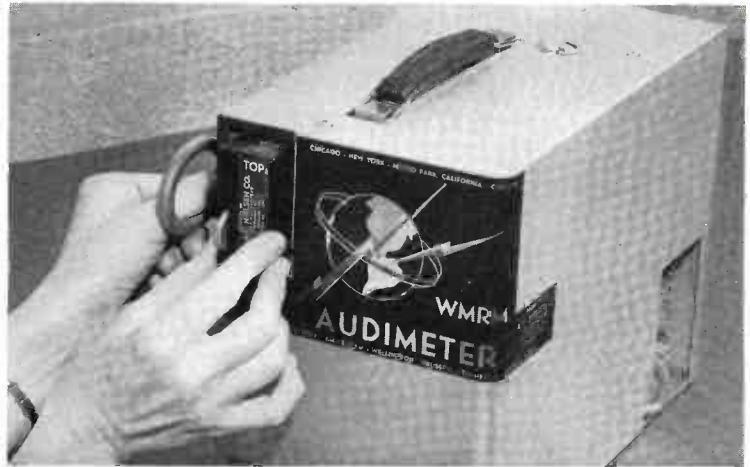
"With everyone so busy with day-to-day stuff," he said, spreading his hands in the timeless gesture of the rationalizing man, "nobody really cares that much."

If this man's "nobody really cares" judgment is correct—and many share it with him—it marks an ironic turn of events for the rating services. It may mean that after an almost 30-year struggle, they have gained respectability, but lost encouragement, inspiration and ambition.

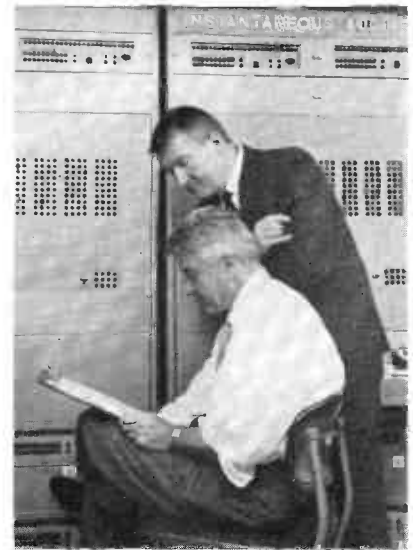
Historically, acceptance—not growth—has been the basic problem for rating services and for the probability sampling technique which is at the base of their operations.

In his bright and breezy book, "Sampling in a Nutshell" (Simon & Schuster, New York, 1960), Morris James Slonim defines sampling as essentially consisting of "obtaining information from a portion of a larger group, or 'universe.'" . . . with the universe representing "the entire lot on which some item or items of information are desired." To the mathematically naive, determining the condition or action of the many by a sample of the few has traditionally been a hopeless, meaningless and totally unreliable concept. The results of one of the first national samples ever taken did nothing to dispel these built-in prejudices. Indeed, statistical researchers have been a long, long time recovering from the effects of the project.

The year was 1936. Civil war was raging in Spain, the U.S. had 9 million people unemployed, Macy's was selling a complete man's wardrobe—from hat to underwear—for less than \$100 and President Franklin D. Roosevelt was



**NIELSEN:** (left) Father and son, Arthur C. (seated) and Arthur J., chairman of board and president, respectively. (Above) Audimeter, electronic device that made the company famous. (Below) Ratings division boss Henry A. Rahmel. (Right) Account executive Bill MacDonald (r.) and vice president George Blechta check data from instantaneous board.



running for a second term against Gov. Alfred M. Landon of Kansas. The *Literary Digest*, a leading publication of the day, which had guessed correctly on three previous Presidential elections, predicted that Gov. Landon would sweep the election with 370 electoral votes. He got 8. The *Digest*, which had based its prediction on an impressive straw vote of more than 2.3 million ballots, was guilty of careless application of its sample. A disapprobatory Congress threatened to sponsor legislation to place future polls under strict federal supervision. While the threat never materialized, the eyes of the government have never since strayed far from the sampler's door.

The science of sampling took another major setback in 1948 when the highly respected Gallup poll, among other prognosticators, proclaimed Thomas E. Dewey the eventual victor over Harry S. Truman in the Presidential race of that year. Truman won, public confidence in sampling methods and reliability scraped bottom, and again cries of admonishment were heard in Congress.

Meanwhile, the radio, and then later TV, audience measurement samplers were not only suffering from guilt by association with the political pollsters, but were being damned for a variety of other reasons. TV raters in particular became the easiest targets in the land for the slings

and arrows of outraged critics. The print media, desperate to fight back the challenge of their newest and most dangerous challenger, kept up a steady stream of fire. Articles attempting to show just how slavishly TV programming depends on ratings became staple fare among consumer publications. The standard charge was that the ratings were "false gods leading the industry to iniquitous ways."

Unemployed performers, the victims of low ratings, added their broadsides to the critical barrage. They complained that TV was operating under a perverse kind of Gresham's Law—bad programs (invariably those with the highest ratings) tend to drive the good ones off the air. And because performers and what they say make good copy, these charges were given the widest possible circulation.

With few exceptions the accusations were nonsense. To begin with there's absolutely no question that sampling is a perfectly legitimate and reasonably accurate way of determining the size and sometimes the characteristics of a universe, no matter how large. Several U.S. government agencies, like the Department of Agriculture and Department of Labor, use sampling techniques regularly in assembling their statistical profiles. The U.S. Census Bureau doesn't check every household for every one of its answers; many of the department's conclusions are the products of



**Individual Viewing Record for Each Family Member**

Time  
Station  
Program

Time	Station	Program	MEMBERS OF FAMILY				
			M	W	F	S	S
10:30	KAMA	Today - Paul Brown	X				
10:30	KABD	Kiddie Court		X			
10:30	KAMA	Sings for Today	X				
11:30	KAMA	Morning Theatre	X				
12:30	KAMA	Highway News	X	X			
12:30	KCCC	Weektime News	X	X	X		
12:35	KABD	How Melinda	X	X			
2:00	KCCC	Tom Terrific	X	X			
3:30	KABD	(Big Show)	X	X			
6:30	KAMA	News - Paul Smith	0	0	0		
8:00	KAMA	Mr. Wheelman	X	X			
8:30	KCCC	Castle of the Snake	X	X			
9:00	KABD	Topical	X	X			

Set turned off at 10:00 P.M. - check

PLEASE REVIEW to check if you have written in every time your set was turned on today - whether anyone was paying attention or not.

ARB: (Above left) Jim Seiler, 45-year-old founder of the firm, which is now a research arm of C-E-I-R Inc. (Left) The diary is ARB's counter methodology to Nielsen's Audimeter. National reports are based upon a sample of about 1,600 of these each rating period. (Above) Arbitron board, wired to a sample of 251 homes, records viewing score. (Right) operations manager Lewis Patton (l.) examines computer readings with console operator.



sampling projects. Granted that it is well-conceived and properly applied, sampling is an invaluable, if still somewhat inexact, mathematical tool.

Ratings are estimates, most of which are projections, obtained from sampling techniques. They are most often expressed in terms of what percentage of a portion of the population in a specific area is viewing a particular TV program; the percentage of sets-in-use or homes watching television in the area being sampled at a given time, and the share-of-audience a particular program is getting compared to competing programs being televised at the same time.

The extremely accurate estimates made by various political pollsters during the last Presidential campaign were most instrumental in beginning to turn the public tide in favor of sampling, and by indirection, rating techniques. But the raters scored their biggest prestige coup on March 23, 1961, when the House Committee on Interstate & Foreign Commerce, a group chaired by Rep. Oren Harris (D-Ark.), issued an evaluation of the statistical methods used in obtaining broadcast ratings. The Madow Report (it gets the name from Dr. William G. Madow of Stanford Research Institute, chairman of the three-man technical committee which worked on it) is a comprehensive, scholarly and im-

partial work. For raters the happiest result of the report was that they came out of it with a solid, if not whole-hearted, stamp of approval.

After studying seven major radio and TV rating services, the authors reported that generally these services "are doing a reasonably good technical piece of work for the purposes to be served." (The seven raters were A. C. Nielsen Co., American Research Bureau, The Pulse Inc., Trendex Inc., Videodex Inc., Sindlinger & Co. and C. E. Hooper Inc.) The report generally was interpreted as a green light for the rating services to continue to operate as they were, and, unquestionably, there has been a decided slacking off of Congressional pressure since the Madow committee findings were issued.

Paradoxically, it's been this very easing of pressure that has contributed most heavily to the raters' current state of inertia. For ratings did not come up all roses in the Madow Report. The authors made 12 specific recommendations for improving rating services. Among the more significant were suggestions that rating services publish more complete explanations of their sampling procedures, and that the size of samples and quality of surveys taken in small market areas be improved. These and the other recommendations, while not of an absolutely vital nature (some admittedly are

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HOWARD E. STARK



JAMES W. BLACKBURN

**CLOSEUP**

**THE STATION BROKERS**

*These four men handle the bulk of all TV station sales which go through the hands of a broker—\$62.1 million worth just in the last two years. Howard Stark works alone, is as likely to do business in Miami, Bermuda or Hollywood as in his New York headquarters. Jim Blackburn, in Washington, heads a firm with 11 associated brokers in four cities. Dick Crisler, Cincinnati,*

*is active also as a securities dealer and gentleman farmer. Ray Hamilton,*

*who started in business with Blackburn but later split from him, now heads Hamilton-Landis & Associates in Washington and five other cities. This is the story of who they are and what they do.*



RICHARD C. CRISLER



RAY V. HAMILTON

# MIDDLEMEN TO TV'S MILLIONS

**I**N THE past eight years, the period of television's greatest growth, some 340 TV stations have changed hands at prices approaching a total volume of half a billion dollars. In many of the deals, especially those in which big money was involved, there was a man in the middle, a station broker. During 1961 alone, 37 television stations were traded, singly or in combination with companion radio stations, for prices totaling \$73 million. Brokers negotiated 11 of the deals for an aggregate volume of \$38.8 million.

As the prices of television stations have risen and the trading in a government-regulated business has become more intricate, the station broker has emerged as a useful specialist in whom a diversity of talents is combined. Successful brokers have more than a smattering of knowledge of law, finance and station operation. To all brokers a natural gift for midwifery is useful as are a case of wanderlust and the ability to sight read an *Official Airlines Guide*. Additionally, although a record of such experience is lacking among present practitioners, no one in the brokerage business would be handicapped by a practical familiarity with genteel confidence games.

Some 30 brokers are active in the radio and television field, but four have been dominant recently in television transfers. They are Howard E. Stark, Blackburn & Co., R. C. Crisler & Co. and Hamilton-Landis & Associates. In the past two years these four accounted for all the brokered television deals on record except one.\* Together they handled sales involving 18 television stations and \$62.1 million.

The four leading television brokerages differ in operation, in structure and in the personalities of the men at the top.

Stark's is essentially a one-man operation. A 47-year-old bachelor who follows the sun only slightly less relentlessly than he tracks a prospect who has money, Stark specializes in the big deal. One or two a year will amply cover his

bills at the Racquet Club in Miami, the Coral Beach Club in Bermuda, the Beverly Hills Hotel in Beverly Hills, Calif., and an apartment in New York's East 70s, which are the principal stopovers in his annual orbit.

Blackburn & Co. is an association of 11 brokers with offices in Washington, Chicago, Atlanta and Beverly Hills. It is headed by James W. Blackburn, 55, a soft-speaking, hard-dealing businessman who learned advertising and media as a space salesman for Hearst newspapers. Blackburn is as ready as the next broker to hop a plane to any place where pen, ink and willing signers may be found, but he will return as speedily to his family—a wife and four sons—and his comfortable home in the Washington, D.C., suburb of Alexandria, Va.

The main office of R. C. Crisler & Co. is in Cincinnati, and the company's boss, Richard C. Crisler, is a native of that city. Crisler had made a success in the investment field before he entered station brokerage. Now 54 years old, he still is active as a securities dealer and has time to operate a 200-acre gentleman's estate in Boone County, Ky., near his home town, and to engage in the affairs of the Kentucky Jockey Club and the Latonia (Ky.) race track. Associated with Crisler in station brokerage in Cincinnati is Paul Wagner, a former broadcaster. The company also has an office in New York and a working arrangement with a West Coast broker, Lincoln Dellar, who makes his headquarters in Santa Barbara, Calif.

Hamilton-Landis & Associates consists of 10 operators with offices in Washington, Dallas, New Orleans, San Francisco, Chicago and New York. The top man is Ray V. Hamilton, 58, a big, bluff midwesterner who sold radio time before he began selling radio stations. Hamilton operates out of Washington. One of the most tireless travelers among the brokers, Hamilton averages better than 140,000 miles a year.

Howard Stark has described the broker's talent as the ability to supply "the last word in the crossword puzzle," but he hastens to add that the description is inadequate. It is the broker's job to know the general economic conditions of the moment, to know the temperaments and as-

\*The exception was the Baltimore Sun's purchase of WBOC-AM-TV Salisbury, Md., and an associated community antenna system for \$1 million. Howard S. Frazier Inc. was the broker on that sale.

pirations of station owners who might be persuaded to sell and of prospects who might be persuaded to buy. It is also his job to fix or at least suggest the price at which a station can be marketed.

Bringing buyer and seller together on a price is often no more than the beginning of the broker's job. He must talk them through the fine print about the assets and inventory that are being sold and then stand by while lawyers negotiate through the tax and Federal Communications Commission complications of the transfer. No broadcast station may change hands without FCC approval, a procedure that even in simple cases may take months. After the FCC has cleared the sale, the broker must bring buyer and seller together for the closing. It is not until the transfer is formally effected that the broker collects his fee. If the deal falls through at any point along the way, the broker walks away with no return at all on the time and expenses he has invested in it.

One of the all-time cliff-hangers in big station dealing involved the Crowell-Collier Publishing Co. and the Consolidated group of television and radio stations. Early in 1956 Crowell-Collier contracted to buy the Consolidated string (WFBM-TV Indianapolis, WTCN-TV Minneapolis, WOOD-TV Grand Rapids, Mich., and associated radio stations) for \$16 million-plus. At the time Crowell-Collier was headed by Paul Smith, an ex-San Francisco newspaperman who was hell bent on an expansion program but short on cash. For seven months his deal with Consolidated was kept together, at least partly by the industrious persuasions of the broker in the piece, while Smith sought ways to finance it. At last the seller's patience ended, and the deal fell through. With it disappeared the commission of Albert Zugsmith of Los Angeles, the broker.

While the Crowell-Collier purchase was in the last stages of evaporation, Howard Stark had lined up another buyer for the Consolidated stations. It was Time Inc. which made a deal for \$15,750,000 that eventually went through. There was some irony in the fact that the broker who lost the Crowell-Collier deal and the one who arranged the Time Inc. purchase had at one time been associated. Zugsmith and Stark both worked for Smith Davis, then an important newspaper brokerage, before striking out on their own.

#### SMALL STONES CAN TRIP BIG DEALS

It sometimes takes much less than a missing \$16 million to break up a deal that seems all but set. Jim Blackburn once had buyer and seller at the signing point, when, in a routine examination of the inventory, they came to a listing of a station automobile. The seller said there had been a mistake, that the car was his personal property. Blackburn could see a glint of suspicion come into the buyer's eyes. The argument and the sale ended simultaneously.

Ed Tornberg, a broker who over the years has handled several television station sales, came within a heartbeat of missing a multi-million-dollar sale that had already been approved by the FCC and was in the act of closing. When the buyers presented three checks in amounts adding up to the agreed price, the seller refused to accept them. He wanted one check, he said, and he stuck by the demand until a bank was found that would accept the three that

had been offered and issue a new one for the whole price. It was not until the papers had been signed and the transfer consummated that he offered an explanation. He wanted to make a picture of the check to be hung on his office wall.

In the multi-million-dollar transactions that are more the rule than the exception in television station trading, brokers have a good reason to sweat out even the most nerve-wracking deal. The commission on a big sale can go well into six figures.

Publicly brokers will say they charge a flat 5% of the selling price as the fee for their services (usually paid by the seller), and some brokers make a point of insisting they will not go below that rate.

#### NOT ALL SALES PAY AT 5%

But at least some of them, if not all, will agree to a lower rate if the sale is a really big one. In knowledgeable quarters it is believed that the average scale of charges is around 5% on the first \$1 million of selling price, 3% on prices up to \$5 million and a lower percentage after that. One of the few commissions publicly recorded in FCC proceedings was the one Stark got for arranging the Time-Consolidated deal. On a total selling price of \$15,750,000, he was paid \$160,000, in increments spread over 10 years.

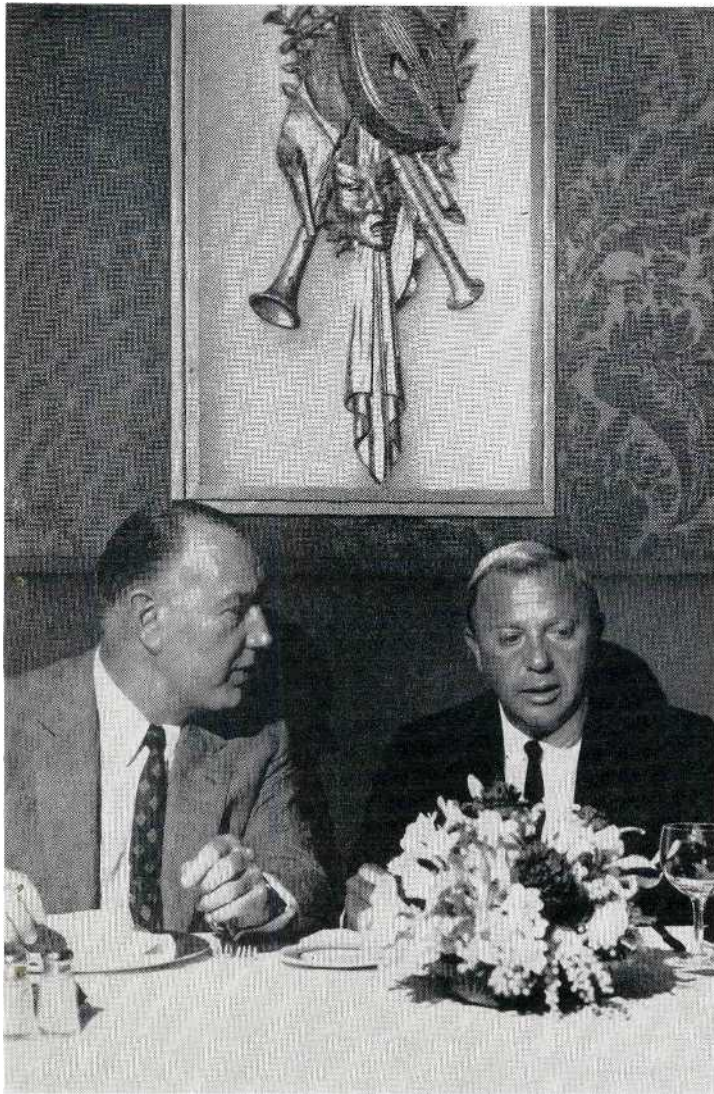
The incentive for brokers to make a television sale is often strong enough to drag them into functions remote from brokering or, for that matter, from any other kind of business to be found in the textbooks of the Wharton School of Finance or the Harvard School of Business Administration. Ray Hamilton and his associate, Dewitt (Judge) Landis, spent three hysterical days raising personal loans of \$200,000—backed by stock they did not possess—to prevent a bank from foreclosing on a television operation they hoped to sell to some buyer as yet undreamed of.

A few months earlier the controlling stockholder of the properties (a TV-radio combination in the Southwest) had casually suggested he might sell if Hamilton-Landis could find the right deal. Thinking they were under no pressure, the brokers were equally casual about scouting out a buyer until they suddenly got news that a bank had called a \$200,000 note. A director of the bank already owned 29% of the stock in the stations. Enough other shares were pledged as collateral to give the bank control if the note was defaulted. To save the sale, the brokers needed \$200,000 immediately. They thought they might get it from a Chicago bank with which they had long done business.

The broadcaster had already agreed to assign his stock to Hamilton and Landis so they in turn could use it as collateral with the Chicago bank. The only problem was that the broadcaster could not deliver the stock until he recovered it from his home town bank that was holding it as collateral on the note it was now calling. There were four days to due date on the note.

Hamilton, Landis and the broadcaster met in Dallas to execute papers describing the transaction. The broadcaster's attorney was still in his home town collecting necessary documents when one of the worst blizzards in the region's history struck. Air and surface traffic were immobilized. With the attorney stranded and time running out, drastic action was required. By telephone the broadcaster chartered a Greyhound bus which he figured would be big enough to plow its way to Dallas. Along with the driver the





*Much of a television station broker's business life is spent away from his desk, and Howard Stark spends less time behind one than most people in his work. Here Stark (at right) has lunch in New York's Le Chateau Richelieu with Austen Gray, a vice president of the Chemical Bank New York Trust Company, which has financed a large number of station purchases.*

attorney rode through the night and arrived in time to pick up Hamilton and Landis at a Dallas hotel and convey them in the bus to a departing jet at the airport.

The next day in Chicago Hamilton and Landis presented their proposal to the loan committee of their bank. It was not the kind of pitch a bank often hears. The brokers wanted \$200,000 with which they could pay off the Southwest bank so their client could recover his stock and assign it to them so they could deliver it to the Chicago bank to secure the loan they were now requesting. Like most brokers, Hamilton and Landis on a moment's notice can sail off on flights of glib salesmanship. To the loan committee they spoke glowingly of the soundness of the deal. They hinted of buyers waiting breathlessly to bid into the millions the minute the \$200,000 note was satisfied. At one point they became so enthusiastic they predicted the property would bring \$4 million. After listening for hours, the reeling loan committee retired to deliberate. It emerged with a decision to make a personal loan of \$200,000 to Hamilton and Landis. That, the committee chairman explained, seemed less risky.

Hamilton and Landis flew into their client's city carrying a certified check for \$200,000 and flew out with an assignment of stock in the stations—which they gladly took as collateral on the loan they had now made to their client. As it turned out they had precisely estimated the worth of the stations during their presentation to the Chicago bank. In less than four months they made a sale for \$4 million. The brokers got back their loan with interest and collected a commission on the sale. The controlling stockholder for whom they had worked wound up with about \$2 million.

Not long ago Ray Hamilton was asked why he had not added one more fillip to the deal by seizing control of the station for himself and later reselling it at a profit bigger than his commission.

"We didn't want the station," he said. "We wanted the sale. We're brokers, not station operators."

There is no dependable rule for setting the market price of a television station. At one time it was widely believed that a station ought to be priced at two-and-a-half times its annual gross revenue. Another type of formula that has sometimes been used is a multiple of the net profit before taxes.

#### MEASURING AGAINST CASH FLOW

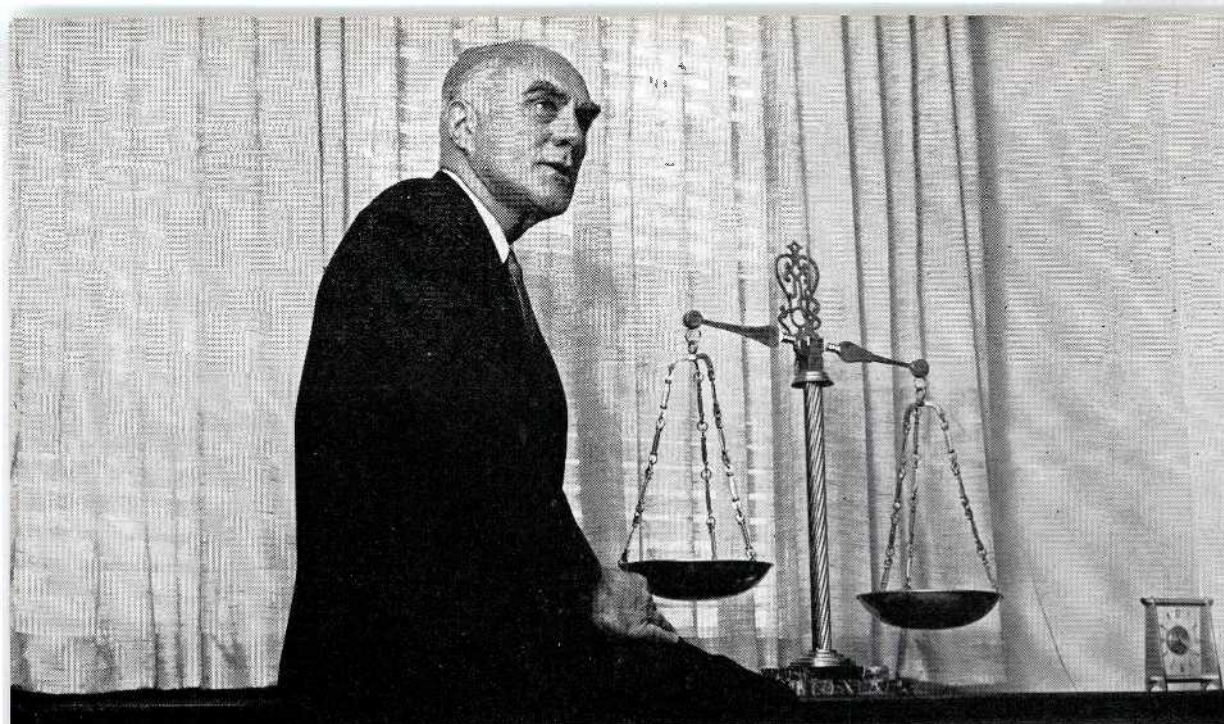
In recent years some prices have been estimated as a multiple of "cash flow," a term now heard often around the brokerage business. Cash flow is the sum of (1) the station's net profit after depreciation and federal income taxes plus (2) the depreciation.

Take a station that produces a net profit of \$2 million a year before taxes. Assume its tangible assets are \$4 million and are being written off at a "straight line" depreciation rate of \$400,000 a year over 10 years (a common formula allowed by Internal Revenue). To calculate cash flow, the annual depreciation is deducted from the profit to leave \$1.6 million. Federal income taxes of 52% are deducted from that to leave a net after taxes of \$768,000. Add back to that figure the \$400,000 depreciation, and you have a cash flow of \$1,168,000.

Among buyers who like to use cash flow as a base for estimating prices there is little agreement on the increment by which cash flow ought to be multiplied to arrive at a logical price for a station. One expert in station negotiations, Dick Geismar of MetroMedia (which has bought several stations in recent years), has said his company shoots for a five-times-cash-flow ideal but has had to settle for seven-times-cash-flow. The absolute maximum, Geismar says, is ten-times-cash-flow. The flexibility of the formula offered by this one buyer, MetroMedia, can mean a huge difference in price. For the hypothetical station that had a cash flow of \$1,168,000 its price could range from \$5,840,000 to \$11,680,000 and still be within Geismar's limits. Plainly other factors must be considered in any station pricing, and they are. One of them is potential growth of the station and its market.

It was on the strength of futures that Howard Stark sold KOB-TV Albuquerque and its companion radio station to





*James D. Blackburn heads the brokerage that has negotiated more television sales in the past couple of years than any other. Blackburn & Co. so far this year has been in the middle of two TV transactions, in 1961 four, in 1960 five. Together these sales (including companion radio stations in some cases) added up to more than \$30 million. The scales to his right in the picture he bought in Naples while on a tour of Europe last year. Like many brokers, Blackburn's travel itch isn't altogether eased by his business missions. He makes vacation trips too.*

#### MIDDLEMEN TO TV'S MILLIONS *continued*

Stanley Hubbard, owner of KSTP-AM-TV Minneapolis-St. Paul, in 1957.

Stark had just negotiated the Time Inc. deal with Consolidated at the time, and knew Time would have to get rid of the 50% ownership it then had in KOV (the other 50% was owned by the late Wayne Coy, onetime FCC chairman). Under FCC rules no person or company can own more than five VHF stations and two UHF's. With its acquisition of the Consolidated group, Time would have been over its VHF quota.

Over breakfast on Hubbard's yacht in Miami, the type of atmosphere in which Stark's mind functions at its swiftest, Stark told Hubbard he ought to expand his broadcast holdings by buying KOV. Hubbard said: "Why Albuquerque?" Stark, pulling a wild guess out of Miami's balmy morning air, said it was because Albuquerque was one of the five fastest-growing cities in the country. "If it is, I'll buy it," said Hubbard, whose snap decisions are celebrated among his fellows and whose machine-gun conversation once inspired the late L. B. Wilson of WCKY Cincinnati to say: "Hubbard is the only man I ever heard talk shorthand."

True to form, Hubbard picked up the telephone on his yacht, called the dean of economics at the University of Minnesota and ordered an Albuquerque market study to be delivered in two days. It confirmed Stark's hunch, and Hubbard bought out Time and Coy for \$1.5 million.

Some station buyers may occasionally resort to pricing formulas to help them make up their minds about a deal, but most brokers scorn the arithmetical approach.

"There isn't any formula that makes sense," says Jim Blackburn. "You have to consider all the known facts and then use the judgment you have acquired through experience." Appraising station values is a lively sideline among some brokers. Blackburn & Co. does some 100 appraisals a year that are not connected with its sales activities.

In estimating a station's market value, Blackburn does analyses of gross revenues, gross and net earnings, growth potentials of the station's own operation, market potentials, ratings, competitive conditions and physical assets. The last is among the most important. For any buyer it is

necessary to have replacement values established for the physical assets so he can set up a new depreciation schedule that will withstand the scrutiny of Internal Revenue. As the last two steps in reaching a price estimate, Blackburn charts the pay-out based on the new depreciation schedule and then matches all the figures against those of comparable properties that have recently been marketed and for which price records are available. Out of all these considerations, plus the application of experienced judgment, comes a price. The process, with variations, is general among the leading brokers.

Setting prices that reflect rational values is one thing. Setting prices at which buyers can buy is another. The latter is becoming difficult in the big television markets.

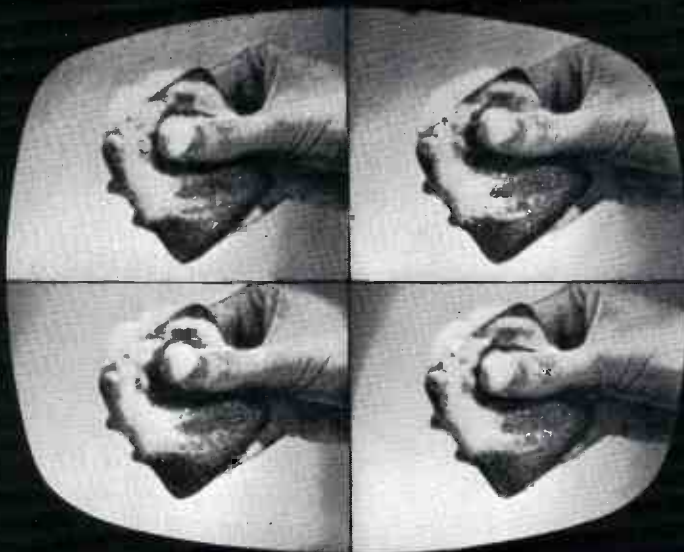
In the big markets a substantial majority of stations are owned by major broadcast operations, many of them now owning the legal limit of properties. For multiple owners with full portfolios each purchase is conditioned on the sale of an existing asset. It makes no sense for such an owner to trade down to smaller markets. It is no advantage to trade across. He can enhance his portfolio only by trading up to bigger markets. The trading up process has been going on long enough to have installed some multiple owners in situations from which they cannot easily progress.

For any company or individual now owning VHF stations in most of the major markets there is little incentive to sell unless the seller wants to get out of the broadcasting business. There may be broadcasters in that category. "Some of these men are getting on, you know," one broker said recently. "They're beginning to think about tidying up their estates. For some of them it might be practical to take their money out of television and put it in investments that are better for estate purposes."

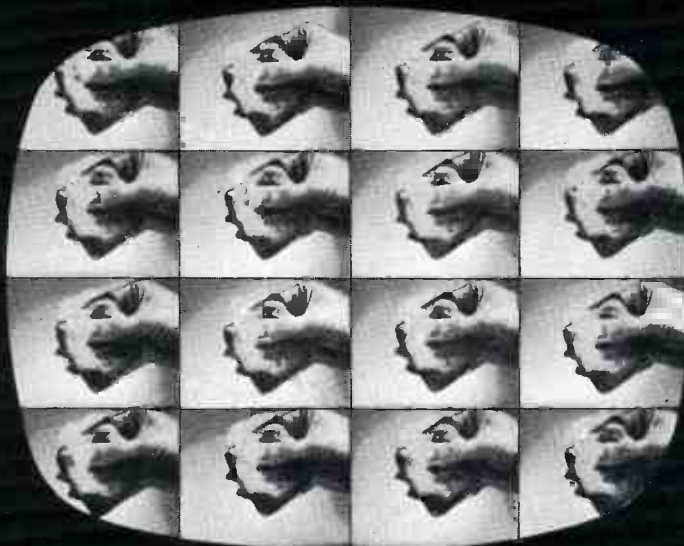
Most brokers agree that most television trading from now on will occur in the medium to small markets where the chips are smaller but still look big to people not accustomed to dealing in the major markets. But even in the medium to small market range there are problems in station trading.

One of them is fear of government regulation, and this fear was not at all relieved by last month's decision of the FCC to tighten the clamps on station transfers. Under the

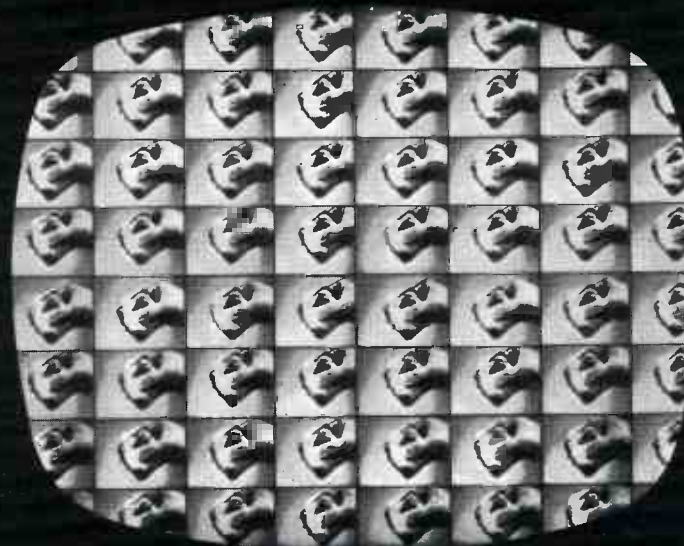
99 SQUEEZES . . .  
That's a lot! But  
just you watch as  
multi-image after  
multi-image  
dissolves . . .



dissolves . . .  
dissolves . . .  
dissolves . . .  
dissolves . . .



dissolves to multi-  
image after multi-  
image! Right, it's  
a lot—but easy  
when it's film  
that's in the plot!



## FILM does the unusual...

How to say "99 squeezes" (make every last squeeze count). How to say "soapy . . . soapier . . . soapiest!" How to do it all with such zest that the new Brillo Soap Pads sing out in the mazes of marts everywhere!

Answer: Do it in words and pictures. Put it to music. On film, of course! Because film gives you commercials, crisp, vivid, exciting—the way you want them—and when!

And that's not all! Film provides the optical effects you require for sharp, high-polish commercials; in addition, assures you the convenience, coverage and penetration market saturation requires.

For more information, write  
Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

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

*Midwest Division*  
130 East Randolph Drive  
Chicago 1, Ill.

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

or **W. J. German, Inc.**  
Agents for the sale and distribution of  
Eastman Professional Motion Picture  
Films, Fort Lee, N.J., Chicago, Ill.,  
Hollywood, Calif.

**ADVERTISER:**  
Brillo Manufacturing Co., Inc.  
**AGENCY:**  
J. Walter Thompson Company  
**PRODUCER:**  
Elektra Film Productions



new rules no one may sell a station he has held for less than three years without going through an FCC hearing, out of which could come a prohibition against the sale. The FCC added some exceptions to this ruling, but not enough to assuage anxieties about the present climate in Washington.

The new get-tough policy at the FCC is also expected to discourage investment sources from lending money for television station acquisitions. Station financing has always been difficult to get unless the borrower had other assets to put up as collateral. To banks and other lending institutions a television station is a fairly risky bet. A license cannot be taken by foreclosure. Much of a station's true value is in intangibles, like a network affiliation, that a lender cannot sell to satisfy a debt.

#### AN EXPENSIVE INTANGIBLE

For a television station a network affiliation is the most valuable thing it can possess. Yet affiliations cannot be counted as assets to be depreciated as tangible assets are. In 1953, when Westinghouse Broadcasting Co. bought WPTZ(TV) Philadelphia from Philco for \$8.5 million, it assigned \$5 million as the value of the NBC affiliation the station had. When Westinghouse sought to write off that affiliation value on a depreciation schedule, Internal Revenue stepped in. The U.S. Tax Court upheld the revenue service's ruling against the write-off. An appeal now pends.

Recent maneuvers at the FCC to shift some television facilities to create some UHF-only markets and to drop VHF's in other places have also been viewed with misgivings by speculative capital. Lenders are not eager to hand over sizable checks for an operation that may suddenly find itself in a wholly new competitive situation as a consequence of FCC action.

For all the problems, the brokers are as busy as ever, and 1962 promises to be as good for them as any year since 1946 when the first brokerages specializing in broadcast properties were founded.

It was in 1946 that Howard Stark branched out on his own to go into broadcast station brokerage. In the same year Jim Blackburn and Ray Hamilton teamed up to form Blackburn-Hamilton, station brokers. Eleven years later Blackburn and Hamilton split and formed the companies they now operate.

Stark now maintains his headquarters office in the Blackstone Hotel in New York. He shares it with Vincent Manno who, like Stark, came out of the old Smith Davis newspaper brokerage and still specializes in that field. Stark and Manno work independently except when a newspaper, radio or TV station are in a combined deal.

Stark was born in Cleveland. He attended Western Reserve University and the University of Cincinnati and then studied at the American Institute of Banking. His first job was with Lehman Bros., which he left to join Smith Davis in New York.

A dapper man who keeps a massaging pad on his desk

*The polar bear rug in the foreground of this picture of Ray V. Hamilton, one of the four most active brokers in TV station trading, is a trophy of one of Hamilton's big-game hunts. Hamilton shot this bear in Alaska. He also makes annual hunting trips to Montana. Bears are sometimes easier to bring down than station buyers; the pursuit of both can be tough.*

## One broker's philosophy: "We help buyers and sellers to keep from making mistakes"

chair, Stark dislikes working in his office and seldom appears there, when he's in New York, until late in the morning.

"I like to do business in the sun," he explains, and his tanned face and bleached hair attest that most of the time he's able to. Each year he spends a month in August or September in Beverly Hills, two weeks or so in Bermuda around the middle of October, a month in Miami beginning in mid-December and another two weeks in Bermuda in April or May.

His travels have a business purpose. The kind of prospects he seeks have the money to follow the sun. The sale he made on Hubbard's yacht in Miami would not have been made if Stark had been chafing in his office in New York. "I was in the right place with the right guy at the right time," Stark explains.

Stark has had many salesmen ask to join him, but he prefers to stay a loner so he can take his whole business with him wherever he goes. If a client asks a question, Stark has the answer with him; he doesn't have to call the home office to get a reply. It is Stark's contention that his personalized service is unique, and in some ways it may be. In almost half of his transactions his commission has been paid by the buyer. In conventional brokering, it is the seller that pays.

Last year Stark figured in three station sales totaling \$18.7 million: the sale of WSAZ-AM-TV Huntington, W. Va., to WJR Detroit for \$6 million; the sale of WROC-TV Rochester, N. Y., to WVET-TV there, with the total price reaching \$6.5 million, and the finally-consummated sale of WNTA-TV New York to Educational Television for the Metropolitan Area for \$6.2 million.

In 1960 Stark accounted for the \$9.75 million sale of WDAF-AM-FM-TV Kansas City to Transcontinent Television Corp.

### IN TV BEFORE THE WAR

James W. Blackburn was raised in LeMars, Iowa. After attending the University of Iowa he joined Hearst's *Chicago American* as a space salesman and later moved on to Hearst's offices in New York. He left Hearst to become sales manager for Allen B. DuMont Co., which was then beginning to manufacture equipment for an infant industry, television. Then World War II came along.

Blackburn joined the navy and was assigned to the electronics division of the Bureau of Ships in Washington, D. C. He was serving there as a lieutenant commander when the war ended.

All television development had been arrested during the war, and Blackburn decided against returning to DuMont where the immediate future seemed uncertain. He got in touch with Ray Hamilton, whom he had known at college, and the two started the Blackburn-Hamilton brokerage. Blackburn covered the eastern part of the country and Hamilton the west. In 1957 they parted company.

As senior principal in the company bearing his name, Blackburn now oversees 10 men in four offices. The others are Jack V. Harvey and Joseph M. Sitrick in Washington; H. W. Cassill, William B. Ryan and Hub Jackson in Chicago; Clifford B. Marshall, Stanley Whitaker, Robert M. Baird and John G. Williams in Atlanta, and Colin M. Selph in Beverly Hills, Calif.

Blackburn is intensely serious about his work. Recently, when asked to describe succinctly the function a broker performs, Blackburn thought a full minute before answering. "We help buyers and sellers to keep from making mistakes."

So far this year, Blackburn & Co. has handled two major television properties: Time-Life's buy of KOGO-AM-FM-TV San Diego for \$6.1 million, and the *Appleton (Wis.) Post-Crescent's* purchase of WEAU-TV Eau Claire, Wis., for \$2.1 million.

### FOUR SALES IN 1961

In 1961 Blackburn accounted for four broadcast sales involving TV stations totaling \$11.35 million. They were the sale of WAVY-AM-FM-TV Portsmouth (Norfolk area), Va., to the Gannett Co. for \$4.5 million; the Morgan Murphy purchase of KXLY-AM-FM-TV Spokane for \$3.25 million; the sale of WNCN (TV) Greenville, N. C., to Utica, N. Y., industrialist Roy H. Park for \$2.6 million, and the sale of Cascade Broadcasting Co. stations KIMA-AM-TV Yakima, KEPR-AM-TV Pasco, KBAS-TV Ephrata, all Washington, and KLEW-TV Lewiston, Idaho) to Tom Bostic and associates for \$1 million.

1960 was one of Blackburn's best years. He handled five TV station sales amounting in the aggregate to \$11.15 million. These included the sale of WBIR-AM-FM-TV Knoxville, Tenn., to WMRC Inc. (WFBC-AM-FM-TV Greenville, S. C.) for \$3.25 million; the sale of KVOS-TV Bellingham, Wash., to Wometco Inc. for \$3 million; the sale of KDAL-AM-TV Duluth to the *Chicago Tribune* for \$3.3 million; the sale of 80% of WKST-AM-TV Youngstown, Ohio, to Communications Industries Inc. for \$1 million, and the sale of WTPV (TV) Peoria, Ill., to MetroMedia Inc. for \$600,000.

Richard C. Crisler entered the brokerage business through the investment field. He put in his apprenticeship for many years with banking firms—the Guaranty Trust Co., the Western & Southern Indemnity Co. and Field, Richard & Co., all in Cincinnati.

Crisler is a native of Cincinnati. He is a 1929 graduate of Yale University where one of his classmates was Hulbert Taft (Taft Broadcasting Co.). It was Taft who interested him in broadcasting when Taft entered the transit radio field.

Transit radio was FM radio's bright hope in the early days of the second aural service shortly after the end of World War II. There had been a dream that FM broadcasting would supersede standard broadcasting as the nation's sound service, but this failed to materialize for many reasons, not the least of which was the emergence of a new medium—television.

One possibility that excited FM broadcasters, hungry for income, was the belief that the new radio medium could be piped into buses and trolley cars, wafting sweet music—and commercials—to the transit-riding public. This was tried out in several cities, but faded after public indignation ensnared it in litigation.

Transit Radio Inc. was born in those days to handle what was hoped would be a new national sales medium. It was organized by Taft, and Crisler was involved in establishing the new company.

After the transit radio bubble burst, Crisler moved into the broadcast brokerage field. The R. C. Crisler Co. is still



## MIDDLEMEN TO TV'S MILLIONS *continued*

a registered investment dealer in Ohio and with the Securities & Exchange Commission. It is a member of the National Assn. of Securities Dealers and has participated in underwriting a number of broadcast securities, including those of Taft Broadcasting, Reeves Broadcasting and others.

Associated with Crisler is Paul Wagner, former Ohio broadcaster. The Crisler firm has a working arrangement with Lincoln Dellar on the West Coast, and has an office in New York.

Crisler's avocation is more than a leisure time activity. He owns and operates a 200-acre cattle farm in Boone County, Ky.; he is president of the Boone County Beef Cattle Assn. His acres are home for 230 head of Angus cattle, including 120 registered brood cows. He is, in addition, a director of the Latonia Race Track and of the Kentucky Jockey Club. He is a member of Cincinnati's better clubs—the Cincinnati Association, the Historical Society and the Philosophical Society. He was an Air Force captain in World War II.

Crisler television sales are substantial. Already this year

*Midwest-based Dick Crisler, pictured here at his 200-acre cattle farm in Boone County, Ky., has made a full-time business of his avocation as a gentleman farmer. He runs 230 head of Angus.*



he has been the broker for the \$4 million sale of KTVT (TV) Fort Worth to WKY Television System Inc. In 1961 Crisler accounted for two major TV sales: the Scripps-Howard Radio \$2 million purchase of WPTV (TV) West Palm Beach, and the Columbia Pictures buy of WAPA-TV San Juan, P. R., for \$1.8 million. In 1960 Crisler handled the sale of WHTN-TV Huntington, W. Va., for \$2 million to Reeves Broadcasting and the sale of KGUN-TV Tucson, Ariz., to the Hilberg-Buse-Richter interests for \$1.4 million.

Ray V. Hamilton, like Blackburn an Iowa native who attended the University of Iowa, started his business career as a space salesman for the *Milwaukee Journal* but soon shifted to the paper's radio station, WTMJ. From there he went on to a series of radio jobs: at WCLO Janesville, Wis.; WLW Cincinnati; KXOK St. Louis; NBC's Blue Network in Chicago; KSFO San Francisco; KXLA Los Angeles, and KXA Seattle. During World War II he was regional director, in San Francisco, of Nelson Rockefeller's Office of Inter-American Affairs.

After parting with Blackburn in 1957, Hamilton formed a firm with William T. Stubblefield and W. R. (Ike) Twining. Hamilton, Stubblefield & Twining later broke up, and Hamilton-Landis emerged.

Hamilton operates out of the Washington office. The others in the firm are Judge Landis and John H. Hicks Jr. in Dallas; Joe A. Oswald in New Orleans; Warren J. Booram in New York; Richard A. Shaheen and John D. Stebbins in Chicago, and Jack Hardesty—who is president of the company—and Don Searle in San Francisco.

In 1961 Hamilton handled the \$4 million sale of the Dub Rogers properties (KDUB-AM-TV Lubbock, KPAR-TV Sweetwater and KEDY-TV Big Spring, all in Texas) to the Sydney A. Grayson group.

Television trading alone cannot keep most brokers in business. Radio sales provide the kind of steady income that pays the overhead. In 1961 a total of 282 radio stations were traded (not counting those traded in association with television stations) for a total of \$55.5 million. From trading of that volume, brokers can count on paying salaries and rent.

### THE ONE THAT GOT AWAY

As might be expected of men whose lives are perpetually beset by uncertainties, brokers all tell stories of the big deal that got away. The biggest is told by a broker who cannot be identified. It involved a leading chain of stations, one of the nation's biggest manufacturing concerns and a price of \$40 million, the biggest package in broadcast history. It started when the head of the broadcasting chain told the broker he would entertain an offer from a buyer of exceptional resources and respectability.

The broker thought for days before a logical buyer occurred to him. He telephoned a top man and a few days later got an interested reply. More telephoning aroused more interest. A meeting was arranged with the top brass of both companies in attendance. Within 30 minutes a deal seemed to have been made. The principals shook hands on what the broker now could visualize as the dream deal of his career. It was time for the lawyers and accountants to begin the lengthy paper work.

The inventories were being drawn up and the contracts were being drafted when the buyers were rocked by a court decision of sweeping consequence. In the upheaval that followed, the broker's deal and his commission on \$40 million were swept away.

END



# SECRETS TOLD

KRNT Radio has the largest audience in Des Moines and has had for a long, long time. The audience is predominantly adult. A new January 1962 study confirms other studies that KRNT is the most believable station here. Here's the way all this comes about:

**1. We feature one of the great news outfits** in the nation. Every newscast on KRNT outrates its competition by a country mile. We're rough, tough operators in the area of news. We have more reporters than some stations have total personnel!

**2. We feature highly publicized, highly trained, highly accepted adult personalities.** We have the advantage that all our people are seen on our television station; radio listeners really "know" the person that goes with the voice. There are more widely known personalities on KRNT than on all other local radio stations combined. With listeners, clients, and rating men, we're the station with the most popular, professional and persuasive personalities . . . again and again and again.

**3. We feature music with melody.** Old ones, new ones, golden records (million sellers), albums, pops, classical . . . all chosen with great care by a man who cares, programmed with care by people who care . . . introduced with understanding by people who care. In the area of music we've got a song in our heart.

**4. We feature service to the community.** Last year we broadcast some 12,000 announcements for eleemosynary organizations and 500 program hours. We spent countless hours meeting with committees, writing their copy, counseling them. We touch lots of lives this way. We're kind and gentle people in this area of operation.

**5. We publicize and advertise our activities, our people, our aims and aspirations.** In this area we make no little plans and we carry through what we start. People hereabouts know everything about all we do.

We honestly believe that it is a great opportunity to be able to advertise a good product on this station. We've been in business long enough (26 years) for any test of fire. We know now without doubt that advertisers don't test us . . . we test them. We test their product appeal, the copy they use, their prices, their merchandising setup.

If you have a good product, good copy, honest dealings, and fair prices, you can get rich advertising on this great station.

## KRNT

**"Total Radio" In Des Moines**

REPRESENTED BY THE KATZ AGENCY

# RCA Introduces a "New Generation" in Broadcast Equipment

The six equipments pictured here are the beginning of a "new generation" in broadcast equipment. In concept, in circuitry, in components, in construction and styling, they mark a radical break from previous equipments—and from the old practice in which new designs were largely modifications of preceding designs.

In appearance these "new generation" equipments are distinguished by their relative compactness; by their clean, cool lines; by their functional flair; by centralized control panels with color-coded, back-lighted push-buttons and by their striking silver-sheathed space-age styling.

## See them at the NAB

All of these "space-age" equipments can be seen in operation in the RCA exhibit at the NAB Convention, April 1-4.

In circuits and components they are equally advanced. They use transistors and nuvistors to gain compactness, high reliability, low maintenance cost. They employ stabilized circuits, to reduce warm-up time, eliminate drifting, provide simplified operation. They are designed for remote control and for automated operation. They are built to provide convenient handling, easy access to components, extreme ruggedness.

They will automatically establish a position of prestige and leadership for the stations that use them.



The Most Trusted Name in Electronics

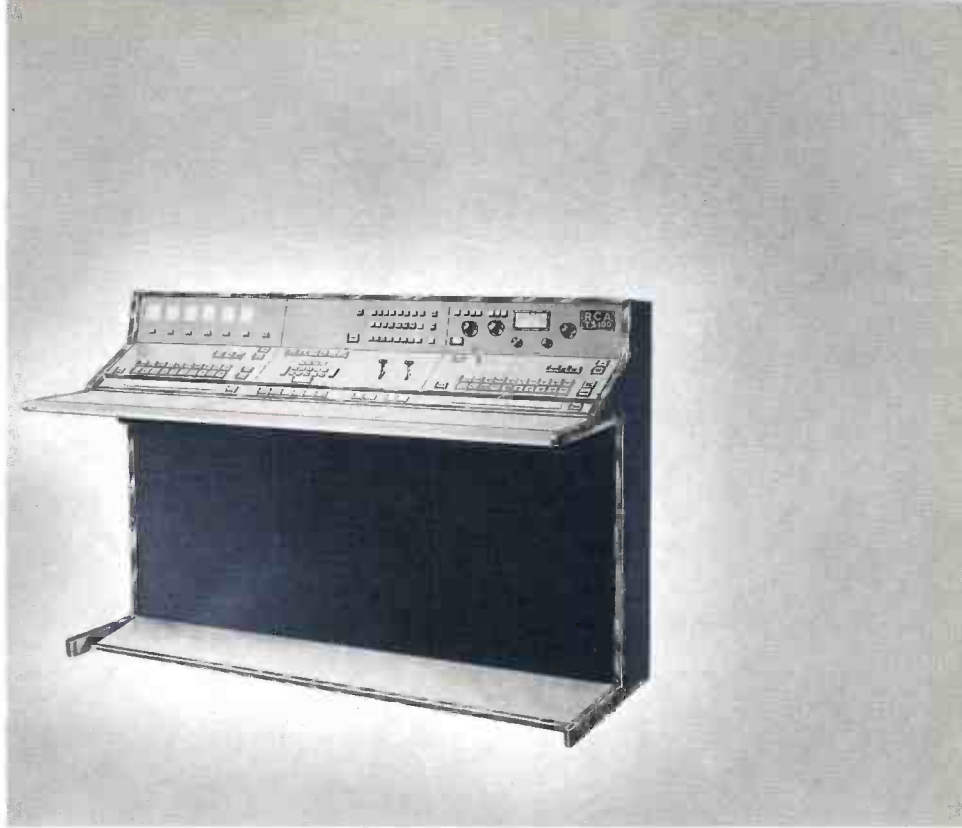
**TK-12 (4½" I.O.) MONOCHROME CAMERA** provides greatly improved picture quality, grey-scale rendition, freedom from halo effects. Stabilized circuits reduce warm-up time, minimize drift, simplify operation. High quality pictures insure better tape recordings.

**MATCHED STEREO EQUIPMENT** includes the BC-7 Audio Console and the RT-21 Audio Tape Recorder shown here, the BQ-2C Turntable with Stereo Pickup, the BSA-1 Stereo Generator and a whole line of FM Transmitters (from 1 KW to 50 KW) approved for stereo use.





**TK-42X COLOR CAMERA.** New "M-Channel" design adds a monochrome channel to the red, blue and green color channels. As in four-color printing, the black improves color detail, and reduces registration problems. Also provides a striking "black and white from color" picture.



**TS-100 TELEVISION SWITCHING SYSTEM** features new RCA "SIMCON" (SIMplified CONtrol) Transition Switcher. Reduces number of controls, provides important cost savings, more "error-proof" operation for manual, as well as, automated operation. Add-on-features include tape, relay and computer-type memories.

**TR-22 TRANSISTORIZED TV TAPE RECORDER.** A deluxe model—the newest and finest TV Tape Recorder ever produced. Fully transistorized, uses plug-in modules throughout. Self-contained and compact, it occupies half the space of previous models. Features centralized color-coded controls, convenient sloped tape transport deck.

**TFR-1 TELEVISION FILM RECORDER.** New high-resolution Kine eliminates face plate distortions, resolves up to 900 lines, provides highlight brightness of 160-foot lamberts. New double-aperture camera eliminates shutter bar, lessens vibration. Self-compensating circuits assure uniform contrast, automatic control of exposure. Used with fast film developer to play back pictures in 2 minutes.





*An intensive study of viewing audience characteristics for each program telecast . . .*



- Head of Household and Housewife Viewers by Age Group
- Head of Household and Housewife Viewers by Education
- Total Audience Composition (male and female viewers per set in each of seven age categories)

*First time in any local market!*

- Average Family Size of Viewing Households

- Income of Viewing Families

- Sets Tuned to Program by Number of Viewers Per Set

***PLUS—Complete ARB quantitative audience data by quarter-hour periods!***

This new 200 page data-packed report, just released by ARB, is providing the industry with a look at what may well be the television audience report of the future. It is the result of a study in depth of the Salt Lake City-Ogden-Provo television market, jointly sponsored by all three Salt Lake stations in recognition of the television industry's need for more qualitative audience research. An outstanding feature of the report is the increased statistical reliability made possible by a sample size much larger than has been customary in local market measurement.

With the Television Audience Profile, advertisers can aim for specific time periods and programs to give them more sales prospects—not *just* more audience. Stations can sell time on the merits of qualitative audience, offering specific values to advertisers.

In a sense, this depth study of the Salt Lake City television audience is a forerunner of future ARB reports in that it serves to introduce some of the new features which will become part of the ARB Local Market Service next fall. Your ARB representative has the details.

*Preparing today for the television industry of tomorrow.*



**AMERICAN  
RESEARCH  
BUREAU**

DIVISION OF C-E-I-R INC.

**FRIDAY**

	
RAWHIDE Participating	INTERNATIONAL SHOWTIME 7-Up (JWT) Derby Foods (M-E) (and participations)
	
ROUTE 66 Chevrolet (C-E) Philip Morris (LB) Sterling Drug (D-F-S)	ROBERT TAYLOR'S DETECTIVES Participating
	
FATHER OF THE BRIDE Campbell Soup (BBDO) General Mills (BBDO)	BELL TELEPHONE HOUR AT&T (Ayer)
	
TWILIGHT ZONE Liggett & Myers (JWT) (and participations)	DINAH SHORE SHOW Amer. Dairy (Comp.) S&H Stamps (SSCB)
	
EYEWITNESS Amer. Cyanamid (EWRR) L&M (JWT)	CHET HUNTLEY Amer. Motors (GMMB) Warner-Lambert (L&F)
<b>CBS</b>	<b>NBC</b>

**SATURDAY**

		
CALVIN & THE COLONEL Lever Bros. (JWT)	PERRY MASON Participating	TALES OF WELLS FARGO Amer. Tobacco (SSCB) (and participations)
		
ROOM FOR ONE MORE Armour (FCB) (and participations)	LEAVE IT TO BEAVER Ralston-Purina (Gard. Grey)(and participations)	TALL MAN R. J. Reynolds (EWRR) (and participations)
		
LAWRENCE WELK SHOW J.B. Williams (Park.) (and participations)	THE DEFENDERS Brown & Williamson (Bates) Kimberly-Clark (FCB) Lever Bros. (OBM)	HAVE GUN, WILL TRAVEL Lever Bros. (JWT) Whitehall (Bates)
		
NIGHT OF THE WEEK Gillette (Max.) MAKE THAT SPARE Brown & Williamson (Bates)	GUNSMOKE General Foods (B&B) Liggett & Myers (JWT) Remington-Rand (Y&R) S. C. Johnson (B&B)	SATURDAY NIGHT AT THE MOVIES Participating
<b>ABC</b>	<b>CBS</b>	<b>NBC</b>

**TELEVISION MAGAZINE**

**TELECAST**  
**April '62**

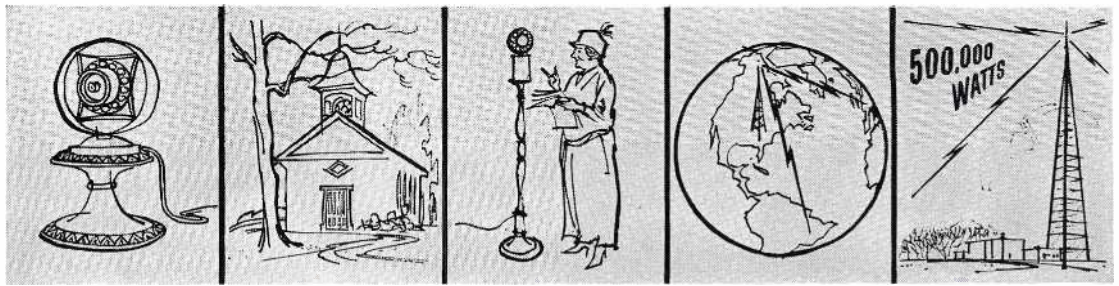
This is the face television turns to its public at night, seven days a week, 52 weeks a year. TELECAST is designed to show at a glance what's in the competition, when and who's aboard for sponsorship. The diagonal blocks indicate shows sharing an alternate week time period. Agencies of record, indicated by abbreviations in TELECAST, are listed below. For information on the special programs which preempt regular programming in April, and on the rest of the national TV schedule, turn overleaf to this month's "Focus on Programs" department.

**AGENCY KEY**

AYER.....	N. W. Ayer
BATES.....	Ted Bates
BBDO.....	Batten, Barton, Durstine & Osborn
B&B.....	Benton & Bowles
C-E.....	Campbell-Ewald
C&W.....	Cole & Weber
COMP.....	Compton Advertising
D-F-S.....	Dancer-Fitzgerald-Sample
D'ARCY.....	D'Arey Advertising
DPB.....	D. P. Brother
EWRR.....	Erwin Wasey, Ruthrauff & Ryan
ESTY.....	William Esty
FCB.....	Foote, Cone & Belding
FSR.....	Fuller & Smith & Ross
GARD.....	Gardner Advertising
GMMB.....	Geyer, Morey, Madden & Ballard
GREY.....	Grey Advertising
GBB.....	Guild, Bascom & Bonfigli
JWT.....	J. Walter Thompson
K&E.....	Kenyon & Eckhardt
LCC.....	Lawrence C. Gumbinner
L&F.....	Lambert & Feasley
L&N.....	Lennen & Newell
LB.....	Leo Burnett
M-E.....	McCann-Erickson
MAX.....	Maxon Inc.
NLB.....	Needham, Louis & Brorby
NC&K.....	Norman, Craig & Kummel
NOR.....	North Advertising
OBM.....	Ogilvy, Benson & Mather
PARK.....	Parkson Advertising
SACK.....	Maxwell Sackheim-Bruck Franklin
SSCB.....	Sullivan, Stauffer, Colwell & Bayles
WADE.....	Wade Advertising
Y&R.....	Young & Rubicam

Pull Out →





**1922** —March—WLW Radio went on air. Founded by Powell Crosley, Jr. Now ranks among top 10 of more than 4400 U. S. Radio Stations.

**1928** —3 of WLW original programs are still on in 1962: "Church by the Side of the Road," "Moon River," "Mail Bag Club."

**1933** —American soap opera was born at WLW with "Ma Perkins," Virginia Payne, creating a famous far-reaching era in broadcasting.

**1933** —WLW operated first 10,000 watt international transmitter beaming signals to Europe and South America.

**1934** —WLW was first and only Radio Station ever to increase its power to 500,000 watts.

# CROSLLEY WLW CELEBRATE 40<sup>TH</sup> ANNIVERSARY

*These are the events and the people that have made WLW Radio-TV famous*

In its 40 years, the Crosley Broadcasting Corporation has had a profound effect on the entertainment world and the growth of the radio-television industry — now including 6 WLW stations reaching 9 states and 20 million people. So on this ruby anniversary—we proudly look back — but even more proudly

look forward to the continued service we can render our own audience in WLW Radio-TV land . . . and our faithful advertisers who put their trust in us and shared in our accomplishments.

Our pride and our privilege.

In show business, WLW is known as "The Cradle of the Stars." Here is some of the talent who performed on WLW in their climb to fame.



Ma Perkins (Virginia Payne)

Al Helfer

The Mills Brothers

Andy Williams

Rod Serling, writer

Rosemary Clooney

Ralph Moody

Bill Nimmo

McGuire Sisters

Frank Lovejoy

Red Skelton

Jane Froman

Dick Noel

Fats Waller

Durward Kirby

Janette Davis

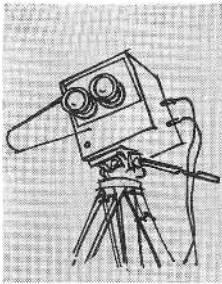
Eddie Albert

Doris Day

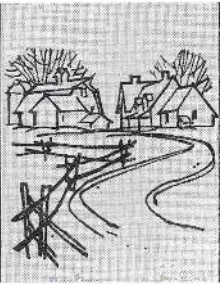
Ink Spots

Red Barber





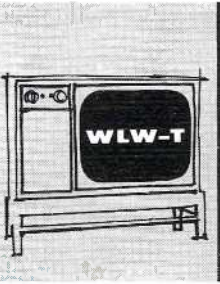
**1937** —Crosley Broadcasting engineers developed WLW Television experimental station. Further development interrupted by the War.



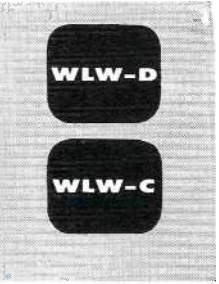
**1941** —Crosley purchased "Everybody's Farm" to operate and broadcast farm programs from Mason, Ohio. Now annually visited by 14,000 people.



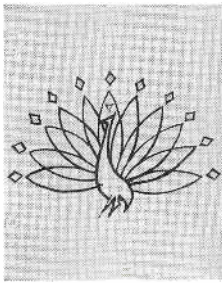
**1942** —Crosley constructed and still operates 6 Voice of America transmitters at Bethany, Ohio. Largest domestic installation of Voice of America.



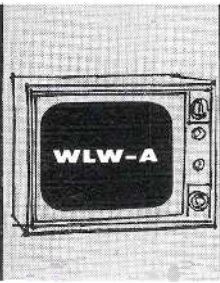
**1948** —WLW-T, Cincinnati, went on the air as one of first TV Stations in Country, first in Ohio and one of the first NBC affiliates.



**1949** —WLW-D, Dayton, and WLW-C, Columbus, went on the air, forming Crosley 3-Station regional television network.



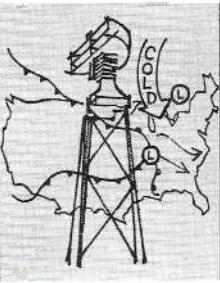
**1953** —WLW Television became first NBC Color Affiliate. Now Color TV leader in Nation, making Cincinnati "Colortown, U.S.A."



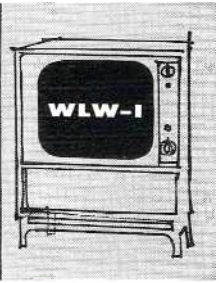
**1953** —WLW-A TV, Atlanta, joined Crosley group. Reaches 3 million people, 68% of Georgia, parts of Alabama, Tennessee, North Carolina.



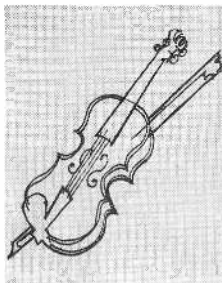
**1954** —WCET, first U. S. licensed educational TV Station, was provided half-million dollar Crosley facilities for \$1 a year "rent" as public service.



**1955** —First Radio Station to install Radar weather service. Today this service provides a range of over 300 miles in WLW Radio-TV land.



**1957** —WLW-I, Indianapolis, became 5th WLW-TV Station. Reaches over 3 million people in 63 Indiana and 13 Illinois counties.



**1959** —WLW became world's highest fidelity Radio Station with exclusive new AM transmission developed by Crosley engineers.



**1959** —First to colorcast big league baseball locally and regionally. First to colorcast indoor remotes with new low-light tube developed by Crosley and GE.



**1960** —First to colorcast night-time big league baseball and other night-time outdoor remotes under normal lighting conditions.



**1960** —Crosley provided FM transmitting facilities at \$1 per year "rental" to University of Cincinnati for educational broadcasts.



**1942-61** —Ruth Lyons annual fund for hospitalized children has collected over 2½ million dollars for 59 hospitals thru WLW Radio and TV alone.

the dynamic WLW Stations



Crosley Broadcasting Corporation



DAY



LONG  
ations

LARAMIE  
Participating



HITCHCOCK PRESENTS  
Lincoln-Mercury (K&E)  
Toni (North)



SHOW  
FCB)  
SN)

DICK POWELL SHOW  
Reynolds Metals (L&N)  
(and participations)

ME  
JWT)  
ations)



SHOW  
B)  
Esty)  
LB)

CAIN'S 100  
Participating

NBC

WEDNESDAY



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



THE ALVIN SHOW  
General Foods (B&B)



WAGON TRAIN  
Ford (JWT)  
National Biscuit (M-E)  
R.J. Reynolds (Esty)



STRAIGHTAWAY  
Autolite (BBDO)  
(and participations)



WINDOW ON  
MAIN STREET  
Participating



TOP CAT  
Bristol-Myers (OBM)  
Kellogg (LB)



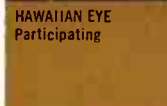
JOEY BISHOP  
American Tobacco (SSCB)  
Procter & Gamble (B&B)



CHECKMATE  
Colgate (NC&K)  
Liggett & Myers (JWT)  
(and participations)



PERRY COMO'S  
MUSIC HALL  
Kraft (JWT)



HAWAIIAN EYE  
Participating



DICK VAN DYKE SHOW  
Procter & Gamble (B&B)



NAKED CITY  
Participating



CIRCLE THEATER  
Armstrong Cork  
(BBDO)



BOB NEWHART SHOW  
Sealtest (Ayer)  
Beech-Nut (Y & R)

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

ABC

CBS

NBC

THURSDAY



OZZIE & HARRIET  
Participating



OH, THOSE BELLS!  
Participating



THE OUTLAWS  
Participating



DONNA REED SHOW  
Campbell Soup (BBDO)  
Johnson & Johnson (Y&R)



FRONTIER CIRCUS  
Participating



THE REAL McCOYS  
Procter & Gamble (Comp.)



DR. KILDARE  
Participating



MY THREE SONS  
Chevrolet (C-E)



TELL IT TO GROUCHO  
Participating



THE LAW & MR. JONES  
(starts 4/19) Procter  
& Gamble (Comp.)



GERTRUDE BERG SHOW  
General Foods (Y&R)



HAZEL  
Ford (JWT)



THE UNTOUCHABLES  
Participating



CBS REPORTS  
Participating



SING ALONG WITH MITCH  
Ballantine (Esty)  
Buick (LB)  
Colgate (D'Arcy)  
R. J. Reynolds (Esty)

ABC

CBS

NBC



MARGIE  
(starts 4/20)  
Ralston-Purina /



THE HATHAWAYS  
Ralston-Purina ( /  
(and participatio



THE FLINTSTONE  
Miles Labs (Wad  
R.J. Reynolds (E



77 SUNSET STRIP  
Whitehall (Gates)  
(and participatio



TARGET:  
THE CORRUPTOR  
Participating

ABC



7:30-8:00

SUNDAY



FOLLOW THE SUN  
Whitehall (Bates)  
Kaiser (Y&R)  
(and participations)



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



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

8:00-8:30



ED SULLIVAN SHOW  
Colgate (Bates)  
P. Lorillard (L&N)  
Revlon (Grey)



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

8:30-9:00



G.E. THEATER  
General Electric (BBDO)

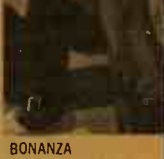


BONANZA  
Chevrolet (C-E)

9:00-9:30



JACK BENNY SHOW  
Lever Bros. (SSCB)  
State Farm Mutual (NLB)



CANDID CAMERA  
Bristol-Myers (Y&R)  
Lever Bros. (JWT)

9:30-10:00



HOLLYWOOD SPECIAL  
(starts 4/8)  
Participating



DUPONT  
SHOW OF THE WEEK  
DuPont (BBDO)

10:00-10:30



LAWMAN  
Participating



WHAT'S MY LINE?  
Allstate (LB)  
Kellogg (LB)

10:30-11:00

ABC

CBS

NBC

MONDAY



CHEYENNE  
Participating



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

NO NETWORK SERVICE



PETE & GLADYS  
Carnation (EWRR)  
Kellogg (LB)



NATIONAL VELVET  
Participating



RIFLEMAN  
Procter & Gamble (B&B)



FATHER KNOWS BEST  
Scott (JWT)  
Toni (North)



PRICE IS RIGHT  
Amer. Home Prod. (Bates)  
P. Lorillard (L&N)



SURFSIDE SIX  
Participating



DANNY THOMAS SHOW  
General Foods (B&B)



87th PRECINCT  
Participating



ANDY GRIFFITH SHOW  
General Foods (B&B)



BEN CASEY  
Participating



HENNESEY  
General Foods (Y&R)  
P. Lorillard (L&N)



THRILLER  
Participating



I'VE GOT A SECRET  
Participating

ABC

CBS

NBC

TUES



BUGS BUNNY  
General Foods (B&B)  
(and participations)



MARSHAL D...  
Local Partic...



BACHELOR FATHER  
American Tobacco (LCG)  
Armour (FCB)



PASSWORD  
Participating



THE NEW BREED  
Participating



DOBIE GILLIS  
Philip Morris  
Colgate (NC&C)



RED SKELTON  
S.C. Johnson  
Best Foods (L&N)



YOURS FOR A SONG  
Alberto-Culver (Comp.)  
Lever Bros. (JWT)



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



ALCOA PREMIERE  
Alcoa (FSR)



ABC

CBS



# Focus on Programs

With the networks moving fast on 1962-63 program scheduling and selling, the current season has almost taken a back seat to a future yet six months away. But the 1961-62 season hasn't quite settled down yet.

It's the end of the 26-week program cycle and this month two more of the season's original 101 shows get the axe, bringing the program mortality rate up to seven shows—not bad for a season that was supposed to fall completely apart under the critics' guns.

About 23 shows now on the prime time schedule won't make it into the new season, but it's the average annual casualty rate, counting cuts already made.

The shows going on the scrap heap this month are all on ABC-TV. The network is giving its Sunday night schedule an almost complete revamping, knocking out *Bus Stop* at 9 and *Adventures in Paradise* at 10, moving *Lawman* from 8:30-9 to 10:30-11, filling the 8:30-10:30 period with *Hollywood Special*, a feature movie gambit à la NBC.

ABC on Thursday is also moving *Margie* out of its 9:30-10 slot to make way for a revival of *The Law & Mr. Jones*, a flop during the 1960-61 season. *Margie* goes over to Friday, 7:30-8, taking *Soupy Sales* out of the prime time kettle.

Off to a very early start on next season's shows, the three networks have their new schedules practically all wrapped up. There are still a few question marks on holdovers, although they

concern mainly sponsor backing for shows the networks want to keep around but will cut if the backing isn't there.

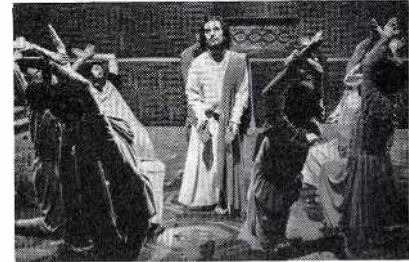
CBS has a reported 80% lockup in fall advertiser commitments, NBC about 70% and ABC is past the half-way point.

## Of Special Interest

- |  |       |          |
|--|-------|----------|
| 1  | ..... | SUNDAY   |
| cbs <i>Joint Appearance</i> , 4-5; abc <i>At This Very Moment</i> , 9-10.  |       |          |
| 6  | ..... | FRIDAY   |
| nbc <i>NBC News Special</i> —"The Vanishing 400," 9:30-10:30; abc <i>Timex Comedy Show</i> , 10-11.  |       |          |
| 7  | ..... | SATURDAY |
| cbs <i>Masters Golf Tournament</i> , 5-6.  |       |          |
| 8  | ..... | SUNDAY   |
| cbs "Laudes Evangelli"—Ballet, 2:30-4; cbs <i>Masters Golf Tournament</i> , 4-5; nbc <i>Notion's Future</i> , 5-6; nbc <i>Theatre 62</i> —"Rebecca," 10-11.  |       |          |
| 9  | ..... | MONDAY   |
| abc <i>Oscar Awards</i> , 10:30-12:30.   |       |          |
| 13   | ..... | FRIDAY   |
| cbs <i>Young People's Concert</i> , 7:30-8:30.   |       |          |
| 15   | ..... | SUNDAY   |
| nbc <i>Hallmark Hall of Fame</i> —"Barabbas," 6-7:30; nbc <i>Project 20</i> —"He is Risen," 8:30-9.  |       |          |
| 17   | ..... | TUESDAY  |
| nbc <i>Rainbow of Stars</i> , 9-10; cbs <i>Westinghouse Presents</i> , 10-11.  |       |          |
| 19   | ..... | THURSDAY |
| nbc <i>Purex Special for Women</i> —"The Problem Child," 3-4.  |       |          |
| 22   | ..... | SUNDAY   |
| cbs "The Hound of Heaven," 10-11 a.m.; cbs <i>Easter Protestant Service</i> 11 a.m.-12 noon; nbc <i>Way of the Cross</i> , 4:30-5:30; cbs <i>Marineband Carnival</i> , 7-8; nbc <i>Highways of Melody</i> , 10-11 p.m. |       |          |
| 23   | ..... | MONDAY   |
| nbc <i>Breakthrough</i> : "Heart & Artery Surgery," 10-11.   |       |          |
| 30   | ..... | MONDAY   |
| cbs <i>Golden Showcase</i> , 8-9.  |       |          |



(Left) ABC:  
OSCAR AWARDS



(Below) CBS:  
LAUDES EVANGELII



(Above) NBC:  
HIGHWAYS OF MELODY

(Right) NBC:  
THE VANISHING 400



## Elsewhere

### MONDAY-FRIDAY MORNING

6-7 nbc *Continental Classroom*; 7-9 nbc *Today*; 8-9 cbs *Captain Kangaroo*; 10-10:30 cbs *Calendar*, nbc *Say When*; 10:30-11 cbs *I Love Lucy*, nbc *Play Your Hunch*; 11-11:30 abc *Tennessee Ernie Ford Show*, cbs *Video Village*, nbc *The Price Is Right*; 11:30-12 abc *Yours for a Song*, cbs *The Clear Horizon* (25 min.) and news (5 min.), nbc *Concentration*.

### MONDAY-FRIDAY AFTERNOON

12-12:30 abc *Camouflage*, cbs *Love of Life*, nbc *Your First Impression*; 12:30-1 abc *Make a Face*, cbs *Search for Tomorrow* (15 min.) and *Guiding Light* (15 min.), nbc *Truth or Consequences* (25 min.) and *NBC News Day Report* (5 min.); 1-1:30 abc *Day in Court* (25 min.) and *Midday Report* (5 min.), cbs *College of the Air*; 1:30-2 cbs *As the World Turns*; 2-2:30 abc *Jane Wyman Presents*, cbs *Password*, nbc *Jan Murray Show* (25 min.) and news (5 min.); 2:30-3 abc *Seven*

*Keys*, cbs *Art Linkletter's House Party*, nbc *Loretta Young Theatre*; 3-3:30 abc *Queen for a Day*, cbs *The Millionaire*, nbc *Young Dr. Malone*; 3:30-4 abc *Who Do You Trust?*, cbs *The Verdict Is Yours* (25 min.) and news (5 min.), nbc *Our Five Daughters*; 4-4:30 abc *American Bandstand*, cbs *Brighter Day* (15 min.) and *Secret Storm* (15 min.), nbc *Make Room for Daddy*; 4:30-5 abc *American Bandstand* continued (20 min.) and *American Newstand* (10 min.), cbs *Edge of Night*, nbc *Here's Hollywood* (25 min.) and *Afternoon Report* (5 min.); 5-5:05 nbc *Kukla & Ollie*.

### SUNDAY MORNING

10-10:30 cbs *Lamp Unto My Feet*; 10:30-11 cbs *Look Up and Live*; 11-11:30 cbs *Camera 3*.

### SUNDAY AFTERNOON

12:30-1 cbs *Washington Conversation* (25 min.) and news (5 min.); 1:30-2 nbc *Frontiers of Faith*; 2-conclusion nbc *Major League Baseball* (starting April 15); 2:30-3 abc *Meet the Profes-*

*sor*, cbs *Sunday Sports Spectacular*; 3-3:30 abc *Directions '62*, cbs *Sports Spectacular* continued; 3:30-4 abc *Adlai Stevenson Reports* alternating with *Editor's Choice*, cbs *Sports Spectacular* continued; 4-4:30 abc *Issues and Answers*, cbs *This Wonderful World of Golf*; 4:30-5 cbs *Golf* continued.

### SUNDAY EARLY EVENING

5-5:30 abc *ABC's Wide World of Sports*, cbs *Original Amateur Hour*, nbc *\*Wisdom* (4 of 5 wks.); 5:30-6 abc *Sports* continued, cbs *GE College Bowl*, nbc *\*Update* (4 of 5 wks.); 6-6:30 abc *Sports* continued, cbs *20th Century*, nbc *Meet the Press*; 6:30-7 abc *Maverick*, cbs *Mr. Ed*, nbc 1, 2, 3 *Go!*; 7-7:30 abc *Maverick* continued, cbs *Lassie*, nbc *The Bullwinkle Show*.

### SATURDAY MORNING

9-10 cbs *Captain Kangaroo*; 9:30-10 nbc *Pip the Piper*; 10-10:30 cbs *Video Village Jr. Edition*, nbc *Shari Lewis Show*; 10:30-11 cbs *Mighty Mouse*, nbc

\*The Nation's Future replaces *Wisdom* and *Update* every fifth week.

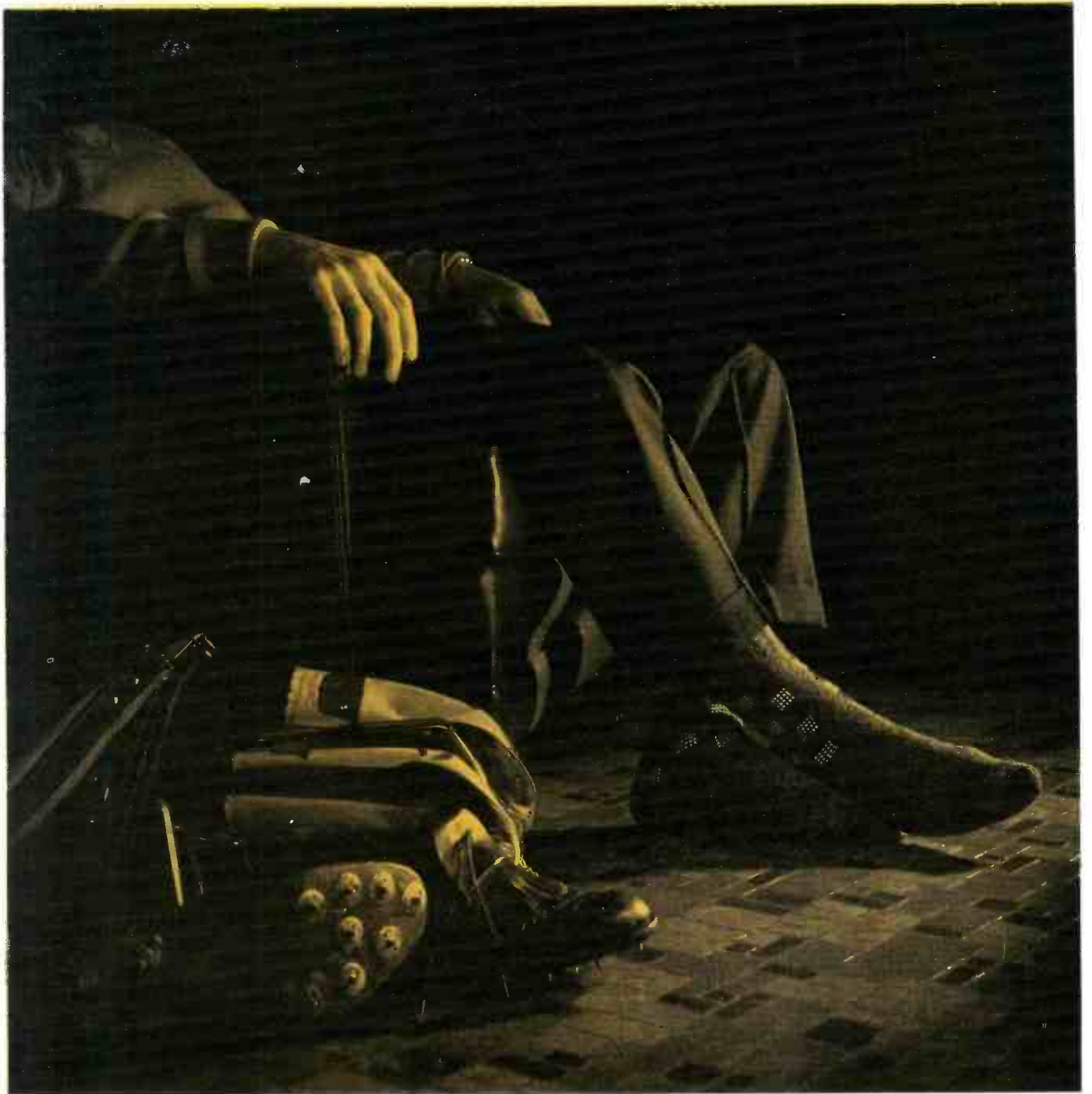
*King Leonardo*; 11-11:30 abc *On Your Mark*, cbs *The Magic Land of Allakazam*, nbc *Fury*; 11:30-12 cbs *Roy Rogers Show*, nbc *Make Room for Daddy*.

### SATURDAY AFTERNOON

12-12:30 abc *Bugs Bunny*, cbs *Sky King*, nbc *Mr. Wizard*; 12:30-1 abc *The Texan*, cbs *My Friend Flicka*, nbc *Championship Debate*; 1-1:30 cbs *Saturday News*; 1:30-2 cbs *Accent*; 2-conclusion nbc *Major League Baseball* (starting April 14); 2:30-4:30 nbc *NBA Basketball*; 4:30-5 abc *Professional Bowlers Tour*, nbc *Ask Washington* (when basketball permits); 5-6 abc *Professional Bowlers Tour* continued, nbc *All-Star Golf*; 6-6:15 nbc *Saturday Night Report*; 7-7:30 abc *Matty's Funnies*.

### MONDAY-FRIDAY EARLY EVENING AND LATE NIGHT

Evening news programs: abc *ABC Evening Report* (15 min.) with feeds at 6 and 7:30, cbs *Doug Edwards & the News* (15 min.) with feeds at 6:45 and 7:15, nbc *Huntley-Brinkley Report* (15 min.) with feeds at 6:45 and 7:15; 11-11:15 abc *ABC News Final*; 11:15-1 a.m. nbc *Tonight*.




## HE APPRECIATES THE *QUALITY TOUCH!*

Audience is not only "numbers" it's people — men like this one. He wants good entertainment presented in good taste because his family watches, too. We respect his intelligence, his judgment, and his responsibility as head of the household. It's this quality touch that delivers quality audience, where quality products are sold. A call to your PETRYMAN can put it to work for you!

**WFAA-TV dallas**

AT COMMUNICATIONS CENTER   
TELEVISION SERVICE OF THE DALLAS MORNING NEWS

Represented by  *The Original Station Representative*



## How BMI-Licensed Music is Used in Regularly Scheduled Television Network Programs and in Syndicated Film Series

---

**51.1%** or 90 out of All 176 Regular Network Productions Use BMI-Licensed Music **in Every Episode**

**30.1%** or 53 out of All 176 Regular Network Productions Use BMI-Licensed Music **in Some Episodes**

**18.8%** or 33 out of All 176 Regular Network Productions Use No BMI-Licensed Music **in Any Episode**

**81.2%** or 143 out of All 176 Regular Network Productions Use BMI-Licensed Music in either **All or Some Episodes**

---

**58.0%** or 175 out of 302 Syndicated Film Series Telecast Locally Use BMI-Licensed Music **in Every Episode**

**18.2%** or 55 out of 302 Syndicated Film Series Telecast Locally Use BMI-Licensed Music **in Some Episodes**

**23.8%** or 72 out of 302 Syndicated Film Series Telecast Locally Use No BMI-Licensed Music **in Any Episode**

**76.2%** or 230 out of 302 Syndicated Film Series Telecast Locally Use BMI-Licensed Music in either **All or Some Episodes**

---

**11 of the top 15** Shows in the Nielsen Ratings Use BMI-Licensed Music **in Every Episode**

- |                           |                                 |  |
|---------------------------|---------------------------------|--|
| Wagon Train 35.1%—NBC     | ✓ Dennis the Menace 28.5%—CBS   | ✓ Garry Moore 26.6%—CBS                    |
| Bonanza 31.9%—NBC         | Ed Sullivan 27.7%—CBS           | ✓ Gunsmoke (10:00 PM) 26.4%—CBS            |
| ✓ Hazel 29.6%—NBC         | ✓ Candid Camera 27.5%—CBS       | ✓ Dr. Kildare 26.3%—NBC                    |
| ✓ Andy Griffith 29.3%—CBS | ✓ Perry Mason 27.2%—CBS         | ✓ Lassie 26.3%—CBS                         |
| ✓ Danny Thomas 28.8%—CBS  | ✓ Gunsmoke (10:30 PM) 27.1%—CBS | Henry Fonda and Family (special) 26.2%—CBS |
-

## LISTED BELOW ARE ONLY THOSE REGULAR PROGRAMS WHICH USE BMI-LICENSED MUSIC IN EVERY SHOW

### CBS

Andy Griffith (weekly)  
Brighter Day (daily)  
Calendar (daily)  
Candid Camera (weekly)  
Captain Kangaroo (daily)  
Checkmate (weekly)  
Danny Thomas (weekly)  
Defenders (weekly)  
Dennis the Menace (weekly)  
Dick Van Dyke (weekly)  
Dobie Gillis (weekly)  
Father Knows Best (weekly)  
Garry Moore (weekly)  
Gertrude Berg Show (weekly)  
Gunsmoke (weekly)  
Have Gun, Will Travel (weekly)  
Hennessey (weekly)  
Ichabod & Me (weekly)  
I Love Lucy (daily)  
I've Got a Secret (weekly)  
Jack Benny (weekly)  
Lassie (weekly)  
Magic Land (weekly)

Marshall Dillon (weekly)  
Mighty Mouse (weekly)  
Mr. Ed (weekly)  
Perry Mason (weekly)  
Pete & Gladys (weekly)  
Rawhide (weekly)  
Route 66 (weekly)  
Tell It to Groucho  
This Wonderful World of Golf (weekly)  
To Tell the Truth (weekly)  
What's My Line (weekly)  
Window on Main Street (weekly)

### ABC

Adventures in Paradise (weekly)  
Alcoa Premier (weekly)  
American Bandstand (daily)  
Bachelor Father (weekly)  
Bus Stop (weekly)  
Calvin and the Colonel (weekly)  
Donna Reed (weekly)  
Expedition (weekly)

Fight of the Week (weekly)  
Flintstones (weekly)  
Follow the Sun (weekly)  
Hathaways (weekly)  
Jane Wyman (daily)  
Leave It to Beaver (weekly)  
Margie (weekly)  
Matty's Funday Funnies (bi-weekly)  
My Three Sons (weekly)  
Naked City (weekly)  
New Breed (weekly)  
Ozzie and Harriet (weekly)  
Real McCoys (weekly)  
Straightaway (weekly)  
Target: The Corruptors (weekly)  
Texan (daily)  
Texan (weekly)  
Top Cat (weekly)  
Untouchables (weekly)  
Yours for a Song (daily)  
Yours for a Song (weekly)

### NBC

All Star Golf (weekly)  
Bullwinkle Show (weekly)

Cain's Hundred (weekly)  
Concentration (daily)  
David Brinkley's Journal (weekly)  
Dick Powell Show (weekly)  
Dr. Kildare (weekly)  
Fury (weekly)  
Hazel (weekly)  
Here's Hollywood (daily)  
Joey Bishop (weekly)  
Laramie (weekly)  
Loretta Young Theatre (daily)  
Make Room for Daddy (weekly)  
Make Room for Daddy (daily)  
1, 2, 3, GO (weekly)  
Our Five Daughters (daily)  
Outlaws (weekly)  
Price Is Right (daily)  
Price Is Right (weekly)  
Say When (daily)  
Tall Man (weekly)  
Thriller (weekly)  
Walt Disney's Wonderful World of Color (weekly)  
Young Dr. Malone (daily)  
Your First Impression (daily)

## SYNDICATED FILM SERIES TELECAST LOCALLY

Adventure Tomorrow  
African Patrol  
Americans  
Aqua Lung  
Bat Masterson  
Beachcomber  
Behind Closed Doors  
Bengal Lancers  
Best of Groucho  
Best of the Post  
Big Story  
Blue Angels  
Bold Journey  
Bold Venture  
Border Patrol  
Boston Blackie  
Brave Stallion  
Brothers  
Buccaneers  
Californians  
Cameo Theatre  
Case of the Dangerous Robin  
Casey Jones  
Charlie Chan  
Cheaters  
China Smith  
Cimarron City  
Circus Boy  
Cisco Kid  
City Detective  
Code Three  
Combat Sergeant  
Commando Cody  
Confidential File

Corliss Archer  
Coronado 9  
Count of Monte Cristo  
Court of Last Resort  
Cowboy G Men  
Crossroads  
Crunch and Des  
Crusader  
Dan Raven  
Danger Is My Business  
Danger Man  
Dangerous Assignment  
Davey and Goliath  
Dayton Allen  
Deadline  
Debbie Drake  
December Bride  
Decoy  
Deputy  
Deputy Dawg  
Dial 999  
Dr. Christian  
Duffy's Tavern  
Eddie Cantor  
Ellery Queen  
Eve Arden  
Everglades  
Exclusive  
Federal Men  
Flight  
Follow That Man  
Frontier Doctor  
Funny World  
Gangbusters  
Grand Jury  
Great Gildersleeve

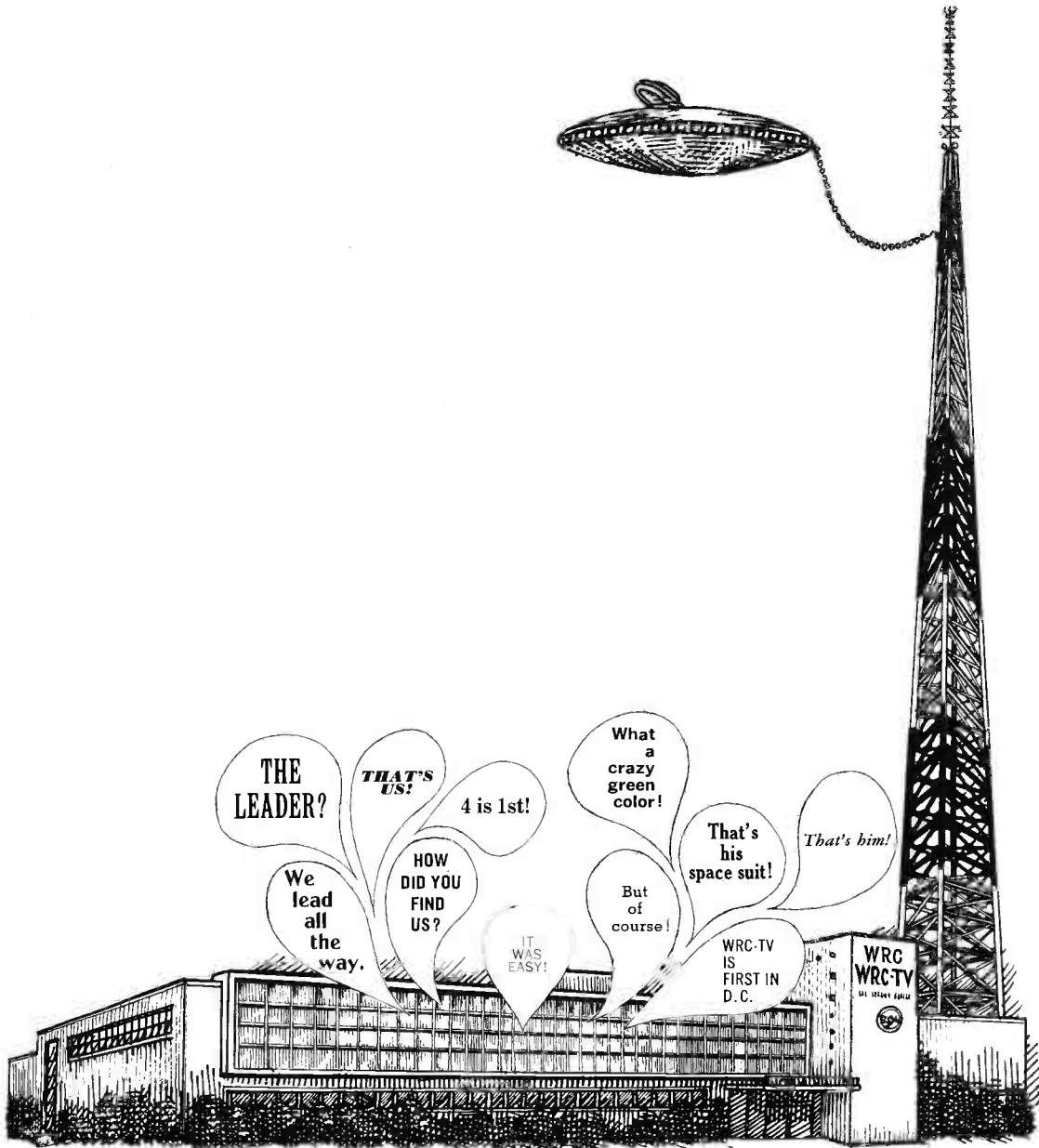
Greatest Headlines  
Harbor Command  
Hawkeye  
High Road  
Highway Patrol  
Home Run Derby  
How to Marry a Millionaire  
Huckleberry Hound  
Hunter  
I Led Three Lives  
I Search for Adventure  
I Spy  
International Detective  
Janet Dean, RN  
Jet Jackson  
Jim Backus  
Joe Palooka  
Judge Roy Bean  
Jungle Jim  
Keyhole  
King of Diamonds  
Kingdom of the Sea  
Kit Carson  
Klondike  
Lock Up  
Mackenzie's Raiders  
Man and the Challenge  
Man Called X  
Man From Cochise  
Man Without a Gun  
Man Hunt  
Mark Saber  
Martin Kane  
Men Into Space  
Men of Annapolis

Milestones of the Century  
Mr. Adams and Eve  
Mr. and Mrs. North  
Mr. District Attorney  
Navy Log  
New York Confidential  
Official Detective  
One Step Beyond  
Our Miss Brooks  
Panic  
Passport to Danger  
Pendulum  
People's Choice  
Pony Express  
Pride of the Family  
Public Defender  
Quick Draw McGraw  
R C M P  
Racket Squad  
Ray Milland  
Ripcord  
Rough Riders  
Science Fiction Theatre  
Sea Hunt  
Sergeant Preston  
Seven League Boots  
Shannon  
Sheriff of Cochise  
Silent Service  
Sir Lancelot  
Soldiers of Fortune  
South of the Border  
Squad Car  
State Trooper  
Stories of the Century

Supercar  
Susie  
Sweet Success  
Tallahassee 7000  
Target  
Texas Rangers  
This Is Alice  
This Man Dawson  
Tightrope  
Tombstone Territory  
Tracer  
Trackdown  
True Adventure  
Tugboat Annie  
Two Faces West  
U.S. Marshal  
Uncommon Valor  
Uncovered  
Unexpected  
Vagabond  
Vikings  
Visitor  
Walter Winchell File  
Wanderlust  
Wanted  
Web  
West Point  
Western Marshal  
Whiplash  
Whirlybirds  
Willy  
Wyatt Earp  
Yancy Derringer  
Yesterday's Newsreel  
Yogi Bear

**BROADCAST MUSIC, INC.** 589 Fifth Ave., New York 17, N.Y.





**It's easy to find the leader in Washington!** ARB and NSI agree....WRC-TV is first in total homes sign-on to sign-off (Jan. '62)\*. And, ARB reports WRC-TV's 74,600 homes per average quarter hour, 9 A.M. to midnight, highest in Washington TV history! These down-to-earth figures become increasingly important when you consider that the big-spending families served by WRC-TV earn more per-household than those of any other in the country. If you're campaigning for greater sales in Washington (and you should be—it's America's No. 10 market) hitch on to the leadership station...

\*Average quarter-hour.

**WRC-TV** 

IN WASHINGTON CHANNEL 4  
NBC OWNED  
REPRESENTED BY NBC SPOT SALES

## *Nielsen's domination as top numbers merchant has been challenged but never overcome*

impractical), nonetheless constitute basic improvements in the technology. But by giving raters passing grades for their overall efforts without stressing the positive need for remedial procedures, the Madow committee pulled out whatever teeth its recommendations might have carried. For all its scholarly virtues the report, granted the constricting framework in which it was created, is unlikely to provide the impetus, threat or inspiration the rating services need for self-improvement.

One of the more-publicized suggestions made by the Madow committee was that the TV industry set up an Office of Research Methodology to implement the recommendations made in the report. To date the suggestion has made as much progress as an anti-fillibuster bill in Congress. The National Association of Broadcasters and the American Research Foundation have committees investigating the matter, but chances for further development are not considered bright.

Similarly, few of the other Madow recommendations have, as yet, graduated out of the "in-committee" class. The rating services seemingly are content with the status quo situation that prevails, broadcasters, agencies and advertisers are apparently convinced that they are spending more than enough money for what is, after all, just another tool and industry associations are reluctant to jump into an area of such controversy.

The rating services, for the most part, are monolithic organizations. They are headed, in almost every instance, by their respective founders. A. C. Nielsen Co., American Research Bureau, The Pulse Inc., Trendex Inc. and Videodex Inc., with TV-Q and A. Sindlinger & Co. as marginal members, make up what are loosely termed the TV raters. While all are, of course, fiercely competitive with one another, the dominant organizations, by far, are Nielsen and ARB.

"For national figures you can't beat Nielsen," a programming executive at one of the top 20 agencies said last month in what amounted to a ringing, unsolicited testimonial. "The company's great advantage," the agency man added, "is that it gives you an automatic, unbiased, fixed sample. These repeated measures from the same households can be extremely useful."

As the company name indicates, the Nielsen research organization is mostly the product of one man's ambition, skill, tenacity and foresight. At 64, tall, still-spry, Arthur Charles Nielsen Sr. is board chairman of a sprawling research busi-

ness whose consolidated gross revenues last fiscal year zoomed to a new company high of some \$36 million. Currently the researcher has 4,500 full-time workers operating out of 30 offices (14 of them domestic), servicing well over 1,000 clients a year in the U.S. and by way of 12 wholly-owned subsidiaries in 14 foreign countries.

Actually, Nielsen's broadcast division (now called Media Research Division), while garnering most of the press notices, is only a modest profit-producing cog in the wheeling company fortunes. The division has branches in but three—Japan, Germany and England—of the parent company's 14 overseas markets. The fat part—estimated at about 80%—of Nielsen's business comes from its food, drug and other market surveys.

### A NIELSEN HISTORY

Solving engineering problems rather than audience measurement is what Nielsen had in mind when he started his present company 39 years ago in his home town of Chicago. Born on September 5, 1897, Nielsen went to the University of Wisconsin where he excelled as an electrical engineering major and tennis player. After serving in the navy during World War I he worked for a brief spell in the advertising department of *Management Magazine*. At 26, on a borrowed investment of \$45,000, Nielsen went into business for himself.

At first he operated solely as an engineering consultant to heavy machinery manufacturers. But gradually Nielsen's vistas began to spread. By 1933 the company was firmly committed to a market measurement operation.

This phase of the business really took hold in 1933 when a drug producer client ordered a retail drug store sales study. Nielsen used the study as the jump-off for a more comprehensive, syndicated service which became known as the Drug Index. By auditing retail dealers' invoices and stocks, Nielsen found that he could provide subscribers with fairly precise information about individual brands. In 1934, the researcher added a Food Index to his growing stockpile of services and today the Nielsen Food and Drug Indexes are still the heartbeats of the business. Included among other services that the research outfit currently offers clients are indexes for the confectionery, photographic and tobacco fields; a service which evaluates new food products; an automated system for measuring consumer tastes; a media service which studies consumer magazine audiences, and a coupon clearing house.

The history of the Nielsen company's interest in audience measurement is tied closely to the development of the Audimeter, an electronic device which looks like a postal meter case. The Audimeter was invented by two Massachusetts Institute of Technology professors in the early '30s. Nielsen bought the patent for the device in 1936 and spent almost seven years developing, redesigning and testing it. The testing was extensive. For some four years the Audimeters were used in 200 experimental homes as part of a pilot operation. Finally, in 1942, the first commercial installations of the exclusive Nielsen device were made in the eastern and central states covering an area comprising 25% of the country. In 1947 the service, which is known as the Nielsen Radio Index, was expanded, coast to coast, with 1,100 homes spotted over 63% of the nation. By 1948, Nielsen was using a 1,500 homes sample, which reportedly covered 97% of the country, or all but the mountain states.

In March 1950, only eight years after introducing its first commercial audience measurement service, Nielsen became undisputed number one numbers merchant in the country. The company paid an estimated \$500,000 in purchasing all of the C. E. Hooper Inc.'s (Hooper continued its local services) national radio and TV services. The move left Nielsen as the only service offering national network audience measurements. It was a domination to be challenged but never since overcome.

Along with the acquisition of Hooper, the Audimeter is one of the big reasons why Nielsen is the pied piper of the rating business. It's still the basic component in all of Nielsen's audience measurement reports, and over the years the company is said to have sunk about \$12 million worth of modifications into the electronic device. The Audimeter, each one of which costs an estimated \$300 to manufacture, is installed out of sight and wired to the radio or TV sets in the Nielsen sample homes. It shows, on coded 16 mm film, a minute-by-minute record of set tuning.

In each Nielsen TV sample home (the Nielsen Television Index Service—NTI—was inaugurated in 1949) the viewer changes the recording film cartridge every two weeks and promptly wins a 50 cents reward, which is automatically ejected from the machine in the form of two quarters. Nielsen also foots half the maintenance bills for all Audimeter-wired sets, and occasionally rewards set-owners with modest prizes.

The film record is mailed in to the

## Nielsen's unofficial 1961 gross revenues from radio-TV subscribers: about \$7 million

company where it is inspected for accuracy by a giant computer, decoded, converted to IBM punched cards, sorted, tabulated, computed and printed. The completed data is then analyzed by the Nielsen client service staff, which pinpoints significant developments for individual clients before sending reports out.

The Audimeter is maintained in a practically fixed nationwide panel of about 1,100 TV homes. When panel members move or otherwise significantly change their social or economic characteristics, they are dropped and new members substituted. Nielsen's national TV panel conforms as nearly as possible to a probability sample.

The Nielsen Station Index (NSI) provides audience measurement reports for local markets. Participating homes record viewing information in diaries called Audilogs. In major markets the Audilogs are used in conjunction with Recordimeter, a kind of mechanical Big Brother, attached to the set, which keeps a check on diarykeepers. The Recordimeter measures the total time a set is used, data which is balanced against information received from the Audilogs. The device also periodically prods families (by means of flashing light and buzzer sounds) to make their diary entries. Audilog homes are paid one dollar for every diary kept.

Nielsen's national data comes to subscribers in a variety of reports. The NTI pocket-piece is issued twice a month and surveys a consecutive two-week period. Partly because of its convenient size it's easily the most looked-at national rating report in the TV industry. This report contains an assortment of useful information. Included are TV homes reached, homes using TV, ratings, shares-of-audience, average audience, coverage and station lineups.

The bi-monthly Complete Reports also are part of the NTI overall package. They complement the pocket-pieces with more detailed data, some of which is of a demographic nature. Information on cumulative audiences, audience flows and cost-per-thousand figures are included in these reports.

The Nielsen Multi-Network Area report, commonly called the MNA, is another widely used TV industry research tool. The report, a breakout from the nationals, is issued weekly, 50 times a year. It covers homes using TV, ratings, shares, and coverage figures in a 24-city area where all three networks have an equal chance to present their programs simultaneously. The 24 markets represent about 40% of all U.S. TV homes

and the reports are prepared from data taken from about 400 Audimeter homes in the area. "Fast" MNA reports, making use of one-week rather than two-week Audimeter film, are mailed out about six days after the last reported telecast. Periodically, Nielsen also issues a National Coverage Study (NCS), which measures the coverage of every TV station in the country.

Locally, NSI reports are issued anywhere from once every two months to once a year depending upon the size of the market. Samples vary—from 220 to 880 homes—by size of the market and total reach of individual stations. The survey period is usually four weeks.

### INSTANT SERVICE IN NEW YORK

Following ARB's lead, Nielsen currently is offering an instantaneous service in the New York area. Instantaneous Audimeter uses a telephone line hookup which electronically transmits TV tuning patterns and set usage from some 280 sample sets to a central office. The instantaneous ratings are identical to the regular Audimeter readings, but, of course, have a much faster delivery potential.

A. C. Nielsen, a publicly owned company whose stock is sold over-the-counter, does not break down its annual profit and loss statement by divisions. However, in reviewing 1961, H. A. Rahmel, executive vice president and manager of the Media Research Division, did report that revenue for this division increased 17.4% during the year. He also announced that the Nielsen Station Index served a new high of 180 TV markets, that the service will be expanded to report audiences of 506 TV stations in 220 markets and that earnings for the service reached a record level through serving some 400 radio and TV stations, in addition to 260 agencies and advertisers. About 450 stations and 45 advertisers and agencies buy the national coverage reports, while all the networks, about 40 national advertisers, approximately 50 agencies and at least 20 film and production companies are subscribers to the NTI reports. Agencies pay from \$325 to \$1,800 for the NSI service, while station fees vary from \$300 to \$1,300 in major markets to \$135 to \$280 in smaller markets. New York stations pay a substantially higher rate for the service, with their charges ranging from \$1,700 to \$2,700. Price for the complete NTI package varies, according to billings size of subscribers, from a low of \$152 to a high of \$10,000. Unofficially radio and TV subscribers are estimated

to have given the Broadcast Division gross revenues of about \$7 million in 1961.

As of August 31, 1961, there were some 2,000 share holders of Nielsen common stock. Arthur C. Nielsen Sr. owned 477,320 shares of the common issue, which is sold over-the-counter, and 1,440,000 shares of Class B special stock. His son, Arthur J., who is president of the research firm, owned 12,695 common shares. The stock has been selling for about \$60 a share. As chairman of the board of directors of the company, Nielsen earned \$105,000 last year.

Successful as it is, Nielsen does not hold a corner on the TV industry market. Given a Rorschach association test, most members of the industry would undoubtedly place the name of James William Seiler smack up against the initials ARB. Tall, spare, keen-eyed Seiler is founder, director and main-spring of that research organization.

Born Nov. 10, 1916, in Evansville, Ind., Seiler was one of three children. Analytical talent was one of his birthrights: his father, James F. Seiler, was a professor of mathematics at the School of Mines in Golden, Colo.

Jim Seiler's family lived a rather nomadic life during his formative years, moving from Indiana to Wyoming, to North Carolina, to Florida and finally to Washington, D.C. The longest sustained period of time, however, was spent in Cheyenne, Wyoming, where young Seiler did the bulk of his growing up.

Because of a natural propensity for languages, Seiler pointed himself for a career in the foreign service, but part way through schooling at George Washington U. he switched tracks and became a psychology major. He graduated in 1939 with a B. S. degree and a fluent speaking knowledge of Spanish, Portuguese, French and German.

After a short stint in the advertising department of the *Washington Daily News* he went to work as a combination page and sound effects man for NBC Radio's District of Columbia affiliate, WRD. It wasn't long before he was pushed up to a job as combination sound effects and music rights man, followed by an appointment as promotion director of the station.

"It was my first good job," Seiler recalls, "and my first bit of business was to be called into the navy." Seiler, who was in the reserves, joined the navy as an ensign in June 1941 and spent the war serving all over Latin America. He was discharged in October 1945 as a lieutenant.



ant commander and returned to WRC, where he was immediately made promotion and research director. Working his way up to assistant station manager, he left the station in 1949.

It was a well-planned move. For a long while Seiler had been conducting audience measurement surveys. They were carry-overs from university days when such research was part of his psychology studies. He continued doing the surveys while working for WRC and before long the station had a series of solid papers on both radio and TV listenership. Other Washington and Baltimore stations asked to share in the surveys and by 1949 reports to four TV and nine radio stations were going out under Seiler's supervision. Some of his clients suggested that he set up an independent organization and on Sept. 1, 1949, Jim Seiler formed the American Research Bureau with headquarters in Washington.

ARB's first office, located in the National Press Bldg., was peopled by four full-time employes and about 35 part-time interviewers and tabulators. The research organization's New York and Los Angeles offices were opened in 1952, the latter as a result of a merger between ARB and Coffin, Cooper & Clay, a West Coast research firm. ARB also has a

Chicago office, with its main office now shifted to a location in Beltsville, Md., just outside of Washington.

From the beginning Seiler favored the diary as his basic approach to audience measurement. This method requires that one or more household members keep a written record of their TV viewing. ARB still uses diaries for almost all of its surveys.

#### THE DIARY

ARB cites several "theoretical" advantages to the diary:

- Provides variety of data including audience composition, cumulative ratings, audience duplication, audience flow, etc.
- Is more economical than most other methods and is suitable for any size area.
- Supplies information recorded by the individual viewer at the time viewing takes place and is feasible on a round-the-clock basis.

The diary, however, has a substantial number of detractors, most of whom question the method's accuracy and validity. To answer critics, ARB conducted experiments for a year—1955-1956—using diary homes in eight heavily populated areas. After surveying the same homes by means of telephone coincidental techniques (respondents are asked

what program they're watching when called), ARB concluded that audience ratings obtained by both methods "do not differ appreciably."

Currently, ARB offers subscribers a variety of syndicated reports, with the City Reports, or Metropolitan Area Surveys, and TV Nationals its two major services. ARB's national reports are based upon a sample of completed diaries obtained from approximately 1,600 different TV families. The samples are changed for each survey period, with reports issued six times a year. The rating week varies from month to month. In addition to its regular national report, ARB, in order to measure programs with different station lineups, issues a supplementary report from a sample of about 550 homes taken during a second week in the month.

All samples are selected on a random basis with each home in the country, at least theoretically, given an equal opportunity for selection. ARB interviewers contact each diary family (usually by telephone) three times before and during the measurement period, soliciting cooperation and insuring the understanding of the respondents. With few exceptions—in rural areas some respondents are invited to participate in a contest where the winners are given \$50

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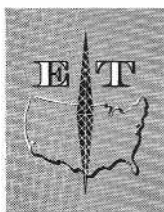
"Let's Talk Shop"

AT SUITE 1501  
ESSEX INN

*... we'd be delighted to have you drop in during the NAB convention*

**EDWIN TORNBURG & CO. Inc.**

New York • West Coast • Washington, D.C.



*Negotiators for the purchase and sale of radio and television stations  
Appraisers • Financial Advisors*



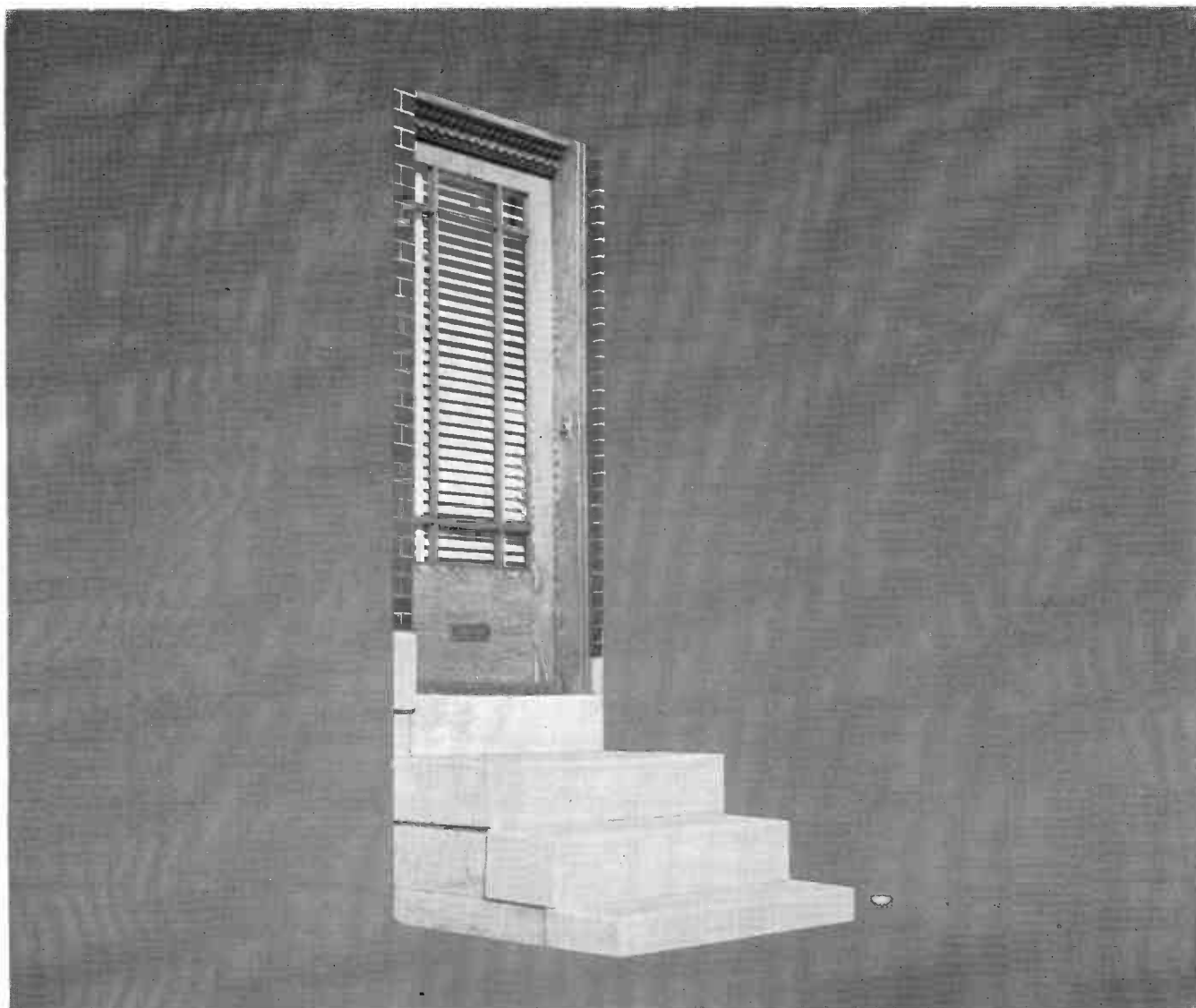
ED TORNBURG



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DOUG KAHLE



## These are not the only steps in Baltimore!

There are all kinds of steps in the vast Baltimore metropolitan area . . . steps into brand new apartment houses and huge redevelopment projects in the city . . . steps into homes of all income levels from city row houses to magnificent "valley" country estates.

The people who walk these steps have a consuming interest in the activities of Baltimore—and Maryland. WMAR-TV caters to this interest! Programs in production include: "Medicine at Maryland", a pictorial presentation of the 150-year old University of Maryland Medical School; "Wherever You Go", the inside story of the Baltimore USO; "The Negro Intellectual", a study in this border city; "She'll Walk With Pride", personally narrated by a 12 year old girl victim of rickets; "The Face of Tomorrow", a look at peaceful and military pure research from the U. S. Army Chemical Center, Edgewood, Md.; "A Visit

to Morgan College", another hour study of a major Baltimore area educational institution.

Ever since WMAR-TV went on the air as Baltimore's first TV station, Baltimoreans—and Marylanders—have always looked to WMAR-TV for informative programming, a tradition of service established by its parent organization, The A. S. Abell Company, for 125 years publisher of the Sunpapers of Baltimore.

This public service programming—for Baltimoreans by Baltimoreans—will continue when WMAR-TV moves into its new facilities.

*No Wonder — In Maryland Most People Watch*

**WMAR-TV** 

**Channel 2—Sunpapers Television—Baltimore 3, Md.**

Represented Nationally by THE KATZ AGENCY, INC.

*“National” Arbitrons didn’t stand a chance when the networks rebelled at their cost*

savings bonds—diary families are not offered any direct remuneration by ARB.

In its national reports, ARB measures the entire broadcast day, on a projectable basis, for the total U.S. area. Reports are delivered to subscribers approximately three weeks from the completion of the survey week.

Besides audience measurement figures, ARB’s TV-National Report contains a fairly comprehensive profile in terms of audience composition. Audience size is compiled on the basis of five or more minutes exposure to a program.

ARB’s City Reports are program-by-program studies of the size and characteristics of the TV audience in specific markets. Samples are selected with the same technique used for the national reports. The number in a sample varies between a minimum of 200 diaries in small markets and a minimum of 300 diaries for a metropolitan area. In all, about 130 local market areas are surveyed annually, and reports issued from two to ten times a year, depending upon market size. The local reports cover quarter-hour periods and, among other information, provide projections of the total number of homes in the standard metropolitan areas of cities (from one to 16 counties) reached by individual programs. ARB claims to issue more than 700 different local reports yearly.

In May 1958, ARB began commercial operation of TV’s first instantaneous electronic audience measurement system. Arbitron, as the system is called, consists of a small metal box, about the size of an office card file, which is housed behind the TV set and connected to a central IBM computer by special leased telephone lines. The electronic device, which responds only to a single frequency, transmits set tuning information to its central office every 90 seconds.

According to Jim Seiler, the introduction of Arbitron was motivated by a need, especially in major markets, for two kinds of service that diaries can’t provide—“prompt results and the day-by-day, hour-by-hour track record of every day’s TV viewing.” Seiler points out that besides its obvious advantages like discouraging the loading of specific time periods with special big-audience-potential material, Arbitron also is an important sales implement for researchers because of its novelty appeal to clients and its alluring promise of an exact mechanical reading.

But Seiler does not back away from citing Arbitron’s disadvantages. “It tells us if the set is on,” he says, “but doesn’t tell us who, if anyone, is watching.

Then, too,” he adds, “you’re only getting about half representation, because almost half of the original probability sample refuses to allow their sets to be wired.”

Most serious drawback to Arbitron, it would seem, is its high maintenance costs. In New York City, where the method was first introduced on a commercial basis and where Arbitron reports are still issued, it costs ARB about \$180,000 a year to operate and maintain the system. The present New York Arbitron sample consists of 251 homes and costs break down to about \$500 per home. The electronic Arbitron mechanism costs between \$150 and \$200 to manufacture, with selection of samples, procurement of respondent cooperation and maintenance of equipment accounting for the remaining charges.

Recently, however, ARB announced that it was in the process of doubling the number of sample homes and electronic units in the New York Arbitron sample. When the program is completed (it’s expected to take more than a year) the Arbitron sample reportedly will exceed 400 units. ARB claims the project was made possible by a “dramatic new technical breakthrough” that allows a substantial increase in sample size for the same expenditures that a much smaller sample cost formerly.

**A MILLION DOLLAR INVESTMENT**

But not all of the company’s expenditures are spent on purely technical improvements. To cut down on the number of sample refusals, ARB offers Arbitron joiners a small premium, like a set of steak knives. In addition, the firm pays half of every TV service bill incurred by an Arbitron-wired set. Set-owners mail in a receipted bill and ARB sends back a check for half the listed amount. It’s reliably estimated that ARB already has about \$1 million invested in the New York system.

Some four months after Arbitron was introduced to the New York market, ARB began issuing the reports on what it called a multi-market basis. Actually the syndicated service was based on a sample of about 400 Arbitron metered homes in seven major cities. Including New York, the cities were Philadelphia, Washington, Detroit, Chicago, Cleveland and Baltimore. As a supplement to the multi-market Arbitron operation, ARB made approximately 1,200 telephone coincidental calls to some 60 sampling areas throughout the country. These instantaneous “national” ratings floundered and died last September. ARB ran into stiff resistance from clients

over the price factor. The picture, it seems, for many advertisers, and consequently their agencies, had changed. With the trend running stronger and stronger towards participations in, rather than full sponsorship of, network shows, one of the biggest needs for instantaneous ratings diminished somewhat. Few advertisers were left with such huge stakes in a single show that they found it vital to keep constant tabs on their investments.

The networks, too, rebelled at what they believed were excessive charges—\$48,000 per network on a 13-week syndicated basis beginning in late September and terminating after Christmas. NBC-TV eventually stopped subscribing to the service and ABC-TV was only a part-time user. Without the solid backing of all the networks, the “national” Arbitrons didn’t stand a chance for success. ARB, which still offers the service on a private and confidential basis (CBS-TV used it for a quick audience measurement after its “Tour of the White House with Mrs. John F. Kennedy” program), says that it hopes to resume the open, syndicated service again by next fall.

Almost all ratings users subscribe to more than one rating service and a considerable number of them openly express preference for Nielsen on a national basis, giving ARB the nod for its local coverage. Yet ARB does number all three networks among its clients and it also services close to 200 advertising agencies, more than 400 TV stations and approximately 120 advertisers. Included are eight of the top broadcasting agencies in the country.

Rates for the ARB services vary according to the types of surveys purchased and depend on the billing size of the subscriber, discounts, etc. Generally costs to agencies for ARB ratings run from \$250 to \$1,600 a month. Station charges average between \$200 and \$500 a month, except in New York where, because of Arbitron, stations pay a fixed price of \$3,700 a month. Despite its impressive client list, ARB has had a difficult time turning a profit. Formerly a privately-owned organization—Seiler owned 54% of the stock—the research firm merged with C-E-I-R Inc., a \$10 million-a-year data processing company. The move came after ARB spent four years—1957-60—on the red side of the financial ledger. The research firm attributes most of its more recent money problems to the excessive cost of setting up the Arbitron operation. Actually the company has had only one sustained profit-making period in its history, 1952-



56. Last year, however, ARB did manage to add earnings of approximately \$200,000 to the C-E-I-R corporate cash-box.

Under its new setup, the research bureau, which now has about 320 full-time employes (it also employs a field staff of about 2,800 people), is currently a division of the computer firm. Seiler, who was formerly president of ARB, is now listed as director of the new division. He strongly believes that the merger was advantageous to all concerned. The media and research fields, he feels, are definitely headed for automation because computers "can do so much more, so much quicker and can go into so much more detail." All of ARB's data, he reports, will go on IBM 7090 computers next fall.

Behind Nielsen and ARB, the rest of the TV audience research field is spread out rather loosely. The Pulse Inc. is the only rater to use in-the-home, person-to-person interviews. It's a modest organization consisting of three domestic offices, with headquarters in New York, and an overseas office in San Juan, Puerto Rico. The firm employs a total of about 150 full-time workers, together with 1,500 to 2,000 part-time interviewers and tabulators.

Dr. Sydney Roslow, a former psychological research analyst, started Pulse in 1941 as a radio audience measurement organization. Today he's director of the company and his son, Laurence, is associate director.

The research outfit, formerly simply an audience measurement rater, is now stressing the qualitative approach in its reports. Its Marketing Survey of Network Television Programs, for example, offers an extensive survey of TV audiences in the country with the emphasis on both demographic and product characteristics. With this report Pulse is bidding mostly for advertiser and agency business. Laurence Roslow says that the purpose of the report is to permit "the matching of the program's audience to the product's users," and also to permit advertisers to use other than mere cost-per-thousand criteria in their evaluations of programs.

#### HOW PULSE CONDUCTS SURVEY

The marketing survey, which Pulse has been doing for about the last year and a half, is issued three times a year. It's based on a probability sample of 1,750 families in 250 counties representing the country's total TV households. Personal interviews, using the aided recall technique (a printed roster of programs is used to aid the respondent's memory), are conducted almost exclusively by women interviewers. They are carried out in the evenings between 5 and 8 p.m. Each network program survey contains a minimum of 30 qualitative characteristics. Interviewers spend two weeks in the field collecting data and the report takes about three months to deliver. Pulse also issues local reports which cover 250 TV markets across the country.

Trendex Inc., which was started by Edward G. Hynes in 1950 after he left the employ of the late C. E. Hooper, used to offer clients the fastest national rating service in the country. "What was your Trendex last night?" was the standard conversation-opener among TV talent until Arbitron came on the scene and grabbed off most of the overnight-instantaneous business.

By making some 1,000 coincidental telephone calls per half-hour show to numbers selected at random in 25 cities during the first week of every month, Trendex was able to come out with overnight and well-publicized national ratings. Since last June, however, the company hasn't published any syndicated reports and currently it's doing the great majority of its business on special order from networks and agencies.

Videodex, run by Allan V. Jay, is another TV research organization which

uses the diary method to gather its measuring data. It issues mostly local reports on monthly, quarterly and, sometimes, three times a year, schedules. The average diary sample covers between 175 and 450 homes depending on the size of the market being surveyed. The reports are geared for advertisers and are described by Jay as being "TV spot schedule summary analyses" supplying data on the cost efficiencies of spot buys.

Sindlinger & Co., founded in 1947 and located in Norwood, Pa., is bossed by Albert E. Sindlinger, a former George Gallup pollster. Sindlinger measures all media with the emphasis on motion picture box office reports. The company's TV role is limited to a once-a-week customer's report for the DuPont Co. The report is based on telephone interviews, made on Mondays to some 1,800 households, which determine what TV programs were watched on the previous Sunday evening.

TV-Q, a division of Home Testing Institute Inc., Manhasset, N.Y., is a national qualitative TV research service. It measures people's opinions, attitudes and appeals. TV network programs, specials and syndicated shows are weighed in terms of familiarity and enthusiasm. The researcher, as yet, has no local service.

#### AREAS RESEARCHED BY TV-Q

TV-Q attempts to cover two major areas for its clients: it measures a program as a vehicle or carrier for a specific advertiser or brand, and, because it believes that program liking and commercial impact are directly related, tries to indicate the popularity of a show. Programs are rated according to "Q score," which is a quotient showing how many people familiar with a program regard it as one of their favorites.

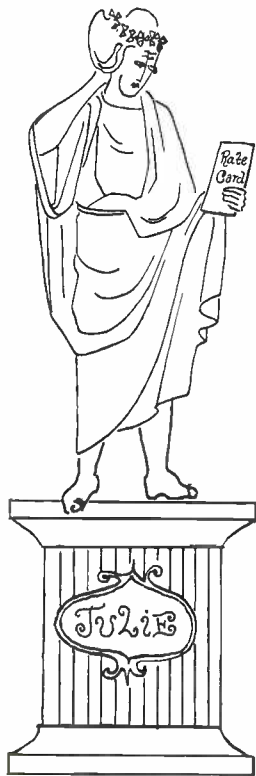
TV-Q mails questionnaires to different national cross-section consumer panels 12 times a year. There are 1,000 families in each panel with about 90% of them TV homes. Because only about 500 homes are needed before stability is obtained, TV-Q bases its reports on the opinions of approximately 2,100 members of about 750 TV homes. With the housewife quarterbacking the project, each member of the family over six years of age is asked to fill out the questionnaires. The reports generally measure the appeal of the series over a period of time, rather than the appeal of a specific episode.

Panel members are sent Christmas gifts and sometimes given client-advertiser products to test and later to keep. TV-Q subscribers include the three networks and 15 top agencies. The company, which was started in June 1958



#### Columbus Found the Hidden Market

Columbus J. Keister, Keister, Inc., stumbled on a veritable Isabella of a market for his client, Other Buffered Products. Found Tri-Cities Market drug sales topped those in Greenville, S. C., Roanoke and Raleigh. There are plenty of doubloons for you in Tri-Cities. Call Meeker (in the Southeast, James S. Ayres). WCYB-TV • Bristol, Tenn.-Va.



## O TEMPORA O MORES

“Julie,” yelled the busy AE over his shoulder, “find out how much 10-second ID’s in A, B and C time cost on WHR-TV\* and lemme know.” Julie, willing but woolly, came back two hours later (she was busy, too) with this information.

“ID’s in A time cost six times as much as ID’s in C time, and I can’t remember what they cost in B time, but together all three cost \$70.”

As the AE fielded this one, Julie continued breathlessly: “They’re scheduled for an across-the-board rate increase in June though; the cost of each 10-second spot will increase by the same amount. An ID in A time will then cost twice as much as one in C time, and I still can’t remember how much B time will cost, but together the three will cost \$142, and you can figure out how much ID’s in B time cost yourself.”

What solution did the AE come up with—and where is Julie working now?

The AE, who was really rather an astute fellow, came up with the perfect solution—he bought WMAL-TV for his client. 10-second ID’s in the 6 to 6:30 P.M. or 11 to 11:30 P.M. news periods cost only \$45 each on a 26 week 10-plan . . . an excellent buy. And no rate increase is contemplated for June. If you figure out how much those WHR-TV spots cost, send us your answer and we’ll send you an on-the-record report about Julie.

*\*No use looking for a rate card—we made this one up. And don’t look for help by checking the WMAL-TV rates because their time is far more valuable.*

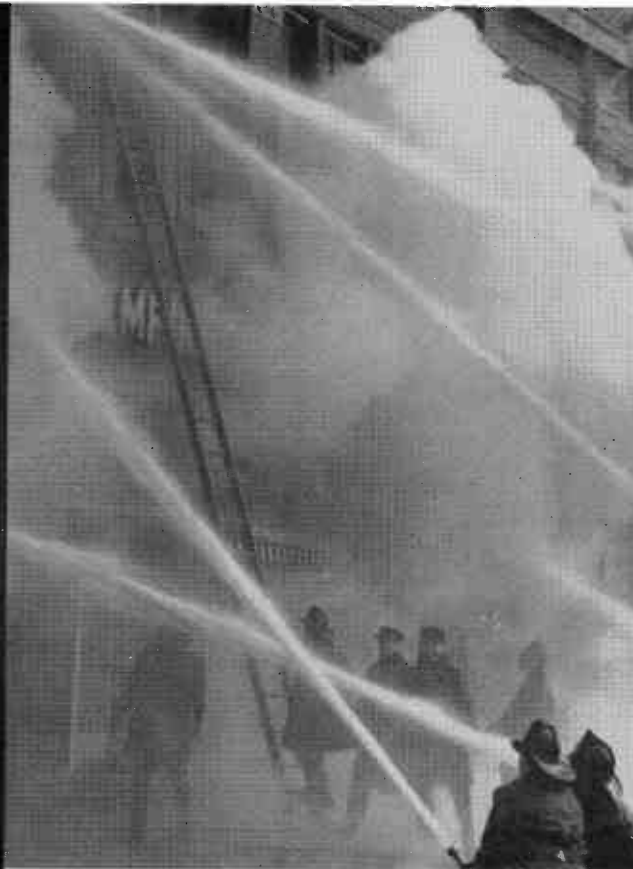
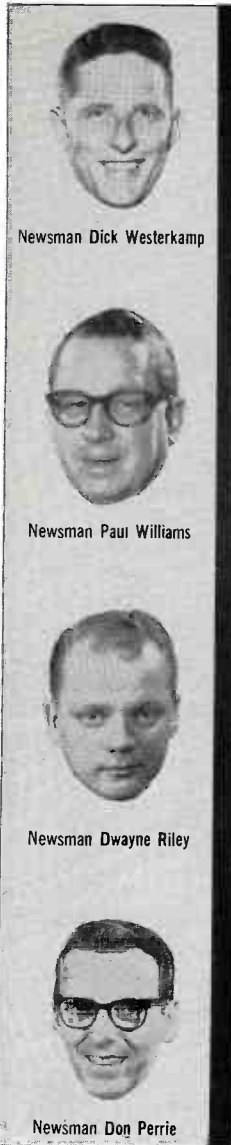
Puzzle adaptation courtesy of Dover Publications, Inc., New York 14, N. Y.

**wmal-tv**  
Washington, D. C.

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

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

# *If it's NEWS,* it's on the **WWJ Stations**



- 13-man staff of Radio-TV news specialists
- NBC world-wide news correspondents
- Newsgathering resources of The Detroit News

**WWJ** ◀ **THE NEWS STATIONS** ▶ **WWJ-TV**

OWNED AND OPERATED BY THE DETROIT NEWS • NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.



by Henry Brenner, who also is president of the parent HTI organization, has a rate scale that is predicated on client billings. An agency, for example, with annual gross network TV time and talent billings of \$20 million or over pays \$9,850 a year for the service.

In recent years an increasing amount of TV's research business has been swinging to Nielsen or ARB. Competing firms have had to go in for more specialized studies. Even so, contrary to the general belief that rating surveys are synonymous with money, there really aren't any big profits to be panned out of the TV audience measurement mine—at least not profits in the usual broadcasting or advertising agency connotation of the word. (Actually the networks make the largest contributions to the researchers' coffers, by shelling out an average of about \$500,000 a year each for their various radio and TV audience research reports.) ARB is only just starting to come out of the financial backwoods and as recently as 1958 there was a reliable report that Nielsen's broadcast division dropped \$81,000 for that fiscal year.

And it's money, or lack of it, that stands in the way of any drastic self-improvement campaign by the TV researchers. It's said that research costs have gone up more than 50% in the last two years. Yet talk to TV research subscribers and one of the first things they say is that they are reasonably satisfied with the service they're getting, but that they'd like to get more information for less money. It's small wonder then that the financially hard-pressed raters shy from any suggestions of remedial change that might add to their already considerable costs.

Yet some changes are obviously in order. No TV researcher today employs a methodology so perfected that its validity and sometimes accuracy are not open to question. Trendex's and Sindlinger's telephone interviews are limited, of course, to households that are listed in the telephone book. Entries in ARB's and Videodex's diaries are certainly not always recorded, as they should be, coincidentally with TV programs watched. Pulse depends on the frequently shaky recall abilities of respondents and TV-Q's completed questionnaires possibly contain an undeterminable amount of prestige bias (i.e., tendency of respondents towards self-aggrandizement in listing programs like *CBS Reports* when they've really watched *The Untouchables*). Though they are thoroughly valid methods for reporting set tuning, even metered devices, like Nielsen's Audimeter and ARB's Arbitron, can't indicate if people are actually watching the

set. It has been recommended, from time to time, that the raters use a multiplicity of methods as a means of insuring more valid readings, but users, with that old devil money hovering in the background, haven't emphatically insisted. Consequently, with few exceptions—Nielsen in its NSI major market reports is one—singular, rather than multiple, methodology has prevailed.

Accuracy is second perhaps only to validity as an area of critical vulnerability to raters. The size of a sample and its reliable representativeness of the universe being measured are the key factors determining accuracy. Most researchers and rating users seem to agree that given a sample size of 1,000 homes and a rating of 30.0 they take for granted a plus and minus deviation range of at least 3 rating points around the 30. They realize that ratings are merely approximations and not absolutes, and that standard deviations are inherent in all measurements based upon sampling techniques. They also know that increasing the size of the sample by about five times will decrease the range of deviation by about half. The Madow Report suggests that increasing present sampling sizes, particularly in smaller markets is, of course, usually desirable. But the rub again is money. The cost of a survey rises proportionally to the increase of the sample size. It's not surprising then that the Madow committee concluded that "in general, users of statistical data do not explicitly formulate accuracy requirements." In other words, as one network research head put it, "We're getting as much accuracy as we're willing to pay for."

#### THE INDUSTRY'S "GREATEST NEED"

And there are still important TV research areas that are being somewhat neglected. ARB's Jim Seiler has his ear to the pipeline and cites the industry's greatest need as "better qualitative reports. Everyone is asking for them."

In a modest way, Seiler and other researchers have been answering these entreaties. In February, for example, ARB issued a comprehensive, qualitative profile of the Salt Lake City TV audience. The study is said to be a prototype of others to come. Nielsen, too, has been issuing a gradually increasing flow of qualitative information, especially of a socio-economic nature. But there's still a long way to go before TV research qualitative studies can even match present day quantitative reports in preciseness. Researchers still don't know what really happens when the TV set is on. Their techniques need to be sharpened. Assuredly they'd all profit by using larger samples.

Few of the remedial changes suggested for TV researchers are of a radical nature. Neither are they, generally, pie-in-the-sky reveries. The previously mentioned, cigar-smoking agency media director pronounced his elaborately-defined ideal rating system "certainly possible."

Fred Pierce, ABC-TV's director of research and sales development, says his perfect rating system would have a set panel and issue overnight ratings in markets where the three networks are competitive. He'd also like the system to have breakouts of audience composition and national ratings. These certainly seem like modest enough aims. Particular elements of Pierce's hypothesis have been used or are now being used in working systems. All that remains is for the various elements to be tied together.

#### AN OVERNIGHT METERED NATIONAL

Jay Eliasberg, CBS-TV's director of research, would simply like to see an overnight metered national service. ARB was knocking at this very door only a short time ago and promises, if it can overcome the price resistance hurdle, to be back knocking again in September. H. A. Rahmel says Nielsen's instantaneous system is fully operative for national studies. "It's a matter of economics," he feels, "a question of what price speed?"

But is cost such an insurmountable barrier? Dr. Herbert H. Hyman, one of the authors of the Madow report, thinks that researchers could implement most of the suggestions made in his study without prohibitive costs. The research director of an independent station in New York claims that if all users were willing to spend, say, 15% more for the TV research services they are now getting, quantitative and qualitative reports would become "near perfect" tools.

As of now though, the logjam of parsimonious indifference and neglect has to break before the perfect rating system can become operative instead of optimum. END

### ERRATA

February 1962 Marketbook

MARKET	CORRECTED TV HOMES
Houston, Tex.	489,000
Scranton-Wilkes-Barre, Pa.	292,200
Bristol, Va.-Johnson City-Kingsport, Tenn.	187,300
Youngstown, Ohio	171,300
Erie, Pa.	170,100
Quincy, Ill.-Hannibal, Mo.	159,700
Great Falls, Mont.	55,800



## TELESTATUS

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

# APRIL TELEVISION HOMES

TV HOMES in each market are derived in part from TELEVISION MAGAZINE's county-by-county projections of the household and TV penetration count made by the Bureau of the Census in 1960, plus various industry interim reports.

The coverage area of a television market is defined by TELEVISION MAGAZINE's research department. Antenna height, power and terrain determine the physical contour of a station's coverage and the probable quality of reception.

Other factors, however, may well rule out any incidence of viewing despite the quality of the signal. Network affiliations, programming and the number of stations in the service area must all be taken into consideration. The influence of these factors is reflected in the ARB 1960 Coverage Study and in the March 1961 Nielsen TV Coverage Study in those markets where this data has been made available by NCS subscribers.

After testing various formulae, TELEVISION MAGAZINE adopted a method which utilizes a flexible cut-off point of 25%. Normally, all the television homes in a county will be credited to a market if one-quarter of these homes view the dominant station in the market at least one night a week.

Penetration figures in markets with both VHF and UHF facilities refer to VHF only.

The television penetration potential varies by sections of the country. Many areas in New England have achieved a saturation level above 90%. Other areas—sections of the South, for example—have reached a rather lower plateau.

Future increases from either level can be expected to be distributed over a longer period of time than was characterized by the early stages of television growth.

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

In some markets it has been impossible to evaluate the available and sometimes contradictory data. These areas are under surveillance by this magazine's research department and new figures will be reported as soon as a sound estimate can be made.

In many regions individual markets have been combined in a dual-market listing. This has been done whenever there is almost complete duplication of the television coverage area and no substantial difference in television homes. Furthermore, the decision to combine markets is based upon advertiser use and common marketing practice.

The coverage picture is constantly shifting. Conditions are altered by the emergence of new stations and by changes in power, antenna, channel and network affiliation. For this reason our research department is continuously reexamining markets and revising TV homes figures accordingly where updated survey data becomes available. For a complete explanation of the various symbols used in this section, refer to the "footnote" key at the bottom of each page.

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APRIL, 1962

TOTAL U.S. TV HOMES.....48,800,000  
 TOTAL U.S. HOUSEHOLDS .....54,100,000  
 U.S. TV PENETRATION .....90%

Unlike other published coverage figures, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all commercial stations on the air.

Market & Stations—% Penetration	TV Homes
<b>ABERDEEN, S.D.—82</b> KXAB-TV (N,C,A)	25,400
<b>ABILENE, Tex.—85</b> KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***79,600
<b>ADA, Okla.—82</b> KTEN (A,C,N)	83,000
<b>AGANA, Guam</b> KUAM-TV (C,N,A)	††
<b>AKRON, Ohio—45</b> WAKR-TV† (A)	†69,500
<b>ALBANY, Ga.—80</b> WALB-TV (A,N)	160,000
<b>ALBANY-SCHENECTADY-TROY, N.Y.—92</b> WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	***420,600
<b>ALBUQUERQUE, N.M.—82</b> KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	153,800
<b>ALEXANDRIA, La.—79</b> KALB-TV (A,C,N)	105,700
<b>ALEXANDRIA, Minn.—81</b> KCMT (N,A)	103,100
<b>ALPINE, Tex.</b> KVLV-TV (A)	†††
<b>ALTOONA, Pa.—88</b> WFBC-TV (A,C)	305,700
<b>AMARILLO, Tex.—86</b> KFDA (C); KGNC-TV (N); KVII-TV (A)	117,600
<b>AMES, Iowa—90</b> WOI-TV (A)	283,000
<b>ANCHORAGE, Alaska—91</b> KENI-TV (A,N); KTVA (C)	21,000
<b>ANDERSON, S.C.</b> WAIM-TV (A,C)	††
<b>ARDMORE, Okla.—80</b> KXII (N)	35,100
<b>ASHEVILLE, N.C., GREENVILLE- SPARTANBURG, S.C.—84</b> WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	438,600 ††
<b>ATLANTA, Ga.—87</b> WAGA-TV (C); WLWA (A); WSB-TV (N)	572,200
<b>AUGUSTA, Ga.—81</b> W;BF-TV (A,N); WRDW-TV (C)	198,000
<b>AUSTIN, Minn.—89</b> KMMT (A)	179,900
<b>AUSTIN, Tex.—83</b> KTBC-TV (A,C,N)	141,800
<b>BAKERSFIELD, Calif.—92</b> KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	138,700 †66,100
<b>BALTIMORE, Md.—92</b> WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	727,900
<b>BANGOR, Me.—88</b> WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	101,000
<b>BATON ROUGE, La.—84</b> WAFB-TV (C,A); WBRZ (N,A)	282,600
<b>BAY CITY-SAGINAW-FLINT, Mich.—92</b> WNEV-TV (A,N); WKNK-TV† (A,C); WJRT (A)	385,800 †60,000
<b>BEAUMONT-PORT ARTHUR, Tex.—88</b> KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	161,000
<b>BELLINGHAM, Wash.—89</b> KVO5-TV (C)	*48,200
<b>BIG SPRING, Tex.—87</b> KEDY-TV (C,A)	20,100
<b>BILLINGS, Mont.—82</b> KOOK-TV (A,C); KGHL-TV (N)	58,900

Market & Stations—% Penetration TV Homes

<b>BINGHAMTON, N.Y.—90</b> WNBW-TV (A,C); WINR-TV† (A,N,C)	232,900 †48,300
<b>BIRMINGHAM, Ala.—79</b> WAPI-TV (N); WBRC-TV (A,C)	432,200
<b>BISMARCK, N.D.—83</b> KXMB-TV (A,C); KFYZ-TV (N,A) (KFYZ-TV operates satellites KUMV-TV, Williston, N.D., and KMOT, Minot, N.D.)	**46,100
<b>BLOOMINGTON, Ind.—90</b> WTTV (See also Indianapolis, Ind.)	655,300
<b>BLUEFIELD, W. Va.—82</b> WHIS-TV (N, A)	138,700
<b>BOISE, Ida.—87</b> KBOI-TV (C); KTVB (A,N)	79,800
<b>BOSTON, Mass.—94</b> WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,777,800
<b>BRISTOL, Va.—JOHNSON CITY- KINGSFORD, Tenn.—78</b> WCYB-TV (A,N); WJHL-TV (A,C)	187,500
<b>BRYAN, Tex.—80</b> KBTX-TV (A,C)	44,900
<b>BUFFALO, N.Y.—94</b> WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	570,100
<b>BURLINGTON, Vt.—88</b> WCAX-TV (C)	*160,300
<b>BUTTE, Mont.—81</b> KXLF-TV (A,C,N)	54,700
<b>CADILLAC, Mich.—88</b> WWTW (A,C)	113,700
<b>CAGUAS, P.R.</b> WKBM-TV	††
<b>CAPE GIRARDEAU, Mo.—80</b> KFVS-TV (C)	237,700
<b>CARLSBAD, N.M.—87</b> KAVE-TV (A,C)	12,500
<b>CARTHAGE-WATERTOWN, N.Y.—91</b> WCNY-TV (A,C) (Includes CATV Homes)	*91,200
<b>CASPER, Wyo.—82</b> KTWO-TV (A,N,C)	42,600
<b>CEDAR RAPIDS-WATERLOO, Iowa—91</b> KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	303,000
<b>CHAMPAIGN, Ill.—88</b> WCIA (C); WCHU† (N)† (*See Springfield listing)	322,800
<b>CHARLESTOWN, S.C.—82</b> WCSC-TV (C); WUSN-TV (A,N)	140,300
<b>CHARLESTON-HUNTINGTON, W. Va.—83</b> WCHS-TV (A); WHTN-TV (C); WSAZ-TV (N)	424,200
<b>CHARLOTTE, N.C.—85</b> WBTV (C,A); WSOC-TV (N,A)	597,000
<b>CHATTANOOGA, Tenn.—83</b> WDEF-TV (A,C); WRGP-TV (N); WTVC (A)	205,700
<b>CHEBOYGAN, Mich.—85</b> WTOM-TV (N,A) (See also Traverse City)	35,900
<b>CHEYENNE, Wyo.—85</b> KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.)	**88,200
<b>CHICAGO, Ill.—94</b> WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,236,700 (N)
<b>CHICO, Cal.—86</b> KHSL-TV (A,C)	123,700
<b>CINCINNATI, Ohio—91</b> WCPO-TV (C); WKRC-TV (A); WLWT (N)	734,000
<b>CLARKSBURG, W. Va.—85</b> WBOY-TV (A,C,N)	95,000
<b>CLEVELAND, Ohio—94</b> WEWS (A); KYW-TV (N); WJW-TV (C)	1,266,500
<b>CLOVIS, N. M.—83</b> KVER-TV (C,A)	19,200
<b>COLORADO SPRINGS-PUEBLO, Colo.—86</b> KKTV (C); KRDO-TV (A); KCSJ-TV (N)	93,900
<b>COLUMBIA-JEFFERSON CITY, Mo.—84</b> KOMU-TV (A,N); KRCC-TV (A,C)	124,700
<b>COLUMBIA, S.C.—82</b> WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	222,900 †137,400

■ Major facility change in market subsequent to latest county survey measurement date.  
 \* Market's coverage area being re-evaluated.  
 † U.H.F.  
 †† Incomplete data.  
 ††† New station; coverage study not completed.  
 \* U.S. Coverage only.  
 \*\* Includes circulation of satellite (or booster).  
 \*\*\* Does not include circulation of satellite.

# TWO Big Hits in the South



## WCCA TV

Channel 25  
Columbia, S. C.

## WCCB TV

Channel 32  
Montgomery, Ala.

NATIONAL REPRESENTATIVE  
WEED TELEVISION CORP.



# WORLD OF A BUY!



**North Carolina's  
Grade A World**  
provides Grade A Coverage  
strength for:

1. Winston-Salem, Greensboro, High Point—North Carolina's largest metropolitan area!
2. More than 400,000 TV homes!
3. Thirty-three rich industrialized counties in North Carolina's populous Piedmont market.
4. More than a billion dollars in total retail sales and in consumer spendable income.

**WSJS**  
**TELEVISION**  
WINSTON-SALEM/GREENSBORO/HIGH POINT



Peters, Griffin, Woodward, Reps.

Market & Stations—% Penetration	TV Homes
COLUMBUS, Ga.—80 WVTM (A,N); WRBL-TV (C)	182,500
COLUMBUS, Miss.—79 WCBI-TV (C,N,A)	75,600
COLUMBUS, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	472,900
COOS BAY, Ore.—78 KCBY-TV (N)	13,200
CORPUS CHRISTI, Tex.—87 KRIS-TV (N); KZTV (C,A)	107,600
DALLAS-FT. WORTH, Tex.—89 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	739,900
DAVENPORT, Iowa—ROCK ISLAND, Ill.—91 WOC-TV (N); WHBF-TV (A,C)	328,000
DAYTON, Ohio—93 WHIO-TV (C); WLWD (A,N)	489,100
DAYTONA BEACH-ORLANDO, Fla.—90 WESH-TV (N); WDBO-TV (C); WLOF-TV (A)	292,100
DECATUR, Ala.—48 WMSL-TV† (C,N)	139,800
DECATUR, Ill.—83 WTVF† (A)	†125,300
DENVER, Colo.—89 KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	351,300
DES MOINES, Iowa—91 KRNT-TV (C); WHO-TV (N)	264,600
DETROIT, Mich.—95 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	†1,547,200
DICKINSON, N.D.—81 KDIX-TV (C)	18,300
DOthan, Ala.—77 WTVY (A,C)	112,100
DULUTH, Minn.-SUPERIOR, Wis.—87 KDAL-TV (C); WDSM-TV (A,N)	159,600
DURHAM-RALEIGH, N.C.—84 WTVB (A,C); WRAL-TV (N)	344,700
EAU CLAIRE, Wis.—86 WEAU-TV (A,C,N)	88,100
EL DORADO, Ark.—MONROE, La.—80 KTVE (A,N); KNOE-TV (A,C)	167,600
ELKHART-SOUTH BEND, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†140,600
EL PASO, Tex.—87 KELP-TV (A); KRQD-TV (C); KTSM-TV (N)	*101,600
ENID, Okla. (See Oklahoma City)	
ENSIGN, Kan.—82 KTVC (C)	36,900
EPHrata, Wash.—38 KBAS-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†5,100
ERIE, Pa.—91 WICU-TV (A); WSEE-TV† (C,N) (Includes CATV Homes)	170,300 160,200
EUGENE, Ore.—88 KVAL-TV (N); KEZI-TV (A) (KVAL operates satellite KPIC-TV, Roseburg, Ore.)	**101,400
EUREKA, Calif.—85 KIEM-TV (A,C); KVIQ-TV (A,N)	51,900
EVANSVILLE, Ind.—HENDERSON, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	216,000 †115,400
FAIRBANKS, Alaska—83 KFAR-TV (A,N); KTVF (C)	9,700
FARGO, N.D.—83 WDAY-TV (N); KXGO-TV (A) (See also Valley City, N.D.)	150,100
FLINT-BAY CITY-SAGINAW, Mich.—92 WJRT (A); WNEM (A,N); WKNK-TV† (A,C)	385,800 160,000
FLORENCE, Ala.—70 WOWL-TV† (C,N,A)	†21,100
FLORENCE, S.C.—80 WBTW (A,C,N)	155,000
FT. DODGE, Iowa—64 KQTV† (N)	129,300
FT. MYERS, Fla.—88 WINK-TV (A,C)	29,700
FT. SMITH, Ark.—76 KFSA-TV (C,N,A)	67,700
FT. WAYNE, Ind.—79 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†166,400

Market & Stations—% Penetration	TV Homes
FT. WORTH-DALLAS, Tex.—89 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	739,900
FRESNO, Calif.—73 KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	†189,500
GLENDIVE, Mont.—83 KXGN-TV (C,A)	3,800
GOODLAND, Kan.—79 KWHI-TV (C)	16,500
GRAND FORKS, N.D.—88 KNOX-TV (A,N)	37,800
GRAND JUNCTION, Colo.—81 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**27,600
GRAND RAPIDS-KALAMAZOO, Mich.—92 WOOD-TV (A,N); WKZO-TV (A,C)	‡544,400
GREAT BEND, Kan.—84 KCKT-TV (N) (KCKT operates satellite KGLD, Garden City, Kan. and KOMC-TV, McCook, Neb.)	**137,500
GREAT FALLS, Mont.—84 KFBB-TV (A,C,N); KRTV (Includes CATV Homes)	56,000
GREEN BAY, Wis.—90 WBAY-TV (C); WFRV (N); WLUC-TV (A)	307,700
GREENSBORO-WINSTON-SALEM, N.C.—86 WFMY-TV (A,C); WSJS-TV (N)	383,500
GREENVILLE-SPARTANBURG, S.C.- ASHEVILLE, N.C.—84 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	438,600 ††
GREENVILLE-WASHINGTON, N.C.—83 WNCT (A,C); WITN (N)	213,000
GREENWOOD, Miss.—78 WABC-TV (C)	77,300
HANNIBAL, Mo.-QUINCY, Ill.—87 KHQA (C,A); WQEM-TV (A,C)	159,700
HARLINGEN-WESLACO, Tex.—80 KGBT-TV (A,C); KRCV-TV (A,N)	*69,400
HARRISBURG, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	***191,600
HARRISBURG, Pa.—83 WHP-TV† (C); WTPA† (A)	†126,300
HARRISONBURG, Va.—78 WSVA-TV (A,C,N)	67,600
HARTFORD-NEW BRITAIN, Conn.—95 WTCI-TV (C); WNBC† (N); WHCT†	705,200 1323,800
HASTINGS, Neb.—86 KHAS-TV (N)	103,000
HATTIESBURG, Miss.—86 WDAM-TV (A,N)	56,300
HELENA, Mont.—83 KBLL-TV (C,N)	7,500
HENDERSON, Ky.—EVANSVILLE, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	216,000 †115,400
HENDERSON-LAS VEGAS, Nev.—89 KLBJ-TV (N); KLAS-TV (C); KSHO-TV (A)	45,300
HOLYOKE-SPRINGFIELD, Mass.—90 WWLP† (N); WHYN-TV† (A,C) (WWLP operates satellite WRLP† Greenfield, Mass.)	**1176,200
HONOLULU, Hawaii—87 KGMB-TV (C); KONA-TV (N); KHVH-TV (A) (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV; KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**137,000
HOT SPRINGS, Ark.—82 KFOY-TV	13,500
HOUSTON, Tex.—88 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	491,700
HUNTINGTON-CHARLESTON, W.Va.—83 WHTN-TV (C); WSAZ-TV (N); WCHS-TV (A)	424,200

■ Major facility change in market subsequent to latest county survey measurement date.  
● Market's coverage area being re-evaluated.  
† U.H.F.  
†† Incomplete data.  
††† New station; coverage study not completed.  
\* U.S. Coverage only.  
\*\* Includes circulation of satellite (or booster).  
\*\*\* Does not include circulation of satellite.

HUNTSVILLE, Ala.—42 WAFC-TV† (A)	†17,700
HUTCHINSON-WICHITA, Kan.—87 KT VH (C); KAKE-TV (A); KARD-TV (N) (KAYS-TV, Hays, Kan., satellite of KAKE-TV)	**277,500
IDAHO FALLS, Idaho—87 KID-TV (A,C); KIFI-TV (N)	63,500
INDIANAPOLIS, Ind.—90 WFBI-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	677,500
JACKSON, Miss.—84 WJTV (C); WLBT (A,N)	271,600
JACKSON, Tenn.—76 WDXI-TV (A,C)	64,000
JACKSONVILLE, Fla.—86 WJXT (C,A); WFGA-TV (N,A)	257,700
JEFFERSON CITY-COLUMBIA, Mo.—84 KRCC-TV (A,C); KOMU-TV (A,N)	124,700
JOHNSON CITY-KINGSPORT, Tenn.— BRISTOL, Va.—78 WHLI-TV (A,C); WCYB-TV (A,N)	187,500
JOHNSTOWN, Pa.—90 WARD-TV† (A,C); WJAC-TV (N,A)	573,300 ††
JOPLIN, Mo.—PITTSBURG, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,300
JUNEAU, Alaska—65 KINY-TV (C)	2,100
KALAMAZOO-GRAND RAPIDS, Mich.—92 WKZO-TV (A,C); WOOD-TV (A,N)	■544,400
KANSAS CITY, Mo.—89 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	595,700
KEARNEY, Neb.—91 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**100,600
KLAMATH FALLS, Ore.—87 KOTI-TV (A,C,N)	26,500
KNOXVILLE, Tenn.—76 WATE-TV (N); WBIR-TV (C); WTVK† (A)	243,600 †42,700
LA CROSSE, Wis.—86 WKBT (A,C,N)	110,000
LAFAYETTE, La.—83 KLFY-TV (C) (Includes CATV Homes)	117,600
LAKE CHARLES, La.—83 KPLC-TV (A,N)	101,500
LANCASTER, Pa.—89 WCAL-TV (C,N)	559,100
LANSING, Mich.—92 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	359,300
LAREDO, Tex.—79 KGNS-TV (A,C,N)	14,200
LA SALLE, Ill. (See Peoria, Ill.)	
LAS VEGAS-HENDERSON, Nev.—89 KLAS-TV (C); KSHO-TV (A); KLRJ-TV (N)	45,300
LAWTON, Okla. (See Wichita Falls, Tex.)	
LEBANON, Pa.—86 WLYH-TV† (A)	†114,100
LEWISTON, Idaho—86 KLEW-TV (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	20,200
LEXINGTON, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	170,000
LIMA, Ohio—68 WIMA-TV† (A,C,N)	†45,000
LINCOLN, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**205,800
LITTLE ROCK, Ark.—79 KARK-TV (N); KTHV (C); KATV (A)	235,700
LOS ANGELES, Calif.—96 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KRCA (N); KTTV	2,870,000
LOUISVILLE, Ky.—83 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	410,900 †††

■ Major facility change in market subsequent to latest county survey measurement date.  
 \* Market's coverage area being re-evaluated.  
 † U.H.F.  
 †† Incomplete data.  
 ††† New station; coverage study not completed.  
 \* U.S. Coverage only.  
 \*\* Includes circulation of satellite (or booster).  
 \*\*\* Does not include circulation of satellite.



## WAVE-TV gives you 28.8% more SMOKERS —28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales!  
Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER  
NBC • LOUISVILLE

The Katz Agency, National Representatives



Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes	Market & Stations—% Penetration	TV Homes
<b>LUBBOCK, Tex.—87</b> KCBD-TV (N); KDUB-TV (C,A)	112,500	<b>OKLAHOMA CITY, Okla.—88</b> KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	342,700	<b>SACRAMENTO-STOCKTON, Calif.—92</b> KXTV (C); KCRA-TV (N); KOVR (A)	■450,700
<b>LUFKIN, Tex.—80</b> KTRE-TV (N,C,A)	58,600	<b>OMAHA, Neb.—91</b> KMTV (N); WOW-TV (C); KETV (A)	318,000	<b>SAGINAW-BAY CITY-FLINT, Mich.—92</b> WKNX-TV† (A,C); WNEM-TV (A,N); WJRT (A)	385,800 †60,000
<b>LYNCHBURG, Va.—85</b> WLVA-TV (A)	169,800	<b>ORLANDO-DAYTONA BEACH, Fla.—90</b> WDBO-TV (C); WLOF-TV (A); WESH-TV (N)	292,100	<b>ST. JOSEPH, Mo.—85</b> KFEQ-TV (C,A)	142,800
<b>MACON, Ga.—83</b> WMAZ-TV (A,C,N)	117,100	<b>OTTUMWA, Iowa—87</b> KTVO (C,N,A)	103,000	<b>ST. LOUIS, Mo.—90</b> KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	890,100
<b>MADISON, Wis.—88</b> WISC-TV (C); WKOW-TV† (A); WMTV† (N)	244,800 †108,600	<b>PADUCAH, Ky.—80</b> WPSD-TV (N)	■191,900	<b>ST. PAUL-MINNEAPOLIS, Minn.—91</b> WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	735,000
<b>MANCHESTER, N.H.—90</b> WMUR-TV (A)	149,000	<b>PANAMA CITY, Fla.—81</b> WJHC-TV (A,N)	■28,200	<b>ST. PETERSBURG-TAMPA, Fla.—90</b> WSUN-TV† (A); WFLA-TV (N); WTVT (C)	425,100 †263,100
<b>MANKATO, Minn.—85</b> KEYC-TV (C)	109,400	<b>PARKERSBURG, W.Va.—54</b> WTAP† (A,C,N)	†22,100	<b>ST. THOMAS, V.I.</b> WBNB-TV (C,N,A)	††
<b>MARINETTE, Wis. (See Green Bay)</b>		<b>PASCO, Wash.—57</b> KEPR-TV† (C,N) (Satellite of KIMA-TV†, Yakima, Wash.)	†30,700	<b>SALINAS-MONTEREY, Calif.—88</b> KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite. KSBY-TV, San Luis Obispo)	■*219,600
<b>MARQUETTE, Mich.—88</b> WLUC-TV (C,N,A)	59,900	<b>PEMBINA, N.D.—82</b> KCND-TV (A)	14,700	<b>SALISBURY, Md.—67</b> WBOC-TV† (A,C)	†33,600
<b>MASON CITY, Iowa—89</b> KCLO-TV (C)	164,800	<b>PEORIA, Ill.—77</b> WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	***†167,600	<b>SALT LAKE CITY, Utah—90</b> KSL-TV (C); KCPX (A); KUTV (N); KLRN-TV (Provo, Utah)	252,600
<b>MAYAGUEZ, P.R.</b> WORA-TV	††	<b>PHILADELPHIA, Pa.—94</b> WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,026,000	<b>SAN ANGELO, Tex.—83</b> KCTV (A,C,N)	29,100
<b>MEDFORD, Ore.—88</b> KBES-TV (A,C); KMED-TV (N)	42,700	<b>PHOENIX-MESA, Ariz.—87</b> KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	230,600	<b>SAN ANTONIO, Tex.—85</b> KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	333,800 ††
<b>MEMPHIS, Tenn.—80</b> WHBQ-TV (A); WMCT (N); WREC-TV (C)	491,800	<b>PITTSBURG, Kan.—JOPLIN, Mo.—82</b> KOAM-TV (A,N); KODE-TV (A,C)	144,300	<b>SAN DIEGO, Calif.—96</b> KFMB-TV (C); KOGO-TV (N)	*311,300
<b>MERIDIAN, Miss.—82</b> WTOK-TV (A,C,N)	130,100	<b>PITTSBURGH, Pa.—93</b> KDKA-TV (C); WTIC (N); WTAE (A)	1,233,700		
<b>MESA-PHOENIX, Ariz.—87</b> KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	230,600	<b>PLATTSBURG, N.Y.—89</b> WPTZ (A,N)	*123,100		
<b>MIAMI, Fla.—93</b> WCKT (N); WLBW-TV (A); WTVJ (C)	566,300	<b>POLAND SPRING, Me.—90</b> WMTW-TV (A,C) (Mt. Washington, N.H.)	326,200		
<b>MIDLAND-ODESSA, Tex.—89</b> KMID-TV (A,N); KOSA-TV (C); KDCD-TV†	98,000 ††	<b>PONCE, P.R.</b> WSUR-TV; WRIK-TV	††		
<b>MILWAUKEE, Wis.—94</b> WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WXIX†	628,800 †167,100	<b>PORT ARTHUR-BEAUMONT, Tex.—88</b> KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	161,000		
<b>MINNEAPOLIS-ST. PAUL, Minn.—91</b> KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	735,000	<b>PORTLAND, Me.—91</b> WCSH-TV (N); WGAN-TV (C)	227,900		
<b>MINOT, N.D.—82</b> KXMC-TV (A,C); KMOT-TV (A,N)	*37,900	<b>PORTLAND, Ore.—91</b> KOW-TV (N); KOIN-TV (C); KPTV (A)	467,500		
<b>MISSOULA, Mont.—84</b> KMSO-TV (A,C)	57,000	<b>PRESQUE ISLE, Me.—87</b> WAGM-TV (A,C,N)	22,500		
<b>MITCHELL, S.D.—84</b> KORN-TV (A,N)	31,400	<b>PROVIDENCE, R.I.—95</b> WJAR-TV (A,N); WPRO-TV (C)	696,500		
<b>MOBILE, Ala.—83</b> WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	267,500	<b>PUEBLO-COLORADO SPRINGS, Colo.—86</b> KCSJ-TV (N); KKTV (C); KRDO-TV (A)	93,900		
<b>MONAHANS, Tex.—87</b> KVKM-TV (A)	31,400	<b>QUINCY, Ill.—HANNIBAL, Mo.—87</b> WGEM-TV (A,N); KHQA-TV (C,A)	159,700		
<b>MONROE, La.—EL DORADO, Ark.—80</b> KNOE-TV (A,C); KTYE (A,N)	167,600	<b>RALEIGH-DURHAM, N.C.—84</b> WRAL-TV (N); WTVB (A,C)	344,700		
<b>MONTEREY-SALINAS, Calif. (See Salinas)</b>		<b>RAPID CITY, S.D.—85</b> KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Deadwood, S.D.)	**55,600		
<b>MONTGOMERY, Ala.—74</b> WCOV-TV† (C); WSFA-TV (N,A); WCCB-TV† (A)	163,700 †45,400	<b>REDDING, Calif.—86</b> KVIP-TV (A,N)	80,400		
<b>MUNCIE, Ind.—59</b> WLBC-TV† (A,C,N)	†22,500	<b>RENO, Nev.—88</b> KOLO-TV (A,C,N)	46,500		
<b>NASHVILLE, Tenn.—79</b> WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	435,700	<b>RICHLAND, Wash.</b> KNDU-TV† (A) (Satellite of KNDO-TV†, Yakima, Wash.)	††		
<b>NEW BRITAIN-HARTFORD, Conn.—95</b> WITV-TV (C); WNBC† (N); WHCT†	705,200 †323,800	<b>RICHMOND, Va.—85</b> WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	284,600		
<b>NEW HAVEN, Conn.—95</b> WNHC-TV (A)	690,000	<b>RIVERTON, Wyo.—81</b> KWRB-TV (C,N,A)	12,300		
<b>NEW ORLEANS, La.—88</b> WDSU-TV (N); WWUE (A); WWL-TV (C)	420,000	<b>ROANOKE, Va.—84</b> WDBJ-TV (C); WSLV-TV (A,N)	318,600		
<b>NEW YORK, N.Y.—94</b> WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,341,400 †323,800	<b>ROCHESTER, Minn.—89</b> KROC-TV (N)	144,000		
<b>NORFOLK, Va.—86</b> WAVY (N); WTAR-TV (C); WVEC-TV (A)	309,500	<b>ROCHESTER, N.Y.—94</b> WROC-TV (A,N); WHEC-TV (A,C)	323,500		
<b>NORTH PLATTE, Neb.—86</b> KNOP-TV (N)	26,000	<b>ROCKFORD, Ill.—92</b> WREX-TV (A,C); WTVQ† (N)	204,300 †102,800		
<b>OAK HILL, W.Va.—81</b> WOAY-TV (A,C)	89,400	<b>ROCK ISLAND, Ill.—DAVENPORT, Iowa—91</b> WHBF-TV (A,C); WOC-TV (N)	328,000		
<b>OAKLAND-SAN FRANCISCO, Calif.—92</b> KTUV; KRON-TV (N); KPIX (C); KGO-TV (A)	1,341,400	<b>ROME-UTICA, N.Y. (See Utica)</b>			
<b>ODESSA-MIDLAND, Tex.—89</b> KOSA-TV (C); KMID-TV (A,N); KDCD-TV†	98,000 ††	<b>ROSWELL, N.M.—88</b> KWSV-TV (A,C,N)	■14,700		

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 ‡ Incomplete data.  
 †† New station; coverage study not completed.  
 ††† U.S. Coverage only.  
 \*\* Includes circulation of satellite (or booster).  
 \*\*\* Does not include circulation of satellite.


**NOTE: Above Sacramento Data Precedes New**

# TALL TOWER TV

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

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

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Market & Stations—% Penetration	TV Homes
<b>SAN FRANCISCO-OAKLAND, Calif.—92</b> KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,341,400
<b>SAN JOSE, Calif.—93</b> KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	293,500
<b>SAN JUAN, P.R.</b> WAPA-TV (A,N); WKAQ-TV (C)	††
<b>SAN LUIS OBISPO, Calif.</b> (See Salinas-Monterey)	
<b>SANTA BARBARA, Calif.—89</b> KEYT (A,C,N)	71,600
<b>SAVANNAH, Ga.—84</b> WSAV-TV (N,A); WTOG-TV (C,A)	115,300
<b>SCHENECTADY-ALBANY-TROY, N.Y.—92</b> WRGB (N); WTEW (C); WAST (A) (WTEW operates satellite WDCD, Adams, Mass.)	**420,600
<b>SCRANTON-WILKES-BARRE, Pa.—81</b> WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†292,300
<b>SEATTLE-TACOMA, Wash.—93</b> KING-TV (N); KOMO-TV (A); KTNT-TV (C); KTVW; KIRO-TV (C)	**579,500
<b>SEDALIA, Mo.—86</b> KMOS-TV (A)	29,600
<b>SELMA, Ala.—74</b> WSLA-TV	13,700
<b>SHREVEPORT, La.—83</b> KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	293,600
<b>SIoux CITY, Iowa—89</b> KTIV (A,N); KVTI (A,C)	164,800
<b>SIoux FALLS, S.D.—86</b> KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S.D. and KPLO-TV, Reliance, S.D.)	**223,100
<b>SOUTH BEND-ELKHART, Ind.—66</b> WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	1140,600
<b>SPARTANBURG-GREenville, S.C.—ASHVILLE, N.C.—84</b> WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	438,600 ††
<b>SPOKANE, Wash.—87</b> KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	258,200
<b>SPRINGFIELD, Ill.—75</b> WICST (N) (Operates satellites WCHU† Champaign, and WICD-TV† Danville, Ill.)	**1165,200
<b>SPRINGFIELD-HOLYOKE, Mass.—90</b> WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	**1176,200
<b>SPRINGFIELD, Mo.—78</b> KTTS-TV (C); KYTV (A,N)	127,100
<b>STeUBENVILLE, Ohio—90</b> WSTV-TV (A,C)	445,700
<b>STOCKTON-SACRAMENTO, Calif.—92</b> KQVR (A); KCRA (N); KXTV (C)	450,700
<b>SUPERIOR, Wis.—DULUTH, Minn.—87</b> WDSM-TV (N,A); KDAL-TV (C)	159,600
<b>SWEETWATER, Tex.—88</b> KPAR-TV (C,A)	55,400
<b>SYRACUSE, N.Y.—93</b> WHEN-TV (A,C); WSYR-TV (N,A) (WSYR-TV operates satellite WSYE-TV Elmira, N.Y.)	**459,700
<b>TACOMA-SEATTLE, Wash.—93</b> KTNT-TV (C); KTVW; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	**579,500
<b>TALLAHASSEE, Fla.—THOMASVILLE, Ga.—81</b> WCTV (C)	178,700
<b>TAMPA-ST. PETERSBURG, Fla.—90</b> WFLA-TV (N); WTVT (C); WWSN-TV† (A)	425,100 1263,100
<b>TEMPLE-WACO, Tex.—85</b> KCBN-TV (N); KWYZ-TV (A,C) (KWYZ-TV operates satellite KBTZ-TV, Bryan, Tex.)	**137,600
<b>TERRE HAUTE, Ind.—87</b> WTHI-TV (A,C)	183,100
<b>TEXARKANA, Tex.</b> (See Shreveport)	
<b>THOMASVILLE, Ga.—TALLAHASSEE, Fla.</b> (See Tallahassee)	
<b>TOLEDO, Ohio—92</b> WSPD-TV (A,N); WTOL-TV (C,N)	385,100
<b>TOPEKA, Kan.—86</b> WIBW-TV (C,A,N)	127,100
<b>TRAVERSE CITY, Mich.—88</b> WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	**40,800
<b>TROY-ALBANY-SCHENECTADY, N.Y.—92</b> WRGB (N); WTEW (C); WAST (A) (WTEW operates satellite WDCD, Adams, Mass.)	**420,600

Market & Stations—% Penetration	TV Homes
<b>TUCSON, Ariz.—86</b> KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	101,800
<b>TULSA, Okla.—85</b> KOTV (C); KVOO-TV (N); KTUL-TV (A)	320,800
<b>TUPELO, Miss.—80</b> WTWV (N)	62,400
<b>TWIN FALLS, Idaho—87</b> KLIX-TV (A,C,N)	29,700
<b>TYLER, Tex.—82</b> KLTV (A,C,N)	135,300
<b>UTICA-ROME, N.Y.—94</b> WKTU (A,C,N)	160,100
<b>VALLEY CITY, N.D.—84</b> KXJB-TV (C) (See also Fargo, N.D.)	151,000
<b>WACO-TEMPLE, Tex.—85</b> KWYZ-TV (A,C); KCEN-TV (N) (KWYZ-TV operates satellite KBTZ-TV Bryan, Tex.)	**137,600
<b>WASHINGTON, D.C.—90</b> WMAL-TV (A); WRC-TV (N); WTOG-TV (C); WTTG	853,300
<b>WASHINGTOn-GREenville, N.C.—83</b> WITN (N); WNCN (A,C)	213,000
<b>WATERBURY, Conn.</b> WATR-TV† (A)	††
<b>WATERLOO-CEDAR RAPIDS, Iowa—91</b> KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	303,000
<b>WATERTOWN-CARTHAGE, N.Y.</b> (See Carthage)	
<b>WAUSAU, Wis.—86</b> WSAU-TV (A,C,N)	131,800
<b>WESLACO-HARLINGEN, Tex.—80</b> KRGV-TV (N,A); KGBT-TV (A,C)	*69,400
<b>WEST PALM BEACH, Fla.—89</b> WEAT-TV (A); WPTV (N)	101,500
<b>WESTON, W. Va.—84</b> WJPB-TV (A)	98,800
<b>WHEELING, W. Va.—89</b> WTRF-TV (A,N)	310,600
<b>WICHITA-HUTCHINSON, Kan.—87</b> KAKE-TV (A); KARD-TV (N); KTVH (C) (KAYS-TV, Hays, Kan. satellite of KAKE-TV)	**277,500
<b>WICHITA FALLS, Tex.—86</b> KFDX-TV (N); KSYD-TV (C); KSWO-TV (A) (Lawton)	140,600
<b>WILKES-BARRE-SCRANTON, Pa.—81</b> WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†292,300
<b>WILLISTON, N.D.—81</b> KUMV-TV (N,A)	29,700
<b>WILMINGTON, N.C.—82</b> WECT (A,N,C)	123,700
<b>WINSTON-SALEM-GREENSBORO, N.C.—86</b> WSJS-TV (N); WFMV-TV (A,C)	383,500
<b>WORCESTER, Mass.</b> WWOR† (N)	††
<b>YAKIMA, Wash.—78</b> KIMA-TV† (C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KBAS-TV†, Ephrata, Wash., KEPR-TV†, Pasco, Wash. KNDO-TV† operates satellite KNDO-TV†, Richland, Wash.)	**138,900
<b>YORK, Pa.—57</b> WSBA-TV† (A)	†42,800
<b>YOUNGSTOWN, Ohio—67</b> WFMJ-TV†; WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†171,700
<b>YUMA, Ariz.—82</b> KIVA (C,N,A)	26,000
<b>ZANESVILLE, Ohio—51</b> WHIZ-TV† (A,C,N)	†19,200

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TV MARKETS	
1—channel markets	131
2—channel markets	64
3—channel markets	61
4—(or more)—channel markets	15
<b>Total U.S. Markets</b>	<b>271</b>
<b>Commercial stations U.S. &amp; possessions</b>	<b>555</b>

Remarkable  
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## THE TERRIBLE PRICE OF PROTECTION

RARELY is radio discussed in this magazine, but this month we are making an exception. At the moment radio is the center of a philosophical dialogue that has long-range implications for television. The dialogue has been provoked by the competitive conditions created, at least in part, by the proliferation of radio stations.

It is no secret that influential radio broadcasters have begun a campaign to obtain limitations on competition. At the direction of its radio board the National Association of Broadcasters has opened a study of the "overpopulation" of radio. Eventually recommendations of some kind will be submitted to the Federal Communications Commission. If this course is followed, as now seems likely, the government will be asked to do what natural economic forces have so far failed to do. It will be asked to kill off some radio stations and to discourage new ones from beginning operation.

To broadcasters who expect to survive a weeding-out process, the prospects of diminished competition are indeed inviting. Radio broadcasters have only to look at their television counterparts in most markets to observe—with envy—the economic benefits that limited competition can bring. In 1960, the latest year for which information is available, 3,470 AM radio stations had a total profit before taxes of \$55.2 million, less than a 10% return on total revenues of \$560.3 million. In the same year, 530 television stations had a total profit before taxes of \$210.5 million, better than a 27% return on total revenues of \$773.8 million. Dividing total profits by total stations makes the comparison even less attractive to the radio broadcaster. Average profits per station were about \$15,000 for radio and \$397,000 for television.

The radio broadcasters who are eager to persuade the government to reduce radio competition claim that the growth in the number of stations has caused a deterioration in radio service. The intense competition that now exists has forced stations to cut their prices and hence to suffer decreases in their revenues. With less money to spend, the argument goes, stations have had to abandon quality programming. According to this reasoning, a restoration of radio quality can be achieved only if the station population is reduced to whatever number of outlets can prosper. At that point the reasoning process runs up against practical questions. How is a reduc-

tion of competition to be brought about? Who is to say how many stations would constitute the ideal number?

In answer to the first question some broadcasters advocate government intervention to permit mergers and the attendant withdrawal of the abandoned facilities from further use and to prevent the introduction of stations in markets where economic injury to existing outlets might result. This course would lead inevitably to the government's assumption of authority to answer the second question.

Undeniably the broadcasters who emerged from a shakedown of that kind would be relieved of at least some of the competition that now worries them. They would also be relieved—permanently—of their defense against government intrusion into business and program matters that are now outside the government's jurisdiction. The government that is asked to protect broadcasters from competition has the perfect reason to impose regulations assuring that the oligopolies it grants operate according to its specifications.

All the FCC's attempts of the past to acquire greater power over radio and television have been justified on the grounds that, as they now exist, facilities available for broadcasting are limited. The more limited the facilities, the more responsibility the government will assume for administering their use. That point was clearly made by FCC Chairman Newton Minow in an exclusive interview in this publication last July. He has restated it in speeches since then. It is a point that ought to be kept in mind by both radio and television broadcasters.

As long as broadcasters insist that the FCC adhere to its engineering standards in the granting of radio and television stations, they are on sound ground. Radio got into its present fix largely because applicants pressured the commission to waive its standards on station interference. The cacophonous reception to be heard on any car radio during a cross-country drive attests to the persuasiveness of those applicants. Television must not make the same mistake.

But to ask for protection on economic grounds is to invite the commission to expand its role from traffic cop to wise father from whom both benefits and disciplines flow. Toward the final stages of that process no one could really object if the FCC insisted that broadcasters begin toilet training.

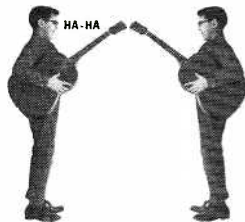
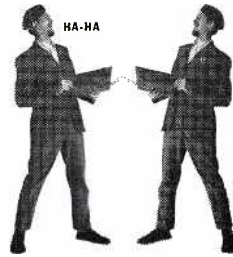
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