December 1963 Vol. XX No. 12 One Dollar

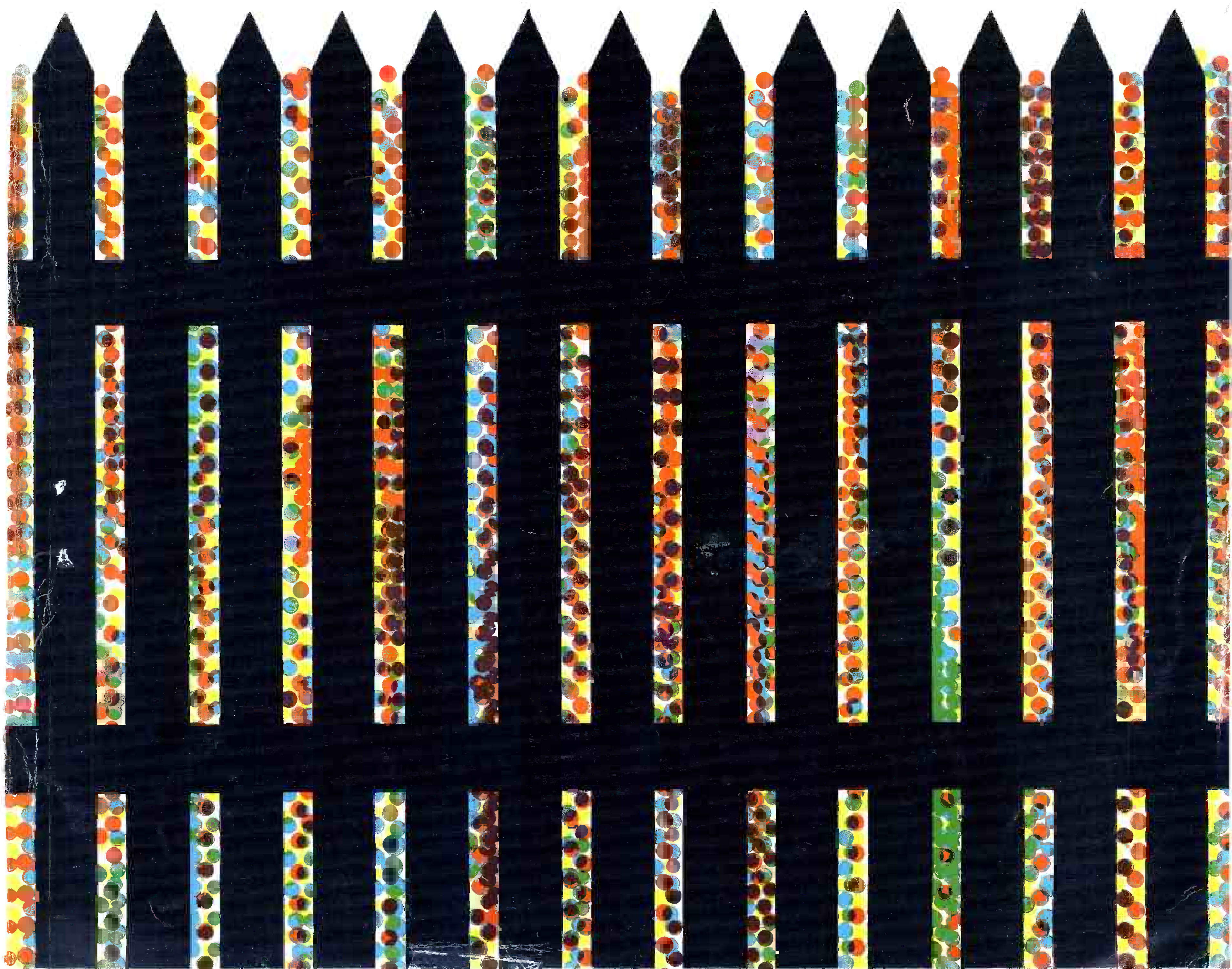
TELEVISION

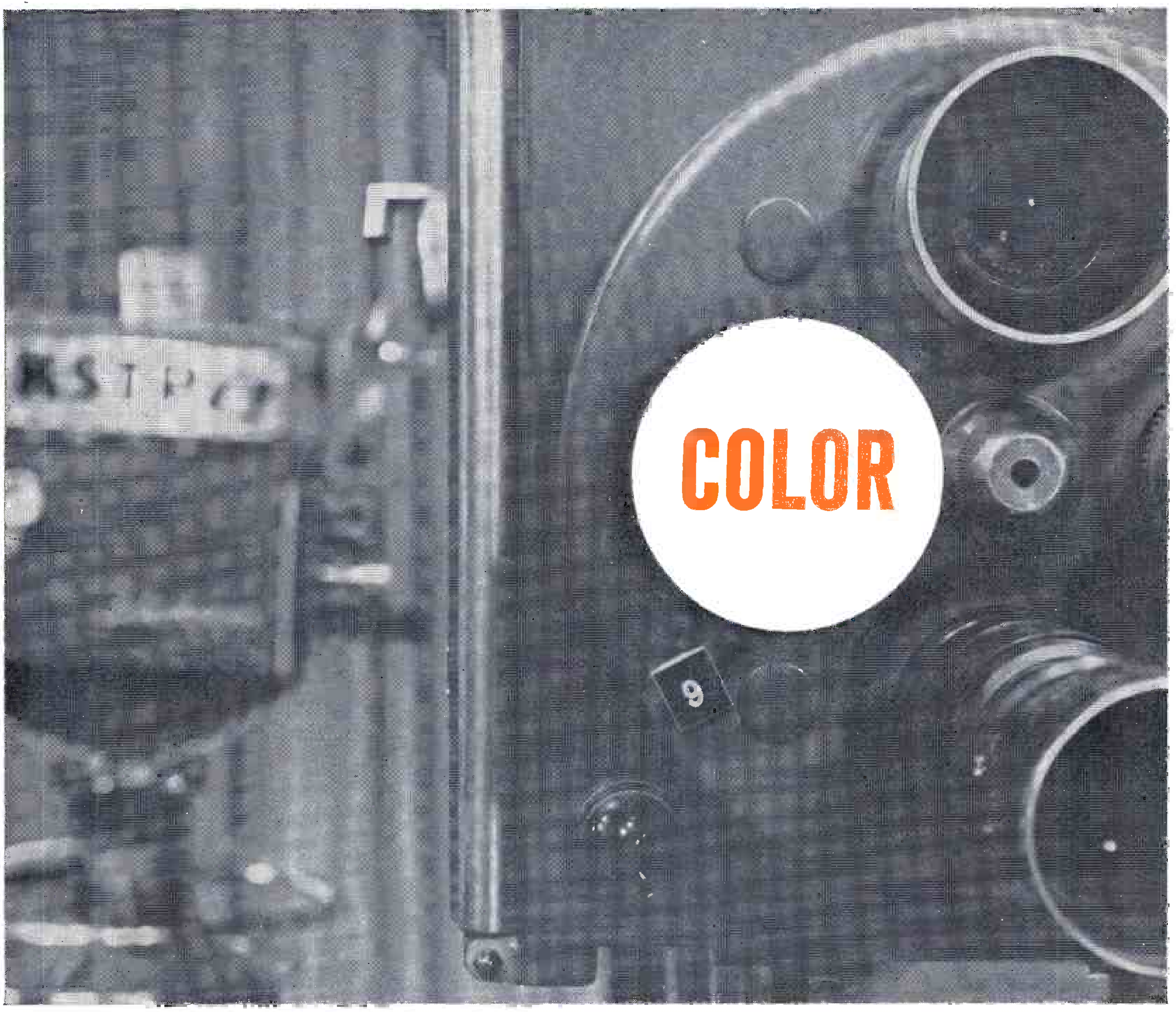
Exclusive ranking: Television's top 50 advertisers for 1963

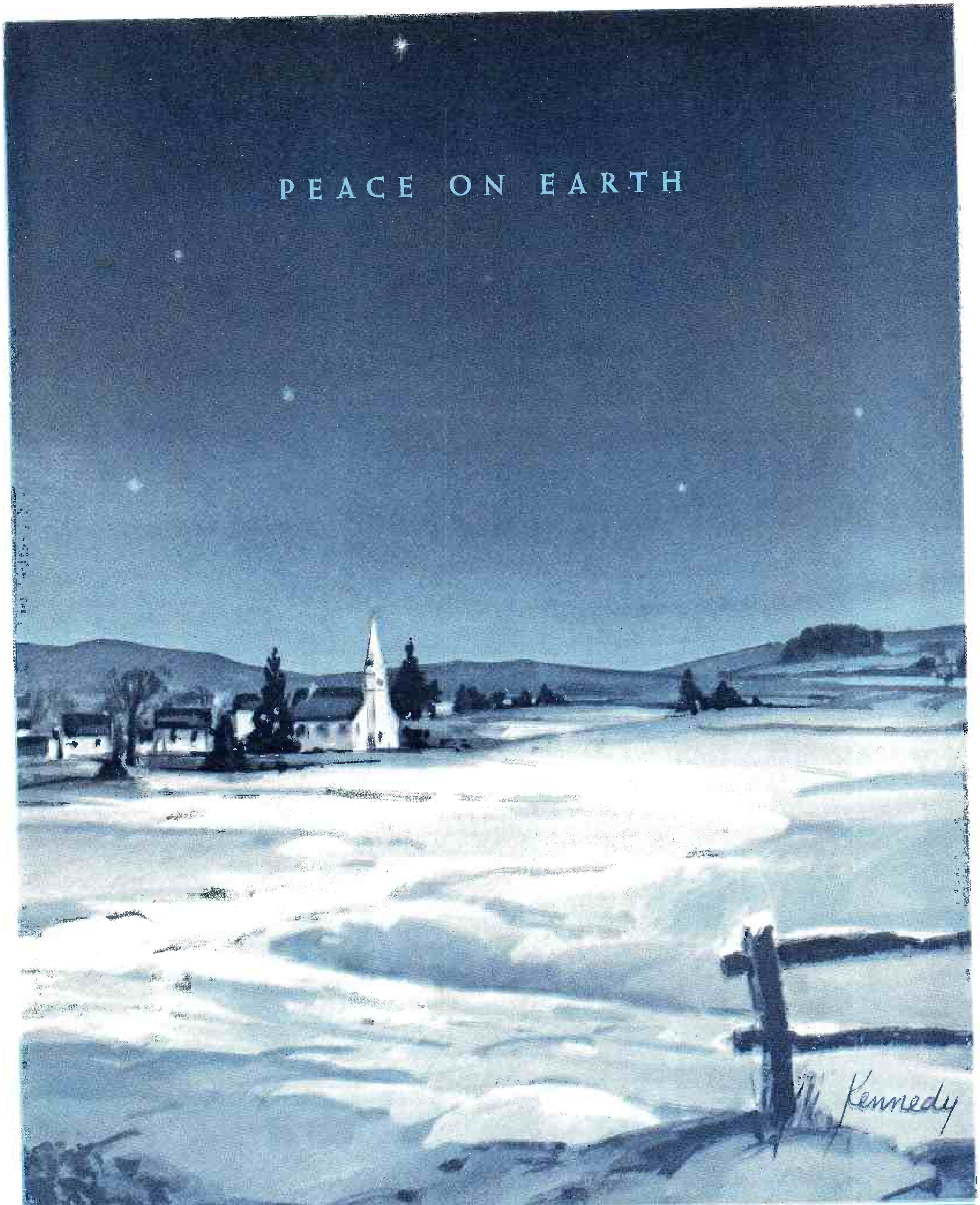
The TV Groups, Part II: Life with television's top business operations

New look on Sixth Avenue: CBS makes sidewalk hit with broadcast history

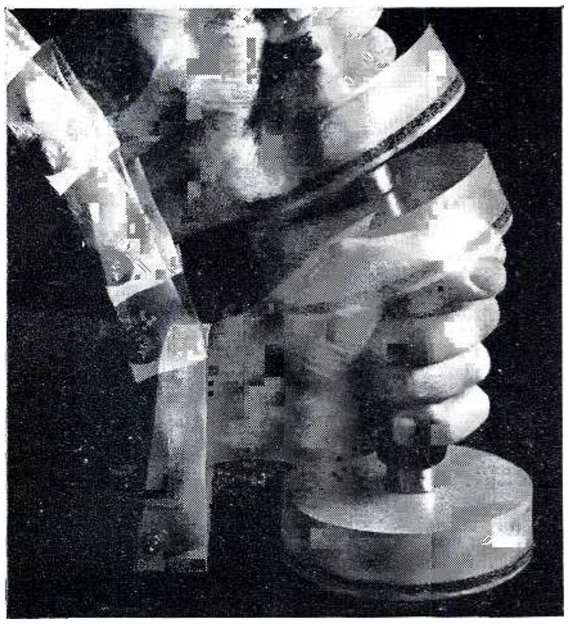
THE COLOR BARRIER: WHAT'S IN THE WAY OF THE BOOM




COLOR
KSTP
9



EDWARD PETRY & CO., INC.



In the motion picture business it's public acceptance at the box office that stamps the true picture of success

The largest box-office-approved Post '48 feature film entertainment ever offered by MGM Television

40/64

Forty exciting films with a $195 million box office record now available to television for the first time

Big Stars in Box Office Hits such as

"Love Me Or Leave Me"
"Vengeance Valley"
"Take The High Ground"
"Tea And Sympathy"
"On The Town"
"The Little Hut"
"The Invisible Boy"
"Cry Of The Hunted"

Cash in on the proven box office appeal of the 40/64 features right now. Individual prices and availabilities from any MGM Television office

METRO-GOLDWYN-MAYER TELEVISION

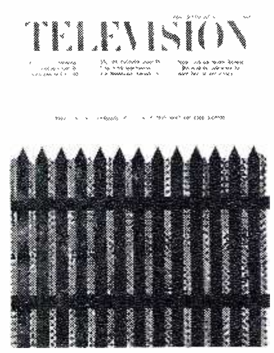
New York • Chicago • Culver City

December 1963 • Established 1944, Volume XX, Number 12

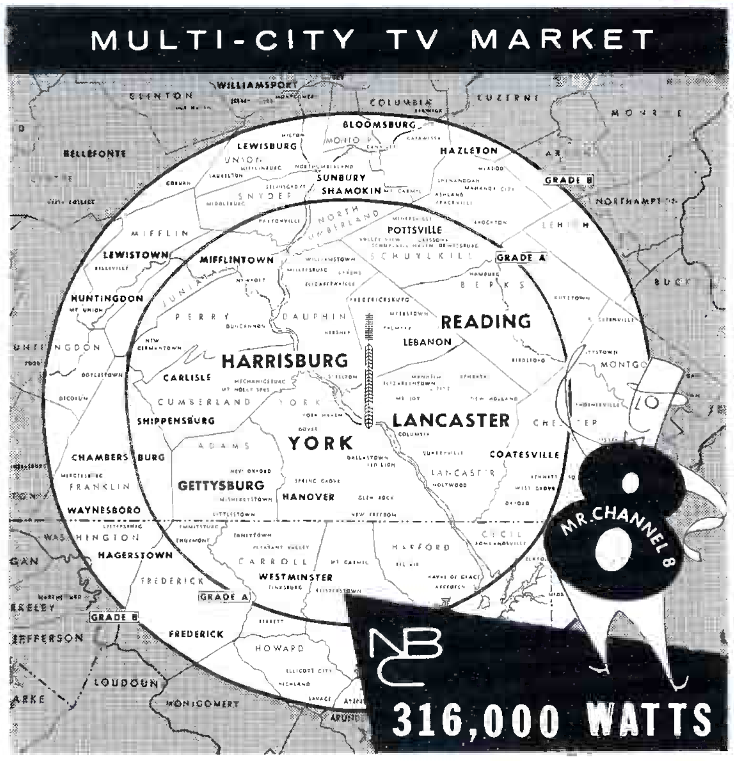
TELEVISION

DEPARTMENTS

Cover • *For 10 years the medium of color television has proclaimed itself ready to offer new excitement to the viewer, new possibilities to the advertiser. For 10 years both have contained their enthusiasm. The cover portrays this reluctance in the shape of a fence standing between the onlooker and full color. The story on page 41 puts it into words.*



Published monthly by the Television Magazine Corp. Executive, editorial, circulation and advertising offices: 444 Madison Ave., New York 22, N. Y. Telephone PLaza 3-9944. Single copy, $1.00. Yearly subscriptions in the United States and its possessions, $5.00: in Canada $5.50: elsewhere, $6.00. Printing Office: 3110 Elm Ave., Baltimore, Md. Second-class postage paid at Baltimore, Md.



The WGAL-TV market is stable, diversified, prosperous. Its 4,990 manufacturing establishments are highly important to the overall stability of this area, which has a prosperous population of nearly three million. Prime prospects for you—this Channel 8 station reaches them, sells them. In its area—WGAL-TV is more resultful than any other station, has more viewers than all other stations combined.*

*Statistics based on ARB data and subject to qualifications issued by that company, available upon request.

Market figures: latest U.S. Census

WGAL-TV

Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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

How to succeed in business, as performed by CBS

THE announcement read: "A proposed stock split, record nine months' earnings and a dividend increase were announced today by William S. Paley, CBS chairman, and Frank Stanton, president. Following is the text of their statement: 'At today's meeting the CBS Board of Directors voted to propose to CBS stockholders a 2-for-1 stock split. The proposal will be submitted to stockholders at a special meeting to be held on December 20, 1963.

"'CBS net income for the first nine months of 1963 was $28,377,689 on sales of $395,145,909. Comparable results for the nine months of 1962 were $19,157,177 and $367,319,955 respectively.'"

The announcement went on to say that these earnings are equivalent to $3.08 per share, 99 cents more (with an adjustment for stock dividend figured in) than was earned during a comparable period in 1962.

It all added up to an exclamation point to the industry's best circulated securities tip: that CBS Inc. stock was well worth hanging on to.

The background for broadcast investment's biggest business news of the month was set in 1926 when five men with highly dissimilar backgrounds got together to start a radio network free of the interlocking directorals of RCA's NBC network. The five men were Arthur Judson, a prominent manager of concert stars; Major J. Andrew White, a reporter and trade magazine publisher; Francis Marsh, a New York booker of songs; George A. Coats, a business promoter, and Edward Ervin, a Philadelphia politician. An underlying reason for starting the network was to provide a market for the artists that Judson handled.

United Independent Broadcasters, the network the five founded, was incorporated on Jan. 27, 1927. But the budding corporation was slow to blossom into operation. It lacked capital. Columbia Phonograph Co., alarmed by the increasing popularity of radio and concerned that its greatest rival, Victor Talking Machine Co., would be taken over by RCA, bought operating rights to the UIB network. An operating company was set up and named the Columbia Phonograph Broadcasting System. On Sept. 18, 1927, the new network broadcast its first program. It was the Metropolitan Opera's production of the "King's Henchman," with Deems Taylor as commentator.

■ Networking was not necessarily profitable in those early days of radio. Columbia Phonograph lost $100,000 on its broadcast venture and sold back its interest in the network to its original owners for $10,000 and 30 hours of free air time after three months of operations.

Still needing capital, the five UIB

One hundred shares of CBS stock in 1929...

grew to	**115.0000**	shares in	1931	when a	15% stock dividend	was declared,
grew to	**575.0000**	shares in	1934	when a	5-for-1 stock split	was declared,
grew to	**862.5000**	shares in	1934	when a	50% stock dividend	was declared,
grew to	**1,725.0000**	shares in	1937	when a	2-for-1 stock split	was declared,
grew to	**1,759.5000**	shares in	1954	when a	2% stock dividend	was declared,
grew to	**5,278.5000**	shares in	1955	when a	3-for-1 stock split	was declared,
grew to	**5,384.0700**	shares in	1955	when a	2% stock dividend	was declared,
grew to	**5,491.7514**	shares in	1956	when a	2% stock dividend	was declared,
grew to	**5,656.5039**	shares in	1957	when a	3% stock dividend	was declared,
grew to	**5,826.1990**	shares in	1958	when a	3% stock dividend	was declared,
grew to	**6,000.9849**	shares in	1959	when a	3% stock dividend	was declared,
grew to	**6,181.0144**	shares in	1960	when a	3% stock dividend	was declared,
grew to	**6,366.4447**	shares in	1961	when a	3% stock dividend	was declared,
grew to	**6,557.4380**	shares in	1962	when a	3% stock dividend	was declared,
grew to	**6,754.1611**	shares in	1963	when a	3% stock dividend	was declared,
grew to	**13,508.3222**	shares in	1963	when a	2-for-1 stock split	was declared.

Which at the market closing price of 76⅞ on Nov. 20, 1963, would have been worth **$1,038,452.27.**

While cash dividends over the years would have amounted to **$128,484.**


This is Atlanta!

partners spread the word of their need around and attracted the interest of a former dentist, Dr. Leon Levy, owner of the network's Philadelphia outlet, WCAU. Levy's friend, Jerome H. Louchheim, the owner of Keystone State Construction Co., a Philadelphia concern specializing in bridge building, became interested enough to invest $150,000. Levy's brother-in-law, a young fellow named William Samuel Paley, was another to sense the enormous possibilities of broadcasting.

Paley was the advertising manager of the Congress Cigar Co., a firm owned by his father Samuel and one of UIB's earliest and best paying advertisers (with a $6,500-a-week contract). With an original investment of $300,000 (he subsequently sunk about another $1.5 million into the company), Paley, along with Levy and some other Philadelphians, bought Louchheim's interest in the network. On Sept. 26, 1928, the 27-year-old Bill Paley was elected president of UIB.

Less than a year after he took control, Paley combined United Independent Broadcasters and Columbia Phonograph Broadcasting System (the operating company remained when Columbia Phonograph pulled out) into one company called Columbia Broadcasting System.

■ Almost immediately under Paley's guidance the network grew from 22 stations to 47. His announced intention from the start was to catch up and pass NBC. The network's early progress in reaching for these objectives was remarkable. In 1929 the company did $5.1 million worth of business and earned $474,000. After the first six full years of Paley's rule, in 1934 CBS had increased its gross revenues to $19.3 million and quadrupled its net, showing a profit figure of $2,670,000. Per share earnings (reached after a number of splits and stock dividends) rose from 55 cents in 1929 to $3.30 per share in 1935. In the 5-year period from 1929 through 1934, CBS paid out more than $13 million in dividends.

These early attainments set the financial pattern for the company. It consistently has been a good earner. Since 1952, for example, it has never failed to pay out a dividend and the company is now earning more than seven times as much as it did in 1950. It has been paying 35 cents quarterly since December 1959 and a 3% annual stock dividend since December 1957.

But while its financial success was sweet and its growth impressive (the network had 95 stations in 97 cities by 1937), CBS still could not overtake and pass NBC as the number one network. In the 40's a metamorphosis began to take place. Frank Stanton took over as president of the corporation in 1946 and reorganized its structure. CBS Inc., which had a centralized operation at the end of World War II, was partitioned off into six semi-autonomous divisions and subdivisions. Emphasis was placed on creativity in the organization and in its programing.

The network set about to win control of programing away from advertisers and their agencies. More important, perhaps, CBS also put on a concentrated drive to gain control of talent. The activities of the company were integrated into electronics manufacturing and into radio and TV set manufacturing. It probably was the most constructive period in the network's history. What CBS is today, it is largely because of the moves that took place during the decade just after the war.

With the advent of television, the network rose to a place of equal footing with NBC and by the mid-50's was out in front in the competition for audiences and dollars. A banner year for CBS was 1959. It chalked up highest net sales in its history and net income that year also reached a new peak of more than $25 million. Flushed with this record performance, the network loudly proclaimed that for the fifth consecutive year its TV programs attracted the largest audiences and for the sixth consecutive year the TV network corporation ranked as "the world's largest advertising medium."

But it wasn't only its television networking business that flourished. At least four of its six divisions—CBS Radio Division, CBS Television Network Division, CBS Television Stations, Columbia Records Division, CBS International Division and CBS Laboratories Division—and the majority of its more than 30 wholly owned domestic and foreign subsidiaries have enjoyed robust business health for a number of years. An exception was the CBS Electronics Division (semi-conductors and electron tubes), discontinued in 1961 after it proved to be too much of a drain on company earnings.

This last move had an immediate effect on CBS's financial picture. In 1962, the company's best complete year to date, earnings jumped to $3.17 from $2.40. About half the gain was said to be the result of the abandonment of the electronics division. Besides increasing its earnings record last year, CBS tightened its hold on the top ratings for its programs and increased its portion of total network gross time billings from 37.7% in 1961 to 39%. On overall billings the network showed a gain of 16%, bringing its annual total close to $312 million. To add garnish to what were already savory financial pickings, Columbia Records, in 1962, increased sales for the fourth consecutive year, registering a 15% gain over 1961.

The favorable trend has continued this year. Earnings have so far shown striking gains over even last year's stockholder's hurrah. Net income for the three months ended Sept. 30, 1963, for instance, rose 97% to $9,007,672 from $4,569,457 in the like period last year. This was equal to 97 cents a share, against 50 cents in the 1962 quarter.

The *New York Times* says that the network's proposed stock split "came as no surprise to the Wall Street observers. The stock," the newspaper pointed out, "which reached a high of 84¾ in recent weeks, has more than doubled the 1963 low price of 42½." At closing Nov. 20 the CBS stock was selling at 76⅞ a share.

What has this meant for stockholders? Here's a clue:

A block of 100 shares of CBS stock bought in 1929 and held continuously would have multiplied—thanks to three already accomplished stock splits, the forthcoming one and numerous stock dividends—into a total of 13,508 shares. After the December split takes place (and there's little reason to doubt that it will) the investment would have grown to $1,038,452.27 (computed using the Nov. 20 price of 76⅞ a share).

Just to complete the picture, add $128,484 worth of dividends paid out on these shares since 1929.

■ For William S. Paley, now CBS chairman, his brother-in-law's interest in network broadcasting turned out to be the most fabulous kind of boon imaginable (Dr. Levy hasn't done badly either, owning 183,561 shares of stock in the company as of the end of 1962). There's no estimating the amount of money he's made as head of the burgeoning corporation. One indication: in 1938 Paley signed a contract to run through Dec. 31, 1940, which paid him $40,000 salary as president of the company. In addition he was to get 5% of the net profits of CBS up to $1 million, 4% of the next $1 million, 3% of the next $1 million and 2% of net profits in excess of $3 million. In 1939, the first full year this contract was in force, CBS had net profits of $5,001,529. Paley's earnings: $260,076.

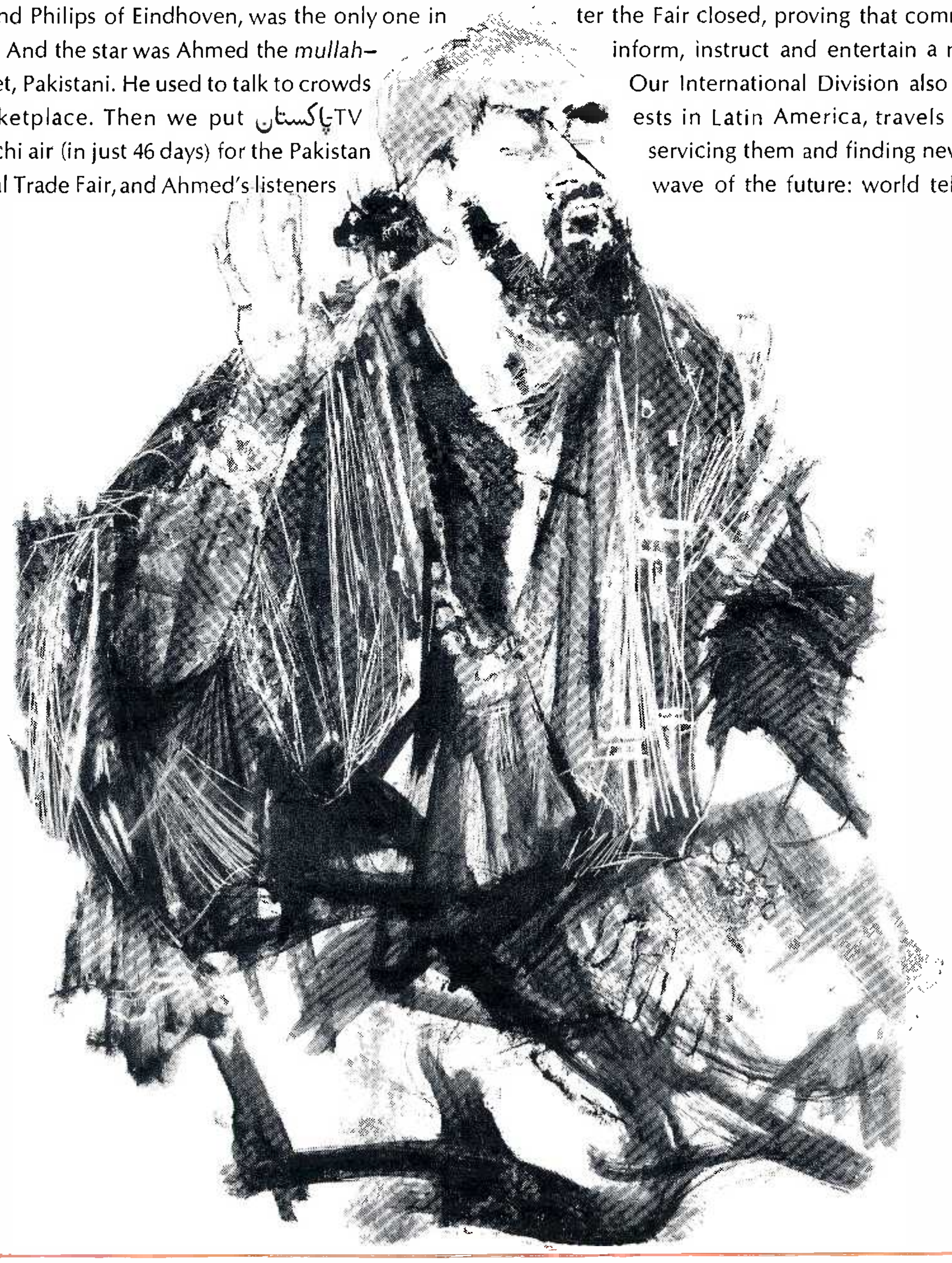
As of November 1963, Paley owned 869,877 shares of the corporation's stock. Computed at the Nov. 20, 1963, closing of 76⅞, Paley's paper holdings in CBS were close to $67 million. END

TIME LIFE BROADCAST

BUILDER

Ahmed, star of پاکستانTV, the best station in town.

The town was Karachi, Pakistan. The station, built by Time-Life Broadcast and Philips of Eindhoven, was the only one in the country. And the star was Ahmed the *mullah*—teacher, poet, Pakistani. He used to talk to crowds in the marketplace. Then we put پاکستانTV on the Karachi air (in just 46 days) for the Pakistan International Trade Fair, and Ahmed's listeners jumped to thousands. The station broadcast for months after the Fair closed, proving that commercial television can inform, instruct and entertain a new-to-TV country. ■ Our International Division also has substantial interests in Latin America, travels 500,000 miles a year servicing them and finding new opportunities in the wave of the future: world television broadcasting.



We believe that the experience of operating television stations in the United States can be translated beneficially overseas. As a division of Time Incorporated, Time-Life Broadcast is committed to the policy of bringing news and information to our audiences, wherever they may be.

CALIFORNIA–KOGO-TV-AM-FM San Diego **COLORADO**–KLZ-TV-AM-FM Denver **INDIANA**–WFBM-TV-AM-FM Indianapolis **MICHIGAN**–WOOD-TV-AM-FM Grand Rapids **MINNESOTA**–WTCN-TV-AM Minneapolis/St. Paul

FOCUS ON NEWS

Ratings still get peak attention; FCC again squashes ABC on its VHF drop-in hope

CONGRESS investigated them, critics of every stripe damned them, the broadcasting industry admitted their weaknesses and yet, as the 1963-64 television season unrolled itself, ratings were still as important to network television as stock quotations are to Wall Street. Indeed, the national Nielsens were given so much attention—and stirred so much excitement—that A. C. Nielsen Co. frowned on the free use of its "paid" service. So much publicity it doesn't need.

The unavoidable fact is that the national Nielsen reports are watched, are believed and advertisers make basic buying decisions on them. Already they have spelled the fate of four programs: *Harry's Girls, Glynis, Redigo* and *The Jerry Lewis Show* will not finish out the season. And a number of other programs are on shaky ground. (ABC's *100 Grand* vanished after its third airing.)

The Defenders and *Phil Silvers* have exchanged time periods and the latter show reportedly will undergo major format changes.

As it stood for the networks after Nielsen's second national report (for two weeks ended Oct. 27), CBS had an overall rating average of 19.2, NBC had an 18.1 and ABC dragged in at 15.8, disappointing after a fast breakaway. CBS places six shows in the top ten (including *Beverly Hillbillies* in first place), NBC three and ABC one.

■ For ABC, its ratings weren't the only bad news last month. The FCC virtually closed the door on the network's hope of coming abreast of CBS and NBC in national TV coverage by picking up six new VHF primary affiliates.

By a 4-3 vote the FCC affirmed its decision denying drop-ins of seven short-spaced VHF channels. The vote turned down petitions for reconsideration of the commission's original decision last May. The decision can now only be appealed in court.

In originally denying drop-ins, the FCC held that they were no longer needed to aid the competitive position of ABC vs. CBS and NBC and that approval of additional VHF channels would impede the growth of UHF television, which the commission expects to bloom under the enactment of the all-channel set law Congress passed last year.

When drop-ins were proposed in 1961, the FCC said they were needed to provide service to seven markets, each having two VHF stations. But with all-channel sets in distribution (starting by law next April), the FCC now believes UHF stations in these markets should provide the needed additional service.

For ABC, which has been fighting for additional VHF allocations since 1955, the latest setback is perhaps the hardest. It maintains that the six new VHF outlets it wants would increase its coverage of TV homes from 93% to 95%, putting it within range of the 98% coverage of the rival networks and increasing its profit 50%.

With its present coverage, ABC seems stuck in a rut that limits its national ratings audience and keeps it playing the unwanted Third Man theme.

■ If ABC is having a hard time, on the ad agency front sprawling Interpublic Inc., now the world's largest ad group with the October acquisition of Erwin Wasey, Ruthrauff & Ryan, is having its own problems.

The big question on the merger was would clients having product conflicts with other clients in the Interpublic stable (EWR&R, McCann-Erickson, McCann-Marschalk) go along with the separate yet one family idea? Answers started to come in last month.

The Minnesota Mining & Manufacturing Co. moved $3 million in billings out of EWR&R and over to MacManus, John & Adams while the Nestle Co. switched its $2 million Decaf instant coffee account from McCann-Erickson to Warwick & Legler.

The 3-M shift involved seven company divisions, including the big Revere-Wollensak division. McCann-Erickson handles competitor Bell & Howell, an obvious conflict.

The Nestle switch did not seem to have the indignant flavor of the 3-M move. Nestle said it was just returning to a policy of keeping Decaf and Nescafé (the latter account staying on at McCann-Erickson) at separate agencies.

How much of a damper this "out traffic" will put on current agency merger fever (Donahue & Coe and Ellington & Co. have agreed to merge next month, a $50 million billings union) isn't known. But the risk grows obvious, and must be calculated.

■ Advertisers themselves met to talk things over last month at the Association of National Advertisers' annual meeting in Hot Springs, Va. They elected a new slate of officers (see "Focus on People," page 18) and had a few things to say about television.

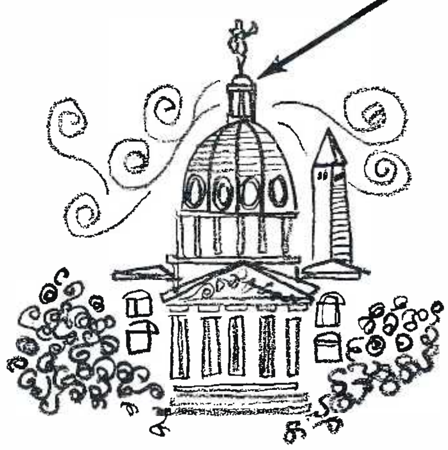
The ANA, as it has for over a year, again called for a reduction of TV "clutter," the mass of credits, program promotion, etc., between shows. A call for "militancy" by advertisers on the clutter crusade was issued, tied to maintaining product protection.

Other highlights of the three-day meeting: reports that foresaw the need for evaluating audiences in terms of "temperament" and "psychological identification" as well as the traditional demographic features, a session on the use of

puzzle:

this is a real stopper

225



The distance from midtown New York to WMAL-TV in Washington is exactly 225 miles as the car throttles via tunnels and turnpikes.

One day last week, Art Elliott, Eastern Sales Mgr., and John Dickinson, Nat'l Sales Mgr., of HR&P, decided to safari down to the provinces to trap some data first hand. They left New York at 10 a.m. and travelled at a steady 60 miles an hour. Precisely one hour later, Bob Whiteley, WMAL-TV Nat'l Sales Representative, set out from Washington to New York via the same route. He averaged 50 miles an hour. As the two cars barrelled along in opposite directions, they were both stopped at the same instant by highway patrolmen searching for Japanese beetles. (This tale abounds in fortuities.)

"I say," said Elliott, looking across the highway, "isn't that Whiteley of WMAL-TV?"

"By Jove," answered Dickinson, "I believe you're right." And he was.

At the point where this scintillating colloquy occurred, which car was closer to Washington?

If it takes you more than two coffee breaks to work this one out, you're wasting your time. However, we'll reward diligence with some trifling prize.

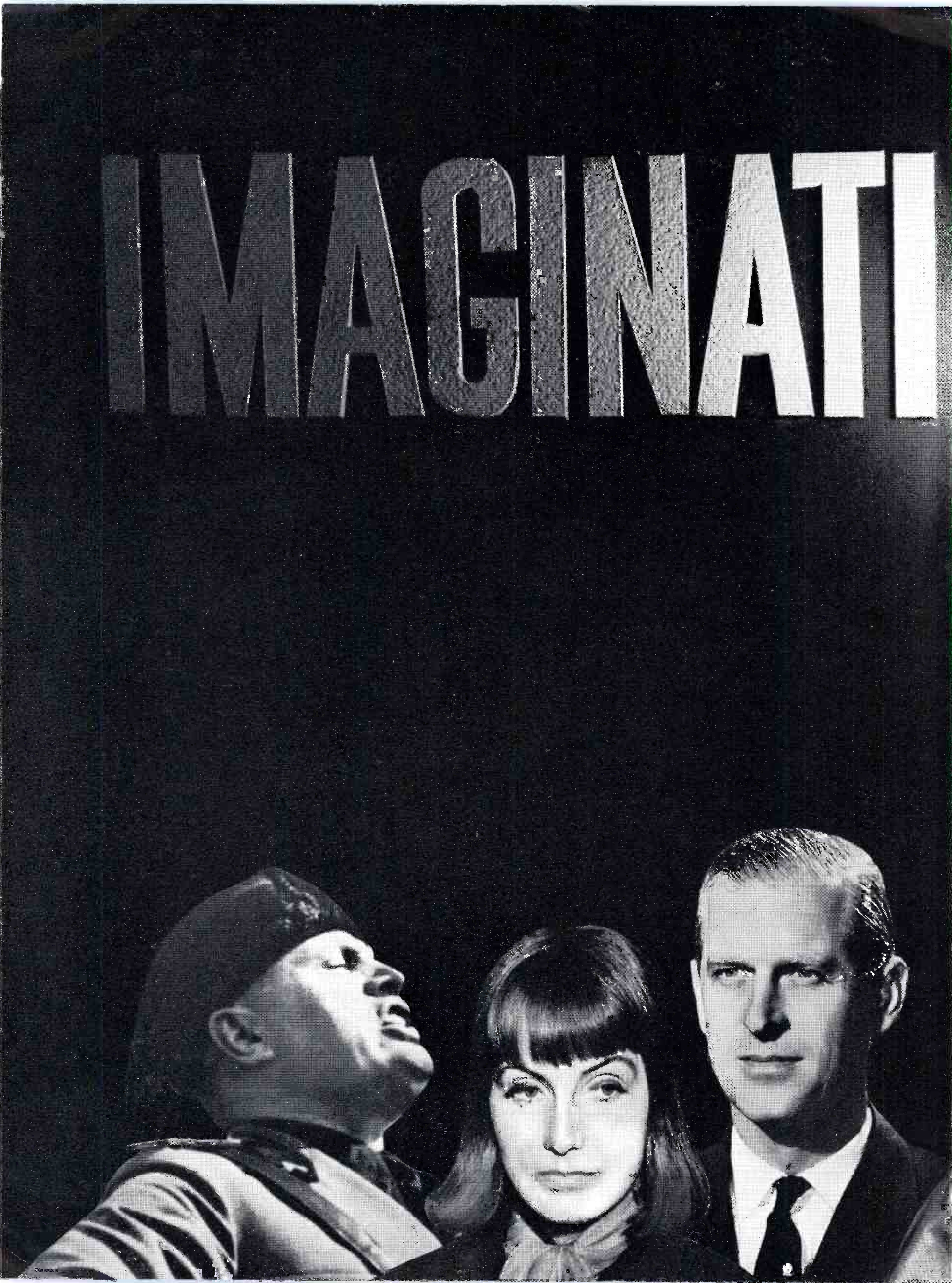
The closest you can get to the real Washington is WMAL-TV. Locally-oriented daytime programming—"Girl Talk," "Woman's World," "Exercise Time," "Divorce Court"—makes every day ladies' day on WMAL-TV. Pitch your clients' products to these gals. They control most of the buying power in one of the richest markets in the country. If you can't get down personally, a call to Harrington, Righter & Parsons, Inc. will get you the necessary details.

Address answers to: Puzzle #92, WMAL-TV, Wash., D.C. 20008

wmal-tv abc

Evening Star Broadcasting Company
WASHINGTON, D. C.

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


IMAGINATI

is the one-station network

Turning on the creative light in programming is something that happens regularly at WPIX-11. The presentation of our unique Documentary Specials is a good example.

Since WPIX-11 started producing its own provocative specials, other producers have been attracted by this climate of imaginative programming and have brought some of their most noteworthy productions to New York's Prestige Independent.

Twelve more Documentary Specials have just been added to the current season, including six new David L. Wolper hour specials.

When you're looking for the bright light of imaginative, attention-getting programming for your product, look to WPIX-11, New York's one-station network.

WPIX TV/11
THE ONE STATION NETWORK
NEW YORK

Left to Right:
Benito Mussolini "Death of a Dictator"
Greta Garbo "Hollywood—The Golden Years"
Prince Phillip "The New Ark"
General Douglas MacArthur "Day of Infamy"
Jacqueline Kennedy "The American Woman in the Twentieth Century"

represented by
Peters, Griffin, Woodward, Inc.

NEWS *continued*

Negroes in advertising (not whether to employ Negroes in ads, but how to), studies of agency compensation and other agency-advertiser relationships, and a report on talent union negotiations (the ANA's part in the current negotiation of talent contracts for TV commercials).

■ While the ANA meeting reports encouraged hopes of an early settlement of new contracts between the Screen Actors Guild and the American Federation of Television & Radio Artists with advertisers-agencies and the TV-radio networks, as things stood two weeks ago, a stalemate was still on.

The negotiations were placed on a day-to-day basis following the expiration of the performers union contract on November 15. SAG and AFTRA were still "unhappy" with all offers made by a joint advertiser-agency committee negotiating a TV commercial contract at that time. If things took a turn for the worse, AFTRA and the East Coast branch of SAG had authorization to strike.

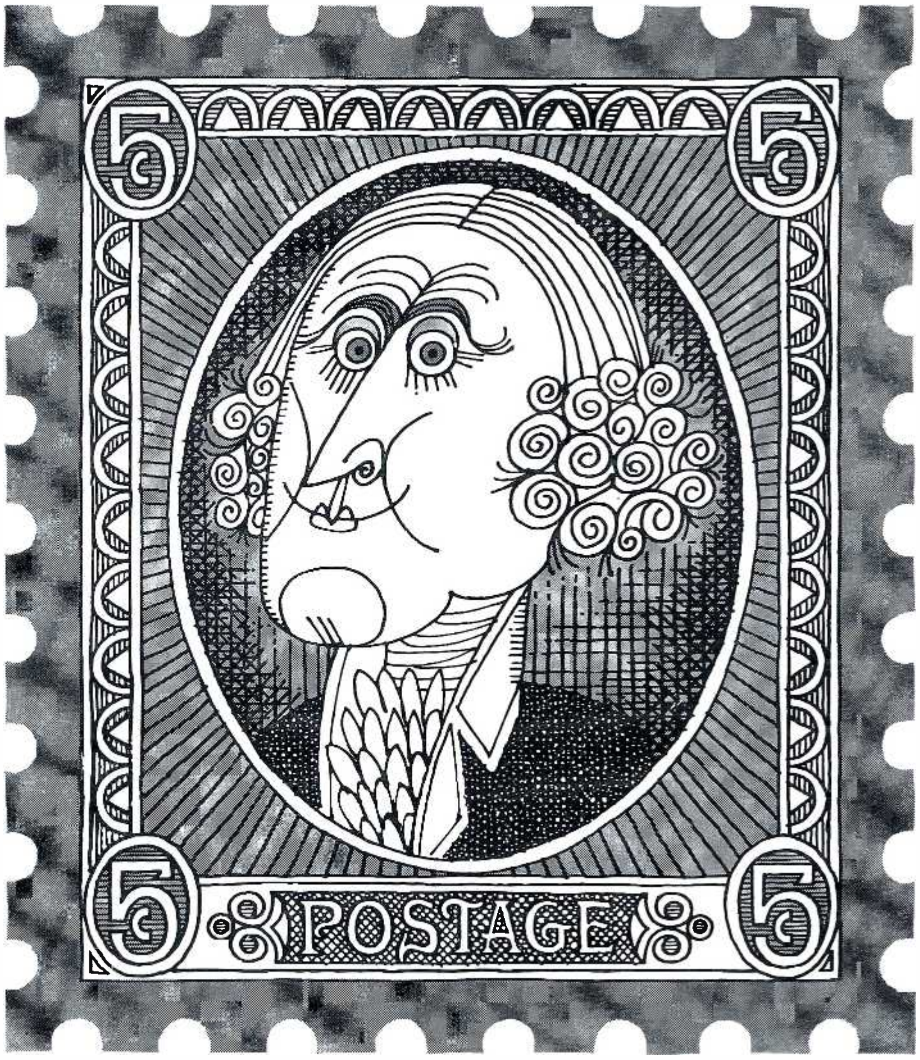
■ The FCC's proposal to set standards for the length and frequency of radio-TV commercials was faced with a strike of its own last month. On the picket line against the proposal before a House Communications Subcommittee hearing were a solid band of broadcasters and members of Congress. Although burned in the give and take, the FCC stood firm.

FCC Chairman E. William Henry declared that the commission's "primary motivation" is to clarify its long-standing but admittedly undefined policy against overcommercialization. He defended the FCC's claim that it has all the power it needs to make such a rule under the "public interest" provision of its licensing authority.

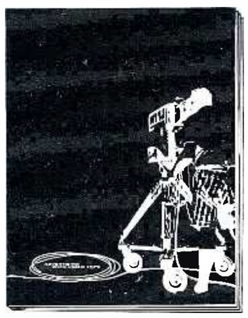
Rep. Oren Harris (D-Ark.), chairman of the full Commerce Committee and watchdog of all regulatory agencies, warned the FCC that it was trying to carve out greater authority for itself than the Congress ever intended it to have.

Rep. Walter Rogers (D-Tex.), subcommittee chairman and author of legislation to prohibit the FCC from making rules on commercials, said that if any body had such power, it was Congress—not the FCC. The subcommittee charged the FCC to show (1) that it had the authority to make rules on commercials and (2) that overcommercialization was problem enough to require government action.

Broadcasters trooped in to present their views and put the ribbon on a box that bore the tag: "Don't open this one." The FCC, however, isn't ready to give up. END



5¢ short course in TV production



Comes in this new 36-page brochure—yours for the asking! Makes the many recent developments in video tape meaningful in terms of 13 actual case histories. "Advertising with Video Tape" is its name. It tells how and why specific tv commercials and campaigns, national and regional, were produced on video tape (SCOTCH® BRAND, naturally). The real advantages tape delivered. And actual production costs!

The brochure describes how advertisers have taken advantage of tape's incomparable "live" picture, pulled off ideas that would be too time-consuming or cost-forbidding on film. Some cases in point: How one advertiser and its agency solved the dilemma of producing 71 commercials from scratch within two weeks. Why a car-maker could cut a month out of tv production time for a new model announcement commercial and wait for the first production-assembled cars to shoot a color commercial. How an award-winner for a baking flour was created for only $300 in production cost. How the first animated commercials on tape were produced.

Is it worth a 5¢ stamp to keep new tv ideas from passing you by? Just use the stamp to send us your name, address and request for a free copy of "Advertising with Video Tape." Write Magnetic Products Division, Dept. MCS-123, 3M Company, St. Paul 19, Minn.

Magnetic Products Division 3M COMPANY

Color It Wonderful

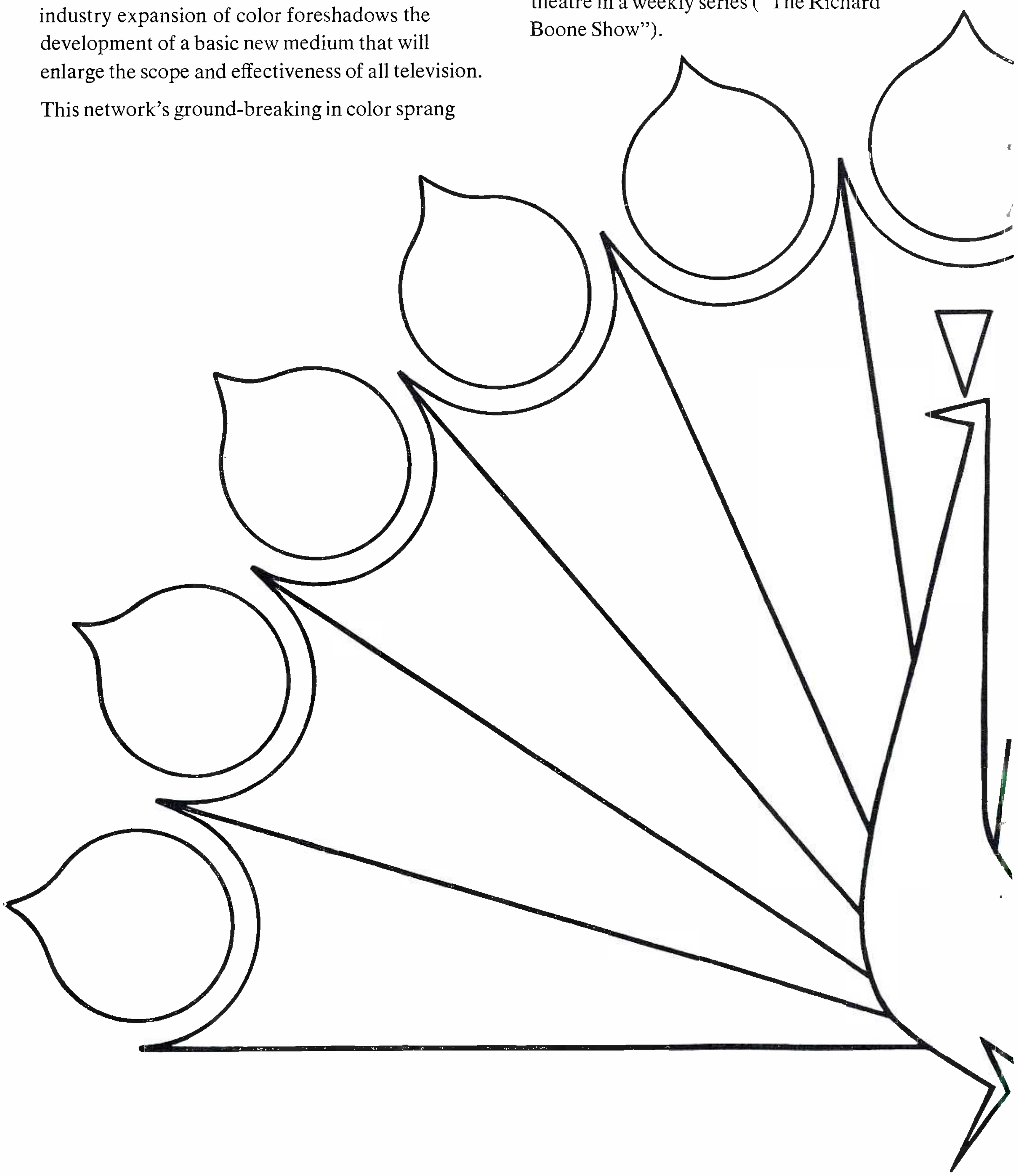
NBC's peacock is soaring higher than ever. This season the television network will broadcast some 2,200 hours in color, a long way indeed from the 43-hour total we carried a decade ago.

The advance was inevitable. The added dimension of color has a magnetic appeal for audiences, stations and advertisers. Pioneered by NBC, the industry expansion of color foreshadows the development of a basic new medium that will enlarge the scope and effectiveness of all television.

This network's ground-breaking in color sprang from the same bold spirit that NBC demonstrates in other areas:

In news, where NBC's acknowledged leadership is characterized by such unique undertakings as a three-hour special on civil rights.

In entertainment, where — for example — NBC has given fresh emphasis to original drama and has been the first network to introduce a repertory theatre in a weekly series ("The Richard Boone Show").



In experimentation with new program ideas, a lively policy that sparked such unorthodox offerings as the widely-acclaimed "That Was The Week That Was;" originated the concept of the "special," and launched such successful innovations as "Today," "Tonight" and "Sunday."

In cultural programs such as the annual series of operas in English, covering the whole range of classical opera and specially-commissioned works like "Labyrinth" and "Amahl and the Night Visitors."

In children's programming, where the weekly magic of "Exploring" and the excitement of such specials as "Quillow and the Giant" have given television new meaning for young viewers.

These demonstrations of industry-wide leadership explain why one TV editor, P. M. Clepper of the *St. Paul Dispatch,* recently described NBC as the network that constantly strives for "something that is not just as good as, or a little better than, but the very best that can be had."

THIS IS NBC

FOCUS ON PEOPLE

DOUGLAS L. SMITH
Chairman, ANA
S. C. Johnson & Son

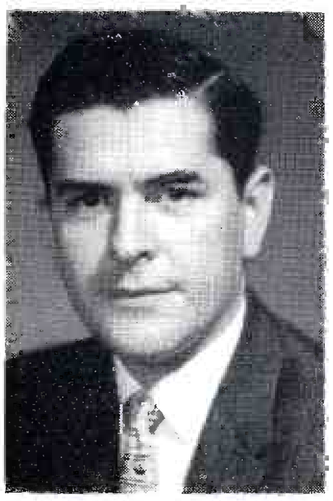
THOMAS B. McCABE JR.
Vice-Chairman, ANA
Scott Paper Co.

The 700-member Association of National Advertisers, during its 54th annual meeting at Hot Springs, Va., last month, elected a new slate of officers. **Douglas L. Smith,** advertising and merchandising director, S. C. Johnson & Son, was elected ANA chairman, and **Thomas B. McCabe Jr.,** vice president-marketing, Scott Paper Co., was elected vice-chairman. Peter W. Allport was re-elected president.

Smith, an ANA director and a key man in ANA committee work over the last several years, had been S. C. Johnson's advertising chief since 1955. Previously he had been an account executive with BBDO, a product manager with Swift & Co., an employe with Melamed-Hobbs Inc., a Minneapolis ad agency.

As vice-chairman, McCabe, an ANA director and until recently chairman of the advertising management committee, is in line for the ANA chairman job next fall. He's been a Scott Paper marketing executive since 1954. Prior to Scott, McCabe worked in distribution and advertising with the Jewel Tea Co.

On the ANA staff side, the association announced the retirement of vice presidents **Joseph M. Allen** and **Cy Norton,** the appointment of **Lowell M. McElroy** as senior vice president.



HOWARD H. BELL
Director
NAB Code Authority

The long awaited choice of a replacement for resigning National Association of Broadcasters code authority director **Robert D. Swezey** was made last month. NAB president LeRoy Collins dipped into his staff, chose **Howard H. Bell,** a trusted aide, an NAB employe for 12 years.

Bell has been the NAB's vice president for planning and development and a frequent companion of Governor Collins on trips and in Washington conferences. His new duties start in December.

The code authority, currently trying to iron out its future direction and responsibilities, was created in 1961. Swezey headed the NAB unit on a two-year, $80,000 contract. He disagreed with Governor Collins several times on specific code activities and their concepts on the duties of the director were at variance.

Bell will have no contract and will be paid less than Swezey. Prior to joining the NAB in 1951, Bell was sales promotion manager for WMAL-TV Washington, before that worked for KFRU Columbia, Mo.

ROBERT J. STEFAN
Vice President
TV-Radio Dept.
BBDO

HERMINIO TRAVIESAS
Vice President in charge
Hollywood Office
BBDO

The management of BBDO's television-radio department (1963 billings: about $104.5 million, $86 million in TV) changed hands last month. **Robert J. (Bud) Stefan,** vice president in charge of BBDO's Hollywood office, moved to New York as vice president in charge of the department. **Herminio Traviesas,** VP and manager of the department since 1957, exchanged places with Stefan in Hollywood.

Stefan joined BBDO-Hollywood in 1952 as head of live TV, served as production supervisor and then head of production and assistant to the manager in the agency's West Coast branch.

Before joining BBDO Stefan had been a writer-producer-director with Paramount TV Productions, a special events writer with Warner Bros. and an actor on several NBC radio shows.

Traviesas joined BBDO in 1950 in charge of radio and TV on the Lucky Strike account. He was made a VP in 1955, two years later became manager of the TV-radio department. Before BBDO, Traviesas had been with CBS as a TV network sales service manager, before that, with NBC's international division.

In another BBDO appointment, **Paul R. Ross** became business manager of the TV-radio department responsible for negotiating network program and facilities contracts. He had been administrative manager of TV network sales for NBC.

EASIEST CONTEST IN HISTORY—Here Are All The Answers!

5 FREE TRIPS TO EUROPE FOR 2!

ENTER PARADE "Target ◎ Marketing" SWEEPSTAKES

155 PRIZES!

WHAT'S IN IT FOR US? 10 minutes of your time to alert you to unique marketing opportunities in Parade. Your own answers will tell you why Parade makes ad dollars work harder where you sell goods!

WHAT'S IN IT FOR YOU? 12 days in Europe or a bond up to $100! And you discover how Target-Marketing cuts media fat—concentrates your dollars where market-size concentrates your customers!

THE ANSWERS

Lean, powerful Parade Target-Marketing gives you cannonball coverage in the kind of markets in which your customers concentrate. Targeting your markets cuts the fat you get in media big on figures, but light on coverage where you sell goods.

You have 7 ways to buy Parade but an infinite number of ways to use it. Parade's 73-market Jumbo Network hits 12 million homes. Studies shows 2 adults read each copy. Of these 24 million readers, an average of 75% reach each page, say independent surveys. Thus Parade Jumbo brings 18 million people to your message!

Big-city marketers can buy the 20-city Big-Top Network, sell 6,650,000 families, 80% in Nielsen "A" counties. In 53 other key markets, Parade Bandwagon Network brings your message to 5,400,000 families, 2 out of 3 in Nielsen "B".

Parade Western Network covers 2 million homes in 14 West Coast markets. Combine Western with Big-Top or Bandwagon, or buy Jumbo without Western. Choose the network or combination that concentrates your dollars—targets the markets where you sell goods!

THE RULES

1. Anyone may submit an entry if employed by an advertiser or advertising agency using national advertising media, and who is in a position involving the marketing or advertising of goods or services. Employees of Parade Publications, Inc., and its advertising agency, or other media are not eligible, nor are members of their families.
2. Entrants must fill out correctly and mail an official entry blank from a Parade advertisement or one secured from a Parade representative.
3. Entries must be postmarked by December 31, 1963, and received by January 7, 1964.
4. Correct entries will participate in a drawing conducted by D. L. Blair Corporation, an independent judging organization. Judges' decisions will be final on all matters relating to this offer. Winners will be notified in person or by mail within 30 days of the close of the offer.
5. Travel prize must be taken on date specified. Trip is scheduled to start on March 27, 1964, and return 12 days thereafter.
6. All entries become the property of Parade Publications, Inc., and none will be returned. This offer is subject to all federal, state, and local regulations.

5 FIRST PRIZES!

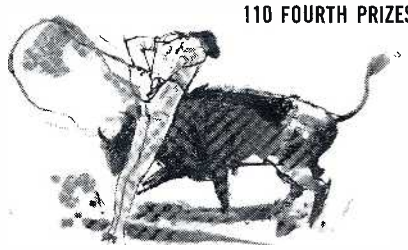
TRIP TO EUROPE FOR 2—ENTIRELY FREE

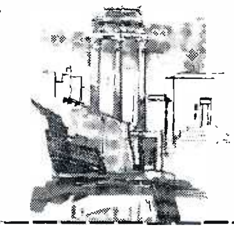
Including transportation from your home to New York and back!

Fly TWA Starstream Intercontinental Jet to Milan, Italy. Then enjoy any 12-day tour you arrange, for which Parade provides $30 per person per day. Return to Rome for flight home.

150 MORE PRIZES!

10 SECOND PRIZES	$100 Savings Bond to each
30 THIRD PRIZES	$ 50 Savings Bond to each
110 FOURTH PRIZES	$ 25 Savings Bond to each





T-2

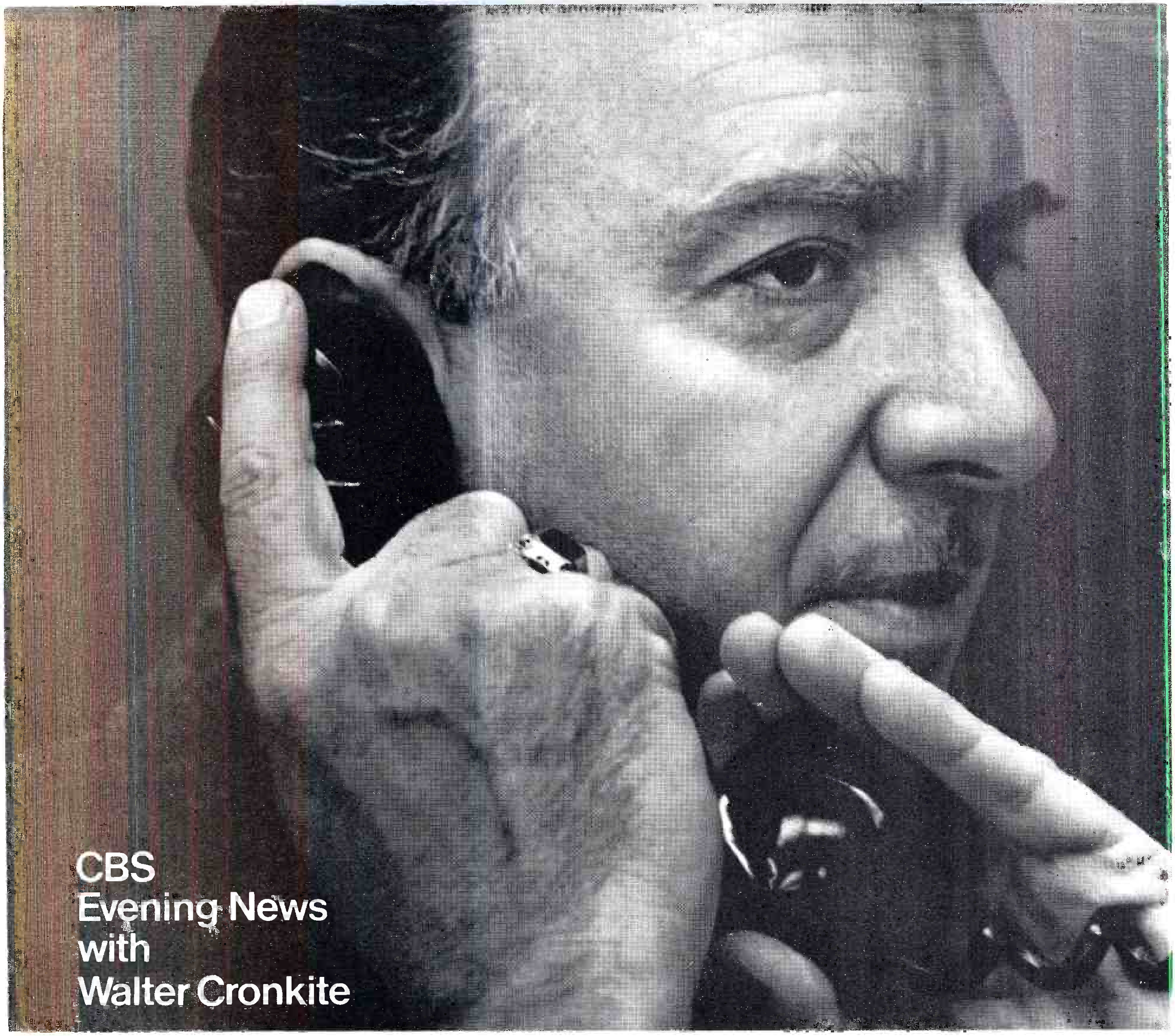
OFFICIAL PARADE "Target ◎ Marketing" SWEEPSTAKES ENTRY BLANK

(check box next to correct answer)

1. How many million homes does Parade Jumbo Network reach? ☐ 2 ☐ 6 ☐ 12
2. What percentage of Big-Top Network lies in Nielsen "A" areas? ☐ 20% ☐ 40% ☐ 55% ☐ 80%
3. How many million homes does Bandwagon Network cover? ☐ 2.2 ☐ 3.6 ☐ 5.4 ☐ 8.0
4. How many million readers does Parade Jumbo Network deliver? ☐ 4 ☐ 12 ☐ 24
5. The only readers who pay off are those who reach **your ad**. How many millions **reach your ad** in Parade Jumbo Network? ☐ 8 ☐ 12 ☐ 18
6. How many different ways can you now buy Parade? ☐ 3 ☐ 5 ☐ 7
7. What is Parade's great exclusive difference from other media?
   ☐ regional breakdowns ☐ city-zone only
   ☐ choice of Nielsen "A" or "B" concentration

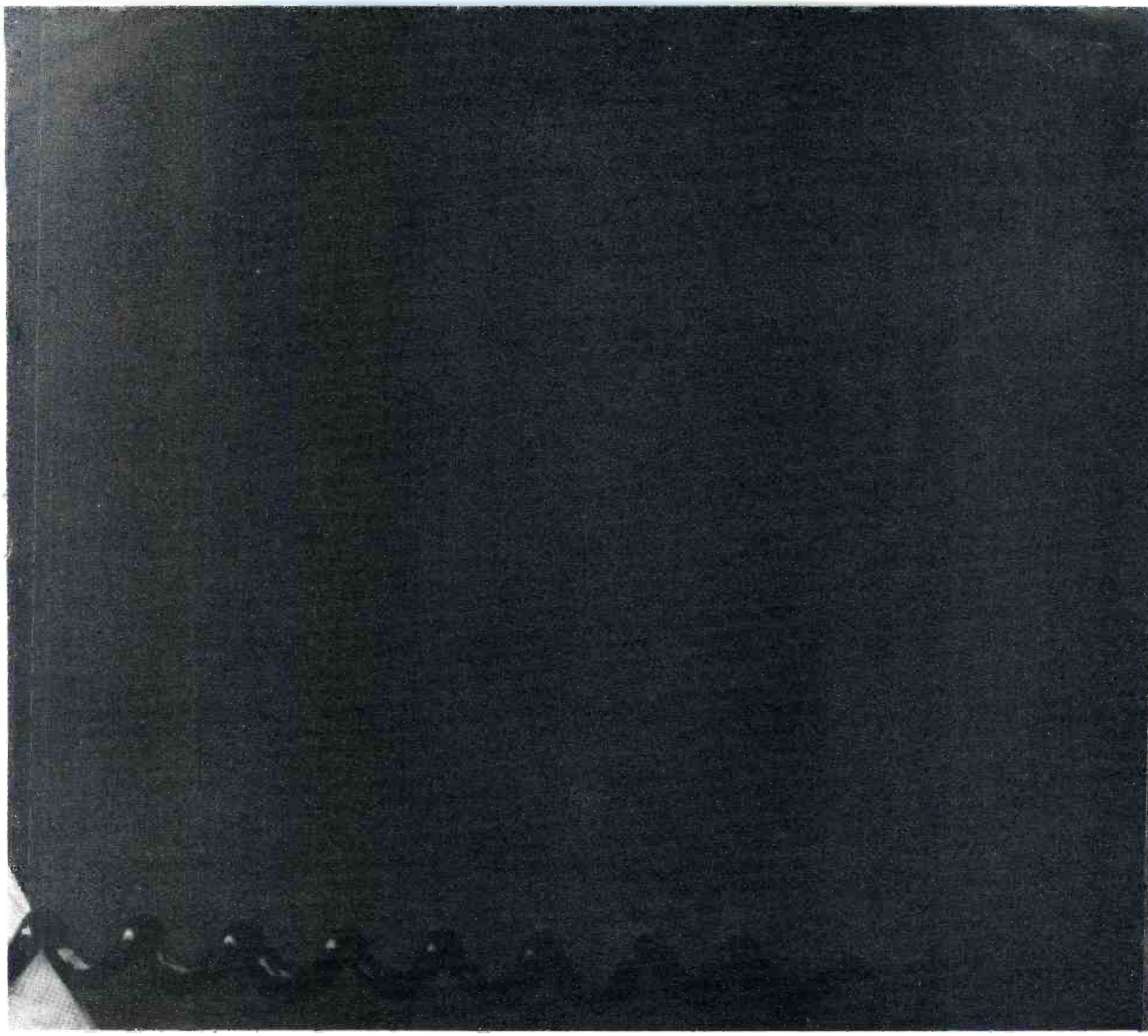
YOUR NAME__________
POSITION__________
EMPLOYER__________
BUS. ADDRESS__________
CITY______ ZONE____ STATE____

MAIL THIS ENTRY BLANK TO: Parade Target-Marketing Sweepstakes, Box 145, New York, N.Y. 10046



AND:

Eric Sevareid
Charles Collingwood
Harry Reasoner
Arthur Bonner
Winston Burdett
Wells Church
Tom Costigan
David Dugan
Bernard Eismann
George Herman
Richard C. Hottelet
Bernard Kalb
Marvin Kalb
Peter Kalischer
Frank Kearns
Alexander Kendrick
Charles Kuralt
Bill Leonard
Stanley Levey
Blaine Littell
Roger Mudd
Paul Niven
Stuart Novins
Robert Pierpoint
Dan Rather
Hughes Rudd
Robert Schakne
Daniel Schorr
Neil Strawser
Charles von Fremd
Harry Arouh
Steve Banker
Russ Bensley
Nelson Benton



Josh Darsa
Murray Fromson
Jeff Gralnick
Ben Holman
Walter Lister
Tony Pell
Bert Quint
Sam Roberts
Tony Sargent
Phil Scheffler
Don Webster
Lew Wood

This is the formidable team of CBS News reporters and correspondents stationed around the world who track down and present the news each weekday night on the CBS EVENING NEWS WITH WALTER CRONKITE.

In aggregate they add up to the most experienced, enterprising and penetrating journalists in broadcasting.

The central figure in this picture is Walter Cronkite, who has repeatedly established that he is one of the ablest and most versatile reporters in journalism. As one critic reported, he cannot be parodied because "he works in such pure, literal, unmannered straight news fashion." A distinguished fellow journalist has said of him "He's a pro. He does his homework." This reputation for integrity and dedication has earned the confidence of world leaders and given him access to exclusive interviews and news-breaking information.

But the news is far too big for one man to handle—or even two. As managing editor, Cronkite starts assembling his material and shaping his nightly news broadcast early in the day, screening thousands of feet of news film that have come into the news office overnight, conferring with producers, writers and assignment editors and discussing the stories that are expected to "break" throughout the afternoon. He continues to check for any significant developments right up to air-time.

He may call in Stanley Levey, one of the nation's top labor reporters, to analyze a knotty economic issue. He may ask roving correspondent Harry Reasoner to bring his special insight to bear on a major news story. He may ask Eric Sevareid, "broadcasting's foremost essayist," to illuminate a complex social problem, or Marvin Kalb, CBS News Diplomatic Correspondent in Washington, to assess the latest international development.

Monday through Friday on the CBS EVENING NEWS WITH WALTER CRONKITE you'll learn more about what has happened, where it happened, how it happened—and most important of all—why it happened—than anywhere else in television.

CBS News

JESSE ZOUSMER
Director of TV News
ABC News

ABC News, realigning itself under president Elmer W. Lower, picked a new number two man last month: **Jesse Zousmer,** former CBS newsman, editor of Edward R. Murrow's radio news shows, and co-producer of *Person to Person*. He becomes ABC's director of television news.

ABC is obviously stocking up with broadcast news pros heavy in organizational savvy in an effort to close the race with NBC and CBS and strengthen for election year coverage. Lower has a strong CBS-NBC news background. Zousmer was 19 years with CBS, has been in independent film production since leaving CBS in 1959.

In the ABC News realignment: Stephen C. Riddleberger continues as VP and general manager responsible for administration. Robert J. Quinn, executive producer of daily and weekly news programs, will spend most of his time lining up 1964 political coverage. **Thomas A. O'Brien** takes the new title, director of radio news, and **John T. Madigan** becomes director of basic news coverage.

WILLIAM G. JOHNSTON
President
Street & Finney

LEE L. TRUDEAU
Executive Vice President
Street & Finney

Street & Finney Inc., New York, has realigned its top management structure with the promotion of **William G. Johnston** to president and **Lee L. Trudeau** to executive vice president. Johnston succeeds **Robert Finney,** who moves up to the new position of chairman of the board.

Johnston joined the agency in 1946, became executive vice president in 1961, was made director in 1962. He formerly was with NBC.

Trudeau takes Johnston's vacated post and the newly created position of senior management supervisor for all Colgate-Palmolive brands in the agency. He joined S&F in 1959 as an account supervisor, was made vice president in 1960, senior VP in 1962.

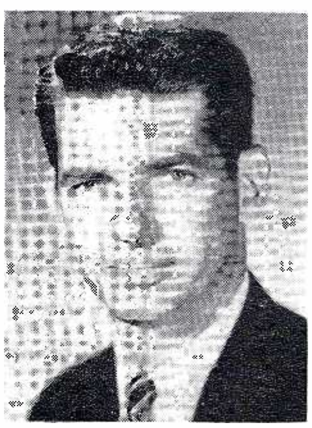
S&F boasts doubled billings in the last three years, now bills about $14 million, 45% of it in TV.

ROBERT F. STOLFI
Pacific Coast Manager of Network Sales
CBS-TV

Robert F. Stolfi, an account executive with CBS-TV Sales in New York since 1959, was named Pacific Coast manager of network sales for CBS last month. He succeeds **Robert Livingston,** who is resigning to become president of his own company, The Indek Co., North Hollywood, specializing in research and development in diversified fields.

Stolfi joined CBS-TV in 1949 in the operations department. He later was program service representative and program coordinator in the program department, joined the network's sales development department in June 1954.

In May 1955, Stolfi became advertising and sales promotion manager of WNDU-TV South Bend, Ind., but rejoined CBS-TV Sales, assigned to the sales development department of the CBS Chicago office in 1957. Two years later he transferred to network sales in New York.



D. THOMAS MILLER
General Manager
WBKB (TV) Chicago

D. Thomas Miller has been named general manager of WBKB (TV), the American Broadcasting Co. owned station in Chicago. Sterling C. Quinlan, ABC vice president in charge of WBKB, who formerly had the general manager title, announced the appointment.

Miller joined ABC in June 1961 as vice president of the central division of ABC-TV Spot Sales after sales tours with several television selling organizations.

Prior to his central division job, Miller served as an account executive with CBS-TV Spot Sales in New York for five years. He was also affiliated with CBS Spot Sales in Chicago.

Other Chicago assignments for the Chicago-born Miller: Harrington, Righter and Parsons, WBBM-TV, CBS Television Network and the ABC Television Network.

PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

Michaels:
Strikes and television's role

Ryan:
Commercials and legislation

Harris:
On ratings and the fairness doctrine

Bill Michaels, vice president, television division, Storer Broadcasting Co., in a speech before the Central Canada Broadcasters Association in Toronto, evaluated the effects of newspaper strikes in Detroit and Cleveland on the Storer stations in those markets:

In retrospect the public's attitude and reaction appear to boil down to two broad generalities: they can't get their newspapers and while they are not very happy about it, they become reconciled to the fact they can't do anything about it and they'll put up with it as long as they have to. But, what they apparently *don't* want is for the television stations to compound their personal dissatisfaction by tearing up television schedules so badly the reading and viewing public winds up with two problems and two annoyances, instead of one. . . .

What they do want is judicious supplementation in a way that makes sense to them, the consumers, not done in a way to help prove a competitive philosophy or that merely serves as a device to accommodate our economic convenience.

For example: A station may have a newscast of from 6:00 to 6:15 in the evening as part of its normal schedule. Lengthening this newscast to whatever total length the day's news indicates, whether this is 20 minutes, 30 minutes or an hour, particularly to take care of local news, is accepted and apparently welcomed. And similarly with the late news. But pre-empting a prime time entertainment program, which we did during the last strike in Detroit, and replacing it with 30 minutes of news which we literally broke our backs putting together and producing, received absolutely nothing but protests by the hundreds, many of them unbelievably bitter. Nor did we get any favorable reaction to short news inserts in prime time which posed production problems with adjacent programing during a previous strike.

As best we could interpolate the reaction and comments, the people simply didn't understand why there was such a big rush in putting on the news at 8:30, or 9:00, or 9:30, nor did they accept our contention of additional "public service." Why wouldn't it wait until 11 o'clock when they were used to getting their news? And then let it go on as long as we liked? We found it pretty difficult to answer, but also difficult to abandon the pre-emptive schedule once it was launched.

(Speaking of commercial aspects of a newspaper strike.)

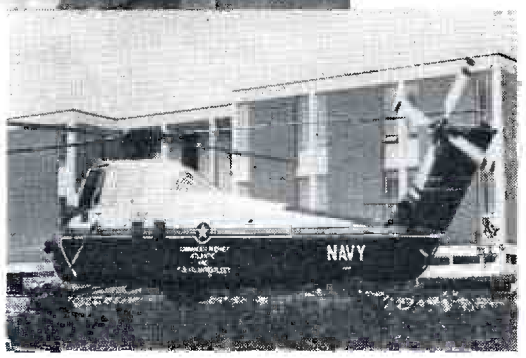
There is not much satisfaction or gratification of achievement in taking advantage of someone else's misfortune, even if it is an economic competitor. In the second place, on a truly selfish basis, much of the short-term business you inherit will desert you overnight the minute the newspapers get back into publication and you find that, in the meantime, you have jeopardized long-term business which could have been more productive over the long haul anyway.

Finally, just in case any of us needed any additional proof, I think the newspaper strikes pointed up more vividly than almost any other event in the past decade the awesome complexity of our economy today in which absolutely no one gains and many people are irreparably hurt during a major strike. The complexities are just as confusing to me as they are to the next fellow. You pick up one publication and it purports to show that nothing of import happened negatively to general sales or the area's economy. You pick up another one and there is a story showing that retail sales went to pot. You pay your money and you take your choice. ■

COMMERCIAL TIME LIMITATION

John J. Ryan, general counsel for the Advertising Federation of America, in a statement to the House Sub-Committee on Communications and Power on the

Vice Admiral John S. McCain, Jr., Commander of Amphibious Forces of the U.S. Atlantic Fleet, visits Elise Kemper on "Passport."



Admiral McCain literally "dropped in" to Television Park via this sleek Navy helicopter.

PERSONALITIES
Make News on Channel 2, Baltimore

Milton Berle with Janet Covington, one of the few women producer-directors in the nation.

Maurice Evans was interviewed on "The Headliners" by Ron Meroney, staff announcer.

Hugh O'Brian appeared on "Woman's Angle" with Sylvia Scott.

Stage, screen and television personalities . . . important people who make important news . . . add glamour to WMAR-TV's regularly scheduled programs. Visits by distinguished guests give additional authoritative background to special programs in the public interest. Vital, "alive," current-interest programming is another reason why Baltimoreans — and Marylanders — look to Channel 2 as their station for sparkling entertainment and up-to-the-minute information on topics that affect their daily lives..

In Maryland Most People Watch

WMAR-TV CBS

CHANNEL 2 SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by THE KATZ AGENCY, INC.

Dorothy Lamour chats with staff announcer Stu Kerr.

Juliet Prowse with admiring members of the announcing staff—Don Bruchey, Jack Dawson and Dick Strader.

PLAYBACK *continued*

subject of proposed legislation to prohibit the Federal Communications Commission from regulating the length and frequency of commercials (HR 8316, 8381 and 8729), in Washington:

THAT there is some over-commercialization in broadcasting no one can deny any more than anyone can deny that some of the programs themselves could stand a great deal of improvement. But isn't that something that should be left to those whose responsibility it is to their employers to present to their customers a maximum of enjoyment and a minimum of annoyance?

There is no charge made here by the Federal Communications Commission that the broadcasting industry has shirked its responsibility or is lacking in good will or good faith in its continuing effort to regulate its own business. The very fact that it has voluntarily produced a code which the government thinks so highly of is the best possible evidence of that. The commission's complaint is that the National Association of Broadcasters doesn't have the power to enforce its code by penalties and legal sanctions because the anti-trust laws of the country forbid it to do so. The FCC says in effect: "You are cooperating splendidly. Your code is so fine that we want to enact it into law but we can do the job of deciding what people shall see and hear on television and radio better than you because we have the power to impose heavy fines upon broadcasters or take away their property if they do more advertising than we think they should."

Do we want this police state approach in an area which has nothing whatsoever to do with the health, safety, morals or welfare of our people? I think not.

Our remedy for whatever abuses exist is self-regulation by an industry which has already shown a disposition to clean its own house. The reason self-regulation is bound to work in this field is a very simple but a most persuasive one—self interest. It will be effective because the advertiser and the broadcaster are conscious of the fact that the most potent regulator of all reposes within the control of those most affected—the viewing public. Small children have this magic power as well as grown men. It requires merely a certain dexterity of the human wrist. . . .

On some shows there are perhaps more commercials than we would care to listen to, but if the programs are worthwhile we feel that this is a small price to pay for top grade entertainment. We know that a beneficent government might intercede and end all these bothersome commercials but we also know that if it does, someone else besides the advertiser will have to pay the cost thereafter and we have an uneasy feeling that that someone just might be us.

But the overriding objection that AFA has to the proposed regulation is that it amounts to censorship and is violative of the First Amendment to the Constitution of the United States.

If the FCC has the power to decide that three commercials are too many in an hour's program, it also has the power to decide that two are too many and if this is so, what in fact is there to prevent it from deciding that one is too many?

Unless the FCC has been given somewhere a grant of power that has been denied to every other branch of government and to the government itself by the First Amendment—that is, the right to abrogate freedom of speech—then it has no right to the power it claims by this proposed regulation.

Advertising by the printed and spoken word is protected by this amendment. Mr. Justice Douglas, in the famous Cammarano case of three years ago, clearly enunciated that principle when he said: "That freedom of speech or of the press directly guaranteed against encroachment by the federal government and safeguarded against state action by the due process clause of the Fourteenth Amendment is not in any terms or by implication confined to discourse of a particular kind of nature. The profit motive should make no difference, for that is an element inherent in the very conception of a press under our system of free enterprise."

In that same year Congressman Overton Brooks, chairman of one of the most important Congressional committees, stated this in layman's language when he said: "The power to sit in judgment over advertising is in fact the power to destroy a business. One of our cherished freedoms is freedom of speech and press. This, in my opinion, definitely includes paid advertising."

And let us remember that the First Amendment does not guarantee that a citizen shall have the right to say only some part of what is on his mind. Freedom of speech is an absolute guarantee of the Constitution. There are no degrees of freedom of speech spoken of in that document. Under the Constitution you either have the right to say all of what you want to say and as often as you want to say it or you haven't the right at all.

In my estimate the proposed regulation would definitely be an abrogation of the First Amendment to the Constitution and it would clearly be a departure from the time-honored FCC position that it has no power to regulate advertising on radio or television broadcasts.

But the FCC by this proposal has thrown down the gauntlet. It says in effect: "We have had this power all along. Now we are going to use it."

Those who oppose this assumption of power have two alternatives: (1) the passing of legislation which will write into the law in clear, unambiguous language a specific prohibition against it or (2) a long, expensive fight in the courts which may result in the restriction or abrogation of this regulation and which also may wind up, after every other forum has been exhausted, in an appeal to the Congress for the relief that could have been afforded by the Congress in the first place. It is evident that legislation is the only sensible alternative to pursue in order to put an end to this threat which it is now evident we will

Don't just sit there. ***Do something!***

The ABC Owned Television Stations do!
We provoke. We challenge. We arouse the people of the five great cities we serve. On the next two pages you'll read how one of the ABC Owned Television Stations urged the viewing public in its city to do something for the common good.

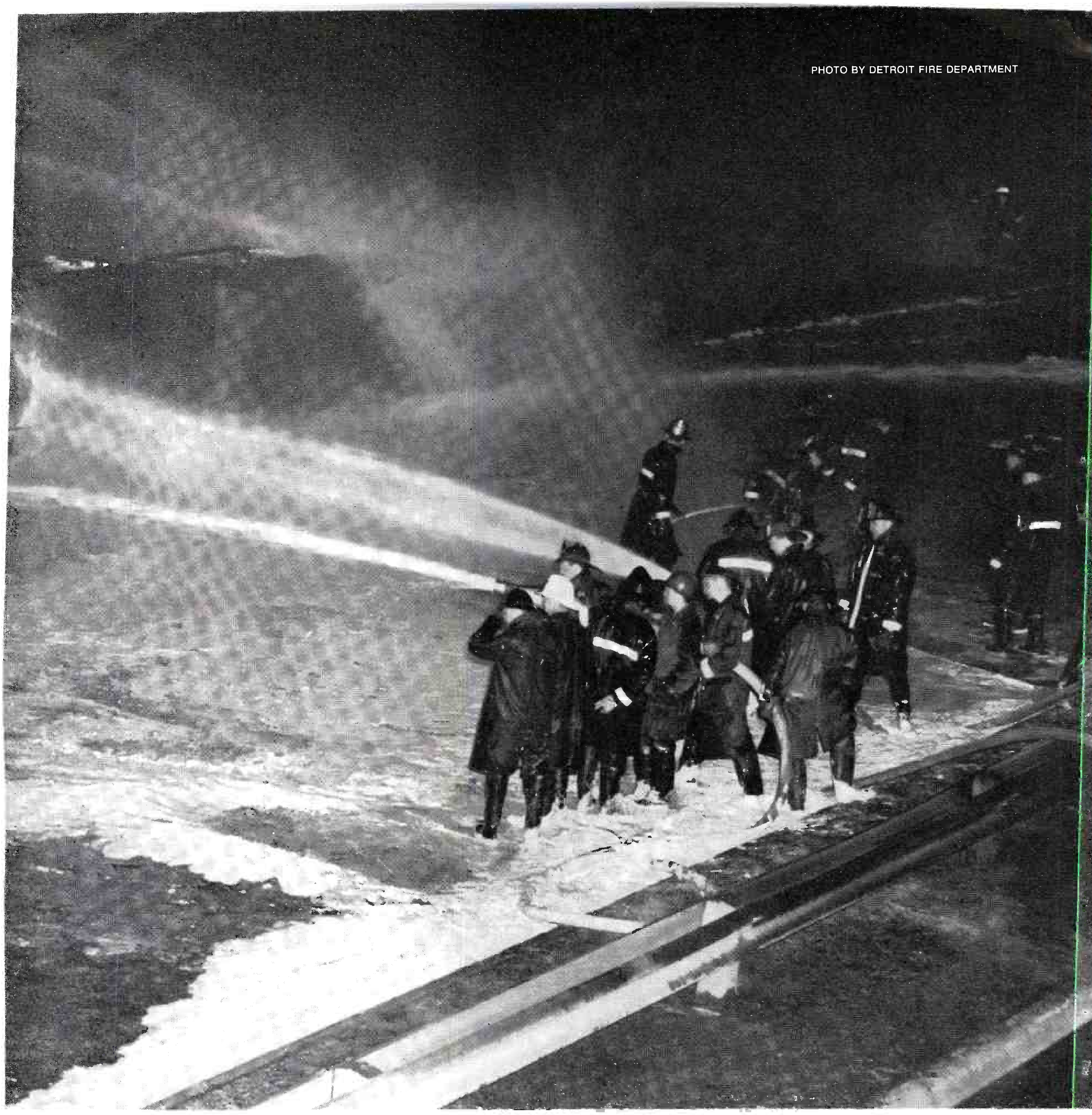


PHOTO BY DETROIT FIRE DEPARTMENT

How station WXYZ-TV made a burning issue over gasoline trucks on Detroit's freeways

In this continuing series, you will read how the ABC Owned Television Stations, after careful examination of the issues, express their views in the best interests of the communities they serve.

IN APRIL OF 1963, a tanker truck transporting gasoline on the Ford Freeway in Detroit caught fire. The blaze was spectacular and perilous.

Most people shrugged it off as "just one of those things." Not WXYZ-TV.

We saw the danger to Detroit motorists in a repetition of the incident. Station WXYZ-TV took immediate action. On April 27th, John F. Pival, president of the station, went on the air with the first of a series of editorials on the subject. Their aim was to bring the combustible situation to the attention of the public—and to provoke action.

These editorials, unpopular as they were in certain quarters, achieved results. On May 17th, the station received a letter from a member of the Detroit Common Council. It said, in part:

"You will be interested in knowing that I requested the Corporation Counsel's office to check into the legality of . . . two proposals that are along the lines suggested in your editorials."

On May 21st, Station WXYZ-TV received a letter from the Director of Detroit's Department of Streets and Traffic, partially quoted here:

"We have noted with interest your recent editorials regarding the potential danger to Detroit's freeways by the transport of flammable material. This matter is under consideration by the Police Department, Fire Department and the Department of Streets and Traffic."

The ultimate result: on November 19th, a bill was passed in Detroit's Common Council banning carriers of inflammables or explosives from the most dangerous section of the John Lodge Expressway.

Ninety Editorials Aired

Since January 2, 1963, Station WXYZ-TV has addressed its audience ninety times with editorials devoted to their mutual interest. Many of these editorial points-of-view were controversial. Some were downright unpopular. *All were designed to give the people of Detroit an awareness of community problems and to have them do something about these problems.* They got results.

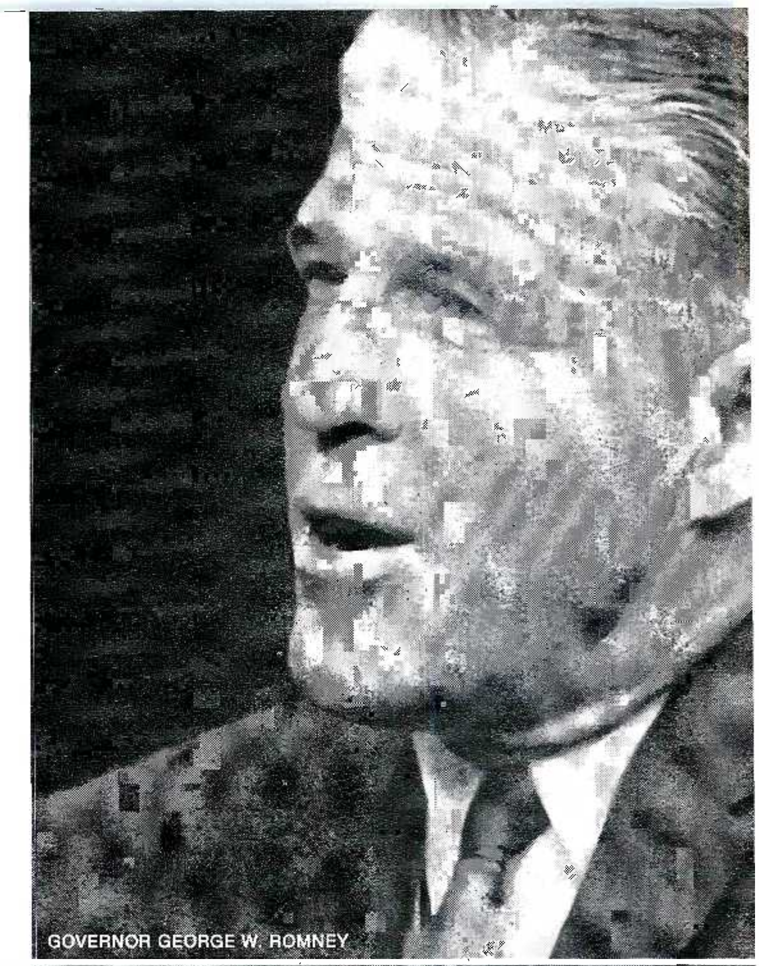
Letters poured in, and not only from an awakened viewing public. Governor George W. Romney wrote:

"Thanks for yours of the 17th and the editorial of the Detroit School System. This is excellent. You are doing a fine service with this type of exposure."

The Honorable Joseph J. Kowalski wrote, from his office in the House of Representatives:

"Though many of your editorials are controversial, and on some I support your views and on some I do not, I appreciate the fact that you speak out on issues rather than take the line of least resistance as some do in order to avoid offending anybody."

Station WXYZ-TV is pleased with and proud of the results achieved by its editorial stands. It is just one example of how ABC Owned Television Stations participate in helping to solve the problems of people with whom they live and serve.



GOVERNOR GEORGE W. ROMNEY

HONORABLE JOSEPH J. KOWALSKI

WXYZ-TV DETROIT

abc OWNED TELEVISION STATION

WXYZ-TV DETROIT, WABC-TV NEW YORK, WBKB CHICAGO
KABC-TV LOS ANGELES, KGO-TV SAN FRANCISCO

PLAYBACK *continued*

always have with us until this question is resolved. ■

Representative Oren Harris, Chairman of the Committee on Interstate and Foreign Commerce, before the Association of Broadcast Executives of Texas in Dallas:

In its infancy the broadcast industry has emerged through a maze of difficulties and is providing service to our people beyond imagination. It is truly an American enterprise. I salute the executives in the industry who obviously have provided guidance, organization and stability. Even so, the broadcasting industry has become the "melting pot" of confusion in a stew of pronouncements, interpretations and rule-making proposals which has resulted in greater frustration, fear and uncertainty than I have yet to see with a regulated industry. . . .

[One] difficulty you must live with is that you operate under the constant watchful eye of [the FCC]. [But that] authority in no way changes the fact that the day-to-day responsibility for transmitting programs that serve the public interest is that of the licensee alone. Just as licensees may not delegate their responsibilities to advertisers or others, nor may this responsibility be usurped by the commission—at least as I think the Communications Act stands today. (And I don't think Congress is in any mood to shift that licensee responsibility to anyone else.)

Having said this, I would now like to focus more closely on two facets of the total problem as examples of the "melting pot of confusion" . . .

[The commerce committee was] concerned, and I am still concerned (particularly when I read of the anxiousness with which the industry has awaited the October Nielsen reports), about the abdication of sound judgment by broadcasters in favor of numbers purporting to show sheer audience size. Secondly, once the committee had become aware of the pervasiveness of the influence of the rating figures on licensee decisions, we thought it important to learn whether the figures merited the great faith placed in them by so many. . . . What we found out was hardly reassuring. . . .

Unless you recover your own responsible decision-making functions, you will have no one but yourselves to blame, should the federal government on behalf of the public undertake to do something about it.

This brings me to the second principal point of focus in this discussion —the "fairness doctrine."

The "fairness doctrine," as I understand it, imposes on any licensee who editorializes on political campaigns or other controversial matters, an affirmative obligation to seek out spokesmen for viewpoints "contrasting" with those expressed by the licensee. Now that, on the face of it, seems simple and fair enough. But its simplicity is, I think, deceptive. For it seems to assume issues of a two-sided nature; for example: "We should get out of the United Nations; we should stay in the United Nations." Or, "We should not cut federal taxes; we should cut federal taxes."

But, what of the many side issues raised by such controversies? Take the tax-cut issue, on which there are many shades of opinion. Many responsible persons believe there should be no tax cut until the federal budget is balanced. Others believe that only with "planned deficits" can our economy continue to grow at a satisfactory rate under present conditions. (And what, parenthetically, is a "satisfactory" rate?) Many people believe, quite sincerely, that a tax cut, unaccompanied by reforms in our tax structure, is unthinkable. But they disagree heatedly over which specific reforms are needed. Others feel that we should cut taxes now and worry about reforms later when there may be more agreement on the subject of "which reforms."

I think this brief excursion into the tax-cut issue will give you some idea of the problems.

I submit that the logical result of the fairness doctrine would be that the licensee would broadcast no editorials at all. This is precisely the opposite of what the FCC says it wants to encourage.

My feeling is that the judgment as to what "contrasting" viewpoints a broadcaster should permit to be aired over his facilities should be left with the licensee, where the Communications Act put it in the first place. END

What's big and bright, has 152 legs, 20 eyes, never forgets, and shows-off on television?

Us. Who us? We're America's leader in video tape production of TV commercials. And we became the ☞ biggest by concentrating on being the best. Still stuck? Then take ☞ bright. Bright lights. Lots of them. Our lighting designers use them to set a mood. Or project an emotion. Or create a special effect. Or, you name it. Now, about those ☞ 152 legs. They belong to our production people. 76 top creative and technical specialists in the business. What business? Our ☞ 20 eyes may tell you. They're our cameras, including Marconi Mark IV's. (Yes. This is the English camera that is acknowledged to be the finest television camera in the world.) What ☞ never forgets? Our Videotape Recorders, the perfect memory of sight and sound. They don't miss a thing. Finally, what ☞ shows-off on television? Your commercial's superior quality of picture and sound and sell! Because it was produced on video tape by masters of this matchless medium. Ah, you guessed it. We're Videotape Center. Our phone number is TR 3-5800. Call and tell us *your* riddle. You'll like our answer. Everybody does. Videotape Productions of New York, Inc., 101 West 67th Street, N.Y.C.

LETTERS

ADDITIONS, CORRECTIONS

I read with interest your article in the November issue of TELEVISION MAGAZINE concerning group ownership, but was distressed to note that the Outlet Co. was not included in your article. The Outlet Co. is an old-line broadcasting operation, having operated WJAR in Providence since 1922 and WJAR-TV since 1949. And, on Aug. 20, 1963, effective as of July 31, 1963, it became the licensee of WDBO-AM-FM-TV in Orlando, Fla. (for $6 million). Under your criterion of listing all owners of two or more television stations as of Oct. 16, 1963, the Outlet Co. should have been listed. JAMES A. HUDGENS *Counsel, Amram, Hahn & Sundlun, Washington, D.C.*

TELEVISION MAGAZINE continues its reportorial excellence with the comprehensive article of TV group ownership. It should be noted, however, that the ownership of WBIR-TV Knoxville, Tenn.; WFBC-TV Greenville, S.C., and WMAZ-TV Macon, Ga., has changed its corporate name from WMRC Inc. to Southeastern Broadcasting Corp. IRWIN SPIEGEL *Sales Promotion & Advertising, Avery-Knodel Inc., New York.*

[**Editor's Note:** As TELEVISION noted at the time—in "Focus on Television"—the prodigious job of research for the group ownership series was almost certain to fall short of perfection. Such inaccuracies as those cited above are corrected in Part II, beginning on page 54.]

CRITICAL REACTION

I thought the article was funnier than hell ["Consensus," a report of what TV critics thought of the 1963-64 season, November 1963]. I was especially amused at how many of the so-called "hits" have proved on the national Nielsens to be disasters, and vice versa. I will stick to my lonely guns on *Jerry Lewis,* however [he held out hope for the show's eventual success], but I take back that prediction about *Glynis* [that it would be a hit with TV audiences]. TERRY TURNER *Chicago Daily News, Chicago.*

I think you did a damned fine and extraordinarily tactful job in a situation in which there were many obvious temptations. RICK DU BROW *United Press International, Los Angeles.*

A very handsome job indeed. I've just seen the crucial national Nielsen—me and my predictions. It's the same old story. Subjectivity gets mixed up with objectivity. JACK E. ANDERSON *Miami Herald, Miami, Fla.*

LANDON FOR PRESIDENT

For some time now I've been meaning to compliment you on TELEVISION MAGAZINE's fine graphical presentations of statistical data. The table depicting the TV program "family tree" in your October 1963 issue finally encouraged me to write a commending note. You have presented a great deal of information in a refreshing manner on two attractive, uncrowded pages. In addition, the table is easily understood. Your "63-64 Forecast," in the same issue, is another example of an excellent graphical presentation of a great deal of information.

The individual on your staff responsible for graphical design and layout certainly deserves a well-earned bow. JAMES A. LANDON *Research Director, WJXT Jacksonville, Fla.*

[**Editor's Note:** The individual responsible is art director Stan White.]

If you would like to buy radio and/or television announcements in Des Moines on participating programs hosted by personalities who have been at a station long enough to strongly establish themselves*.....who have exposure on both radio and TV so they're far better known than air people at any other stations**.....who serve their audiences by giving important information on community service projects***.....who are recognized by these same audiences as real friendly, pleasant people with families that they'd welcome as neighbors****.....and who know the professional way to do polite and persuasive selling for you*****.....buy KRNT RADIO and KRNT-TV, Channel 8.

* We have 2 Twenty Year Club air people. On KRNT Radio—7 who have been with us 15 of our 28 years. On KRNT-TV—8 who have been here since we went on the air 8 years ago. You need such stability to build audience loyalty to the stations, personalities and to the products they represent.

** Inter-media Motivation Factor. Whereas most operations keep Radio and Television separated, ours embrace each other. In our opinion, both media and personalities and sponsors are far better off for it.

*** All our personalities read the cards and letters about church chili suppers and women's club rummage sales and teen-age car washes and men's charity shows and a thousand other small-but-so-important efforts by friends in our community. These folks know we will help them publicize it. We're kind and gentle people in this phase of our operation.

**** Central Surveys, 1962. "Which radio and/or television personalities would you like to have as next door neighbors?" KRNT personalities were an overwhelming choice.

***** Both KRNT Radio and KRNT-TV do more local business than any other station in the market. By far the greatest number of these advertisements are done "live" by our personalities. They have the experience—the "know-how" to make folks "go-now" and buy now.

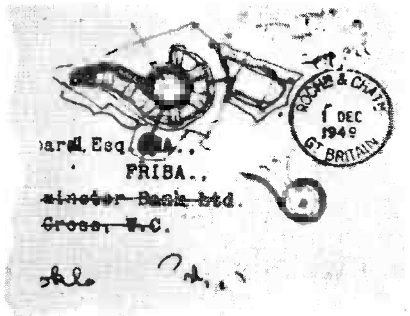
KRNT and KRNT-TV

DES MOINES

An Operation of Cowles Magazines and Broadcasting, Inc.

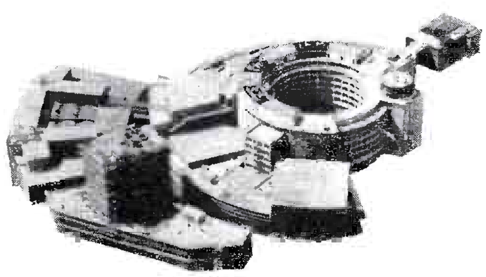
Represented by The Katz Agency, Inc.

past

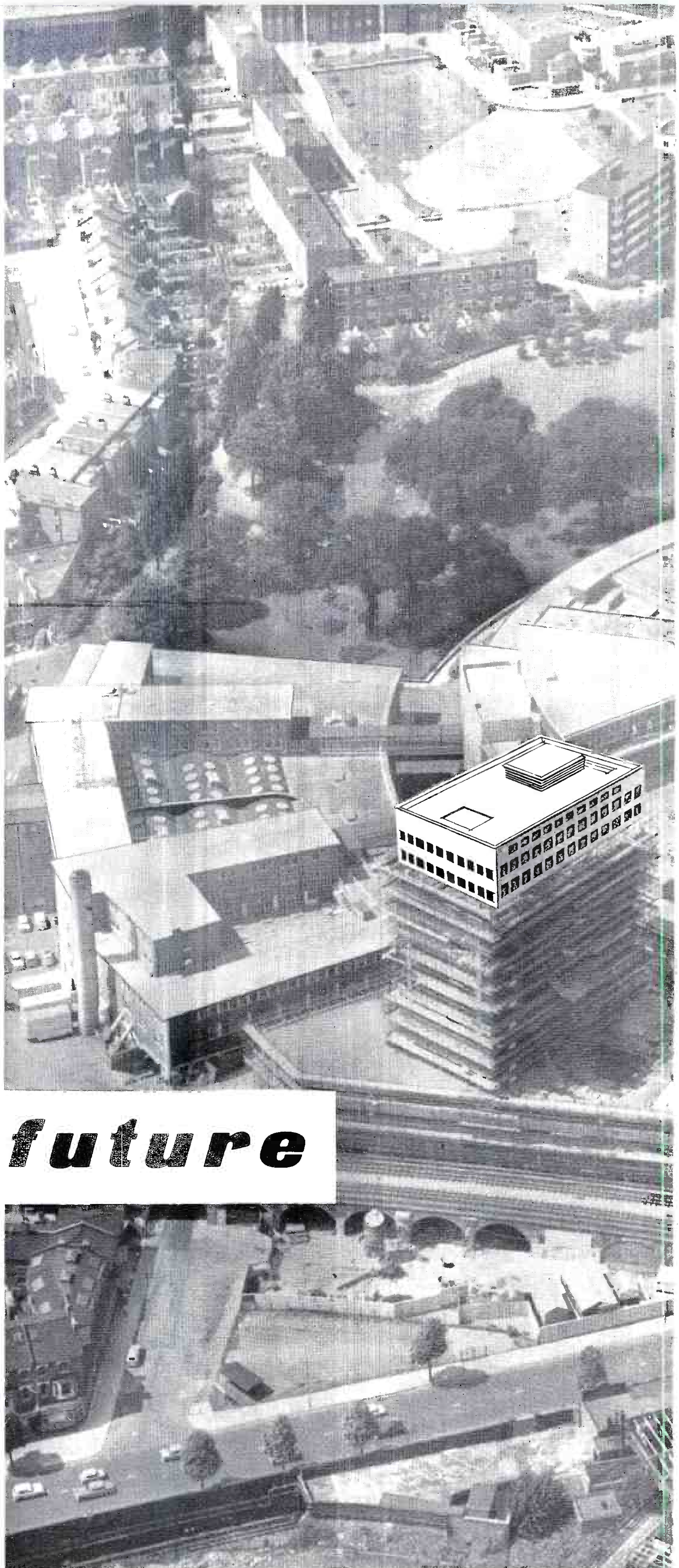


1936 .... the BBC begins the world's first regular television program. After the war .... the decision to build a national Television Center. December, 1949 .... the shape of things to come starts as an architect's doodle on an envelope.

present

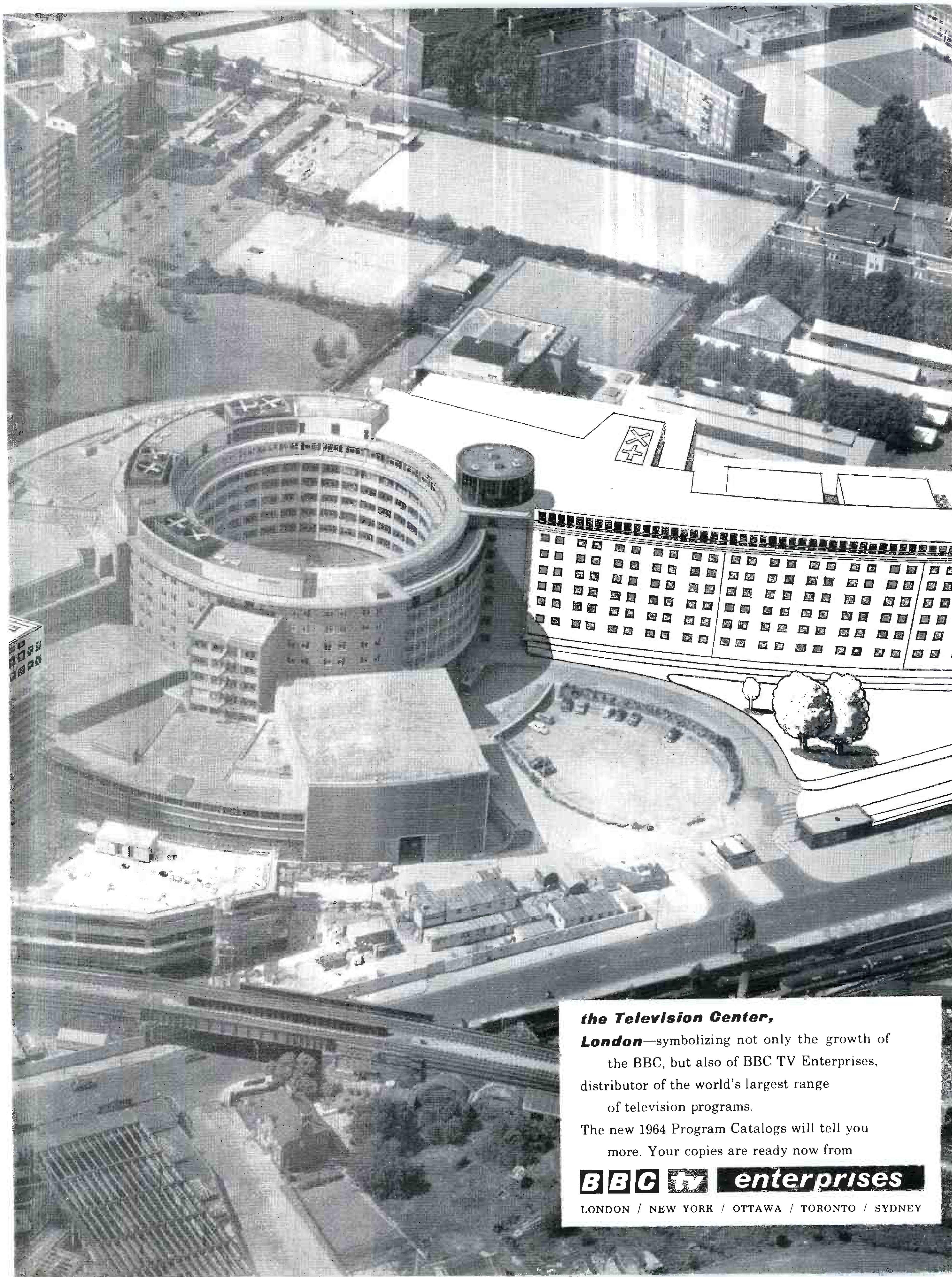


Today, an idea has become an actuality. The 13-acre Television Center in London is the home of a network covering 99% of the total population of Great Britain, with programs reaching over 12 million TV homes. Many of these programs are seen in more than a hundred countries throughout the world.



—and future

BBC TV is keeping ahead of the times .... a second network begins in the spring of 1964, to be followed closely by color television. To meet this expansion, the Television Center will grow until it alone houses ten (two of them color-equipped) of an estimated total of 25 production studios.


the Television Center,
London—symbolizing not only the growth of the BBC, but also of BBC TV Enterprises, distributor of the world's largest range of television programs.
The new 1964 Program Catalogs will tell you more. Your copies are ready now from
BBC tv enterprises
LONDON / NEW YORK / OTTAWA / TORONTO / SYDNEY

FOCUS ON COMMERCIALS

Top Brass uses sexy spokeswoman to reach the male "tiger"

Grey advertising tailored its Top Brass commercial to Barbara Feldon's siren personality. In this spot Miss Feldon asks for "a word with all you tigers." "Tigers" are all right in Miss Feldon's book. They're smooth, well-groomed types. She doesn't hold, however, with "lions;" men with "wild dry manes." Nor does she care for "bears"—they're the greasy types who usually have dandruff. To be a "tiger" Miss Feldon recommends Top Brass hair dressing for men. "Get Top Brass," she advises them, displaying the tube, "and sic 'em."

Top Brass, via Grey Advertising and television, is having a word with "all you tigers" via Barbara Feldon, whom you may remember from the days when she gave her all, dressed in a towel and a hair ribbon, for Five Day Deodorant Pads. Revlon, impressed with her talents, put her under an exclusive contract, has used her for the past year as a spokeswoman, a TV running mate of Barbara Britton.

When the problem of finding a new approach to selling the man's hairdressing product presented itself at Grey, account supervisor Roy Block suggested using a girl—the strategy being that little captures a man's attention faster or holds it better than an attractive woman.

While other hair preparations go the hard sell route—hammering home with TV campaigns that stress one hair dressing's superiority over another—the Revlon Top Brass spot makes the same point but with a softer approach.

Grey VP and creative director Gerald Browne says he met Miss Feldon, was greatly impressed with her "tremendous personality" and went home to write three commercials tailored to it. The commercials were presented live before a meeting of assembled agency and client decision makers, drew vigorous applause and the nod to proceed with a finalized tape.

The first spot started running this fall. Shot at Video Tape Center, it features the beauteous brunette spokeslady, her personality and a bare set consisting only of three rugs.

While Miss Feldon makes her seductive pitch, she's dressed in a tailored and covered up fashion. Rather than go the slinky gown cut-down-to-here route, Grey's got Miss Feldon in a long-sleeved, high-necked blouse and evening skirt. As one agency man puts it, "We didn't dress her in skirts with slits, etc. She doesn't need that." The thinking seems to be right; Miss Feldon manages to get her sexy sell across in an effectively understated method all the way around.

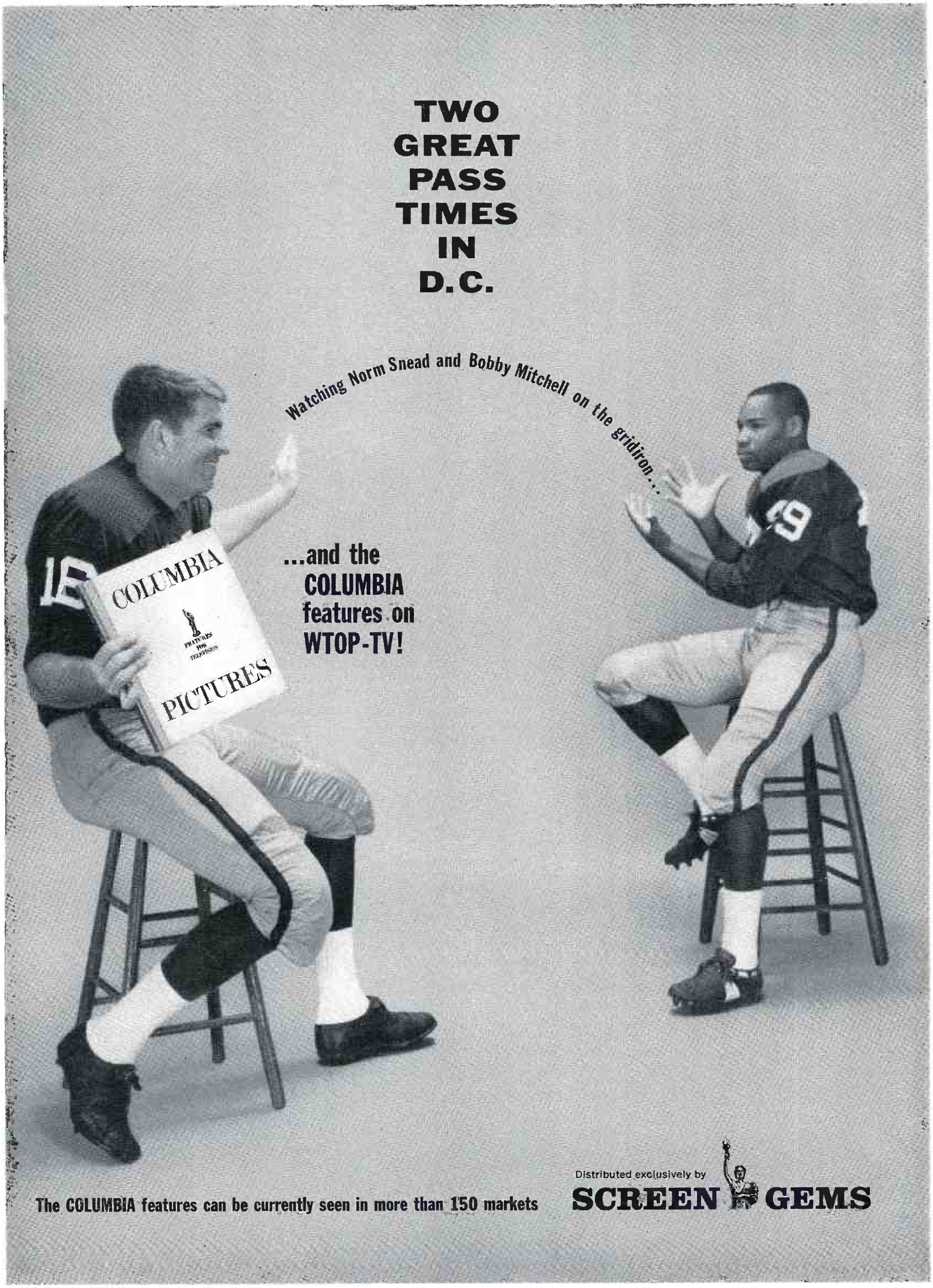
The camera moves in on Miss Feldon stretched out on a tiger skin. "I want a word," she says in a low, intimate voice, "with all you tigers. Oh, you men know which ones you are. Grr," she purrs, "I like you but I don't like lions." On to a shot of Miss Feldon on a lion skin rug. "You know, men with wild, dry manes. They use something with alcohol in it on their head... Really!" she pronounces indignantly.

Next on the parade of animal-male types that Miss Feldon disapproves of are the "bears." (This, delivered from a bear skin rug). "You know the type. They always have a slick, greasy look... and where there's grease, there's usually dandruff. I always give this kind the brush."

Miss Feldon likes "tigers, men who use Top Brass Hair Dressing. It's non-greasy. Any girl can handle that." Now the camera leaves Miss Feldon and focuses on a tube of Top Brass, while she tells about the product's "special kind of medication... that fights dandruff fast." Back to one more lingering close-up on Miss Feldon and this tag line—"So remember that, tiger. Get Top Brass," she coaxes—"and sic 'em."

Grey's been "sicing 'em" with the Top Brass commercial in spot TV only. The campaign is heavily scheduled over the weekends and in the evening hours when, cleverly enough, the man in the house is home.

Getting Top Brass's message to the gentlemen hasn't affected Miss Feldon's standing with the ladies in the television audience. Research into viewership found that women gave wholehearted approval to Miss Feldon's sexy approach—so much so that Grey now has Miss Feldon in a seductive lizard trench coat selling lash lengtheners to the girls in her own inimitable manner. END


TWO
GREAT
PASS
TIMES
IN
D.C.
Watching Norm Snead and Bobby Mitchell on the gridiron...
...and the
COLUMBIA
features on
WTOP-TV!
COLUMBIA
PICTURES
The COLUMBIA features can be currently seen in more than 150 markets
Distributed exclusively by
SCREEN GEMS

FOCUS ON

TELEVISION

On predictions, pictures, planes and printing plants

Sometimes, in the crush of deadlines and last minute story and production cave-ins, we feel we're not going to make it. Somehow, despite our fears, the magazine comes out. But the effort in manhours and tension can rise to maddening peaks. Take this issue.

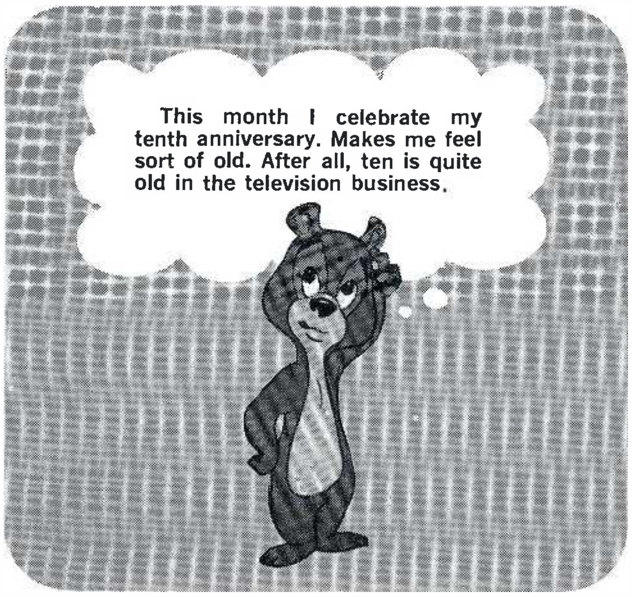
We knew that calculating the top 50 TV advertisers for the entire year of 1963 was an ambitious undertaking—we'd done it for the first time last year. How ambitious became more obvious as we rolled on. Spot spending figures became available before deadline (sifted out by staff writer Deborah Haber from Television Bureau of Advertising files of N. C. Rorabaugh data). But the network spending estimates were last minute, complicated by advent of the fall season. Managing editor Don West picked them from the very jaws of a data tabulator at Leading National Advertisers/Broadcast Advertisers Reports' Norwalk, Conn., plant at 2 p.m. on Nov. 20, borrowed a calculator to make the final adjustments from sheets on which the ink was literally not dry, phoned them to Haber in New York that night. She finished her charts and got them off to the printer that night, began writing the story the next day—with production editor Barbara Landsberg already at the plant in Baltimore waiting to close the magazine.

Associate editor Morris Gelman, meanwhile, had been putting in his monthly stretch run of 20-hour days completing the second part of the rundown on television group ownership. (He wrote about 100 pages of copy in addition to directing research on some highly complicated charts for the two-parter.) Gelman came off this on Nov. 19 to do "Focus on Business"—and fell into another major undertaking. CBS had announced its stock split and we decided to research CBS stock back to its financial beginnings. Libraries and most brokerage houses didn't carry stock records back that far. Even CBS had trouble tracing its financial past. Gelman wound up in Standard & Poor's research archives on Nov. 20 (keeping its staff past closing), came up with the full story, which he worked on overnight and into the next day. He was supposed to accompany Landsberg to Baltimore to make final adjustments on the group story but missed his plane at Idlewild by three minutes.

It was that kind of month.

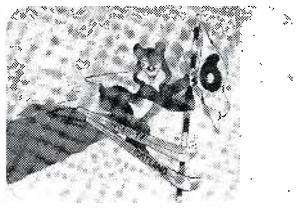
For the picture story—about CBS's new fence on Sixth Ave.—there were excellent photographs taken by freelancer Eugene Cook, but an overall shot of the display was missing—weekday traffic made it impossible. Still, where there's a will, etc. CBS staff photographer Bill Warnecke made the scene, and the picture on page 51, at 5 a.m. Sunday, Nov. 17.

Al Kroeger's story on color television was a relatively smooth affair, or at least it seemed so as this was written—it came in only four days late.



It all started on Dec. 21, 1953. I was sort of young and fuzzy then,

but in the past ten years I've grown older and smoother.



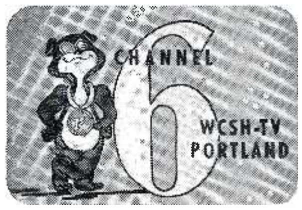
For the past ten years through Winter

Spring

Summer

and Fall, I've been bringing the best in TV

to 700,000 people in Maine and New Hampshire.



I've had quite a few firsts, too. I was the first Full-Time, Full-Power TV station in Maine.

I carried the first full season telecasting of baseball, just to mention a couple.

There have been awards, too.

In 1960 I received the National Heart Association Award for the documentary on Open Heart Surgery.

In 1963 I was given a special award by the Internal Revenue Service for helping them explain the Income Tax story.

and to all the nice clients who have made the last ten years so enjoyable . . . THANK YOU!

WCSH-TV

NBC

AFFILIATE

MAINE BROADCASTING SYSTEM

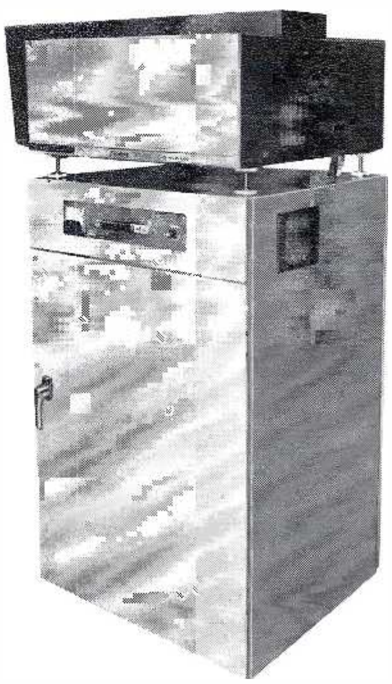
THE KATZ AGENCY, INC.
National Representatives

How sharp and clear can a color picture be?

Ask

WSM-TV, WGEM-TV, KMSP-TV, WAST-TV, WJXT-TV, WRGB-TV, WRAL-TV, WESH-TV, WFIL-TV, WNBF-TV, WAGA-TV, WFBG-TV, and WWJ-TV

about G.E.'s new 4-Vidicon Color Film Camera Channel.



General Electric's PE-24-A has already been ordered by 13 television stations across the country. What sold them? The fourth vidicon. A monochrome signal that gives the picture detail and luminance while the other three "paint in" the colors. Registration problem is eliminated. Result: you get a sharp, detailed picture for both color and monochrome reception. Program after program.

And you get it more economically. Because the G-E 4-V camera is transistorized, it operates cooler and has increased component life and reliability.

To see the PE-24-A in action, call or write Visual Communication Products, 212 W. Division St., Syracuse 8, N. Y.

B-6

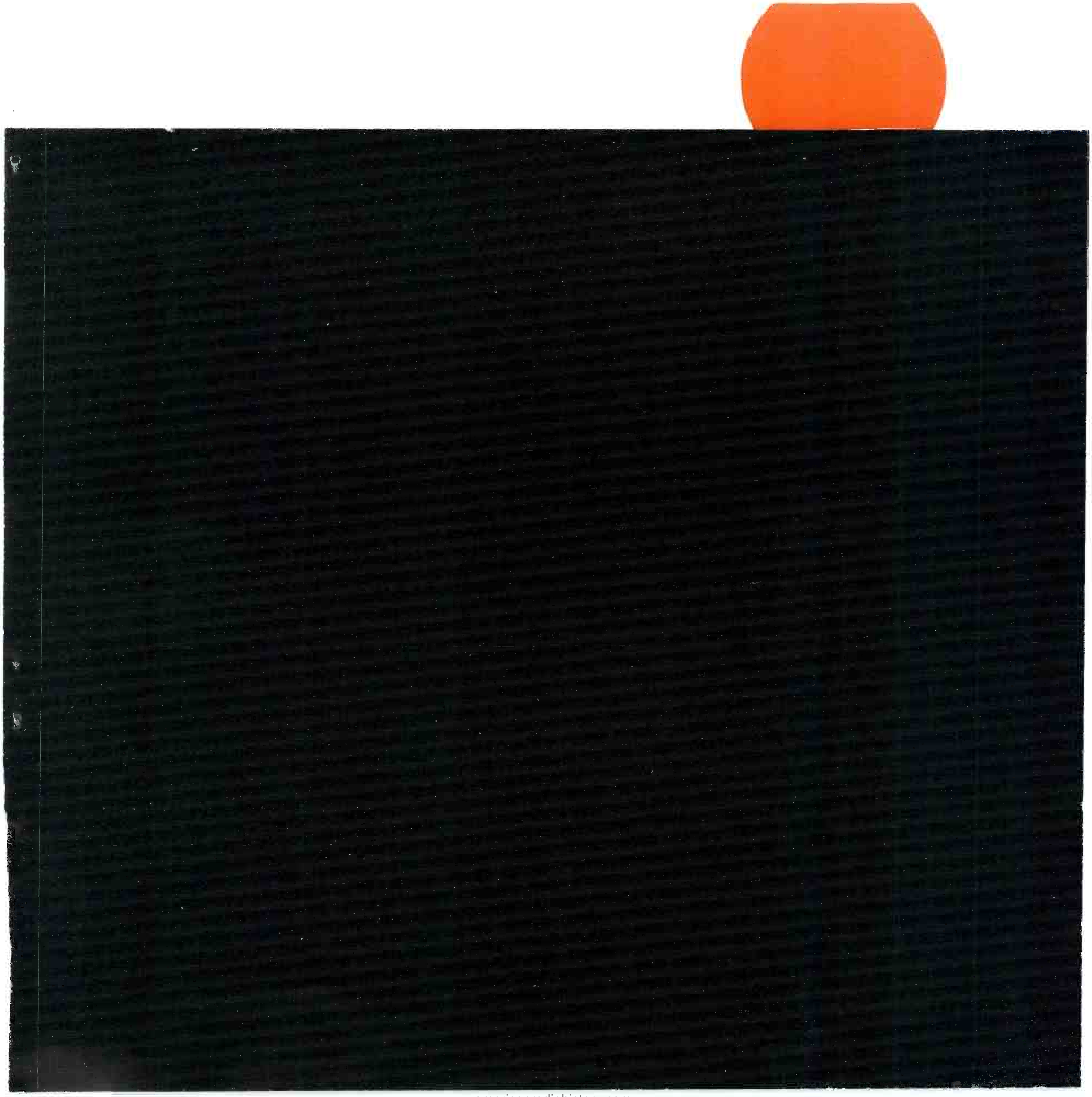
Progress Is Our Most Important Product

GENERAL ELECTRIC

VISIT GENERAL ELECTRIC PROGRESSLAND • A WALT DISNEY PRESENTATION • AT THE NEW YORK WORLD'S FAIR

December 1963 Vol. XX No. 12

TELEVISION



COLOR:

A SPECIAL REPORT ON THE INDUSTRY'S PROBLEM PROMISE

TELEVISION'S ELUSIVE TOMORROW

BY ALBERT R. KROEGER

IN the summer of 1930, RCA's David Sarnoff mounted the podium at a mostly forgotten meeting to deliver a prediction: the American family would someday own a color television receiver. The colored rainbow now stretches back 33 years, and while the promised pot of gold at its end has started to fill, the American family is still largely colorblind. Technology has caught up with prediction but the economics of color have stifled its progress.

As it jumps off into 1964, color television is still a morass of fact, fancy and contradiction. It's here—but in a limited way, 3% of total TV homes. Advertisers profess to love it—but at its current juncture wouldn't want to pay for it. New color sets are "trouble-free," are capable of receiving a great picture—but not always. Color is finally making money—but how much was lost in grooming for the event?

If the Executive Coloring Book had a page on color TV, the caption would read: "Color it slow."

The course of color television was clear in the early 1950's in a basic marketing decision. Television receiver manufacturers elected to follow the road of least resistance, produce a black-and-white set, saturate the nation with it, replace it when it wore out and, in time, follow up with color receivers to spark a new cycle of sales.

No one can argue with the logic of the decision or damn the theory of obsolescence that is so much a part of American industry. But the nod for monochrome doomed color television to gradualism, a rut it is only now dislodging itself from, thanks to the perseverance of RCA, the prophet, the pioneer and the provider.

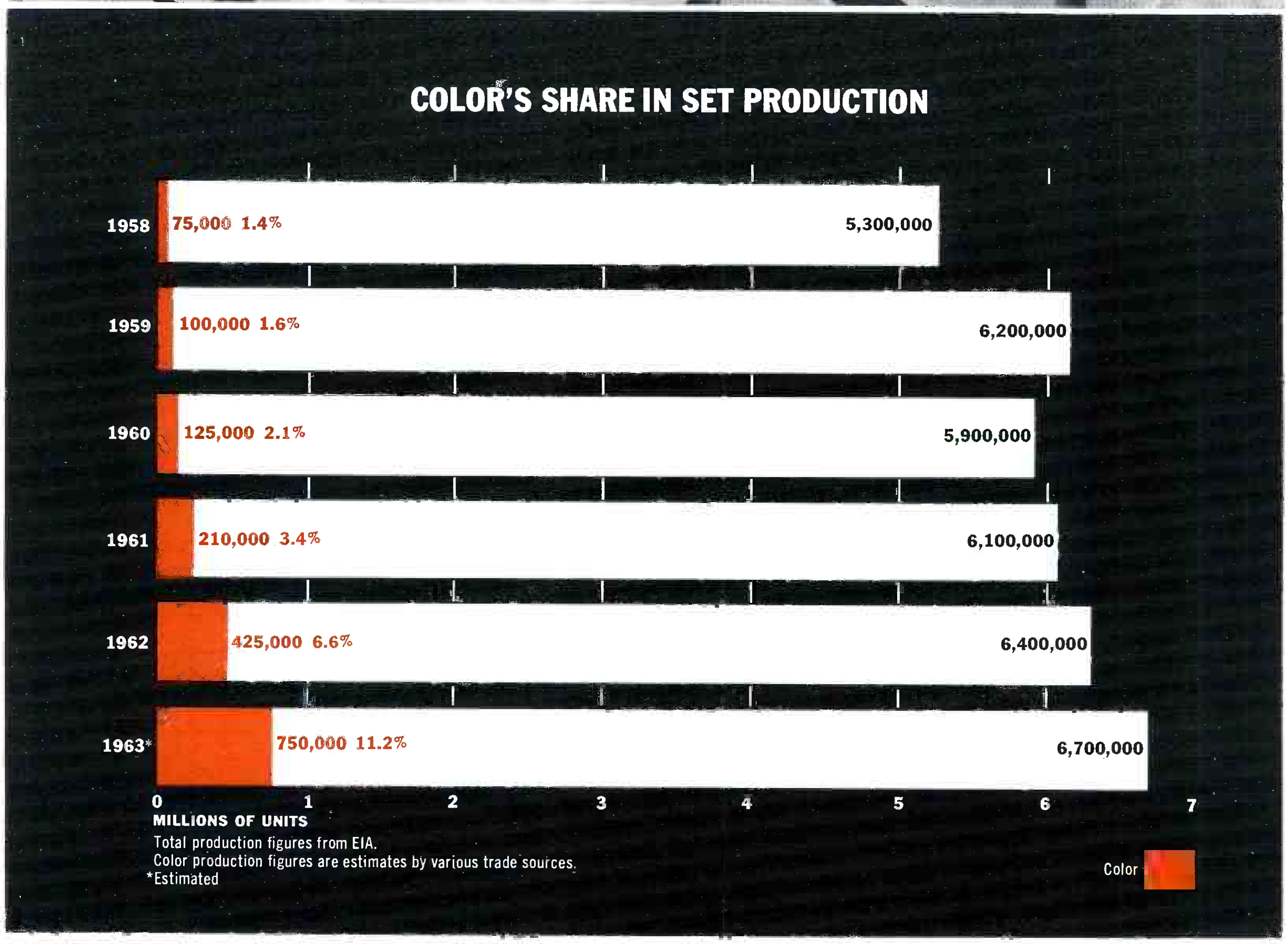
It can be argued that the times weren't right for color TV back in 1954 when RCA began marketing its first color sets. Nearly all of the major set makers swarmed into color behind RCA. But consumers resisted the high prices, the unearthly tints, the mechanical adjustment and too-frequent repair bills. Color was squelched before it really got started by all but RCA, which refused to abandon an investment that eventually was to exceed $130 million.

Sparked by RCA's color progress and reports that the giant was rounding the profit corner on color, receiver manufacturers began drifting back from the wings in 1961. About 18 of them, large and small, are now back beating the color drum. It's competition RCA presently doesn't mind. The more color is promoted the more RCA's own color fortunes swell—it supplies the industry with most of its color tubes and as NBC-TV, the RCA broadcast subsidiary, supplies most of the nation's color programing, an influx of color viewers will increase the NBC-TV audience.

RCA is obviously happy at the turn of things, but like the boy who cried wolf once too often, the electronics king runs the risk of not being believed when color finally does "arrive." For years the battering ram of RCA-NBC publicity has been trying to make a dent in the television industry's color conscience. That dent is now a breach, small but nonetheless important.

The figures are inexact but by educated industry estimates, color TV this year may ring up retail sales of $450 million, may provide the public with 750,000 new color sets. Color is making up a growing chunk of the $1 billion annual volume in TV receiver sales and an increasing portion of TV set manufacture—11.2% of an estimated 6.7 million sets produced this year.

The Electronic Industries Association, source for a broad range of industry sales and production figures, issues no estimates on color television. For obvious competitive reasons, an EIA member with over 50% of a market does not have to disclose its volume. RCA has the largest single chunk of the color receiver market, an estimated 95% back in 1961, today down to perhaps 60-70% with the influx of new competition. It will not report until its


COLOR'S SHARE IN SET PRODUCTION
1958
75,000 1.4%
5,300,000
1959
100,000 1.6%
6,200,000
1960
125,000 2.1%
5,900,000
1961
210,000 3.4%
6,100,000
1962
425,000 6.6%
6,400,000
1963*
750,000 11.2%
6,700,000
0
1
2
3
4
5
6
7
MILLIONS OF UNITS
Total production figures from EIA.
Color production figures are estimates by various trade sources.
*Estimated
Color

market share drops below 50%. This leaves color open to guesswork.

The best guesses, however, leave no doubt that color's progress in the last three years is of the "sit up and take notice" variety. Color, as part of total industry TV receiver production, has been doubling every year since 1961.

Of the 6.1 million TV sets produced in 1961, an estimated 210,000 sets were color, 3.4% of total production. This rose to 425,000 color sets last year, 6.6% on a total production mark of 6.4 million. EIA's total TV set production estimate this year of 6.7 million, coupled with a guess of 750,000 color sets (general estimates range from 600,000 to an over-optimistic one million) would bring color up to 11.2% of total production.

Color set estimates as part of total production are starting to look impressive, but matched against black-and-white television's vast penetration of TV homes, color is still an insignificant force.

In the last six years an estimated 1,685,000 color sets have been produced. TELEVISION MAGAZINE estimates total TV homes at just over 51.2 million. Color's national penetration: 3.3%. The estimate has to be high. Certainly all of the color sets are not in use. And perhaps 40,000 of them are in commercial establishments. Advertisers figure the color penetration level at around 2%, a factor they consider in their current use of color and would not generally consider paying extra for (over the slight increase they incur in preparing color commercials).

The question to be asked of color at this juncture, its tenth anniversary year, is not where is it going—everyone expects it to be *the* force in the industry by the 1970's—but just when is it going to take on the significance it is destined for? No one can say exactly. "Let's watch it a while longer" is the standard evasion. "I'd say give it two more years" is the standard guess.

As far as RCA is concerned, color's breakthrough year has been 1963. It boasts that approximately one color set is now being sold for every nine black-and-white receivers. It sees one color set being sold for every five black-and-white models over the next 12 months. It sees color set production in 1964, provided the national economy holds up and the availability of color tubes improves, at from 1 to 1.5 million units.

But RCA prefers not to look at color on a unit basis. It feels the true measure of color's advance is in dollars. Addressing a group of New York sales executives two months ago, Raymond W. Saxon, president of the RCA Sales Corporation, felt that color TV set sales this year "will achieve a retail sales rate of over $450 million," hit $750 million in 1964, "sometime in 1965 . . . reach black-and-white's $1 billion sales rate and surpass it."

On RCA's own business front, Saxon was even more buoyant. He noted that RCA dollar volume from color set sales has "a considerable lead over our black-and-white business" this year even though black-and-white unit sales "are running more than 10% ahead of last year." And Saxon also noted that in 1964 RCA expected its color sales to "surpass the combined total of our other home entertainment products—black-and-white television, radio, stereo and tape cartridge recorders.

"Pioneering can indeed be satisfying—and profitable," Saxon added. Just how profitable is anyone's guess. Out of RCA's overall profit this year, some estimates place its net on color at from $10 to $12 million. Whatever the profit, it comes partly at the expense of another RCA division.

NBC-TV this year will have broadcast an estimated 2,200 hours in color, up from 1,910 hours in 1962. It is currently producing about 40 hours of network color a week. Color broadcasting is more expensive than black-and-white broadcasting—in studio rental, production and AT&T line charges ($450 extra per NBC color affiliate per month).

NBC-TV does not say exactly how much it "loses" on color, but its operating costs are up perhaps 2% to 4%. It does not charge its affiliates for color-corrected loops, and except for a "package price" charged for producing an advertiser's "live" color commercials for inclusion in a show ($180 vs. the black-and-white rate of $140). NBC advertisers absorb none of the increased costs. Since 1954 NBC-TV, in effect, has been giving its color away free.

RCA long ago asked itself the question, "How can we best promote the sale of color sets?" The obvious answer was to force-feed the market, give the television viewer more color programing to whet his color appetite, do it, naturally, on NBC, take the loss against long-range return, hope the other networks would speed the day with color programing of their own. It's been pretty much a one-network fight.

ABC-TV waited until 1962 to get its start in network color, colorcast three programs and an occasional *Sunday Night Movie*. This season ABC has doubled its color-casting time to three hours a week (on three programs), will go to five hours a week next month with a Saturday afternoon sports show (the one-hour *Palmer-Player in Challenge Golf* series). Segments of *Wide World of Sports* will also get color from time to time.

ABC's stated reason for entering color: the establishment of a "competitive network service for the American viewing audience is a constant search for new ideas in programing and technology . . ." Behind the blandness is an obvious ABC wish to get "a color reputation," experience and training toward the day the color "breakthrough" arrives. "It's middle-of-the-road thinking," says one agency man, "not much of a risk for ABC if color should fail and a step up if it should succeed."

While ABC has roughly 145 primary and secondary affiliates equipped to receive network color, plus its owned stations, only 40 of them are currently taking ABC-TV color, a number most certainly held down because ABC requires the stations to pay the color line costs. The network this season has 11 color advertisers and like NBC, pays the freight on color itself.

The CBS-TV color story is well known, clear as black-and-white, the only tonal qualities on the network except for an occasional color burst—seven bursts this year totaling four and a half hours. (Scheduled 1964 color on CBS: a feature film, "The Wizard of Oz"; the Tournament of Roses parade on New Year's day.)

CBS saw the promise of color TV as clearly as RCA did back in the 1940's. It invested in and developed a process called incompatible or mechanical color. While it was reportedly fine color, splendid transmission and excellent reception, it could only pick up colorcasts, a point that would spell its doom.

In 1950 the FCC approved CBS's incompatible color TV standards for commercial use in a contest with the RCA-developed all-electronic color TV system capable or compatible of also pulling black-and-white transmission. For CBS it was a victory that could have entirely out-flanked the huge RCA investment behind black-and-white television and the compatible color process. But RCA stepped in, won stays of the FCC approval which delayed CBS until the Supreme Court finally affirmed it. But it was too late.

By the time CBS won the color decision there were 12 million black-and-white sets in the U.S., not one able to receive CBS color transmission. Set manufacturers were bent on saturating the black-and-white market.

Finally, on Dec. 17, 1953, the FCC approved compatible color TV standards.

The approval came, however, after a committee of 200 TV engineers worked up a study on color standards for the FCC. Color TV was to be so compatible that black-and-white sets were to be able to receive color broadcasts in black-and-white, and color sets were to receive black-and-white transmission as well as color. It was a formidable order, a complicated engineering feat. RCA had the technical resources. It met the standards, had the final decision on color, and has been calling the shots ever since.

CBS obviously has never liked the color pill it has had to swallow, but it has never really rejected color TV out of RCA either. As far back as 1949 CBS president Frank Stanton had stated ". . . we will support any color television system which best suits the problem, no matter by whom invented, no matter by whom suggested." But as a broadcasting organization with nothing to gain on the manufacturing side, as RCA, CBS looks at color through glasses tinted only with the reality of its position in the business. That position has been stated by William B. Lodge, CBS's vice president in charge of engineering and affiliate relations: "Color's commercial success," said Lodge, "still may be so far off that the major expenditures by a broadcaster will be long forgotten by the time color can be sold profitably. . . . We don't think we should give it away free."

CBS-TV today has 153 affiliates capable of transmitting network color (to NBC-TV's 194). Set back by RCA's color victory in 1953, it nevertheless did give color programing a chance, ran 46 hours of color in 1954 (vs. NBC's 68 hours), peaked with 74 hours in 1956, trailed off to five and a half hours in 1960, gave up color completely in 1961-1962 as a non-paying proposition. Its stand is clear: it will return to color when there's enough audience or sponsor demand for it.

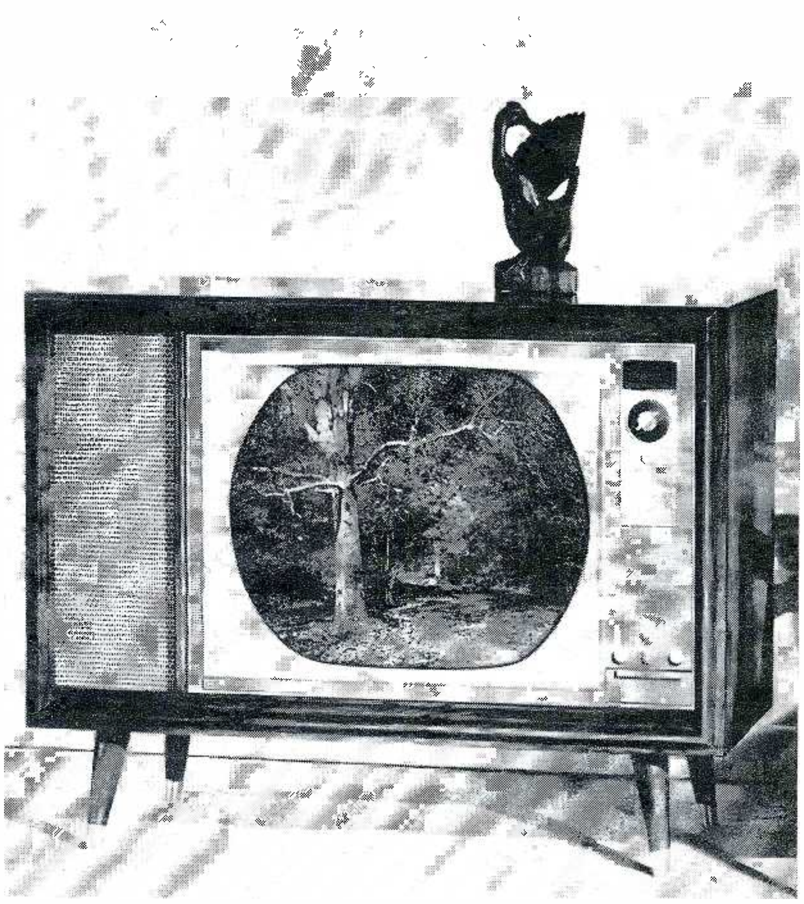
Earlier this year CBS did "test" demand. There weren't many takers. The network offered 17 of its advertisers the opportunity to have their programs transmitted in color for a "nominal surcharge" of $4,000 per half-hour or $7,500 per hour for facilities and color circuits to all color-equipped affiliates, a cost increase of about 4%. The "exploration" period ran from February 17 to March 19, involved 12 hours of programing.

Campbell Soup colored five episodes of *Lassie,* Ford and Chemstrand signed for the Grace Kelly special, *A Tour of Monaco with Princess Grace.* (The same duo came back

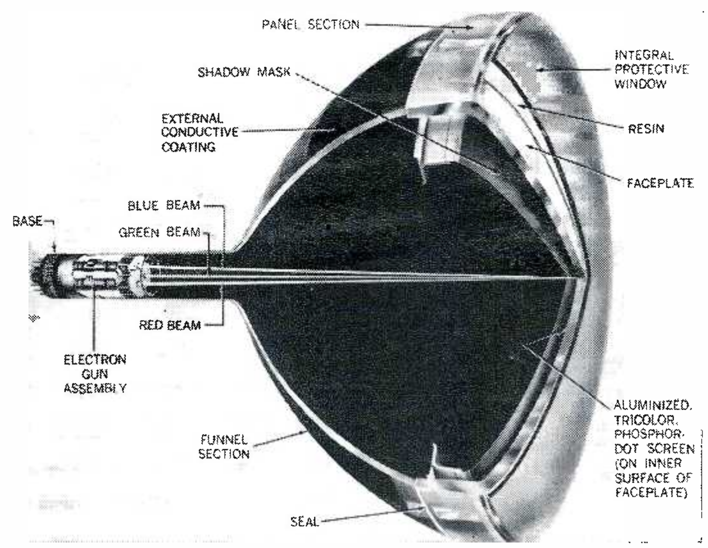
To page 90

THE COLOR STANDARD: HARD TO MEET

The key to compatible TV color is RCA's 21-inch, three-gun, shadow mask tube. Until something better comes along, it's standard with the industry. Behind its complicated engineering is the arrangement of a million precise phosphorescent dots on a special glass screen, in irregular patterns. Behind the patterns, aimed exactingly through a metal mask, is the electron gun, designed to fire three beams of color just so into the dots. The exacting production increases the cost of color tremendously, and can cause color set supply to lag behind production demand.



The color television receiver (here an RCA model) has come down in price this year, but it's still costly. The reason is the . . .



. . . tri-color RCA three-gun, shadow mask tube (standard in the industry). Its production is slow, complex, costly.

BLUE CHIPS FOR HIGH STAKES

BY DEBORAH HABER

Rank	Advertiser	1963	1962 (Rank)	1961 (Rank)	1960 (Rank)	1959 (Rank)
1.	Procter & Gamble	**$126,653,000**	$111,945,864(1)	$108,632,187(1)	$101,491,119(1)	$ 95,340,352(1)
2.	Bristol-Myers	**57,817,000**	39,511,443(6)	24,719,622(7)	20,916,848(7)	20,361,357(8)
3.	Colgate-Palmolive	**53,886,000**	47,316,619(2)	36,503,110(5)	33,930,510(5)	36,358,414(4)
4.	American Home Products	**52,965,000**	44,480,175(4)	42,624,300(3)	42,788,167(3)	38,767,078(3)
5.	General Foods	**51,223,000**	41,357,044(5)	37,877,683(4)	37,164,388(4)	35,489,721(5)
6.	Lever Bros.	**47,017,000**	45,852,873(3)	47,738,418(2)	45,148,700(2)	46,853,895(2)
7.	General Motors	**37,401,000**	25,562,461(8)	28,333,310(6)	28,982,323(6)	23,819,034(6)
8.	Alberto-Culver	**33,467,000**	24,477,005(9)	13,961,454(17)	10,064,198(25)	6,675,537(35)
9.	R. J. Reynolds	**30,840,000**	27,522,719(7)	24,040,662(8)	20,064,986(9)	20,376,277(7)
10.	General Mills	**29,430,000**	21,868,394(11)	23,289,821(9)	17,221,517(11)	16,156,947(14)
11.	Warner-Lambert	**25,649,000**	17,665,092(16)	11,721,228(24)	11,766,820(20)	13,053,414(19)
12.	Gillette Co.	**25,142,000**	20,253,559(12)	19,276,324(12)	16,106,352(14)	16,387,524(13)
13.	Ford Motor Co.	**23,650,000**	15,452,833(20)	14,832,924(25)	16,464,023(22)	16,438,127(20)
14.	American Tobacco	**23,464,000**	14,199,473(23)	13,639,986(19)	15,758,575(15)	13,348,880(18)
15.	Miles Laboratories	**21,389,000**	17,170,706(17)	19,580,969(11)	16,972,436(12)	15,251,345(15)
16.	P. Lorillard & Co.	**21,287,000**	22,920,380(10)	21,609,920(10)	16,186,911(13)	17,002,728(11)
17.	Kellogg	**20,682,000**	18,181,311(15)	15,000,228(16)	15,695,586(16)	13,442,861(17)
18.	Philip Morris	**19,957,000**	18,300,913(14)	16,148,631(14)	15,395,008(17)	12,982,348(21)
19.	Coca-Cola Bottlers	**19,560,000**	18,350,976(13)	12,723,615(22)	4,748,550(56)	3,943,140(57)
20.	Campbell Soup	**18,236,000**	14,226,690(22)	10,700,933(27)	6,568,140(41)	5,258,735(44)
21.	Wrigley	**17,858,000**	15,289,928(21)	11,117,550(26)	8,426,468(31)	2,749,420(86)
22.	Liggett & Myers	**17,853,000**	15,541,925(19)	13,904,761(18)	12,534,604(19)	14,540,097(16)
23.	Brown & Williamson	**16,704,000**	14,142,536(24)	17,597,611(13)	20,319,349(8)	17,845,593(10)
24.	Chrysler Corp.	**16,178,000**	5,828,207(53)	6,620,217(56)	8,956,261(29)	11,520,446(22)
25.	Sterling Drug	**15,536,000**	12,893,577(25)	16,081,946(15)	17,544,809(10)	16,636,373(12)
26.	Corn Products	**13,378,000**	15,833,971(18)	12,710,389(23)	7,079,906(37)	8,747,887(28)
27.	National Biscuit	**13,146,000**	11,794,231(26)	12,891,872(21)	11,669,252(21)	9,730,022(26)
28.	Ralston-Purina	**12,184,000**	8,913,289(35)	8,113,120(36)	6,742,580(39)	6,222,860(37)
29.	National Dairy	**11,842,000**	11,278,867(28)	10,312,916(29)	9,742,461(27)	7,841,980(30)
30.	J. B. Williams	**11,588,000**	11,501,039(27)	9,905,537(30)	7,803,466(34)	11,077,037(24)
31.	Chesebrough-Ponds	**10,609,000**	9,513,110(31)	5,117,306(58)	3,232,299(82)	3,691,519(62)
32.	Jos. E. Schlitz	**10,527,000**	8,984,876(34)	5,409,558(53)	4,509,700(58)	3,260,557(69)
33.	Block Drug Co.	**10,275,000**	9,168,069(33)	7,828,627(40)	5,541,890(48)	4,117,202(54)
34.	S. C. Johnson & Son	**10,274,000**	10,795,866(29)	13,581,030(20)	10,916,907(23)	8,224,585(29)
35.	Pepsi-Cola	**9,950,000**	7,760,050(44)	5,570,626(50)	3,119,040(83)	2,984,590(78)
36.	Armour & Co.	**8,905,000**	8,705,949(37)	6,217,130(47)	4,948,360(53)	5,890,528(39)
37.	Standard Brands	**8,812,000**	10,761,234(30)	9,284,680(32)	10,364,220(24)	10,389,650(25)
38.	Johnson & Johnson	**8,506,000**	7,683,873(45)	6,331,369(45)	4,904,860(54)	3,169,915(71)
39.	Pillsbury	**8,409,000**	8,824,910(36)	9,721,012(31)	8,744,420(30)	6,934,594(33)
40.	Carter Products	**8,408,000**	8,105,977(42)	8,166,838(35)	8,112,755(32)	8,942,365(27)
41.	International Latex	**8,067,000**	6,273,730(49)	5,323,280(55)	5,591,010(46)	7,381,340(32)
42.	Continental Baking	**7,706,000**	6,657,145(48)	9,049,453(33)	6,473,117(43)	11,582,615(22)
43.	General Electric	**7,671,000**	8,110,219(41)	7,584,072(41)	7,711,788(35)	6,473,224(36)
44.	E.I. du Pont	**7,545,000**	6,722,135(47)	7,444,698(42)	7,958,352(33)	5,165,744(47)
45.	American Tel. & Tel.	**7,518,000**	8,617,367(39)	7,970,190(39)	7,565,664(34)	6,443,170(35)
46.	Anheuser-Busch	**7,127,000**	5,467,288(57)	5,228,468(57)	4,361,873(61)	3,992,497(55)
47.	Helene Curtis	**6,913,000**	5,840,492(52)	3,828,207(75)	4,253,462(63)	3,520,372(65)
48.	Beech-Nut Life Savers Inc.	**6,687,000**	9,303,100(32)	8,628,470(34)	6,039.477(44)	5,476,210(42)
49.	Shell Oil Co.	**6,601,000**	5,475,071(56)	Unranked	2,904,688(89)	2,563,895(91)
50.	Nestle Co.	**6,525,000**	7,120,043(46)	7,984,417(37)	7,290,616(36)	4,562,151(50)

THE FIRST FIFTY: AS THEY ARE AND USED TO BE

$1,708,220,000 in gross billing was poured into television in 1963. Of that, $1,053,017,000, or 61.6%, was spent by the top 50 TV advertisers.

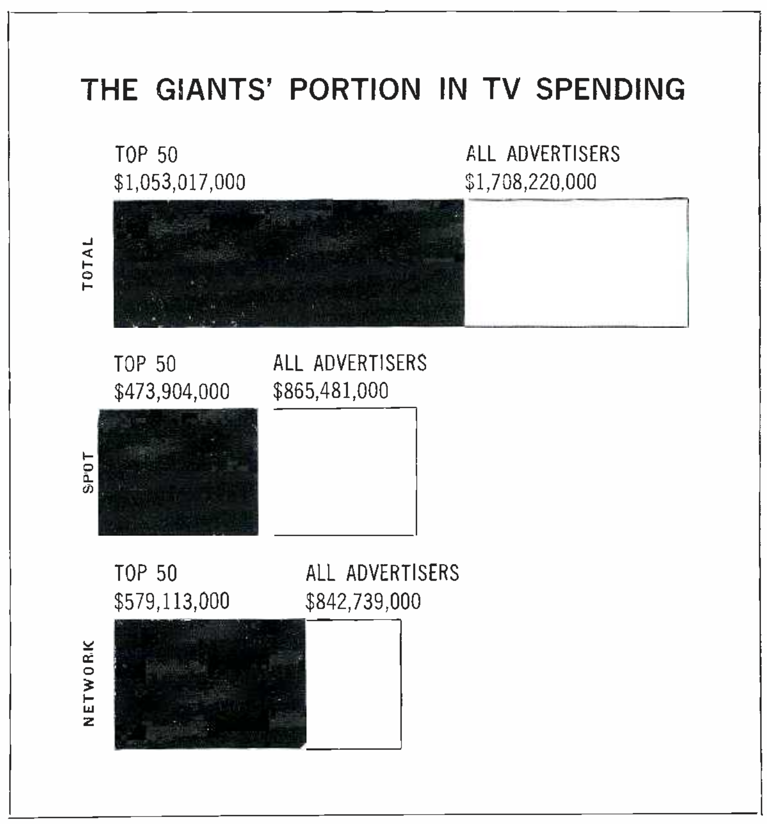
These key figures emerge from TELEVISION MAGAZINE's second annual estimates of full-year spending by the top 50, computed in terms of gross billings and projected from actual three-quarters data made available by the Television Bureau of Advertising. TELEVISION applied its own estimates of fourth quarter spending, advertiser-by-advertiser, to arrive at its top 50 list. The spot data is compiled by N. C. Rorabaugh, the network figures by Leading National Advertisers/Broadcast Advertisers Reports.

Of important interest, too: the fact that spot television, for the first time in TV history, will probably exceed network billing for the year. Spot, at $865,481,000 in TELEVISION's estimates, accounts for 50.7% of the all-advertiser total, while network, at $842,739,000, accounts for 49.3%. Network still leads spot in the budgets of the top 50 advertisers, however, albeit by a decreasing margin.

It comes as no surprise that Procter & Gamble once again heads the list of the top 50 television advertisers. The giant spent a total of $126,653,000 in TV in 1963, adding $14,707,136 to its 1962 budget of $111,945,864. P&G's major expenditures went to spot, on which $68,078,000 was spent this year versus $60,245,860 last year. The company's network spending increased by about the same ratio, from last year's $51,700,004 to this year's $58,575,000.

The biggest step upward on the TV spending ladder was taken by Bristol-Myers, which moved into the number two television spending spot from a 1962 niche of sixth. The toilet requisites and drug manufacturer pushed Colgate-Palmolive out of second position, due to heavy TV promotion of Bufferin and Excedrin headache remedies and new products Score hair cream, Softique bath oil and Duraspan cough tablets. Bristol-Myers poured $57,817,000 into TV this year, as opposed to $39,511,443 last year. The company put $24,307,000 into spot, $33,510,000 into network.

Colgate-Palmolive also increased its TV spending—$53,



THE TOP FIFTY: WHO AND HOW MUCH

RANK		SPOT TV	NETWORK TV	TOTAL TV
1	**Procter & Gamble** Agencies: Compton; Dancer-Fitzgerald-Sample; Young & Rubicam; Leo Burnett; Benton & Bowles; Grey Advertising; Tatham-Laird; Honig-Cooper & Harrington.	$68,078,000	$58,575,000	$126,653,000
2	**Bristol-Myers** Agencies: Grey Advertising; Ogilvy, Benson & Mather; Young & Rubicam; Gardner; Doherty, Clifford, Steers & Shenfield; Foote, Cone & Belding; Doyle Dane Bernbach.	24,307,000	33,510,000	57,817,000
3	**Colgate-Palmolive** Agencies: D'Arcy; Bates; William Esty; Lennen & Newell; Norman, Craig & Kummel; Street & Finney.	24,991,000	28,985,000	53,886,000
4	**American Home Products** Agencies: Lawrence C. Gumbinner Advertising; Ted Bates & Co.; Cunningham & Walsh; Sullivan, Stauffer, Colwell & Bayles; Tatham-Laird; William Esty Co.; Young & Rubicam; John F. Murray; Richard K. Manoff; Donahue & Coe; North Advertising.	15,470,000	37,495,000	52,965,000
5	**General Foods** Agencies: Benton & Bowles; Foote, Cone & Belding; Young & Rubicam; Ogilvy, Benson & Mather.	30,754,000	20,469,000	51,223,000
6	**Lever Bros.** Agencies: Reach, McClinton & Co.; Sullivan, Stauffer, Colwell & Bayles; Ogilvy, Benson & Mather; Batten, Barton, Durstine & Osborn; Foote, Cone & Belding; J. Walter Thompson.	23,141,000	23,876,000	47,017,000
7	**General Motors** Agencies: D. P. Brother; Dancer-Fitzgerald-Sample; Kircher, Helton & Collett; Campbell-Ewald; McCann-Erickson; MacManus, John & Adams.	7,597,000	29,804,000	37,401,000
8	**Alberto-Culver** Agencies: Batten, Barton, Durstine & Osborne; Compton Advertising; J. Walter Thompson.	15,832,000	17,635,000	33,467,000
9	**R. J. Reynolds** Agencies: William Esty.	4,797,000	26,043,000	30,840,000
10	**General Mills** Agencies: Needham, Louis & Brorby; Dancer-Fitzgerald-Sample; Knox Reeves Advertising; Tatham-Laird; Doyle Dane Bernbach.	15,677,000	13,753,000	29,430,000
11	**Warner-Lambert** Agencies: Ted Bates & Co.; Batten, Barton, Durstine & Osborn; JWT; Lennen & Newell; Fuller & Smith & Ross.	15,780,000	9,869,000	25,649,000
12	**Gillette Co.** Agencies: Foote, Cone & Belding; Maxon Inc.; North Advertising; Clinton E. Frank; Wade Advertising.	6,813,000	18,329,000	25,142,000
13	**Ford Motor Co.** Agencies: Kenyon & Eckhardt; J. Walter Thompson Co.; Batten, Barton, Durstine & Osborn.	$9,042,000	$14,608,000	$23,650,000
14	**American Tobacco** Agencies: Batten, Barton, Durstine & Osborn; Gardner; Sullivan, Stauffer, Colwell & Bayles.	10,223,000	13,241,000	23,464,000
15	**Miles Laboratories** Agencies: Wade Advertising; Henderson Advertising Agency.	7,748,000	13,641,000	21,389,000
16	**P. Lorillard & Co.** Agencies: Lennen & Newell; Grey Advertising.	8,412,000	12,875,000	21,287,000
17	**Kellogg** Agencies: Leo Burnett Co.	9,333,000	11,349,000	20,682,000
18	**Philip Morris** Agencies: Leo Burnett; Benton & Bowles.	6,368,000	13,589,000	19,957,000
19	**Coca-Cola Bottlers** Agencies: McCann-Erickson; McCann-Marschalk; Dancer-Fitzgerald-Sample	14,221,000	5,339,000	19,560,000
20	**Campbell Soup** Agencies: Batten, Barton, Durstine & Osborn; Leo Burnett Co.; Needham, Louis & Brorby; Ogilvy, Benson & Mather.	8,389,000	9,847,000	18,236,000
21	**Wrigley** Agencies: Arthur Meyerhoff Associates; Erwin Wasey, Ruthrauff & Ryan.	16,835,000	1,023,000	17,858,000
22	**Liggett & Myers** Agencies: J. Walter Thompson.	6,234,000	11,619,000	17,853,000
23	**Brown & Williamson** Agencies: Ted Bates & Co.; Post-Keyes-Gardner.	4,236,000	12,468,000	16,704,000
24	**Chrysler Corp.** Agencies: Young & Rubicam; N. W. Ayer & Son; Batten, Barton, Durstine & Osborne.	8,123,000	8,055,000	16,178,000

RANK		SPOT TV	NETWORK TV	TOTAL TV
25	**Sterling Drug** Agencies: Benton & Bowles; Dancer-Fitzgerald-Sample; Thompson-Koch Co.; Cunningham & Walsh; N. W. Ayer & Son.	2,013,000	13,523,000	15,536,000
26	**Corn Products** Agencies: Lennen & Newell; Dancer-Fitzgerald-Sample; Sullivan, Stauffer, Colwell & Bayles; Guild, Bascom & Bonfigli; McCann-Erickson.	$6,293,000	$7,085,000	$13,378,000
27	**National Biscuit** Agencies: McCann-Erickson; Kenyon & Eckhardt; Ted Bates.	4,066,000	9,080,000	13,146,000
28	**Ralston-Purina** Agencies: Gardner Advertising; Guild, Bascom & Bonfigli; Erwin Wasey, Ruthrauff & Ryan.	5,593,000	6,591,000	12,184,000
29	**National Dairy** Agencies: N. W. Ayer & Son; J. Walter Thompson Co.; Foote, Cone & Belding; Needham, Louis & Brorby; Clinton E. Frank, Inc.; Papert, Koenig, Lois; Lewis & Gilman.	3,348,000	8,494,000	11,842,000
30	**J. B. Williams** Agencies: Parkson Advertising.	740,000	10,848,000	11,588,000
31	**Chesebrough-Ponds** Agencies: J. Walter Thompson Co.; William Esty; Norman, Craig & Kummel.	3,783,000	6,826,000	10,609,000
32	**Jos. E. Schlitz** Agencies: Leo Burnett Co.; Post-Keyes-Gardner.	8,554,000	1,973,000	10,527,000
33	**Block Drug Co.** Agencies: Grey Advertising; Sullivan, Stauffer, Colwell & Bayles; Lawrence C. Gumbinner; Cunningham & Walsh.	338,000	9,937,000	10,275,000
34	**S. C. Johnson & Son** Agencies: Benton & Bowles; Foote, Cone & Belding; Needham, Louis & Brorby.	664,000	9,610,000	10,274,000
35	**Pepsi-Cola** Agencies: Batten, Barton, Durstine & Osborn.	7,371,000	2,579,000	9,950,000
36	**Armour & Co.** Agencies: Foote, Cone & Belding; Fuller & Smith & Ross; Young & Rubicam; Ketchum, MacLeod & Grove.	1,852,000	7,053,000	8,905,000
37	**Standard Brands** Agencies: J. Walter Thompson Co.; Ted Bates & Co.; Marketing & Advertising Associates.	7,796,000	1,016,000	8,812,000

RANK		SPOT TV	NETWORK TV	TOTAL TV
38	**Johnson & Johnson** Agencies: Young & Rubicam; Doyle Dane Bernbach; Arndt, Preston, Chapin, Lamb & Keen; Lowe & Stevens; Frohlich & Co.; Street & Finney; Norman, Craig & Kummel; Sullivan, Stauffer, Colwell & Bayles.	$2,262,000	$6,244,000	$8,506,000
39	**Pillsbury** Agencies: Campbell-Mithun; Leo Burnett Co.; McCann-Marschalk.	1,439,000	6,970,000	8,409,000
40	**Carter Products** Agencies: Ted Bates & Co.; Sullivan, Stauffer, Colwell & Bayles; Leo Burnett Co.; Kaster, Hilton, Chesley, Clifford & Atherton; Ellington & Co.	5,503,000	2,905,000	8,408,000
41	**International Latex** Agencies: Young & Rubicam; Ted Bates.	8,067,000		8,067,000
42	**Continental Baking** Agencies: Ted Bates & Co.; Ketchum, MacLeod & Grove.	7,426,000	280,000	7,706,000
43	**General Electric** Agencies: Batten, Barton, Durstine & Osborn; Grey; Compton; Ayer; Maxon; Young & Rubicam; Erwin Wasey, Ruthrauff & Ryan.	1,214,000	6,457,000	7,671,000
44	**E. I. du Pont** Agencies: N. W. Ayer & Son; Batten, Barton, Durstine & Osborn.	1,120,000	6,425,000	7,545,000
45	**American Tel. & Tel.** Agencies: N. W. Ayer & Son; Cunningham & Walsh; regional agencies for affiliated Bell System companies.	6,707,000	811,000	7,518,000
46	**Anheuser-Busch** Agencies: D'Arcy Advertising Co.; Gardner Advertising Co.	7,127,000		7,127,000
47	**Helene Curtis** Agencies: Altman-Stoller & Chalk Advertising.	4,055,000	2,858,000	6,913,000
48	**Beech-Nut Life Savers Inc.** Agencies: Charles W. Hoyt Co.; Grey Advertising; Ogilvy, Benson & Mather; Benton & Bowles.	4,558,000	2,129,000	6,687,000
49	**Shell Oil** Agencies: Ogilvy, Benson & Mather.	4,856,000	1,745,000	6,601,000
50	**Nestle Co.** Agencies: McCann-Erickson; Van Sant Dugdale & Co.	764,000	5,761,000	6,525,000

886,000 vs. last season's $47,316,619—but the extra $6,569,-381 wasn't enough to hold on to second place. Colgate spent $28,985,000 in spot and $24,901,000 in network.

American Home Products moves up a notch to fourth place from its 1962 berth at fifth. AHP spent $52,965,000 in total TV this year, $15,470,000 allocated to spot and $37,495,000 to network.

General Foods stays pat as television's fifth-ranked advertiser. Keeping the five position cost GF $51,223,000, $30,754,000 in spot and $20,469,000 in network.

Lever Bros. was third last year, spending $46,852,873 in TV overall. Lever spent a little more this year, $47,017,000 ($23,141,000 in spot and $23,876,000 in network), but is now sixth.

General Motors is seventh, after adding $11,838,539 to its 1962 TV budget of $25,562,461 to total $37,401,000. The bulk of the automobile company's dollars goes into network TV ($29,804,000) while what's left ($7,597,000) goes to spot.

Up a peg from last year: Alberto-Culver, "the company that television built" (one product in 1955 to 15 today). It went from ninth to eighth position, spending $33,467,000 in total TV en route. Spot and network dollars are almost evenly apportioned, network having a slight edge at $17,-635,000 against spot's $15,832,000.

R. J. Reynolds falls to position nine from seventh place in 1962. Reynolds spent $3,317,281 more this year, $30,840,-000, up from last year's $27,522,719. Most of the Reynolds' dollars went network ($26,043,000), with the minority ($4,797,000) going spot.

General Mills forged up one place to rank tenth on the total TV expenditure ladder. Its $29,430,000 budget was almost evenly divided, $15,677,000 in spot and $13,753,000 in network.

Network is still the favored medium among the top 50, although spot has surpassed it as the leader in all-advertiser spending. The top 50 put $579,113,000 into network. The top 10:

Leading tap-picker-upper in network—as in spot—is still Procter & Gamble, spending $58,575,000 in 1963 compared to last year's $51,700,004.

American Home Products invested more heavily in network this year, up to $37,495,000 from $33,051,425 spent last year. AHP remains in second place among network spenders.

Big climber Bristol-Myers takes a step forward in network, its $33,510,000 expenditure ranking third among network advertisers. That's one step up from its fourth position last year when the company spent $24,867,463.

General Motors spent enough in network ($29,804,000) to rank fourth, up from seventh place and $24,480,201 network dollars in 1962.

Cigarette manufacturer R. J. Reynolds retained its hold on fifth place, although its network investment will be slightly lower than last season's $26,644,839. Reynolds is down for $26,043,000 in network this year.

There's a sameness too for Colgate-Palmolive, repeating its 1962 network position at sixth. Its spending is a shade more at $24,901,000 versus last year's $24,538,799.

Lever Bros. fell behind in network expenditure in 1963. From last year's third place network rank (it poured $26,222,433 into network then) Lever goes down to rank seventh with $23,876,000 this year.

$20,469,000 keeps General Foods in its spot as number eight network advertiser but the company spent $1,032,506 more than in 1962 to stay there.

Gillette goes up a notch. The battle of the razor blades and the shaving creams was waged by Gillette on the networks to the tune of $18,329,000. It puts it ninth. Last year it was tenth with $14,932,879.

Alberto-Culver is a newcomer to network's top ten, moving up from 11th place with an additional $4,312,985. It spent $17,635,000 this year, $13,322,015 last year.

SPOT'S ON THE RISE

If spot is second in the affections of the top 50, its an increasingly healthy second. They invested $473,904,000 in spot this year, 45% of their total spending. The top 10:

Procter & Gamble earned its front position among the big time spot spenders by an investment of $68,078,000 in 1963. That was almost $8 million more than last year.

General Foods bounds to second place in spot with $30,754,000, up from a $21,920,550 spot investment in 1962.

Colgate-Palmolive, although pushed from the number two spot it held in spot TV last year ($22,777,820), increased its spot budget in 1963 to spend $28,985,000 and rank third.

The biggest spot step upward was taken by Bristol-Myers, barreling ahead with heavy spot campaigns for Bufferin and Excedrin and putting the company's spot TV expenditure for 1963 at $24,307,000, impressively ahead of the $14,643-980 spent in 1962 when it ranked sixth. Bristol-Myers usurps the number four position from Lever Bros.

Lever spent more money in spot in 1963—$23,141,000 against last year's $19,630,440—but not enough to keep up with Bristol-Myers. Lever drops to five.

The William Wrigley Company had another aggressive spending year in spot, increasing this year from $15,033,020 to $16,835,000 and ranking sixth. Wrigley put virtually nothing into network.

Alberto-Culver rose with the spot spending tide, jumping from $11,154,990 in 1962 to an even more vigorous $15,832,-000 in 1963 and ranking seventh. The major causes for spot increase are a slew of new Alberto-Culver products.

Warner-Lambert with its purchase of American Chicle bounded up to $15,780,000 and eighth place in spot, increasing manifold over last year's Chicleless $8,155,410.

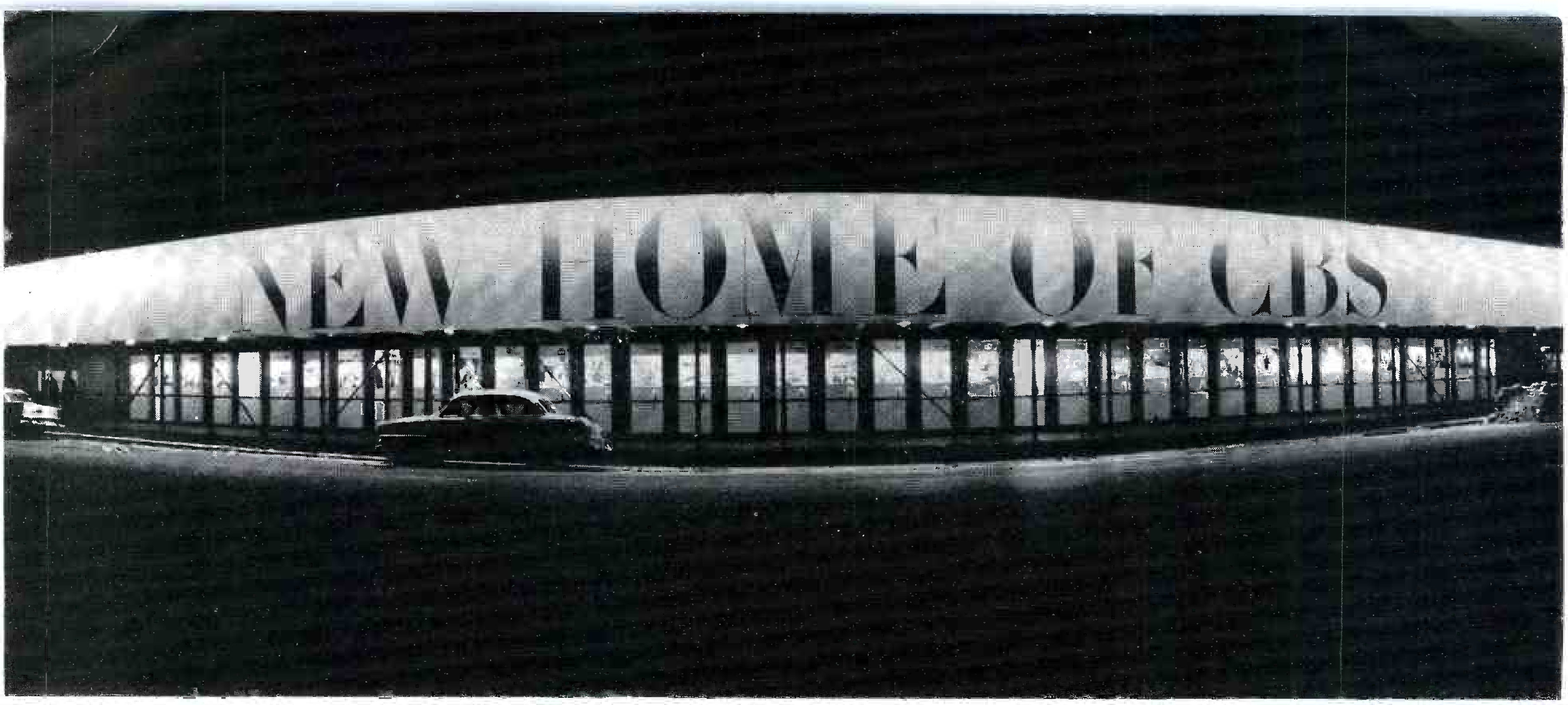
General Mills also took a big step forward on the spot expenditure ladder, going from $9,670,400 in 1962 to $15,-677,000 in 1963 and from 11th to ninth.

The 10th spot in spot is held down by American Home Products, spending $15,470,000 in 1963, substantially over the $11,428,750 of last year. The rise, while hefty, was just enough to rate them a berth in the spot top 10 list. Last year AHP was eighth.

Nudged out of the spot top 10 picture were Coca-Cola, which at $12,375,470 was seventh in spot TV last year and is now 11th at $14,221,000, and P. Lorillard, which was 10th last year.

The parade of television's top 50 has three new members this year. Joining the list of the big time spenders are Helene Curtis, rising from a 52 rank last year (total expenditure $5,840,492) to 47 this year ($6,913,000); Shell Oil, in 49th place ($6,601,000) after ranking 57th last year ($5,475,071), and Anheuser-Busch leaping up to 46th place (with $7,127,000) from 58th (with $5,467,288).

Absent from the top 50 lineup in 1963: Scott Paper, Richardson Merrill and Quaker Oats. END



CBS: SIDEWALK HISTORIAN

The girl at the left is listening in on history—courtesy of CBS. She's one of some 112,000 people weekly who stop in front of CBS's new headquarters a-building on New York's Sixth Avenue to look—and listen via automatic telephone tape recorder—at a sampling of some of the memorable events which have occurred throughout the world since the founding of CBS in 1927.

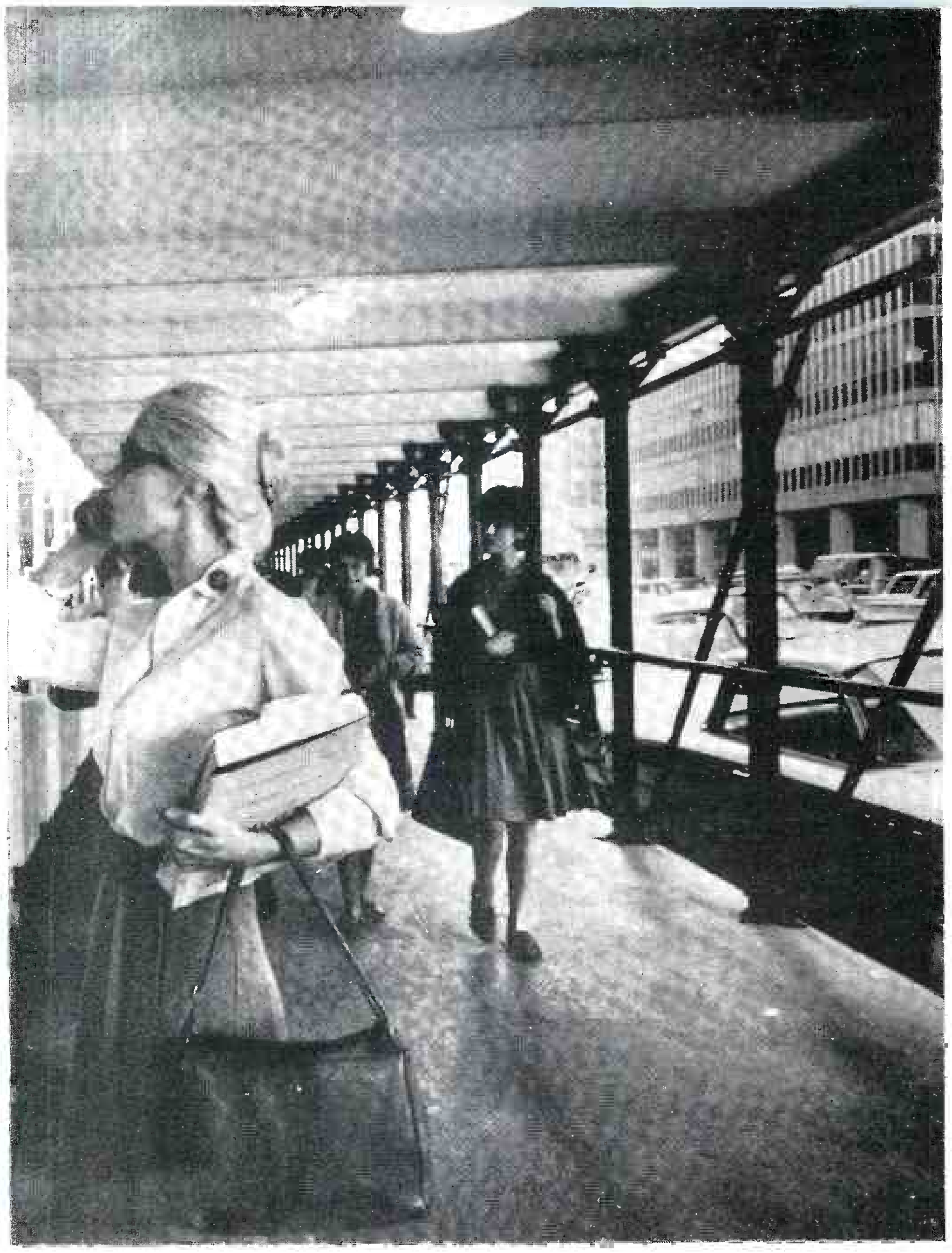
Thirty-seven panels have been erected along the fence fronting the construction site. Each is fitted with a back-lighted transparent photograph of a highlight of history which yearly captured the attention of the world (and CBS News). Listeners hear actual sound recordings of each event as covered by CBS and others.

Monitoring devices at the display have, in a four-week period from Oct. 17 through Nov. 14, reported the 37 panel-phones listened to by passersby 448,074 times. Lunchtime crowds peak listening but weekend usage is higher than weekday.

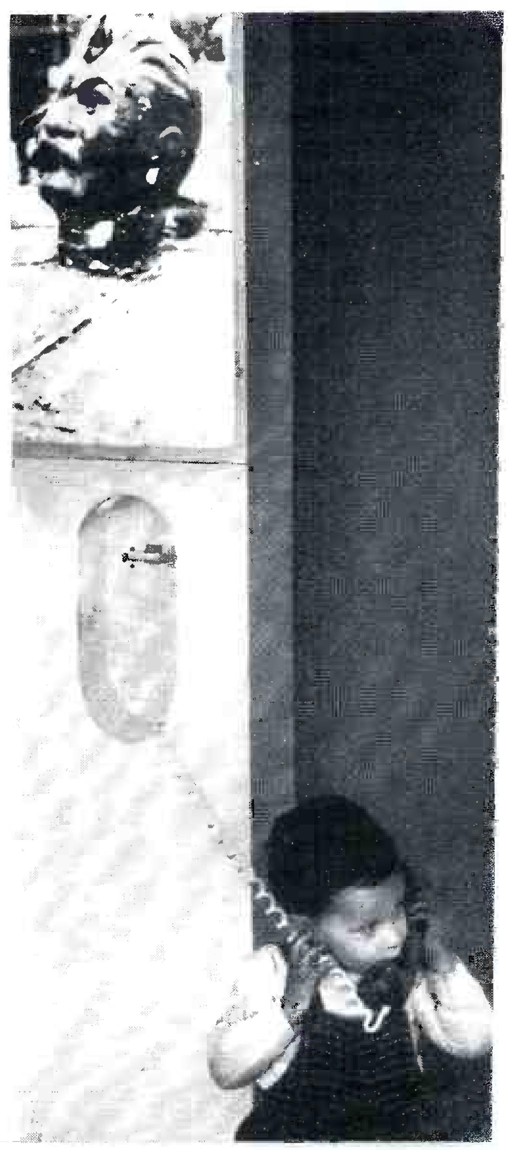
The panels tops in popularity: Hitler's 1938 Anschluss, Castro's 1958 revolution, Edward VIII's 1936 abdication, Lindbergh's 1927 flight, Japan's 1945 surrender signing. Least popular: the 1947 Marshall Plan.

CBS has noted that young listeners veer to the newer events while old-timers dig Windsor and "the woman I love." As far as CBS is concerned, it beats watching riveters.

The CBS fence has something for everyone. These strollers are listening in as 37 years of history unfold on one block in the heart of New York City



PANORAMIC PICTURE BY BILL WARNECKE
ALL OTHER PHOTOS BY EUGENE COOK



END

THE GROUPS

PART 2

By Morris J. Gelman

The story of group ownership in television is a paradox. Fortune has always looked upon group owners with a threatening eye, and yet brought them mostly good. The threat has come, of course, from the Federal Communications Commission, which, feeling it had to take a stand somewhere, limited the number of stations that may function under common interest or control. The good is the fruit of the undeniable economic and intangible advantages multiple owners have over individual owners.

According to Television Magazine's canvass of the field, the most easily discernible distinction about television groups is their general ability to operate more efficiently than their singly-owned competitors. In numbers there is strength, a strength that allows group stations to maintain tighter cost controls and gives them superior buying power.

Says Westinghouse Broadcasting's president Donald H. McGannon, "Multiple ownership brings on a diminution of a station's overhead." The statement is flat but sure, open to little if any question.

When a group organization is publicly owned, as many of them are, the reins that control expenses are held in an

The top 20 TV groups, and the men who run them. Revenue totals are Television Magazine estimates

Merle Jones

1. CBS O&O STATIONS

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

Revenue $73,500,000

Raymond Welpott

2. NBC O&O STATIONS

KNBC-TV Los Angeles
WNBC-TV New York
WNBQ Chicago
WRC-TV Washington
WRCV-TV Philadelphia

Revenue $71,000,000

Ted Shaker

3. ABC O&O STATIONS

KABC-TV Los Angeles
KGO-TV San Francisco
WABC-TV New York
WBKB-TV Chicago
WXYZ-TV Detroit

Revenue $53,500,000

Don McGannon

4. WESTINGHOUSE

KDKA-TV Pittsburgh
KPIX San Francisco
KYW-TV Cleveland
WBZ-TV Boston
WJZ-TV Baltimore

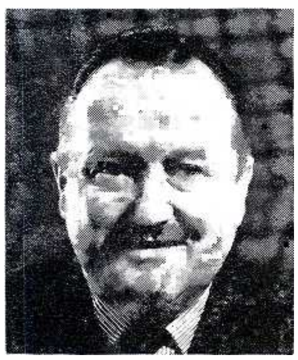
Revenue $36,400,000

John Kluge

5. METROMEDIA

KMBC-TV Kansas City, Mo.
KOVR Stockton, Calif.
KTTV Los Angeles
WNEW-TV New York
WTTG Washington
WTVH Peoria, Ill.
WTVP Decatur, Ill.

Revenue $26,900,000



Jack Howard

11. SCRIPPS-HOWARD

WCPO-TV Cincinnati
WEWS Cleveland
WMCT Memphis
WPTV West Palm Beach, Fla.

Revenue $14,800,000

John Murphy

12. CROSLEY

WLWC Columbus
WLWD Dayton
WLWI Indianapolis
WLWT Cincinnati

Revenue $13,800,000

Frank Smith

13. CAPITAL CITIES

WKBW-TV Buffalo
WPRO-TV Providence
WTEN Albany, N.Y.
WTVD Durham, N. C.

Revenue $13,600,000

Samuel Newhouse

14. NEWHOUSE

KOIN-TV Portland, Ore.
KTVI St. Louis, Mo.
WAPI-TV Birmingham, Ala.
WSYR-TV Syracuse, N. Y.
WTPA Harrisburg, Pa.

Revenue $12,900,000

David Moore

15. TRANSCONTINENT

KERO-TV Bakersfield, Calif.
KFMB-TV San Diego
WDAF-TV Kansas City, Mo.
WGR-TV Buffalo
WNEP-TV Scranton

Revenue $12,200,000

even tighter grip. Discussing the question of group station revenues and expenses, a research report of a prominent Wall Street brokerage house says: "Probably the greatest area of control . . . involves general and administration expenses. A great deal of waste apparently exists in this respect, because a large proportion of stations is still privately owned; in the latter cases, the line of distinction between profits and executive salaries tends to be unclear. As increasing proportions of stations become publicly held, greater control is likely to be exercised in this area."

Characteristically too, group stations, for the most part, sport histories of being relatively well managed. Working from a broader financial base, they are able to attract superior personnel. But it's not just money that commands the performance. "Multiply-owned group-operated broadcast enterprises tend to insist on and obtain good management," says Meredith Broadcasting's president Payson Hall, "because multiple-owner management is generally long-term oriented, with extended goals of steady growth in both excellence and profitability over the years ahead.

"Many such managements," he points out, "serve publicly-owned companies and cannot be tolerant of ineptness and inefficiencies. Additionally," he says, "a poor broadcast record, a failure of one of the multiple units to be outstanding in service to the public reflects unfavorably on the character of the whole. Pressures from the management of the companion units, as well as centrally, lead to positive and prompt corrections of management deficiencies."

And TELEVISION MAGAZINE's estimates of group earnings speak more of accomplishments than deficiencies. In 1962, the top 20 group organizations, which currently own 94 TV stations, had television-only revenues of $484.5 million, a figure which represents 49.2% of the $983,758,037 (before agency and representative commissions) the entire industry of 577 stations grossed that same year. The average station included in the top 20 ranking of group ownership had revenues of $5.2 million. The average station outside top 20 group ownership had revenues of $1.1 million, some $700,000 less than the average station of the 577 stations in operation managed to compile.

The three networks' owned-and-operated stations, of course, showed the way among the groups. The leading

based on 1962 revenues of stations owned by the group at time of publication. Revenues are TV only.

Hathaway Watson

6. RKO GENERAL

CKLW-TV Detroit-Windsor
KHJ-TV Los Angeles
WHBQ-TV Memphis
WHCT Hartford, Conn.
WNAC-TV Boston
WOR-TV New York

Revenue $25,800,000

George Storer Sr. & George Storer Jr.

7. STORER

WAGA-TV Atlanta, Ga.
WITI-TV Milwaukee
WJBK-TV Detroit
WJW-TV Cleveland
WSPD-TV Toledo

Revenue $21,000,000

Roger Clipp

8. TRIANGLE

KFRE-TV Fresno
WFBG-TV Altoona, Pa.
WFIL-TV Philadelphia
WLYH-TV Lancaster-Lebanon, Pa.
WNBF-TV Binghamton, N.Y.
WNHC-TV New Haven

Revenue $20,200,000

Ward Quaal—Fred Thrower

9. TRIBUNE CO.

KDAL-TV Duluth
WGN-TV Chicago
WPIX New York

Revenue $17,200,000

Tony Provost

10. HEARST CORP.

WBAL-TV Baltimore
WISN-TV Milwaukee
WTAE Pittsburgh, Pa.

Revenue $15,600,000

Wrede Petersmeyer

16. CORINTHIAN

KHOU-TV Houston
KOTV Tulsa
KXTV Sacramento
WANE-TV Fort Wayne, Ind.
WISH-TV Indianapolis

Revenue $12,100,000

Wes Pullen

17. TIME-LIFE

KLZ-TV Denver
KOGO-TV San Diego
WFBM-TV Indianapolis
WOOD-TV Grand Rapids, Mich.
WTCN-TV Minneapolis

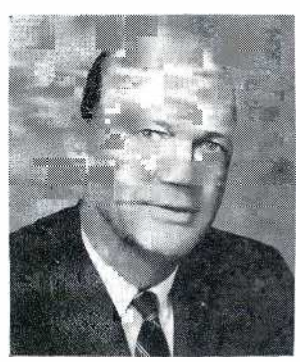
Revenue $11,700,000

J. Leonard Reinsch

18. COX

KTVU San Francisco
WHIO-TV Dayton
WSB-TV Atlanta
WSOC-TV Charlotte, N. C.

Revenue $11,300,000



Hulbert Taft Jr.

19. TAFT

WBRC-TV Birmingham, Ala.
WKRC-TV Cincinnati
WKYT-TV Lexington, Ky.
WTVN-TV Columbus, Ohio

Revenue $11,200,000

Luther Hill

20. COWLES

KRNT-TV Des Moines
KTVH Hutchinson, Kan.
WCCO-TV Minneapolis
WREC-TV Memphis

Revenue $9,800,000

Once public, group broadcasters made an impressive showing in the stock market

non-network group organization in total revenues earned from TV properties is Westinghouse Broadcasting. Metromedia is a fast-rising fifth in the group revenue parade.

The estimates include 1962 earnings of stations bought by groups in 1963, thus they do not indicate what the groups earned last year, but do give an indication of what they're likely to earn this year.

Public ownership is on the rise among station groups: groups have taken to the trading block like sailors to shore leave. Under the traditional company-owned, monolithic executive guidance, many group organizations were cooped up within the realm of their own holdings and resources. Suddenly, in the '50s, they discovered the expansive world of public financing, and a bright green landscape of stock options and investments opened up.

In the last decade or so such prominent TV station groups as Storer Broadcasting, Metromedia Inc., Taft Broadcasting, Transcontinent Television, Scripps-Howard Broadcasting, Reeves Broadcasting and Wometco Enterprises have gone public. Currently 10 companies which are either television station group broadcasters principally or have that identity but are subsidiaries of more diversified corporations, are listed on the New York Stock Exchange. The American Stock Exchange lists five such organizations and at least six more sell their stock over-the-counter (both major and minor TV groups are included in these counts).

Once public, the group broadcasters have made an impressive showing in the market. Cashing in on television's mounting popularity, almost all have generated attractive profits. Each year over the last several, their billings in most cases have set new records, their prospects have been sanguine.

But for a time, broadcasting issues seemed ripe for a setback. The insider's line had it that television was no longer a growth industry, the bloom was off and that while the plant would survive, it would hold its own rather than flourish. That hasn't been the case.

Even the depressing stock market slump of the spring of 1962 couldn't shake the value of group broadcasting issues. According to an appraisal made earlier this year ["The Boom's Back," TELEVISION MAGAZINE, June 1963] "TV-associated stocks, led by radio-TV broadcasters, have bounced back smartly . . . up more than 56.4% over their 1962 lows—the second best recovery of any stock group."

The sparkling performance of station group stocks has not missed the attention of the financial community. Wall Street trade publication and investment reports regularly survey the group broadcasters individually and as a unified stock classification. Many group broadcasting stocks are considered hot items, the only complaint being that there aren't enough shares available for trading demand.

Still, enough shares (minority holdings though they may be) have found their way into the hands of brokerage and investment houses and outright speculator interests to cause the FCC distress. It's an area that FCC staff members indicate is under close watch.

With their change from privately-owned enterprises with narrow capabilities to broad-minded publicly-owned organizations, some groups have started to emulate their bigger corporate neighbors. According to current financial gospel, diversification of interests is the mother lode to continuing company profits and such groups as Metromedia, Rollins and Taft have acted accordingly. Rollins operates an outdoor advertising business in Texas and owns real estate in Florida. Taft recently purchased two ultra-modern bowling centers in strategic locations in Cincinnati and is also sponsoring a pilot operation of a closed-circuit radio network to doctors and hospitals in Boston. Metromedia owns one of the largest outdoor advertising companies in the country and earlier this year acquired the Ice Capades.

The list doesn't end with these three. Wometco Enterprises Inc. owns a chain of some 20 motion picture theaters, has a substantial concession business in connection with these theaters and also operates the Miami Seaquarium, a tourist marine attraction which includes dining facilities and shops. The Gannett Newspaper group stations, the James Cox stations, Meredith Broadcasting and Storer Broadcasting have all diversified into the community antenna field. Storer, too, may buy the Philadelphia Eagles of the National Football League, a proposal that so far has met with approving response.

Beyond financial respectability, TELEVISION's canvass also shows groups enjoying healthy reputations in other areas. Most are imbued with a solid sense of responsibility. Their standards are usually reasonably high, their practices ethical, their rates fairly and inflexibly set.

Stanton P. Kettler, executive vice president, Storer Broadcasting Co., offers reasons for these group station distinctions which are echoed by several of his broadcasting compatriots and seem to be well-founded.

"The sincere group owner," says Kettler, "looks on his stations from a long-term viewpoint because it is his plan and intention to continue to own and operate stations and to expand his ownership in numbers of stations and extent of service area to the maximum permitted by federal regulation and the limitations of the spectrum."

But these hopes would have no chance of success, explains the broadcast executive, unless the group owner operates in a high-class, respectable manner.

"On the licensee's status and integrity," he says, "everything else depends. He cannot build his station's image in the community without integrity in meeting the needs of the community. He cannot retain the eyes and ears of his audience without maintaining their respect for himself and his station. He cannot expect to obtain license renewals, approval of station improvements, or approval of new station acquisitions [all keys to his future well-being and growth as a multiple owner], unless he maintains the respect of the regulatory agency. He cannot maintain effective business relationships with his advertisers [the substance to his reason for being] unless he preserves his business integrity."

With responsibility go advantages for the group operator. Corinthian Broadcasting's president C. Wrede Petersmeyer lists five outstanding advantages, most of which find their way into the dialogues of almost all group spokesmen. Says Petersmeyer: "I feel that all other things being equal, a station that is part of a group has certain benefits that enable it to serve the public especially effectively."

Enumerating them, Petersmeyer says:

"Through communication with its sister stations a group-owned station has ready access to ideas, particularly in the

STRONG

Each station in the Gannett radio and television group has great local financial and management strength. It has the resources to carry out Gannett policies in the best public interest of its own community.

STRONGER

But there is added strength in numbers. Gannett stations continually help each other by exchanging ideas, problems, and experiments. The Central Office exercises group control, provides leadership, and makes available services of specialists which no individual station could probably afford.

Viewers and listeners in every Gannett city benefit by this combination of local strength and group cooperation. . . . So do local and national advertisers. . . . Try it!

GANNETT GROUP

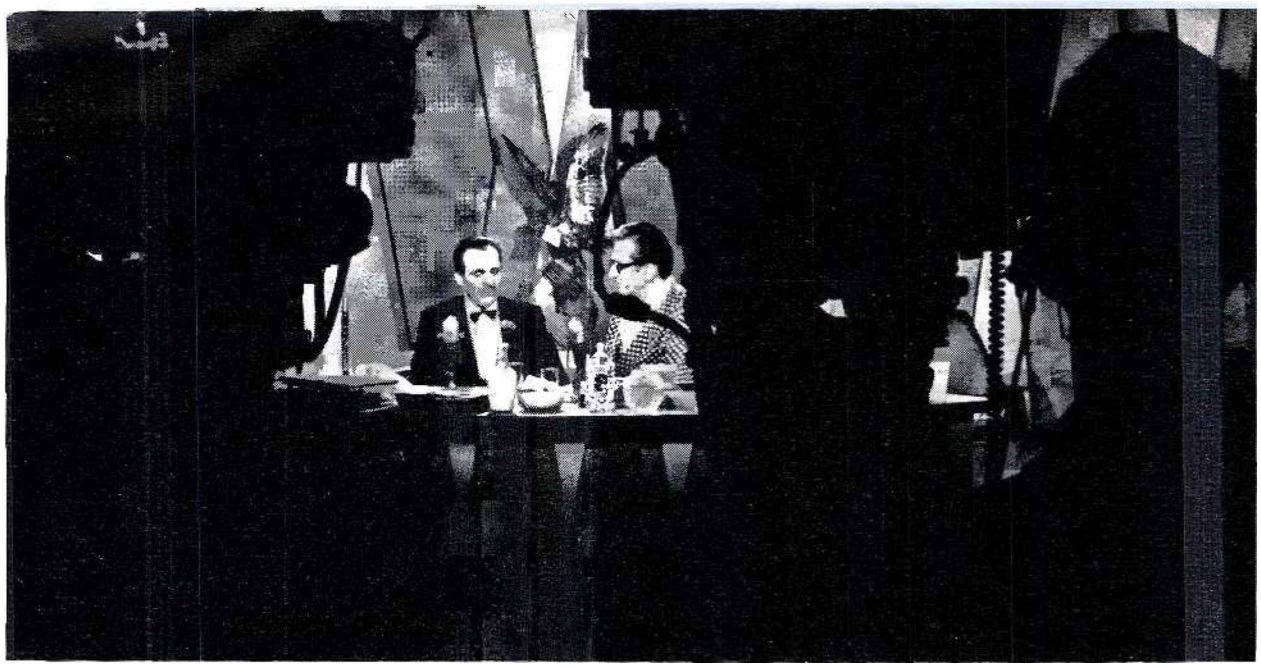
REPRESENTED BY H-R (WDAN: JACK MASLA & CO., INC.)

WDAN
Danville, Ill.

WINR • WINR-TV
Binghamton, N.Y.

WHEC • WHEC-TV
Rochester, N.Y.

WREX-TV
Rockford, Ill.



BLAZING THE WAY

EVERY weekday night, along about 11 p.m., some 2 million TV viewers in 45 markets watch a tall, serious-looking, middle-aged man do some outrageously silly things. Custard pies are mashed into his face, he splashes around in a water tank with four giggling girls on a Hollywood street and he allows his body to become a playground for scampering ants—even permitting a hungry anteater to join the crowd. He also auctions off lady volunteers from the studio audience, pipes soothing melodies to a real, full-strength cobra and drives a car through a maze of heavy traffic while blindfolded. This seemingly witless stunt man, who would appear to do anything for a gag, is the consistently witty Steve Allen. His 90-minute, nightly *Steve Allen Show,* often as outrageously funny as it is silly, is an example, atypical though it may be, of what a station group organization can do that an individually-owned station can't. It's a regularly-scheduled, nighttime, big budget, big time entertainment show. No station with independent ownership —nor indeed stations under multiple ownership—can boast as much.

The Allen series is produced by Westinghouse Broadcasting Co., a group organization with five major market TV outlets and a lively, enterprising programing sense to its credit (see story, page 76). When proponents of multiple ownership speak about the contributions that groups can make to programing, they invariably use *The Steve Allen Show* as an example. It's held up to illustrate how the group broadcasters can become a third programing force in the industry, competing with the networks and film syndicators. Unfortunately, there's no argumentative encore to the Allen example. It's the only group-produced show that can legitimately qualify as a nighttime rival to network fare.

For like its wildly uninhibited comedy or not, the *Steve Allen Show,* it must be acknowledged, has provided a challenge for the one network, NBC-TV, with which it competes. Started on June 25, 1962, it's now rolling merrily well along in its second year. Off to a slow start because of early trial-and-error production sputters and subsequent critical newspaper and magazine notices, the comedy series spun into high gear by early last spring. By that time it was being seen in 33 markets (and was leading NBC's *Tonight Show* with Johnny Carson in 10 key markets, according to a Westinghouse analysis of American Research Bureau metro ratings; Westinghouse currently claims that Allen is ahead of Carson in about a dozen markets).

This kind of audience success is the pay-off on a big and costly gamble initiated by Westinghouse three years ago. At that time the station group decided to face the question of what to do after feature film product ran out. Company officials had found that there were fewer features available and those offered were more expensive than ever before. They also thought they saw evidence of declining feature film ratings. They didn't completely lose confidence in movies as a TV product, but they knew that sooner or later they would have to make a switch. But what, they asked themselves, do you put in replacement?

Westinghouse president Don McGannon assigned a task force to seek long-range solutions to the problem. Richard M. Pack, the company's programing vice president, was named committee chairman and he and his cohorts sat down to plan ahead five years in the programing area.

Remembering always that the West-

---

programing area, that have been found useful and successful.

"A group-owned station may well be able to attract superior personnel because of the potential opportunities for advancement within the group.

"The group-owned station can obtain assistance from staff people employed by the group at its coordinating level.

"A group-owned station, particularly in a small market, may be able to better withstand temporary economic difficulties without changing its quality standards, since it is more likely to have greater financial strength."

The last item on Petersmeyer's bill of group benefits is perhaps the weightiest of all. It's the key that might open up a new source of station product.

"A group-owned station," Petersmeyer says, "may join with its sister stations in producing programing that it might otherwise find uneconomic to produce on its own."

Where groups do have operations with stations sharing all or some or any of the same programing, the volume and quality of these efforts range from Westinghouse Broadcasting's ambitious, five-nights-a-week, 90-minute *Steve Allen Show* to five-minute educational and public service exchanges. For the most part, however, the groups that take advantage of their position to create programing apparently do so only on an occasional basis. The way it occurs most often is that one station in a group will produce a program for local consumption, usually a documentary, and if the effort seems to be particularly successful, it's then offered to the other stations in the organization. On rare occasions the program will also be offered in syndication. By far the most common exchange of programs within a group are news stories of general interest which break in one station's market and are then circulated to the sister stations.

But if shared programing seems not to be the most widespread factor in group operations these days, program buying done at a central source is definitely out. Here the groups find themselves in a ticklish and paradoxical spot. Reaping the harvest that comes with superior buying power is one of the inherent distinctions of group operations, yet inghouse stations are affiliated with networks (two with CBS-TV, two with NBC-TV and one with ABC-TV), the Pack committee turned its attention to local time periods. They resolved to develop an additional program source, to experiment and see what five stations could produce with their superior finances and resources that one station wouldn't dare attempt.

By February 1961, resolutions had taken some concrete form. Pack and his committee devised a plan that contained two basic recommendations. The first was that Westinghouse create a small producing company to produce an entertainment show for a late night spot. The second envisioned doing a second kind of group production at one of the Westinghouse stations which eventually would be good enough to show on all five stations. (Westinghouse's 90-minute daytime strip, *The Mike Douglas Show*, was the issue of this second plan. It was started at KYW-TV Cleveland and later was picked up by the four other stations of the group.)

In March 1961, part one of the Pack plan took its first steps. WBC Productions was born and Don McGannon, kicking it off, said: its purpose is to "evolve a wide range of new and exciting concepts. . .everything from pure diversion to public affairs and public service and all first-rate entertainment."

The first product of this ideal (actually it was Westinghouse's first group project outside of public service offerings), *P.M.*, tried to capture all these elusive elements on a 90-minute, late-night show. Many TV viewers agreed, apparently, that it was a potpourri of entertainment, but not enough were convinced that the entertainment was first-rate. The series began in June 1961 and expired a year later.

Buried along with the show was some $1.5 million of Westinghouse's money. But it was not money completely wasted. With *P.M.*, Westinghouse learned how to lick the technical problems of putting on a full-scale entertainment series on a daily basis and circulating it within a reasonable time to its owned as well as other stations (*P.M.* was being seen in 17 markets at the time of its demise). The knowledge gained from the *P.M.* experiment made production of the current *Steve Allen Show* possible.

The Allen series was put together in about 30 days. Westinghouse knew that the comedian, no longer connected with a network, was interested in going back to the late night TV period that nurtured him. The group organization opened its purse strings wider than it ever had for such product to snare Allen and make him happy. It sank about $500,000 into renovating a theater for him. The monetary flow is not one-directional, however. Reportedly Westinghouse gets three times as much money from a station in syndication price for the Allen show as it did for *P.M.*

The Allen program is taped two nights a week, two shows a night. The first show is taped from about 7 to 9 p.m.; Allen and his crew then go out for a dinner break and tape the second show from 10 to 12 p.m. The purpose of this back-breaking schedule: (1) it allows Allen three days of off-time and (2) the drugged, weary condition the second taping engenders is supposed to be beneficial to the series' anything-can-happen image.

How does a group broadcaster, with no tielines such as networks enjoy, manage to service its own and client stations? The Allen show originates in Hollywood, a market that does not include a Westinghouse-owned station. When the show is originally presented, however, before a live audience, two master copies are taped inside the theater while the live version is sent out over microwave to KTLA Los Angeles, an independent station which buys the series. KTLA does not broadcast it to its viewers live, but instead makes two tapes and two dubs. That gives the Los Angeles area six copies of the program.

One master copy is sent to Westinghouse-owned station KDKA-TV Pittsburgh by jet within 72 hours of the taping. This station makes six dubs of the master tape and ships them to stations in the East. The tapes in Los Angeles are used to service stations located in the West.

One-third of the stations on Westinghouse's distribution list play the program on "zero-delay," which to Westinghouse means they can show it from 10 days to two weeks after its taping. These stations then bicycle their tapes to other stations which play it on a one week further delay. They in turn circulate the tapes to the last group of stations, which will be presenting the show still one week later. It's complicated, it seems impractical but apparently it works.

Yet even if it does work, is the series worth the effort? Don McGannon thinks so.

From the *Allen Show*, he says, "we can extend in every direction imaginable. We don't need as much syndication as *Allen* has in order to succeed. Our five stations are really the key. They give us the opportunity for success and continuation of a show that might not be feasible on a network schedule." END

---

the FCC has consistently viewed this group trait as anything but a distinction. Dean Roscoe L. Barrow in his 1958 report to the House Committee on Interstate & Foreign Commerce on network broadcasting, for example, spent a considerable number of disapproving words discussing "the competitive advantage of multiple ownership found to exist . . . by virtue of their combined holdings."

Forced to choose between a practice that is profitable on the one hand and condemnable on the other, most major groups seem to walk a tenuous path in between. They occasionally make a joint purchase when the deal is too advantageous to overlook. Mostly, however, they allow each station to make its own film or syndicated program purchases individually. Some groups have a centrally located film buyer or program director who advises the stations as to program availabilities and price lines, but who only rarely initiates a group purchase.

For most groups pressure from the FCC is not the outstanding reason for not adopting a central program purchasing system for all their stations. The consensus is that buying programing at a local rather than a central level makes more sense because each station must be programed individually to meet the competitive situation in and the needs of a particular area.

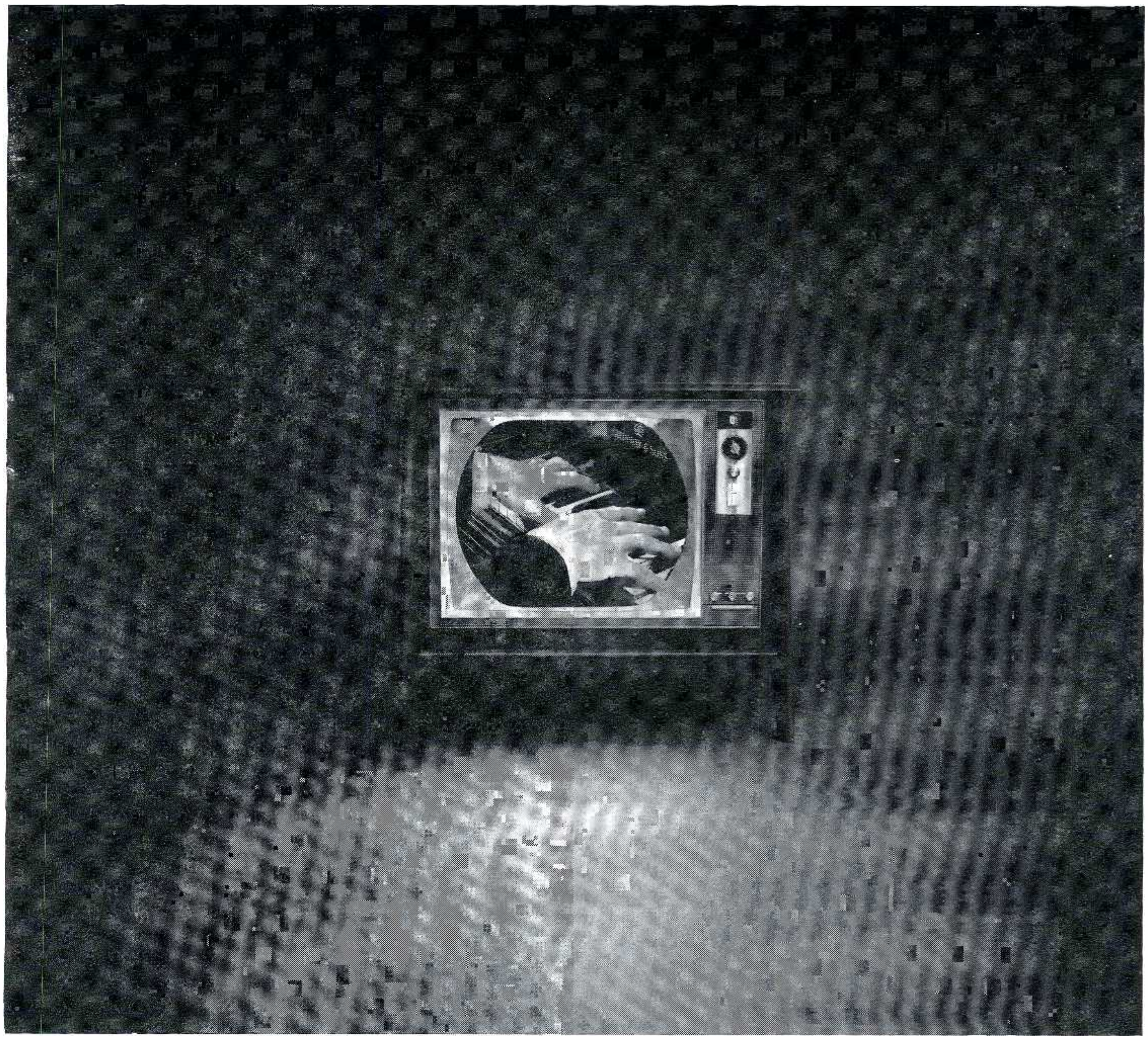
For basically the same reason local managers are given a great deal of autonomy in operating their stations even though every group organization has some form of central administration. Again, here, the reasoning is that a station has to be operated locally.

The staff and operating and executive personnel found in the home offices of most group organizations are classified by many of the multiple owners questioned by TELEVISION as specialists in each general broadcast field who act as coordinators or consultants or catalysts.

"Our home office staff," says Westinghouse Broadcasting's Don McGannon, "are built-in consultants. We let our stations run independently, but we don't let them run away."

Bennet H. Korn, president of Metropolitan Broadcasting Television stations, sizes up the situation colorfully in saying, "Our central staff conducts a feeding operation. We

2,006 people attended the grand opening



but the best seat in the house was here

The occasion was the formal opening of Clowes Memorial Hall, Indianapolis' $3,500,000 home for the performing arts.

Spacious as it is, the hall couldn't have begun to hold all the people who wanted to be there for opening night.

So WFBM-TV took them there . . . and gave them the best seat in the house.

Our cameras captured the glamour and excitement of opening night. Interviews with famous guests as they arrived . . . Maurice Evans delivering the dedicatory address and reading a congratulatory telegram from President John F. Kennedy . . . and an uninterrupted telecast of a concert performed by the Indianapolis Symphony Orchestra.

We even took our viewers on a pre-filmed tour of the hall's stately lobbies and magnificent auditorium, in full color.

Our telecast was sponsored by RCA—which has thirteen thousand employees here in Indiana—and it was enthusiastically received. Said critic Julia Inman in *The Indianapolis Star:* "The station's 90 minutes was smooth, showed a great deal of advance planning . . . From its long practice with televising the symphony, the station's camera work was superb, moving dexterously from closeup to long shot."

Broadcast service like this makes WFBM your best TV buy in Indianapolis and its rich satellite markets . . . for the station that *serves* best *sells* best. Ask your KATZ man!

WFBM-TV INDIANAPOLIS TIME LIFE BROADCAST

AMERICA'S 13TH TV MARKET • REPRESENTED BY THE KATZ AGENCY

Loevinger feels diversity is "more likely" to produce programing for intellectuals

feed our strength to the group stations. We're the golden spoon that nourishes."

A movement as real and as continuing as the consolidation of ownerships in television does not take place without leaving some residue in its wake. The trend toward groups has had a definitely positive influence in some respects and just as certainly has left a negative mark in others.

Weston C. Pullen Jr., president, Time-Life Broadcast Inc., talks about the more affirmative aspects of the movement:

"It is our belief," he says, "that the trend toward consolidation of TV station ownership has been a good influence on TV station operation.

"Most group owners," he explains, "are very conscious of their responsibilities as licensees and sensitive to the need for extra efforts in community service. This tends to upgrade the television service their stations offer. In many cases, it affects programing by creating new shows and services that could not be created by single stations, and it affects advertising by providing sophisticated market data for timebuyers."

Otto Brandt, vice president of the broadcast division of King Broadcasting Co., a three TV station group in the Pacific Northwest, analyzes the multiple station ownership trend as it touches station and network operation, advertising and programing. In the station area, he contends that, "as the representation of group owned stations spreads throughout the larger markets and into the smaller the net effect will be a force upgrading in the output and overall operations of all stations." This will be the result, he says, "of an inevitable competition among groups (even when not operating in common markets) and the intra-market competition between the single and the group-owned stations." Explaining, he points out that the tendency of most group operators is to plow dollar economies back into their operations thus presenting the single owner in a given market "with the necessity of improving his quality in order to remain competitive."

EFFECT ON NETWORK OPERATION?

Brandt doesn't see multiple ownership having much effect on network operation ("Under present circumstances it is difficult to see how any group operator can achieve such competitive self-sufficiency as to permit him to thumb his nose at the networks to an extent that would be dangerous to the networks"), but he does feel that programing is bound to show "significant improvements" as a consequence of group development. Advertisers, too, he says, "will be better off as a result of a greater uniformity in standards and form of operation, rate policies and research" brought about by the multiple ownership movement.

Negatively, the development of group ownerships in television has to work against what is considered the American ideal in communications: the widest possible dissemination of information from diverse sources. Granted that the local group station has considerable autonomy, it still recognizes outer limits of expression set down by the parent group. This is a condition that does not allow for a complete freedom of expression in the true or idealistic sense of the phrase.

This, from a generalized view of multiple station operations in television, is the most serious charge that can be made against the groups.

Says a major station representative in elaboration of this point: "With multiple ownership there is a divorcement from local activities. Sure, the local station manager might have autonomy to a certain extent, but in many instances he has no real ties to the community. His chief responsibility is to his ambition and to his home office. You can't get him to dig in and take a passionate stand on a local issue. It's like the corner grocer and the supermarket manager. You can tell your problems to the one and even manage to squeeze out some credit. But just try to elicit some real sympathy or trust from most supermarkets. They're too big, impersonal, profit-obsessed to listen."

Is the analogy overdrawn?

Perhaps. It assumes that local ownership inherently has a deeper, more personal interest in the service and program needs of the community than does multiple ownership and that it provides for a maximization of viewpoints. This is not automatically so. What it really boils down to is that a non-group station can overcome the tangible and intangible deficiencies it inherits by the narrow nature of its operation, while a group-run station can be responsive to local desires and possibly be an instrument of diversity despite its being ultimately controlled from a far-off source.

The key to the conflict between the multiple TV owners and the FCC is the relative value placed on diversity and quality. Spokesmen for the groups put great emphasis on their ability to run a quality operation. FCC commissioner Lee Loevinger, for one, is unimpressed with this argument. In a speech made before a journalism group at the University of Nebraska last summer he expressed himself forcefully on the matter.

"If we must choose between program quality and diversity," he said, "I would choose diversity without hesitation."

Furthermore, he continued, diversity of control and competition in broadcasting "is far more likely than any other course" to provide programing which will please intellectuals and other minority groups.

These conclusions by Loevinger meet with a host of rejoinders from group executives.

Says L. N. Bitner, vice president, general manager, the Gannett Newspapers Stations: "I do not agree with Commissioner Loevinger's statement. There are many fine multiple owners who produce excellent public service programing. I believe that each case should be decided upon its own facts. The mere fact that a licensee is the owner of more than one station does not preclude him from operating in the public interest."

Meredith Broadcasting's executive vice president Frank P. Fogarty moves in another direction, pointing out that with the effective date of the all-channel receiver law just ahead and with the UHF band offering new possibilities for program variety and competition, "time will provide the answer" to the diversity question. He also calls attention to the *Lincoln Evening Journal* and *Nebraska State Journal*, which in reply to Loevinger's speech said editorially: "If the tremendous economic resources of the movies cannot achieve more than 100 good pictures a year (with the rest being pot-boilers) how can a complete diversity of 1,000

If you lived in San Francisco . . .

. . . you'd be sold on KRON-TV

THE GROUPS *continued*

TV stations buy the talent or hire the staffs of journalistic caliber to amortize the cost of 2,000 good TV programs a year for one community. . . ."

Most group owners seem to agree with the opinion of CBS-owned stations vice president Craig Lawrence who can't see that "diversity *per se* means anything." They maintain that diversity would not be served by atomization of control and that, indeed, limiting station ownership to one or two per customer would have adverse effects on programing and the variety of voices available in communities. This would come about, says Time-Life Broadcast's Wes Pullen Jr., "through, among other things, the elimination of the economic base for experimentation and innovation, increase in station reliance upon networks and other centralized sources of program supply and the discouragement of the development of professionalism in the broadcast industry."

In any coming showdown with the FCC over more restrictive multiple ownership regulations, the group owners see Commissioner Loevinger as being definitely in the enemy camp. Commissioner Robert T. Bartley is also given up as lost to the multiple ownership cause. But Bartley, while emphasizing that he thinks something should be done about the growth of consolidated ownerships in television before "four or five owners are telling everyone in the country what to do," does not think his side has enough strength on the commission to promulgate new deterrents to the movement.

"Any change in the multiple station ownership rule," he stresses, "will have to come out of Congress. It probably will have to come about through stricter regulation of station transfers."

To these ends, he favors amending Section 310 (b) of the Communications Act of 1934 (dealing with the transfers of station licenses) so that in all requests for assignment and transfers of broadcast stations (except *pro forma* and involuntary cases) it be mandatory that the transaction "could be expected to bring about an improvement in the general structure of broadcasting." The proposed amendment also stipulates that the commission would be permitted to grant its consent to the transaction, without hearing, if the assignee or transferee could establish that among other displays of superior character, he could establish that he's a local resident, that his ownership represents a "diversification of control of mass media," that it will "foster competition among broadcast stations," that he will "direct supervision of the station" and that he will have "a continuing awareness of and attention to the needs of the area to be served."

Representative Oren Harris (D-Ark.) introduced a bill

You can't cover Indianapolis with Indianapolis TV!

**The Indianapolis Market, we mean!*

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV*

CHANNEL 10
TERRE HAUTE,
INDIANA

**An affiliate of WTHI AM & FM*

CBS TELEVISION

Edward Petry & Co., Inc.

WTHI-TV delivers more homes per average quarter hour than any Indiana station *
(March 1963 ARB)
*except Indianapolis

Metropolitan's Korn: "We've already seen the great move" toward consolidation

(H.R. 7478) on July 10, 1963, which incorporated all of Bartley's proposals. The measure was referred to Harris' own Committee on Interstate & Foreign Commerce (he's chairman), where it remains.

Commissioner Kenneth A. Cox has been somewhat of a question mark to seekers of his position on the multiple ownership question in the past, but of late he's giving more and more indication as to where his favor lies. Cox thinks "there's a good case for diversity in ownership." He feels there's a "wide divergence between what multiple ownership regulations say and how they are applied." He's inclined to agree that reduction of ownership "is a desirable objective," but says, "how to achieve it is the question."

Cox doesn't see the group ownership question only in terms of black and white. Some multiple owners, he points out, "have very fine stations." He singles out newspaper ownership of stations for special praise, noting that they "don't buy for speculation." Still, he adds, "if their stations were owned independently, there might be two voices in the community, instead of one." (This thesis, of course, is addressed to the question of newspaper ownership of TV stations rather than to the multiple ownership of TV stations.)

HENRY'S PROBABLY WITH THE GET-TOUGH FACTION

FCC Chairman E. William Henry has not taken a demonstrative public stand on the ownership controversy. Yet he's generally counted as the fourth commission member who may be in favor of reducing the permissible limits of multiple ownership. At least part of the industry reasoning that has Henry siding with the get-tough faction of the commission stems from his publicly expressed belief (made in answer to a question during an appearance before the Washington chapter of the American Women in Radio & Television early this fall) that both diversity in ownership and programing could be achieved.

Commissioner Robert E. Lee makes no secret of his position. He wants to see the UHF spectrum developed to its full potential. To encourage such a happening, he would allow the more ambitious group owners to own five VHF and five UHF outlets, or to own three VHF and seven UHF stations, or maybe to own six V's and four U's.

Lee says he doesn't know if multiple ownership is good or bad. He can find circumstances that favor the groups.

"Some of the best jobs in broadcasting are performed by multiple interests," he explains. "There's no magic in single ownership. Most of the newspaper-owned group stations are better than their competitors. Newspapers work on very small profit margins," he emphasizes. "If a broadcast property helps make a newspaper better, keeps it in business, isn't the public better off?

"How many newspapers would fold," he asks, "if you take their stations away? In a sense I see it as a question of would the public be better off with the offering of an individual owner rather than with Westinghouse?"

Granted that opposition at the FCC is overcome, however, there are still other factors which might work against the consolidation trend ever reaching full maturity. Storer Broadcasting's Stanton P. Kettler identifies these possible barriers:

"It seems unlikely to us," he begins, "that the maximum possible multiple ownership [on a widespread basis] will ever be achieved in television. It never has been in radio.

"The price of TV stations is so high today," he feels, "as to make it well nigh impossible for a new group to acquire a large number of TV stations.

"Although often criticized," he adds, "the ownership of TV stations by newspapers seems to be a force against further consolidation of ownership. It is interesting to note that in the report of the special study group which was made in connection with the 1941 network regulations [FCC Report on Chain Broadcasting], fear was expressed that there was a growing concentration of ownership of radio stations. But that 'trend' did not continue, if it ever existed. We think that 'trends' are often imagined, and rarely go to the extremes envisioned by those who view with alarm."

With the FCC's possible deterring policy and Kettler's stated considerations in mind, what then will be the shape of TV ownership in the future? With the television industry moving as rapidly as it is, it's extremely hazardous to speculate on things to come, but some group spokesmen are game to try.

Metropolitan Broadcasting Television president Bennet Korn feels the question has to be answered in realistic terms. "There's only a natural number of groups possible," he says. "We've already seen the great move in this direction."

A spokesman for Rollins Broadcasting disagrees: "It is unlikely that there will ever be a successful movement away from consolidation," he believes. "It seems more likely, as more and more owners see the advantages that accrue to the public in group ownership, that there will be more groups springing up. It is difficult," he says, "to imagine that the government would wish to restrict these benefits in any way."

Time's Wes Pullen makes a prediction on what the shape of TV ownership is apt to be five years from now:

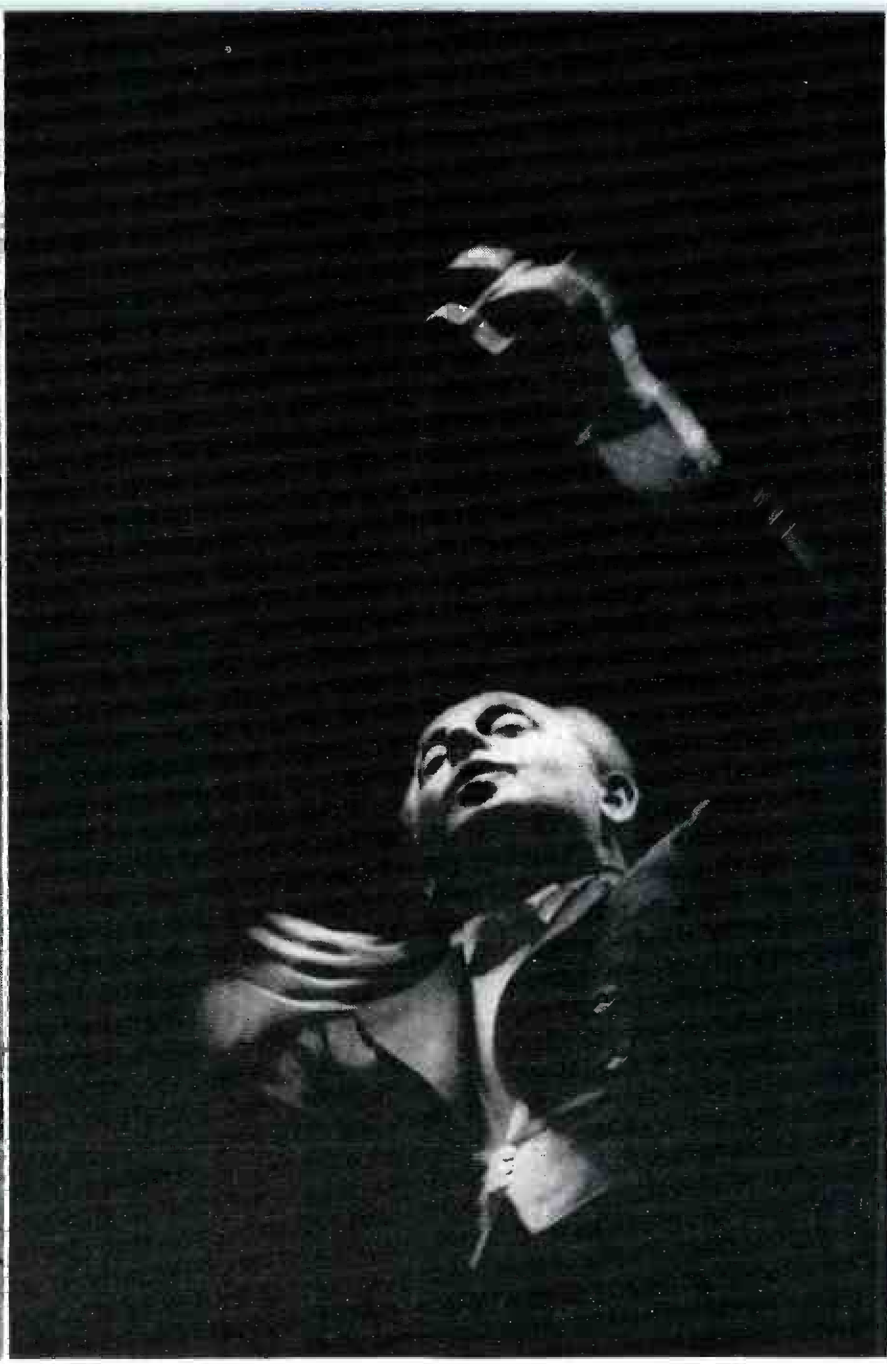
"Our guess would be that in 1968, barring government interference, there will be more multi-station ownership than there is today, to the benefit of the audience and the industry," he comments. "Group owners," he adds, "including the networks, will have demonstrated clearly to the commission and to Congress that their value over the years has been great, and that without groups, we would not know television and radio as we know them now.

"Perhaps," Pullen suggests, "the industry should join with government in underwriting just such a history of broadcasting, that would once and for all make the record clear on the contributions of group owners."

It may be fitting to turn over the summation of the multiple ownership polemic to two men unequivocably opposed on the issue:

Roscoe L. Barrow was at the head of the study staff which made the most damning indictment of multiple ownership. Reviewing the findings of that report at this year's NAB convention in Chicago, he laid out in concise terms the basic case against the groups:

"In the area of multiple ownership of stations," he said, "it was found . . . that multiple ownership, particularly in the large markets, is increasing; that the growth of multiple ownership decreases broadcasting viewpoints and opinion



Group effort makes a difference!

A nation was built on the principle that "in union there is strength." The principle is no less applicable in broadcasting today.

As a group, the five CBS Owned television stations are able to accomplish undertakings far beyond the abilities and resources of one station. Item: to produce annually a repertoire workshop series providing five-market exposure and opportunity for promising creative and performing talent. Item: to conduct an annual international program exchange, allowing viewers to see the best television foreign broadcasters have to offer, and foreign viewers to see programs typical of American culture. Item: to operate a Washington News Bureau for regional-interest coverage above and beyond the service of CBS News. Item: to marshal together the very best programming brains in the five cities to work for a common cause—*better local programming.*

The fruits of such group achievement provide ample reason why each of the CBS Owned stations is held in such high regard in its community.

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

sources; that emphasis on a past record of performances contributes to the growth of multiple ownership; and that, under the limitation imposed by statute against considering the qualifications of third persons in transfer cases, the commission's licensee selection function, to a substantial extent, has passed into the hands of the industry."

AN ATTACK ON BIAS AGAINST BIGNESS

At the same convention, as part of the same panel discussion ("Broadcasting in a Free Society"), W. Theodore Pierson, of the Washington law firm of Pierson, Ball & Dowd, an outspoken believer in the free enterprise system, presented a rarely-expressed but widely-subscribed-to counter-attack to the government charges:

"In this age of huge and complex problems," he began what turned out to be an almost non-stop question, "is not either inertia or nostalgia the cause when the bias of the '30s against the bigness of anything but government still is applied by rote to harass multiple owners and to retard little ones into perennial infants; when, for a fact, multiple owners are the principal hope of matching network power and innovation; when no sophisticated person today equates bigness with monopoly; and when, if every licensee were an owner up to his multiple limit, it could create more productive and vigorous competition than now exists?"

Pierson and most multiple owners have no doubt as to the answers to these rhetorical questions. They don't stand accused, they stand accusing.

But still there are some questions left without a certain answer even after the most exhaustive exploration of the group ownership question. Corinthian Broadcasting's C. Wrede Petersmeyer asked them at a 1958 FCC hearing:

Does multiple ownership bring something to the industry rather than detract from it? he asked.

Does a conscientious multiple owner provide service equal to or better than that provided by a one-station owner?

Petersmeyer did not claim to have the unimpeachable answers. But he did urge sincere and careful consideration before any restrictive measures were adopted against multiple ownership.

"Any recommendation that there be such a profound change in the structure and operations of this industry should be based upon a clear and forceful showing that multiple owners have failed to serve the television viewing public as well as local single station owners," Petersmeyer said.

He made the statement five years ago. It's still justified.

TWENTY GROUPS AND HOW THEY GREW

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
CBS OWNED STATIONS			
WCBS-TV New York	1941		original owner
KTTV[1] **Los Angeles**	1949		original owner
	1950	$200,900	Los Angeles Times
WTOP-TV[2] **Washington**	1950		R. H. Macy interests
	1954	over 3,000,000 (for 45% int.)	Washington Post
KNXT Los Angeles	1950	3,600,000	Thomas S. Lee estate
WCCO-TV[3] **Minneapolis**	1952		Midwest Radio-TV
	1954	3,950,000 (for 47% int.)	Minneapolis Star and Tribune Co. (Cowles)
WBBM-TV Chicago	1953	$6,000,000	ABC-United Paramount
WXIX Milwaukee	1955	350,000	Gerald Bartell and family
	1959	50,000	Gene Posner and Assoc.
WHCT[4] **Hartford**	1955	650,000	General Teleradio
	1958	250,000	Edward D. Taddei group
KMOX-TV[5] St. Louis	1957	2,500,000	Newhouse & others
WCAU-TV Philadelphia	1958	15,600,000 (with WCAU)	Philadelphia Bulletin

[1]CBS was required to divest itself of 49% interest in KTTV when it purchased KNXT Los Angeles. ■ [2]Washington Post (55%) and CBS (45%) purchased WTOP-TV at a total cost of $1,400,000. ■ [3]CBS acquired 47% interest in old WTCN-TV by turning over to Midwest Radio-Television Inc. (Ridder) 53% interest in radio WCCO. ■ [4]Taddei group acquired station from CBS after CBS took it off the air. ■ [5]Sold to CBS for $2.5 million plus $1.5 million for building owned by St. Louis Globe-Democrat (Newhouse & others).

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
NBC OWNED STATIONS			
WNBC-TV New York	1941		original owner
WRC-TV Washington	1947		original owner
KYW-TV[1] **Cleveland**	1948		original owner
	1956		Westinghouse
WNBQ Chicago	1949		original owner
KNBC Los Angeles	1949		original owner
WBUF[2] **Buffalo**	1955	$312,000	Sherwin Grossman-Garry Cohen group
WRCV-TV[3] **Philadelphia**	1955	3,000,000	Westinghouse
	pending FCC approval		RKO General
WHNB-TV[4] New Britain-Hartford	1956	606,000 (with WKNB)	Julian Gross & Assoc.
	1959	1,044,000 (with WKNB)	Plains Television Corp.

[1]NBC made deal with Westinghouse to exchange KYW-TV and radio WTAM plus $3 million for WPTZ (WRCV-TV) Philadelphia and KYW radio. See WRCV-TV comments. ■ [2]NBC took station off air in 1958. ■ [3]NBC obtained WRCV-TV and WRCV for $3 million plus an exchange of its WNBC Cleveland and radio WTAM. An exchange of WRCV-TV with RKO General now awaits FCC approval. See RKO General WNAC-TV listing for comments. ■ [4]NBC paid $606,000 for WHNB-TV and WKNB radio plus assumption of approximately $400,000 in obligations.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
ABC OWNED STATIONS			
WBBM-TV[1] **Chicago**	1940		original owner
	1953	$6,000,000	CBS
WABC-TV New York	1948		original owner
WXYZ-TV Detroit	1948		original owner

News makes a difference!

On the CBS Owned stations, the news is *good*... and there's more of it!

For one thing, there's the vastly-expanded news schedule on the CBS Television Network—world and national news covered in depth each morning, afternoon and evening by such CBS News "names" as Cronkite, Reasoner, Wallace, Sevareid and Edwards. Local reporting has also been stepped-up sharply, thanks to augmented local staffs, increased coverage of state capitals, and the stations' own Washington News Bureau for special reports from the national capital. Bear in mind, too, that the local correspondents—newsmen like Robert Trout in New York, Fahey Flynn in Chicago, Jerry Dunphy in Los Angeles, John Facenda in Philadelphia, Spencer Allen in St. Louis—are as big locally as Cronkite is nationally.

Today more than ever before, there's a big difference in news between the CBS Owned stations and their competition. This is one—*just one*—of the reasons why a CBS Owned television station has very special standing in the community it serves.

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

THE GROUPS *continued*

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer

ABC OWNED STATIONS continued

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
KGO-TV San Francisco	1949		original owner
KABC-TV Los Angeles	1949		original owner
WBKB-TV Chicago	1953	merger	Paramount Pictures

[1]Sold when ABC-Paramount Theaters merged.

WESTINGHOUSE BROADCASTING CO.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WBZ-TV Boston	1948		original owner
WRCV-TV[2] Philadelphia	1953	$8,500,000	Philco
	1956	Exchange	NBC
KPIX[1] San Francisco	1954		Associated Broadcasters
KDKA-TV Pittsburgh, Pa.	1955	9,750,000	DuMont Labs
KYW-TV[2] Cleveland	1956		NBC
WJZ-TV Baltimore	1957	4,440,000	WAAM Inc.

[1]Bought by Westinghouse in an exchange-of-stock deal whereby stock valued at $6 million when deal was closed in Feb. was valued at $7,787,280 when FCC approved deal in July 1954. ■ [2]NBC made deal with Westinghouse to exchange KYW-TV and radio WTAM plus $3 million for WPTZ (WRCV-TV) and KYW radio.

METROMEDIA INC. STATIONS

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WNEW-TV[1] New York	1958	$4,000,000	
WTTG[1] Washington	1958		
WTVH Peoria, Ill.	1959	600,000	Peoria Journal Star Inc.
KOVR[2] Stockton, Calif.	1960	3,500,000	Gannett Co.
	1963	7,650,000	McClatchy Newspapers
WTVP Decatur, Ill.	1960	570,000	George A. Bolas & Assoc.
KMBC-TV[3] Kansas City, Mo.	1960	10,400,000	Cook Paint & Varnish Co.
KMOS-TV[3] Sedalia, Mo.	1960		Cook Paint & Varnish Co.
	1960	200,000	Jefferson Television Co.
KTTV Los Angeles	1963	10,390,000	Times-Mirror Co.

[1]21.75% of Metropolitan Bcstg. Corp., which also included radio WNEW, WTTG Washington and radio WHK Cleveland, sold to John Kluge & Assoc. for $4 million by Paramount. ■ [2]Sale awaiting FCC approval. ■ [3]Sold with radio KMBC and KMOS-TV Sedalia, Mo., to Metropolitan Bcstg. Corp. for $10,400,000.

RKO GENERAL STATIONS

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WNAC-TV[1] Boston	1948		original owner
	pending FCC approval		NBC
KHJ-TV Los Angeles	1951	$2,500,000	Earle C. Anthony Inc.
WOR-TV[2] New York	1951, 1955		Bamberger Broadcasting Service (R. H. Macy)
WHBQ-TV[3] Memphis, Tenn.	1954	2,880,000 (with WHBQ)	Harding College
WEAT-TV West Palm Beach, Fla.	1955	194,000	J. Robert Meachem
	1957	600,000 (optioned with WEAT)	Palm Beach TV Co. Inc.
WHCT[4] Hartford, Conn.	1960	900,000	Edward D. Taddei & Assoc.
CKLW[5] Detroit	1960		individual stockholders

[1]RKO General traded WNAC-TV and WNAC for WRCV-TV and WRCV Philadelphia, with NBC in tax-free deal after antitrust decision ruled NBC must dispose of its Phildelphia properties. Pending FCC approval. ■ [2]In 1951 RKO paid $4.5 million (with WOR-AM-FM) plus $315,000 per year for 25-year lease on studio & transmitter properties plus 10% interest in General Teleradio Inc. to R. H. Macy. In 1955, Macy sold its interest in WOR-TV and other stations operated by GT for $2,250,000. ■ [3]Acquired from Harding College under 15-year leasing arrangement. ■ [4]RKO paid $150,000 plus $245,200 for 10-year lease (with option to purchase for $570,000 at end of four years). RKO had been an original owner of this station (with Gannett) but sold it to CBS in 1955. ■ [5]Canadian subsidiary of RKO General owns ⅔ CKLW Windsor-Detroit.

STORER BROADCASTING CO. STATIONS

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WSPD-TV Toledo	1948		original owner
WJBK-TV Detroit	1948		original owner
WAGA-TV Atlanta	1949		original owner
KENS-TV San Antonio	1951	$1,050,000	Pickens, Coffield, Wheelock
	1954	3,000,000	San Antonio Express
WBRC Birmingham	1953	2,400,000	Eloise Hanna
	1957	6,350,000 (with WBRC-AM-FM)	Taft Broadcasting
WJW-TV[1] Cleveland	1954	10,000,000	Herbert L. Mayer interests
KPTV[1] Portland, Ore.	1954		
	1959	1,183,921	George Haggarty
WGBS-TV[2] Miami	1954		E. D. Rivers Sr.
	1957	500,000	WPST-TV
WVUE[3] Wilmington, Del.	1957	5,626,312 (with radio WIBG)	Paul Harron group
	went off air in 1958		
WITI-TV Milwaukee	1958	4,336,250	Independent Television Inc.

[1]Sold to Storer with KPTV Portland, Ore. and Empire Coil Co., New Rochelle, N. Y. for $10 million total. ■ [2]Acquired by Storer through purchase of construction permit for WMIN-TV Miami for $35,409 expenses and purchase of facilities of WFTL-TV Ft. Lauderdale for $300,000 from Ft. Lauderdale Daily News. WGBS-TV sold studio facilities, land and tower to WPST-TV and left air April 1957. ■ [3]Sold to Storer for $5,626,312 plus assumption of $1 million in obligations. Storer took WVUE off air in Sept. 1958 and turned in license in December in order to acquire WITI-TV Milwaukee.

TRIANGLE STATIONS

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WFIL-TV Philadelphia	1947		original owner
WNBF-TV Binghamton, N. Y.	1955	$3,000,000 (with WNBF)	Clark Associates Inc.
WLYH-TV[1] Lancaster-Lebanon, Pa.	1955, 1957	115,000	WLBR-AM-FM (52%) and Lebanon News (36%)
WFBG-TV Altoona, Pa.	1956	3,500,000 (with WFBG)	Gable Broadcasting Co.
WNHC-TV New Haven	1956	5,400,000 (with WNHC-AM-FM)	Aldo DeDominicis, Patrick J. Goode & Assoc.
KFRE-TV Fresno	1959	3,000,000 (with KFRE-AM-FM)	Paul Bartlett & Assoc.

[1]Off-air station purchased by Triangle for $115,000 plus assumption of $125,000 indebtedness. Returned to air in 1957 after three-year hiatus.

CHICAGO TRIBUNE-NEW YORK NEWS CO.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WGN-TV Chicago	1948		original owner
WPIX New York	1948		original owner
KDAL-TV Duluth, Minn.	1960	$3,300,000 (with KDAL)	Red River Bsctg. Co.

HEARST CORP.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WBAL-TV Baltimore	1948		original owner
KING-TV Seattle	1951	375,000 (for 25% interest)	Mrs. A. Scott Bullitt
	1953	450,000 (for 25% interest)	Mrs. A. Scott Bullitt
WISN-TV[1] Pittsburgh	1955	$2,000,000	Gram, Pratt & Thurwachter
WTAE[2] Pittsburgh	1962	10,600,000 (for 50% interest)	Reed & Wolf

[1]Purchased by Hearst for $900,000 cash, remainder assumption of obligations and liabilities. ■ [2]The other 50% already was owned by WTAE Inc., a subsidiary of Hearst.

SCRIPPS-HOWARD BROADCASTING CO.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WEWS Cleveland	1947		original owner
WCPO-TV Cincinnati	1949		original owner
WPTV West Palm Beach, Fla.	1961	$2,000,000	John H. Phipps
WMCT[1] Memphis	1963	merger	WMC Broadcasting Co.

[1]CP and licenses transferred to Scripps-Howard Radio Inc., a merger since E. W. Scripps Co. owns 69% of WMC Broadcasting Co. Accomplished by issuing 350,000 common shares. Also includes WMC-AM-FM.

CROSLEY BROADCASTING CORP.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WLWT Cincinnati	1943		original owner
WLWD Dayton	1949		original owner
WLWC Columbus	1949		original owner
WLWA Atlanta (now WAII-TV)	1952	$1,500,000	Broadcasting Inc.
	1962	3,420,000	owners of WIBC Indianapolis
WLWI Indianapolis	1957		original owner

CAPITAL CITIES BROADCASTING CORP.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WTEN[1] Albany	1954		Hudson Valley Broadcasting
WTVD Durham, N. C.	1957	$1,621,800	Duncan & Fletcher
WPRO-TV Providence	1959	6,500,000 (with WPRO)	Cherry & Webb Broadcasting
WKBW-TV Buffalo	1961	14,000,000 (with WKBW)	Clinton Churchill & Assoc.

[1]Purchased 83.8% control, plus radio WROW, for $298,800 cash plus assumption of $380,000 obligations.

NEWHOUSE BROADCASTING CORP.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WSYR-TV Syracuse, N. Y.	1950		original owner
WTPA Harrisburg, Pa.	1953		original owner
KOIN-TV[1] Portland, Ore.	1954	$556,590 (with KOIN)	Mt. Hood Radio & TV Bcstg. Corp.
KMOX-TV[2] St. Louis, Mo.	1955	6,250,000 (with St. Louis Globe-Democrat)	KWK Inc.
	1957	4,000,000	CBS
WAPI-TV[3] Birmingham	1955	18,700,000	Victor Hanson Trust
KTVI[4] St. Louis, Mo.	1957	172,000	Harry Tenenbaum & Paul E. Peltason

[1]Newhouse owns 50% interest in this station. ■ [2]Sold to CBS for $2.5 million plus $1.5 million for building owned by St. Louis Globe-Democrat. Newhouse had 23% interest in KMOX-TV. ■ [3]Newhouse purchased station as part of package which included Birmingham News and Huntsville Times, WAPI radio and radio WHBS Huntsville. ■ [4]Newhouse has 22.7% interest in KTVI, paid $172,000 plus loan of $360,000.

TRANSCONTINENT TELEVISION CORP.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WSVA-TV[1] Harrisonburg, Va.	1956		Frederick L. Allman
	1959	$700,000 (for 50% int.)	WMAL-TV Washington
WROC-TV Rochester, N. Y.	1956	4,900,000 (with WHAM radio and WHFM radio)	Stromberg-Carlson div. of General Dynamics
	1961	6,500,000	Veterans Broadcasting
WGR-TV[4] Buffalo, N. Y.	1957	merger-stock exchange	WGR Corp.
	pending FCC approval		Taft Broadcasting
WNEP-TV[2,4] Scranton, Pa.	1958, 1962	1,400,000	Civic Broadcasters Inc.
	pending FCC approval		Taft Broadcasting
KFMB-TV[3] San Diego	1959	stock exchange	Marietta Broadcasting
	pending FCC approval	10,085,000 (with KFMB-AM-FM)	Midwest Television
KERO-TV[3] Bakersfield, Calif.	1959	stock exchange	Marietta Broadcasting
	pending FCC approval	4,565,000	Time-Life Broadcast
WDAF-TV[4] Kansas City, Mo.	1960	9,750,000 (with WDAF)	National Theaters & TV Inc.
	pending FCC approval		Taft Broadcasting

[1]Transcontinent and Hamilton Shea acquired 50% interest each from Allman for approximately $800,000 payment on WSVA-TV-AM. Shea sold 1% and Transcontinent its 50% to WMAL-TV. Shea retains 49%. ■ [2]The $1.4 million was paid in 1962 for 40% of WNEP-TV. This purchase gave Transcontinent's subsidiary, Northeastern Pennsylvania Broadcasting Inc., 100% ownership. Original 60% was acquired in 1958. ■ [3]Transcontinent absorbed Marietta Broadcasting Co. (licensee of KFMB-TV, KFMB San Diego and KERO-TV) following exchange of stock which gave Marietta owners (Wrather and Petry) 34.81% of Transcontinent stock. ■ [4]Taft Broadcasting will purchase WGR-AM-FM-TV Buffalo, WNEP-TV Scranton and WDAF-AM-FM-TV for $26,889,310 plus adjustments and tax liabilities.

CORINTHIAN BROADCASTING CORP.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
KOTV Tulsa, Okla.	1954	$4,000,000	Wrather-Alvarez
KHOU-TV[1] Houston	1956	4,250,000	Paul Taft
WISH-TV[2] Indianapolis	1956	10,000,000	Universal Broadcasting Co.
WANE-TV[2] Fort Wayne, Ind.	1956		
KXTV Sacramento	1958	4,500,000	William B. Wright, John Schacht Jr. & group

[1]Corinthian owns 86% of station. ■ [2]Purchased with WANE-TV Fort Wayne and radios WISH and WANE.

TIME-LIFE BROADCAST INC.

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
KOB-TV[1] Albuquerque, N. M.	1952	$900,000 (with KOB and net quick assets of $300,000)	T. H. Pepperday (Albuquerque Journal)
	1957		KSTP Inc. (Stanley Hubbard)
KCPX-TV[2] Salt Lake City, Utah	1953	2,100,000	S. S. Fox & group
	1959	3,100,000 (with radio KDYL)	Columbia Pictures Electronics Co.
KLZ-TV Denver	1954	3,533,760 (with KLZ-AM-FM)	Aladdin Radio & TV Inc.
WFBM-TV[3] Indianapolis	1957	15,955,000	Consolidated Television & Radio Broadcasters
WOOD-TV[3] Grand Rapids	1957		
WTCN-TV[3] Minneapolis	1957		
KOGO-TV San Diego	1962	6,125,000 (with KOGO-AM-FM)	KFSD Inc. (Newsweek & others)

[1]KOB-TV was 50% owned by Time and 50% by Wayne Coy. It was sold with KOB for $1.5 million. ■ [2]Time Inc. owned 80% and G. Bennett Larson 20%. ■ [3]Sold with WFBM, WOOD-TV and WOOD Grand Rapids and WTCN-TV and WTCN Minneapolis in package deal by Consolidated TV & Radio (H. M. Bitner).

JAMES M. COX STATIONS

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WSB-TV Atlanta	1948		original owner
WHIO-TV Dayton	1949		original owner
WSOC-TV Charlotte, N. C.	1959	$5,600,000	E. E. Jones & Assoc.
KTVU San Francisco	1963	12,360,000	San Francisco-Oakland TV Inc.

TAFT BROADCASTING CO. STATIONS

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
WKRC-TV[1] Cincinnati	1949		original owner
WTVN-TV Columbus, Ohio	1953	$1,500,000	Edward Lamb
WBRC-TV Birmingham	1957	6,350,000 (with WBRC-AM-FM)	Storer Broadcasting
WKYT-TV[2] Lexington, Ky.	1958	65,000	Gregg, Wright & Feingold

Movies make a difference!

Local audiences agree: movies are better than ever on the CBS Owned stations—where viewers are currently enjoying a bonanza of recent movie blockbusters never before seen on television in their areas. Thanks to newly-purchased packages of movies produced by the big Hollywood studios and other important film centers of the world, viewers are getting first-run-on-television action yarns, comedies, dramas and musicals. All-time box office champs like "On the Waterfront," "From Here to Eternity," "Dark at the Top of the Stairs," "The FBI Story." Hitchcock cliff-hangers, DeMille spectacles, John Ford westerns. And a star roster that runs the gamut of filmdom "names": from Ava to ZsaZsa, from Brando to Wayne. No wonder such feature film programs as "The Early Show" and "The Late Show" are long-run favorites with audiences in five markets.

For sure, there's a *big* difference in the calibre of feature film programming! And no one knows it better than the CBS Owned television stations. Except, of course, the viewers.

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

Station	Date Acquired / Sold Date	Acquisition Price / Sales Price	Former Licensee / Buyer
TAFT BROADCASTING CO. STATIONS continued			
WBIR-TV[3] **Knoxville, Tenn.**	**1959**	**2,100,000 (for 70% int.)**	**Nunn, Ashe & Hart**
	1960	3,250,000 (with WBIR)	owners of WFBC-TV Greenville, S.C.

[1]Approximately 60% stock is held by Taft interests. Remainder is traded on New York Stock Exchange. ■ [2]Sold for $65,000 to Taft plus approximately $150,000 obligations by former owners. ■ [3]1959 purchase of 70% interest increased Taft's holdings in WBIR-TV to 100%.

COWLES MAGAZINES AND BROADCASTING

Station	Date Acquired / Date Sold	Acquisition Price / Sales Price	Former Licensee / Buyer
KVTV **Sioux City, Iowa**	**1953**		**original owner**
	1957	$3,000,000 (with radio WNAX)	People's Broadcasting Corp.
WCCO-TV[1] **Minneapolis**	1954	**3,950,000 (for 47% int.)**	**CBS**
KTVH[2] **Hutchinson, Kan.**	**1955**	**1,070,000**	**Hutchinson TV Inc.**
KRNT-TV Des Moines	**1955**		**original owner**
WHTN-TV **Huntington, W. Va.**	**1956**	**638,000 (with WHTN)**	**S. J. Hyman Theater family**
	1960	approximately 2,000,000	Reeves Broadcasting Corp.
WREC-TV Memphis	**1962**	**8,000,000 (with WREC)**	**Hoyt B. Wooten**

[1]Jointly owned with Ridder Stations which has 53% interest. ■ [2]Six former owners obtained 20% interest in new firm.

TWENTY GROUPS AND HOW THEY WORK

■ THE CBS-owned TV stations have a relationship to other group-owned stations comparable to that of Mt. Everest to the Himalayas; they're on top looking down on the rest of the range. CBS calls itself "the world's largest advertising medium" and there's ample evidence to show that its five owned TV stations make up the tail that helps propel this mighty media behemoth. Last year, for example, these stations (in New York, Los Angeles, Chicago, Philadelphia and St. Louis) were each believed to have led their markets (which in aggregate have a total TV circulation of more than 30 million persons) in shares of audience and were estimated to have contributed more than $7 million in net earnings to the company's overall profits of $29 million. At least four of the five stations, and probably all, lead their markets in sales. The group's New York outlet, WCBS-TV, is by all accounts the number one station in the country in terms of circulation and advertising revenues.

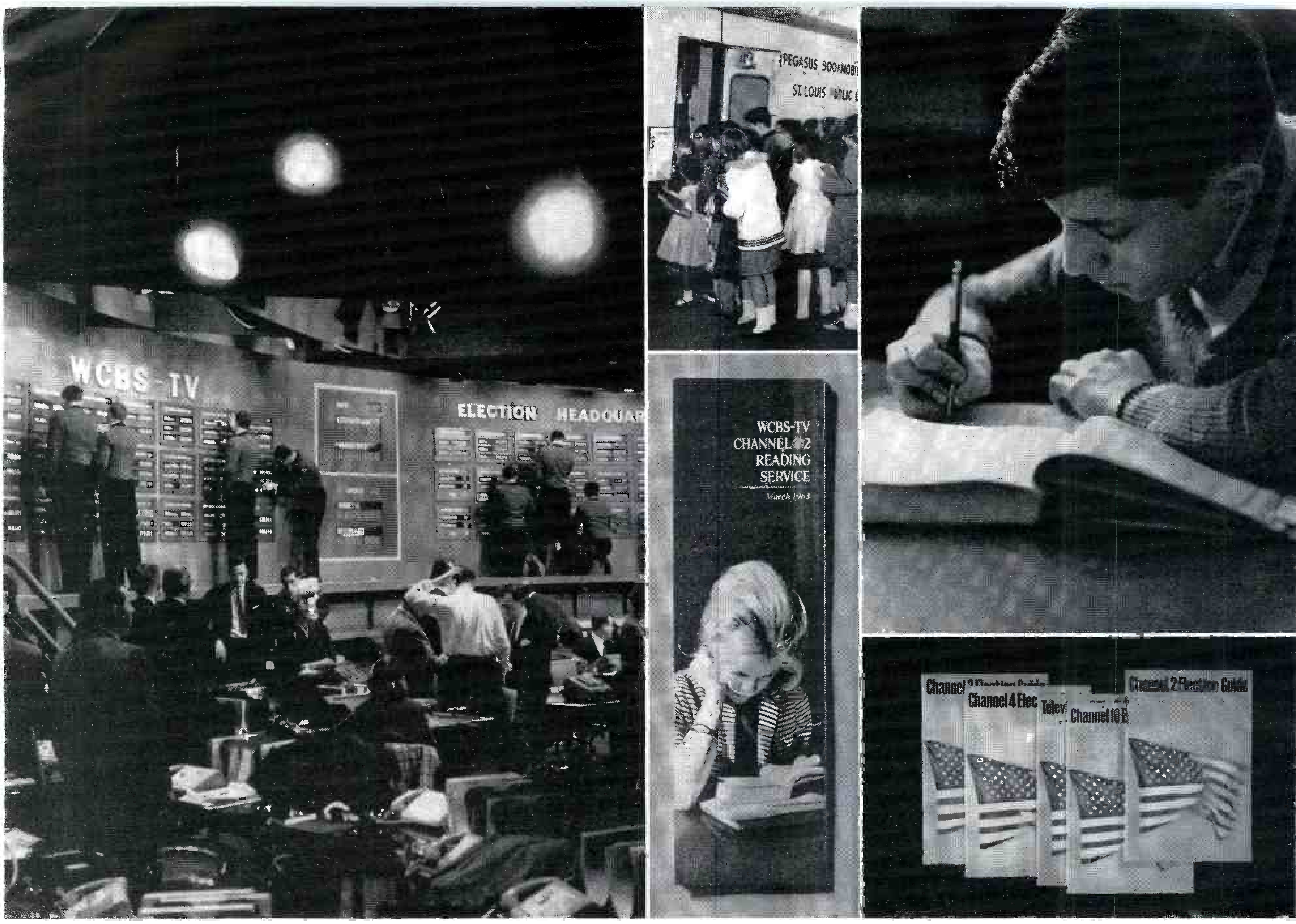
CBS, which as recently as 1958 (it made two major VHF purchases that year: see chart, page 68) owned only three stations (the total was two just prior to that time), nevertheless long has been the leader among the networks in revenues and profits gained from these controlled outlets. In 1958, the CBS-owned stations had become an important enough facet of the company's business to rate status as a major element in a separate corporate division.

Merle S. Jones, who had been president of CBS-TV, was named president of the CBS Television Stations Division (the division also consists of CBS-TV Stations National Sales, CBS-TV Films and other non-network activities), a position he still holds. Working immediately under Jones and more directly involved with the operation of the owned stations is Craig R. Lawrence (his title: vice president, CBS Owned TV stations and CBS-TV Stations National Sales). Operating in New York as a central staff for the owned stations are such departments as information services, research, sales promotion and advertising and legal. In all about 25 key staff people (this figure does not include national sales staff) in the New York office help to service the owned stations on a full-time basis.

Lawrence maintains that control of the CBS owned stations is far from overbearing. Each station is on its own in the live programing area and only rarely is a film package bought for the group as a whole. Sometimes, however, Hal Hough, director, program services, may negotiate film buys for the owned stations on an individual basis.

■ The NBC owned stations fall into the sprawling Radio Corporation of America complex; consequently, it's difficult to break-out their financial contribution with exactitude. (TELEVISION's estimate puts it around $70 million.) In addition the network's stations division, embroiled as it is with the FCC over renewal of an O&O station license in Philadelphia and eventual swapping of that station for an RKO General station in Boston (see "The Groups, Part I," TELEVISION MAGAZINE, November 1963) is not in a talking mood. What is known is that NBC long has been a contributor to RCA's profits. Last year, as an example, the broadcast division accounted for 22%, or nearly $380 million, of the parent's gross of more than $1.75 billion. If their record from 1950 through 1956 is any indication, the O&O's chalked up a commanding piece of the business credited to NBC. For in the seven-year stretch from 1950-1956 the total aggregate income of NBC's owned stations represented just under 60% of the total aggregate broadcast income registered by the network and its O&O's for the period.

Raymond W. Welpott, executive vice president of NBC's owned-and-operated stations, also is executive vice president and general manager of WRCV-TV, the Philadelphia station which is the focal point of the network-FCC controversy. Currently, the status of the station is still a subject of bitter question. In its most recent pronouncement early this fall, the FCC's Broadcast Bureau recommended against renewing the license of the station. NBC, of course, wishing to retain WRCV-TV so that it may trade it for RKO General's WNAC-TV in Boston in compliance with a Justice Department's decree to divest itself of the Philadelphia property by June 30, 1964, fired off an angry defense to the suggestion. If, despite its all-out efforts to the contrary, NBC should lose its Philadelphia station, it would seriously affect the group earning capabilities, believed to be second only to the CBS-owned stations, of its O&O stations. If, however, NBC retains the license of WRCV-TV and eventually brings about the swap for the Boston station, the effect on the network's group



Community service makes a difference!

As practiced by the CBS Owned stations, community service extends far beyond the dimensions of the television screen. *How* far may be seen from just two examples.

In cooperation with public schools and libraries, the stations prepare monthly lists of books relating to the content of noteworthy future programs, and distribute them through schools and libraries, to encourage students to read more, and to make their television viewing beneficial to their studies. Now into its third year, this Television Reading Service is reaching an estimated 1,570,000 students through more than 2100 public and parochial schools and libraries.

Supplementing their broadcast political coverage, the stations produce comprehensive illustrated local Election Guides which are distributed en masse to local civic groups, schools and colleges before every major election. The American Heritage Foundation has called this project "an outstanding contribution" to its campaign to get out the vote.

Add such off-air activities to what's done *on* the air, and you begin to understand why the five CBS Owned television stations are so highly esteemed by local officials, by opinion leaders, by educators—as well as by viewers—in five major communities.

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

Westinghouse was a trail blazer, starting group programing projects in 1955

stations operations and prestige should be negligible. Boston is only one notch behind Philadelphia as a TV money-making market and both WRCV-TV and WNAC-TV face competition from only two commercial stations.

■ The ABC-owned TV stations are busy putting on a new set of clothes. The change is inspired by a belief that standing still in the television business is tantamount to going backwards, that rivals catch up.

ABC-TV started business with a strong network and weak stations; a turnabout genesis from the other two networks. Now the ABC-owned stations think of themselves as young, eager and growing. Their record of last year gives weight to the belief.

As a group, they produced their highest revenues ever in 1962, playing a significant part in helping to increase their parent company's TV billings by 7.7% to an aggregate of about $205 million. In addition each owned station has showed a broader scope and diversity of local programing. In recent months, for instance, WABC-TV, the group's New York outlet, introduced a weekly half-hour series of news interviews, a weekly hour-long program on civic affairs and a 90-minute nightly live talk show. Then, too, whereas none of the O&O's had their own news departments two years ago, now each boasts of new news operations. It all comes under the heading of the new image that the ABC-owned stations are seeking.

Unlike the CBS-owned stations the ABC O&O's do not function independently of the network. Instead, they fit into the total corporate picture as part of the ABC Division of American Broadcasting-Paramount Theaters Inc. This structure hardly is time-worn; it was overhauled as recently as 1962. At that time, in hopes of creating a more closely knit station operation and to stimulate greater acceptance of the stations as an individual group, the five ABC-owned TV outlets were set up as a separate division with their own chief executive and staff in the ABC Division of ABC-Paramount Theaters Inc. Previously, operations of ABC's owned and operated radio and television stations were coordinated under one command.

Currently Theodore P. Shaker is president of the owned-TV stations division. The division encompasses program services, research and promotion and publicity departments. Shaker also has an assistant, Robert Goldman, who works closely with all departments. In total there are about a dozen members of the station division staff. As with CBS-TV and NBC-TV the five owned ABC-TV stations are represented by their own national spot sales organization.

■ Westinghouse Broadcasting ranks as the largest group after the O&O's. It ranks also as the television group operation with the most secure reputation. Through whatever means—promotion or self-aggrandizement or mirrors or sheer weight of performance—Westinghouse's five TV stations get favorable mention in a surprising number of industry discussions on multiple ownership. At the FCC some respondents to a researcher's questions make it a point to exclude Westinghouse before voicing criticism of multiple operations.

Westinghouse's status is achieved not only through word-of-mouth, its record is founded on solid fact. No group outside of the network O&O's has stations in better market position than Westinghouse. Only WJZ-TV Baltimore, among the group's five owned stations, falls outside of the top 10 listing in any category pertinent to market grading, and the Maryland station hangs on the periphery of a top 10 position. Last year the five Westinghouse Broadcasting stations are estimated to have accounted for some $36 million gross in revenues. This, of course, is no more than a gravy item to the group's parent company total gross revenues feast of almost $2 billion. Still, Westinghouse Electric Corp., the oldest and second largest producer of electrical equipment, went through a slump period in earnings in 1961 and WBC's financial performance did help to get the situation back to normal last year.

The strong man at Westinghouse Broadcasting's helm is its president, Donald H. McGannon, one of the outstanding personalities in the business. McGannon plays second fiddle to no one in the virtuosity of command. If Westinghouse basks in a bright personal image, it's at least partly a reflection of the doings and direction of McGannon. In his eight years as president of WBC, the 43-year-old ex-lawyer has not missed a turn at demonstrating his capacity for innovation and leadership.

Said an FCC commissioner:

"If there were more Don McGannons around, this multiple ownership thing wouldn't be any problem."

According to McGannon, it's Westinghouse's policy that each of its TV and radio stations (it has six AM's and three FM's) "is a separate, organic producing entity." The group executive reasons, as do so many of his colleagues, that local management must be deep-rooted in the community. The markets and communities that the Westinghouse stations serve each have their own customs, traditions, history and personalities, McGannon explains, and consequently they must mirror local tastes and mores.

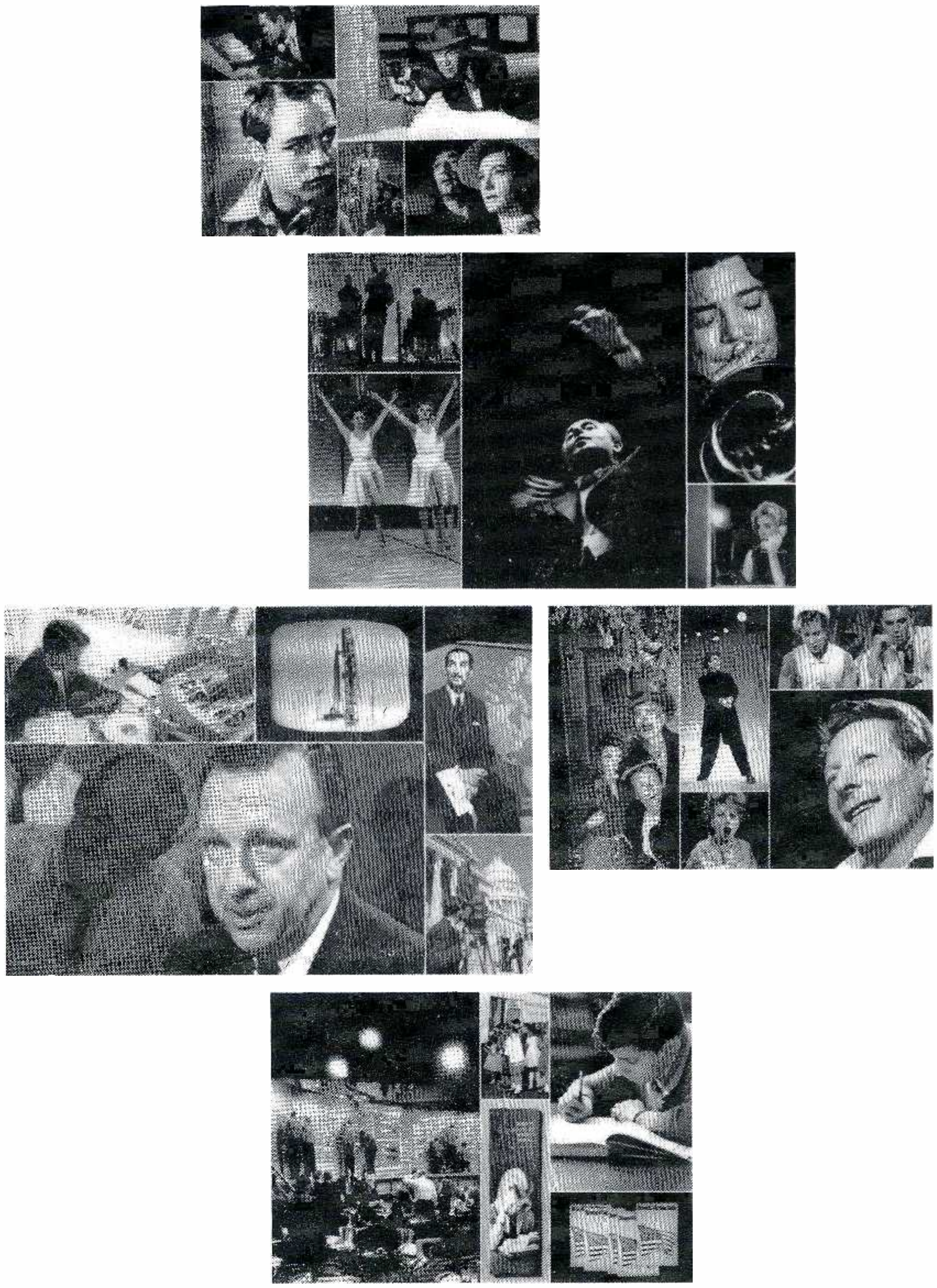
The group's publicly stated policy has it that the "individual WBC station and its management are directly responsible to and are in the best position to know the needs and requirements of their respective communities." And while the Westinghouse stations are given a liberal length of autonomy, care is taken that it's not long enough to trip them up or to allow them to wander out of sight. Overall policies are set by the central corps in WBC's New York offices.

All of the essential departments that exist cumulatively in all of the Westinghouse TV stations are duplicated at the central New York sources. Richard M. Pack, with the title of vice president, heads a three-man programing department which includes William J. Kalnad, national program manager, and George Moynihan, executive producer. The headquarter's office also lists a seven-man engineering department, a two-man sales staff, a four-man creative services section, a two-man accounting group and six area vice presidents to whom individual managers of stations located in each executive's respective area report.

Westinghouse started group programing projects as far back as 1955, marking it, as in so many other instances, as a trail blazer of some degree. The first group projects were solely public service efforts, the thought being that they could be produced more efficiently, qualitatively and, if the cost be amortized by each station in the group, more economically, at a central source than at any individual station.

By 1958, McGannon, convinced that film libraries then in extensive use by the Westinghouse outlets would be used up in a five-year period, predicted that his local stations would have to start preparing for the future by developing strong new TV program formats (see sidebar, page 58).

P. M., The Steve Allen Show and *The Mike Douglas Show* were and are products of McGannon's foresight. Westinghouse Group program projects produced and presented this year include: *Second Concert*, a one-hour concert program conducted by Robert Shaw and featuring the Cleveland Symphony Orchestra; *They Call It Folk Music* and *Folk Songs and More Folk Songs*, comprehensive digests of folk music; *Jazz With Steve*, an appreciation course of an important music form, and *Romeos and Juliets*, a one-hour program conducted by Alfred Drake which explored the origins and meanings of the literary



Everything makes the difference!

By now it should be abundantly clear that there is a considerable difference between the CBS Owned television stations and others, no matter what criteria you use to measure them. Local audiences know it—and show it! Local community leaders and officials know it! Local and national advertisers and agencies know it! If you would like further information, your CBS Television Stations National Sales representative will tell you more about WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis. And demonstrate what a difference the words "CBS Owned" can mean to you.

From 1959-1961 Metromedia committed over $34 million to buy new properties

classic. All the above mentioned programs are part of Westinghouse's continuing series of "Children's Specials."

By far the plum in WBC's pudding of productions this year was its presentation two months ago on its five owned stations of "The Advocate," a legitimate drama, on the same day the show opened on Broadway. It was the first time a Broadway play was shown on television day and date with its Broadway opening. Reportedly, Westinghouse spent about $80,000 for the production, which was really two productions, one shown in the legitimate theater and the other taped separately for TV presentation. In addition, the station group was believed to have put up about $60,000 of the total $100,000 it cost to put the play on Broadway. Apparently Westinghouse hasn't decided as yet whether the prestige and publicity value of putting on such an ambitious production is worth its expense (the group organization is estimated to have recovered only some $35,000 of its $140,000 investment through advertising on owned stations), but its original plan called for the financing of about six legitimate dramas a year if the right properties come along. At any rate "The Advocate" example gives emphasis to a very real advantage of group operation: a $140,000 investment for a single program by an individual station would border on the suicidal. The same $140,000 spread over five stations works out to $28,000 each, still costly programing but feasible.

■ Metromedia Inc.'s Metropolitan Broadcasting Television is numerically the largest and in ways the liveliest group operation in the field. It's the only multitiple owner to have the FCC maximum of 5 VHF and 2 UHF stations. This, however, is a distinction that figures to be shortlived. In October Metromedia contracted to sell its Stockton-Sacramento VHF, KOVR-TV, to McClatchy Newspapers for $7.65 million. Consummation of the deal awaits FCC approval.

Still the feeling in most industry quarters is strong that Metromedia will not wait long before plunging into another transaction destined to again bring it up to the seven station maximum. Not only will Metromedia revisit the trading block, observers believe, but it will deal only for a station that will improve its market picture. For buying to improve profitability has been the formula for the company's success. In a two-year period from 1959-1961, the company committed over $34 million in acquiring nine properties.

There has been little doubt about its success. Starting back in 1955 and building on a nucleus from the former DuMont Broadcasting Corp., Metromedia Inc., formerly Metropolitan Broadcasting Inc., has built primarily red-ink properties into black-ink operations. All its current stations are making money. The corporation's earnings (formerly sold over-the-counter, Metromedia now is listed on the New York Stock Exchange) have gone from 95 cents a share in 1956 to $1.17 a share in 1962.

Last year, too, marked the high point in a 10-year period of steadily rising revenues and improving earnings. The company's record net income of almost $2.5 million more than doubled that of 1961. The six TV stations it owned in 1962 (KTTV Los Angeles was acquired this year) were estimated to have accounted for about 40% of profits or about $1 million. Again, so far this year, Metromedia is scaling the balance sheet heights. Gross and net incomes for the first 39 weeks of the year and for the third quarter, both ended on September 29, increased substantially over the corresponding periods of 1962. In addition to its TV properties, the company owns eight radio stations (four AM's and four FM's), Foster & Kleiser, now probably the largest outdoor advertising company in the country, and the international touring Ice Capades.

All of the Metromedia TV stations fall within the range of the top 25 markets in terms of households reached and within the top 40 TV revenue-producing markets. But until the company acquired KTTV Los Angeles this year, its operation, with key stations in New York and Washington, D. C., had a definite East Coast flavor. Four of the stations operate in the competitive comfortableness of three-station markets, another is in a four-station market, WNEW-TV operates in the six-station New York market and KTTV is one of a nine-station mob in Los Angeles. Metromedia's cost operations are high since three of its stations—WNEW-TV, KTTV and WTTG—do not have network affiliations. And though Metromedia runs a high cost operation, stock analysts generally consider it an attractive, if possibly speculative, capital appreciation buy.

The hands that have guided Metromedia through the turbulent waters of high finance are those of John W. Kluge, chairman of the board and president of the company, and of Bennet H. Korn, president of Metropolitan Broadcasting Television stations. Kluge, a former food broker and small radio station owner, came into the company in 1959 and by way of a nimble business mind and unconventional tactics (almost all of his acquisitions were made on borrowed money) shaped the station group into a major force in broadcasting.

Bennet Korn, also a radio alumnus, has been especially adept at making the company's independent stations competitive with their network-affiliated rivals. He's a realist who knows that the television industry "is not like the automobile industry where you have identical spare parts for each automobile." In keeping with this knowledge, Korn tries to have all the Metromedia stations related to the community.

Local autonomy is the rule at all the stations with the possible exception of the two Illinois UHF's (WTVH Peoria and WTVP Decatur), which are both under the command of John H. Bone, vice president and general manager.

All the TV station managers report to Korn regularly. "Nothing happens at our stations that we are not aware of," he says. Every month Korn receives full reports from managers and department heads at the stations, he periodically makes trips to each station and the managers come in to New York six times a year for full and individual evaluations of their station's operation. All of the station's department heads, such as labor relations, research, programing and promotion, are duplicated by central staff counterparts in New York.

Sometimes the Metromedia stations will buy product as a group, but it's the exception. They buy much more frequently on a split basis.

"Why buy anything as a group?" asks Korn. "The opportunities in a three-station market are different from the opportunities in a six-station market."

Metromedia has been a spearhead in the multiple ownership movement towards group programing projects. The group's list of accomplishments in this area is long, varied and substantive. During the 1962-63 season, to take a sampling, Metromedia has created and presented on some, if not all, of its stations, such generally praised programs as *What's Going On Here*, a satirical look at the news; *In This Corner: Joe Louis*, a special two-hour autobiographical documentary on the fighter's life; *The Rebirth of Jonny*, a program dealing with a schizophrenic child; *VNR: The True Story of Lowell Skinner*, a two-hour study of an American defector, and the *Festival of Performing Arts*, a regular series which featured internationally-renowned artists of the stage and concert hall. Already scheduled for this season is a series of six one-hour dramas to be produced by Robert T. Herridge. Like many of the Metromedia creations, the Herridge dramas will be taped for telecast on all stations owned by the group.

Bennet Korn believes that individually-owned stations could not possibly produce such an array of product.

"You can't maintain network costs without a network of stations," he explains. "You must have the benefit of group ownership with at least the weight of stations in major markets."

Metromedia's group program project is still in the "experimental" stage, he points out, and only since the group acquired KTTV in Los Angeles, the nation's second biggest market, has it had a properly balanced foundation.

"There's no in-between service in television," Korn maintains. "There's the major service of the networks and there's local service, with nothing in between. The groups, by giving superior service to the local front, are the first available and possible force able to create quality programing."

■ The six RKO General Stations, like the Westinghouse, NBC and not-yet-discussed Crosley-owned stations, are only a relatively minor segment of a large and diversified publicly-owned company, but still it's one of the major group operations in television. RKO General's parent is General Tire & Rubber Co., a manufacturing and engineering giant whose interests include automotive and airplane tires and tubes, tire recapping materials and repair accessories, rocket motors, propulsion systems, propellants, components and instrumentation and explosive ordnance devices. General Tire & Rubber is the nation's 50th biggest industrial corporation, with sales last year of some $960 million and net profits of about $27 million. About 14% of its net income is derived from radio and TV operations. The manufacturing company's wholly-owned subsidiary RKO General, with interests of its own in community antenna and subscription television systems, claims to be the "nation's largest non-network-owned radio and TV operation." This judgment is based on its ownership of 18 broadcasting outlets —6 TV, 12 radio stations (seven AMs 5 FMs). All of its TV stations are located in major markets, but the group's Hartford outlet is a UHF channel devoting the bulk of its broadcasting time to the pay TV experiment RKO General is conducting with the Zenith Radio Corp. [see "Pay TV—So Near And Yet So Far Away," Parts I & II, TELEVISION MAGAZINE, April & May 1963]. Another of the company's stations, CKLW-TV, is a Canadian-licensed channel located in Windsor, Ont., but covering the Detroit market.

Despite having its three biggest market stations—New York, Los Angeles and Windsor-Detroit—operating without network affiliation, RKO General is believed to make about $50 million in annual gross sales from its broadcasting endeavors. The status of the group's Canadian station in regard to multiple ownership rules is open to question. Since at present RKO General owns four VHF stations, one under the limit, the question is not a pressing one. But if the company were to buy another V in this country the FCC would have to rule whether ownership of a foreign licensed station that covers an American market should count against a group's allotment of stations.

RKO General's Boston station, WNAC-TV, also has an uncertain future. It is involved in the NBC station swap deal in which it would be given in exchange for the network's Philadelphia outlet WRCV-TV [see "The Groups," Part I, November 1963]. If the FCC finally approves of this involved transaction, RKO General figures to be somewhat of a gainer since the Philadelphia market accounted for about $6.2 million more in total TV revenues last year than did Boston.

RKO General's widespread operations tie together in New York where Hathaway Watson, the company's president, is installed. Working just under Watson is executive vice president Jerome Bess, whose special responsibility is commercial program operations. Also working out of the New York office are such group executives as a news and public affairs director, a chief engineer, a labor relations expert and a controller.

"They're all strictly staff guys," says Watson. "They have no executive authority over the stations."

■ The five Storer Broadcasting TV stations are positioned strongly with respect to audience reach and profitability. They all fall within the confines of the top 50 markets in both households and revenues as estimated by TELEVISION MAGAZINE.

With five powerful VHF outlets, 12 radio stations (seven AMs, five FMs), majority interest in two community antenna systems and controlling interest of the Standard Tube Co., Detroit, Storer is considered to have one of the best-diversified operations of any group. Predating the general stampede by group organizations toward public ownership, the company's stock has been listed on the New York Stock Exchange since 1955. Among stock analysts, Storer is thought to be a good buy for income purposes although its growth potential is said to be only fair because of owning the FCC-stipulated maximum number of VHF properties. The group's operating expenses are known to be less than that of most major multiple station owners, reflecting the fact that its stations are located primarily in the larger markets, where profit margins are relatively the widest. Its overhead expenses, however, are relatively high.

From 1958 through 1962 Storer's net revenues increased by more than 140% while its net income, during that same period, grew 137%. Last year the group's gross revenues totaled $37.1 million, an approximate $400,000 jump over 1961, while net income amounted to $5.4 million, about $900,000 more than the previous year. Earnings per share were $2.24, up 44 cents over 1961.

So far this year, Storer still continues to gain robustly. The group's profit after taxes for the third quarter ending Sept. 30 was $1.1 million, a 21% increase over the same period last year (on a 9-month basis, however, the group is running behind its showing of last year due largely to a non-recurring loss of $256,247 from disposal of its newspaper property, *The Miami Beach Daily Sun,* last summer).

The company's TV chain of command runs from George B. Storer, chairman and chief executive officer, down to his son, George B. Storer Jr., who is president (all four of the elder Storer's sons are in the group organization), down to executive vice president Stanton P. Kettler and then to Bill Michaels, television vice president. The individual television station managers report to Michaels, who in turn reports to Kettler, who is responsible to the younger Storer who reports to his father.

Group management maintains a close control of all company stations. All stations are monitored with a view to compliance with program policies as set forth in Storer's program manual. Regular operating financial budgets and reports are submitted by the stations. Operational executives frequently visit the individual stations and train station management. But despite these controls and supervision, station general managers are expected to act autonomously in performing the daily routines of their stations.

At times the same programing is carried on two or more Storer stations, but this is not the general rule and again decision for such action rests with the individual station general manager. In 1961, in an expansion move (a sales representation firm, Storer Television Sales Inc., was founded the same year), the group organization started a production and syndication company called Storer Programs Inc. Among the programs produced by the new company and distributed to the Storer stations as well as client stations are the *B'Wana Don Show,* a children's program featuring a monkey; *The Littlest Hobo,* a series which stars a German shepherd dog, and *Divorce Court. Birth,* a special half-hour program showing the events leading up to and following a Caesarian section, was produced for WJW-TV's series, *Cleveland Report,* and later presented on all the other Storer stations.

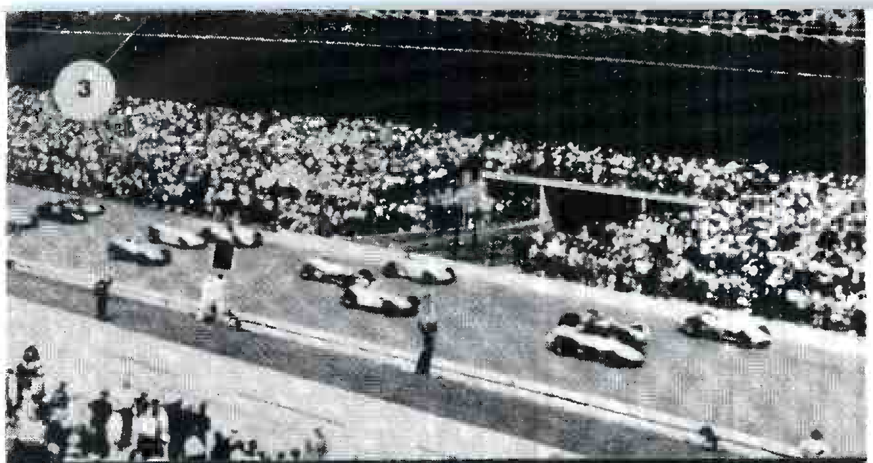
■ Along with RKO General, Triangle

[*Text continues on page 84*]

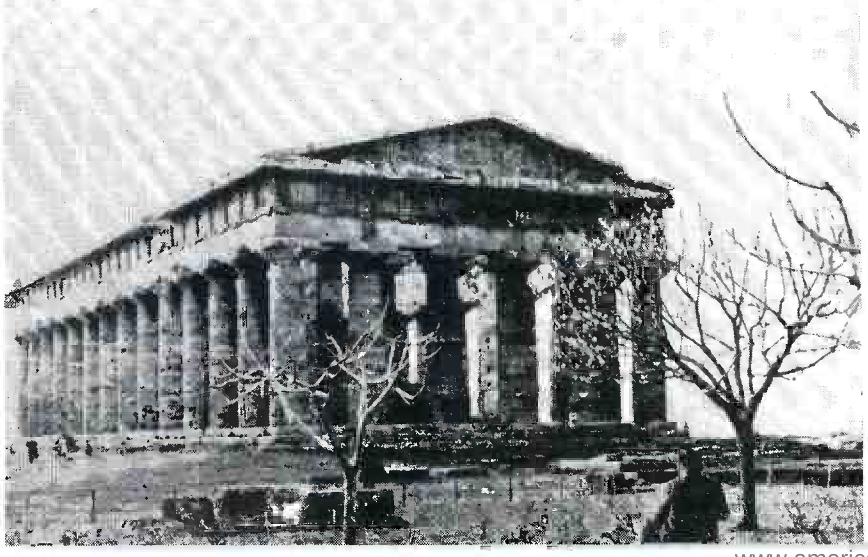
1

2

3



4



HOW SOME GROUPS PROGRAM

1. *The CBS-TV-owned stations have produced cultural and public service products which have won approving notices from coast-to-coast. Harry Belafonte answers questions from students on* The American Musical Theatre, *produced by* WCBS-TV *New York and shown as part of the network-owned TV stations' annual public affairs program exchange. Three dancers are shown in "Reflections," produced by* WCBS-TV *and presented on* Repertoire Workshop, *a series developed as a joint effort of the CBS-owned stations to unearth new TV talent. "Crawling Around," produced by* WCAU-TV *Philadelphia in cooperation with the U. of Pennsylvania, was another* Repertoire Workshop *effort. "Who Tied the Can to Modern Man," also shown as part of the* Workshop *series, featured the talents of seven young Californians and was produced by* KNXT *Los Angeles. Each week Lee Phillip welcomes children from Chicago settlement homes and schools to* The Friendship Show. *The weekly series is produced by* WBBM-TV *Chicago and is seen as part of the Public Affairs Program Exchange. Another* WBBM-TV *origination, the "The Ghost of Mr. Kicks," starring Oscar Brown Jr., was the station's contribution to the* Repertoire Workshop *series. Blues singer Lurlean Hunter was among 10 jazz greats who appeared on "The International Hour: American Jazz." The jazz special, produced by* WBBM-TV, *was the five CBS-owned TV stations' contribution to the annual International Program Exchange with broadcasters in 11 countries. "Eugene Ormandy's Sound of America" was another* International Hour *presentation.* KMOX-TV *St. Louis also made a contribution to the* Repertoire Workshop. *It was "The Pawn," in which St. Louis singer Marc Hannibal and The Legend Singers appeared.*

2. *The NBC-TV-owned stations put together a multi-shaped string of program beads. The* WNBC-TV *New York-produced* Recital Hall *gives viewers a weekly presentation of live classical music.* It's Academic *is seen in local versions on NBC-owned stations in Philadelphia, Chicago, and New York. The plight of the Puerto Rican newcomer in Philadelphia was dramatized in a prime-time* WRCV-TV *documentary, "Dream No Longer," on* WRCV-TV*'s prime-time documentary series* Profile. *The same NBC-owned station produced "Philadelphia Arts Festival," two half-hour programs highlighting the city's art festival.* Dr. Frank Baxter's Harvest, *an informational series (currently discontinued), originated at* KNBC-TV *Los Angeles.* Progress, *a weekly educational series exploring the needs and goals of public schools, is a production of* WRCV-TV, *as is* Concept, *which sometimes goes as far afield as uncovering Mayan civilization remnants in Guatemala. Backstage ballet rehearsal is filmed for* WNBQ*'s* Going on Ten, *a series honoring Chicago Lyric Opera.* WRC-TV*'s* Traffic Court *re-enacts actual cases from police blotters in Washington. "Las Posadas" was a Christmas special which* KNBC-TV *produced.*

3. *Time-Life Broadcast group projects include "The Common Market of Speed," the story of a racing driver shot by Bob Gamble of* WFBM-TV *Indianapolis, "$100,000,000 in Rags," the story of dress designer Jonathan Logan; "Mischief in the Land," a half-hour report on the defeat of communism in Iraq; and "Miss Smith of Georgia," about author Lillian Smith, written and produced by Time New York staffer Dick McCutchen.*

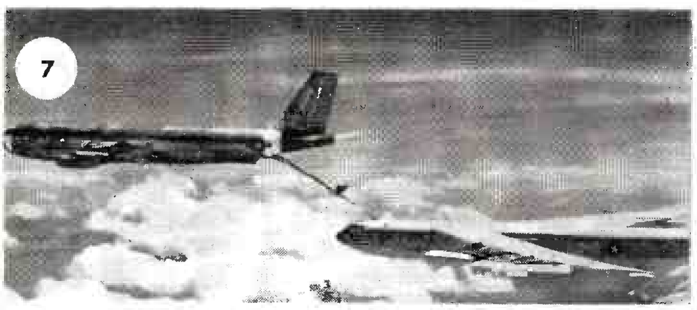
4. *The Cox stations occasionally exchange programs. The group's* Return *series, a look at World War II battlegrounds, was fed to several stations throughout the country.*

[*Continued on next page*]

5

6

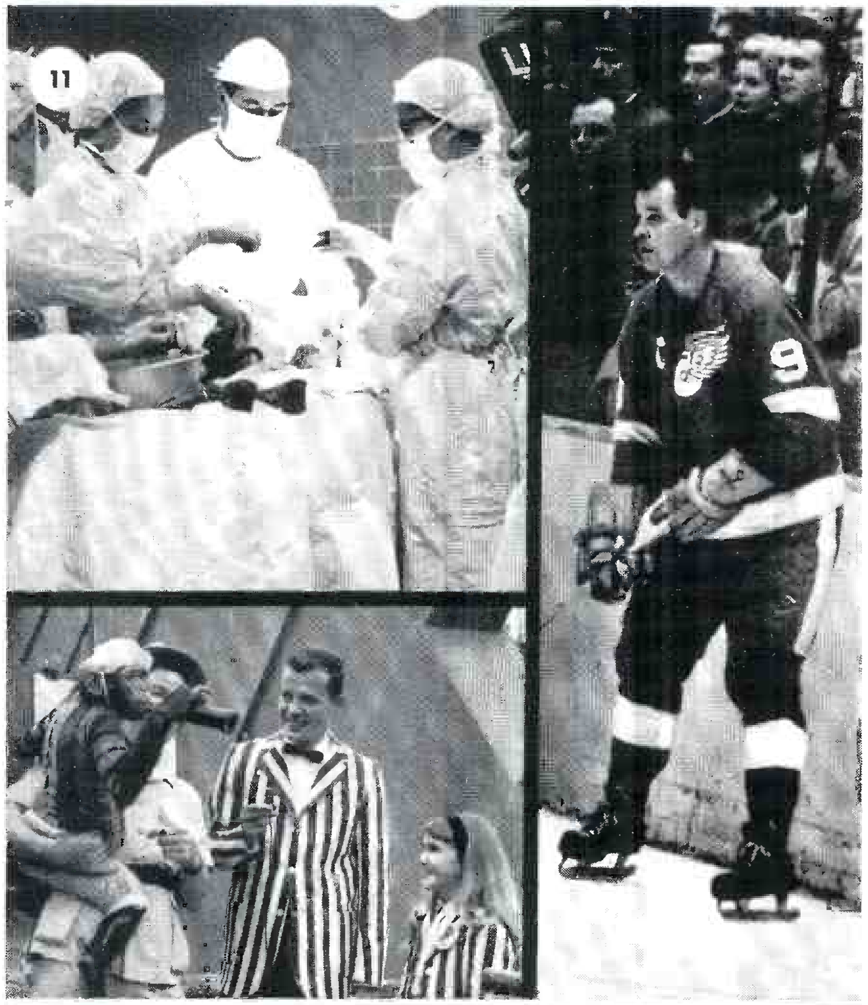
7



8

9


10


11


12

HOW SOME GROUPS PROGRAM *continued*

5. Metromedia's Metropolitan Broadcasting TV stations group is noted for its outstanding specialized programing efforts. Spiritual singer Odetta performed on Metropolitan Broadcasting's "Songs of Freedom" special. David Schoenbrun was the interviewer and a political defector was the subject in a two-hour in-depth study entitled "VNR: The Story of Lowell Skinner." "In This Corner—Joe Louis," was a special two-hour autobiographical documentary of the former boxing great. The group brought one of the great voices of the world to its stations' viewers when it presented another special, "The Joan Sutherland Show." Screen star Arthur Kennedy narrated "The Rise of Labor," a special which examined the American labor movement. "China and the Bomb" analyzed the effect of a nuclear China on the U.S. "The Establishment," the popular off-Broadway revue, came to TV for the first time on the Metromedia stations which also presented David Wayne narrating "The Rebirth of Jonny," the story of a schizophrenic child.

6. Miniature sets recreated famous military battles for Corinthian Broadcasting's half-hour program, The Magic Room, which originates at KHOU-TV Houston and is carried by all of the group's other stations. Stewart Alsop is among the noted columnists who present original news comments on Corinthian's ambitious new Columnists on the Air group project. Important news stories, such as convention coverage, are bicycled to all the group's stations. Debbie Drake, a syndicated exercise program, began as a local production on Corinthian's Indianapolis station WISH-TV.

7. Locally produced programs, such as documentaries, are, as a matter of policy, exchanged among Meredith Broadcasting stations' programing departments. One such program was the group's "SAC: A Changing Force for Peace," a filmed documentary on the Strategic Air Command's activities.

8. Crosley Broadcasting originates all of its group programs out of Cincinnati and feeds them to sister stations in Dayton, Columbus and Indianapolis. Church By The Side Of The Road is a Sunday morning show; Midwestern Hayride is an hour-long, early evening series on Saturdays, and Ruth Lyons' 50-50 Club is a popular daytime strip.

9. Westinghouse Broadcasting has compiled one of the most impressive group programing records. Fredric March and Florence Eldridge explored our art heritage in "America: The Artist's Eye." Puppeteer Bil Baird gave Westinghouse viewers the history of puppets from Egypt to Charlie McCarthy in his Baird's Eye View program. James Daly starred in "The Advocate," the first legitimate show ever to be shown on TV day-and-date with its Broadway opening. Mike Douglas and Phyllis Diller laugh it up on The Mike Douglas Show, a 90-minute series created by KYW-TV Cleveland and seen on the group's other four stations. "Romeos and Juliets" offered a comparative history of the love legend. Magician Milbourne Christopher bedazzled Zero Mostel and Julie Harris on "Magic! Magic! Magic!," a children's special.

10. Great Music is the Tribune Co.'s important group project, while documentaries such as "Rise and Fall of Benito Mussolini" are produced on an individual station basis.

11. Storer Broadcasting counts among those group projects it boasts of: "Birth," produced for WJW-TV's Cleveland Report, the B'Wana Don Show for children and sportscasts of such events as the Detroit Red Wings hockey games.

12. The ABC-TV-owned stations are just getting their feet wet in group projects. Two starters are "A Look Behind the Legend: Babe Ruth" and the daytime Girl Talk series.

THE GROUPS *from page 79*

Hearst's television properties are helping to keep its newspapers in business

is one of two six-station multiple owners in the television industry, both ranking just behind Metromedia in the number of television outlets owned and operated. The station organization also owns 10 radio properties, five AMs and five FMs.

With the exception of WFIL-TV Philadelphia, the Triangle TV stations fall outside the range of what are considered to be the key revenue markets. Two of the stations—in Fresno, Calif., and Lancaster-Lebanon, Pa.—have UHF allocations. The latter station, along with stations in Binghamton, N.Y., Altoona, Pa., and New Haven, Conn., was acquired in one year of furious activity from 1955 through 1956. The acquisitions were made in line with an avowed Triangle quest for a full quota of stations. In all, the firm's outlay for stations (radio outlets were included in the transactions) in the 12-month period added up to almost $12 million.

The Triangle stations are a radio and television division of Triangle Publications Inc., a powerful and growing company with diverse newspaper and magazine interests that's owned by the Walter H. Annenberg family. Listed in the Triangle stable of publications are *TV Guide, Seventeen* magazine, *Philadelphia Inquirer, Philadelphia Daily News, New York Morning Telegraph* and *Daily Racing Form*. Triangle also owns a company that makes transmitter equipment.

Roger W. Clipp, the executive who engineered Triangle's move to full status in the television industry, is vice president and general manager of the firm's radio and television division. Under him at Triangle's Philadelphia headquarters are an executive assistant, directors of national sales, engineering, public relations, programing and national sales development and business and research managers.

Triangle is devoted to group programing projects. It claims that its output surpasses all other groups combined and estimates its 1963 total as being 6,347 hours. The larger part of this total represents radio activity, it's quickly conceded, but, says a company spokesman, "in television alone the number of group produced shows exceeds all other groups and local stations, and is only possible when the resources of a number of stations are combined to man as well as finance a regular schedule of production."

■ The Tribune Co. stations are the offspring of two of America's great newspapers. WPIX New York is the station of the *New York Daily News* and WGN-TV Chicago is the station of the *Chicago Tribune*, the first two ranked newspapers in circulation. The papers put their respective stations on the air in 1948 and WGN Inc. added a third wing to the group in 1960, with the purchase of KDAL-TV Duluth, Minn. (the sale included KDAL-AM, giving WGN Inc. a radio station to go along with WGN Chicago) for $3.3 million.

The Tribune Co. group has an interlocking ownership. Its history began more than 100 years ago when Joseph Medill, publisher of the *Chicago Tribune*, already a powerful voice in the Midwest, fathered three daughters. One of the daughters married Robert R. McCormick, nephew of Cyrus McCormick, inventor of the reaper. Col. Robert McCormick ruled the *Tribune* for 41 years, turning it into the self-styled "World's Greatest Newspaper." Another Medill daughter gave birth to Joseph Patterson, who in 1919 started the country's first successful tabloid, the *New York News*. McCormick, though personally involved with the operation of the *Tribune*, was nominal boss of the *News*.

This same kind of local autonomy under nominal central control basically is the way the TV station group organization is run today. Fred M. Thrower is executive vice president and general manager of WPIX. Under him are such conventional station staff people as a vice president in charge of operations, vice president and controller, vice president and sales manager, news and live program manager, film program manager, advertising research and promotion manager, vice president in charge of engineering, and public relations director. They all operate without any group wire-pulling from Chicago.

The Chicago branch of the organization is headed by Ward L. Quaal, executive vice president and general manager, WGN Inc. Quaal also is president of KDAL Inc., the WGN station subsidiary in Duluth, Minn., and a director of WGN, KDAL and WPIX. Although Quaal is its chief executive officer, KDAL-TV still enjoys local management with its own general manager, commercials manager, program director, promotion manager, news director and chief engineer.

The Duluth station is a CBS-TV affiliate, but the Tribune Co.'s other two TV stations are noted for their non-network status. WGN-TV and WPIX are probably the two most successful independent stations in the country. In combined terms of prestige, audience reach and revenues earned they are a difficult combination for even network-affiliated stations to top. Last year the Tribune Co. stations, including KDAL-TV, had total estimated gross billings of about $17.2 million, or more than all but eight other groups.

WGN-TV and WPIX both originate a good deal of special and documentary programing which eventually may find its way to the other stations in the group as well as to client stations via syndication. But these programs are bought on an individual station basis and cannot be considered part of group projects. One exception is WGN's *Great Music* program, regularly featuring the Chicago Symphony Orchestra, which originates in Chicago and is then bicycled to the other stations.

■ Newspaper properties put the Hearst Corp. in business; television properties are helping to keep it from going out of business. For the fabulous publications empire that the late William Randolph Hearst carved out of a growing America from 1887 through 1951 has been sliced down to a third of its former size. Where there were 31 daily and separate Sunday newspapers and Sunday magazines in 1937, there now are only 10. Just last October, the Hearst Corp. shut down the 30-year-old *New York Daily Mirror*, a newspaper that had the second highest circulation in the country.

Its newspaper holdings alone, however, do not honestly reflect the varied interests the company still retains. It has extensive real estate holdings, owns shares of gold and silver mines in Mexico, publishes Avon pocket books, and a string of consumer magazines that includes *Good Housekeeping, Cosmopolitan* and *House Beautiful*, and operates six radio (three AMs, three FMs) and three television stations. In all the Hearst Corp. claims more than 20 subsidiaries.

It's the later ventures of the company that are proving to be most profitable. Hearst's magazine and TV properties have been pouring in enough black ink to somewhat stem the flow of red ink from the firm's newspaper holdings. The three Hearst TV outlets are all big-market stations. Last year they were roughly estimated to have accounted for $15.6 million in total gross billings. In sharp contrast, the *Mirror*, one of the corporation's biggest newspaper properties, was said to have lost $2.5 million this year.

The Hearst Corp. is wholly owned by the Hearst family and two philanthropic foundations. Its net worth reportedly is considerably more than $85 million. The only one of the corporation's many companies in which there is public ownership is Hearst Consolidated Publications Inc. WTAE Pittsburgh is owned by WTAE Inc., a subsidiary of Hearst Consolidated Publications. WBAL-TV Baltimore and

Courtesy of The Detroit Institute of Arts

"SELF PORTRAIT" by VINCENT VAN GOGH

uniquely reveals the artist's character despite its lack of both detail and definition. The intense vitality and tortured expression vividly demonstrate Van Gogh's spiritual and emotional loneliness, as well as the abnormal sensitivity which dogged him all his life.

in a class by itself

Masterpiece — ***exceptional skill, far-reaching values.*** This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV

THE **NEWS** STATIONS

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

Capital Cities receives its highest accolades from Wall Street observers

WISN-TV Milwaukee are 100% owned by the Hearst Corp.

The Hearst empire is now in the control of William Randolph Hearst Jr., the legendary chief's second son, who is editor-in-chief of all the corporation's newspapers and chairman-of-the-board, and Richard E. Berlin, president of the Hearst Corp. since 1940. D. L. (Tony) Provost is vice president and general manager of Hearst's radio and TV division. He works out of the corporation's New York offices.

■ Scripps-Howard Broadcasting was incorporated in 1935. It owns and operates four VHF stations in the Midwest and South. It also controls five radio stations (three AM, two FM). Earlier this year the company made its first public offering of stock—a secondary distribution embracing 375,000 shares of common sold over-the-counter. The shares represented approximately 15% of the company's outstanding stock.

Scripps-Howard Broadcasting had net operating revenues of $12.1 million, net income after taxes of $3.1 million and earnings of $1.20 per share in 1962. Television operations are said to account for about 92% of the company's net revenues. The Scripps-Howard TV stations are believed to broadcast to a potential of nearly 2 million homes in its four market areas. During 1962, 21% of the company's television broadcasting revenues were derived from network advertising, 47% came from national spot, 21% from local advertising and 11% from special services.

The executive officers and directors of the company include Karl A. Bickel, chairman of the board and director, Jack R. Howard, president and director, and M. C. Watters, vice president and director and also general manager of WCPO-TV Cincinnati. Jack Howard, of course, is president and general editorial manager of Scripps-Howard newspapers, a chain that embraces 18 U. S. dailies. It is one of the most successful newspaper chains in the country having endured for 85 years. It boasts of more than 3 million daily circulation, two feature syndicates and the United Press International wire service. It's believed to clear from $10 to $12 million a year in profits on a gross of some $200 million.

■ The Crosley Broadcasting TV station group operation is the product of more than 40 years of broadcast experience. The organization grew out of the primitive radio experiments of the late Powell Crosley Jr. in Cincinnati in 1921 into a formidable four VHF, one AM multiple operation. All of the stations are located in the Midwest and cover top 50 markets.

Crosley Broadcasting Corp. is a subsidiary of Avco Corp. (it was absorbed in 1945), a corporate Goliath (the 127th ranking industrial company last year with gross sales of more than $400 million) which has seven operating divisions and four wholly-owned subsidiaries making space vehicles and ballistic missiles, specialized farm equipment and household and commercial appliances. James D. Shouse is chairman of the board of Crosley and John T. Murphy, an ex-NBC page boy, is president.

The Crosley stations always have been close knit. As far back as 1949 (it was one of the first three-station groups in existence), the Crosley stations in Cincinnati, Dayton and Columbus were all linked together by a microwave relay setup which permitted interchange of programs among the stations. The broadcasting group, which has its main offices in Cincinnati, has stressed the development of local personality shows. Its Ruth Lyons *50-50 Club* reportedly is one of the highest rated daytime TV programs in the country.

The Crosley station operation—three of the stations have NBC-TV affiliations—also is noted for its urgent advocacy of color broadcasting. The group pioneered in the telecasting of night baseball and basketball games in color.

■ The four-station Capital Cities Broadcasting Corp. group is the delight of Wall Street. Knowledgeable stock observers hand it their highest accolades: "An example of what can be done to improve station profitability when good management moves in," says one respected research organization.

"Profit growth has been impressive, shows the best record of growth of any publicly-owned independent broadcasting company," remarks another investment analyst.

Stringing together a collection of newspaper and trade paper clips about the group since 1961 adds up to a montage of prosperity. They read: "Capital Cities income sunny in first quarter," ". . . earnings up in 1961," ". . . net up 44% first half of 1962," ". . . reports 91% gain in first quarter of 1963," ". . . stock offering sold out first day," ". . . profit up 41% in first nine months of 1963."

The details that tell an even more striking story than these exclamation points of success are that in a four-year period from 1958 through 1962, the group's net revenues increased from $2.6 million to $15.7 million and share earnings multiplied almost five times, advancing from 27 cents to $1.33. Capital Cities' net revenues of $15.7 million last year were some $5.2 million more than was earned in 1961, while its net income of $1.6 million represented about $500,000 in increased earnings over the previous year.

The company has managed this startling growth from a small local operation to a major group broadcaster in a five-year period primarily by being an opportunistic purchaser of poorly-run stations. When making an acquisition, Capital Cities has shown an impressive ability to revitalize through tight management. An example of this judicious management took place in the spring of 1961, when the group organization, recognizing the value of diversification, purchased a 40% interest in Broadcast Advertising Inc., a firm that handles advertising in New York's subway system. Sold on the American Exchange, there's talk that Capital Cities' stock will soon be making a move to the Big Board.

Currently the group owns four VHF stations along the East Coast and one UHF satellite station. It also operates four AM and two FM outlets. The television properties are believed to account for 75% of both the group's net revenues and pre-tax income.

Frank M. Smith, a 10.7% stockholder in the firm, is president of Capital Cities Broadcasting, but executive vice president Thomas S. Murphy is more directly concerned with the everyday operation of the stations.

■ Samuel I. Newhouse, who has interests in one UHF and four VHF stations and one UHF satellite station, has a compulsion to collect communication properties. The *New Yorker's* trenchant columnist A. J. Liebling suggests that he's the "ragpicker" deluxe, a backhanded tribute to Newhouse's specialty for buying unprofitable properties and turning them into money-makers. Since he invested $49,000 for a piece of the little-known *Staten Island Advance* in 1922, Newhouse has spent well over $120 million in acquiring all or part of 30 newspapers in 13 metropolitan cities, six radio (three AM and three FM) and six television properties. In addition to these interests, Newhouse owns such magazines as *Vogue, Glamour* and *House and Garden* and the Street & Smith magazines which include *Mademoiselle*.

President of the Newhouse Broadcasting Co. is Edmund R. Vadeboncoeur. Samuel I. Newhouse owns 87% of Newhouse Broadcasting, while his sons Samuel I. Jr. and Donald and his wife Mitzi all own 4% each. The company also

Need a direct line to your audience?

The nearest thing to a direct line to your television audience is an ARB Overnight Survey . . . audience estimates the very next day on any U. S. television market. This economical survey method gives the quick and useful research information you need on short notice — registering the effects of new competitive programming, revealing differences after facility improvements and providing an up-to-the-minute sales and management aid for new shows.

If you can't afford delays and if you can't bypass sales opportunities, then you *can* afford ARB Overnight Surveys. When you face a decision requiring immediate audience estimates, join the growing number of other broadcasters, agencies and advertisers who regularly rely on the speed and reliability of ARB Overnight Surveys.

AMERICAN RESEARCH BUREAU
DIVISION OF C-E-I-R INC.

For further information — Washington WE 5-2600 • New York JU 6-7733 • Chicago 467-5750 • Los Angeles RA 3-8536

Corinthian tries to achieve a balance between headquarter's and local responsibility

has interlocking ownership of the stations with the Newhouse newspapers. Newhouse Broadcasting owns 50% of KOIN-TV and KOIN-AM Portland, Ore., and 22.7% of KTVI St. Louis, besides having full control of WSYR-TV Syracuse and WTPA Harrisburg, Pa.

Newhouse is known as a "voiceless owner," a man who does not impose his will on the properties he owns. He believes in serving the people and receiving a fair return from the people in the form of circulation and advertising revenues.

Newhouse is on the record as saying that his acquisitions "should make some profit and have enough financial reserve to support and guarantee a policy of responsible independence. Overstatement of the business factor can be harmful, but lack of business sense can be totally destructive. . ."

■ Transcontinent Television Corp. is a five-station television group that no longer wants to be a group. If the FCC finally nods its assent to the celebrated $38.5 million transaction announced earlier this year, Transcontinent will be left devoid of all its stations, including four AMs and four FMs, except WDOK-AM-FM Cleveland. The total sales price of the TTC facilities, which will go to Taft Broadcasting, Midwest Television Inc. and Time-Life Broadcasting, is based on about $21.20 per share of the 817,000 shares of company stock outstanding. Jack D. Wrather, president of the Wrather Corp., owner, among other properties, of the Muzak background music firm and movie and TV properties *Lassie, The Lone Ranger* and *Sergeant Preston of the Yukon,* holds 3,200 shares of class A common stock and 181,000 shares of Class B common.

Transcontinent has always been kind to its shareholders. It was incorporated in 1956 and went public in 1961, selling its stock over-the-counter. It enjoyed rapid growth since its formation, setting new gains each succeeding year. In May 1961, shareholders approved a two-for-one split of Class A and Class B stock. Three dividends were paid that same year and two more were declared last year. In the five-year span 1957-61 revenues more than tripled from $5.1 million to $15.4 million and share earnings climbed from 27 cents to 75 cents. Last year revenues were $15.6 million, earnings per share 92 cents and net income $1.6 million.

Major stockholders of Transcontinent include Paul A. Schoellkopf Jr., J. Fred Schoellkopf IV, George A. Goodyear, Jack D. Wrather, General Railway Signal Co. and Edward Petry & Co. Paul Schoellkopf Jr. is chairman of the board and David C. Moore is president.

■ The five Corinthian Broadcasting Corp. stations have solidly entrenched positions in the competition among group-owned stations. All are affiliates of CBS-TV.

The stations have a strong record in news and public affairs coverage. They are located in the Southwest, West and Middle West in markets that border the first rank ones in size and influence.

Corinthian Broadcasting is controlled by Whitney Communications Corp., a company that lists former ambassador to England John Hay Whitney as its chairman. Mr. Whitney has such publishing properties as the *New York Herald Tribune, Parade,* a Sunday supplement, and *Interior Design*, a decorating magazine. The source of Whitney's vast financial holdings is J. H. Whitney & Co., a private investment company. C. Wrede Petersmeyer, a partner in that company, is president of Corinthian Broadcasting and all its operating subsidiaries.

Petersmeyer acts as chief operating executive of the station group organization. Each of the Corinthian stations is managed by a vice president and general manager, who in each case reports back to Petersmeyer at group headquarters in New York. In the New York office there also are staff men covering such areas as programing, sales, advertising and promotion, research, engineering and finance.

The prevailing philosophy at Corinthian has it that group operations should maintain a "balance between the basic responsibility that inheres in ownership and top management, on the one hand, and the operating responsibility of the local station manager." In keeping with this belief, basic operating procedure is determined in New York by ownership and top management, and carried out by local management. But communication between Corinthian management and station management is close and the views of local station management are said to contribute substantially in the determination of basic policy.

■ Time-Life Broadcast Inc., a subsidiary of Time Inc., entered the station-ownership field in 1952. Since that time the broadcasting group has visited the trading block often, acquiring six more TV properties and selling off two. In December 1956, in what was then one of the biggest deals in broadcasting history, Time became the owner of three TV and AM stations in Indianapolis, Minneapolis-St. Paul and Grand Rapids with the acceptance of its $15,750,000 bid for the assets of Consolidated Television & Radio Broadcasters Inc., owned by Harry M. Bitner Sr.

These stations still form the nucleus of Time's broadcasting empire today. Currently the station group owns and operates five VHF stations and nine radio (five AM, four FM) properties. Still trying to improve its position, Time just recently agreed to purchase a Bakersfield, Calif., UHF, KERO-TV, from Transcontinent Television Corp. for $1.5 million.

Time-Life Broadcast's parent, Time Inc., is best known as publisher of *Time, Life, Fortune, Architectural Forum, House & Home* and *Sports Illustrated*. Last year the company had record revenues of some $326 million and peak earnings of $10.2 million. Time-Life Broadcast contributed considerably to these advances, producing new records of its own in revenues and in audience reach, now estimated for all the group's stations to be about 2.5 million homes.

In keeping with the almost universal practice among station groups, Time-Life Broadcast maintains an executive staff, working out of a New York office, which coordinates and carries out liaison with all stations, primarily in broad policy and business affairs areas. Executives concerned with group administration are Weston C. Pullen Jr., president of Time-Life Broadcast Inc.; Frederick S. Gilbert, vice president and general manager; Edgar P. Smith, vice president, experimental programing; Andrew J. Murtha, business manager, and Richard Krolik, public relations director.

■ The James M. Cox group got a vital injection of new station blood this year with the purchase for $12.36 million of KTVU, an independent station operating in San Francisco, one of the top 10 markets. The acquisition gives size and dimension to the station group whose ownership position previously seemed to be overly sectional.

James M. Cox, whose name the group takes, ran for president in 1920 on the Democratic ticket (Franklin D. Roosevelt was his running mate). The Cox family also owns the *Dayton News* and *Journal-Herald*, the *Atlanta Journal* and *Constitution*, and *Miami News* and *Springfield* (Ohio) *Sun* and *News*. Of late the company has been moving out of the station and publishing areas and buying community antenna properties. Currently it owns such systems in Pennsylvania and Washington state and has franchises in several other sections of the nation.

Major domo of the Cox broadcasting

estates is J. Leonard Reinsch, considered to be one of the industry's most astute executives (he's television consultant to President Kennedy).

Like the overwhelming majority of other groups the Cox broadcasting organization has a central staff operation. Each station is run autonomously but accounting forms are uniform. Overall operations are under the supervision of Frank Gaither, general manager of WSB-TV Atlanta, Ga., who in turn reports to executive director Reinsch. Atlanta is the command post for the group.

Each station determines its own program policy, selects its own programs and provides public service in accordance with the needs of its respective area. There is an exchange of news programs when stories of general interest break in the area of one of the Cox stations.

■ Taft Broadcasting Co., which has expanded aggressively in the last several years, is on the verge of pulling off a deal that will throw it into the forefront of multiple ownership ranks. Already claiming an impressive roster of stations that includes WTVN-AM-FM-TV Columbus, Ohio; WBRC-AM-FM-TV Birmingham, Ala.; WKRC-AM-FM-TV Cincinnati and WKYT-TV Lexington, Ky. (the last named station is UHF), Taft has contracted to buy one UHF and two VHF channels from Transcontinent Television Corp. [see "The Groups," Part I, TELEVISION MAGAZINE, November 1963]. Approval of the transaction by the FCC would make Taft the only group (now that Metromedia is planning to sell one of its properties) to have the maximum ownership of five VHF and two UHF stations allowed under present rules.

The company's record of growth has been excellent. Over the past 10 years its revenues have mushroomed some 300% and its net has advanced about 725%. Taft's annual report for the fiscal year ended March 31, 1963, showed gains of 14% in net revenues and 22% in earnings over the previous year. Total revenues of $12.5 million compared favorably with the $11 million grossed in 1961. The company also had net income of $2.3 million, or $1.45 per share, an advance from the previous year's record of $1.9 million earned or $1.19 a share.

Taft's television stations are estimated to account for about 85% of aggregate profits. This TV income reportedly breaks down to about 25% from network advertising, about 50% from national spot and 25% from local spot.

In 1962, in a move that created a stir of adverse reaction, all three of the Taft stations switched primary network affiliations from CBS-TV to the ABC television network. (WTVN Columbus, from its inception, had been affiliated with ABC-TV). As a result of the shift, the company was able to boost its basic hourly network advertising rate some 17% to $1,750 from $1,500.

This action took place about the same time the company listed its stock on the New York Stock Exchange. In a diversification move that same year, Taft bought two Cincinnati bowling centers for more than $2 million.

Hulbert Taft Jr. is board chairman and chief executive officer of the group broadcasting organization. He's backed up by Lawrence H. Rogers II, former executive vice president, recently named president, and John L. McClay, vice president in charge of operations.

All of the Taft stations are under autonomous control but they operate within the framework of the group's centralized policy. Editorials are written and delivered by Lawrence Rogers.

■ The Cowles Station group breaks at least some of the rules that govern the other multiple owners. The Cowles families have interests in four VHF stations, three in the Midwest and one in the South. The stations are operated as separate entities by various affiliate interests.

Cowles Magazines and Broadcasting Inc., which lists Gardner Cowles as president and chairman of the board and Luther L. Hill as a director and president of its broadcasting division, owns KRNT-TV Des Moines and WREC-TV Memphis. The *Minneapolis Star and Tribune*, run by Gardner's brother John, owns a majority interest in the Wichita-Hutchinson Co., licensee of KTVH Hutchinson, Kan., and a 47% interest (the other 53% belongs to Ridder Newspapers) in Midwest Radio-Television Inc., licensee of WCCO-TV Minneapolis-St. Paul.

Due to the fragmented nature of their ownership, the Cowles stations are operated with a good deal more autonomy than even the most liberally-managed of the other groups enjoy. All are CBS-TV affiliates.

Cowles Magazines & Broadcasting Inc., the major force in the group organization, is known to be conducting an aggressive expansion and diversification program. In the last two years the publicly-owned company, whose stock is sold over-the-counter, acquired *Family Circle* magazine to join the long-established *Look* magazine, started *Venture*, a hard-cover consumer magazine devoted primarily to travel; purchased two Florida newspapers, initiated a Sunday edition for its already-owned newspaper, started a book division, entered the encyclopedia business, sold one TV station, WHTN-TV Huntington, W. Va., realizing a substantial capital gains profit, and bought another, WREC-TV, for $8 million. Further expansion, especially in the TV industry, would not be surprising. END

ADDENDA

The following are oversights affecting information carried in "The Groups," Part I, November 1963. Listings and charts showing 102 groups comprising 291 stations should be adjusted to 104 groups comprising 295 stations. Similarly, the figure showing group stations representing 56.0% of total stations in operation as of Oct. 16, 1963 should be changed to 56.7%.

Multiple ownership interests, which it was stated owned 120, or 69.4%, of the 173 stations in the top 50 television revenue-producing markets, in fact own 121, or 69.9% of the 173 stations in the top 50 markets. In the breakdown of group owners who have interests in other media, the changes increase the number of groups that have interests in AM radio stations from 84 groups connected with 240 stations to 86 groups affiliated with 244 stations. The 50 groups reported to have interests in 115 FM radio stations have increased to 52 groups with interests in 117 FM stations.

The 20 groups said to be operating three VHF stations should be changed to 21 groups and the 35 groups operating two V's should be changed to 36 groups.

It should also be noted that the ownership of a three-station group consisting of WBIR-TV Knoxville, Tenn.; WFBC-TV Greenville, S.C., and WMAZ-TV Macon, Ga., has changed its corporate name from WMRC Inc. to Southeastern Broadcasting Corp.

The two new groups to be added and their particulars:

3-Station Owner

THE OUTLET CO. STATIONS (3)

Other interests in: two AMs, one FM

WDBO-TV Orlando, Fla. ....ch. 6, CBS
WJAR-TV Providence, R. I.....ch. 10, NBC
*WNYS Syracuse, N. Y. ....ch. 9, ABC

*Station is operated on an interim basis by a corporation formed by 10 applicants. One applicant is Salt City Broadcasting Corp., owned 50% by The Outlet Co. Veterans Broadcasting Co., a previously mentioned group owner, is also an applicant for the station.

2-Station Owner

ROY H. PARK BROADCASTING INC. STATIONS (2)

Other interests in: two AMs, one FM

*WECT Wilmington, N.C...............ch. 6, NBC, ABC
WNCT Greenville, N.C. ....ch. 9, CBS, ABC

*WNCT, which is 100% owned by Roy H. Park Broadcasting Inc., owns 30% of WECT (last month Park bought WDEF-TV Chattanooga, Tenn., for $2,780,000 from Carter Parham, Edward Findlay Jr. and associates but the transaction still awaits FCC approval).

RCA insists that a drop in the $450 set price must mean a sacrifice in quality

last October, at another 4% surcharge, for another color special, *Elizabeth Taylor's Tour of London.*)

To CBS's way of thinking, the response of advertisers to its trial balloon was "something short of enthusiastic." Nevertheless, CBS isn't doing a complete ostrich act on color. It estimates that from 1950 to the present its outlay on color comes to more than $13 million. Another $1.5 million is currently going for color facilities in CBS's new New York studio project. "It's foolish to be shortsighted," says a CBS executive.

CBS doesn't know when color will be commercially successful for the broadcaster. It will supply color if advertisers pay for it; it will not "sacrifice the interests of 98% of the audience who can receive only black-and-white for the small per cent who have color." Says Bill Lodge, ". . . we could add $3 to $5 million a year to our operating expenses; and we could broadcast an extensive color schedule at little or no additional cost to our advertisers." But it won't.

Ad agencies have been notified by CBS that there is a $3,500 per hour color facilities charge on the network, $1,750 more than the black-and-white charge for origination, distribution, time zone delay, etc. "This additional payment for color," says Lodge, "won't completely cover our out-of-pocket costs for transmitting color programs on the network, but it does formalize our policy of not giving color away."

To say that NBC-TV gives its color away is, on the surface, correct. But it is also an over-simplification. NBC and RCA executives counter quickly that color brings NBC benefits that are hard to measure. "How do you figure in new business drawn to the network because of the color schedule?" asks a network spokesman. "Disney left ABC-TV to take advantage of NBC color. Kodak left CBS and the *Ed Sullivan Show* to use NBC color. We have more automotive advertising, twice as much as CBS, because the auto men are in heavy on color commercials."

NBC, obviously, has gained business because of color. Upwards of 150 advertisers were in NBC color shows last year. This year NBC has some 50 advertisers regularly using color commercials, eight of them using color commercials in black-and-white as well as color programs. Aside from advertising, the network is piling up years of experience in the use of color, learning to handle it to its best effect. These intrinsics count for something.

In its watch on color, CBS is keeping a watch on NBC's color advertising. As a gauge of the advertiser's color interest, CBS periodically checks to see how many of the commercials appearing in NBC's color programs are themselves in color. It doesn't seem impressed.

Monitoring NBC-TV from April 1-7 this year, the CBS researchers clocked over 39 hours of color—almost half the entire NBC schedule. During these color programs, CBS reports, there were 307 commercials of which 247 were black-and-white and 60 were color—a color commercial saturation of 20% of commercial time open to color.

Analyzing its findings, CBS said this: "The only apparent explanation as to why more of these commercials were not transmitted in color is the belief that the advertisers were not sufficiently interested in having their advertising in color to pay the nominal amount required to produce their commercials in color."

NBC, of course, looks at it in a different way. Its own log on color commercials aired during the first week of April showed daytime color carrying 14% color commercials, prime time 60% filled with color commercials, the *Tonight Show* 4% color stocked, an overall 24%. The significance, NBC points out, is a lot of color in the peak viewing hours where it counts the most.

A REDUCTION IN COSTS

NBC now colorcasts 28 shows a week, has 70% of its nighttime schedule in color. It maintains that its color costs are coming down steadily. On studio rental for color, the differential used to be 79% over black-and-white. NBC says this, on the average, is down to 36%. Experience in color is also cutting down extra production time on color shows to a vanishing point. "Color costs," says an NBC color man, "are coming more and more into line with black-and-white facilities charges."

Almost everyone feels that when the time is "right," NBC will start charging its advertisers for color. And most agency media men feel that when the time is "right," they'll pay it. NBC has no official comment on premium cost for color. But like *McCall's* magazine, which a few years ago let advertisers in on color pages at the same rate they could buy black-and-white space, a general rate increase could have the advertiser paying more under the heading of spiraling costs or any other suitable name.

There is no disputing the effectiveness of color television, in the programs telecast and the commercials run. Like sex, when color is good, it's very, very good. And when it is bad, it's still pretty good. NBC is sure its color shows pull most of the color homes. And given the choice, studies have found, color set owners will watch a poor color show, as defined by the national ratings, in preference to a top rated black-and-white program.

The audience for color is also said to be greater than its national home penetration would indicate. Color sets in use generally average more viewers per set than black-and-white. And in multiple set households (a color home usually has one or more black-and-white sets), when color is broadcast the black-and-white sets are usually turned off. The color audience is also concentrated in the high income levels, the prime audience for many luxury goods advertisers.

Color TV has been called "the rich man's toy," but with credit buying and a general wave of color set price slashes this year, color is coming within reach of the middle and lower income groups. In a study commissioned by the Sylvania Electric Corp. last January, the National Family Opinion Inc. research organization found that of 17,500 mixed color and black-and-white TV families, 28.9% of the color sets were owned by people in the $7,000 to $9,999 group, 39.9% of the color sets in the $10,000 and over group. Of respondents "expecting to buy" TV sets in the next 12 months, the survey also found that while the high income group will "consider color only" to a greater degree than low and middle income groups, the latter have a desire for color as strong as the income leaders, will "consider" both black-and-white and color in their purchase decision.

Research men know that consumers, as a group, never accomplish by actual purchases their stated desire to purchase. Everyone, again, wants color television, but there has been no great surge of enthusiasm on the part of the consumer to buy color sets in anything like landslide numbers. Their decision hinges on price.

In 1955 RCA color receivers were priced at $895 and $995. In 1956 RCA dropped its bottom range down to $695. At the start of 1963, RCA's lowest priced table model was selling for $495. By mid-year this was down to $449.95, low end of a 23-model RCA color range that builds up to fine "furniture look" consoles reaching up past $1,000.

RCA insists that it won't sell below its own $449.95 price line, can't see how anyone can without sacrificing quality. Says a top RCA executive, "With our color experience and set volume we know we have a reasonable price comparable with quality. There'll always be 'price guys' with shortcuts and other methods of distribution. Some of their new low prices just don't represent the differences and complications inherent in color production."

The RCA man flatly states that "color prices will never get down to black-and-white levels." And he makes this analogy: "Color film has been out a long time now and it's still more costly than black-and-white film. Obviously it costs more to produce—as does a color TV set."

But the color receiver manufacturers this year are showing a penchant for price-cutting. Zenith, holding to a competitive price range with RCA (and taking over an increasing share of the color market, estimated by some to be approaching 20%), followed its rival down from $499.95 to $449.95 last June. In the same month Admiral plunged its bottom price to $399.95. Dealers are now advertising the same Admiral set for $398.

Sears, Roebuck & Co. in its fall-winter catalogue this year (the book goes to 10 million customers) features color TV for the first time. Advertised over two pages are Warwick Manufacturing Corp. sets and the Sears' subsidiary has a table model priced at $429.95. Some Sears stores have another Warwick model priced at $369, lowest color price yet for a major manufacturer.

Grundig has a color set retail-priced at $379.88. And some discounters are selling RCA 1963 models—$495 at year's start—for $419.95. Planning a 1964 entry into color TV is more low price competition. Muntz TV has announced a $425 color set with AM-FM radio and stereo phonograph. American Television, which makes the deForest brand set, will feature a $299 table model and a step-up unit at $400.

A price war of sorts is starting. But many in the industry look on it not as the price break the consumer wants, but as a "profit squeeze" on the dealer, whose markup on color is as high as 25%. The dealers and the manufacturers both know, however, that their best sales come on the higher priced sets.

RCA consumer group head W. Walter Watts says that the average retail price paid for RCA color sets is between $650 and $700. Looked at another way, if the retail color market brings in its predicted $450 million this year on unit sales of 750,000, the average set price figures out at $600.

The meaning of the new low color set prices means only one thing to the dealer—a hook for advertising to lure the public. The low priced color sets are admittedly cheap looking in comparison with the finely designed higher priced models. The dealer accurately feels that if a prospect is willing to lay out $400 for a color set, he will generally go $100 higher for "better" quality. The consumer, in short, can be traded up.

Fred Cummins, RCA distributor in Newark, N. J., says that the RCA price drop to $449.95 has not been a major sales impetus. "The low end of the line," says Cummins, "makes up only about 10% of sales. The heart of this business is in the step-up prices, consoles in the $500 to $675 range. A $450 prospect can be traded up."

Cummins also feels that "while the high income group probably made up the heaviest purchases of color sets initially, it's no longer true. The medium income group is the heaviest buyer today. Thanks to time payment plans, color doesn't loom as a frightening purchase—and banks will give purchasers three years to pay off a color set where they will only go up to two years on black-and-white. Lenders feel that color will not become obsolete, a yardstick they no longer apply to black-and-white."

The RCA distributor claims he isn't worried about discounting or the low, low price competition. "Selling a year-old color model for $419 vs. its regular price of $449 is only a 10% reduction," says Cummins. "And Admiral's $398 model is purely a merchandising gimmick. The set is unattractive... just isn't designed to be sold and I can't call it competition."

THE LIMITATION IS SUPPLY

Cummins calls his sales on color this year "sensational" and he feels that the color "breakthrough" started late last year. "We're limited only by the supply of color tubes. If the industry could make 1.5 million tubes next year, we'll sell 1.5 million sets." As far as Cummins is concerned, "the only thing that can excite this market is more color programing on the part of the networks. We all want to see more of it."

The high cost of color TV is being chipped down even if the consumer can be traded up. But with extras like set insurance in the form of servicing contracts, the color television set is still a big ticket item. Most dealers give 90-day service and parts guarantees with the color sets they sell. With RCA sales in the New York metropolitan area, $60 will get the RCA color purchaser nine months of service after the warrantee period. Service contracts are optional, come, with RCA, in the form of two plans: $71 for one year, one service call free, parts free but charges for recurring service calls. The second plan costs $101, offers unlimited service for a year.

Current studies show the color TV prospect leery of high repair costs and uncertain of the quality of color reception, holdovers from color's admittedly shaky days of inferior performance. The service contract appears to be a safeguard that will be around for quite a while, especially with the knowledge that on his own, the set owner will have to shell out $122 for a rebuilt 21-inch color tube if his original tube goes bad. A rebuilt black-and-white 24-inch tube, by comparison, costs from $43 to $60 on the replacement market.

The new color sets are called by their manufacturers relatively "trouble-free." Most new set owners have found this largely true, some have not. But good color reception is a sometimes thing. "I have two color sets at home," says a top agency TV man. "The one upstairs is seven years old and gives an excellent picture. The one downstairs is seven months old and fuzzy. You figure it."

One organization that is paid by its subscribers to "figure it" is the Consumers Union of the U.S., publisher of the respected *Consumer Reports.* In a report on color TV in its November issue, Consumers Union gives color a good rating, notes that prices are down and transmitted colors are considerably better (compared with the last time it reported on color early in 1962).

CU checked an RCA color set in 1961 and a Zenith set in 1962, found that both worked well when carefully adjusted. But it also found "unstable color" in the majority of color programs it viewed due to poor control at the transmitting studios. Color TV, at the start of 1962, in CU's judgment "failed" to provide $500 worth of satisfaction—the low end of set prices at the time.

Noting this year's round of price cuts on color sets, CU examined the Admiral T1000, which sparked the price decline with its tag of $399.95. Its findings: the Admiral set, if it is representative of today's low end of the line models, does not show any drop in quality from the performance level of the $500 sets of two years ago. It is essentially the same set costing $100 less. One negative: CU found "only fair" black-and-white picture quality on the color set.

Color broadcasts, in CU's opinion, were generally far above their former quality level and there was more color to watch (primarily on NBC but also from local stations off the network). CU's overall advice: to make a $400 color investment worthwhile, don't be taken in by the growing surge of color TV promotion without first equating the amount of color programing you'll be able to receive with the money you'll spend.

A color TV set is still a luxury item, and it has plenty of competition, from many quarters. If you're hungry for a vacation you can fly round-trip to Paris for $392. If you want good music, an excellent hi-fi stereo rig can be had for from $400 to $500 (but can also be had coupled into a higher-priced color TV console). A finished basement may be a $600-$700 attraction; recreational items from pool tables to speedboats also figure in. But color television's biggest competition is black-and-white television. And it will not be replaced overnight.

The black-and-white market is now

Color TV is saddled with a costly, complex tube and nothing better is in the offing

feeding on replacement sales and aiming more and more at increasing the number of multi-set families. Roughly 20% of all TV homes now contain two or more TV sets. And with some black-and-white portables selling for as low as $90, black-and-white TV is within reach of almost everyone.

The black-and-white trend has been to portability and miniaturization, a set for every room in the house and even outdoors. The standard 19-inch portable now has 16- and 11-inch companions. "Pocket TV" is predicted with 5- and 6-inch screens. Of all black-and-white TV sales this year, about 50% will be in portable models.

Against this trend is color TV, big in price and big in size, saddled with a tube that has defied simplification over the years—RCA's 21-inch tri-color three-gun unit, a complicated, costly design that is standard with the industry until something better comes along. Nothing has (various one-gun designs have never gotten off the ground) and nothing, admit the tube men, is on the horizon.

Motorola has demonstrated a 23-inch rectangular tube with wide-angle deflection which will take up less cabinet space than the round-faced, somewhat longer RCA tube. But except for its size, the Motorola tube is still a version of the RCA tri-color tube and does not represent a technical breakthrough that will greatly reduce set size or bring about simplification and a consequent price drop.

Motorola hoped to get its new tube into production this year (through Chicago's National Video Corp.) but it has run into production complications. The tube is still in "pilot production" and Motorola last month had no timetable for its market entry.

RCA is hoping to come out with a 25-inch color tube now in the development stage at Corning Glass Works. The tube will not be a great departure from its present model and RCA doesn't expect to get it before 1965. The electronics giant told its stockholders earlier this year that, "We do not see anything on the immediate horizon that will obsolete either the RCA three-gun, shadow-mask tube or the current RCA Victor color receiver."

RCA is perfectly aware of the trend to smaller TV sets and the space limitations currently imposed on color receivers. No one has more to lose if a new color system proves out, but, says RCA color chief Watts, "we're spending a lot of money to study new inventions, outside ideas and our own. Right now there is absolutely nothing in view that threatens the present color system."

If a technical breakthrough on color does come, and the color men, despite their current pessimism, feel that it someday will—right down to pocket-size color and up to the full-blown wall-size version—is black-and-white TV doomed to go the way of the whooping crane? RCA's Watts, for one, doesn't think so.

"When radio came in," says Watts, "the 'experts' wrote off the phonograph record as a lost cause. Look at the record business today. When TV came in people said radio was finished. It still looks pretty strong to me. The same is going to be true of black-and-white television. It's not going to be erased."

Color, to Watts, seems destined to be the centerpiece of a kind of home entertainment center. Satellite to it, around the home in various physical presences, will be black-and-white TV. But for the present anyway, color TV is up against black-and-white saturation and black-and-white in enticing new forms. It is hung up on price pending the technical breakthrough that will make it more reasonable to purchase, more attractive to own.

It does not seem unreasonable to predict, however, on the basis of color's gradual rise but increasing momentum, that two million color sets could be sold in 1965 or 1966. If total set production hit eight million, color would have 25% of the new set market—and be well on its way to substance.

THE STATIONS' DECISION

While the public makes its mind up about color TV, and while ABC and CBS make their minds up about more color programing, most of the nation's 549 commercial television stations have already made at least a limited color decision. They have it, the network variety, and seem to be happy with it.

In 1957 there were 157 TV stations equipped to transmit network color. By 1961 this color count had climbed to 369 stations. Last year there were roughly 411 stations capable of putting out network color. Presently NBC-TV claims 194 color affiliates, CBS-TV 153, ABC-TV about 145, a total of 492 network color stations. The count is slightly inflated because of dual affiliations but with about 16 independent stations also color equipped, stations are roughly 90% network color capable.

On local color in its various forms, saturation isn't as nearly complete, but it's respectable. Last year 108 stations had local color film equipment, 104 had local slides, 46 had local live facilities, 19 had local color tape. About 13 stations had a full house on color in all of its phases. Totals have climbed higher this year.

"From a color equipment standpoint," says an RCA broadcast equipment man (RCA and General Electric have been supplying the bulk of the station equipment), "stations are much further advanced than the number of home color sets they serve. We started to sell stations on color 10 years ago and they've been buying steadily. Our sales this year are up but you can't say they're spectacular because we're supplying a market that's ahead of the game already."

RCA color broadcast equipment sales are today heaviest in tape recorders followed by film gear and color cameras. According to the RCA executive, there have not been many new advances in color broadcast equipment this year, although the swing to transistorization is entering a part of the color business.

RCA has sold a small amount of color equipment to England, France, Italy and Japan. It hopes to sell a lot more if Europe adopts the U.S. color TV system. This stroke of fortune (certainly a fortune for RCA) is now clouded in doubt.

The BBC has been experimenting with color for eight years, has come out in favor of the U.S. system (set by the National Television Systems Committee), wants the European Broadcast Union to adopt it as a uniform method for all of Europe. If the EBU does approve NTSC color, BBC-TV plans to start color broadcasts early in 1965.

But complications have set in with the arrival of two new color methods, the French-backed SECAM system and the German PAL system. These, together with NTSC, are now being considered by EBU and a decision is due next February. If no system is agreed on, the BBC will be faced with deciding whether to go it alone with NTSC.

One U.S. technical development in the color field is being worked on by the North American Philips Co. (U.S. associate of Philips-Holland), is seen as a major advance in the TV camera field. Philips has developed the Plumbicon tube, which reportedly licks TV camera problems of size and light sensitivity. It is smaller than the standard image orthicon tubes currently in American TV cameras, could, when adapted to U.S. operational specifications, bring color camera size down to that of a normal black-and-white camera (about 100 pounds) and a black-and-white camera as light as 40 pounds.

CBS is acting as adviser to Philips in developing the new camera, seems particularly interested in its color TV application. When developed, a color camera using the Plumbicon tubes could be easily transported for on-location shooting in crowds and normally lighted rooms where color cameras have not previously been practical.

While Philips expects the camera to be ready sometime next year, RCA is skeptical. It sees the camera still four or five years away. An RCA man says Philips had brought its idea to RCA and was turned down. "They got CBS backing," says the executive, "because CBS isn't anxious to buy anything from us. And obviously it sees merit in the Philips invention."

There is no exact reckoning on TV station investment in color facilities. It can be costly or relatively cheap, depending on how meticulous each station wants to be. The estimates on converting for network color run from $5,000 to $20,000. Going to local color after that is a major investment. One major market station's color investment, however, could serve as an example.

WWJ-TV Detroit entered color television's corner when it started in 1954. To carry network color it modified its existing engineering facilities at a cost of $20,483. In 1955 it took on local color with a complete 3-V color system installed at a cost of $111,358, acquired 30 color receivers for station use for $20,498.

In 1960, WWJ-TV added six Telechrome monitors for station control use at a cost of $16,800, in 1962 installed a $3,350 RCA color monitoring system at its transmitter site. The station's total color cost to date: $272,489, not including normal maintenance costs associated with the color operation, which WWJ-TV calls relatively insignificant.

Beyond this, the Detroit station has announced a new $1.2 million "replacement, expansion and modernization program" taking place over the next two years with increased local color flexibility an important consideration. WWJ-TV will buy two new 4-V transistorized film color camera islands for $146,810 and two new RCA TR-22 colorized video-tape recorders for $161,650.

In computing the overall cost of establishing its color capacity, WWJ-TV has included only equipment acquisition and installation costs plus related technical and engineering planning expenses. It says its color operations demand no more building or studio facilities than are required for regular monochrome programing, ignores these items in determining the basic cost of acquiring color potential.

Color can be expensive, proportionate to what a station wants to do with it. WWJ-TV's conversion to local color (it has not added local live color as yet) cost six times the amount required to modify for network color transmission. Obviously, stations do not move into this area without considerable thought.

Most of the stations colorized for network and local programing have only praise for color. They say it is bringing them prestige in their markets, an increasing amount of local color advertisers and national spot color business, higher ratings. Advertisers are not being charged a premium for color, although they probably will be when color set penetration is "suitable." Slightly higher costs to produce color, meanwhile, are being absorbed.

USE 2% FIGURE AS GUIDE

Most station men are inexact on the number of color sets they are reaching in their markets, cite the national penetration of 2% as their own guide. Some rely on dealer estimates for the market. All seem to be stepping up their local color originations.

WWJ-TV now carries 48¾ hours of locally-originated programs a week, devotes 10¾ hours to color content shows —22% of the station's local air time. The station does not charge a premium rate for color advertising but its sales staff encourages sponsors to take advantage of the medium—12 major name advertisers have this year plus a local savings and loan association.

WLWT (TV) Cincinnati has broadcast local color since the summer of 1957, now produces 35 hours of local color a week, most of it local live. And it scouts for syndicated programing produced in color. One of its early investments was a $1 million color mobile bus and remote unit for colorcasts of the Cincinnati Reds' baseball games.

WLWT estimates color set penetration in Cincinnati at around 8%, making it the top color market in the country. The station says that color does cost more, heaviest in the area of cameras, added maintenance and engineering time but that it's "slight enough to be absorbed." A WLWT spokesman states that while advertisers are not now charged for color, "we may charge for it when color penetration reaches the 25%-30% mark."

At WAVE-TV Louisville, Ky., general manager Nathan Lord figures his local color at from eight to nine hours a week, estimates the station is reaching from 8,000-10,000 color sets. WAVE-TV had network color in 1954, added local color last year. "We don't make any money on color," says Lord, "and I don't see how we could charge for it when even the major markets are giving it away."

WAVE-TV reports that the RCA distributor in Louisville "can't keep in color sets," they are selling so well. Lord is satisfied with the quality of home color and the ratings boost color seems to be giving to his local programing. "I can only say," adds Lord, "that local color isn't nearly as bad as those who haven't tried it yet might think it to be. Frankly, I'm happy as a lark with it."

In Fort Worth, WBAP-TV is now promoting iself as an "all color station." It is telecasting all of its local live programs in color, about 12 hours a week. And it has newly designed everything from backgrounds to station identifications, program titles and other graphics to reflect a color image.

Roy Bacus, WBAP-TV station manager, estimates that since his station entered color in 1954, it has invested between $300,000 to $400,000 in local film, live and tape color. "We consider color an investment that won't bring an extra return," says Bacus, "and I don't ever see us charging advertisers for it. They'll pay for what they use—what it costs us over normal operation—on what you might call a cafeteria basis. We're not going to get our investment back." Return enough for Bacus are higher ratings attributed to color, factors of "prestige" and "sales promotion."

Bacus estimated color set penetration in the Dallas-Fort Worth market at about 4% of TV homes. Nearly all of his local advertisers have become color advertisers, some in color for as long as 10 years.

Station manager Bacus, like many color observers, feels that the big color breakthrough will come when color set prices get down to black-and-white levels. And right now he feels that many prospective color set buyers are being turned away at the showroom because color isn't properly displayed or tuned in. "The smart dealers," says Bacus, "are taking color sets into their prospect's home to make their sales. Color seen in home surroundings with no store distractions is the selling ideal."

KSTP-TV Minneapolis-St. Paul had been planning to add local color to its operation for about five years, tied its addition to new studio facilities built two years ago. The color plant, studio and four color cameras represent an investment of about $1.5 million. The station now has about nine hours of local color a week, estimates that of its local film, color makes up better than 75%. Its news operation is almost completely colorized, right down to tinting black-and-white still photographs.

WFBM-TV Indianapolis has had local live color since 1954, charges advertisers no premium except, as most stations, for color film production work. Station manager Don Menke estimates that there are 27,000 color sets in his market. He had thought 1954 would be the industry's "breakthrough" year on color but now he's "not so sure," thinks 1965 will see a tremendous color surge.

WHDH-TV Boston puts out about five hours of local color a day; as a CBS-TV affiliate is a long time between network colorcasts. "They have their reasons,"

The big questions: Will advertisers pay a premium for color, and when?

says WHDH-TV vice president and managing director William McGrath. But the Boston station does put its network color capability to use week nights by carrying NBC's *Tonight Show*.

McGrath cites the color cost differential as coming in the operational areas of "longer maintenance hours, camera power and lineups, slightly more lighting." He sees color as "three times more effort than black-and-white" but generally worth it. WHDH is doing a lot of paid color commercial production work for local agencies, much of it winding up on the station.

Chicago independent WGN-TV went to local color in 1957, this year will have colorcast about 2,500 hours, 300 hours more than NBC-TV, to rank as the top colorcaster in the nation. On top of regular color, the station has been colorcasting all the home games of the Chicago Cubs and Chicago White Sox for four years. Color advertisers pay no premium rate.

Ward Quaal, executive vice president and general manager of WGN-TV, estimates there are approximately 300,000 color sets in the WGN-TV coverage area and expects three million color sets there by 1975, with black-and-white almost a thing of the past. "We believe color is television's future," says Quaal. "Quite simply, it is superior television."

WOR-TV, only New York independent currently in color, has announced an estimated 54 hours of color programing a week starting next spring, about 48% of its weekly schedule. WOR-TV introduced color in 1960, averaged 17 hours a week during the 1961-62 season, 32 hours a week in 1962-63, is now running about 35½ hours a week.

Part of WOR-TV's color next year will be the broadcast of New York Met home games. The station has sunk $500,000 into six color cameras to do the remote job, also plans to buy its second color film chain to double its studio color capacity, will add local live color in the fall of 1964.

WOR-TV made the decision for color, according to station vice president and general manager Robert Leder, "because it was too important to be ignored." Heavy in feature film programing (*The Million Dollar Movie*), much of it in color, WOR-TV had the product and color could enhance it.

Leder feels that 1964 will be the "pivotal year in color" with color sets outselling black-and-white in certain areas. Leder's "conservative" guess at current metropolitan New York color set circulation: 300,000 to 400,000. He believes color set sales in New York this year alone ran from 75,000 to 100,000.

While Leder sees his color audience building, he cannot see any appreciable difference in his ratings attributable to color. "There is nothing in the ratings equation that takes in color," he says, "but it is reasonable to believe that color sets are tuned to WOR-TV more than they are to at least four other New York stations and that we're looked on with more favor."

As far as Leder is concerned, "color sets today are excellent. What problems exist are not in the set but in the antenna and tuning. As with black-and-white, a poor reception area is a poor reception area no matter what you're broadcasting, but 99% of poor reception is due to the antenna."

At present WOR-TV looks on its color as an "accommodation" for its advertisers, an "experience" for both broadcaster and sponsor. Says Leder, "When we're in live color, we might choose to charge for it at any point in its growth. A meaningful point might be 500,000 color sets in the coverage area, roughly 10% of the New York market, which actually is as large as many other major markets in itself."

WOR-TV has been getting color advertising from Brown & Williamson Tobacco, Clairol and Rheingold Beer. And Rheingold will be the big bankroller on the station's colorcasts of the New York Met games.

A TOOL OF THE FUTURE

Advertisers generally agree that color TV is more an advertising tool of the future than one of the present. But they also agree that right now color commercials enhance the visual effects of products, increase their desirability, leave a deeper impact on viewers, boost advertiser status. TV color advertising, however, isn't very far advanced. The obvious reason is that there is only one major color network, few color sets and no reliable marketing information on them anyway.

Advertisers who have entered color advertising range widely over many product areas—corporate, automotive, groceries, durables, cigarettes. Food, obviously, comes to life in color, looks more appetizing. Autos have a strong selling point in the color of finishes and interiors. Cigarettes, on the other hand, a relatively colorless product in itself, call attention to packaging and backgrounds. NBC has 11 cigarette brands currently advertising in color.

High ticket item or mass product, all can put color to good use. And some advertisers find color suitable to their marketing ends right now.

Mohasco Industries makes Mohawk carpets, a large ticket item. Its ad budget is limited so it takes an occasional TV sponsorship like a color special (most recent: a Thanksgiving Day show on NBC-TV). Mohawk realizes that there are only about 1.5 million color homes, but it knows that color sets are heaviest in higher income homes and that more color sets are in use when a color show is on. It's Mohawk's market (and its carpets look awfully good in color).

The color advertisers don't seem to mind paying a bit more to have their commercials produced in color. They are currently getting their color air time at black-and-white cost and the difference on commercials is worth the tinted exposure. But the question is: will they pay a premium for color and at what point in color set penetration should they pay? Many agency media directors frankly don't know and will not guess. Others are willing to venture "personal" opinions.

Lee Rich, senior vice president in charge of programing and media at Benton & Bowles, says that B&B has made studies on the opportune time to move clients into color TV, but with a TV home penetration of only about 2%, he indicates that the day for most is far off. He believes RCA-NBC should absorb all the costs of getting color moving. "They're in color," he says, "to sell more color sets and make the NBC shows a more attractive product." And Rich wouldn't like it if NBC started charging for color at this stage in the color game. He hopes the advertiser will never have to pay.

Newman McEvoy, Cunningham & Walsh senior vice president and media man, feels that a 15%- 20% total TV home penetration by color will make advertisers willing to pay, provided there are added flourishes on the part of the networks to "merchandise" the advertisers' shows in such a way as to give the advertising "extra dimension."

The big beneficiaries in wide-spread TV color, as seen by McEvoy, first will be the food category followed by building materials (furnishings, flooring and carpets, paint) and the auto industry.

McEvoy can't say when the proper color penetration will come, but he feels that it could be kicked off by some kind of a technological breakthrough in set making that would push prospective color set owners over the line to a purchase decision.

Samuel S. Scott, media director of Erwin Wasey, Ruthrauff & Ryan, feels that color is "five years away" from a "decent" saturation, but this could come about faster "if color set prices come down radically." He sees the advertiser paying more now on color commercials, hopes he'll "never have to pay" for color broadcast time.

Bill Murphy, vice president, media and research director of Papert, Koenig, Lois, believes that NBC could charge 2% more right now for its color, matching national color penetration, because the color audience is more or less an assured audience who gravitate to the color shows more than they do to the black-and-white offerings.

"NBC," says Murphy, "might be able to add on increasing percentage costs up to perhaps 10%, graduate charges after that." The PKL executive also feels that color will reach "mass market status" when national color penetration hits 15% "and keeping up with the Joneses takes hold of the public."

John Meskil, media director of Donahue & Coe, believes that the breakthrough of TV color "is a minimum of three years, more like four or five years away." He'd consider 30% saturation the breakthrough point, although for certain advertisers able to pinpoint their audience in color, any time from here on out could be right.

Herb Zeltner, vice president, media, Lennen & Newell, hasn't "the foggiest idea" when color would be worth a premium charge. "We're just watching as we go along," says Zeltner. "NBC has given us no idea when color charges will come. We don't mind surcharges if they are worth it, but there just isn't any frame of reference on color yet."

Samuel Frey, vice president, media, Ogilvy, Benson & Mather, feels that color "will begin to look more attractive when saturation gets around 10%- 15%. It will move fast after that, especially if somebody brings out a color set competitive with black-and-white prices."

Albert Petcavage, Doyle Dane Bernbach's media director, looks at the color cost problem slightly differently. He's inclined to think that an advertiser who wanted to get into color TV would when color circulation exceeded his magazine ad exposure.

"Many advertisers are in magazines," says Petcavage, "because of the fine color reproduction they are able to get there. I think a lot of them would switch to color commercials when color set circulation became larger than the circulation of the magazines they're in. They would also want comparable color representational values, quality TV color. I'm afraid that present TV color leaves things to be desired. Beyond all this, of course, is the cost question. What will it cost to get that color TV exposure?"

Petcavage looks on color TV today as a "plus" because there isn't any charge for it. And he feels that color "doesn't have to come down to black-and-white levels in set cost" because color is "four times" as effective and enjoyable as black-and-white. However, he feels that if there wasn't compatible color—the same program in black-and-white and color on the same origination—"color might stand a better chance."

Clearly, there is no standard line of opinion on TV color—when it will hit big and when it should be paid for—among the agency media forces. They seem to agree that someday they will have to pay for color. Even the "hope-we-don'ts" express their hope hollowly. The general consensus on a "reasonable" or "worthwhile" level to start paying for color appears to be when it reaches a 15%- 20% penetration of TV homes. Some agency TV directors have pegged their color recommendation on a 75% saturation, but this is really only an avoidance, another way of saying, as many agencies and advertisers have, "we just don't know."

AGENCIES QUESTION QUALITY

There is a general agency feeling that color television is lacking in quality color, that it is too variable, that it needs more perfecting. Mass use of color is still seen as being from two to five years away. Color set prices, it is felt, will have to come down, hinged, perhaps, to a technical breakthrough.

The color commercial itself, however, is a growing reality. It's here and, for its price, it does give advertising added effectiveness.

Hooper White, commercial production specialist with Leo Burnett, New York, says color adds about 20% to the cost of producing a commercial. Extras pile up "in set construction, opticals, revision, prints and raw film stock." And White notes that much more artistry on the part of production people is called for.

"There can be latitude in the tones of grey for black-and-white," says White, "but color tones are much more exacting. On a Marlboro color commercial, for instance, there is an exact tone of Marlboro red. It is either right or wrong coming across in color, no in-between. There's a lot to be learned in getting exactness."

Rex Cox, creative director of WCD Inc., New York commercial production house, estimates color a 10%- 15% increase over black-and-white production work, with the basic increase in lab work and optical charges. Cox notes an increase in color work generally this year "but if you had asked me five years ago if there was going to be a big increase in color commercials, my yes answer would have been wrong. It just hasn't developed as fast as we expected."

The current crisis in color television is said to be a shortage of color picture tubes. There are only three companies producing the tubes—RCA, Sylvania and Rauland Corp., a subsidiary of Zenith. (National Video Corp. is entering the color tube field to supply Motorola but has not yet started mass production.) Until the tube shortage clears up, color set output will lag behind what is said to be a growing consumer demand.

(CBS, for one, scoffs at "publicity" on short supply in color receivers. On hearing of shortages it sometimes sends its "shoppers," identified only as potential purchasers, to check the prices and deliveries of color sets quoted by retail outlets in New York, Chicago and Philadelphia. On one excursion early this year CBS shoppers "found no shortage of color receivers in the 12 stores" they checked. Deliveries were promised within one to two weeks and "most of the stores were allowing generous discounts off published list prices.")

Despite conflicting opinions, there does seem to be a lag in color tube production. Magnavox two months ago announced that it had discontinued production on its color models priced from $498.50 to $525 in favor of higher priced models (starting at $595). It blamed a combination of unexpected demand and the inability of manufacturers who have newly entered the color tube field (Sylvania and Rauland) to deliver tubes.

The snag in color tube production is the tube itself, a complex engineering feat that requires slow precision on the production line. For RCA (and the manufacturers who copy it) it is called a 21-inch, three-gun, shadow-mask tube. And until something better comes along, it is standard with the industry.

RCA has had the corner on this tube market and will have it until its production competition gets considerably bigger. Under monopoly laws, RCA is required to allocate its tubes around the industry to all who want them. It must produce for itself and the competition as well—probably not the burden it seems, for RCA makes a profit on its tube sales, a profit some believe makes up the bulk of its net in color.

For years RCA has, in effect, been subsidizing the rest of the industry in their color manufacture. But with color's new manufacturing spurt outside RCA, it can now afford to back off a bit and concentrate on its own business. Next month RCA will discontinue supplying the industry with the RCA color chassis, forcing other manufacturers to tool up for themselves. The edict came early and most of the color set makers have already switched to their own chassis. "RCA's 'we'll do everything' days are over," says one industry observer.

Sylvania and Zenith's entry into the color tube field this year, and Motorola's start, excited the set industry. The new sources of supply promised relief from

Color television may take 35% of the total TV set dollar market this year

the RCA allocations (more had been requested from RCA than it has been able to produce) but they found producing the complex unit more difficult than they had bargained for.

Sylvania reports that its September-December color tube output will be about 20,000. Rauland hoped to manufacture 100,000 tubes through 1963. RCA's estimated production: about 750,000 tubes.

Says RCA group executive vice president W. Walter Watts: "Zenith will fall short of its production schedule this year. Sylvania will be far short. Motorola isn't even in production. I think that next year, while both Zenith and Sylvania will have the plant capacity between them for from 600,000 to 700,000 color tubes, they won't meet that mark. Motorola may have the capacity for 50,000 tubes. I think that between all three of them they won't put out more than 500,000 tubes in 1964."

What is RCA's color tube capability in 1964? "Right now," says Watts, "800,000 tubes is reasonably close to RCA capacity. One million tubes is a possible expectation for next year. And our competition wants 1.5 million tubes from us on allocation, in addition to their own manufacture."

From Watts' estimates, a 1.5 million color TV set production year is in the offing, just double the most optimistic production estimate for 1963. And if everyone met his fullest capacity for producing tubes, it would be a 1.7 million set year in 1964, a figure bettering all color TV sets now in use.

It isn't hard to see rosy days ahead, at least from the standpoint of estimates. But RCA isn't about to fall into the trap of overestimating the color market. "In the early days of black-and-white," says Watts, "the set makers had no exact measure of the consumer market. We knew it was big and could take a lot of product. We geared up for a 25 million unit capacity—over the first five years there was only a 12 million unit demand." RCA, says Watts, "has a long memory."

RCA, as much as it has been pressing for color, will not risk over-extending itself. The RCA electron tube division has been turning out the bulk of its product at its huge Lancaster, Pa., plant. RCA's plant in Marion, Ind., is now also turning out color tubes. In recent months RCA has announced plans to plow $11.5 million into new color TV plant. How big will the color TV market be over the next few years and how much more will RCA have to expand capacity to meet it? RCA isn't saying. It allows that it is "studying all alternatives," perhaps a new factory, perhaps increased capacity in present plants.

One thing RCA is sure of, it will not face serious color competition until at least 1965. It thinks that by then there will be some alleviation of the color tube shortage. But it sees tube allocation still part of the picture, with perhaps other tube manufacturers on allocation production themselves.

Wall Street investment men have been watching color television for years. They're not inclined to be bullish. Says one consumer electronics research specialist, "If the color set manufacturers can produce and sell 1.5 million color sets next year, nearly double 1963 production, this does not say they can produce three million sets in 1965. The law of geometric progression does not apply to this market."

The investment man sees what he calls a "price war" going on in color set retailing right now, "sign of a maturing market," or at least "the seeds of maturity." He also says that the color set men "are selling a product that has shown no great technical advance for at least eight years" and that "competition for color is getting more fierce from other product areas," primarily from autos and recreational equipment.

On an individual company basis, this electronics analyst looks for Zenith to cut in more and more on RCA's color supremacy. "RCA's color," he says, "has been strongly pre-sold. RCA will probably get the color replacement market first, when it develops. Zenith, on the other hand, has a carryover of consumer loyalty from its black-and-white performance, and it's going to be making a strong 'new sale' showing." (Zenith has announced record nine-month 1963 sales, attributes them to its color surge, double last year's color volume. It took the "unit lead" in black-and-white set sales over from RCA several years ago, although RCA still does a higher dollar volume in black-and-white.)

The Wall Street investment man "can't see color replacing black-and-white wholesale once it's over a 25% TV home saturation level." He cites price and technology as the principal holdup, and the reaction of the public toward "so-called advances." His corollaries: "Polio vaccine was introduced in 1955, a major medical and health advance. Less than 20% of the public has gotten its shots to date. In a product area, the Gillette Super Blue Blade, a superior shave at slightly higher cost over regular blades, came out in 1959. After four years it still accounts for less than half of Gillette's blade sales.

"Color TV," says this industry observer, "is starting to move very well. But it's not going to double its presence every year. Maybe I'm overly cautious, but color's history and its complications lead me to be that way."

Last month David Sarnoff said that in 1964 "the color television industry, including all segments from sets and components to broadcasting, station equipment and servicing, will be more than a $1 billion business." He predicted volume this year at between $600 and $700 million.

Reflecting on RCA's sales and earnings position—profits up 29% for the first nine months on a 4% sales increase—Sarnoff said, "There has been over the years a misconception with some financial people as to the role of the leader and that of the follower. Sometimes the follower gets on the bandwagon late and makes the money, but I can tell you that in color television we are now earning more dollars in profits from color than on black-and-white, even though black-and-white sales are well up over last year's level."

RCA has made its color investment and apparently now is getting a crack at the financial fruits. Color television may take as much as 35% of the total TV set dollar market this year, with RCA the chief beneficiary.

There are still major dissenters to the color boom. CBS has not made its color decision but it does not want to be identified as "anti-color." It will move when it sees a profit in moving. Agencies and advertisers are all for color, but their decision to pay for it hinges on a lot more color progress.

Television set manufacturers, the entire industry, have moved into color receiver production, and are stepping up their output, slowed only by the availability of a picture tube.

On the TV station and network level, the problems of color transmission and origination—studios, cameras, film, inter-city video circuits, transmitting equipment—have not raised major difficulties. Color costs more, but not that much more that the increase can't be absorbed. When color set penetration reaches a "significant" level, advertisers undoubtedly will be charged for the color they now get free. Stations, generally, have made the decision for color.

There remains the public, the ultimate decider. Prod it, probe it, excite it. Color TV men are doing all these things. They still don't know when their prospects will become mass purchasers.

Color television, undoubtedly, has started its breakthrough. But it still looks to be at least two years away from long pants. END

please care...

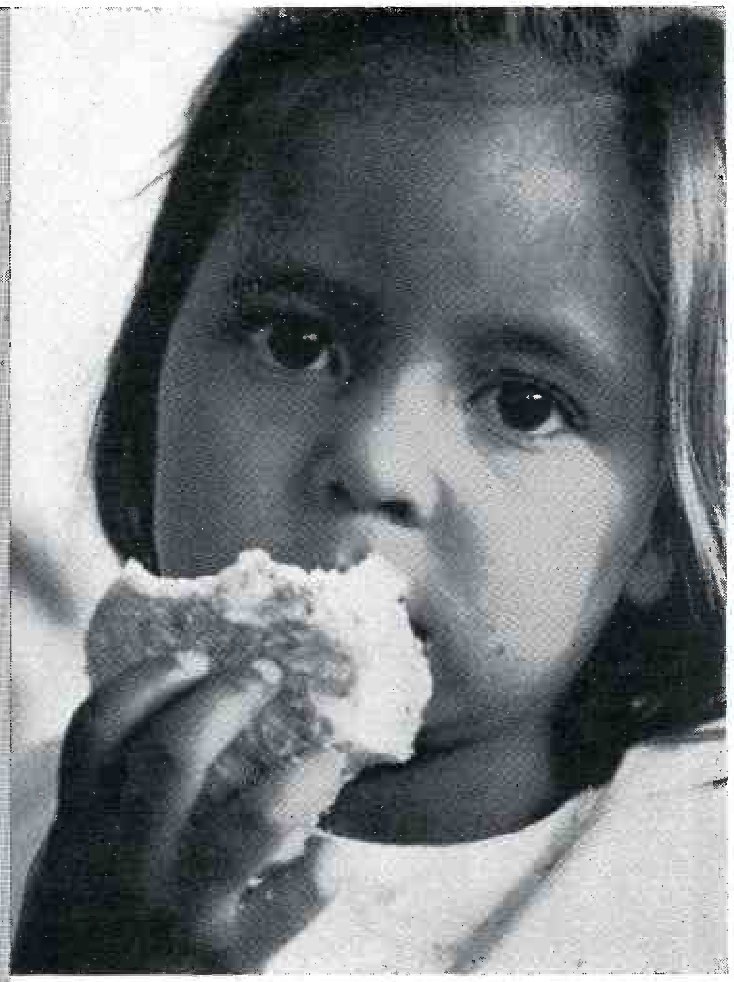
So others may eat

every $1 delivers a Food Crusade package to hungry people across the world

More than half the people on earth do not have enough to eat. Through CARE's Food Crusade, you can help feed millions of the hungry — not for just a meal or two, but long enough to give them health and energy to help themselves.

From U.S. farm abundance, our Government donates Food for Peace. CARE adds other staples, packs various units to match country needs. Every $1 you give delivers a package designed to be a link in programs to nourish school children and infants, orphans, refugees, disaster victims, destitute families, the jobless and sick.

Every package you provide is a personal gift, presented with your name and address so that the recipients know their friends in America. CARE's American staff members in each area supervise deliveries to those who need help most. $1, $10, $100 . . . give what you can!



As near as your mailbox

The dollars you send to CARE bring your personal help to the needy in other lands. For Food Crusade gifts, you may choose any of these destinations:

Afghanistan British Honduras Colombia Cyprus Greece Hong Kong Iran India Italy Jordan Korea Macau Mexico Pakistan Sierra Leone Poland Tunisia Turkey Vietnam Yugoslavia

CARE Food Crusade
660 First Avenue
New York, N. Y. 10016
or your nearest CARE office

Here is $........ for CARE Food Crusade packages, so others may eat.

Name........

Address........

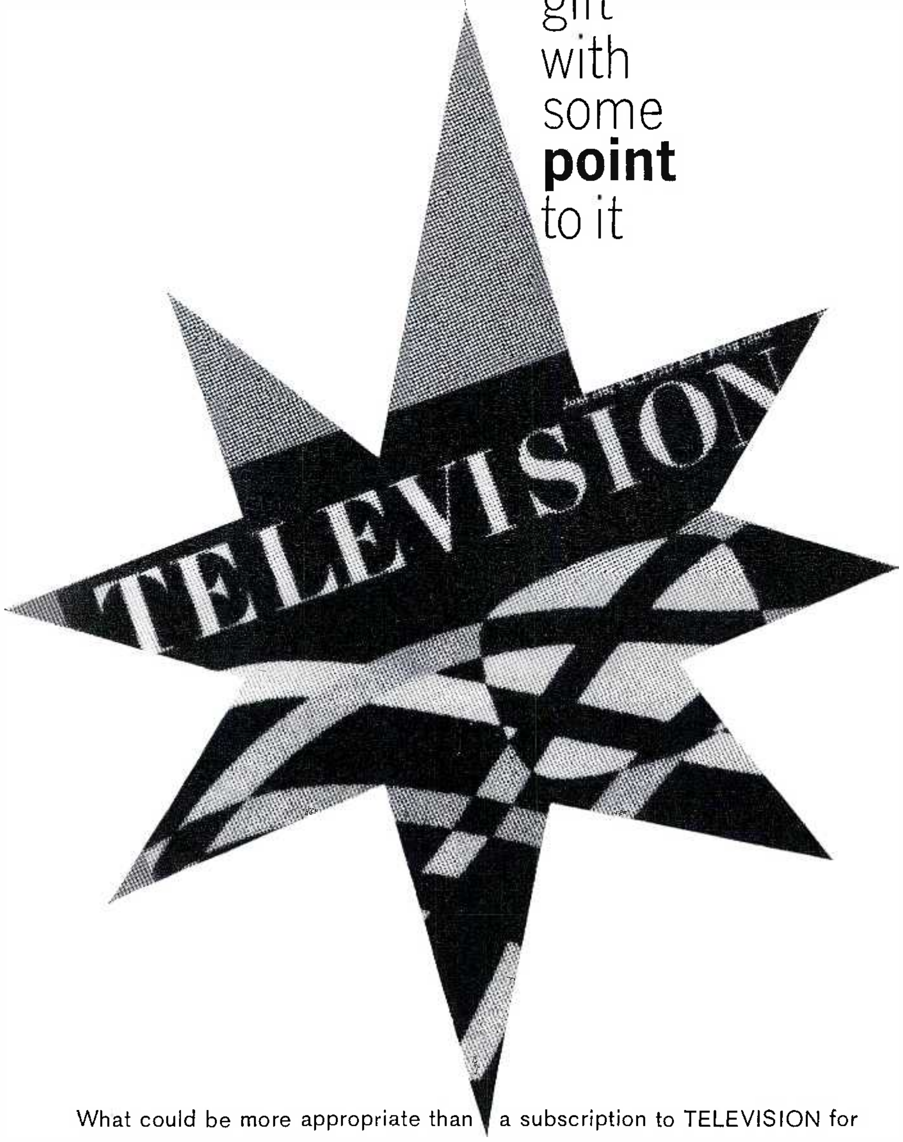
City........ State........ Zip #........

☐ CARE to choose country; or

☐ I prefer........

Make checks payable to CARE, Inc.

business
gift
with
some
point
to it



What could be more appropriate than a subscription to TELEVISION for your clients in the industry. TELEVISION probes beneath the surface of topical subjects—discusses the inside news—examines the outside influences. TELEVISION is thoughtfully edited, magnificently designed—the most elegantly distinctive book in its field.

TELEVISION
444 Madison Ave., New York 22, N. Y.

SUBSCRIPTION ORDER

☐ Please send me a year of TELEVISION at special introductory rate of $3.00.

☐ OR, I'll take advantage of the TWO YEAR money-saving rate of $5.00.

☐ I enclose $_____.

☐ Bill me later.

NAME__________ TITLE/POSITION__________

COMPANY NAME__________

ADDRESS__________

CITY__________ ZONE_____ STATE__________

PLEASE SEND TO HOME ADDRESS:__________

TELEVISION MAGAZINE'S

TELESTATUS®

U.S. households now number **56,130,000**

U.S. TV households now number **51,287,000**

U.S. TV penetration is **91%**

How things stand in television markets and coverage as of December 1963

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 270 other sets, all having to do with the 270 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

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

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

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

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

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

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—83 KXAB-TV (N,A)	25,600
Abilene, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	***82,200
Ada, Okla.—82 KTEN (A,N,C)	83,500
Agana, Guam KUAM-TV (N,C,A)	•
Akron, Ohio—45 WAKR-TV† (A)	†72,300
Albany, Ga.—80 WALB-TV (N,A,C)	165,200
Albany-Schenectady-Troy, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC Adams, Mass.)	**429,400
Albuquerque, N. M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	170,100
Alexandria, La.—80 KALB-TV (N,A,C)	107,800
Alexandria, Minn.—81 KCMT (N,A)	104,100
Altoona, Pa.—89 WFBG-TV (C,A)	310,100
Amarillo, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	125,200
Ames, Iowa—91 WOI-TV (A)	187,200
Anchorage, Alaska—93 KENI-TV (N,A); KTVA (C)	23,900
Anderson, S. C. WAIM-TV (A,C)	•
Aguadilla, P. R. WOLE	•
Ardmore, Okla.—81 KXII (N,A,C)	78,200
Asheville, N. C.-Greenville-Spartanburg, S. C.—85 WISE-TV† (N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	450,500 †•
Atlanta, Ga.—88 WAGA-TV (C); WAII-TV (A); WSB-TV (N)	602,400

Market & Stations % Penetration	TV Households
Augusta, Ga.—82 WJBF-TV (N,A); WRDW-TV (C,A,N)	203,000
Austin, Minn.—89 KMMT (A)	183,100
Austin, Tex.—84 KTBC-TV (C,N,A)	147,000
B	
Bakersfield, Calif.—76 KBAK-TV† (C); KERO-TV† (N); KLYD-TV† (A)	■†69,200
Baltimore, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	800,400
Bangor, Me.—88 WABI-TV (C,A); WLBZ-TV (N,A) (Includes CATV Homes)	102,700
Baton Rouge, La.—85 WAFB-TV (C,A); WBRZ (N,A)	294,500
Bay City-Saginaw-Flint, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A)	400,600 †62,000
Beaumont-Port Arthur, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	169,500
Bellingham, Wash.—89 KVOS-TV (C)	*49,500
Big Spring, Tex.—87 KWAB-TV (C,A)	20,900
Billings, Mont.—83 KOOK-TV (C,A); KULR-TV (N)	60,800
Biloxi, Miss. WLOX-TV (A)	‡
Binghamton, N. Y.—90 WNBF-TV (C); WINR-TV† (N); WBJA-TV† (A)	237,300 †49,800

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

Market & Stations % Penetration	TV Households
Birmingham, Ala.—79 WAPI-TV (N); WBRC-TV (A)	446,000
Bismarck, N. D.—83 KXMB-TV (A,C); KFYR-TV (N) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	***47,000
Bloomington, Ind.—90 WTTV (See also Indianapolis, Ind.)	676,600
Bluefield, W. Va.—82 WHIS-TV (N,A)	139,200
Boise, Idaho—88 KBOI-TV (C,A); KTVB (N,A)	82,600
Boston, Mass.—94 WBZ-TV (N); WNAC-TV (A); WHDH-TV (C,N)	1,827,300
Bowling Green, Ky. WLTV	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—78 WCYB-TV (N,A); WJHL-TV (C,A)	191,500
Bryan, Tex.—80 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	45,400
Buffalo, N. Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	*588,100
Burlington, Vt.—88 WCAX-TV (C)	*163,200
Butte, Mont.—82 KXLF-TV (C,N,A)	55,900

Market & Stations % Penetration	TV Households
C	
Cadillac-Traverse City, Mich.—88 WWTV (C,A); WPBN-TV (N,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV operates satellite WTOM-TV Cheboygan, Mich.)	■***116,400
Caguas, P. R. WKBM-TV	•
Cape Girardeau, Mo.—80 KFVS-TV (C)	239,500
Carlsbad, N. M.—87 KAVE-TV (C,A)	13,100
Carthage-Watertown, N. Y.—91 WCNY-TV (C,A) (Includes CATV Homes)	*92,400
Casper, Wyo.—83 KTWO-TV (N,C,A)	44,400
Cedar Rapids-Waterloo, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	308,400
Champaign, Ill.—89 WCIA (C); WCHU† (N)[1] ([1]See Springfield listing)	329,800
Charleston, S. C.—82 WCSC-TV (C,N); WUSN-TV (A,C); WCIV-TV (N)	144,800
Charleston-Huntington, W. Va.—83 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	429,600
Charlotte, N. C.—86 WBTV (C,A); WSOC-TV (N,A)	617,000
Chattanooga, Tenn.—83 WDEF-TV (C); WRCB-TV (N); WTVC (A)	211,500
Cheboygan, Mich.—85 WTOM-TV (N,A) (WTOM-TV is a satellite of WPBN-TV Traverse City, Mich.)	30,900
Cheyenne, Wyo.—85 KFBC-TV (C,N,A) (Operates satellite KSTF Scotsbluff, Neb.)	**91,000
Chicago, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,333,600
Chico, Calif.—87 KHSL-TV (C)	131,700
Cincinnati, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	■763,300
Clarksburg, W. Va.—85 WBOY-TV (N,C)	95,100
Cleveland, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,319,400
Clovis, N. M.—83 KICA-TV (C,A)	20,100
Colorado Springs-Pueblo, Colo.—87 KKTV (C); KRDO-TV (A); KOAA-TV (N)	100,900
Columbia-Jefferson City, Mo.—84 KOMU-TV (N,A); KRCG-TV (C,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**131,000
Columbia, S. C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	■230,000 †39,500
Columbus, Ga.—80 WTVM (A,N); WRBL-TV (C,N)	■188,800
Columbus, Miss.—79 WCBI-TV (C,A,N)	76,400
Columbus, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	491,300
Coos Bay, Ore.—79 KCBY-TV (N)	13,800
Corpus Christi, Tex.—87 KRIS-TV (N,A); KZTV (C,A)	113,300
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	781,000
Davenport, Iowa-Rock Island-Moline, Ill.—92 WOC-TV (N); WHBF-TV (C); WQAD-TV (A)	334,500
Dayton, Ohio—93 WHIO-TV (C,A); WLWD (N,A)	511,600
Daytona Beach-Orlando, Fla.—92 WESH-TV (N); WDBO-TV (C); WFTV (A)	348,100
Decatur, Ala.—49 WMSL-TV† (N,C)	†42,100
Decatur, Ill.—83 WTVP† (A)	†126,800
Denver, Colo.—91 KBTV (A); KLZ-TV (C); KOA-TV (N); KCTO	385,600
Des Moines, Iowa—91 KRNT-TV (C); WHO-TV (N)	268,700
Detroit, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,627,200 †‡
Dickinson, N. D.—81 KDIX-TV (C,A)	18,500
Dothan, Ala.—78 WTVY (C,A)	115,400
Duluth, Minn.-Superior, Wis.—88 KDAL-TV (C,A); WDSM-TV (N,A)	162,100
Durham-Raleigh, N. C.—85 WTVD (C,N); WRAL-TV (A,N,C)	357,700
E	
Eau Claire, Wis.—86 WEAU-TV (N,C,A)	89,000
El Dorado, Ark.-Monroe, La.—80 KTVE (N,A); KNOE-TV (C,A)	169,800
Elk City, Okla. KSWB-TV	‡
Elkhart-South Bend, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	■†144,700
El Paso, Tex.—88 KELP-TV (A); KROD-TV (C); KTSM-TV (N)	*112,700
Enid, Okla. (See Oklahoma City)	
Ensign, Kan.—83 KTVC (C)	37,600
Erie, Pa.—91 WICU-TV (N,A); WSEE-TV† (C,A) (Includes CATV Homes)	173,800 †61,600
Eugene, Ore.—88 KVAL-TV (N); KEZI-TV (A)	94,100
Eureka, Calif.—86 KIEM-TV (C,N); KVIQ-TV (A,N)	56,600
Evansville, Ind.-Henderson, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	218,000 †116,100
F	
Fairbanks, Alaska—85 KFAR-TV (N,A); KTVF (C)	11,200
Fargo, N. D.—84 WDAY-TV (N); KEND-TV (A) (See also Valley City, N. D.)	152,100
Flint-Bay City-Saginaw, Mich.—93 WJRT (A); WNEM (N); WKNX-TV† (C)	400,600 †62,000
Florence, Ala.—70 WOWL-TV† (N,C,A)	†21,900
Florence, S. C.—80 WBTW (C,A,N)	157,700
Ft. Dodge, Iowa—64 KQTV† (N)	†29,600
Ft. Myers, Fla.—91 WINK-TV (A,C)	36,700
Ft. Smith, Ark.—76 KFSA-TV (C,N,A)	68,500
Ft. Wayne, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,700
Ft. Worth-Dallas, Tex.—90 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	781,000
Fresno, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia); KDAS† (Hanford)	■†197,100
G	
Glendive, Mont.—83 KXGN-TV (C)	3,900
Grand Forks, N. D.—88 KNOX-TV (A)	38,400
Grand Junction, Colo.—82 KREX-TV (C,N,A) (Operates satellite KREY-TV Montrose, Colo.)	**28,700
Grand Rapids-Kalamazoo, Mich.—92 WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)	■563,200
Great Falls, Mont.—85 KFBB-TV (C,A); KRTV (N) (Includes CATV Homes)	58,000
Green Bay, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	314,000

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

Market & Stations % Penetration — TV Households

Greensboro-High Point-Winston-Salem, N. C.—87 399,500
WFMY-TV (C); WSJS-TV (N); WGHP-TV (A)

Greenville-Spartanburg, S. C.-Asheville, N. C.—85 450,500
WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (N) †•

Greenville-Washington, N. C.—84 ■220,700
WNCT (C); WITN (N); WNBE-TV (A) (New Bern)

Greenwood, Miss.—78 77,600
WABG-TV (C,A,N)

H

Hannibal, Mo.-Quincy, Ill.—87 160,600
KHQA (C,A); WGEM-TV (N,A)

Harlingen-Weslaco, Tex.—81 *71,100
KGBT-TV (C,A); KRGV-TV (N,A)

Harrisburg, Ill.—81 ***193,200
WSIL-TV (A)
(WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)

Harrisburg, Pa.—83 †130,900
WHP-TV† (C); WTPA† (A)

Harrisonburg, Va.—78 69,600
WSVA-TV (C,N,A)

Hartford-New Haven-New Britain, Conn.—95 737,600 †339,400
WTIC-TV (C); WNHC-TV (A); WHNB-TV† (N); WHCT†

Hastings, Neb.—86 103,500
KHAS-TV (N)

Hattiesburg, Miss.—87 ■56,900
WDAM-TV (N,A)

Hays, Kan.—80 **60,700
KAYS-TV (C)
(Operates satellite KLOE-TV Goodland, Kan.)

Helena, Mont.—85 7,800
KBLL-TV (C,A,N)

Henderson, Ky.-Evansville, Ind.—83 218,000 †116,100
WEHT-TV† (C); WFIE-TV† (N); WTVW (A)

Henderson-Las Vegas, Nev.—92 56,500
KORK-TV (N); KLAS-TV (C); KSHO-TV (A)

Holyoke-Springfield, Mass.—91 **†183,000
WWLP† (N); WHYN-TV† (A)
(WWLP† operates satellite WRLP† Greenfield, Mass.)

Honolulu, Hawaii—88 **145,500
KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV
(Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHJK-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)

Houston, Tex.—89 527,600
KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)

Huntington-Charleston, W. Va.—83 429,600
WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)

Huntsville, Ala.—43 †19,200
WAFG-TV† (A)

Hutchinson-Wichita, Kan.—87 ■**355,400
KTVH (C); KAKE-TV (A); KARD-TV (N)
(KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites of KARD-TV)

Market & Stations % Penetration — TV Households

I

Idaho Falls, Idaho—88 65,900
KID-TV (C,A); KIFI-TV (N)

Indianapolis, Ind.—91 699,100
WFBM-TV (N); WISH-TV (C); WLWI (A)
(See also Bloomington, Ind.)

J

Jackson, Miss.—84 ■275,800
WJTV (C,A); WLBT (N,A)

Jackson, Tenn.—76 64,300
WDXI-TV (C,A)

Jacksonville, Fla.—87 274,100
WJXT (C,A); WFGA-TV (N,A)

Jefferson City-Columbia, Mo.—84 **131,000
KRCG-TV (C,A); KOMU-TV (N,A)
(KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)

Johnson City-Kingsport, Tenn.-Bristol, Va.—78 191,500
WJHL-TV (C,A); WCYB-TV (N,A)

Johnstown, Pa.—91 581,500
WARD-TV† (C,A); WJAC-TV (N,A) †•

Jonesboro, Ark. ‡
KAIT-TV

Joplin, Mo.-Pittsburg, Kan.—82 144,700
KODE-TV (C,A); KOAM-TV (N,A)

Juneau, Alaska—69 2,500
KINY-TV (C,A,N)

K

Kalamazoo-Grand Rapids, Mich.—92 ■563,200
WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)

Kansas City, Mo.—90 619,400
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)

Kearney, Neb.—86 ■**101,400
KHOL-TV (A)
(Operates satellite KHPL-TV Hayes Center, Neb.)

Klamath Falls, Ore.—88 27,000
KOTI-TV (A,C)

Knoxville, Tenn.—77 249,000 †44,200
WATE-TV (N); WBIR-TV (C); WTVK† (A)

L

La Crosse, Wis.—87 110,700
WKBT (C,A,N)

Lafayette, Ind. †•
WFAM-TV† (C)

Lafayette, La.—83 ■121,400
KLFY-TV (C,N); KATC (A)
(Includes CATV Homes)

Lake Charles, La.—83 105,800
KPLC-TV (N)

Lancaster-Lebanon, Pa.—89 576,000 †118,400
WGAL-TV (N); WLYH-TV† (C)

Lansing, Mich.—93 373,300
WJIM-TV (C,N); WILX-TV (N) (Onondaga)

Laredo, Tex.—80 14,600
KGNS-TV (C,N,A)

La Salle, Ill. (See Peoria, Ill.)

Las Vegas-Henderson, Nev.—92 56,500
KLAS-TV (C); KSHO-TV (A); KORK-TV (N)

Lawton, Okla. (See Wichita Falls, Tex.)

Market & Stations % Penetration — TV Households

Lebanon, Pa. (See Lancaster, Pa.)

Lexington, Ky.—56 †72,800
WLEX-TV† (N,C); WKYT† (A,C)

Lima, Ohio—68 †46,000
WIMA-TV† (A,N)

Lincoln, Neb.—87 **209,000
KOLN-TV (C)
(Operates satellite KGIN-TV Grand Island, Neb.)

Little Rock, Ark.—80 239,600
KARK-TV (N); KTHV (C); KATV (A)

Los Angeles, Calif.—97 3,156,800 †‡
KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†; KIIX-TV†

Louisville, Ky.—84 425,600 †‡
WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)

Lubbock, Tex.—88 125,000
KCBD-TV (N); KLBK-TV (C,A)

Lufkin, Tex.—80 58,900
KTRE-TV (N,C,A)

Lynchburg, Va.—85 176,500
WLVA-TV (A)

M

Macon, Ga.—83 120,600
WMAZ-TV (C,N,A)

Madison, Wis.—88 251,900 †110,000
WISC-TV (C); WKOW-TV† (A); WMTV† (N)

Market & Stations % Penetration — TV Households

Manchester, N. H.—90 153,300
WMUR-TV (A)

Mankato, Minn.—85 110,800
KEYC-TV (C)

Marinette, Wis. (See Green Bay)

Marion, Ind. †‡
WTAF-TV†

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

Mason City, Iowa—89 167,800
KGLO-TV (C)

Mayaguez, P. R. •
WORA-TV

Medford, Ore.—89 44,100
KBES-TV (C,A); KMED-TV (N,A)

Memphis, Tenn.—81 500,600
WHBQ-TV (A); WMCT (N); WREC-TV (C)

Meridian, Miss.—82 131,400
WTOK-TV (C,A,N)

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

Market & Stations % Penetration — TV Households

Mesa-Phoenix, Ariz.—89 262,900
KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)

Miami, Fla.—95 697,200
WCKT (N); WLBW-TV (A); WTVJ (C)

Midland-Odessa, Tex.—91 ■111,300
KMID-TV (N); KOSA-TV (C); KVKM-TV (A) (Monahans)

Milwaukee, Wis.—95 656,300 †173,600
WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV†

Minneapolis-St. Paul, Minn.—92 762,300
KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV

Minot, N. D.—82 *38,700
KXMC-TV (C,A); KMOT-TV (N)
(KMOT-TV is a satellite of KFYR-TV Bismarck, N. D.)

Missoula, Mont.—84 58,300
KMSO-TV (C,A,N)

Mitchell, S. D.—84 31,500
KORN-TV (N)

Mobile, Ala.—84 287,000
WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)

Monroe, La.-El Dorado, Ark.—80 169,800
KNOE-TV (C,A) KTVE (N,A)

Monterey-Salinas, Calif. (See Salinas)

Montgomery, Ala.—75 166,800 †46,900
WCOV-TV† (C,A); WSFA-TV (N)

Muncie, Ind.—59 †23,200
WLBC-TV† (N,A,C)

N

Nashville, Tenn.—80 449,400
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)

New Haven-New Britain-Hartford, Conn.—95 737,600 †339,400
WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT†

New Orleans, La.—89 444,200
WDSU-TV (N); WVUE (A); WWL-TV (C)

New York, N. Y.—95 5,597,900
WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)

Norfolk, Va.—86 315,400
WAVY (N); WTAR-TV (C); WVEC-TV (A)

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

O

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

Oakland-San Francisco, Calif.—93 1,440,000
KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)

Odessa-Midland, Tex.—91 ■111,300
KOSA-TV (C); KMID-TV (N); KVKM-TV (A) (Monahans)

Oklahoma City, Okla.—88 352,100
KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)

Omaha, Neb.—91 327,500
KMTV (N); WOW-TV (C); KETV (A)

Orlando-Daytona Beach, Fla.—92 348,100
WDBO-TV (C); WFTV (A); WESH-TV (N)

Ottumwa, Iowa—87 103,200
KTVO (C,N,A)

P

Paducah, Ky.—80 ■193,600
WPSD-TV (N)

Panama City, Fla.—83 ■30,000
WJHG-TV (N,A)

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

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

Peoria, Ill.—77 **†168,800
WEEK-TV† (N); WMBD-TV† (C); WTVH† (A)
(WEEK-TV† operates WEEQ-TV† La Salle, Ill.)

Philadelphia, Pa.—95 2,117,600
WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)

Phoenix-Mesa, Ariz.—89 262,900
KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)

Pittsburg, Kan.-Joplin, Mo.—82 144,700
KOAM-TV (N,A); KODE-TV (C,A)

Pittsburgh, Pa.—93 1,255,600
KDKA-TV (C); WIIC (N); WTAE (A)

Plattsburg, N. Y.—89 ■*125,700
WPTZ (N,A)

Poland Spring, Me.—90 ■*350,500
WMTW-TV (A) (Mt. Washington, N. H.)

Ponce, P. R. •
WSUR-TV; WRIK-TV

Port Arthur-Beaumont, Tex.—88 169,500
KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)

Portland, Me.—91 231,500
WCSH-TV (N); WGAN-TV (C)

Portland, Ore.—91 480,400
KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV

Presque Isle, Me.—87 23,100
WAGM-TV (C,A,N)

Providence, R. I.—95 716,400
WJAR-TV (N); WPRO-TV (C); WTEV (A) (New Bedford, Mass.)

Pueblo-Colorado Springs, Colo.—87 100,900
KOAA-TV (N); KKTV (C); KRDO-TV (A)

Q

Quincy, Ill.-Hannibal, Mo.—87 160,600
WGEM-TV (N,A); KHQA-TV (C,A)

R

Raleigh-Durham, N. C.—85 357,700
WRAL-TV (A,N,C); WTVD (C,N)

Rapid City, S. D.—86 **57,300
KOTA-TV (C,A); KRSD-TV (N,A)
(KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.)
(KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)

Redding, Calif.—87 84,700
KRCR-TV (A,N)

Reno, Nev.—90 50,600
KOLO-TV (A,C); KCRL (N)

Richmond, Va.—87 309,200
WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)

Riverton, Wyo.—83 12,800
KWRB-TV (C,A,N)

Roanoke, Va.—85 328,700
WDBJ-TV (C); WSLS-TV (N)

Rochester, Minn.—89 146,600
KROC-TV (N)

Rochester, N. Y.—94 332,500
WROC-TV (N); WHEC-TV (C); WOKR (A)

Rockford, Ill.—92 213,400 †107,300
WREX-TV (A,C); WTVO† (N)

Rock Island-Moline, Ill.-Davenport, Iowa—92 334,500
WHBF-TV (C); WOC-TV (N); WQAD-TV (A)

Rome-Utica, N. Y. (See Utica)

Roseburg, Ore.—84 18,600
KPIC-TV (N)

Roswell, N. M.—88 ■15,800
KSWS-TV (N,C,A)

S

Sacramento-Stockton, Calif.—93 612,100
KXTV (C); KCRA-TV (N); KOVR (A)

Saginaw-Bay City-Flint, Mich.—93 400,600 †62,000
WKNX-TV† (C); WNEM-TV (N); WJRT (A)

St. Joseph, Mo.—85 143,800
KFEQ-TV (C)

St. Louis, Mo.—91 862,100
KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV

St. Paul-Minneapolis, Minn.—92 762,300
WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)

St. Petersburg-Tampa, Fla.—92 499,700 †310,500
WSUN-TV† (A); WFLA-TV (N); WTVT (C)

St. Thomas, V. I. •
WBNB-TV (C,N,A)

Salinas-Monterey, Calif.—89 **235,400
KSBW-TV (C,N)
(See also San Jose, Calif.)
(Includes circulation of optional satellite, KSBY-TV San Luis Obispo)

Salisbury, Md.—68 †34,500
WBOC-TV† (A,C,N)

Salt Lake City, Utah—91 270,900
KSL-TV (C); KCPX (A); KUTV (N)

San Angelo, Tex.—84 29,600
KCTV (C,A); KACB-TV (N)
(KACB-TV is a satellite of KRBC-TV Abilene, Tex.)

San Antonio, Tex.—86 ■351,100 †•
KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†

San Bernardino, Calif. †‡
KCHU-TV†

San Diego, Calif.—98 *349,400
KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana)

San Francisco-Oakland, Calif.—93 1,440,000
KGO-TV (A); KPIX (C); KRON-TV (N); KTVU

San Jose, Calif.—95 333,500
KNTV (A,N)
(See also Salinas-Monterey, Calif.)

San Juan, P. R. •
WAPA-TV (N,A); WKAQ-TV (C)

San Luis Obispo, Calif. (See Salinas-Monterey)

Santa Barbara, Calif.—90 79,300
KEYT (A,N)

Savannah, Ga.—84 119,400
WSAV-TV (N,A); WTOC-TV (C,A)

Schenectady-Albany-Troy, N. Y.—93 **429,400
WRGB (N); WTEN (C); WAST (A)
(WTEN operates satellite WCDC Adams, Mass.)

Scranton-Wilkes-Barre, Pa.—81 †292,900
WDAU-TV† (C); WBRE-TV† (N); WNEP-TV† (A)
(Includes CATV Homes)

Seattle-Tacoma, Wash.—93 *602,600
KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW-TV; KIRO-TV (C)

Selma, Ala.—74 13,800
WSLA-TV (A)

Shreveport, La.—84 ■300,300
KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)

Sioux City, Iowa—89 165,700
KTIV (N,A); KVTV (C,A)

Sioux Falls, S. D.—86 **225,400
KELO-TV (C,A); KSOO-TV (N,A)
(KELO-TV operates boosters KDLO-TV Florence, S. D. and KPLO-TV Reliance, S. D.)

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

Market & Stations — % Penetration — TV Households

South Bend-Elkhart, Ind.—66▪† 144,700
WNDU-TV† (N); WSBT-TV† (C);
WSJV-TV† (A)

Spartanburg-Greenville, S. C.-Asheville, N. C.—85 450,500
WSPA-TV (C); WFBC-TV (N); †•
WLOS-TV (A); WISE-TV† (N)

Spokane, Wash.—87 267,000
KHQ-TV (N); KREM-TV (A);
KXLY-TV (C)

Springfield, Ill.—75 **†168,300
WICS† (N)
(Operates satellites WCHU† Champaign, and WICD-TV† Danville, Ill.)

Springfield-Holyoke, Mass.—91
WHYN-TV† (A); WWLP† (N) **†183,000
(WWLP† operates satellite WRLP† Greenfield, Mass.)

Springfield, Mo.—78 ▪129,200
KTTS-TV (C,A); KYTV (N,A)

Steubenville, Ohio-Wheeling, W. Va.—90 452,600
WSTV-TV (C,A); WTRF-TV (N,A)

Stockton-Sacramento, Calif.—93
KOVR (A); KCRA (N); KXTV (C) 612,100

Superior, Wis.-Duluth, Minn.—88
WDSM-TV (N,A); 162,100
KDAL-TV (C,A)

Sweetwater, Tex.—89 58,000
KPAR-TV (C,A)

Syracuse, N. Y.—93 **472,100
WHEN-TV (C); WSYR-TV (N); WNYS-TV (A)
(WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)

T

Tacoma-Seattle, Wash.—93 *602,600
KTNT-TV; KTVW-TV; KING-TV (N);
KOMO-TV (A); KIRO-TV (C)

Tallahassee, Fla.-Thomasville, Ga.—81
WCTV (C,A) 186,300

Tampa-St. Petersburg, Fla. —92 499,700
WFLA-TV (N); WTVT (C); †310,500
WSUN-TV† (A)

Temple-Waco, Tex.—85 ▪*140,900**
KCEN-TV (N); KWTX-TV (C,A)
(KWTX-TV operates satellite KBTX-TV Bryan, Tex.)

Terre Haute, Ind.—87 184,300
WTHI-TV (C,A,N)

Texarkana, Tex.
(See Shreveport)

Thomasville, Ga.-Tallahassee, Fla.
(See Tallahassee)

Toledo, Ohio—92 396,200
WSPD-TV (A,N) WTOL-TV (C,N)

Topeka, Kan.—87 130,700
WIBW-TV (C,A,N)

Traverse City-Cadillac, Mich.—88
WPBN-TV (N,A); ▪***116,400
WWTV (C,A)
(WPBN-TV operates satellite WTOM-TV Cheboygan; WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.)

Troy-Albany-Schenectady, N. Y.—93
WRGB (N); WTEN (C); **429,400
WAST (A)
(WTEN operates satellite WCDC Adams, Mass.)

Tucson, Ariz.—88 114,300
KGUN-TV (A); KOLD-TV (C);
KVOA-TV (N)

Tulsa, Okla.—86 329,700
KOTV (C); KVOO-TV (N); KTUL-TV (A)

Tupelo, Miss.—80 62,800
WTWV

Twin Falls, Idaho—88 30,900
KMVT (C,A,N)

Tyler, Tex.—83 137,000
KLTV (N,A,C)

U

Utica-Rome, N. Y.—94 163,600
WKTV (N,A)

V

Valley City, N. D.—84 152,900
KXJB-TV (C)
(See also Fargo, N. D.)

W

Waco-Temple, Tex.—85 ▪*140,900**
KWTX-TV (C,A); KCEN-TV (N)
(KWTX-TV operates satellite KBTX-TV Bryan, Tex.)

Washington, D. C.—91 927,400
WMAL-TV (A); WRC-TV (N); †‡
WTOP-TV (C); WTTG; WOOK-TV†

Washington-Greenville, N. C.—84
WITN (N); WNCT (C); ▪220,700
WNBE-TV (A) (New Bern)

Waterbury, Conn. †•
WATR-TV† (A)

Waterloo-Cedar Rapids, Iowa—91
KWWL-TV (N); KCRG-TV (A); 308,400
WMT-TV (C)

Watertown-Carthage, N. Y.
(See Carthage)

Wausau, Wis.—87 133,300
WSAU-TV (C,N,A)

Weslaco-Harlingen, Tex.—81 *71,100
KRGV-TV (N,A); KGBT-TV (C,A)

West Palm Beach, Fla.—91 119,100
WEAT-TV (A); WPTV (N)

Weston, W. Va.—84 98,800
WJPB-TV (A)

Wheeling, W. Va.-Steubenville, Ohio—90 452,600
WTRF-TV (N,A); WSTV-TV (C,A)

Wichita-Hutchinson, Kan.—87
KAKE-TV (A); KARD-TV (N); ▪**355,400
KTVH (C)
(KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites of KARD-TV)

Wichita Falls, Tex.—87 145,400
KFDX-TV (N); KAUZ-TV (C);
KSWO-TV (A) (Lawton)

Wilkes-Barre-Scranton, Pa.—81
WBRE-TV† (N); WNEP-TV† (A); †292,900
WDAU-TV† (C)
(Includes CATV Homes)

Williston, N. D.—81 30,700
KUMV-TV (N)
(KUMV-TV is a satellite of KFYR-TV Bismarck, N. D.)

Wilmington, N. C.—83 128,600
WECT (N,A,C)

Winston-Salem-Greensboro-High Point, N. C.—87 399,500
WSJS-TV (N) WFMY-TV (C); WGHP-TV (A)

Worcester, Mass. †•
WWOR† (N)

Y

Yakima, Wash.—73 **†93,900
KIMA-TV† (C,N); KNDO-TV† (A,N)
(KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV† Richland, Wash.)

York, Pa.—58 †44,500
WSBA-TV† (C,A)

Youngstown, Ohio—68 †177,500
WFMJ-TV† (N); WKBN-TV† (C);
WYTV† (A)
(Includes CATV Homes)

Yuma, Ariz.—83 27,600
KIVA (N,C,A)

Z

Zanesville, Ohio—51 †19,400
WHIZ-TV† (N,A,C)

TV MARKETS

1—channel markets	117
2—channel markets	62
3—channel markets	66
4—channel markets	17
5—channel markets	3
6—channel markets	3
9—channel markets	1
10—channel markets	1
Total Markets	270
Total Stations	559
Total U.S. Stations (Includes 36 satellites)	549
Non-U.S. Stations	1
Stations in U.S. possessions	9

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

EDITORIAL

THE ONE-TO-A-CUSTOMER FALLACY

It was inevitable that the trend toward consolidations of ownership in television stations would precipitate talk of government action to arrest it. Talk of restraints has indeed begun and may be expected to get louder.

But to make a meaningful discussion of so intricate a subject, other views must also be expressed. It was to stimulate discussion, as a preferable alternative to the monologue that has been going on, that TELEVISION undertook the two-part article on group operations that is concluded in this issue.

Neither public nor private interests can be served by the invocation of simple formulas to evaluate the social contributions of the groups as matched against those of the single-station owners.

In the abstract it can be argued, as FCC Commissioner Lee Loevinger has, that if maximum diversity of editorial expression is to be encouraged, there should be no groups at all; each station should be independent of all others.

In the reality of today's television world, however, diversity of expression would be in no way guaranteed nor perceptibly advanced if the groups were broken up and their pieces distributed to single owners. The core of today's programing on every television station, whether singly or multiply owned, comes to the station from somewhere else, from a network, a feature-film distributor or a television syndicator. That condition would be unaffected whether the FCC reduced or expanded its multiple-ownership rules. Local programing is restricted by the availability of talent that can command an audience and by the economic resources of the individual station. Neither of those limiting factors would be relieved by a conversion to smaller units of station ownership.

Tinkering with the FCC's multiple-ownership rules in the vague hope of getting "better" programs or "more local expression" would be pointless. Nor does there seem to be any other reason for a reconsideration of the present limits now. As TELEVISION's list of groups in last month's issue showed, only one, Metromedia, now holds a full portfolio, and it will be under quota when the FCC approves a sale it has already made.

There would be evils, of course, if groups were allowed to proliferate through unrestricted station trading: The temptation to wheel and deal can supersede the interest in retaining stations for long-range development; the use of a group's superior bargaining power can be applied unfairly in competition with a station of smaller resources. Dangers such as those can, however, be controlled by the application of existing antitrust laws and regulations governing station transfers.

As a class, the station groups must be said to have provided at least as much variety for their audiences as single owners have. If diversity in programing is to be encouraged, as it must be, it is less apt to come about through a convulsive upheaval in the present station structure than through the orderly exploitation of all those UHF channels that are now unoccupied.

THE END OF A MEMORABLE TELEVISION ERA

THERE was in John Fitzgerald Kennedy a wit, a style, a presence, an articulateness that came off the television screen in bursts of brilliance. These qualities made the difference between him and Richard Nixon in the fateful Great Debates of the campaign of 1960. They were the qualities that made him, without question, the number one television attraction of his time.

Kennedy was unafraid of television's inspectorial eye. He welcomed it. To him as much as to any man television owes its present status as a primary instrument in the American apparatus of journalism.

His adversaries sometimes accused him of using television. They forgot that television exists to be used by anyone who has the courage to face it on its own terms of mercilessly objective scrutiny. In the camera's eye Kennedy was what he was, no more, no less.

On that chill November day, as the cameras followed him to his burial in Arlington, an epoch of television history ended. It was the epoch of the great explosion of television journalism.

Whatever happens now, television has been elevated by all the hours it spent with him.

The Mark of **COLOR** Leadership

Nearly every television station that broadcasts live color—does it with an RCA color camera. The improved model, Type TK-41C, features precision yokes, prism optics and stabilization of all critical control circuits. These features assure precise registration of colors and unmatched resolving power. The result is living color performance.

The Most Trusted Name in Television