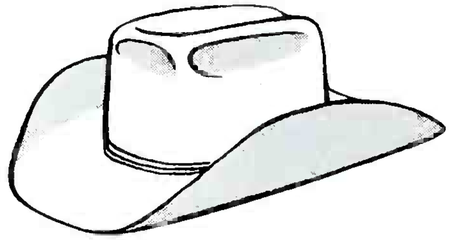
TELEVISION

March 1968
Volume XXV
Number 3
One Dollar

The rich rewards of pioneering: How the 106 pre-freeze stations stand now



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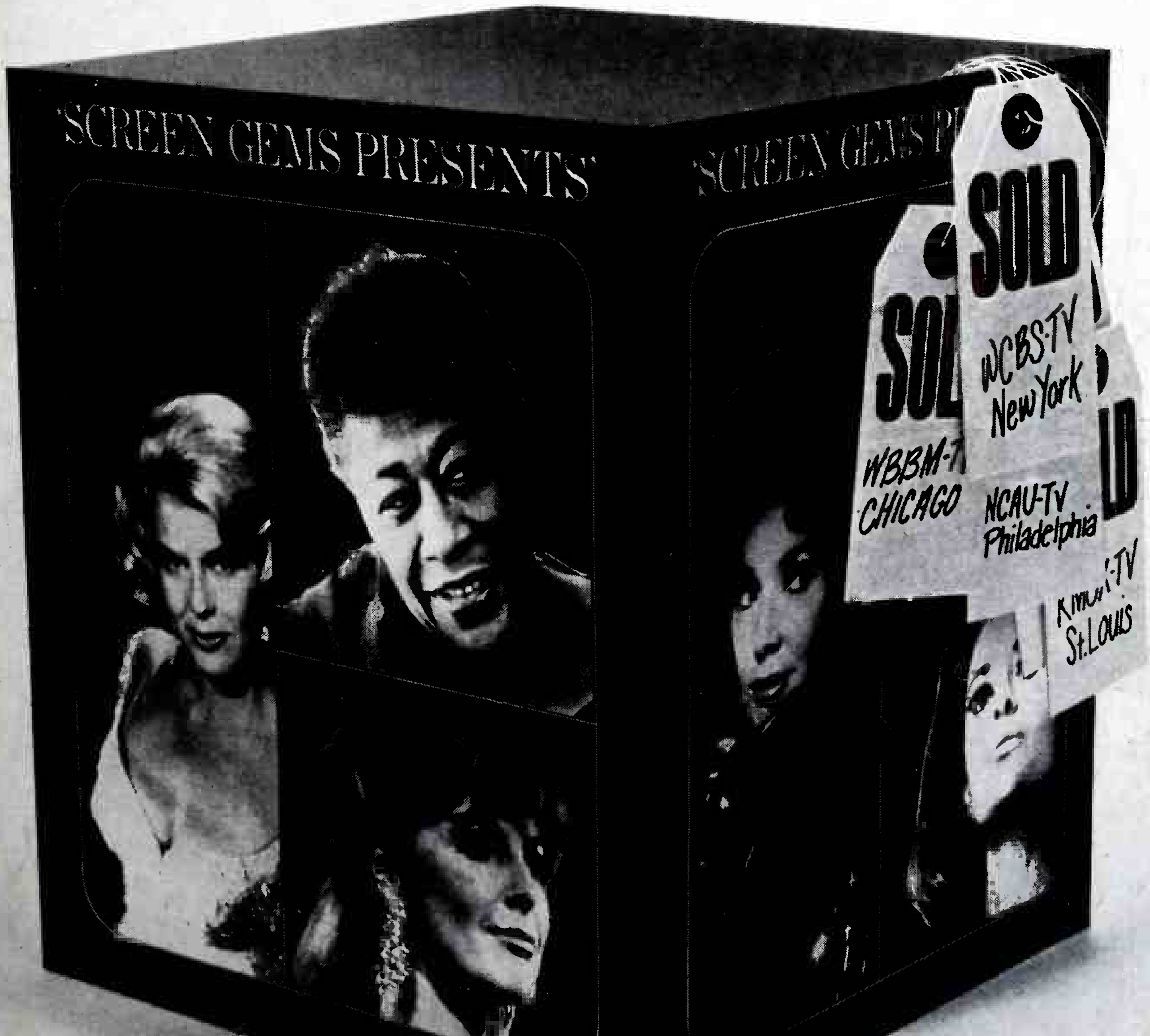

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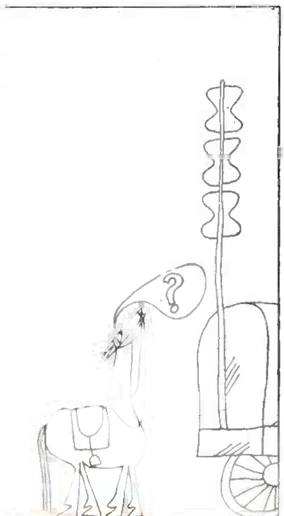

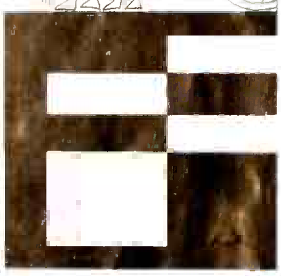

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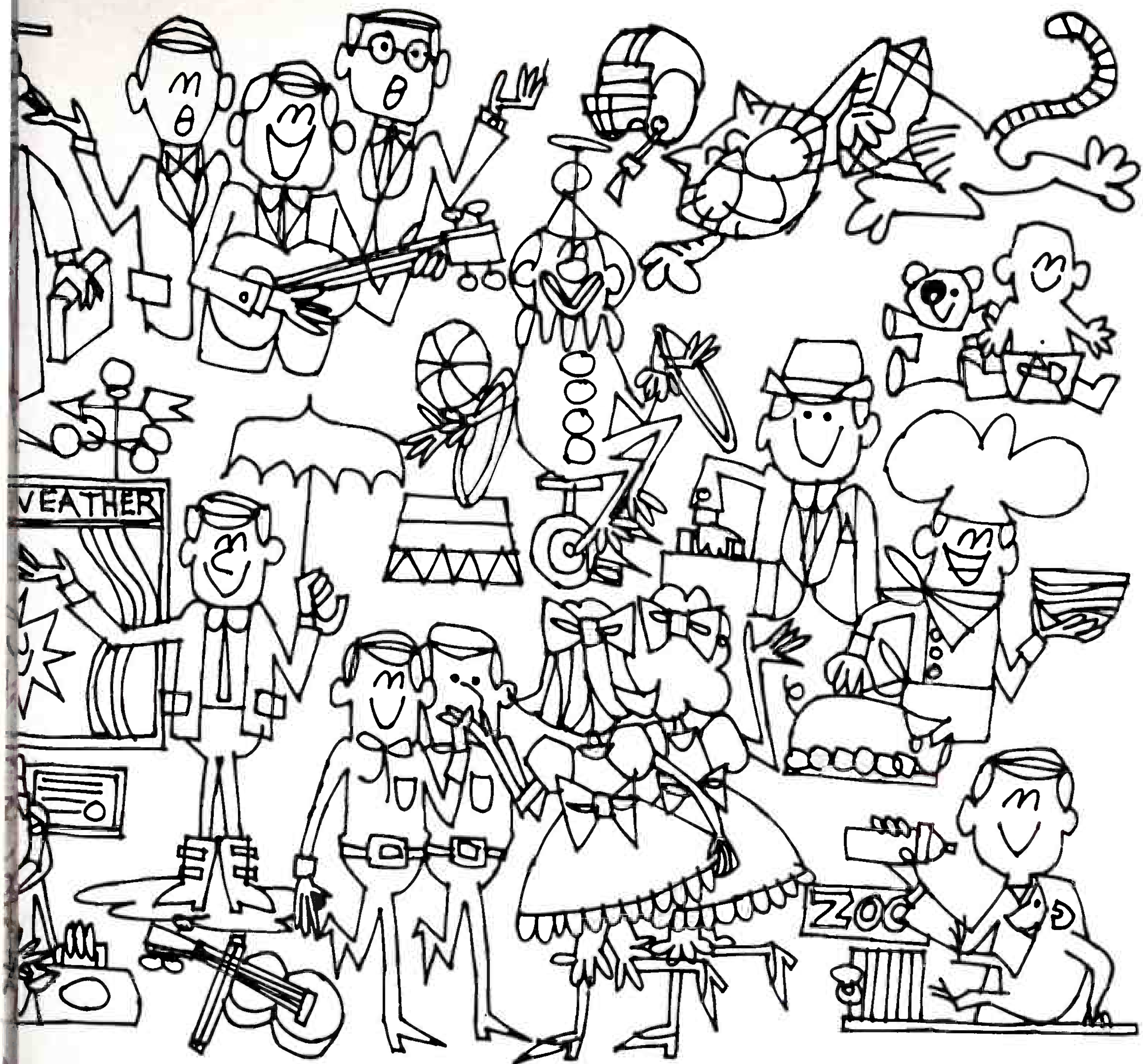
THE FORWARD LOOK...



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Published monthly by Television Magazine Corp., a subsidiary of Broadcasting Publications Inc. Executive, editorial, circulation and advertising headquarters: 1735 DeSales Street, N.W., Washington, D.C. 20036; telephone (202) 638-1022. 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 Avenue, Baltimore, Md. 21211. Second-class postage paid at Baltimore, Md.

When the editors decided to undertake the article that turned out to lead this issue, they agreed right away that the piece ought to contain encapsulated histories of each of the 106 existing commercial television stations that got on the air with authorizations issued before the FCC imposed its great freeze of 1948-52. At first it all seemed simple enough: A research team could consult back issues of the *Broadcasting Yearbook*, which has been published annually since long before *any* television stations went into operation. Tracing the 106 stations' listings in the *Yearbook* year by year would disclose such essential information as station trading and changes in rates, sales representation and network affiliation.

The project might indeed have turned out to be as simple as originally anticipated if ordinary researchers had done the work. But TELEVISION borrowed two experts from its associated weekly, *Broadcasting:* Sherman Brodey, senior editor who, among other duties, supervises an index of television-station changes, and Sue Tropin, staff writer, who, also among other duties, has worked on the station directories in the *Yearbook*. Right away Brodey and Miss Tropin began running into ancient *Yearbook* entries that, however accurate in themselves, raised questions of additional detail that needed to be pursued elsewhere.

The research then moved to the general index and back issues of the weekly *Broadcasting*, just down the hall; to the FCC, just down the street; then to the FCC's old files which are stored in a government warehouse across the river in Alexandria, Va., and finally to all of the 62 cities where pre-freeze stations are on the air. To each station went a first draft of the Brodey-Tropin research for verification. Some current managements found minor inaccuracies or omissions. Some also suggested, from memory or their own records, changes that did not conform to historical facts in the official files at the FCC. That sort of thing led to further work for Brodey and Miss Tropin. The project, which was begun in mid-December, ended only as the feature went to press late last month. It's part of the only definitive article ever done on the subject: "The Rich Rewards of Pioneering: How the 106 Pre-Freeze Stations Stand Now," beginning on page 27.

Walter Spencer, of TELEVISION's New York staff, who wrote the comprehensive review of "The Crazy, Mixed-Up 1967-68 Season" (page 52), fits right in with the creative types in television programing. They think he's one of them. To begin with, Spencer wears a beard, which passes him at once to inner circles. Also he talks the idiom, having been writing criticism of the lively arts since his undergraduate service on the campus daily at Purdue university.

But above the beard is a well-developed nose for hard news. Spencer had nearly six years of newspaper reporting on the *Indianapolis Times* and the late *New York World-Telegram and Sun* before he joined TELEVISION. A man who's knocked around police beats and city halls isn't easily conned by artsy characters.

Spencer's diversified talents are especially useful when it comes to compiling a serious record of network programing. He's got it all down in a package that includes the hindsight of the experts, the ratings records of the prime-time shows and the individual ratings of all those network movies that now dominate the national scene.

Closing promo for next month's issue:

For the past several months Rufus Crater, New York editorial director of Broadcasting Publications Inc., has been surveying the uses of computers—real and phony—in the television advertising business. His down-to-earth report on a subject that has more often been treated as pie in the sky will be featured in April.

Another subject that until now has been victimized by gummy writing and reporting will be laid out in terms understandable to anybody in a piece by John Gardiner, senior editor in Washington. It will tell what the fight for spectrum space is really all about. What it's all about is a head-on conflict of huge economic interests. Meanwhile the government squats on more frequencies than anyone else.


STIMULATING
Emblematic of the spirited excitement which makes Chicago great. The Picasso is now an integral part of the mood of the city.
WGN Television, too, is part of that mood. Quality programming in color. Award-winning public affairs and documentaries. Imaginative children's and musical programs. Thoughtful news coverage and thorough sports reporting. Great movies. WGN Television, indigenous to Chicago. That's why we say with pride...
WGN IS CHICAGO
the most respected call letters in broadcasting

TELEVISION ON LOCATION

Hollywood: practically a whole town at liberty.
The night Ethel Kennedy took over Washington.
In Paris, a noisy Gallic row over TV advertising.
The dent TV makes in New York drama criticism.
In Chicago, signs of a burst of TV from Sears.

HOLLYWOOD:
It was a dismal month. At most studio lots it was the low point of the season. The cameras had stopped rolling. The production lines were still. Hollywood calls it hiatus time.

Hiatus, that slack period between television seasons when unemployment-insurance offices in town play to bigger crowds than Grauman's Chinese, is, of course, as inevitable as a station break followed by a network billboard. But this season, hiatus came to Hollywood a month, if not two months, too soon. The television networks have massively cut back the number of segments ordered on most film series (TELEVISION, October 1967). What once was a standard 39-episode cycle, with 13 repeats, was whittled down over the years until this season when 26 episodes with 20 to 22 repeats were the standard.

There were some exceptions. *Bonanza,* which had 32 original episodes in the 1966-67 season, was one. It had 34 episodes this season and was still in production at Paramount's Marathon lot as of mid-month.

But most other filmed series knocked off much sooner. The *Batman* series at 20th Century-Fox studios, which turned out 30 episodes last season, started shooting for this season in July and was finished with its total 26 episodes in late December. At CBS Studio Center, ABC-TV's *The Big Valley*, which filmed 30 segments for each of its first two seasons, finished production by mid-January after only 26 original episodes.

The CBS film lot, which is in the San Fernando Valley, looked bleak and cheerless when visited last month. A paint-splattered Ford pickup was parked between the two white lines that a marker indicated were reserved for Barbara Stanwyck. The parking stalls for Richard Long, Peter Breck and Lee Majors were empty. The western street on the back lot was a ghost town. An electrical cable was being laid between the saloon and the general store, but the two men who were supposed to be doing the work were on a coffee break in the otherwise deserted commissary.

Outside no traffic moved. A small group of tourists was being shown a darkened sound stage. A lone man on a bicycle pedalled deliberately along the studio street. Voices echoed in the cavernous sound stage. "Oh, I do hope we see somebody important," said a round-faced lady visitor. But the bicycle rider was only a carpenter, one of the few film workers who had not been laid off.

This gloomy picture can be extended industry-wide in Hollywood. Most television series used to finish production in March. Now they were almost all finished by the end of January. The layoff season in television used to be about two months, with production picking up again in June. Now this period of inactivity has been stretched to three or four months.

The pruning move is obviously dictated by economics. It's designed to reduce expenditures for filmed series by millions of dollars, the most practical counter to the ever-escalating cost of original productions. Then, too, with specials more and more pre-empting the series time slots there's less need for originals. For if there are 26 first-run episodes in a series during a season and, say, four pre-emptions for specials, that adds up to a respectable total of 30 originals in the time slot anyway. Or so the network thinking goes.

The cutbacks apparently have hit hard at every job classification in Hollywood films from hyphenate producer-writer to hyphenate office boy-messenger. The industry is hurting, and it's injury added to the bewilderment already caused by this season's other most talked-about development in Hollywood. The reference is to the long-form style in programing, a television trend that's fraught with uncertainty for all film workers.

Even without the cutback in series episodes, the use of original film production for television was on a steep decline. Next season NBC-TV will add a third night to its schedule for movie presentations. This will make a minimum of 14 hours of feature films sure to be shown in network prime time during 1968-69. Universal TV, which started the policy of producing two-hour feature-film-type programs for television, has announced that it will turn out as many as 20 "World Premiere" movies for NBC-TV this year. Twentieth Century-Fox, which always maintained that it would make movies for theaters first, last month seemed to be giving in to the longer-form trend. William Self, executive vice president in charge of production for 20th Century-Fox TV, indicated that the film company would be making the longer shows as pilots for new series in place of hour pilots.

The industry was rife with reports that next season there would be no hour pilots at all, that serving in their place would be feature-films-made-for-television. There were also predictions that the half-hour form was living on borrowed time. It all added up to the disturbing impression that television in Hollywood is being swallowed whole by the movies.

What's really missing from the Hollywood film business—what has people worried the most—is the lack of flexibility in network schedules. The half-hour and hour shows are beleagured. Theatrical and specially made movies on television take a deep bite out of prime time. Longer-form programing gobbles up much of what's left. The more conventional shows have to compete for time that suddenly has become scarce.

Most Hollywood film workers would prefer to see three half-hour programs being produced instead

"The Birds".
Highest rated motion picture in TV history. It's in U-123.

For a smashing topper: U-50!

Alfred Hitchcock's "The Birds". 47,700,000 people watched it, on NBC-TV's January 6th "Saturday Night at the Movies." That's a Nielsen rating of 38.9* and 3 million more viewers than the former record holder.

Fantastic action. From the Universal 123 list of motion pictures (92 in color). Ratings like nothing else in the history of TV.

For a smashing topper, here comes Universal 50. Fifty all-color, all-current features. Nothing to match it. Not even U-123.

And look what *it's* done! **mca tv**

*NIELSEN TELEVISION INDEX NATIONAL RATING REPORTS. NOTE: RATING AND AUDIENCE INFORMATION ARE ESTIMATES ONLY, SUBJECT TO THE LIMITATIONS OF SOURCE MATERIALS AND METHODS.

ON LOCATION

from page 8

of one 90-minute show. The general feeling is that shorter-form programing generates more over-all employment, makes for a more vital film economy. The investment in manpower, this contention has it, is spread over several projects instead of being risked in one. And sure, the line of reasoning continues, two-hour movies for television employ many people, but they also block out time that could be programed by four half-hours or two one-hours, which would put many more film craftsmen and creators to work.

Thus the period of profound adjustment for television film in Hollywood boils on. Last month more than ever it became strikingly evident that movies and television are really like an old married couple. They snap and criticize, fight, go through barren, self-destructive periods, threaten to divorce, take turns in gaining the upper hand. Yet their destinies stay tied. They can't live together and can't do without each other. The relationship may not be happy, but it's likely to endure. MORRIS GELMAN

WASHINGTON:
In television's Pleistocene, when programing was so primitive that test patterns drew measurable audiences, someone invented the telethon. (Blame will be fixed upon submission of verifiable proof.)

The basic elements of the telethon have changed little with the evolution of other program forms: a worthy, or socially acceptable, cause; one or more masters of ceremonies with a gift for nonstop talking; celebrities or attractive girls to acknowledge telephone pledges from the television audience, and enough professional acts to give an illusion of entertainment.

Last month in Washington the ancient form was revived, but with such exuberance that it might have been the private discovery of its latest perpetrators. It all started some time ago when Ethel Kennedy, the indefatigable wife of the indefatigable junior U. S. senator from New York, decided to raise funds for one of her pet charities, Junior Village, a home for underprivileged children. Suddenly the entertainment world was blitzed with Kennedy persuasion. As Jack Paar later said when he opened the telethon as MC, Ethel turned on "those big brown eyes," and everybody headed for Washington.

She turned the same brown eyes on Bob Bennett, vice president and general manager of WTTG (TV), the independent VHF in Washington, and he handed her five uninterrupted hours on the night of Saturday, Feb. 17, for a remote telecast from the 1,600-seat Lisner auditorium (in which most seats were to be sold from $7.50 for those in easy camera range to $5).

The show opened big, as they say in telethon circles. Art Buchwald, in charge of announcing pledges, waved a $10,000 check received from Gwen Cafritz, who rose from her $1,000 "golden circle" seat down front to be caught in a preplanned zoom. Mrs. Cafritz was something of a revival herself; she was the dominant hostess in Washington during the Eisenhower administration.

Then it was on with the show and such performers as Andy Williams, Perry Como, Carol Channing, Eddie Fisher, Connie Stevens, Robert Morse, Woody Allen, Leslie Gore, Lauren Bacall, Tommy Smothers, Nancy Ames, the Jefferson Airplane, the Union Gap, Stiller and Meara and a band led by Skitch Henderson. From space came Scott Carpenter and John Glenn. From football came Paul Hornung, Sonny Jurgenson and Roosevelt Grier.

At stage rear were a dozen telephone positions occupied mostly by the miniskirted matrons of what passes for the jet set in Washington. In their midst sat, of all people, David Brinkley, who wouldn't touch an ordinary benefit with a 10-foot dipole. And who was the round-faced girl talking on the phone? Why, little Randy Paar grown up from her former role as star of the home movies daddy used to show on the network.

In some closeups, small lines of fatigue were perceptible beneath the make-up. Performers who got to town early had been through the ritual of Georgetown luncheons, touch football at the Kennedys' Hickory Hill in Virginia and dinner parties here and there. But then that's showbiz as practiced in the capital.

And there was David Frye, a mimic imitating William F. Buckley and Richard Nixon and Bobby Kennedy. Quick cut to Kennedy in person who came on for a short chat with Paar. Now a long shot of the first row in the theater where Ethel was sitting with what must have been most if not all of those 10 children, who, the senator had said on a New York interview program a few weeks before, were discouraged from wasting their time watching television at home.

No doubt who was running the show. At one point Bennett and Ellis Shook, WTTG's vice president and program director, went outside the auditorium to see how director Charlie Horich and his crew were faring in the remote truck. Returning to the stage door, they were barred by a massive guard. If Bennett hadn't threatened to pull the show off the air, they'd have never gotten in.

Footnote: pledges taken before and during the five hours and 40 minutes of airtime (the show was allowed to run over to accommodate late calls): $172,223; collections at the end of two weeks: the bank wouldn't say.

SHERM BRODEY

PARIS:
The French government is hoping to introduce advertising onto the first network of the ORTF—the government-controlled radio and television organization. Behind that bald statement of intent lies a welter of contradictory fears and hopes. For a couple of years now, le tout Paris has been swept by waves of rumors that some independent commercial group was to be allowed to set up its own station, financed entirely by advertisements. At one time a private member's bill was put down in Parliament to enable such a station to be started. It was assumed that M. Floirat, of the Breguet aircraft firm, and a major shareholder in the independent radio station, Europe No. 1, would be involved, and also that two advertising agencies, Havas (itself owned by the French government) and Publicis, would allocate the advertising time, thus insuring that Anglo-Saxon agencies and clients did not have too much air time.

This proposal was allegedly backed by Prime Minister Pompidou. But last October le grand Charles decided that France should follow Germany and Italy in allowing advertising on state-controlled television, but only in a couple of 10-minute bursts in the course of an evening. In other countries these periods are booked solid for months in advance, as the time available is quite inadequate for the demand; so it is almost impossible to plan a normal Anglo-Saxon hard-sell consumer-product campaign based on the near-exclusive

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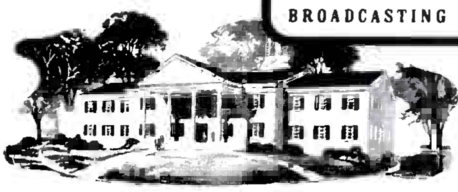

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Audience research shows high sets-in-use in the sophisticated Atlanta market.* Yes, fringe prime can work like prime time on WAGA-TV!

Remember, WAGA-TV moves Atlanta . . . and Atlanta moves the Southeast! Call for choice avails, Contact Storer Television Sales, Inc.

*ARB 3-67 average of 5-7:30 PM M-F Atlanta vs. similarly ranked markets. Data used is subject to the limit on accuracy inherent in the method of survey, and should be considered estimates.

ON LOCATION

from page 10

use of television. President de Gaulle was influenced, not by love of the ORTF, but by dislike of provincial newspapers. These, he feels, are consistent opponents of his rule: How better to punish them than by reducing their advertising revenue? (This alleged opposition is also used as an excuse for censoring the ORTF very heavily; it was recently revealed that a joint committee of civil servants and broadcasters meets daily to decide what should go in the news that evening—making sure that ministers get full coverage and opponents little or none.)

The government's proposal aroused instant opposition. The provincial papers rebelled. They tend to be orthodox conservatives, criticising de Gaulle between elections and then lining up behind him, and against the now united Socialist-Communist opposition, at election times. The left was against any form of commercialism and anything that would help the government. The right minority groups wanted private enterprise to be given a crack of the whip. Even the president of the French advertising association came out against the plan. In an article in the prestigious Paris daily, *Le Monde*, he exposed recently a hideous fear of the domination of foreigners and their insidious marketing methods that lies behind the whole argument. Tariffs are finally removed this year inside the Common Market, and the Kennedy Round of general tariff reductions comes into force: Hence the fear that big foreign companies could break their smaller French competitors through the money they could allocate to television advertising. Better, he felt, to wait a year, examine the whole thing again—and make sure the press was well represented in any commission looking at the matter.

The proposal looked likely to be defeated if brought before the National Assembly. So the government is saying that it is a simple administrative matter, that advertisements may be introduced into the ORTF within the terms of the law under which the network was established.

To buttress its position the government took its case to the highest constitutional court, which has now issued a ruling that has done little to settle the basic argument. The court said that ORTF had the authority to dispose of any income it received, which seems to leave some questions unresolved.

So debate goes on. Forgotten by the government's opponents is the present advertising on television and radio, generally on behalf of a whole industry, to urge the French to eat more meat or, vainest of hopes, to drink more milk. Forgotten by both sides is the poor old ORTF, which needs the money (up to $50 million) to help finance the transition to color television, which has just started on the second network, and to supplement a meager budget at present dependent on set-license revenue. But no one in the ORTF can afford to follow the proud example of the British BBC when confronted by commercial television. It avoided the idea like the plague and fought it bitterly. But when the arrival of commercial television doubled the number of sets within a few years the BBC hauled in the extra license fees, and at the same time was helped by the existence of the commercial stations to get greater independence from the government. NICHOLAS FAITH

NEW YORK:

After years of mostly low-budget, low-audience productions, this city's chapter of the National Academy of Television Arts and Sciences' monthly forums moved up to the big time this winter.

With a pair of specials that drew top ratings and, in one case, television coverage, the academy attracted full houses by lining up a roster of stars for topical panels: playwright Arthur Miller, actor Henry Fonda, director-actor Cyril Ritchard, producer Alexander Cohen, and television theater critics Edwin Newman and Leonard Harris for a symposium on the impact of TV theater reviewers on Broadway.

For a forum on the relationship of television and the White House, the academy lined up three people who should know the subject best: former presidential news secretaries Bill Moyers (Johnson), Pierre Salinger (Kennedy) and Jim Hagerty (Eisenhower), along with two newsmen, NBC's Frank McGee and CBS's Dan Rather. Although 90 minutes of the White House forum were carried live by WNDT (TV), the area's ETV station, the discussion focused less on the specifics of the TV-chief executive relationship than on retracing the progress of television's ascent to Capitol Hill and discussion of old problems in governmental news coverage, such as news management and credibility gaps.

The theater forum, on the other hand, provided a lively discussion of a growing cultural trend. And it pulled a full house of vocal theater goers to Broadway's Belasco Theater. While the subject may seem parochial to those outside New York City, many observers feel that the television cultural critic is a phenomenon that is growing to national importance.

The one-minute opening-night reviews of new plays on late-night news programs of the three network-owned New York City stations have proved immensely popular and influential. This is obvious from the awareness and interest shown them by the theatrical participants in the NATAS panel discussion. Many feel that there will be a growing use of such local television commentators in major cities across the country, as part of the cultural boom.

In a more subtle way, the New York TV critics can have an unmistakable, if indirect, influence on what the folks in North Rabbittail, S. D., see next year. As Fonda noted during the forum, in the have-a-hit-or-die big-money economics of Broadway, the critics carry a "crushing and instantaneous effect" on the fortunes of new shows. For the dozens of neither particularly good nor particularly bad shows that get a Broadway showcase each season, the notices alone frequently make the difference between a passport to a long run and a death sentence. On the Broadway run hinge such things as touring productions and sale of movie rights.

With only three mass-circulation daily-newspaper critics left in New York, ads for recently opened shows now carry as many quotes from the TV appraisers as they do from newspaper reviews.

Playwright Miller noted: "Most people don't read the *New York Times*. Most people do watch television."

Several of the panelists cited the importance of TV in reaching the potential theater audience, most of which now has moved to the affluent suburbs and must make long, expensive trips to indulge in a night at the theater. As producer Cohen noted, there is often "no reason for dragging yourself down for a musical when you can stay home with a bottle of beer and television and save yourself $24."

Coincidentally later the same night, flamboyant producer David Merrick appeared on NBC's

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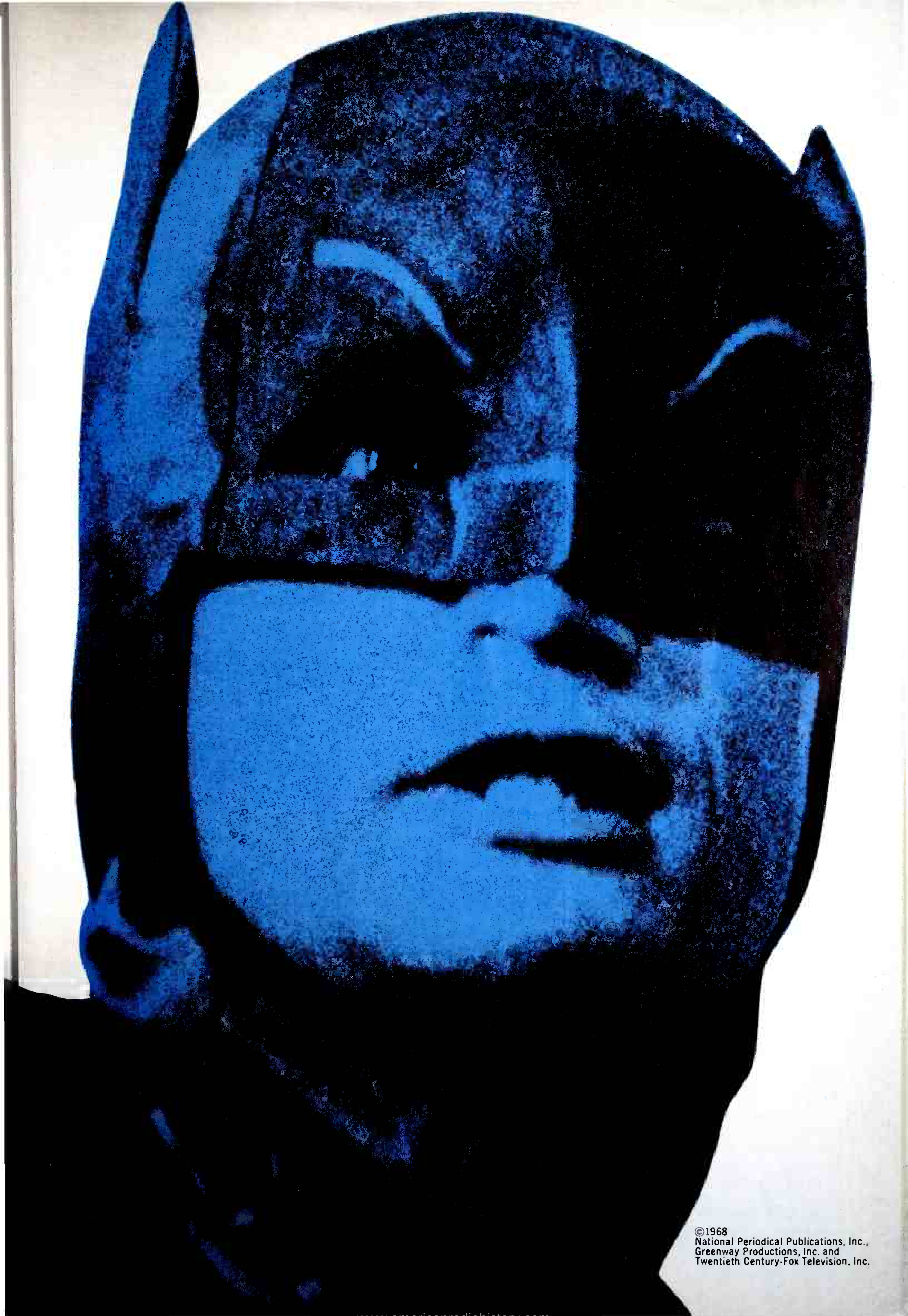


ON LOCATION

from page 12

Tonight Show and indicated the significance he evidently places on broadcast criticism by saying that he had "been into that" with the FCC on the possibility of demanding equal time to rebut broadcast reviews of his shows.

While Merrick assailed the broadcast critics as "the new blight of the last few years" and charged that they are unqualified for their jobs, the forum found them to be professional and their method of presentation effective, though briefer than many would like.

Playwright Miller defended them, saying, of the ones he'd seen, "they're better in most respects" than the writing critics because they had "a certain modesty. They realized this wasn't the last word of the ages."

Miller added: "I have never learned anything from a review. Most people are not interested in aesthetics. They want to know if they should go see the play. You can learn that in a minute or two. You want a report."

There was much questioning from the audience of the fairness and depth of coverage available in a one-minute review. "How can you take a breath? If you belch you leave out the third act," Ritchard commented.

But the critics defended the time allotment. "One minute is not enough for the ideal review, but enough for the average," said Newman. "If one would like to have more time, it does not necessarily follow that the public is not served." Both critics pointed out that their theater reports are only one part of a regular news show. "When examining the priorities of a producer of a news show, he is right in not giving you more than a minute," Harris said.

A former newspaper critic himself (as one-time assistant drama editor of the now defunct *New York World-Telegram & Sun*), Harris also countered contentions that the television critics do not have time to compile an adequate assessment of a play by rushing out in time to get on the air at 11 p.m. He noted that he normally gets to "Broadcast Central by 10, which gives me an hour to write and edit one minute." Other panelists pointed out this is not much less time than newspaper critics have in meeting morning-paper deadlines with their longer reviews.

There also was some audience questioning of techniques of review presentation, such as how to make them more visual. In a recent ruling, Actors Equity moved to allow filming of one-minute segments of dress rehearsals for use in television reviews. Harris said that although he has been trying to use 20- or 30-second pieces of these shots, generally "making it more visual doesn't help" the review appreciably.

Harris and Newman also fielded some of the standard attacks launched at most reviewers.

Newman acknowledged that the broadcast reviewers are not members of the New York Critics Circle, the association of major play judges. But he added: "We have not sought to be. I'm not sure critics should be spending time making awards."

As for diligence in giving full cultural coverage, Newman noted: "I try to review all new productions that come under [Actors] Equity provisions, although some people say we should do more and some say less."

He countered the contention that television reviewers should only report what happened rather than provide commentary. "I do not think my job is to tell the reaction of the audience," said Newman, adding that he felt his job is to give a personal evaluation of what he sees.

Perhaps the growing power of TV was best indicated when Newman felt it necessary to defend the role: "If I am made into one of those monsters who decide the fate of a play, it is not my doing."

WALTER SPENCER

CHICAGO:

More and more department stores are using television these days to lure the customers in, though most, if not all, still rely in varying degrees on newspapers. Both retailers and telecasters, however, are looking forward to the time when the May promotion book of Sears, Roebuck Inc. gets passed around.

The $8-billion retail giant has been very secretive about its television plans. But those in the inner retail circles expect Sears to commit itself to a very heavy television campaign, using color video-tape commercials that have been produced in the Midwest. The Sears campaign may not only break the dam for retail television, but also scare hell out of the competition.

So the conversation goes whenever retail promotion people get together. The subject was especially popular in Chicago just a few weeks ago at the 16th annual national Retail Advertising Conference.

The independent gathering regularly attracts retail-advertising executives such as Bill Bond of J.L. Hudson Co., Detroit; John W. Miles of Rich's, Atlanta; Morris L. Rosenblum of Macy's, New York, and consultant Bernice FitzGibbon. (Radio, especially the rock stations, also shared the RAC spotlight this year.)

As the RAC talks progressed it was evident one hurdle, among many, that stands in the way of greater retail use of television is a more consistent policy among vendors (i.e. resources, the manufacturers who sell to stores the items that they sell to consumers) to ante up part of the advertising money for television. Some vendors already are providing color commercials for local store use, along with their dollars, but others still remain strongly print oriented.

In many cases, though, thanks to missionary work by the Television Bureau of Advertising, the vendor is more willing to share television costs than the local store buyer, who is tradition bound to print and fearful of experimentation because of the direct economic accounting of the retail system.

Mention the phrase "money vendor" and you trigger a Federal Trade Commission chill up and down the spine of most retailers. Vendor money is the tender nerve. No store will admit what share of its ads are paid for by the resources. The figure varies from store to store and from market to market depending on the prestige of the store and the muscle of the store's buyers. A rule of thumb is that one-third of an ad or commercial will be reimbursed by the manufacturer to the store. But in some situations this has been known to run as high as one-half.

TVB's Howard Abrahams titillated the RAC with examples of contemporary TV spots by typical stores, demonstrating how a practical-item selling story can be produced or improved at reasonable cost. It wasn't his first time before the RAC. Comparing the feedback this year and before, Abrahams says 1967 was the year retailers became distinctly broadcast conscious.

While TV glows alluringly for stores such as Lazarus of Columbus, Ohio; Dayton's of Minneapolis; Rich's of Atlanta, and The Broadway in Los Angeles, the medium evokes mixed emotions

ON LOCATION

from page 16

from others. Macy's in New York has been involved with TV for years. But it still appears not very sure of a formula to maintain the ratio of $10 in sales for every $1 spent. It claims it can do this with print.

Another store with mixed emotions seems to be Carson Pirie Scott in Chicago. In the fall of 1966, Carson plunged into a color-TV campaign with gusto, using unique video-tape commercials produced through Powell, Schoenbrod & Hall advertising. But Carson, now in hiatus, promises to come back for TV drives in the spring and fall. The commercials apparently were fine. But the high cost of television time, especially prime time, reportedly gave Carson officials the idea their television romance had turned out far costlier than anticipated.

But retail insiders, such as the Lester Harrison Newsletter for store sales promotion managers, view the retail rush to television as more than an optical illusion. Harrison recently wrote that it is top management of retailers such as Sears, Ward's, Penney's and the big buying combines that are planning executive seminars on the subject and pushing for greater use of television. The young turks of top management are most bullish on television advertising, he indicates.

Why? Three basic reasons, Harrison cites: failure of newspaper circulation to keep pace with population, the race to build store image with the young and affluent generation and the impact of color television on total selling.

Frequent stories and columns in retail papers such as *Women's Wear Daily* have been keeping the industry alerted to Sears's trend to television. And the company's penchant for keeping its television advertising plans as secret as possible has tended to proliferate the speculative stories. They have noted that in 1967 Sears more than doubled its television spending over 1966 and is poised to plunge still deeper this year. Looking over recent Broadcast Advertisers Reports they note Sears is in nearly all of the BAR checked television markets (67 out of 75 markets one recent week).

Retailing seems more than ready for television.

The question is: Is television ready for retailing?

LARRY CHRISTOPHER

FOCUS ON FINANCE

Stock index slides 10.2% as only seven of 67 stocks show gains

Gloom did not lift for television stocks as 1968 went into its second month. In fact, it closed in thicker than ever.

The TELEVISION index of selected stocks continued to follow the general decline of the market—only more so. While the Standard & Poor industrial average for the period from Jan. 12 to Feb. 13 slid 8%, the television stocks skidded 10.2%.

CATV stocks took the worst beating, dropping an average of a whopping 23.4%. Stocks in the television with other major interests category weren't far behind, with a 17.5% plunge. The best performance by any group was that of the service stocks, which, nonetheless dropped 8.6%.

Of 67 stocks listed in the index, only seven did not decline. Among the hardest hit was ABC, down 14½ points— or 23%—to the lowest level in more than a year. Wall Street analysis ascribed this to a continuing hangover from the company's unconsumated courtship with International Telephone & Telegraph Corp. Said one analyst: "It's just continuing to seek its level on the merits of its own earnings, rather than its merger value—and it's earnings are lousy right now."

New merger rumors raised the price of ABC stock to $67 a share at the end of January, before the price started slipping down to the 48½ low at the time of the Feb. 13 closing. ABC declared a first-quarter dividend of 40 cents a share on common stock, payable March 15.

CBS also declined (down 3-3/8 points, or 7%) as it reported its 1967 earnings were off 27%. Consolidated net income was $52.95 million on net sales of $904.18 million, as compared to $70.67 million on sales of $884.78 million in 1966. The CBS board of directors declared a cash dividend of 35 cents a share on common stock, payable March 15.

Of the purely television stocks, all except Reeves Broadcasting declined 4% or more.

Capital Cities experienced the smallest percentage decline, 4%, as it reported net income for 1967 of $2.25 a share, up from $2.09 the year before. Net profit was 9% above the 1966 level.

Corinthian Broadcasting was down 8% as it declared a dividend of 7½ cents a share.

Cox was off 7%, despite its report that 1967 earnings were up 26% over the previous year. Earnings per share were $2.62, compared to $1.71 in 1966. The company attributed the gains, however, to nonbroadcast operations.

Metromedia was off 9%, although it reported all-time record revenues and earnings in 1967. Per-share earnings were $3.15, against $3.07 in 1966.

The 13% gain scored by Reeves apparently was attributable to public predictions by President J. Drayton Hastie that the annual report for 1967 will show the broadcaster's revenues, earnings and cash flow all up.

Scripps-Howard was down 9% as its annual report showed per-share earnings down from $2.11 in 1966, to $1.85 in 1967.

Taft was down 12% as it reported nine-month earnings for the period ended Dec. 31 down from the comparable 1966 period. Per-share earnings were $1.46, compared to $1.62 the year before, with total net earnings decreasing 9.4%. A capital gain on the sale of WKYT-TV Lexington, Ky., however, boosted adjusted per-share earnings for the period to $1.93, an increase of 19.1% over the 1966 period.

Wometco was off 8%, as it also released its 1967 annual report, which showed earnings up slightly, to $1.27 a share, compared to $1.21 in 1966. The company also announced a regular quarterly dividend on recently split shares: 12 cents on class A common and 4-3/8 cents on class B common—an increase of about 16% from the 15½ cents quarterly dividend paid before the three-for-two split.

Wometco also announced agreement to buy Commonwealth Theaters of Puerto Rico, operator of 22 movie houses in Puerto Rico and New York, as well as film distribution and vending operations. Under the tentative agreement, which is subject to a favorable Puerto Rican tax ruling, one share of Wometco class A common stock would be exchanged for each three-and-one half shares of Commonwealth common. Commonwealth has about 515,000 shares outstanding.

Of the CATV stocks, Teleprompter was worst hit, down 10¾ points or 29%, as its year-long merger talks with Metro-Goldwyn-Mayer were broken off. Teleprompter President Irving B. Kahn said the two companies could not agree on a "dollar price" basis for exchanging stock. He said Teleprompter is now planning to pursue other merger offers.

Hardest hit of the stocks in the television with other major interests category was Gulf & Western, down 13¾ points, or 22%. In part, this apparently was due to the general decline of the major conglomerates. Another major factor was the abrupt suspension of its plan for a $400-million merger with Armour & Co., the meat packer, in the face of what G&W called "unfavorable market conditions," as well as revelation of a Justice Department antitrust investigation of the proposed union.

The parent company of Desilu Productions and Paramount Pictures also announced plans to buy about 23% of the outstanding common stock of Brown Co., a papermaking firm, for stock warrants and convertible debentures worth slightly over $15.5 million.

Meredith Publishing was off 13% as the Internal Revenue Service announced it is challenging a U.S. Court of Claims commissioner's recommendation in favor of the Meredith Broadcasting Division's 12-year fight to win a tax break because of the loss of network affiliations by its Phoenix station in 1953-55. The dispute over the allocation of $459,706 charged to intangible assets is expected to be argued before the court within the next month or two.

Rust Craft Greeting declined 8%

Continued on page 23

The Television stock index

A monthly summary of market movement in the shares of 67 companies associated with television.

FINANCE

	Exchange	Closing Feb. 13	Closing Jan. 12	Change from Jan. 12 Points	Change from Jan. 12 %	1967–68 High	1967–68 Low	Approx. Shares Out (000)	Total Market Capitalization (000)
Television									
ABC	N	48½	62¾	−14¼	−23	102	48	4,682	$227,100
CBS	N	47⅝	51	− 3⅜	—	75	46	23,300	1,109,700
Capital Cities	N	48	50¼	− 2¼	− 4	60	35	2,746	131,800
Corinthian	N	25¾	27⅞	− 2⅛	− 8	30	23	3,384	87,100
Cox	N	47½	50⅞	− 3⅜	− 7	59	35	2,866	136,100
Gross Telecasting	O	29	31½	− 2½	− 8	34	24	400	11,600
Metromedia	N	54	59¼	− 5¼	− 9	66	40	2,227	120,300
Reeves Broadcasting	A	11⅛	9⅞	+ 1¼	+13	13	5	1,809	20,100
Scripps-Howard	O	25¼	27¾	− 2½	− 9	34	24	2,589	65,400
Sonderling Broadcasting	A	26	29¾	− 3¾	−13	34	13	800	20,800
Taft	N	34	38½	− 4½	−12	49	32	3,363	114,300
Wometco	N	20⅜	22⅛	− 1¾	− 8	25	14	3,339	68,000
							Total	51,505	$2,112,300
CATV									
Ameco	A	9½	11¾	− 2¼	−19	14	7	1,200	11,400
Entron	O	5	6¾	− 1¾	−26	8	5	617	3,100
H&B American	A	12½	16⅞	− 4⅜	−26	28	4	2,637	32,900
Jerrold	O	28	35½	− 7½	−21	52	21	2,318	64,900
Teleprompter	A	24	36¾	−10¾	−29	40	13	994	23,900
Vikoa	A	13¾	15¼	− 1½	−10	19	11	1,359	18,700
							Total	9,125	$154,900
Television with other major interests									
Avco	N	46¾	60⅛	−13⅝	−22	65	22	14,075	658,000
Bartell Media	A	9⅞	9¾	+ ⅛	+ 1	12	4	2,106	20,800
Boston Herald-Traveler	O	50	53	− 3	− 6	70	47	565	28,300
Broadcast Industries	O	3	3	—	—	4	1	632	1,900
Chris-Craft	N	31¾	40⅜	− 8⅝	−21	46	22	1,663	52,800
Cowles Communications	N	14	14¾	− ¾	− 5	21	14	2,944	41,200
General Tire	N	24¼	30	− 5¾	−19	38	24	16,719	405,400
Gulf & Western	N	48¾	62½	−13¾	−22	66	30	11,620	566,500
Lin Broadcasting	O	18¾	21¾	− 3	−14	29	7	789	14,800
Meredith Publishing	N	24¼	28	− 3¾	−13	38	24	2,662	64,600
The Outlet Co.	N	23½	24¾	− 1¼	− 5	30	15	1,056	24,800
Rollins	A	43¾	50⅞	− 7⅛	−14	52	19	4,061	177,700
Rust Craft Greeting	A	31¾	34½	− 2¾	− 8	43	26	727	23,100
Storer	N	36⅛	46¼	−10⅛	−22	59	35	4,157	150,200
Time Inc.	N	88⅛	95	− 6⅞	− 7	115	88	6,560	578,100
							Total	70,336	$2,808,200
Programing									
Columbia Pictures	N	25¾	30	− 4¼	−14	31	24	4,477	115,300
Disney	N	51	54	− 3	− 6	63	38	4,230	215,700
Filmways	A	19⅛	24⅛	− 5	−21	27	13	895	17,100
Four Star International	O	6½	9¼	− 2¾	−30	10	2	666	4,300
MCA	N	57¼	69	−11¾	−17	74	35	4,707	269,300
MGM	N	38¾	46⅞	− 8⅛	−17	65	31	5,563	215,700
Screen Gems	A	25½	27½	− 2	− 7	34	21	4,036	102,900
Trans-Lux	A	23¼	26¾	− 3½	−13	30	14	718	16,700
20th Century-Fox	N	27½	31	− 3½	−11	35	22	6,069	166,900
Walter Reade Organization	O	7⅜	7¼	+ ⅛	+ 2	10	1	1,583	11,700
Warner-Seven Arts	A	31¾	34¼	− 2½	− 7	42	20	2,547	80,900
Wrather Corp.	O	6⅜	5⅛	+ 1¼	+24	7	2	1,753	11,200
							Total	37,244	$1,227,700
Service									
John Blair	O	26	26¼	− ¼	− 1	36	15	1,012	26,300
Comsat	N	43	47	− 4	− 9	78	41	10,000	430,000
Doyle Dane Bernbach	O	32½	40	− 7½	−19	53	22	1,994	64,800
Foote, Cone & Belding	N	13⅞	15¾	− 1⅞	−12	21	14	2,146	29,800
General Artists	O	10¾	9¾	+ 1	+10	11	4	600	6,500
Grey Advertising	O	15¼	19½	− 4¼	−22	25	16	1,201	18,300
MPO Videotronics	A	11⅝	14⅜	− 2¾	−19	17	6	469	5,500
Movielab	A	19⅝	20½	− ⅞	− 4	28	10	1,099	21,600
Nielsen	O	33	38½	− 5½	−14	42	29	5,130	169,300
Ogilvy & Mather	O	16	15⅞	+ ⅛	+ 1	20	10	1,087	17,400
Papert, Koenig, Lois	A	6½	8	− 1½	−19	9	6	791	5,100
							Total	25,529	$794,600
Manufacturing									
Admiral	N	16½	19⅛	− 2⅝	−14	38	17	5,062	83,500
Ampex	N	28⅜	34⅝	− 6¼	−18	41	23	9,480	269,000
General Electric	N	87	95⅜	− 8⅜	− 9	116	82	91,068	7,922,900
Magnavox	N	37¼	42	− 4¾	−11	50	34	15,410	574,000
3M	N	82½	89½	− 7	− 8	96	75	53,466	4,410,900
Motorola	N	99	108¼	− 9¼	− 9	147	90	6,117	605,600
National Video	A	19¾	21	− 1¼	− 6	46	18	2,781	54,900
RCA	N	47¼	52⅝	− 5⅜	−10	66	43	62,465	2,951,500
Reeves Industries	A	5¼	7⅛	− 1⅞	−26	9	2	3,327	17,500
Westinghouse	N	61½	67⅛	− 5⅝	− 8	79	46	37,571	2,310,600
Zenith Radio	N	51⅝	59	− 7⅜	−13	72	48	18,783	969,700
							Total	305,530	$20,170,100
							Grand Total	499,269	$27,267,800
Standard & Poor Industrial Average		96.40	104.92	−8.52	− 8	106.15	85.31		

N-New York Stock Exchange
A-American Stock Exchange
O-Over the counter

Data compiled by Roth, Gerard & Co.

FOCUS ON FINANCE

from page 21

as it reported income down in the nine months ended in November 1967, despite slightly higher sales for the period. Per-share earnings were $1.23, compared to $1.43 the year before. The decline came as Rust Craft shares went into trading on the American Stock Exchange for the first time.

Programing stocks slipped an average of 11.1%. Among them, Walt Disney Productions was down 6%, although it issued a first-quarter report showing a slight improvement from the slump suffered in the last fiscal year. Both net and gross earnings for the quarter ended Dec. 30 were up. Per-share earnings were 52 cents, compared to 50 cents for the same quarter the year before. The Disney board of directors also declared a regular quarterly dividend of 7½ cents, payable April 1.

Filmways was hard hit, down 21%, as it reported a 30% decline in net income, despite a 20% increase in revenues during the most recent fiscal quarter. For the three months ended Nov. 30, 1967, earnings were 41 cents a share, compared to 64 cents for the same 1966 period, while revenues were $11.05 million as against $9.17 million the year before.

M-G-M was off 17% even though it reported record first-quarter earnings. For the three months ended Nov. 23, earnings were 83 cents a share, compared to 57 cents for the same period in 1966. Part of the reason for the slump apparently was the above-reported break-off in merger negotiations with Teleprompter Corp.

Among the service stocks, ad agencies continued to feel the profit squeeze. Doyle Dane Bernbach was down 19% as it released its annual report, showing earnings were up only slightly over 1966—$2.30 a share compared to $2.27 the year before. This came as the report showed 1967 billings up to $228 million, compared to $196 million the year before, but net profit after taxes in 1967 only $4.8 million, compared to $4.6 million in 1966. That's a 4.3% increase in profits on a 16.4% increase in billings.

Foote, Cone & Belding was off 12% as it reported sharply lower 1967 earnings on increased billings. Adjusted per-share earnings were 71 cents, as against $1.36 in 1966, while gross billings for the year amounted to $258.5 million, compared to $255.7 million in 1966.

Papert, Koenig, Lois was off 19% as it also reported a similar situation: earnings for fiscal 1967 were 31 cents a share vs. 61 cents for 1966.

Among other service stocks, MPO Videotronics was down 19% although earnings for the fiscal year ended Oct. 31, 1967, were 81 cents a share compared to 51 cents the year before.

A.C. Nielsen Co. slipped 14%, although it reported sales and earnings increases of 9.4% and 6.3% respectively for the quarter ended Nov. 30.

Manufacturing stocks were down an average of 9.16%. Among them, hardest hit on a percentage basis was Reeves Industries, off 26% as it posted a loss of $950,000 for 1967, against a profit of $377,720 in 1966.

RCA, parent company of NBC, was down 10% although NBC reported net sales in 1967 the highest in the company's history and above the $541 million mark for the second straight year.

Among other manufacturers, Motorola sank 9% as it announced plans to cut the number of its color-TV-set models by about 10%. END

CLOSEUP

LEONARD B. STEVENS At a time when the golden balloon of group broadcasting appears to have expanded to the point of maximum inflation, Stevens thinks he has found the new path to rapid television growth in the slowly emerging UHF field. The vice president for operations and a minority shareholder in the new U. S. Communications Corp. has a simple, if ambitious, goal for the fledgling UHF chain: "To be a bright, shining star of independent stations and to become another Metromedia." Off to a running start, the new chain (owned by AVC, formerly American Viscose Corp.) bought a minority interest in Miami's faltering WCIX-TV within two weeks of signing the sale papers for the five UHF construction permits it bought from D. H. Overmyer. With only its key station, WPHL-TV (ch. 17) Philadelphia actually on the air, and with nothing in the black, Stevens nonetheless predicts the group will be making money by 1970 "although we'll still have a couple of individual stations in the red," on a total investment of between $6 million and $8 million. How can an overnight broadcasting empire expect such quick success? Stevens—who was cofounder and executive vice president of WPHL-TV after an advertising agency and radio career in Philadelphia—points to the Philadelphia station's performance as an example for the rest of the chain. "It's 28 months old and about to break into the black," he said. "This year we'll bill $3 million and turn a profit. We've got 75% set penetration and people don't even ask us penetration figures in Philadelphia any more. We're in the rating book and we live or die by it like any other station. In programing we're getting to look like the major independent V's, like a WPIX-TV or WOR-TV in New York." To Stevens, the reason for coming into the field so late and with optimism for growth now is engineering developments. On the 15th of this month, the Philadelphia station will become world's first with a four-megawatt transmitter. "That's one more step in erasing the disparity between us and the V's," he said. "We started with only 626,000 watts because that was the most powerful we could get at the time and steadily upgraded it." He sees a similar situation with set penetration. "It was tough sledding when we put WPHL in the market with only 20% of the homes receiving UHF. We'll go into San Francisco next month with 50% penetration and by the time our Atlanta and Houston stations go on the air next year there already will be other U's in operation there cultivating the markets and doing the spade work." He says the basic drive will be "getting in the mainstream of the tune-in habit," with a timetable that calls for "survival as our first job, getting an audience and acceptance as quickly as possible with advertisers." The next priority is pro-

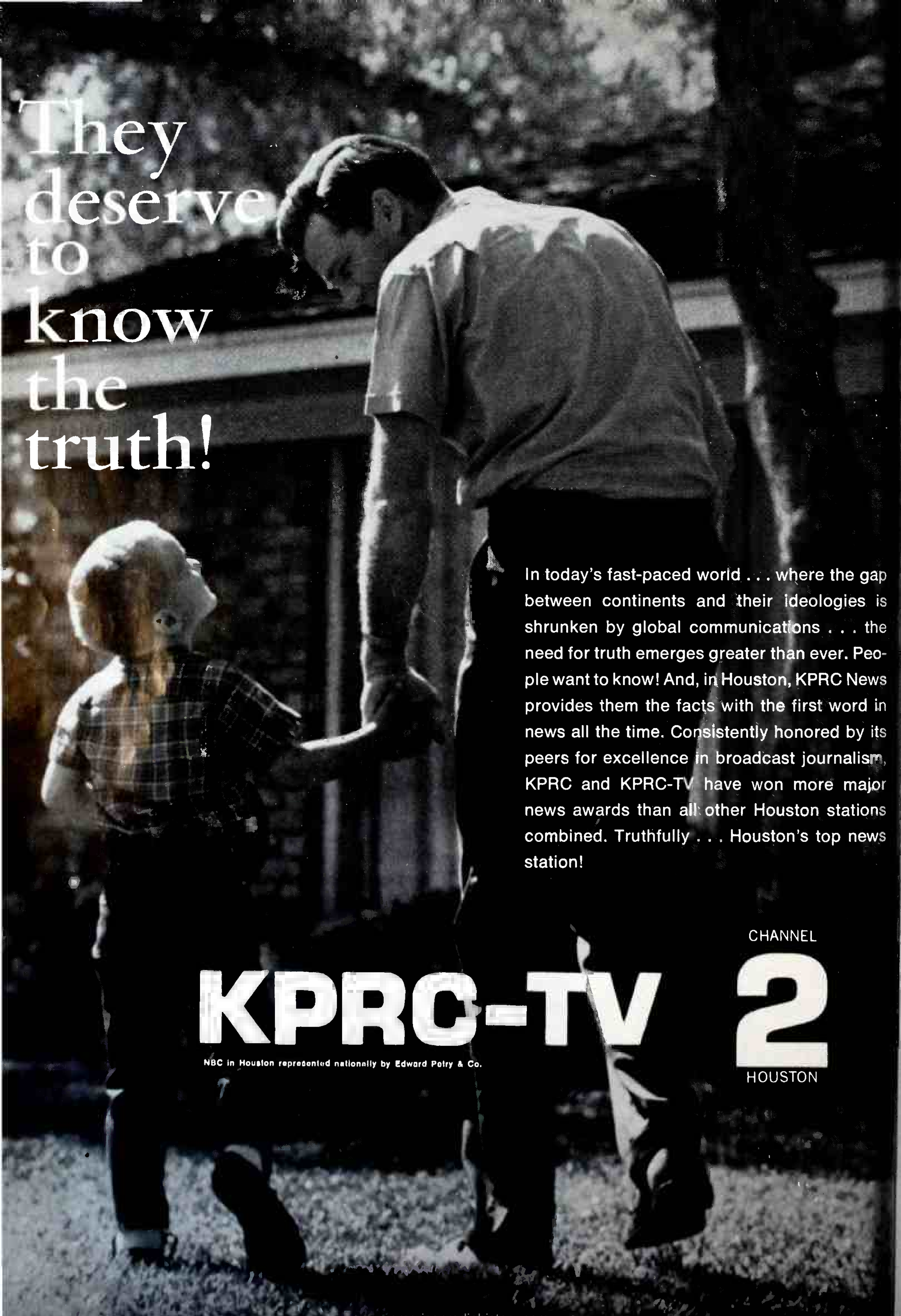
gram development on an individual-station basis, with each manager given semiautonomy and "30 to 40% of the programing local to reflect the community." After that would come origination of programing for interchange among the group's stations, and possible eventual syndication, then, someday, station swapping to upgrade the group's holdings. Stevens concludes that it will take "time, money, patience and a high degree of professionalism," but he sees "three-stationism" already dead in a half-dozen of the major markets and in "another four to five years there will be equality between UHF and VHF. We can become viable with less than 50% equality."

[redacted]

STOCKTON HELFRICH No matter how you stretch the nylon, the new chief censor of broadcasting shows no sign of fitting in with the blue-stockinged set. Helffrich, who has replaced Howard Bell as director of the Code Authority of the National Association of Broadcasters, likes to think of himself as an enlightened, civilized, reasonable man. Those who know him and are able to cut through his occasional verbosity to the real man, agree that he is all three of those things. The NAB code chief likes to talk about "audience tolerances" to which, of course, broadcasters have to be very sensitive. He thinks, for instance, that the new topical humor that seems to be causing headaches at the networks is nothing more than "a reflection of the times. We're simply not dealing with the same audience today as we were even 10 years ago." Helffrich, who majored in literature in college, got into the censoring business in a roundabout way after joining NBC in the fall of 1933. The network needed help in obtaining performance rights to literary properties and from there he slowly got into editing chores, which involved what to keep in and what to keep out in terms of length and in terms of "audience tolerances." In 1942, NBC promoted him to manager of continuity acceptance and in 1955 to director of that department. In August 1960, he joined NAB as manager of its newly opened New York code office. In his new post Helffrich will stay on in New York, where he has spent most of his life. He lives in Jackson Heights, Queens, with his wife and 8-year-old son (four other children of an earlier marriage are college-age or older) about 45 minutes from work. He and his wife are movie buffs and go whenever they get a chance. They also try to get to the Broadway theater about once a month but Helffrich is afraid his new job may interfere with that. Athletics? He says he does pushups and kneebends every morning and evening. How many? "Five."

[redacted]

JOHN H. MITCHELL If a finger had to be pointed at the man most responsible for the network television programing success of Screen Gems, the man to stare back at it would be Mitchell, who, since he joined the Columbia Pictures subsidiary in 1952, has been vice president in charge of national sales. At that time, Screen Gems had one program, *Ford Theater*, on network television. Since then, 56 more shows have been licensed to national television under his direction. Mitchell, who was recently made executive vice president with wider responsibilities in all of SG's worldwide activities, would not want to be isolated in this way for he looks at television program sales as a giant chess game involving many people, long-range strategy, short-term tactics, good intelligence work. "I have one credo," the hulking six-footer says in his booming voice, "and that's to put the right show in the right time period for the right sponsors at the right money." Mitchell, who is now thinking about the 1969-70 season and is known to be a prodigious worker (11 to 12 hours a day), considers his TV viewing work "but I watch all the time, even during the day with the sound off. It keeps me informed of what's on the air." Mitchell began his career with the radio department of Erwin Wasey in 1939 and two years later joined the Mutual Broadcasting System as sales service manager. He was commissioned an ensign in the Navy in 1943 and saw action with the Fifth Fleet in the Pacific. He returned to Mutual in 1945 but six months later joined with four partners in the construction of WVET-AM Rochester, N. Y. He returned to New York in 1948 to join United Artists as director of television, a post he held for four years. To relax, Mitchell plays golf whenever he can and he says he loves to travel. His most recent trip was to Europe, including Iron Curtain countries.


They deserve to know the truth!
In today's fast-paced world . . . where the gap between continents and their ideologies is shrunken by global communications . . . the need for truth emerges greater than ever. People want to know! And, in Houston, KPRC News provides them the facts with the first word in news all the time. Consistently honored by its peers for excellence in broadcast journalism, KPRC and KPRC-TV have won more major news awards than all other Houston stations combined. Truthfully . . . Houston's top news station!
CHANNEL
KPRC-TV 2
HOUSTON
NBC in Houston represented nationally by Edward Petry & Co.

TELEVISION
MARCH 1968 VOL. XXV NO. 3

The rich rewards of pioneering: How the 108 pre-freeze stations stand now

by John Gardiner

He might as well have put a purposeful shoe on radio's oxygen pipe, to hear the competition tell it. And to think—radio was one of his own children. Later on it would be said he was just shilling for RCA television set sales. The General was persistent and he had the word.

In the beginning was radio, but in the future was to be television: "Many listeners are bound to switch from sound broadcast to television programs." David Sarnoff of RCA, in language that sounds archaic in 1968, was predicting revolution in commercial broadcasting.

It was a hell of a thing to be telling a convention of NBC radio affiliates in 1947 (there weren't any television affiliates to tell it to). But there he was, coaxing them to get on the wagon or miss the trip to town. "You cannot protect yourself by standing still," he warned. NBC was through waiting as far as television was concerned, the radiomen were told, and the company's plan for a television network was placed before them.

He wasn't writing radio off, but he was downgrading it, and that was gutsy. It was unpopular, to say the least, to predict aloud that television would succeed at radio's expense. Fully sponsored Fred Allens, Edgar Bergens, Phil Harrises and Alice Fayes were still keeping listeners glued to their living-room consoles on Sunday nights. Bust up success with flickering pictures and take a bath because Sarnoff had committed his Camden plant to build 14-inch television receivers? Forget it.

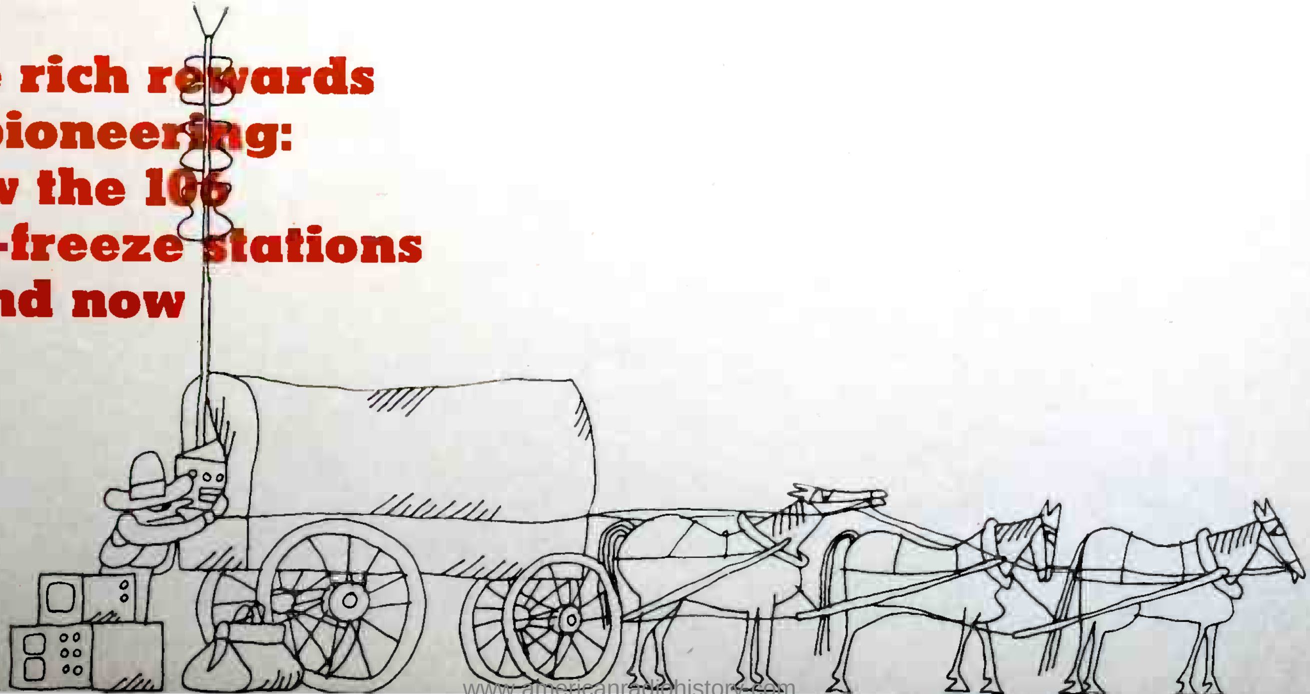
But not everybody did.

Four years later 108 television stations collectively would turn Profit Corner. Until that time they would be parasites on radio's back, sucking the senior medium's profits and contributing nothing but competition in return.

TV was no piece of cake. Contrary to popular belief today, commercial television did not spring full-blown onto the American communications scene. In its beginnings, 108 station ownerships did a lot of digging before anybody struck a lode.

Doubt was as strong in 1947 as success began to be in 1951. And in between came a government manipulation that gives television its own historical demarcation line, its own BC and AD, and divides its 644 commercial stations into pioneers and later settlers, or perhaps those with squatters' rights and those who would have to fight later for some spectrum territory of their own—under a new set of rules.

Nobody had doubted that TV channels would be difficult to mete out in a rational and orderly manner,



but nobody had guessed how difficult. The medium had an awesome appetite for spectrum. One TV channel would eat six times the ether required to nourish the entire AM radio band. On top of that television played strange transmission tricks.

So on Sept. 30, 1948, when the FCC issued its "freeze," suspending action on all new or pending TV applications, nobody was surprised and everyone was worried. The original allocation plan was only two-and-a-half years old. Already the commission wanted to study a revision in the light of something called tropospheric propagation effects, and to establish maximum coverage of the country without interference between signals.

The freeze hit before television had proven it could make money and didn't let up until everyone was sure it would make barrels of it. Those who had been frozen in such an advantageous posture were a chosen people. If their business acumen had suggested cautious investment and lacked something in zeal, it was repaid in marvelous multiples for whatever degree of daring it represented.

By the time the thaw came in April 1952, with issuance of a brand new frequency-allocation table, everybody wanted into television. Those who were already there had a beautiful platform from which to jump to further television holdings. For the financial risk they had taken, fortunes—some personal, some corporate—were virtually guaranteed. The pioneers had been frozen in and competition had been frozen out.

One legacy of an early start would be certain network affiliation in all but a few cities that had been granted more stations than there were networks to go around. Of the 108 stations that planted antenna towers before or during the freeze (two of these became educational, leaving 106 of the originals extant as commercial operation today), only 11 lack network affiliations now.

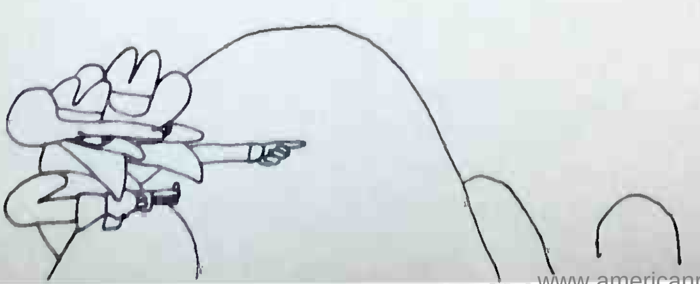
It was not uncommon in the early years to hear a station manager boast about how much his television station had lost that month. The pioneers could afford to joke about their television troubles because most of them were already making a fancy dollar in a very successful medium called radio. One's loss seemed sure to be the other's gain.

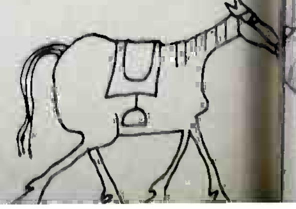
In retrospect the freeze appears as a natural pause between exploration and fantastic financial success. At the time nobody knew how beautifully this government-sponsored delay would fit into the plans of the haves. Who knew that most of the pioneers would still be occupying the same channels they held when the freeze began; who knew what damage might be done to their capital investment in broadcast facilities should the FCC snatch back the existing channel authorizations; who knew how soon television could move from red ink to black; who knew what union problems or other operating difficulties were ahead? What sort of respect would the blue-chip national advertisers of the day have for a medium that would sell its spot time in half-hour chunks to the pitchmen of hair restoratives and all-purpose vitamin pills? When Charles Antell Formula No. 9 achieved astounding success through spiels that seemed to ring of a past era, it was television that would supply the pitchman's tent for this amazing regression. And in 1950, when Formula No. 9 first went on the electronic stage, exactly half of the 106 stations then operating would report operating losses. The damages for the whole industry that year would be $9.2 million.

Before then it would not have been unreasonable to suspect, from reading the FCC-supplied industry balance sheets, that a whole industry had taken leave of its senses. Television operators seemed to be rushing headlong, like so many lemmings, toward a willfully induced bankruptcy.

In 1949, when AM radio broadcast stations and their networks were turning pretax profits of $56 million on a total take of $414 million, television—that black sheep of the broadcast family—was flaunting its profligacy with a $25-million loss. National advertiser largesse toward the prodigal was but $7.2 million. Only four TV stations of the 97 that were operating that year reported a profit status. That was the peak loss year for television. One year earlier the FCC had been able to kiss off the financial report for radio's TV kin in one loosely filled mimeographed sheet, in which it reported an industry loss of $15 million, but in which it found room to note that in Philadelphia television revenues were 10% of the combined revenues of all radio and TV stations in the city.

Behind the camouflage of noisy aggregate losses





How pioneering has paid off

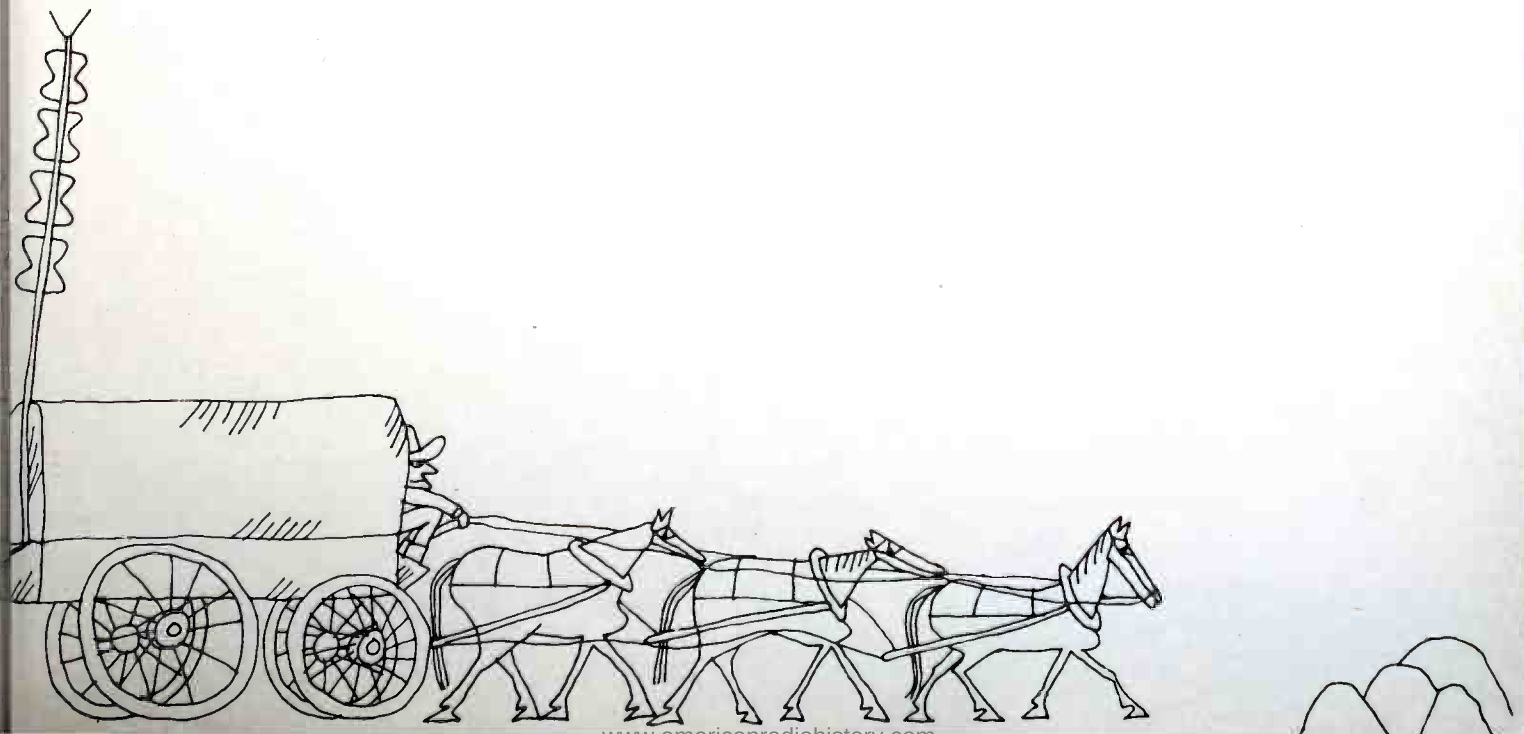
In 1951 the last of the pre-freeze television stations went on the air, and for the first time commercial TV broadcasting showed a total annual profit. From then on the curves of revenue and profit took off. All revenues shown below pertain only to the pioneering stations and reflect no revenues for stations that went on the air after the freeze.

Market	Pioneer Stations	Revenues in 1951	Revenues in 1966*
New York	7**	$ 22,978,000	$123,734,000
Los Angeles	7	13,487,000	92,187,000
Chicago	4	12,946,000	71,838,000
Philadelphia	3	8,791,000	41,097,000
Detroit	3	6,765,000	29,484,000
Cleveland	3	4,816,000	28,524,000
Baltimore	3	3,945,000	15,752,000
Cincinnati	3	3,809,000	14,090,000
Washington	4	3,756,000	22,866,000
San Francisco	3	3,616,000	34,461,000
Columbus, Ohio	3	2,387,000	12,244,000
Atlanta	3	1,653,000	14,158,000
51 other TV markets	62**	$ 56,531,000	$234,715,000
Total 63 pioneer markets	**108****	**$145,480,000**	**$735,150,000**
*****Profits**		**$41,600,000**	**$297,518,000**

**Revenues for the pioneers in individual markets for 1966 estimated by TELEVISION. All other figures are from FCC.*

***Two of the original 108 pioneers later were converted to noncommercial broadcasting: WATV(TV) New York (Newark, N.J.), now WNDT(TV) New York, and WDEL-TV Wilmington, Del., now WHYY-TV.*

****Profits before federal income tax. Figure for 1951 includes $11 million profit for the four television networks (ABC, CBS, NBC and DuMont) including their 15 owned and operated stations and $30.6 million profit for the 93 other stations. Figure for 1966 is for the 106 surviving pioneers, including O&O's, with no inclusion of network profits.*



were the rumblings of an incipient advertising explosion. In the same week in September 1948 that the commission issued its freeze order, WCBS-TV New York was boosting its evening hour rate from $700 to $1,000, pointing to the latest metropolitan set circulation of 300,000. This meant that a rate increase of 43% was being accompanied by an identical percentage reduction in the cost to an advertiser of reaching 1,000 TV families. (It was that pattern of increased efficiency despite higher rates that would carry television on an upward spiral for years to come.) And in the same week, WNAC-TV Boston was issuing its first rate card and WBAP-TV Fort Worth was just going on the air with a program schedule of four hours a night, five times a week. If television wasn't making money hand over fist, neither was it sitting on its hands.

Pioneering in television was clearly not something everybody could afford to do, though later with other radio and newspaper interests clamoring for a piece of the action it would appear to be what nobody in communications could afford not to do. In the early days, duplication might be as much of a programing effort as a TV frontiersman could manage. WNHC-TV New Haven, Conn., with an initial facilities investment of $200,000, used a relay station to pick up the programing of WABD (TV) New York (then the DuMont network's station, today Metromedia's WNEW-TV).

When WGN-TV signed on with DuMont as the network's Chicago affiliate in 1948 there wasn't even a connection facility available from East to Middle West, so the station used a DuMont-owned process called Teletranscription by which shows could be reproduced and mailed to Chicago.

The temper of the times as the freeze came on was anything but a consuming television fever. *Broadcasting* Magazine, considering the effects of a proposed change in station ownership rules in 1948, explained the interests involved and always they were cautious interests. A number of large entities, it said, notably in the network and motion-picture fields had been actively exploring the prospects of acquiring minority TV holdings in key markets. Motion-picture producers were discussing TV ownership tie-ins with exhibitors in major markets. CBS had embarked on joint TV ownership ventures with newspapers in Washington and Los Angeles. Paramount Pictures had ownership in DuMont, which then operated WTTG (TV) Washington, WDTV (TV) Pittsburgh and WABD New York and had applications pending in Cincinnati and Cleveland. Meredith Publishing Co. was reported on the way to TV operation in several

Continued on page 67

The roster of the pioneers:

Of the 108 commercial television stations that went into operation with authorizations issued before the FCC imposed the great TV freeze, 106 are still in business. (Two were converted to noncommercial, educational use.) Beginning on the page at right are encapsulated histories of the 106 (by alphabetical order of state, city, station).

WAPI-TV (ch. 13) Birmingham, Ala.; licensed to Newhouse Broadcasting Corp.; affiliated with NBC and CBS; top hourly rate of $1,350. represented by Harrington, Righter & Parsons; radio affiliates: WAPI-AM-FM. It has been owned by Newhouse interests (group owner) since 1956.

The station began on May 22, 1949, as WAFM-TV, licensed to Voice of Alabama. Its radio affiliates were WAPI-AM and WAFM (FM). It was owned by Ed Norton (75%) and Thad Holt (25%). Mr. Norton was also one of the principals of WMBR-AM-FM-TV Jacksonville, Fla. (see WJXT[TV] Jacksonville). The licensee name was changed to The Television Corp. in 1952. At that time the station was affiliated with ABC and CBS; it was represented by CBS Television Spot Sales and had an hourly rate of $300.

In June 1953, the stations were sold for $2.4 million to the Birmingham News Co., publisher of the *Birmingham News* and *Huntsville* (Ala.) *Times*. The News also owned WHBS-AM-FM Huntsville. In that year the calls were changed to WABT (TV). The station was affiliated with ABC, CBS and DuMont and had a $520 hourly rate. The sale to the News was conditioned on that firm selling WSGN-AM-FM-TV Birmingham. It sold WSGN-AM-FM and the construction permit for WSGN-TV (ch. 42) to Jemison Broadcasting Co. for $300,000.

In January 1956, Samuel Newhouse bought the News Co. and its stations for $18.7 million, and changed the licensee name to Alabama Broadcasting System Inc. That year WABT was represented by HR&P and had an hourly rate of $800.

In 1958 the call letters were changed to WAPI-AM-FM-TV, the rate went to $900 and the affiliation was with NBC and ABC.

The licensee name was changed to Newhouse Broadcasting Corp. in 1959. In 1960 the network affiliation was switched to NBC and CBS.

WBRC-TV (ch. 6) Birmingham, Ala., licensed to Taft Broadcasting Co., affiliated with ABC and CBS, top hourly rate of $1,800, represented by Katz Television, radio affiliates: WBRC-AM-FM. It has been owned by Taft (group owner) since 1957.

The station began on channel 4 on July 1, 1949, licensed to Birmingham Broadcasting, which also has WBRC-AM. Eloise S. Hanna was principal owner of WBRC-AM-TV. It was affiliated with DuMont and NBC and represented by Blair Television.

In 1953 the station was moved to channel 6. It was purchased in May 1953 (with WBRC-AM) for $2.4 million by Storer Broadcasting Co. At that time the rate was $300 an hour, the affiliation was with NBC and the representative was Raymer. The licensee name was changed to Storer Broadcasting in 1954.

In May 1957, the stations were told to Taft Broadcasting for $6.35 million. The sale was a condition of Storer's purchase of WIBG-AM-FM Philadelphia and WPFH(TV) Wilmington, Del. (now noncommercial WHYY-TV). WBRC-TV's licensee was changed to WBRC Inc. Its affiliation was with CBS. Katz was the rep and the hourly rate was $850.

The licensee name was changed to Taft Broadcasting Co. in 1959. In 1960 the primary network affiliation was changed from CBS to ABC and the rate was $1,000.

KPHO-TV (ch. 5) Phoenix, licensed to Meredith Broadcasting Co., independent, top hourly rate of $550, represented by Katz Television, radio affiliate: KPHO-AM. It has been owned by Meredith (group owner) since 1952.

The station began on Dec. 4, 1949, licensed to Phoenix Television Inc., owned by John C. Mullins and associates, who also had KPHO-AM. It went on the air affiliated with ABC, CBS, NBC and DuMont and was represented by Taylor-Boroff & Co.

In June 1952 the station was sold, with KPHO-AM to Meredith for $1.5 million. At the time of the sale Mr. Mullins owned 27.31% of KPHO-TV; John B. Mills, 15.56%; J. M. Harber, 14.55%, and Phoenix Broadcasting (licensee of KPHO-AM), 41.51%. Mr. Mills owned 48% of KPHO-AM; Mr. Mullins, 28.5%, and Mr. Harber, 18.8%. In 1952 KPHO-TV's rate was $300 and it was represented by The Katz Agency.

KABC-TV (ch. 7) Los Angeles, licensed to ABC Inc., affiliated with ABC, top hourly rate of $5,000, represented by ABC Television Spot Sales, radio affiliates: KABC-AM-FM. It has been owned by ABC (group owner) since it went on the air.

The station began on Sept. 16, 1949, as KECA-TV. It was licensed along with KECA-AM-FM to ABC. In February 1953, the licensee name was changed to ABC-Paramount Theaters after ABC merged with United Paramount Theaters. At that time the rate was $1,200 and the representative was Edward Petry & Co. The call letters were changed to KABC-AM-FM-TV later that year.

In 1965 the licensee name was changed to ABC Inc.

The Katz Agency became the representative in 1955 when the rate was $2,000. ABC-TV Spot Sales took over in 1963 with a rate of $3,500.

KCOP(TV) (ch. 13) Los Angeles, licensed to KCOP Television Inc., independent, top hourly rate of $3,300, represented by Edward Petry & Co., no radio affiliate. It has been owned by Chris Craft Industries Inc. (group owner) since 1960.

The station began on Sept. 17, 1948, as KLAC-TV, licensed to KMTR Radio Corp., owned by Dorothy Schiff. She is publisher of the *New York Post.* It had KLAC-AM as a radio affiliate.

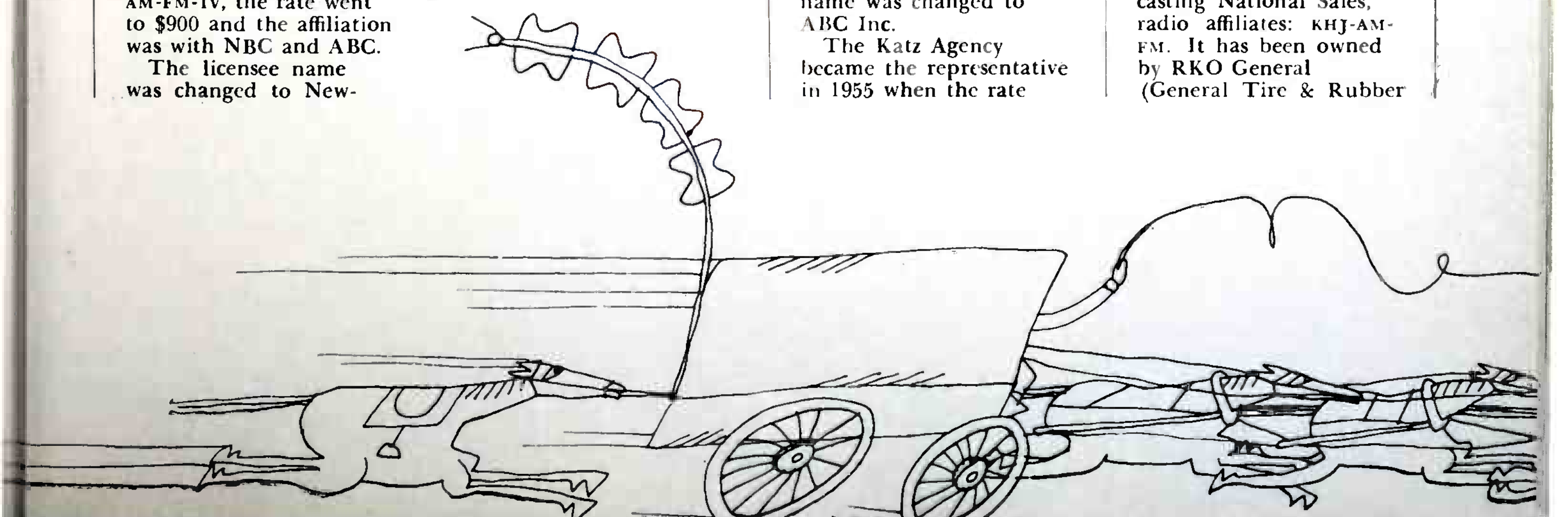
The first published rate was $1,000 in 1951. It was then represented by The Katz Agency.

In December 1953, KLAC-TV was sold to the Copley Press, group newspaper publisher, for $1,375,000. Mrs. Schiff retained KLAC-AM. Under Copley the call letters were changed to KCOP. The hourly rate was then $900.

In December 1957, KCOP was sold to Kenyon Brown, Bing Crosby, George L. Coleman and Joseph A. Thomas (each 25%) for $4 million and the licensee was changed to KCOP Television Inc. The rate was then $1,500 and Edward Petry & Co. was the representative.

In January 1960, the four principals sold the station to Nafi Corp. for 44,000 shares of Nafi stock (about $1.5 million aggregate). Nafi changed its name to Chris Craft Industries in 1963. Chris Craft is now 35% owned by Baldwin Montrose Chemical Co.

KHJ-TV (ch. 9) Los Angeles, licensed to RKO General Inc., independent, top hourly rate of $3,000, represented by RKO General Broadcasting National Sales, radio affiliates: KHJ-AM-FM. It has been owned by RKO General (General Tire & Rubber



Co.) interests (group owner) since 1951.

The station began on Oct. 6, 1948, as KFI-TV, licensed to and owned by Earle C. Anthony Inc. Mr. Anthony also owned KFI-AM. Edward Petry & Co. was then the representative. It was sold in August 1951, to Don Lee Broadcasting System, a division of General Tire & Rubber Co., for $2.5 million. The Anthony interests retained KFI-AM. After the sale the calls were changed to KHJ-TV, the station was affiliated with NBC and its rate was $1,000. At that time Don Lee already owned KHJ-AM-FM Los Angeles.

In 1952, the licensee was changed to General Teleradio and the representative was WOR Sales (WOR New York being another General Tire property).

The licensee was changed in 1955 to RKO Teleradio Pictures Inc., the rep was H-R Television and the rate was $1,200.

In 1959, RKO General Inc. became the licensee, RKO General Sales became the rep and the rate was $1,750.

KNBC(TV) (ch. 4) Los Angeles, licensed to NBC Inc., affiliated with NBC, top hourly rate of $5,000, represented by NBC Television Spot Sales, no radio affiliate. It has been owned by NBC (group owner) since it went on the air.

The station began on Jan. 16, 1949, as KNBH (TV), licensed to NBC, represented by NBC Spot Sales and affiliated with NBC.

The calls were changed to KRCA (TV) in 1954 when the rate was $2,500. In 1962 the calls were changed to KNBC when the rate was $1,700.

KNXT(TV) (ch. 2) Los Angeles, licensed to CBS Inc, affiliated with CBS, top hourly rate of $5,250, represented by CBS Television Stations National Sales, radio affiliates: KNX-AM-FM. It has been owned by CBS (group owner) since 1950.

The station began on Oct. 4, 1939, as W6XAO licensed to Don Lee Broadcasting System, a division of Thomas S. Lee Enterprises and controlled by Thomas S. Lee estate. Its radio affiliates were KHJ-AM-FM. In 1949 the calls were changed to KTSL (TV), the station was affiliated with DuMont and Blair Television was the rep.

In December 1950, all the Don Lee stations were sold to General Tire & Rubber Co. for $12,320,000. In a spinoff of that transaction, General Tire sold KTSL to CBS, which already owned KNX-AM-FM, for $3.6 million.

In 1951, the calls were changed to KNXT, the station became affiliated with CBS, the hourly rate was $1,500 and CBS Television Spot Sales became the rep.

KTLA(TV) (ch. 5) Los Angeles; licensed to Golden West Broadcasters; independent; top hourly rate of $3,200; represented by Peters, Griffin, Woodward; radio affiliate: KMPC-AM. It has been owned by Golden West Broadcasters (group owner) since 1964.

The station began on Jan. 22, 1947, licensed to Paramount Television Productions Inc., a wholly owned subsidiary of Paramount Pictures Corp. It went on the air represented by Weed Television with no network affiliation. Paramount also held interests in DuMont and Metropolitan Broadcasting Corp. (see WNEW-TV New York).

In May 1964, the station was sold to Golden West Broadcasters for $12 million. Golden West already owned KMPC-AM. In 1964 KTLA's rate was $3,200, and it was represented by H-R Television.

KTTV(TV) (ch. 11) Los Angeles, licensed to Metromedia Inc., independent, top hourly rate of $3,000, represented by Metro TV Sales, radio affiliates: KLAC-AM, KMET (FM). It has been owned by Metromedia (group owner) since 1963.

The station began on Jan. 1, 1949, licensed to KTTV Inc., which was owned by The Times-Mirror Corp. (publisher of the *Los Angeles Times* and *Mirror*), 51%, and by CBS Inc., 49%. When CBS bought KTSL (TV) in December 1950 (see KNXT[TV] Los Angeles), it sold its minority interest in KTTV back to the Times-Mirror Co. for $450,000. In those years the station was affiliated with CBS, represented by CBS Radio Sales, with a rate of $500.

In 1951, KTTV was affiliated with DuMont, was represented by Blair Television and had a rate of $1,000.

In August 1956, Loews Inc. (MGM), then owner of WMGM-AM New York, purchased 25% of KTTV for $1,625,000. The station's rate then was $2,000. In November 1959, KTTV repurchased Loews's 25%. The licensee of KTTV at that time was Times-Mirror Broadcasting Co.

In May 1963, Times-Mirror sold the station to Metromedia Inc. for $10,390,000. The rate was increased to $3,000 and Metro TV Sales took over representation. In July 1963, Metromedia purchased KLAC-AM-FM from Mortimer Hall for $4.5 million. KLAC-FM was chaanged to KMET (FM) in 1966.

KFMB-TV (ch. 8) San Diego, licensed to Midwest Television Inc., affiliated with CBS, top hourly rate of $1,200, represented by Edward Petry & Co., radio affiliates: KFMB-AM-FM. It has been owned by Midwest (group owner) since 1964.

The station began on May 16, 1949, licensed to Jack Gross Broadcasting, owned by Jack O. Gross. It was an ABC affiliate. KFMB-AM was its radio affiliate.

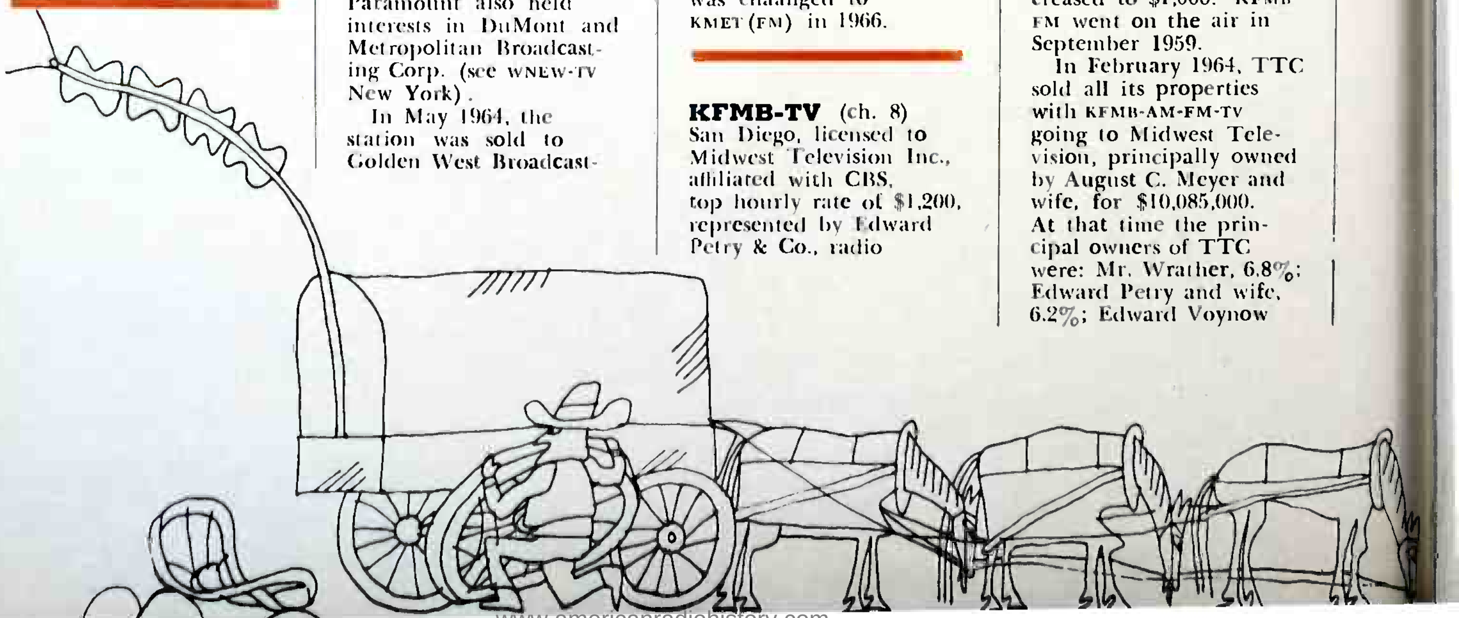
In April 1951, KFMB-AM-TV were sold to Kennedy Broadcasting Co., principally owned by John A. Kennedy, for $925,879. The station was then affiliated with ABC, CBS, DuMont and NBC, represented by Branham Co. and had a $400 rate. (For other Kennedy interests see WSAZ-TV Huntington, W. Va.)

In March 1953, Mr. Kennedy sold KFMB-AM-TV to Wrather-Alvarez Broadcasting Inc. for $3.15 million. Wrather-Alvarez was owned by J. D. Wrather Jr. and Maria Helen Alvarez. In July 1963, Wrather-Alvarez sold 22% to Edward Petry & Co. for $633,000. Petry was the rep, the rate was $500.

In 1958 the licensee was changed to Marietta Broadcasting Inc., when Mrs. Alvarez sold her interest in the station to Mr. Wrather, who became 63.64% owner, and the Petry firm, which then held 38.36%. KFMB-TV was then affiliated with CBS and had a $900 rate.

In May 1959, Marietta was merged into Transcontinent Television Corp. (then group owner) with Mr. Wrather acquiring 22.15% of TTC and Petry getting 12.66%. The deal included KFMB-AM-TV, a construction permit for KFMB-FM, and KERO-TV Bakersfield, Calif., which Marietta had acquired in 1958 for $2.15 million from Albert E. DeYoung and Associates. Under TTC the rate was increased to $1,000. KFMB-FM went on the air in September 1959.

In February 1964, TTC sold all its properties with KFMB-AM-FM-TV going to Midwest Television, principally owned by August C. Meyer and wife, for $10,085,000. At that time the principal owners of TTC were: Mr. Wrather, 6.8%; Edward Petry and wife, 6.2%; Edward Voynow



and wife, 6.2%; Paul A. Schoellkopf Jr. and family, 5.5%. The hourly rate was then $1,100.

KGO-TV (ch. 7) San Francisco, licensed to ABC Inc., affiliated with ABC, top hourly rate of $2,500, represented by ABC Television Spot Sales, radio affiliates: KGO-AM-FM. It has been owned by ABC (group owner) since it went on the air.

The station began May 5, 1949, licensed along with KGO-AM-FM to ABC. It was affiliated with ABC and represented by ABC Spot Sales.

The licensee name was changed in February 1963, to ABC-Paramount Theaters after ABC merged with United Paramount Theaters. At that time the rate was $750 and Edward Petry & Co. was the rep.

Blair Television became the rep in 1956 when the rate was $1,250. ABC Television Spot Sales took over in 1963 with a rate of $2,100.

In 1965 the licensee name was changed to ABC Inc.

KPIX(TV) (ch. 5) San Francisco, licensed to Westinghouse Broadcasting Co., affiliated with CBS, top hourly rate of $2,450, represented by Television Advertising Representatives Inc., no radio affiliates. It has been owned by Westinghouse (group owner) since 1954.

The station began on Dec. 22, 1948, licensed to Associated Broadcasters, owned principally by Wesley I. Dumm. KSFO-AM was its radio affiliate. At the time the station was affiliated with CBS, DuMont and NBC.

In 1952 the licensee name was changed to KPIX Inc. At that time the station was affiliated with CBS and DuMont, represented by The Katz Agency, with a rate of $600.

In July 1954, Westinghouse Electric Corp., owner of Westinghouse Broadcasting, bought KPIX and KSFO-AM for stock and cash totalling $7.66 million. At that time the station was affiliated with CBS and the rate was $1,250.

In July 1956, KSFO-AM was sold to KMPC-AM Los Angeles for $956,000. KMPC-AM's principals were Gene Autry and Robert O. Reynolds (see KTLA[TV] Los Angeles).

In 1959 Television Advertising Representatives became the rep and the rate was $2,100.

KRON-TV (ch. 4) San Francisco; licensed to Chronicle Broadcasting Co. (*San Francisco Chronicle*); affiliated with NBC; top hourly rate of $2,800; represented by Peters, Griffin, Woodward; radio affiliate: KRON-FM. It has been owned by the *Chronicle* since it went on the air.

The station began on Nov. 15, 1949, licensed to Chronicle Publishing Co. It was represented by Free & Peters and affiliated with NBC.

The first published rate was $262.50 in October 1949.

KRON-FM went on the air in 1950 and went off the air in 1954. It returned to the air in 1959. At that time PGW was the rep and the rate was $2,100.

The licensee name was changed to Chronicle Broadcasting Co. in 1967 when the rate was $2,800.

WNHC-TV (ch. 8) New Haven, Conn., licensed to Triangle Publications Inc., affiliated with ABC, top hourly rate of $2,250, represented by Blair Television, radio affiliates: WNHC-AM-FM. It has been owned by Triangle (group owner) since 1956.

The station began on June 15, 1948, on channel 6. It was licensed along with WNHC-AM-FM to Elm City Broadcasting. Patrick J. Goode (41.67%) and Aldo De Dominicis (41.67%) were the principal stockholders. The station was affiliated with DuMont and represented by Rambeau.

The Katz Agency took over as rep in 1950 when the station was affiliated with ABC, CBS, DuMont and NBC. The first published rate was $660 in 1952.

The station moved to channel 8 in 1954. At that time the rate was $800.

WNHC-AM-FM-TV were sold to Triangle Publications in June 1956, for $5.4 million. WNHC-TV was affiliated with ABC and CBS and the rate was $1,000.

The station was affiliated solely with ABC in 1957. In 1958, Blair took over as rep when the rate was $1,200.

WMAL-TV (ch. 7) Washington; licensed to Evening Star Broadcasting Co. (*Washington Evening Star*); affiliated with ABC; top hourly rate of $2,100; represented by Harrington, Righter & Parsons; radio affiliates: WMAL-AM-FM. It has been owned by Evening Star Broadcasting Co. (group owner) since it went on the air.

The station began on Oct. 3, 1947, licensed along with WMAL-AM, to the Evening Star Broadcasting Co. In May 1948 WMAL-FM went on the air. WMAL-TV was then represented by ABC Spot Sales, and the rate was $300.

In 1952 The Katz Agency was the rep and the rate was $600.

H-R Television took over in 1956 when the rate was $1,200. Harrington, Righter & Parsons became the rep in 1965 and the rate was $1,750.

WRC-TV (ch. 4) Washington, licensed to NBC Inc., affiliated with NBC, top hourly rate of $2,200, represented by NBC Television Spot Sales, radio affiliates: WRC-AM-FM. It has been owned by NBC (group owner) since it went on the air.

The station began on June 27, 1947, as WNBW (TV), licensed along with WRC-AM-FM to NBC. It was affiliated with NBC and represented by NBC Spot Sales. The first published rate was $300 in 1949.

The calls were changed to WRC-TV in 1954. The rate then was $1,000.

WTOP-TV (ch. 9) Washington, licensed to Post-Newsweek Stations, Capital Area Inc. (*Washington Post, Newsweek* magazine), affiliated with CBS, top hourly rate of $2,000, represented by Television Advertising Representatives Inc., radio affiliates: WTOP-AM-FM. It has been owned by Washington Post Co. interests (group owner) since 1950.

The station began on Jan. 16, 1949, as WOIC (TV), licensed to Bamberger Broadcasting Service, a division of General Teleradio, owned by R. H. Macy Co. Bamberger was also licensee of WOR-AM-FM-TV (see WOR-TV New York). WOIC was a CBS affiliate and was represented by WOR Sales.

In July 1950, the station was sold for $1.4 million to WTOP Inc., owned by the Washington Post, 55%, and CBS, 45%. WTOP Inc. was licensee of WTOP-AM-FM. WOIC's calls were changed to WTOP-TV, CBS Television Spot Sales became the rep and the rate was $450.

In January 1953, the Post Co. bought WMBR-AM-FM-TV Jacksonville, Fla., for $2.47 million (see WJXT[TV] Jacksonville).

In October 1954, the Post Co. bought out CBS's interests in the stations for $3.5 million. The rate was then $1,500.

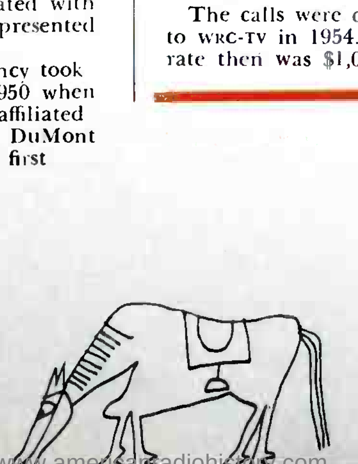
The licensee name was changed to the Washington Post Co. in 1957 and the rate was $1,800.

(In March 1961, the Post Co. bought *Newsweek* magazine and its adjuncts for $16 million. *Newsweek* then owned 46.22% of KOGO-AM-TV and KFSD-FM San Diego. In March 1962 the San Diego properties—then KOGO-AM-FM-TV—were sold to Time-Life Inc. for $6.12 million.)

WTOP-TV's present licensee name was approved in 1967.

WTTG(TV) (ch. 5) Washington, licensed to Metromedia Inc., independent, top hourly rate of $2,000, represented by Metro TV Sales, no radio affiliates. It has been owned by Metromedia interests (group owner) since 1961.

The station began in January 1947, licensed to Allen B. DuMont Laboratories Inc., which also operated the DuMont Television Network. It



was affiliated with DuMont until that network's demise in 1955. It was successively represented through those years by Railton; Harrington, Righter & Parsons; Blair Television, and H-R Television.

When the network ceased operations in 1955, DuMont's two stations (WTTG and WABD[TV] New York) were licensed to DuMont Broadcasting Corp., a spinoff of the parent corporation.

In 1958, the licensee name was changed to Metropolitan Broadcasting Corp. The station was then represented by Peters, Griffin, Woodward and its rate was $1,300.

In May 1961, the corporate and licensee names were changed to Metromedia Inc. Metro TV Sales became the rep.

(For DuMont, Metropolitan Broadcasting and Metromedia ownership see WNEW-TV New York.)

WJXT(TV) (ch. 4)
Jacksonville, Fla., licensed to Post-Newsweek Stations, Florida Inc., affiliated with CBS, top hourly rate of $950, represented by Television Advertising Representatives, no radio affiliate. It has been owned by *Washington Post* interests (Post-Newsweek Stations group owner) since 1953.

The station began on Sept. 15, 1949, as WMBR-TV, licensed along with WMBR-AM-FM to Florida Broadcasting Co., principally owned by Ed Norton, Frank King and Glenn Marshall. Mr. Norton was also principal stockholder of WAPI-AM, WAFM-FM-TV Birmingham, Ala. (see WAPI-TV Birmingham.)

In January 1953, WMBR-AM-FM-TV were sold to the Washington Post Co. for $2.47 million. WMBR-TV was then affiliated with ABC, CBS, DuMont and NBC. Avery-Knodel was the rep and the rate was $520.

In 1958, the calls were changed to WJXT(TV). That July WMBR-AM-FM were sold to WMBR Inc. (WWDC-AM-FM Washington) for $375,000. WJXT was then affiliated with ABC and CBS, represented by CBS Television Spot Sales, with a rate of $850.

TVAR took over as rep in 1960 when the rate was $950.

WTVJ(TV) (ch. 4)
Miami; licensed to Wometco Enterprises; affiliated with CBS; top hourly rate of $1,700; represented by Peters, Griffin, Woodward; no radio affiliate. It has been owned by Wometco (group owner) interests since it went on the air.

The station began on March 21, 1949, licensed to Southern Radio and Television Equipment Co., owned by Wometco Theaters Corp. The station was affiliated with ABC, CBS, DuMont and NBC and was represented by Free & Peters.

In 1954 the licensee name was changed to WTVJ Inc. Network affiliation was with CBS, NBC and DuMont and the rate was $900.

In 1960, the licensee became Wometco Enterprises. The station was affiliated with CBS, represented by PGW and the rate was $1,350.

WAGA-TV (ch. 5)
Atlanta, licensed to Storer Broadcasting Co., affiliated with CBS, top hourly rate of $1,800, represented by Storer Television Sales, no radio affiliates. It has been owned by Storer (group owner) since it went on the air.

The station began on March 8, 1949, licensed along with WAGA-AM-FM to Liberty Broadcasting Co., owned by George B. Storer. The station was affiliated with CBS and represented by The Katz Agency.

The licensee name was changed to Fort Industry in 1950 when the station was affiliated with CBS and DuMont.

In 1953, the licensee name was change to Storer Broadcasting Co. The rate was $650.

WAGA-AM-FM were sold in May 1959, to Plough Radio for $830,000 (now WPLO-AM-FM). WAGA-TV was then affiliated with CBS, represented by Storer TV Sales, with a rate of $1,200.

WAII-TV (ch. 11)
Atlanta, licensed to Pacific & Southern Broadcasting Co., affiliated with ABC, top hourly rate of $1,750, represented by Blair Television, radio affiliates: WQXI-AM, WKXI(FM). It has been owned by Pacific & Southern (group owner) since January 1968.

The station began on Oct. 1, 1951, as WLTV(TV) on channel 8, licensed to Broadcasting Inc. John O. Chiles, 25%, was principal owner. In August 1951, Broadcasting Inc. purchased channel 8 from Atlanta Newspapers Inc., which had operated WSB-TV on the frequency (see WSB-TV Atlanta). When it went on the air, WLTV was affiliated with ABC, represented by Harrington, Righter & Parsons and had a rate of $500.

In January 1953, the station was sold to Crosley Broadcasting Corp., division of Avco Manufacturing Corp. (group owner) for $1.5 million. Crosley took over representation and the rate went to $700. The calls were changed to WLWA(TV) and the station was moved to channel 11.

In September 1962, the station was sold to WAIC Inc., owned by Richard M. Fairbanks and associates for $2.25 million plus book value of working capital. The calls were changed to WAII-TV, Blair Television became the rep and the rate was $1,100.

In January 1968, the station was sold for $12.89 million to Pacific & Southern. The new corporation also owns WQXI-AM and WKXI(FM).

WSB-TV (ch. 2)
Atlanta, licensed to Cox Broadcasting Corp., affiliated with NBC, top hourly rate of $1,800, represented by Edward Petry & Co., radio affiliates: WSB-AM-FM. It has been owned by Cox interests (group owner) since it went on the air.

The station began on Sept. 29, 1948, on channel 8, licensed to Atlanta Journal Co., owned by Cox. WSB-AM-FM were the radio affiliates. WSB-TV was affiliated with NBC, represented by Petry and had a rate of $325.

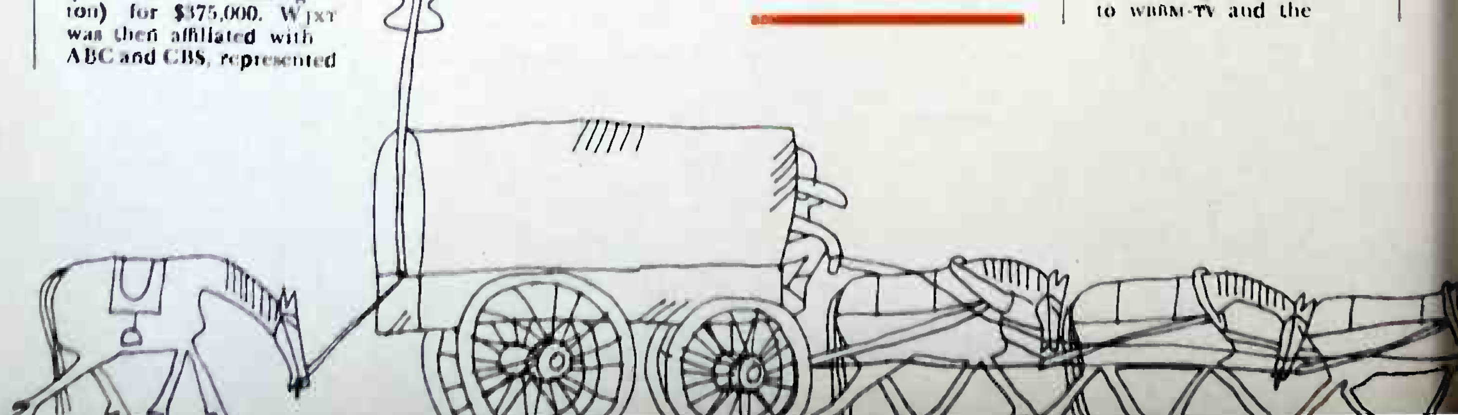
In 1950 the FCC approved the merger of the *Atlanta Journal* and *Atlanta Constitution* (permittee of WCON-TV on channel 2) conditioned that one of the properties be sold. In August 1951, Atlanta Newspapers Inc., the merged corporation, controlled by Cox, sold the facilities for channel 8 to Broadcasting Inc. for $525,000 (see WAII-TV Atlanta). On Oct. 1, 1951, WSB-TV went on the air on channel 2. At that time the rate was $650.

The licensee name was changed to Cox Broadcasting Corp. in 1964 and the rate was $1,500.

WBBM-TV (ch. 2)
Chicago, licensed to CBS Inc., affiliated with CBS, top hourly rate of $6,000, represented by CBS Television Stations National Sales, radio affiliates: WBBM-AM-FM. It has been owned by CBS (group owner) since 1953.

The station began on Sept. 6, 1946, as WBKB(TV) on channel 4. It was licensed to Balaban & Katz, a subsidiary of United Paramount Theaters. In 1949 WBIK(FM) became the radio affiliate. WBKB was a CBS affiliate and represented by Weed Television.

The stations were sold to CBS Inc., which owned WBBM-AM in February 1953, for $6 million. The sale was a result of ABC's merger with United Paramount Theaters with ABC retaining its WENR-TV (see WBKB-TV Chicago). CBS changed the calls to WBBM-TV and the



station moved to channel 2. WBIK (FM) was changed to WBBM-FM. At that time CBS TV Spot Sales took over as rep and the rate was $1,500.

WBKB-TV (ch. 7) Chicago, licensed to ABC Inc., affiliated with ABC, top hourly rate of $5,090, represented by ABC Television Spot Sales, radio affiliates: WLS-AM-FM. It has been owned by ABC (group owner) since it went on the air.

The station began on Sept. 17, 1948, as WENR-TV, licensed along with WENR-FM to ABC. ABC also owned 50% of WENR-AM (the other 50% was owned by Prairie Farmer Publishing Co.). WENR-TV was affiliated with ABC and represented by ABC Spot Sales.

The licensee was changed to ABC-Paramount Theaters when ABC merged with United Paramount Theaters in February 1953. At that time the calls were changed to WBKB (TV) when United Paramount sold the original WBKB to CBS Inc. (see WBBM-TV Chicago).

WENR-AM changed its calls to WLS-AM in April 1954 when the rate was $1,650. ABC became 100% owner of WLS-AM when it bought the Prairie Farmer Publishing empire in November 1959. It later sold off the magazines.

WENR-FM became WLS-FM in 1965 when the TV rate was $5,090.

The licensee name was changed in 1966 to ABC Inc. and the calls were changed to WBKB-TV.

WGN-TV (ch. 9) Chicago, licensed to WGN Continental Broadcasting Co., independent, top hourly rate of $3,620, represented by Edward Petry & Co. and WGN Continental Sales, radio affiliate: WGN-AM. It has been owned by Tribune Co., publisher of *Chicago Tribune*, (Tribune Co. Stations group owner) since it went on the air.

The station began on April 5, 1948, licensed along with WGN-AM and WGNB (FM) to WGN Inc., owned by the Tribune Co. It was affiliated with CBS and DuMont.

The first published rate was $1,200 in 1952. The station was affiliated with DuMont and represented by George P. Hollingbery Co.

WGNB went off the air in May 1953. WGN-TV became an independent in 1956 when the rate was $1,800. Petry became the rep in 1957.

In 1967 the licensee name was changed to WGN Continental Broadcasting Co.

WMAQ-TV (ch. 5) Chicago, licensed to NBC Inc., affiliated with NBC, top hourly rate of $5,000, represented by NBC Spot Television Sales, radio affiliates: WMAQ-AM-FM. It has been owned by NBC (group owner) since it went on the air.

The station began Sept. 1, 1948 as WNBQ (TV), licensed along with WMAQ-AM-FM, to NBC. It was represented by NBC Spot Sales and affiliated with NBC.

The first published rate was $1,500 in 1952.

In 1964 the calls were changed to WMAQ-TV. The rate was $4,500.

WHBF-TV (ch. 4) Rock Island, Ill., licensed to Rock Island Broadcasting Co., affiliated with CBS, top hourly rate of $1,050, represented by Edward Petry & Co., radio affiliates: WHBF-AM-FM. It has been owned by Rock Island Broadcasting since it went on the air.

The station began on July 1, 1950, licensed along with WHBF-AM-FM to Rock Island Broadcasting Co. The licensee was owned by J. W. Potter Co. (publisher of the *Rock Island Argus*). WHBF-TV was affiliated with ABC.

The first published rate was $360 in 1952. The station was then affiliated with ABC, CBS and DuMont and represented by Avery-Knodel.

The ownership of the licensee was changed in 1954 to Ben Potter and family, 75%, and Leslie C. Johnson, 25%. The rate at that time was $560.

In 1960, the rate was $950 and the station was affiliated with CBS and ABC. CBS became the sole network affiliation in 1964 when the rate was $1,050.

The Potter family has controlling interest in KBUN-AM Bimidji, Minn.

WTTV(TV) (ch. 4) Bloomington-Indianapolis, Ind., licensed to Sarkes Tarzian Inc., independent, top hourly rate of $700, represented by Metro TV Sales, radio affiliates: WTTS-AM, WTTV-FM, both Bloomington and WATI-AM Indianapolis. It has been owned by Sarkes Tarzian (group owner) since it went on the air.

The station began on Nov. 11, 1949, licensed along with WTTS-AM to Sarkes and Mary Tarzian. It was assigned to channel 10 and affiliated with ABC and CBS.

The licensee became Sarkes Tarzian Inc. in 1951 when the station was represented by Meeker Television and affiliated with ABC, CBS, DuMont and NBC.

In 1954, WTTV moved to channel 4 and the rate was $800. In 1958 WTTV was an independent and the rate was then $700.

In 1960, Adam Young was the rep and the rate was $500. That year WTTV-FM went on the air. Metro TV Sales took over as rep in 1965 with a rate of $700. WATI-AM (as WIGO-AM) was purchased in 1964 for $167,576 from Luke Walton and Stokes Gresham Jr.

WFBM-TV (ch. 6) Indianapolis, licensed to Time-Life Broadcast Inc., affiliated with NBC, top hourly rate of $1,550, represented by Katz Television, radio affiliates: WFBM-AM-FM. It has been owned by Time-Life (group owner) since 1957.

The station began on May 30, 1949, licensed along with WFBM-AM to WFBM Inc., owned by Harry M. Bitner and family. Katz was the rep and it was affiliated with ABC, CBS, DuMont and NBC.

In 1954, the licensee was changed to Consolidated Television and Radio Broadcasters, the rate was $960 and WFBM-TV was affiliated with CBS.

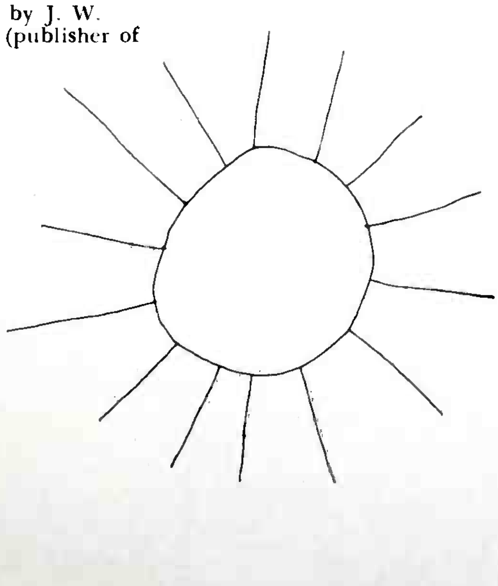
In April 1957, WFBM-AM-TV were sold to Time-Life along with WOOD-AM-TV Grand Rapids, Mich., and WTCN-AM-TV Minneapolis-St. Paul, for $15,750,000. The Indianapolis licensee became Twin State Broadcasting Inc., it was affiliated with NBC and the rate was $1,200.

WFBM-FM went on the air in 1959.

In 1962, the licensee name was changed to Time-Life Broadcast Inc. and the rate was $1,550.

WOI-TV (ch. 5) Ames (Des Moines), Iowa, licensed to Iowa State University, affiliated with ABC, top hourly rate of $800, represented by H-R Television, radio affiliates: WOI-AM-FM. It has been owned by Iowa State University since it went on the air.

The station began on Feb. 21, 1950, licensed along with WOI-AM-FM to Iowa State College. It was assigned to channel 4 and represented by Weed Television. The first published rate was



$400 in 1962 when the station was affiliated with ABC, CBS, DuMont and NBC.

WOI-TV moved to channel 5 in 1954. It was affiliated with ABC, CBS and DuMont and the rate was $500.

ABC became the sole network affiliation in 1956 and H-R took over as rep in 1959 when the rate was $650. The licensee name became Iowa State University of Science and Technology in 1960 when the rate was $700.

WOC-TV (ch. 6) Davenport, Iowa; licensed to Woc Broadcasting Co.; affiliated with NBC; top hourly rate of $1,100; represented by Peters, Griffin, Woodward; radio affiliates: WOC-AM-FM. It has been owned by Palmer interests (group owner) since it went on the air.

The station began Oct. 31, 1949 on channel 5 licensed to Central Broadcasting Co. WOC-AM-FM were the radio affiliates. WOC-TV was represented by Free & Peters and affiliated with NBC. The first published rate was $300 in 1952.

In 1954, the station moved to channel 6 when the rate was $700.

(In 1960, Central, which owned 25% of KMTV[TV] Omaha, and KMA Shenandoah, Iowa, sold its interest in those stations to May Broadcasting [see KMTV Omaha].)

The licensee name was changed in 1960 to Tri-City Broadcasting and the rate was $900.

In 1965 the licensee name was changed to Woc Broadcasting and the rate went to $1,100.

WAVE-TV (ch. 3) Louisville, Ky., licensed to WAVE Inc., affiliated with NBC, top hourly rate of $1,450, represented by The Katz Agency, radio affiliate: WAVE. It has been owned by WAVE Inc. interests (Norton Stations group owner) since it went on the air.

The station began on Nov. 24, 1948, on channel 5, licensed along with WAVE-AM and WRXW (FM) to WAVE Inc. It was affiliated with NBC and represented by Free & Peters.

In 1952 WRXW went off the air. WAVE-TV was then affiliated with ABC, NBC and DuMont. In 1954, the station moved to channel 3, NBC Spot Sales took over as rep and the rate was $850.

In 1959, NBC was the sole network affiliation and the rate was $1,100. Katz took over as rep in 1961 when the rate was $1,250.

WHAS-TV (ch. 11) Louisville, Ky.; licensed to WHAS Inc.; affiliated with CBS; top hourly rate of $1,300; represented by Harrington, Righter & Parsons; radio affiliates: WHAS-AM-FM. The station has been owned by Barry Bingham and family (publisher of *Louisville Courier-Journal* and *Times*) since it went on the air.

The station began on March 27, 1950, on channel 9, licensed along with WHAS-AM, to WHAS Inc. It was affiliated with CBS and represented by Edward Petry & Co. The first published rate was $500 in 1952.

WHAS-TV moved to channel 11 in 1953. HR&P took over as rep and the rate was $600. WHAS-FM went on the air on September 1966. The TV rate was then $1,300.

WDSU-TV (ch. 6) New Orleans, licensed to Royal Street Corp., affiliated with NBC, top hourly rate of $1,500 represented by Blair Television, radio affiliates: WDSU-AM-FM. It has been owned by Edgar Stern interests (Royal Street Stations group owner) since it went on the air.

The station began on Dec. 18, 1948, licensed to Stephens Broadcasting Co. WDSU-AM was the radio affiliate. WDSU-TV was affiliated with ABC and DuMont and represented by Blair. WDSU-FM went on the air in 1949.

In 1951 the licensee was changed to WDSU Broadcasting Corp.; the station was affiliated with ABC, CBS, DuMont and NBC and the rate was $500. The licensee was changed to Royal Street Corp. in 1963 and the rate was $1,300.

Royal Street had owned 26.7% of WAFB-AM-FM-TV Baton Rouge, acquired 31.1% for $148,600 in 1956, and sold the Baton Rouge properties for $2.97 million in January 1964, to Guaranty Broadcasting Co. In December 1964, it acquired WALA-AM-TV Mobile, Ala., from William O. Pape and associates for $2.6 million. In a spinoff it sold WALA-AM (now WUNI-AM) to Leon S. Grant and wife for $248,000.

WBAL-TV (ch. 11) Baltimore, licensed to Hearst Corp., affiliated with NBC, top hourly rate of $1,800, represented by Edward Petry & Co., radio affiliates: WBAL-AM-FM. It has been owned by Hearst (group owner) since it went on the air.

The station began on March 11, 1948, licensed along with WBAL-AM to Hearst Radio. It was affiliated with NBC and represented by Petry.

In 1952, the licensee name was changed to Hearst Corp., Radio & TV Division. The rate was first published then at $700.

WBAL-FM went on the air in December 1958. The rate then was $1,500.

WJZ-TV (ch. 13) Baltimore, licensed to Westinghouse Broadcasting Corp., affiliated with ABC, top hourly rate of $1,750, represented by Television Advertising Representatives, no radio affiliates. It has been owned by Westinghouse (group owner) since 1957.

The station began on Nov. 2, 1948 as WAAM-TV, licensed to Radio-TV of Baltimore, owned by Ben and Herman Cohen and associates. It was affiliated with DuMont and represented by Free & Peters.

In 1951, the licensee name was changed to WAAM Inc. The station was then represented by Harrington, Righter & Parsons and affiliated with ABC and DuMont, with a rate of $650.

Westinghouse Broadcasting bought WAAM-TV for $4.4 million in June 1957. The calls were changed to WJZ-TV, Blair Television became the rep and affiliation was with ABC. The rate was $1,400.

WMAR-TV (ch. 2) Baltimore, licensed to A. S. Abell Co., affiliated with CBS, top hourly rate of $1,750, represented by Katz Television, no radio affiliates. It has been owned by A. S. Abell Co. (Baltimore Sunpapers' group owner) since it went on the air.

The station began on Oct. 27, 1947, licensed to A. S. Abell Co. (publisher of the *Baltimore Sun* and *Evening Sun*). It was affiliated with CBS and represented by The Katz Agency.

In 1948, WMAR-FM went on the air. It went off the air in 1951.

The first published hourly rate was $800 in 1952.

WBZ-TV (ch. 4) Boston, licensed to Westinghouse Broadcasting, affiliated with NBC, top hourly rate of $3,350, represented by Television Advertising Representatives, radio affiliates: WBZ-AM-FM. It has been owned by Westinghouse (group owner) since it went on the air.

The station began on June 9, 1948, licensed along with WBZ-AM-FM to Westinghouse Radio Stations Inc. It was affiliated with NBC and represented by NBC Spot Sales.

In 1954, the licensee name was changed to Westinghouse Broadcasting Co., the rate was $2,000 and Free & Peters was the rep.

Peters, Griffin, Woodward became the rep in 1956 when the rate was $2,250, and TVAR took over in 1959.

WNAC-TV (ch. 7)
Boston, licensed to RKO General Inc., affiliated with ABC, top hourly rate of $3,700, represented by RKO General Broadcasting National Sales, radio affiliates: WNAC-AM-FM. It has been owned by RKO General interests (group owner) since it went on the air.

The station began on June 21, 1948, licensed along with WNAC-AM to Yankee Network, owned by General Tire & Rubber. It was affiliated with DuMont and represented by Edward Petry & Co. In October 1948, WNAC-FM went on the air.

In 1951, the licensee name was changed to Yankee Division of Thomas S. Lee Enterprises to reflect General Tire's purchase of Thomas S. Lee Stations (see KHJ-TV Los Angeles). At that time it was affiliated with ABC, CBS, DuMont and NBC. H-R Television was the rep and the rate was $1,250.

In 1952, the licensee name was changed to Yankee Network Division of General Teleradio (see WOR-TV New York), and in 1955 it was changed to RKO Teleradio Pictures Inc. In that year WNAC-TV was affiliated with ABC and CBS and the rate was $2,600.

In 1959, the licensee name was changed to RKO General Inc., the station was affiliated with CBS, the rate was $3,000 and RKO General Sales had become the rep. The affiliation was changed to ABC in 1963.

WJBK-TV (ch. 2)
Detroit, licensed to Storer Broadcasting Co., affiliated with CBS, top hourly rate of $3,500, represented by Storer Television Sales, radio affiliates: WJBK-AM-FM. It has been owned by Storer (group owner) since it went on the air.

The station began Oct. 24, 1948, licensed along with WJBK-AM-FM to Fort Industry Inc., principally owned by George B. Storer.

In 1949, the station was affiliated with CBS and DuMont and represented by The Katz Agency.

The licensee name was changed to Storer Broadcasting Co. in 1953 when the rate was $1,400.

CBS became the sole network affiliation in 1956 when the rate was $2,200.

WWJ-TV (ch. 4)
Detroit; licensed to Evening News Association; affiliated with NBC; top hourly rate of $3,600; represented by Peters, Griffin, Woodward; radio affiliates: WWJ-AM-FM. It has been owned by Evening News Association since it went on the air.

The station began on March 4, 1947, as WWDT(TV). It was licensed along with WWJ-AM-FM to Evening News Association (publisher of the *Detroit News*).

The call was changed in 1948 to WWJ-TV and the station was affiliated with NBC.

The first published rate was $1,400 in 1952 and the rep was George P. Hollingbery Co.

WXYZ-TV (ch. 7)
Detroit, licensed to WXYZ Inc., affiliated with ABC, top hourly rate of $3,300, represented by ABC Television Spot Sales, radio affiliates: WXYZ-AM-FM. It has been owned by ABC Inc. (group owner) since it went on the air.

The station began on Oct. 9, 1948, licensed along with WXYZ-AM-FM to WXYZ Inc., owned by ABC. It was affiliated with ABC and represented by ABC Spot Sales.

The first published rate was $1,100 in 1952. Blair Television became the rep in 1953 when the rate was $1,250 and ABC Television Spot Sales took over in 1963 when the rate was $3,000.

WOOD-TV (ch. 8)
Grand Rapids, Mich., licensed to Time-Life Broadcast Inc., affiliated with NBC, top hourly rate of $1,100, represented by Katz Television, radio affiliates: WOOD-AM-FM. It has been owned by Time-Life interests (group owner) since 1957.

The station began on Aug. 15, 1949, as WLAV-TV on channel 7, licensed to and owned by Leonard A. Versluis. It was affiliated with ABC, CBS, DuMont and NBC, and Pearson was the rep.

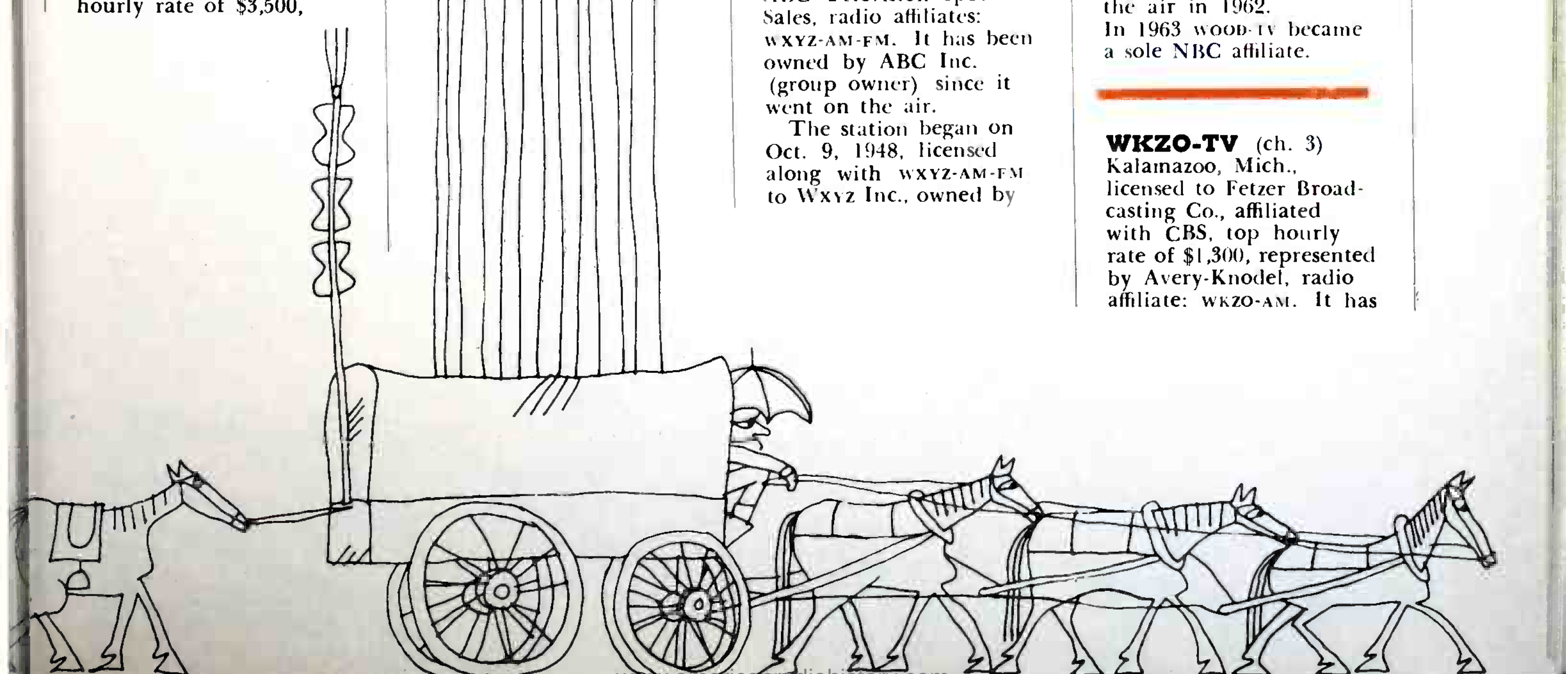
In September 1951, the station was sold to Harry M. Bitner and family for $1,382,086. The Bitners owned WOOD-AM. The call was changed to WOOD-TV, the licensee name was changed to Grandwood Broadcasting Co., Katz became the rep and the rate was $600.

In 1953, the station was moved to channel 8.

In September 1957, WOOD-AM-TV was sold, along with WFBM-AM-TV Indianapolis and WTCN-AM-TV Minneapolis-St. Paul, to Time-Life for $15,750,000. The licensee was changed to Wood Broadcasting Co., the station was affiliated with ABC and NBC and the rate was $1,050.

In 1960 the licensee name was changed to Time-Life Broadcast Inc. WOOD-FM went on the air in 1962.
In 1963 WOOD-TV became a sole NBC affiliate.

WKZO-TV (ch. 3)
Kalamazoo, Mich., licensed to Fetzer Broadcasting Co., affiliated with CBS, top hourly rate of $1,300, represented by Avery-Knodel, radio affiliate: WKZO-AM. It has



been owned by Fetzer (group owner) since it went on the air.

The station began on June 1, 1950, licensed along with WKZO-AM to Fetzer Broadcasting. It was affiliated with ABC, CBS, DuMont and NBC, and Avery-Knodel was the rep.

The first published rate was $500 in 1952. In 1956 the station was affiliated with ABC and CBS with a rate of $1,000. CBS became the sole affiliation in 1963 when the rate was $1,300.

WJIM-TV (ch. 6) Lansing, Mich.; licensed to Gross Telecasting Inc.; affiliated with CBS; top hourly rate of $1,000; represented by Harrington, Righter & Parsons; radio affiliates: WJIM-AM-FM. It has been controlled by Gross interests since it went on the air.

The station began May 1, 1950, licensed along with WJIM-AM to WJIM Inc., owned 75% by Harold F. Gross. It was affiliated with NBC.

In 1955, the station was affiliated with ABC, CBS and NBC, Edward Petry & Co. was the rep and the rate was $800.

The licensee name was changed to Gross Telecasting Inc. in 1956. At that time Peters, Griffin, Woodward was the rep and the rate was $1,000.

WJIM-FM went on the air in June 1960. CBS was the sole network affiliation and Blair Television was the rep.

WCCO-TV (ch. 4) Minneapolis-St. Paul; licensed to Midwest Radio-Television Inc.; affiliated with CBS; top hourly rate of $2,250; represented by Peters, Griffin, Woodward; radio affiliates: WCCO-AM, WCCO-FM (CP). It has been owned by *Minnesota Tribune* and Ridder Newspapers interests (group owner) since it went on the air.

The station began on July 1, 1949, as WTCN-TV, licensed along with WTCN-AM to Minnesota Broadcasting Corp., owned by Northwest Publications (Ridder Newspapers) and Minnesota Tribune Co., each 50%. It was affiliated with ABC and Free & Peters was the rep.

In 1951, the licensee name was changed to Mid-Continent Radio-Television.

In August 1952, CBS, which owned 100% of WCCO-AM, traded that station plus $302,000 for 47% of the new licensee, Midwest Radio & Television Inc. WTCN-TV became WCCO-TV and Midwest became licensee of WCCO-AM-TV. As part of the trade, Mid-Continent sold off WTCN-AM-FM for $325,000 to Minnesota TV Public Service Corp., principally owned by Robert Butler. The Mid-Continent principals retained 53% of Midwest. At that time WCCO-TV's rate was $900 and the station was affiliated with CBS and DuMont.

In November 1954, CBS sold its 47% of the stations to Minneapolis Star & Tribune Co. (*Minneapolis Star* and *Tribune*) for $3,950,000. Minnesota Tribune Co. owns 14% of Star and Tribune Co. The station was a CBS affiliate and the rate was $1,100.

KSTP-TV (ch. 5) St. Paul-Minneapolis, licensed to Hubbard Broadcasting Inc., affiliated with NBC, top hourly rate of $2,310, represented by Edward Petry & Co., radio affiliates: KSTP-AM-FM. It has been owned by Hubbard Interests (Gold Seal Stations group owner) since it went on the air.

The station began on April 27, 1948, licensed along with KSTP-AM to KSTP Inc. It was affiliated with NBC and Petry was the rep. The first published rate was $900 in 1952.

(KSTP Inc. got 23% of KWK-AM-TV St. Louis in October 1954, in the reorganization of KWK-TV. In October 1957, KWK-TV [now KMOX-TV] was sold to CBS for $4 million. In May 1958, KWK-AM was sold to WEMP-AM Milwaukee and others for $1 million.)

(In March 1957, KSTP Inc. bought KOB-AM-TV Albuquerque, N.M. for $1.5 million [See KOB-TV].)

KSTP-TV's licensee name was changed to Hubbard Broadcasting in 1960. The rate was then $1,800. In May 1966, KSTP-FM went on the air.

WDAF-TV (ch. 4) Kansas City, Mo., licensed to Taft Broadcasting Co., affiliated with NBC, top hourly rate of $1,650, represented by Katz Television, radio affiliates: WDAF-AM-FM. It has been owned by Taft (group owner) since 1964.

The station began on Oct. 16, 1949, licensed along with WDAF-AM to The Kansas City Star Co. (*Kansas City Star* and *Times*). WDAF-TV was affiliated with ABC, CBS, DuMont and NBC and was represented by Edward Petry & Co.

In April 1958, the stations were sold for $7.6 million to National-Missouri TV Inc., subsidiary of National Theaters Inc. Sale was under divestiture following consent judgment in a civil antitrust suit brought by the U.S. Justice Department. At the time, WDAF-TV was affiliated with NBC, represented by Harrington, Righter & Parsons with a $1,400 rate.

In July 1960, Transcontinent Television Corp. bought the stations for $9.75 million (for other TTC interests see KFMB-TV San Diego). WDAF-FM went on the air in 1961. Petry was then the rep and the rate was $1,500.

In April 1964, Taft Broadcasting Co. purchased WDAF-AM-FM-TV—along with WGR-AM-FM-TV Buffalo, N. Y., and WNEP-TV Scranton, Pa.—for $26.9 million. Katz then became the rep.

KSD-TV (ch. 5) St. Louis, licensed to Pulitzer Publishing Co., affiliated with NBC, top hourly rate of $2,300, represented by Blair Television, radio affiliate: KSD-AM. It has been owned by Pulitzer since it went on the air.

The station began on Feb. 8, 1947, licensed along with KSD to Pulitzer Publishing Co. (*St. Louis Post-Dispatch*). It was represented by Free & Peters.

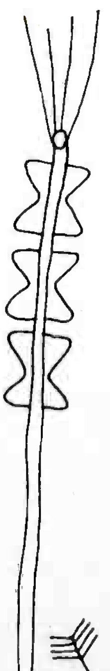
The first published rate was $950 in 1952. KSD-TV was then affiliated with ABC, CBS, DuMont and NBC.

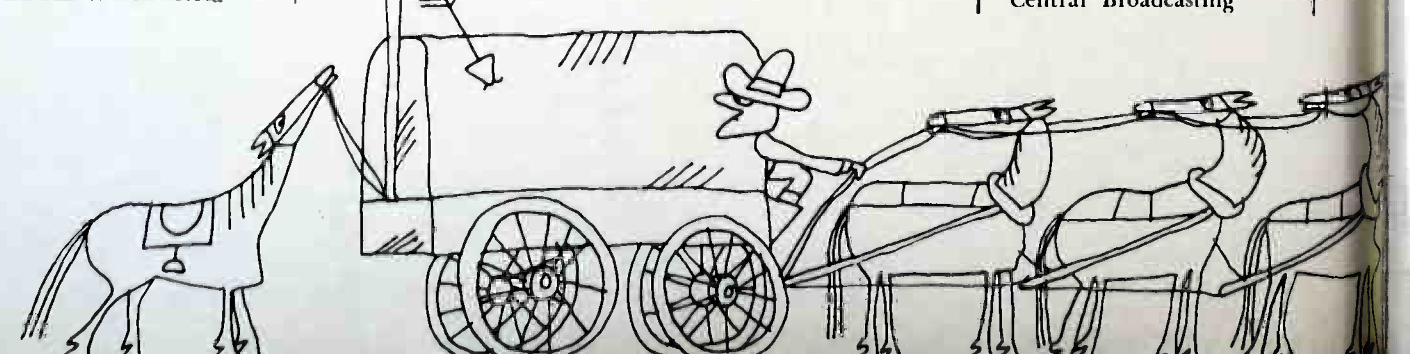
NBC Spot Sales took over as rep in 1954 with a rate of $1,000. Network affiliation was with ABC, CBS and NBC.

In 1960, The Katz Agency was the rep, the rate was $2,000 and NBC was the network affiliation.

KMTV(TV) (ch. 3) Omaha, licensed to May Broadcasting Co., affiliated with NBC, top hourly rate of $1,050, represented by Edward Petry & Co., radio affiliate: KMA-AM Shenandoah, Iowa. It has been controlled by May since it went on the air.

The station began on Sept. 1, 1949. It and KMA-AM were owned 75% by May and 25% by Central Broadcasting





(owner of WOC-AM-FM-TV Davenport and WHO-AM-FM Des Moines, both Iowa). KMTV was affiliated with ABC, CBS and DuMont and Avery-Knodel was the rep.

In 1952, Petry became the rep and the rate was $550. In 1956 the station affiliated with NBC and the rate was $900.

In February 1960, Central sold its 25% interest in the stations to May for $42,250. At that time the rate was $1,000.

WOW-TV (ch. 6) Omaha, licensed to Meredith WOW Inc., affiliated with CBS, top hourly rate of $1,000, represented by Blair Television, radio affiliates: WOW-AM-FM. It has been owned by Meredith (group owner) since 1951.

The station began Aug. 29, 1949, licensed along with WOW-AM to Radio Station WOW, owned by Francis P. Matthews and associates. It was represented by Blair, affiliated with NBC and the rate was $200.

WOW-AM-TV were sold to Meredith WOW Inc., in September 1951, for $2.52 million. The station was then affiliated with NBC and DuMont.

CBS became the network affiliation in 1956 when the rate was $850.

WOW-FM went on the air in May 1961 when the TV rate was $1,000.

KOB-TV (ch. 4) Albuquerque, N. M., licensed to Hubbard Broadcasting Inc., affiliated with NBC, top hourly rate of $450, represented by Edward Petry & Co., radio affiliates: KOB-AM-FM. It has been owned by Hubbard interests (Gold Seal Station group owner) since 1957.

The station began on Nov. 29, 1948, licensed along with KOB-AM to Albuquerque Broadcasting Co., principally owned by T. M. Pepperday, publisher of the *Albuquerque Journal*. It was affiliated with DuMont and NBC.

The licensee was sold to Time Inc. and Wayne Coy, each 50%, for $900,000 in May 1952. (Mr. Coy resigned as FCC chairman in February 1952.) KOB-TV was then affiliated with ABC, CBS, DuMont and NBC, the rate was $195 and it was represented by Branham.

KOB-AM-TV were sold in March 1957 to KSTP Inc. for $1.5 million (see KSTP-TV Minneapolis-St. Paul). After the sale, KOB-TV was affiliated with NBC, represented by Petry, and the rate was $410.

The licensee name was changed to Hubbard Broadcasting Inc. in 1963 when the rate was $450.

KOB-FM went on the air in August 1967.

WNBF-TV (ch. 12) Binghamton, N. Y., licensed to Triangle Publications, affiliated with CBS, top hourly rate of $1,100, represented by Blair Television, radio affiliates: WNBF-AM-FM. It has been owned by Triangle (group owner) since 1955.

The station began Dec. 1, 1949, licensed with WNBF-AM to Clark Associates, owned by John C. Clark and family. It was affiliated with ABC, CBS, DuMont and NBC.

The first published rate was $400 in 1952. Bolling was the rep.

Triangle Publications bought WNBF-AM-TV in May 1955, for $3 million. Blair became the rep and the rate was $675.

WNBF-FM went on the air in September 1956. WNBF-TV was then affiliated with ABC, CBS and NBC and had a rate of $800.

CBS became the sole network affiliation in 1963 when the rate was $1,000.

WBEN-TV (ch. 4) Buffalo, N. Y.; licensed to WBEN Inc.; affiliated with CBS; top hourly rate of $1,800; represented by Harrington, Righter & Parsons; radio affiliates: WBEN-AM-FM. It has been owned by WBEN Inc. (*Buffalo Evening News*) since it went on the air.

The station began on May 14, 1948, licensed to WBEN Inc. WBEN AM-FM were the radio affiliates. It was represented by Edward Petry & Co., affiliated with NBC and the rate was $220.

Harrington, Righter & Parsons took over as rep in 1949 when the station was affiliated with ABC, CBS, DuMont and NBC.

In 1955 it became a CBS affiliate. The rate was $950.

WABC-TV (ch. 7) New York, licensed to ABC Inc., affiliated with ABC, top hourly rate of $10,000, represented by ABC Television Spot Sales, radio affiliates: WABC-AM-FM. It has been owned by ABC (group owner) since it went on the air.

The station began on Aug. 10, 1948, as WJZ-TV, licensed with WJZ-AM-FM to ABC. It was affiliated with ABC and represented by ABC Spot Sales.

In February 1953, the licensee name was changed to ABC-Paramount Theaters when ABC merged with United Paramount Theaters. The calls were changed to WABC-AM-FM-TV. Edward Petry & Co. took over as rep and the rate was $3,100.

Blair Television was the rep in 1956 when the rate was $3,750. ABC TV Spot Sales took over in 1961 with a rate of $4,890.

The name of the licensee was changed in 1966 to ABC Inc. The rate was $10,000.

WCBS-TV (ch. 2) New York, licensed to CBS Inc., affiliated with CBS, top hourly rate of $10,000, represented by CBS Television Stations National Sales, radio affiliates: WCBS-AM-FM. It has been owned by CBS (group owner) since it went on the air.

The station began July 1, 1941, as WCBW (TV), licensed to CBS. WABC was the AM affiliate. Later that year W67NY went on as the FM affiliate. The FM call was changed to WABC-FM in 1943.

In 1946 the calls were changed to WCBS-AM-FM-TV. It was then represented by CBS Radio Sales.

In 1952 it was represented by CBS TV Spot Sales and the rate was $3,750.

WNBC-TV (ch. 4) New York, licensed to NBC Inc., affiliated with NBC, top hourly rate of $10,700, represented by NBC Television Spot Sales, radio affiliates: WNBC-AM-FM. It has been owned by NBC (group owner) since it went on the air.

The station began July 1, 1941 as WNBT (TV), licensed with WEAF-AM and W51NY (FM) to NBC. The station was affiliated with NBC and represented by NBC Spot Sales. The first published rate was $3,750 in 1952.

In 1943, the FM call was changed to WEAF-FM. In 1946 the radio calls were changed to WNBC-AM-FM.

The call letters were changed in 1955 to WRCA-AM-FM-TV. The TV rate was $8,400.

In 1960 the calls were changed to WNBC-AM-FM-TV and the rate was $10,200.

WNEW-TV (ch. 5) New York, licensed to Metromedia Inc., independent, top hourly rate of $3,600, represented by Metro TV Sales, radio affiliates: WNEW-AM-FM. It has been owned by Metromedia (originally DuMont Broadcasting Corp.) interests (group owner) since 1955.

The station began on May 2, 1944, as WABD (TV), licensed to Allen B. DuMont Laboratories Inc., which also operated the DuMont Television Network. It was affiliated with DuMont until that network went out of existence in 1955. It was represented during those years by Avery-Knodel, among others. In 1955 its rate was $2,200.

When the DuMont network ceased operations, DuMont's two TV stations (WABD and WTTG[TV] Washington) were licensed to DuMont Broadcasting Corp., a then wholly owned subsidiary of DuMont Laboratories. In December 1955, DuMont Laboratories spun off DuMont Broadcasting, and in the resultant stock distribution Paramount Pictures Inc. wound up owning 26.6% of the stations. (For other Paramount interests see KTLA[TV] Los Angeles.)

In May 1957, DuMont Broadcasting acquired WNEW-AM from Richard

D. Buckley, J. D. Wrather and John L. Loeb and others for cash and stock totalling $7.5 million. After that purchase DuMont Broadcasting's principal owners were: Paramount, 21.75%, and Mr. Buckley, 9.85%. In that same year DuMont bought the construction permit of WHFI (FM) Newark, N. J., and put it on the air the following year as WNEW-FM New York.

In May 1958, DuMont Broadcasting changed its name to Metropolitan Broadcasting Corp.

In January 1959, John W. Kluge and associates bought out Paramount's interests for $4 million. Later that year WABD was changed to WNEW-TV and Edward Petry & Co. was the rep.

In March 1961, the corporate and licensee names were changed to Metromedia Inc. The rate went to $3,600 and Metro TV Sales became the rep.

WOR-TV (ch. 9) New York, licensed to RKO General Inc., independent, top hourly rate of $4,000, represented by RKO General Broadcasting National Sales, radio affiliates: WOR-AM-FM. It has been owned by RKO General interests (group owner) since 1952.

The station began on Oct. 5, 1949, licensed to Bamberger Broadcasting Service Inc., a division of General Teleradio Inc. (also licensee of WOR-AM-FM), which was owned by R. H. Macy Co. Bamberger was also licensee of WOIC (TV) Washington (see WTOP-TV Washington). In 1949, WOR-TV was represented by Kettell-Carter.

In January 1952, Macy sold WOR-AM-FM-TV to General Tire & Rubber Co.'s Thomas S. Lee Enterprises Division for $4.5 million plus $315,000 per year for 25-year studio-transmitter leases plus 10% interest in General Tire's General Teleradio Division. The licensee name for the WOR stations was changed to General Teleradio Inc., H.R Television became the rep and the rate was $1,500.

In 1955, Macy sold its shares in General Teleradio for $2.25 million and the licensee name was changed to RKO Teleradio Pictures Inc. In 1960 the licensee name was changed to RKO General Inc., RKO General Broadcasting National Sales became the rep. In 1962 the rate went to $3,000.

WPIX-TV (ch. 11) New York; licensed to WPIX Inc.; independent; top hourly rate of $3,000; represented by Peters, Griffin, Woodward; radio affiliate: WPIX-FM. It has been owned by News Syndicate Co. (Tribune Co. group owner) since it went on the air.

The station began on June 15, 1948, licensed to News Syndicate Co. (*New York News*), owned by the Tribune Co. (*Chicago Tribune*). It was represented by Free & Peters and the rate was $1,500.

In 1951 the licensee name was changed to WPIX Inc.

In 1964, WBFM (FM) was purchased from the Wrather Corp. (Jack Wrather, principal owner) for $400,000 and the call letters were changed to WPIX-FM.

WROC-TV (ch. 8) Rochester, N. Y., licensed to Rust Craft Broadcasting Inc., affiliated with NBC, top hourly rate of $900, represented by Edward Petry & Co., radio affiliates: WROC-AM-FM. It has been owned by Rust Craft interests (group owner) since 1965.

The station began on June 11, 1949, as WHAM-TV on channel 6, licensed with WHAM-AM and WHFM (FM) to Stromberg-Carlson Co., a division of General Dynamics Corp. It was affiliated with NBC and represented by George P. Hollingbery.

In 1953 WHAM-TV moved to channel 5, it was affiliated with ABC, CBS, DuMont and NBC and the rate was $700.

In July 1956, the stations were sold to Transcontinent Television Corp. for $5.1 million. (For other TTC interests see KFMB-TV San Diego). In a spinoff, TTC sold WHAM-AM and WHFM to Riggs & Green Broadcasting Inc. for $500,000. In that year the TV calls were changed to WROC-TV, the affiliation was NBC and ABC, the rep was Peters, Griffin, Woodward, and the rate was $800.

In November 1961, TTC sold WROC-TV to Veterans Broadcasting Co. and WHEC Inc. for $6.5 million. Veterans (WVET-TV) and WHEC Inc. (WHEC-TV) had been sharing channel 10. After the sale, Veterans turned over its license to share on channel 10 to WHEC Inc. In turn WHEC Inc. turned over its share of WROC-TV to Veterans. At this time Veterans also owned WVET-AM and WROC-FM. The calls were changed to WVET-TV and WROC-AM-FM, network affiliation was NBC, Petry was the rep and the rate was $900.

(Veterans at this time owned 80.5% of KTVE[TV] El Dorado, Ark., which it had acquired in 1960 for $282,000. It sold KTVE in 1963 to J. B. Fuqua for $650,000 plus assumptions.)

In 1963, the calls were changed to WROC-TV and the station moved to channel 8.

In February 1965, Veterans sold WROC-AM-FM-TV to Rust Craft for $7 million.

WRGB(TV) (ch. 6) Schenectady, N. Y.; licensed to General Electric Broadcasting Co.; affiliated with NBC; top hourly rate of $1,250; represented by Harrington, Righter & Parsons; radio affiliates: WGY-AM and WGFM (FM). It has been owned by General Electric (group owner) since it went on the air.

The station began Nov. 10, 1939, as W2XB on channel 8, licensed with WGY-AM to General Electric Co. WGFM (FM) went on the air in 1940. In 1942, the TV became WRGB on channel 3. It was moved to channel 4 in March 1946, was affiliated with NBC and represented by NBC Spot Sales.

The first published rate was $500 in 1952 when the station was affiliated with ABC, CBS, DuMont and NBC. WRGB moved to channel 6 in 1954. The rate was then $750. NBC became the sole network affiliation in 1957 when the rate was $1,100.

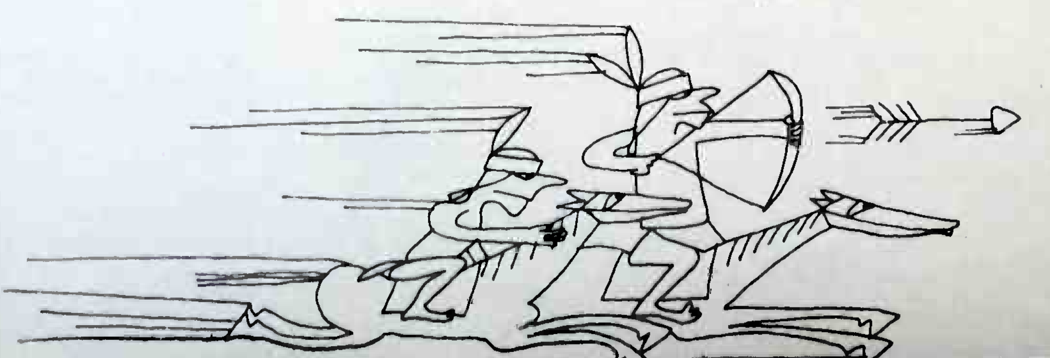
The Katz Agency was the rep in 1961 when the rate was $1,250. The licensee name was changed in 1966 to General Electric Broadcasting Co.

WHEN-TV (ch. 5) Syracuse, N. Y., licensed to Meredith Syracuse Television Corp., affiliated with CBS, top hourly rate of $1,100, represented by Katz Television, radio affiliate: WHEN-AM. It has been owned by Meredith (group owner) since it went on the air.

The station began on Dec. 1, 1948, on channel 8, licensed to Meredith Syracuse Television Corp. It was represented by The Katz Agency and affiliated with ABC, CBS and DuMont. The first published rate was $590 in 1952.

Meredith purchased WAGE-AM from WAGE Inc. in February 1954, for $200,000 and changed the calls to WHEN-AM. WHEN-TV's rate was then $690.

WHEN-TV moved to channel 5 in July 1961. It was then a CBS affiliate and the rate was $1,100.



WSYR-TV (ch. 3) Syracuse, N. Y.; licensed to Newhouse Broadcasting Corp.; affiliated with NBC; top hourly rate of $1,500; represented by Harrington, Righter & Parsons; radio affiliates: WSYR-AM-FM. It has been owned by Newhouse (group owner) since it went on the air.

The station began on Feb. 15, 1950, on channel 5, licensed with WSYR-AM-FM to Central New York Broadcasting Corp., owned by S. I. Newhouse and family. It was affiliated with NBC and represented by H-R.

In 1954 it moved to channel 3. It was then represented by HR&P and the rate was $660. The licensee name was changed to Newhouse Broadcasting Corp. in 1960 when the rate was $1,100.

WKTV(TV) (ch. 2) Utica, N. Y., licensed to Mid-New York Broadcasting Corp., affiliated with NBC and ABC, top hourly rate of $550, represented by H-R Television, no radio affiliates. It has been owned by Mid-New York Broadcasting (Paul Harron, group owner) since 1958.

The station began Dec. 1, 1949, on channel 13. It was licensed with WKAL-AM Rome, N. Y., to Copper City Broadcasting Co., principally owned by Myron J. Kallet (Kallet Theaters). It was affiliated with NBC and represented by Cooke. The first published rate was $375 in 1952.

The stations were sold in December 1958 to Mid-New York Broadcasting Corp. for $4 million plus. Mid-New York was then owned by Paul Harron (74%), Gordon Gray (10%) and others. In 1958 the station moved to channel 2. It was then affiliated with NBC and CBS, represented by H-R, with a $550 rate.

WKAL-AM was sold to Maurer Broadcasting Corp. in July 1961, for $97,000.

WBTV(TV) (ch. 3) Charlotte, N. C., licensed to Jefferson Standard Broadcasting Co., affiliated with CBS, top hourly rate of $1,500, represented by Television Advertising Representatives, radio affiliates: WBT-AM-FM. It has been owned by Jefferson Standard (group owner) since it went on the air.

The station began July 15, 1949, licensed with WBT-AM-FM to Jefferson Standard Broadcasting Co., a subsidiary of Jefferson Standard Life Insurance Co. It was represented by CBS Radio Sales and the rate was $175.

In May 1953, WBT-FM went off the air.

TVAR took over as rep in 1961 when the rate was $1,350 and affiliation was with CBS and ABC.

WBT-FM returned to the air in August 1962. WBTV's rate was $1,400 and it was solely a CBS affiliate.

WFMY-TV (ch. 2) Greensboro, N. C.; licensed to Greensboro News Co. (*Greensboro Daily News and Record*); affiliated with CBS; top hourly rate of $1,000; represented by Harington Righter & Parsons; no radio affiliates. It has been owned by Norfolk-Portsmouth Stations (Landmark Communications group owner) since 1964.

The station began on Sept. 22, 1949, licensed to Greensboro News Co. It was affiliated with ABC, CBS, DuMont and NBC and represented by HR&P. The first published rate was $500 in 1952.

The station was sold with *Greensboro Daily News and Record* to Norfolk-Portsmouth Stations in December 1964, for $17,168,875. Greensboro News Co. was principally owned by E. P. Jeffers family, Jefferson Standard Life Insurance Co. owned 19.9%. The station was then a CBS affiliate and the rate was $1,000.

WCPO-TV (ch. 9) Cincinnati, licensed to Scripps-Howard Broadcasting Co., affiliated with CBS, top hourly rate of $1,750, represented by Blair Television, no radio affiliates. It has been owned by Scripps-Howard (group owner) since it went on the air.

The station began on July 26, 1949, on channel 4, licensed with WCPO-AM-FM to Scripps-Howard Radio Inc., which was owned by Scripps-Howard Newspapers. It was affiliated with ABC and DuMont and represented by Branham. The first published rate was $850 in 1952.

In 1954, WCPO-TV moved to channel 9. Blair took over as rep in 1956, and ABC was the network affiliation. WCPO-TV became a CBS affiliate in 1961 when the rate was $1,500.

In December 1965, WCPO-AM-FM (now WUBE-AM and WCXI-FM) were sold to Dena Pictures (Danny Kaye) and Alexander Broadcasting Co. for $700,000.

WKRC-TV (ch. 12) Cincinnati, licensed to Taft Broadcasting Co., affiliated with ABC, top hourly rate of $1,850, represented by Katz Television, radio affiliates: WKRC-AM-FM. It has been owned by Taft interests (group owner) since it went on the air.

The station began on April 4, 1949, on channel 11, licensed with WKRC-AM-FM to Radio Cincinnati Inc. It was affiliated with CBS and represented by The Katz Agency. The first published rate was $700 in 1952.

The station moved to channel 12 in 1953 when the rate was $850. In 1959, the licensee name was changed to Taft Broadcasting Co. and the rate was $1,300. WKRC-TV became an ABC affiliate in 1961 with a rate of $1,750.

WLWT(TV) (ch. 5) Cincinnati, licensed to Avco Broadcasting Corp., affiliated with NBC, top hourly rate of $1,850, represented by Avco Radio Television Sales, radio affiliate: WLW. It has been owned by Avco (group owner) since it went on the air.

The station began Feb. 9, 1948, on channel 4, licensed with WLW and WLWA (FM) to Crosley Broadcasting Corp., a subsidiary of Avco Corp. It was represented by WLW Sales and affiliated with NBC. The first published rate was $850 in 1952.

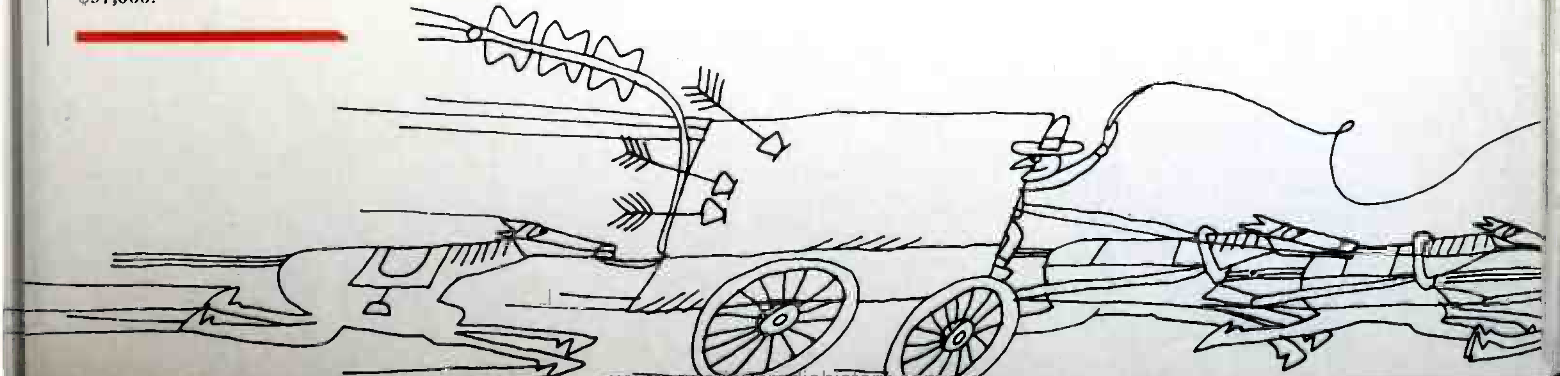
WLWT moved to channel 5 in 1953, the rate then was $1,000. WLWA went off the air that year.

The licensee name was changed to Avco Broadcasting Corp. in 1966. Broadcast Communications Group (now Avco Radio TV Sales) was the rep and the rate was $1,850.

WEWS(TV) (ch. 5) Cleveland, licensed to Scripps-Howard Broadcasting Co., affiliated with ABC, top hourly rate of $2,750, represented by Blair Television, no radio affiliates. It has been owned by Scripps-Howard (group owner) since it went on the air.

The station began on Dec. 17, 1947, licensed with WEWS-FM to Scripps-Howard Radio Inc. It was affiliated with CBS and DuMont and represented by Branham.

WEWS-FM went off the air in 1951. WEWS was then affiliated with ABC



and CBS. The first published rate was $950 in 1952.

In 1956 Blair became the rep, WEWS affiliated ABC and the rate was $1,250.

WJW-TV (ch. 8), Cleveland, licensed to Storer Broadcasting Co., affiliated with CBS, top hourly rate of $2,500, represented by Storer Television Sales, radio affiliates: WJW-AM-FM. It has been owned by Storer (group owner) since 1954.

The station began on Dec. 19, 1949, as WXEL (TV) on channel 9, licensed to Empire Coil Co., owned principally by Herbert Mayer. The first published rate was $925 in 1952. The station was represented by The Katz Agency and affiliated with ABC, CBS and DuMont.

WXEL and KPTV (TV) Portland, Ore., were sold to Storer Broadcasting in October 1954, for $8.5 million. Storer bought WJW-AM-FM from WJW Inc. for $330,000 in November 1954. The TV call was changed to WJW-TV and it moved to channel 8.

At the time of the sale the station was affiliated with CBS with a rate of $1,700. (Storer sold KPTV in 1957 for $1.89 million to George Haggarty.)

Storer Television Sales took over as rep in 1961 when the rate was $2,200.

WKYC-TV (ch. 3) Cleveland, licensed to NBC Inc., affiliated with NBC, top hourly rate of $3,000, represented by NBC Television Spot Sales, radio affiliates: WKYC-AM-FM. It has been owned by NBC (group owner) since 1965.

The station began on Oct. 31, 1948, as WNBK (TV) on channel 4, licensed to and owned by NBC, which also owned WTAM-AM. It was affiliated with NBC and represented by NBC Spot Sales.

In 1951, it had a rate of $900. In 1953, the station moved to channel 3. In 1954, WTAM-FM went on the air.

In December 1955, NBC traded WTAM-AM-FM and WNBK (TV) and $3 million to Westinghouse Broadcasting for WPTZ (TV) and KYW-AM Philadelphia (see KYW-TV Philadelphia). The Cleveland licensee became Westinghouse Broadcasting Co., the calls were changed to KYW-AM-FM-TV, the rep was changed to Peters, Griffin, Woodward and the rate was $1,400.

In 1959 the rep was changed to Television Advertising Representatives and the rate went to $2,200.

In February 1965, under FCC order, NBC and Westinghouse traded back the Philadelphia and Cleveland properties with NBC paying an additional $150,000. The licensee was changed back to NBC, the calls were changed to WKYC-AM-FM-TV, the rep was changed to NBC Spot Sales and the rate went to $2,500.

WBNS-TV (ch. 10) Columbus, Ohio, licensed to WBNS-TV Inc., (*Columbus Dispatch*), affiliated with CBS, top hourly rate of $1,500, represented by Blair Television, radio affiliates: WBNS-AM-FM. It has been owned by *Columbus Dispatch* interests since it went on the air.

The station began on Oct. 5, 1949, licensed to Dispatch Printing Co., which also owned WBNS-AM. WBNS-TV was affiliated with CBS, represented by Blair and the rate was $200.

WBNS-FM went on the air in June 1959. The WBNS-TV rate was then $1,200. The name of the licensee was changed in 1966 to WBNS-TV Inc. The rate was $1,500.

WLWC(TV) (ch. 4) Columbus, Ohio, licensed to Avco Broadcasting Corp., affiliated with NBC, top hourly rate of $1,200, represented by Avco Radio Television Sales, no radio affiliates. It has been owned by Avco (group owner) since it went on the air.

The station began on April 3, 1949, on channel 3, licensed to Crosley Broadcasting Corp., a subsidiary of Avco Corp. It was affiliated with NBC and represented by WLW Sales. WLWF (FM) went on the air in 1949. The first published TV rate was $625 in 1952.

In 1953 WLWF went off the air. In 1954 WLWC moved to channel 4 and the rate was $800. The licensee name was changed in 1966 to Avco Broadcasting. At that time the station was represented by Broadcast Communications Group (now Avco Radio TV Sales), and the rate was $1,150.

WTVN-TV (ch. 6) Columbus, Ohio, licensed to Taft Broadcasting Co., affiliated with ABC, top hourly rate of $1,200, represented by Katz Television, radio affiliates: WTVN-AM-FM. It has been owned by Taft (group owner) since 1953.

The station began Aug. 30, 1949, licensed to Picture Waves Inc., owned by Edward Lamb (see WICU-TV Erie, Pa.). It was affiliated with ABC and DuMont and represented by H-R Television. The first published rate was $675 in 1952.

The station was sold to WTVN Inc., owned by Taft Broadcasting, in February 1953, for $1.5 million. Taft bought WHKC-AM from United Broadcasting in July 1954 for $258,000 and changed the calls to WTVN-AM. At that time Katz was the rep and the rate was $600.

In April 1959, WTVN-FM went on the air, WTVN-TV was then affiliated with ABC and the rate was $1,000.

The licensee name was changed to Taft Broadcasting in 1960 when the rate was $1,200.

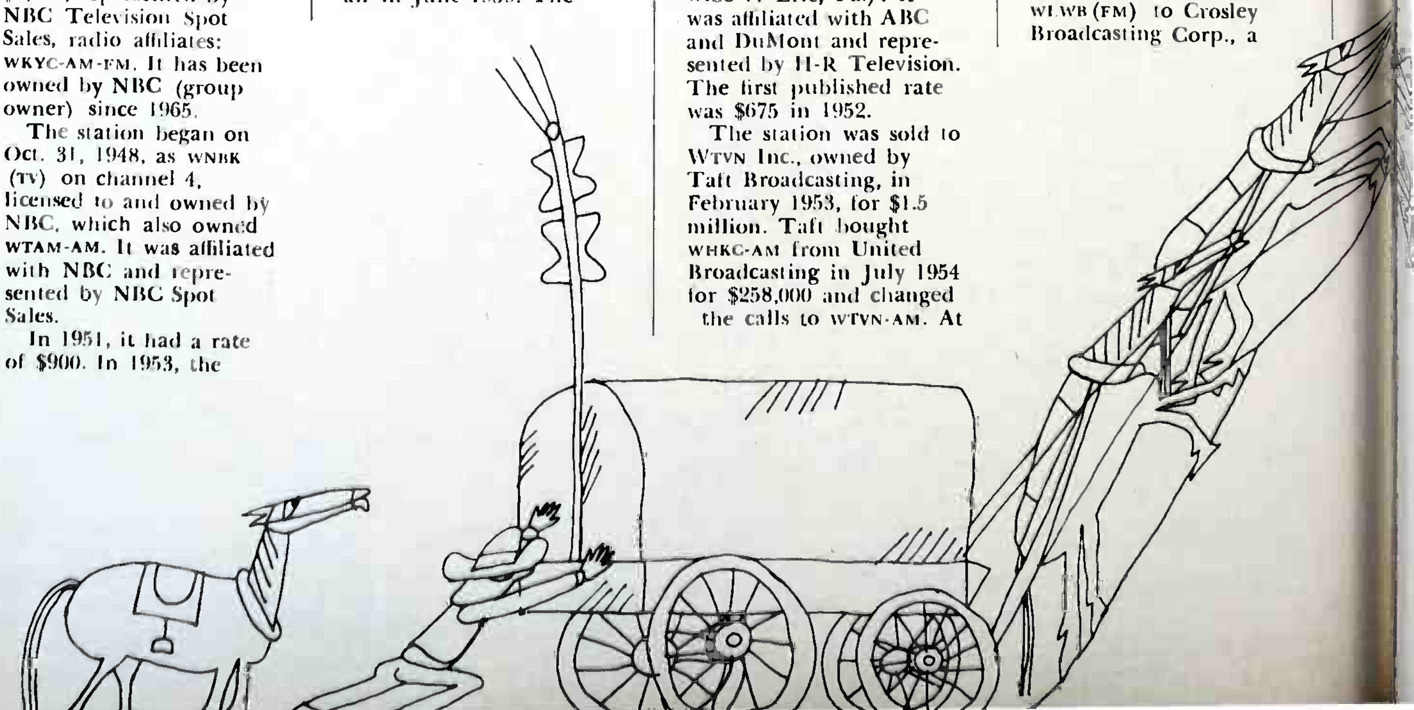
WHIO-TV (ch. 7) Dayton, Ohio, licensed to Miami Valley Broadcasting Corp., affiliated with CBS, top hourly rate of $1,500, represented by Edward Petry & Co., radio affiliates: WHIO-AM-FM. It has been owned by Cox (group owner) since it went on the air.

The station began Feb. 23, 1949, on channel 13, licensed with WHIO-AM-FM to Miami Valley Broadcasting Corp., owned by Cox Broadcasting Corp. It was affiliated with ABC, CBS and DuMont and represented by The Katz Agency. The first published rate was $750 in 1952 when George P. Hollingbery & Co. was the rep.

The station moved to channel 7 in 1953. The rate was then $800. It became a CBS affiliate in 1956 when the rate was $850.

WLWD(TV) (ch. 2) Dayton, Ohio, licensed to Avco Broadcasting Corp., affiliated with NBC and ABC, top hourly rate of $1,500, represented by Avco Radio Television Sales, no radio affiliate. It has been owned by Avco (group owner) since it went on the air.

The station began March 15, 1949, on channel 5, licensed with WLWB (FM) to Crosley Broadcasting Corp., a



subsidiary of Avco Corp. It was affiliated with NBC and represented by WLW Sales. Its rate was then $200.

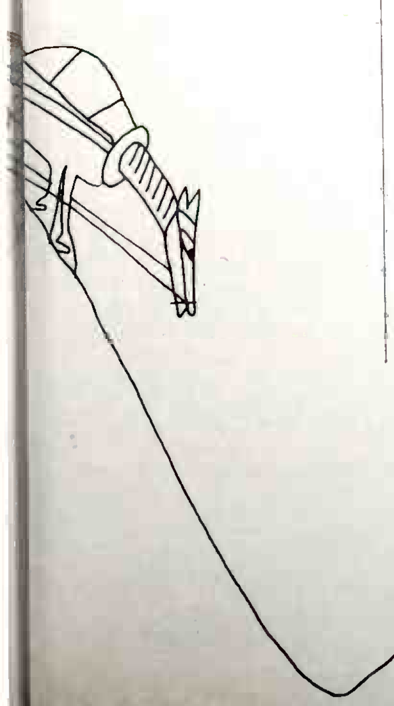
In 1953 WLWB went off the air and WLWD moved to channel 2. It was then affiliated with ABC and NBC and the rate was $750.

The licensee name was changed to Avco Broadcasting Corp. in 1966. At that time the rate was $1,300 and Broadcast Communications Group (now Avco Radio TV Sales) was the rep.

WSPD-TV (ch. 13)
Toledo, Ohio, licensed to Storer Broadcasting Co., affiliated with ABC and NBC, top hourly rate of $1,500, represented by Storer Television Sales, radio affiliates: WSPD-AM-FM. It has been owned by Storer (group owner) since it went on the air.

The station began on July 21, 1948, as WTVT (TV), licensed along with WSPD-AM-FM to Fort Industry Co., owned by George B. Storer. It was affiliated with DuMont and NBC and represented by The Katz Agency. The first published rate was $600 in 1952.

The call letters were changed in 1949 to WSPD-TV. The licensee name was changed to Storer Broadcasting Co. in 1953 when the station was affiliated with ABC, CBS, DuMont and NBC, and the rate was $700. It was affiliated with ABC and NBC in 1960.



WKY-TV (ch. 4)
Oklahoma City, licensed to WKY Television System Inc. (Oklahoma Publishing Co.), affiliated with NBC, top hourly rate of $1,000, represented by Katz Television, radio affiliate: WKY-AM. It has been owned by Oklahoma Publishing (WKY-TV System group owner) since it went on the air.

The station began June 6, 1949, licensed along with WKY-AM to WKY Radiophone Co., owned by Oklahoma Publishing. It was represented by The Katz Agency and affiliated with ABC, CBS, DuMont and NBC. The first published rate was $650 in 1952.

The licensee name was changed in 1958 to WKY Television System. WKY-TV was affiliated with NBC and the rate was $950.

KOTV(TV) (ch. 6)
Tulsa, Okla., licensed to Corinthian Television Corp., affiliated with CBS, top hourly rate of $1,000, represented by H-R Television. It has been owned by Corinthian interests (group owner) since 1954.

The station began on Oct. 22, 1949, licensed to and owned by George Cameron. It was affiliated with ABC, CBS, DuMont and NBC, and Adam Young was the rep.

In July 1952, it was sold to J. D. Wrather and Helen Alvarez for $2.5 million. The licensee was changed to Wrather-Alvarez Inc. (For other Wrather-Alverez interests see KFMB-TV San Diego.) It was affiliated with ABC, CBS and NBC. Edward Petry & Co. was the rep and the rate was $500.

In May 1954, it was sold to Corinthian Television for $4 million and the licensee was changed to KOTV Inc. The station was affiliated with CBS and the rate was $750. In 1959, H-R became the rep and the rate was $825. In 1962, the licensee name was changed to Corinthian Television Corp.

WICU-TV (ch. 12)
Erie, Pa., licensed to Lamb Communications Inc., affiliated with NBC, top hourly rate of $750, represented by Avery-Knodel, no radio affiliates. It has been owned by the Lamb family since it went on the air.

The station began on March 15, 1949, as WICU (TV), licensed along with WIKK-AM to Dispatch Inc., owned by Edward Lamb and family. It was affiliated with ABC, CBS, DuMont and NBC, and was represented by H-R Television. The first published rate was $500 in 1952.

The call was changed to WICU-TV in 1958 when WIKK-AM became WICU-AM. NBC and ABC were the network affiliations, Blair Television was the rep and the rate was $700.

The licensee name was changed to Air-Way Inc. in 1960. The next year it was changed to Gibralter Enterprises. NBC became the sole network affiliation in 1964. The licensee name changed back to Dispatch Inc. in 1965. In 1967 the licensee name became Lamb Communications Inc. and WICU-AM was sold to J. Harry Dornheggen for $275,000.

WJAC-TV (ch. 6)
Johnstown, Pa.: licensed to WJAC Inc.; affiliated with ABC and NBC; top hourly rate of $1,100; represented by Harrington, Righter & Parsons; radio affiliates: WJAC-AM-FM. It has been owned by the Johnstown Tribune Publishing Co. (*Johnstown Tribune*) since it went on the air.

The station began Sept. 15, 1949, on channel 13, licensed along with WJAC-AM-FM to WJAC Inc. It was affiliated with NBC and represented by H-R Television. The first published rate was $450 in 1952. The Katz Agency was the rep.

The station moved to channel 6 in 1953, and the rate was $550. HR&P took over as rep in 1959. WJAC-TV became affiliated with NBC and ABC in 1966 when the rate was $1,100.

WGAL-TV (ch. 8)
Lancaster, Pa., licensed to WGAL-TV Inc., affiliated with NBC, top hourly rate of $1,500, represented by Meeker Co., radio affiliates: WGAL-AM-FM. It has been owned by the Steinman family (group owner) since it went on the air.

The station began on March 18, 1949, on channel 4, licensed along with WGAL-AM-FM to WGAL Inc., owned by J. Hale Steinman, John F. Steinman and family. It was affiliated with ABC, CBS and NBC, represented by Meeker and the rate was $200.

The station moved to channel 8 in 1953. It was affiliated with ABC, CBS, DuMont and NBC and the rate was $700. The licensee name was changed to WGAL-TV Inc. in 1963. At that time the station was affiliated with NBC and the rate was $1,200.

KYW-TV (ch. 3)
Philadelphia, licensed to Westinghouse Broadcasting Co., affiliated with NBC, top hourly rate of $4,250, represented by Television Advertising Representatives, radio affiliate: KYW-AM. It has been owned by Westinghouse interests (group owner) since 1965.

The station began in September 1941, as WPTZ (TV), licensed to and owned by Philco Corp. In the late '40s, it was an NBC affiliate and represented by NBC Spot Sales. In 1953, Westinghouse, which owned KYW-AM, bought WPTZ for $8.5 million. The licensee was changed to Westinghouse Broadcasting Co., Free & Peters was the rep and the rate was $2,500.

In January 1956, Westinghouse traded WPTZ and KYW-AM to NBC for NBC's Cleveland outlets, WTAM-AM-FM and WNBK (TV) and $3 million (see WKYC-TV Cleveland). Under NBC, the calls were changed to WRCV-AM-TV, NBC Spot Sales was the rep and the rate was $3,200.

In June 1965, under FCC order, Westinghouse and NBC traded back the Philadelphia and Cleveland properties. The calls were changed back to KYW-AM-TV. Westinghouse Broadcasting was again the licensee. TVAR was the rep and the rate was $4,100.

WCAU-TV (ch. 10)
Philadelphia, licensed to CBS Inc., affiliated with CBS, top hourly rate of $5,000, represented by CBS Television Stations National Sales, radio affiliates: WCAU-AM-FM. It has been owned by CBS (group owner) since 1958.

The station began on March 15, 1948, licensed along with WCAU-AM-FM to WCAU Inc., owned by the Bulletin Co., (*Philadelphia Bulletin*). It was affiliated with CBS and represented by CBS Radio Sales. The first published rate was $1,500 in 1952.

WCAU-AM-FM-TV were sold to CBS in July 1958 for $15.6 million plus $4.4 million for land and real estate. CBS Television Spot Sales became the rep.

WFIL-TV (ch. 6)
Philadelphia, licensed to Triangle Publications, affiliated with ABC, top hourly rate of $6,100, represented by Blair Television, radio affiliates: WFIL-AM-FM. It has been owned by Triangle (group owner) since it went on the air.

The station began Sept. 13, 1947, licensed along with WFIL-AM-FM to Triangle Publications (*Philadelphia Inquirer*). The station was affiliated with ABC and DuMont and represented by The Katz Agency.

The first published rate was $1,500 in 1952. In 1955, Blair became the rep and the rate was $2,400. In 1956, WFIL-TV was an ABC affiliate and the rate was $3,200.

KDKA-TV (ch. 2)
Pittsburgh, licensed to Westinghouse Broadcasting Co., affiliated with CBS, top hourly rate of $2,500, represented by Television Advertising Representatives, radio affiliates: KDKA-AM-FM. It has been owned by Westinghouse (group owner) since 1955.

The station began Jan. 11, 1949, on channel 3 as WDTV (TV), licensed to Allen B. DuMont Laboratories Inc. (for other DuMont interests see WNEW-TV, New York). It was affiliated with DuMont Television Network.

The station was first represented by Railton in 1950 when it was affiliated with ABC, CBS, DuMont and NBC. The first published rate was $800 in 1952.

WDTV moved to channel 2 in 1953, it was represented by Railton and DuMont Spot Sales and the rate was $1,200.

Westinghouse Broadcasting Co. bought the station in January 1955 for $9.75 million. The call letters were changed to KDKA-TV, and KDKA-AM-FM, already owned by Westinghouse, became the radio affiliates. Free & Peters was the rep and the TV rate was $1,500.

TVAR took over as rep in 1959 when the station was affiliated with CBS and the rate was $2,400.

WJAR-TV (ch. 10)
Providence, R. I., licensed to The Outlet Co., affiliated with NBC, top hourly rate of $1,550, represented by Edward Petry & Co., radio affiliate: WJAR-AM. It has been owned by The Outlet Co. (group owner) since it went on the air.

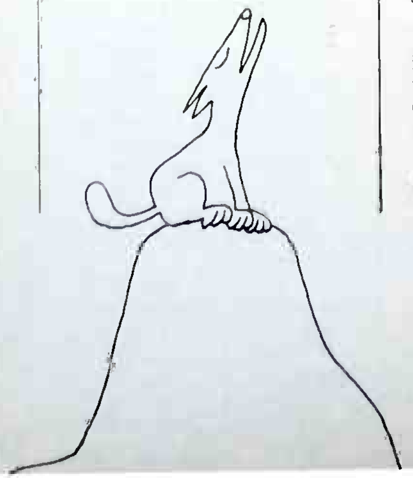
The station began July 10, 1949, on channel 11 licensed along with WJAR-AM-FM to The Outlet Co. It was affiliated with NBC.

It was first represented by Bannan and Weed in 1950. The first published rate was $750 in 1952. At this time the station was affiliated with ABC, CBS, DuMont and NBC.

In 1953, WJAR-TV moved to channel 10 and the rate was $850.

WJAR-FM went off the air in 1954. At that time Weed Television was the rep, the WJAR-TV rate was $1,000 and the station was affiliated with ABC, NBC and DuMont.

Petry took over as rep in 1957 when the station was affiliated with ABC and NBC and the rate was $1,300. NBC became the sole network affiliation in 1964 when the rate was $1,550.



WMC-TV (ch. 5)
Memphis, licensed to Scripps-Howard Broadcasting Co., affiliated with NBC, top hourly rate of $1,400, represented by Blair Television, radio affiliates: WMC-AM-FM. It has been owned by Scripps-Howard (group owner) since it went on the air.

The station began Dec. 11, 1948, on channel 4 as WMCT (TV) licensed along with WMC-AM and WMCF (FM) to Memphis Publishing Co., owned by Scripps-Howard. It was affiliated with NBC.

The first published rate was $625 in 1952. At this time the station was affiliated with ABC, CBS, DuMont and NBC and represented by Branham.

The station moved to channel 5 in 1953.

In 1960 licensee name was changed to WMC Broadcasting Co., the station was affiliated with NBC, represented by Blair, and had a rate of $900.

The licensee name was changed to Scripps-Howard Broadcasting Co. in 1963 and the rate was $1,300. At that time WMCF became WMC-FM. In 1966 the TV calls were changed to WMC-TV.

WSM-TV (ch. 4)
Nashville, licensed to WSM Inc. (National Life & Accident Insurance Co.), affiliated with NBC, top hourly rate of $1,175, represented by Edward Petry & Co., radio affiliate: WSM-AM. It has been owned by National Life & Accident Insurance since it went on the air.

The station began Sept. 30, 1950, licensed along with WSM-AM to WSM Inc. It was affiliated with NBC, CBS, ABC and DuMont, Petry was the rep and the rate was $200.

NBC became the sole network in 1956 when the rate was $800.

KRLD-TV (ch. 4)
Dallas-Fort Worth, licensed to Times-Herald Printing Co., affiliated with CBS, top hourly rate of $2,300, represented by H-R Television, radio affiliates: KRLD-AM-FM. It has been owned by Times-Herald interests (*Dallas Times-Herald*) since it went on the air.

The station began on Dec. 3, 1949, licensed with KRLD-AM-FM to KRLD Radio Corp. It was affiliated with CBS and Branham was the rep. The first reported rate was $400 in 1951.

In 1959 the licensee name was changed to Times-Herald Printing Co., Advertising Time Sales was the rep and the rate was $1,300.

WFAA-TV (ch. 8)
Dallas-Fort Worth, licensed to A. H. Belo Corp., affiliated with ABC, top hourly rate of $2,000, represented by Edward Petry & Co., radio affiliates: WFAA-AM-FM. It has been owned by A. H. Belo Corp. (*Dallas Morning News*) since 1950.

The station began on Sept. 17, 1949, as KBTV (TV), licensed to Lacy-Potter Television Broadcasting Co., owned by Rogers Lacy and Tom Potter. It was affiliated with DuMont and represented by Adam Young. The first published rate was $400 in 1952.

A. H. Belo Corp., owner of WFAA-AM, bought the station in March 1950, for $612,774. The call letters were changed to WFAA-TV.

WFAA-FM went on the air in 1961. At that time WFAA-TV was affiliated with ABC, represented by Petry and the rate was $1,800.

WBAP-TV (ch. 5) Fort Worth-Dallas, licensed to Carter Publications Inc., affiliated with NBC; top hourly rate of $2,000; represented by Peters, Griffin, Woodward; radio affiliates: WBAP-AM-FM. It has been owned by Carter (*Forth Worth Star-Telegram*) since it went on the air.

The station began on Sept. 29, 1948, affiliated with NBC and represented by Free & Peters. The first published rate was $500 in 1951. It was affiliated with ABC and NBC from 1950-1956. In 1956 the rate was $1,000. Since then it has been solely an NBC affiliate.

KPRC-TV (ch. 2) Houston, licensed to Houston Post Co., affiliated with NBC, top hourly rate of $1,600, represented by Edward Petry & Co., radio affiliate: KPRC. It has been owned by Houston Post Co. (*Houston Post*) since 1950.

The station began Jan. 1, 1949, as KLEE-TV, licensed along with KLEE-AM to W. Albert Lee. It was affiliated with CBS, NBC, ABC and DuMont.

The first published rate was $300 in 1950 and Petry was the rep.

The Houston Post Co., licensee of KPRC-AM-FM, bought the station in May 1950 for $740,000. Mr. Lee retained KLEE-AM. The TV call was changed to KPRC-TV.

KPRC-FM was sold in October 1958, to Taft Broadcasting Co. for $20,000. KPRC-TV was then affiliated with NBC and the rate was $1,200.

KENS-TV (ch. 5) San Antonio, Tex.; licensed to Express Communications Inc.; affiliated with CBS; top hourly rate of $850; represented by Peters, Griffin, Woodward; no radio affiliates. It has been owned by Harte-Hanks Newspapers (group owner) since 1962.

The station began Feb. 15, 1950, as KEYL (TV), licensed to San Antonio Television Co., owned by W. L. Pickens, R. L. Wheelock and H. H. Coffield. It was affiliated with DuMont and represented by Adam Young. The first published rate was $400 in 1952.

The station was sold to Fort Industry, owned by George B. Storer (group owner), in July 1951 for $1.05 million. The station was then affiliated with ABC, CBS and DuMont and represented by Blair.

Storer bought KABC-AM in 1953 from Texas State Network interests for $70,000. The stations' calls were changed to KGBS-AM-TV. KGBS-TV was then represented by The Katz Agency with a rate of $500.

Storer sold the stations in October 1954, to Express Publishing Co. (*San Antonio Express and News*), for $3.5 million. At the same time Express sold KTSA-AM-FM to O. R. Mitchell Motors Inc. for $175,000.

KGBS-TV became KENS-TV and the radio affiliate became KENS-AM. The TV rate then was $600.

In July 1962, there was a transfer of control of Express Publishing Co. from Frank G. Huntress Jr., the estate of George W. Brackenridge and others through sale of stock to Harte-Hanks Newspapers for $6,256,000.

At the same time, KENS-AM was sold to Texas Star Broadcasting Co., owned by Roy Hofheinz, for $700,000.

In 1967 the licensee name was changed to Express Communications, the station was affiliated with CBS, represented by PGW and had a rate of $900.

WOAI-TV (ch. 4) San Antonio, licensed to Avco Broadcasting Corp., affiliated with NBC, top hourly rate of $925, represented by Avco Radio Television Sales, radio affiliate: WOAI-AM. It has been owned by Avco (group owner) since 1965.

The station began on Dec. 11, 1949, licensed along with WOAI-AM to Southland Industries Inc., owned by Hugh Halff and family, 76%, and the National Jewish Hospital of Denver, 24%. The station was affiliated with ABC, CBS and NBC and was represented by Edward Petry & Co.

In 1958 the National Jewish Hospital sold its interests to the Halff family for $1,145,000. At that time WOAI-TV was an NBC affiliate and the rate was $700.

In September 1965, Southland sold WOAI-AM-TV to Crosley (now Avco) Broadcasting Corp. for $12 million. Broadcast Communications Group (now Avco Radio Television Sales) became the rep.

KCPX-TV (ch. 4) Salt Lake City, licensed to Screen Gems Broadcasting Corp., affiliated with ABC, top hourly rate of $760, represented by Metro TV Sales, radio affiliates: KCPX-AM-FM. It has been owned by Columbia Pictures interests (Screen Gems group owner) since 1959.

The station began on July 1, 1948, as KDYL-TV, licensed to Intermountain Broadcasting & Television Corp. and owned by S. S. Fox and associates. Mr. Fox already owned KDYL-AM-FM. KDYL-TV was an NBC affiliate and was represented by Blair Television.

In June 1953, the Intermountain stations were purchased by Time Inc., 80%, and G. Bennet Larson, 20%, for $2.1 million. The TV call letters were changed to KTVT (TV). The rate was then $575.

In December 1959, the stations were sold to Columbia Pictures Electronics Co., wholly owned by Columbia Pictures, for $3.1 million. The calls were changed to KCPX-AM-FM-TV. The Katz Agency was the rep and the rate was $650.

In January 1963, the stations were sold for $2.4 million to Screen Gems Broadcasting Corp., which is 89% owned by Columbia Pictures. KCPX-TV was then an ABC affiliate.

KSL-TV (ch. 5) Salt Lake City; licensed to KSL Inc.; affiliated with CBS; top hourly rate of $800; represented by Peters, Griffin, Woodward; radio affiliates: KSL-AM-FM. It has been owned by the Mormon Church (Bonneville Stations group owner), since it went on the air.

The station began June 1, 1949, licensed along with KSL-AM-FM to Radio Service Corp. of America, principally owned by the Church of Jesus Christ of Latter Day Saints.

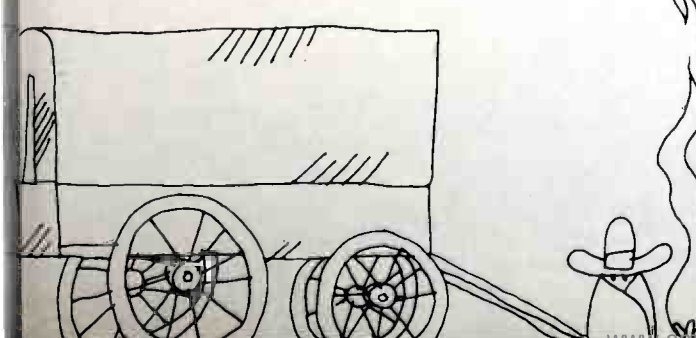
The station was first affiliated with ABC, CBS and DuMont and was represented by CBS Radio Sales in 1951. In 1952, the first published rate was $390 and CBS Television Spot Sales took over as rep.

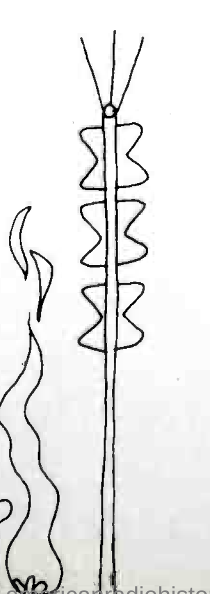
CBS became the sole network affiliation in 1956 when the rate was $575. Blair Television took over as rep in 1961 with a rate of $650.

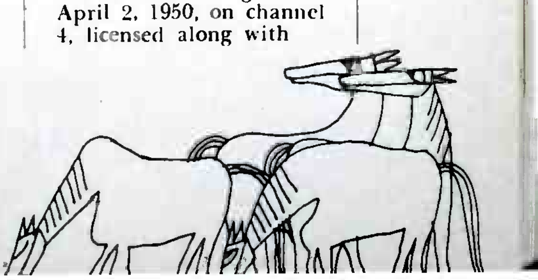
In 1964, the licensee name was changed to KLS Inc., PGW took over as rep and the rate was $700.

WTAR-TV (ch. 3) Norfolk, Va., licensed to WTAR Radio-TV Corp. (Norfolk Newspapers Inc.), affiliated with CBS, top hourly rate of $1,050, represented by Edward Petry & Co., radio affiliates: WTAR-AM-FM. It has been owned by Norfolk Newspapers Inc. (Landmark Communications group owner), since it went on the air.

The station began April 2, 1950, on channel 4, licensed along with







WTAR-AM-FM to WTAR Radio Corp. It was represented by Petry and affiliated with NBC.

The first published rate was $535 in 1952. At this time the station was affiliated with ABC, CBS, DuMont and NBC. In 1954, WTAR-TV moved to channel 3, it was affiliated with ABC, CBS and DuMont and the rate was $760.

WTAR-FM went off the air in 1955.

In 1960, the licensee name was changed to WTAR Radio-TV Corp., it was affiliated with CBS and the rate was $875. WTAR-FM returned to the air in 1961.

WTVR-TV (ch. 6) Richmond, Va., licensed to Roy H. Park Broadcasting of Virginia Inc., affiliated with CBS, top hourly rate of $875, represented by Blair Television, radio affiliates: WTVR-AM-FM. It has been owned by Roy H. Park (group owner) since 1965.

The station began April 22, 1948, as WTVR (TV), licensed along with WMBG-AM and WCOD-FM to Havens & Martin Inc., owned principally by Wilbur M. Havens. It was affiliated with NBC and represented by Blair. The first published rate was $600 in 1952.

The station was sold along with WMBG-AM and WCOD-FM to Roy H. Park Broadcasting in November 1965, for $5,017,185. The call letters were changed to WTVR-AM-FM-TV. The rate was $750.

WTVR-TV became affiliated with CBS in 1960.

KING-TV (ch. 5) Seattle, licensed to King Broadcasting Co., affiliated with NBC, top hourly rate of $1,575, represented by Blair Television, radio affiliates: KING-AM-FM. It has been owned by King Broadcasting (group owner) since 1949.

The station began on Nov. 25, 1948 as KRSC-TV. It was licensed along with KRSC-AM-FM to Radio Sales Corp., owned by P. K. Leberman.

King Broadcasting Co. bought the stations in July 1949 for $375,000 and the calls were changed to KING-AM-FM-TV. KING-TV was then affiliated with CBS. DuMont and NBC and represented by Blair. The first published rate was $550 in 1952.

King Broadcasting sold 25% of the station to Hearst Broadcasting in 1951 for $375,000. This was repurchased in 1953 for $450,000. At that time KING-TV was affiliated with ABC, CBS, DuMont and NBC and the rate was $625.

WSAZ-TV (ch. 3) Huntington, W. Va., licensed to Capital Cities Broadcasting Corp., affiliated with NBC, top hourly rate of $1,700, represented by Katz Television, radio affiliate: WSAZ-AM. It has been owned by Capital Cities (group owner) since 1964.

The station began Nov. 15, 1949, on channel 5, licensed with WSAZ-AM to WSAZ Inc. owned by Huntington Publishing Co. (*Huntington Herald-Dispatch* and *Advertiser*) and John A. Kennedy. The station was affiliated with ABC, CBS, DuMont and NBC, and The Katz Agency was the rep. (In 1951 Mr. Kennedy purchased KFMB-TV San Diego. See KFMB-TV.)

In 1952, Mr. Kennedy sold 37% in WSAZ-AM-TV to Huntington Publishing for $385,000, and 11% to Florine Katz, wife of Eugene Katz, head of The Katz Agency, for $114,000. WSAZ-TV's rate then was $540, and the station moved to channel 3.

In March 1961, the stations were sold for $6.1 million to the Goodwill Stations Inc., which then owned WJR-AM-FM Detroit and WJRT-TV Flint, Mich. Goodwill was principally owned by G. A. (Dick) Richards trusts and others. WSAZ-TV was then affiliated with NBC and the rate was $1,300.

In July 1964, WSAZ-AM-TV were sold—with WJR-AM-FM—to Capital Cities Broadcasting Corp. for $15,141,330. (At the same time Goodwill sold WJRT-TV to John B. Poole and associates for $6 million.) WSAZ-TV's rate then was $1,450.

WTMJ-TV (ch. 4) Milwaukee; licensed to The Journal Co.; affiliated with NBC; top hourly rate of $1,800; represented by Harrington, Righter & Parsons; radio affiliates: WTMJ-AM-FM. It has been owned by The Journal Co. (*Milwaukee Journal*) since it went on the air.

The station began Dec. 3, 1947, on channel 3. It was licensed along with WTMJ-AM to The Journal Co. It was first represented by Edward Petry & Co. and affiliated with NBC, ABC, CBS and DuMont.

In April 1950, WTMJ-FM went off the air. At that time HR&P was the rep.

The first published rate was $800 in 1952.

In July 1953, WTMJ-TV moved to channel 4. It was affiliated with ABC, NBC and DuMont and the rate was $1,050. NBC became the sole network affiliation in 1955 when the rate was $1,150.

WTMJ-FM returned to the air in June 1959. The WTMJ-TV rate was then $1,450.

THE GROUPS THAT OWN PRE-FREEZE STATIONS

(Listing runs through next five pages. All broadcast holdings shown.)

ABC-owned stations, 1330 Avenue of the Americas, New York: A division of American Broadcasting Co.'s Inc., publicly held corporation.

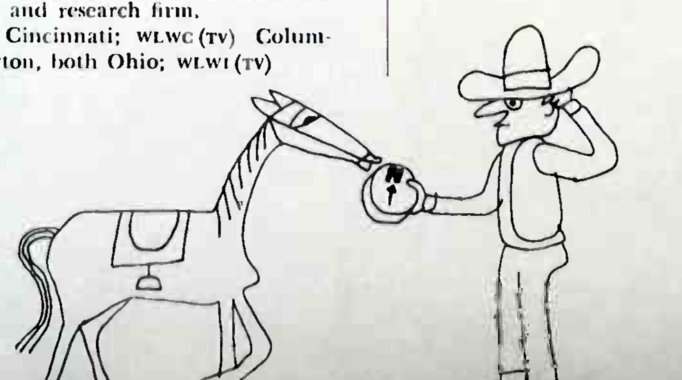
WABC-AM-FM-TV New York; WLS-AM-FM, WBKB-TV Chicago; KGO-AM-FM-TV San Francisco; KABC-AM-FM-TV Los Angeles; WXYZ-AM-FM-TV Detroit; KQV-AM-FM Pittsburgh. ABC is seeking FCC approval for purchase of KXYZ-AM-FM Houston. ABC Inc. also owns a chain of motion picture theaters.

Avco Broadcasting Corp., 1600 Provident Tower, Cincinnati: A subsidiary of Avco Corp., a publicly held corporation. Avco Corp. is a highly diversified manufacturing and research firm.

WLW-AM, WLWT (TV) Cincinnati; WLWC (TV) Columbus and WLWD (TV) Dayton, both Ohio; WLWI (TV) Indianapolis; WOAI-AM-TV San Antonio; WWDC-AM-FM Washington; KYA-AM, KOIT (FM) San Francisco. Avco Broadcasting also owns Avco Radio Television Sales Inc. and is half owner of Meredith-Avco Inc., multiple CATV owner.

Baltimore Sunpapers stations, 6400 York Road, Baltimore: Owned by A. S. Abell Co., publisher of the *Baltimore Sun* and *Evening Sun*.

WMAR-TV Baltimore; WBOC-AM-FM-TV Salisbury, Md.



Bonneville International stations, 145 Social Hall Avenue, Salt Lake City: Owned by the Bonneville International Corp., which is controlled by the Corp. of the President of the Church of Jesus Christ of Latter Day Saints (Mormon Church).
KSL-AM-FM-TV Salt Lake City; KIRO-AM-FM-TV Seattle; KID-AM-FM-TV Idaho Falls and KBOI-AM-FM-TV Boise, both Idaho; KMBZ-AM, KMBR (FM) Kansas City, Mo.; WRFM (FM) New York; WNYW Scituate, Mass., international shortwave station.

Capital Cities stations, 24 East 51st Street, New York: Capital Cities Broadcasting Corp. is a publicly held corporation, which is merging with Fairchild Publications.
WROW-AM-FM, WTEN (TV) Albany and WKBW-AM-TV Buffalo, both New York; WCDC (TV) Adams, Mass.; WTVD (TV) Durham, N. C.; WSAZ-AM-TV Huntington, W. Va.; KTRK-TV Houston; WJR-AM-FM Detroit; KPOL-AM-FM Los Angeles; WPAT-AM-FM Paterson, N. J.; WPRO-AM-FM Providence, R. I. Fairchild has three daily newspapers: *Women's Wear Daily, Daily News Record* and *Home Furnishings Daily;* five weeklies: *Drug News, Electronic News, Footwear News, Metalworking News* and *Supermarket News,* and bimonthly *Men's Wear Magazine.* It also operates Fairchild News Service, which syndicates news and features to 14 U. S. dailies and to papers in London and Paris.

CBS-owned stations, 51 West 52d Street, New York: CBS Inc. is a publicly held corporation.
WCBS-AM-FM-TV New York; KNX-AM-FM, KNXT (TV) Los Angeles; WBBM-AM-FM-TV Chicago; WCAU-AM-FM-TV Philadelphia; KMOX-AM-FM-TV St. Louis; KCBS-AM-FM San Francisco; WEEI-AM-FM Boston. Other CBS Inc. subsidiaries are: CBS/Columbia Group (CBS Educational Services, Columbia Records, CBS International, CBS Direct Marketing Services, CBS Musical Instruments); CBS/Comtec Group (CBS Laboratories, CBS Television Services, CBS/EVR Inc.); New York Yankees; Holt, Rinehart & Winston Inc. It also has interests in Canadian Wirevision Ltd., National Cablevision Ltd., Express Cable Television Ltd. and Victorial Cablevision Ltd., all Canada, and has an option to acquire minority interest in Television Signal Corp., San Francisco.

Chris Craft Industries stations, 915 North La Brea, Hollywood: A subsidiary of Chris Craft Industries, a publicly held corporation. Chris Craft Industries is a manufacturer of Chris Craft boats and interior automobile trimmings.
KCOP (TV) Los Angeles, WTCN-TV Minneapolis-St. Paul, KPTV (TV) Portland, Ore.

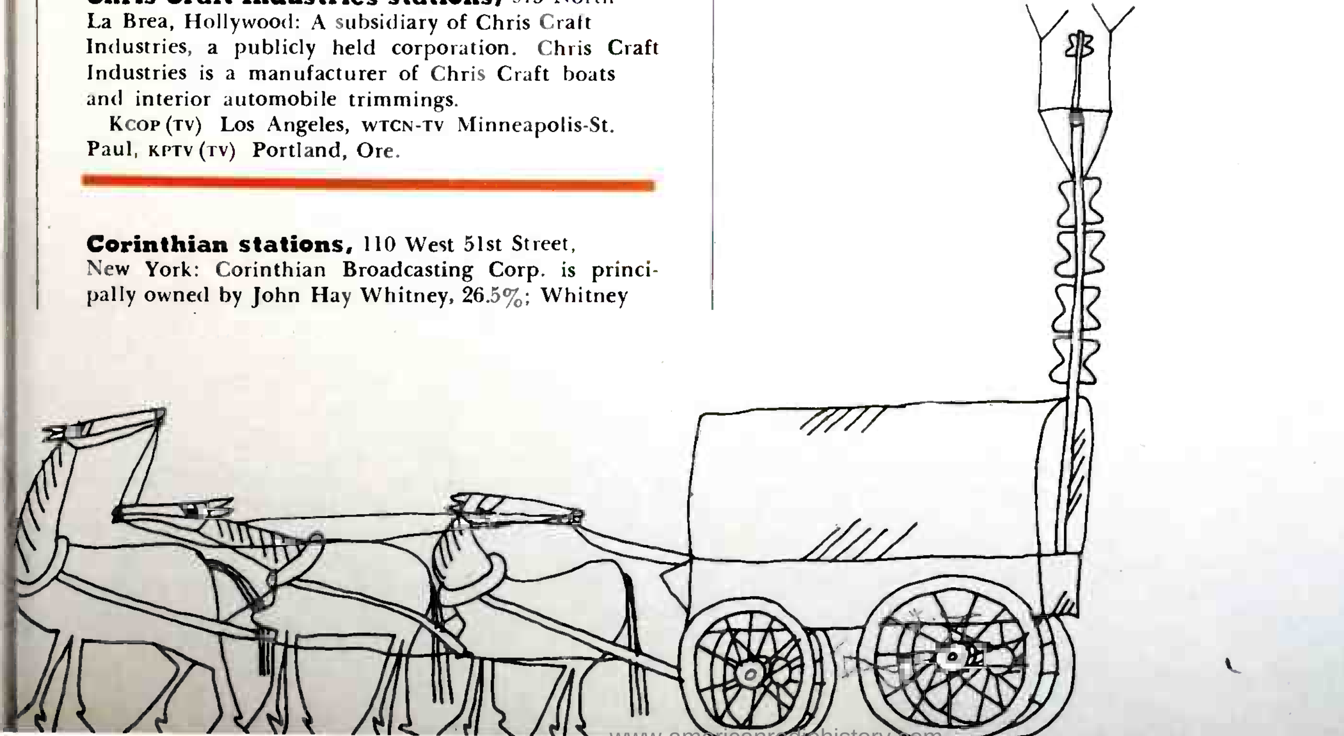
Corinthian stations, 110 West 51st Street, New York: Corinthian Broadcasting Corp. is principally owned by John Hay Whitney, 26.5%; Whitney Communications Corp., a partnership in which Mr. Whitney is principal stockholder, 39.1%; other Corinthian executives, 12.3%, and public, 22.1%.
KOTV (TV) Tulsa, Okla.; WISH-TV Indianapolis; WANE-TV Fort Wayne, Ind.; KHOU-TV Houston; KXTV (TV) Sacramento, Calif.

Cox Broadcasting stations, 1601 West Peachtree Street N.E., Atlanta: Cox Broadcasting Corp. is a publicly held corporation. James M. Cox and family are principal owners.
WSB-AM-FM-TV Atlanta; WHIO-AM-FM-TV Dayton, Ohio; WSOC-AM-FM-TV Charlotte, N. C.; WIOD-AM-FM Miami; WIIC-TV Pittsburgh; KTVU (TV) Oakland-San Francisco. Other Cox properties are: Walter Schwimmer Inc., Bing Crosby Productions Inc., Cox Cablevision Corp., Video Service Co., United Technical Publications. Cox family also owns *Atlanta Journal* and *Constitution, Dayton News* and *Journal Herald, Miami News, Springfield* (Ohio) *News* and *Sun.*

Evening Star stations, 4461 Connecticut Avenue N.W., Washington: Evening Star Broadcasting Co. is owned by Evening Star Newspaper Co., publisher of *Washington Evening Star* and *Sunday Star*
WMAL-AM-FM-TV Washington; WLVA-AM-TV Lynchburg, Va., WCIV (TV) Charleston, S. C.

John E. Fetzer stations, 590 West Maple Street, Kalamazoo, Mich.: John E. Fetzer owns Fetzer Stations. He is also president of Detroit Tigers.
WKZO-AM-TV Kalamazoo, WWTV-FM-TV Cadillac, WJEF-AM, WJFM (FM) Grand Rapids, WWUP-TV Sault Ste. Marie, all Michigan; KOLN-TV Lincoln, KGIN-TV Grand Island, both Nebraska. Others interests: Fetzer Cablevision.

General Electric stations, 1400 Balltown Road, Schenectady, N. Y.: General Electric Broadcasting Co. is a wholly owned subsidiary of General Electric Co., which is a publicly held corporation. General Electric Co. is a diversified electronics manufacturer.
WGY-AM, WGFM (FM), WRGB (TV) Schenectady, N. Y.; WSIX-AM-FM-TV Nashville. General Electric is seeking FCC approval for purchase of KOA-AM-FM-TV



Denver. General Electric Cablevision Corp., a wholly owned subsidiary of GE Co., has CATV systems in New York, Mississippi and West Virginia.

Golden West Broadcasters stations, 5858 Sunset Boulevard, Los Angeles: Gene and Ina Mae Autry, 52.9%; Robert O. Reynolds, 28.9%, and Loyd C. Sigmon, 3.95%, are principal stockholders.

KMPC-AM, KTLA (TV) Los Angeles, KSFO-AM San Francisco, KVI-AM Seattle, KEX-AM Portland, Ore. Mr. Autry is also controlling stockholder of KOOL-AM-FM-TV Phoenix and KOLD-AM-TV Tucson, Ariz. Other GWB divisions: California Angels, Airwatch-Sigalert Inc., GWB Advertising and Promotion.

Gold Seal stations, 3415 University Avenue, St. Paul: Stanley E. Hubbard, 61.79%; Didrikke S. Hubbard, 15.84%, are principal stockholders.

KSTP-AM-FM-TV St. Paul-Minneapolis; KOB-AM-FM-TV Albuquerque, N. M.; WGTO-AM Cypress Gardens, Fla.; construction permits for WTOG (TV) St. Petersburg and WOTG-TV Ocala, both Florida.

Paul Harron stations, Smith Hill Road, Utica, N. Y.: Paul Harron and family, 61%, are principal owners.

WKTV (TV) Utica, N. Y.; WMTW-FM-TV Poland Spring-Portland, Me. Mr. Harron also owns controlling interest in Central New York Cable TV Inc.

Hearst stations, 959 Eighth Avenue, New York: Hearst Corp. is controlled by William Randolph Hearst family.

WBAL-AM-FM-TV Baltimore; WISN-AM-FM-TV Milwaukee; WTAE-AM-FM-TV Pittsburgh; WAPA-AM San Juan, P.R. Hearst newspapers are: *Baltimore News-American, Albany* (N. Y.) *Times-Union* and *Knickerbocker News, Boston Record-American* and *Sunday Advertiser, Los Angeles Herald-Examiner, San Antonio* (Tex.) *Light, San Francisco Examiner, Seattle Post-Intelligencer* and *Puck—The Comic Weekly* (newspaper supplement). Hearst magazines are: *Cosmopolitan, Good Housekeeping, Harper's Bazaar, Town and Country, House Beautiful, Bride and Home, Motor, Motor Boating, Sports Afield, Popular Mechanics, Science Digest* and *American Druggist*. Hearst also owns Avon Books and seven British magazines.

Jefferson Standard stations, 1 Julian Price Place, Charlotte, N. C.: Jefferson Standard Broadcasting Co. is a subsidiary of Jefferson Standard Life Insurance Co.

WBT-AM-FM, WBTV (TV) Charlotte and WBIG-AM Greensboro, both North Carolina; WBTW (TV) Florence, S. C. Sale of WBTW to Daily Telegraph Printing Co. (WHIS-AM-FM-TV Bluefield, W. Va.) pending FCC approval. Jefferson Standard Broadcasting is also 50% owner of Jefferson-Carolina Corp., owner of CATV's in North Carolina.

King Broadcasting stations, 320 Aurora Avenue North, Seattle: King Broadcasting Co. is principally owned by Mrs. A. Scott Bullitt.

KING-AM-FM-TV Seattle; KGW-AM-TV Portland, Ore.; KREM-AM-FM-TV Spokane, Wash. King Broadcasting also owns CATV's in Seattle and Longview, Wash.

Landmark Communications stations, 720 Boush Street, Norfolk, Va.: N. C. Frank Batten and estate of Mrs. Fay M. Slover are principal owners.

WTAR-AM-FM-TV Norfolk, Va.; WFMY-TV Greensboro, N. C. Landmark also owns *Greensboro News* and *Record, Norfolk Virginian-Pilot* and *Ledger-Star* and Tele-Cable Corp., operator of CATV's in Alabama and West Virginia.

Meredith Broadcasting stations, 3501 Farnam Street, Omaha: Meredith Broadcasting is a subsidiary of Meredith Publishing Co., a publicly held corporation.

KPHO-AM-FM-TV Phoenix; KCMO-AM-FM-TV Kansas City, Mo.; WOW-AM-FM-TV Omaha; WHEN-AM-TV Syracuse, N. Y. Meredith Broadcasting is 50% owner in Meredith-Avco Corp., multiple CATV owner. Meredith Publishing magazines are *Better Homes and Gardens* and *Successful Farming*. It also publishes text books, consumer books and manufactures world globes.

Metromedia Inc., 277 Park Avenue, New York: A publicly held corporation whose other interests include Foster & Kleiser (outdoor advertising), Metro Transit Advertising, Ice Capades, Wolper Productions, Dickie Raymond Inc. and O. E. McIntyre.

WNEW-AM-FM-TV New York; KLAC-AM, KMET (FM), KTTV (TV) Los Angeles; WTTG (TV) Washington; WHK-AM-FM Cleveland; WIP-AM, WMMR (FM) Philadelphia; KMBC-TV Kansas City, Mo.; WCBM-AM-FM Baltimore; KNEW-AM Oakland, Calif.; KSFR (FM) San Francisco. Metromedia also owns Metro Radio Sales and Metro TV Sales. It is seeking FCC approval of purchase of construction permit of KSAN-TV San Francisco.

Midwest Television stations, 509 South Neil Street, Champion, Ill.: Owned by August C. Meyer and wife, 51%; Lindsay-Schaub Newspapers Inc., 20%, and others.

WCIA (TV) Champaign and WMBD-AM-FM-TV Peoria, both Illinois; KFMB-AM-FM-TV San Diego. Interlocking ownership with *Champaign News-Gazette* (WDWS-AM-FM). Lindsay-Schaub Newspapers are: *Decatur* (Ill.) *Herald* and *Review* (WSOY-AM-FM); *Champaign-Urbana Courier; Metro-East* (East St. Louis, Ill.) *Journal;* Carbondale, Ill., *Southern Illinoisan;* Edwardsville (Ill.) *Intelligencer*. It also publishes weekly *Venice* (Fla.) *Gondolier* and weekly *New Port Richey* (Fla.) *Press*.

Minneapolis Star and Tribune stations, 50 South Ninth Street, Minneapolis: *Minneapolis Star* and *Tribune* is controlled by members of Cowles family. Cowles family are principals of Cowles Communications Inc., a publicly held corporation.

WCCO-AM-FM-TV Minneapolis (47%); KTVH (TV) Hutchinson-Wichita, Kan. (93%); *Harper's Magazine* (50%); Soo Electronics Inc., Sioux City, Neb., CATV; Cowles Communications interests are: KRNT-AM-TV Des Moines, Iowa; WREC-AM-FM-TV Memphis; WESH-TV Daytona Beach-Orlando, Fla.; *Look*, *Family Circle* and *Venture* magazines; *Insider's Newsletter; San Juan* (P.R.) *Star; Gainesville* (Fla.) *Sun; Lakeland* (Fla.) *Ledger; Suffolk* (N.Y.) *Sun*. Gardner Cowles, chairman of Cowles Communications, is publisher of *Des Moines Register* and *Tribune*, and principal owner of *Fort Pierce* (Fla.) *News-Tribune*.

NBC-owned stations, 30 Rockefeller Plaza, New York: A division of Radio Corp. of America, a publicly owned corporation. RCA is a major electronics manufacturer; makes RCA Victor records, radios, phonographs and television sets; operates RCA Communications Inc., and owns Random House book publishers.

WNBC-AM-FM-TV New York; WRC-AM-FM-TV Washington; WKYC-AM-FM-TV Cleveland; WMAQ-AM-FM-TV Chicago; KNBR-AM-FM San Francisco; KNBC (TV) Los Angeles; WJAS-AM-FM Pittsburgh. NBC owns Palisades Cablevision Inc., which owns Kingston Cablevision Inc., Kingston, N. Y., CATV.

Newhouse Broadcasting stations, 1030 South James Street, Syracuse, N. Y.: Newhouse Broadcasting Corp. is owned by Samuel I. Newhouse and family.

WSYR-AM-FM-TV Syracuse and WSYE-TV Elmira-Corning, both New York; WAPI-AM-FM-TV Birmingham, Ala.; WTPA-AM-FM-TV Harrisburg, Pa.; KTVI (TV) St. Louis; KOIN-AM-FM-TV Portland, Ore. (50%); KHBC (TV) Denver, 20%. Newhouse newspapers are: *Syracuse Post-Standard* and *Herald-Journal*, *Newark* (N.J.) *Star Ledger, Jersey City* (N.J.) *Jersey Journal, Long Island* (N.Y.) *Press, Staten Island* (N.Y.) *Advance, Harrisburg* (Pa.) *Patriot* and *News, Portland Oregonian* and *Oregon Journal, St. Louis Globe-Democrat, Birmingham News, Huntsville* (Ala.) *Times, Mobile* (Ala.) *Register* and *Press, Cleveland Plain-Dealer, Pascagoula* (Miss.) *Chronicle, New Orleans Times-Picayune* and *States & Item, Springfield* (Mass.) *Union* and *News, Denver Post* (20%). Newhouse family also controls Conde Nast Publications Inc., publisher of *Vogue, Mademoiselle, House and Garden, Glamour, The Bride's Magazine, Analog Science, Fiction/Science Fact, American Modeler, Air Progress*. Newhouse Broadcasting also owns Newchannels Corp., CATV operator in New York and Alabama.

Norton stations, 725 South Floyd Street, Louisville, Ky.: controlled by Mrs. Jane Morton Norton.

WAVE-AM-TV Louisville, Ky.; WFIE-TV Evansville, Ind.; WFRV-TV Green Bay, Wis. Group is seeking FCC approval for purchase of WMT-AM-TV Cedar Rapids, Iowa. (WMT stations also own 50% of CATV systems in Minnesota and Iowa.)

Outlet Co. stations, 176 Weybosset Street, Providence, R. I.: wholly owned by The Outlet Co., a publicly owned firm. Joseph S. Sinclair and family own 31.3%. The Outlet Co. owns department stores in its own name in Providence, Cranston and Pawtucket, all Rhode Island; through its Cherry & Webb Co. subsidiary its operates specialty stores in Barrington, Newport, Providence and Warwick, all Rhode Island, and Fall River, Lawrence, Lowell and New Bedford, all Massachusetts; owns Newport Air Park Inc. and Newport Air Park Aero Sales; The Touraine Stores Inc., a Massachusetts firm that operates 12 women's specialty shops.

WJAR-AM-TV Providence; WDBO-AM-FM-TV Orlando, Fla.; KONO-TV San Antonio, Tex. The Outlet Co., with Blonder-Tongue Laboratories Inc., owns The Outlet/B-T Co., which holds CATV franchises in Connecticut. The Outlet Co. also owns 75% of Com-Cable TV Inc., which has CATV systems in California.

Pacific and Southern stations, Pacific and Southern Broadcasting Co. is principally owned by Fox, Wells and Rogers (investment bankers), 32.9%; DeSales Harrison Jr. and wife, 49.34%. Mrs. Harrison owns 5.65% of Gold Seal Stations.

WQXI-AM, WAII-TV Atlanta; WKXI (FM) Smyrna, Ga.; WSAI-AM, WJBI (FM) Cincinnati; KHON-TV Honolulu; KHAW-TV Hilo, KAII-TV Wailuku, both Hawaii.

Palmer stations, 805 Brady Street, Davenport, Iowa: Owned by Dr. D. D. Palmer and family.

WOC-AM-FM-TV Davenport, WHO-AM-FM-TV Des Moines, both Iowa. Palmer Broadcasting Co. owns CATV's in Florida and California.

Park Broadcasting Co. stations, 408 East State Street, Ithaca, N. Y.: Owned by Roy H. Park.

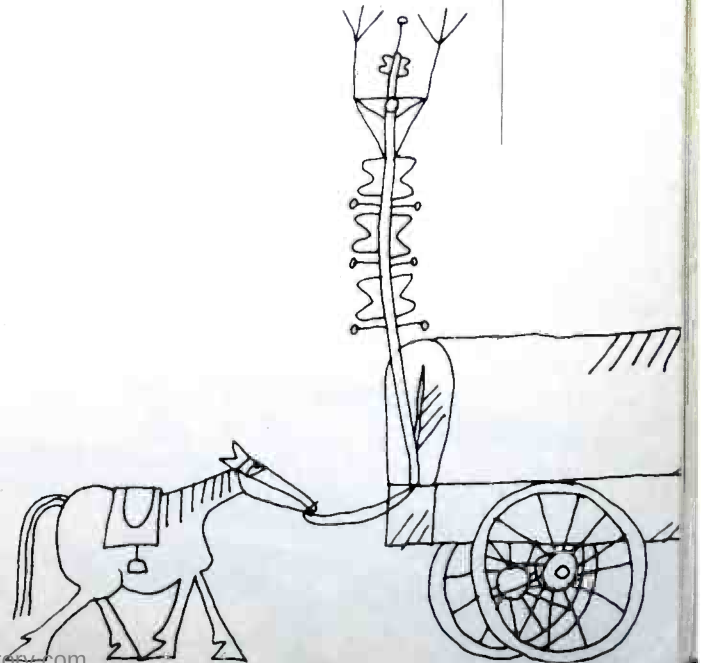
WNCT-AM-FM-TV Greenville, N. C.; WDEF-AM-FM-TV Chattanooga; WJHL-TV Johnson City, Tenn.; WTVR-AM-FM-TV Richmond, Va.; WECT (TV) Wilmington, N. C. (30%).

Post-Newsweek stations, 40th and Brandywine Streets N. W., Washington: A subsidiary of the Washington Post Co., which is controlled by Mrs. Katharine Graham and family.

WTOP-AM-FM-TV Washington; WJXT (TV) Jacksonville, Fla. Washington Post Co. publishes *Washington Post* and owns *Newsweek* magazine.

Ridder Publications stations, 50 South Ninth Street, Minneapolis: Ridder Publications Inc. is controlled by Victor F. Ridder and family.

WCCO-AM-FM-TV Minneapolis-St. Paul (26.5%); WDSM-AM-TV Superior, Wis.-Duluth, Minn.; KSDN-AM



Aberdeen, S. D.; KSSS-AM Colorado Springs. Ridder newspapers are: *St. Paul Pioneer-Press* and *Dispatch, Duluth News-Tribune* and *Herald, New York Journal of Commerce, Aberdeen* (S. D., *American-News, Grand Forks* (N. D.) *Herald, San Jose* (Calif.) *Mercury* and *News, Long Beach,* (Calif.) *Independent* and *Press-Telegram, Pasadena* (Calif.) *Star-News* and *Independent, Garden Grove* (Calif.) *News, Gary* (Ind.) *Post-Tribune* and minority interest in *Seattle Times.*

RKO General Broadcasting stations, 1440 Broadway, New York: A division of RKO General Inc., which is owned by General Tire & Rubber Co., a publicly owned corporation. General Tire is a diversified corporation involved in manufacture of rubber goods, plastics, chemicals and storage batteries.

WOR-AM-FM-TV New York; WNAC-AM-FM-TV Boston; KHJ-AM-FM-TV Los Angeles; KFRC-AM-FM San Francisco; WHBQ-AM-TV Memphis; WGMS-AM-FM Washington; WHCT (TV) Hartford, Conn. RKO General controls CKLW-AM-FM-TV Windsor, Ont. (Detroit). Other RKO General interests are: RKO Sound Studios, RKO Radio Pictures, RKO General Broadcasting National Sales and Vumore Inc., operator of CATV's in Arizona, California, Kansas, Mississippi, Missouri, New Mexico, Oklahoma and Texas.

Royal Street Corp. stations, 520 Royal Street, New Orleans: Owned principally by Edgar B. Stern Jr., 78.6%.

WDSU-AM-FM-TV New Orleans; WALA-TV Mobile, Ala.

Scripps-Howard Broadcasting Co., 1100 Central Trust Tower, Cincinnati. A publicly held corporation with the majority of stock held by the E. W. Scripps Co.

WCPO-TV Cincinnati; WEWS (TV) Cleveland; WMC-AM-FM-TV Memphis; WPTV (TV) West Palm Beach, Fla.; WNOX-AM Knoxville, Tenn. Scripps-Howard Broadcasting is 49% owner of Telerama Inc., CATV operator in Ohio. Scripps-Howard newspapers are: *Cleveland Press, Cincinnati Post & Times-Star, Pittsburgh Press, Columbus* (Ohio) *Citizen-Journal, Washington Daily News, Knoxville* (Tenn.) *News-Sentinel, Memphis Commercial Appeal* and *Press-Scimitar, Fort Worth Press, El Paso Herald-Post, Albuquerque* (N. M.) *Tribune,* Covington *Kentucky Post & Times-Star,* Denver *Rocky Mountain News, Evansville* (Ind.) *Press, Birmingham* (Ala.) *Post-Herald, Hollywood* (Fla.) *Sun-Tattler* (all dailies). *Stuart* (Fla.) *News* (weekly).

Screen Gems Inc. stations, 711 Fifth Avenue, New York: Owned 89% by Columbia Pictures Inc., a publicly held corporation.

KCPX-AM-FM-TV Salt Lake City; WVUE (TV) New Orleans; WAPA-TV San Juan, P. R.; WOLE-TV Aguadilla, P. R. (33.3%). Screen Gems is also a syndicator of television programs and feature films.

Rust Craft Broadcasting Co. stations, 320 Market Street, Steubenville, Ohio: Wholly owned by Rust Craft Greeting Cards Inc., a publicly held corporation.

WSTV-AM-FM-TV Steubenville, Ohio; WRCB-TV Chattanooga; WRDW-TV Augusta, Ga.; WPIT-AM-FM Pittsburgh; WSOL Tampa, Fla.; WROC-AM-FM-TV Rochester, N. Y.; WRCP-AM-FM Philadelphia; WWOL-AM-FM Buffalo, N. Y., and WJKS-TV Jacksonville, Fla. It is an applicant for channel 20 in Utica, N. Y. Rust Craft's Neptune Broadcasting Corp. operates CATV's in Ohio, Pennsylvania and West Virginia.

Sarkes Tarzian stations, 3490 Bluff Road, Indianapolis: Sarkes Tarzian Inc., a manufacturer of electronic components, is owned by Sarkes Tarzian and family.

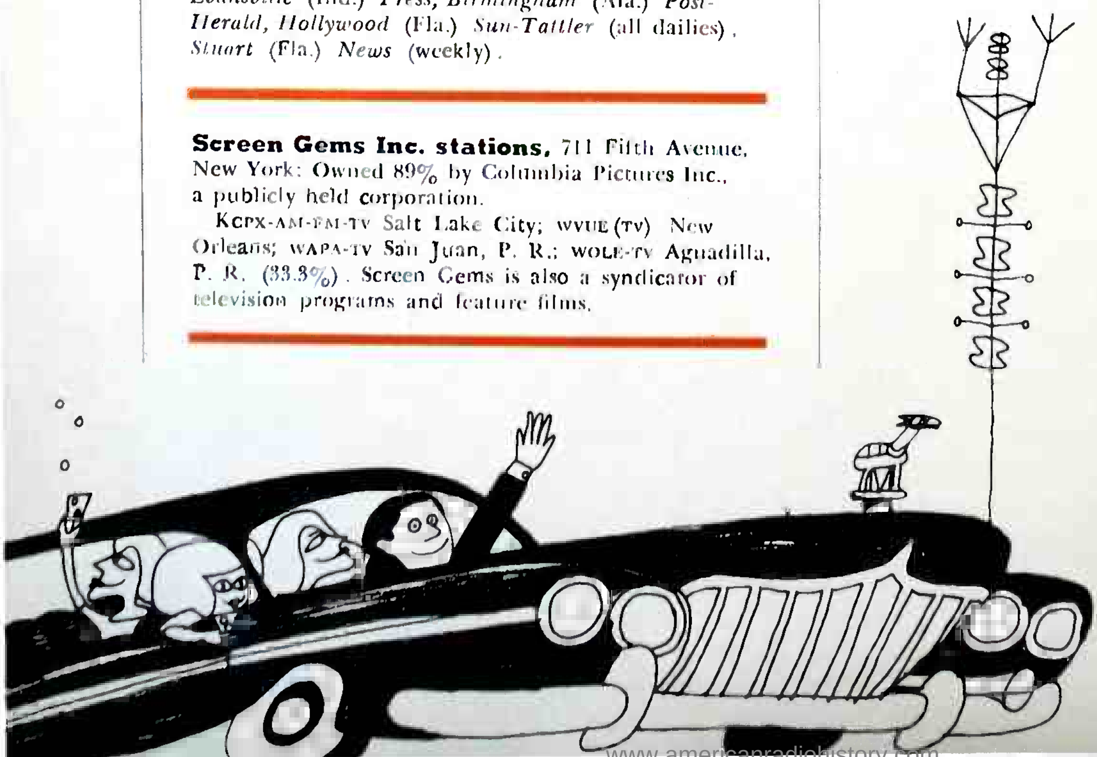
WTTV (TV) Bloomington-Indianapolis; WTTS-AM, WTTV-FM Bloomington; WATI-AM Indianapolis; WPTA (TV) Roanoke-Fort Wayne, Ind.; WPTH (FM) Fort Wayne.

Steinman Stations, 8 West King Street, Lancaster, Pa.: Owned by John F. Steinman, estate of J. Hale Steinman and families.

WGAL-AM-FM-TV Lancaster, WKBO-AM Harrisburg, WORK-AM York, WEST-AM-FM Easton, all Pennsylvania; WDEL-AM-FM Wilmington, Del.; KOAT-TV Albuquerque, N. M.; KVOA-TV Tucson, Ariz.; WTEV (TV) New Bedford, Mass.-Providence, R. I. Steinman newspapers are: *Lancaster Intelligence Journal, New Era* and *News.*

Storer Broadcasting Co. stations, 1177 Kane Concourse, Miami Beach: A publicly held corporation, which is 85.7% owner of Northeast Airlines and 100% owner of Storer Leasing Corp., which leases jets to Northeast.

WJBK-AM-FM-TV Detroit; WJW-AM-FM-TV Cleveland; WSPD-AM-FM-TV Toledo, Ohio; WITI-TV Milwaukee; WAGA-TV Atlanta; WSBK-TV Boston; WIBG-AM-FM Philadelphia; WGBS-AM-FM Miami; WHN-AM New York;



KGBS-AM Los Angeles. Storer Broadcasting also operates Storer Television Sales Inc. and Storer Cable TV Inc., CATV operator in California.

Taft Broadcasting Co. stations, 1906 Highland Avenue, Cincinnati: A publicly held corporation with 43% of the stock held by the Taft and Ingalls families.

WKRC-AM-FM-TV Cincinnati; WTVN-AM-FM-TV Columbus, Ohio; WBRC-AM-FM-TV Birmingham, Ala.; WGR-AM-FM-TV Buffalo, N. Y.; WDAF-AM-FM-TV Kansas City, Mo.; WNEP-TV Scranton/Wilkes-Barre, Pa. Taft Broadcasting also owns Hanna-Barbera Productions Inc.

Time-Life Broadcast Inc. stations, Time and Life Building, Rockefeller Center, New York: A wholly owned subsidiary of Time Inc., which is a publicly held corporation.

KLZ-AM-FM-TV Denver; WOOD-AM-FM-TV Grand Rapids, Mich.; KOGO-AM-FM-TV San Diego; KERO-TV Bakersfield, Calif.; WFBM-AM-FM-TV Indianapolis. Time-Life Broadcast Inc. operates CATV's in Indiana, New York and Michigan. Time Inc. magazines are: *Time, Life, Fortune, Sports Illustrated.*

Triangle Publications Inc. stations, 4100 City Line Avenue, Philadelphia: Triangle Publications is owned by Walter H. Annenberg and family.

WFIL-AM-FM-TV Philadelphia; WLYH-TV Lancaster-Lebanon and WFBG-AM-FM-TV Altoona, both Pennsylvania; WNBF-AM-FM-TV Binghamton, N. Y.; KFRE-AM-FM-TV Fresno, Calif.; WNHC-AM-FM-TV New Haven, Conn. Triangle also operates CATV's in New York, Pennsylvania and California. Triangle newspapers are: *Philadelphia Inquirer* and *Daily News, New York Morning Telegraph, Daily Racing Form;* its magazines are: *TV Guide, Seventeen, Official Detective.*

Tribune Co. stations, 2501 Bradley Place, Chicago: Tribune Co. wholly owns WGN Continental Broadcasting Co. It has interlocking ownership (McCormack-Patterson families) with the News Syndicate Inc., owned by the *New York Daily News.*

WGN Continental Stations: WGN-AM-TV Chicago; KWGN-TV Denver; KDAL-AM-TV Duluth, Minn. News Syndicate Stations: WPIX-FM-TV New York; WICC-AM Bridgeport, Conn. Tribune Co. newspapers: *Chicago Tribune, Chicago's American* and *Sunday American, Fort Lauderdale* (Fla.) *News, Pompano Beach* (Fla.) *Sun-Sentinel, Orlando* (Fla.) *Sentinel-Star.* WGN Continental owns WGN Televents Inc., which operates a CATV system in Michigan.

Westinghouse Broadcasting Co., 90 Park Avenue, New York: A wholly owned subsidiary of Westinghouse Electric Corp., which is a publicly held corporation. Westinghouse Electric manufactures industrial and domestic electrical apparatus and appliances.

WBZ-AM-FM-TV Boston; KDKA-AM-FM-TV Pittsburgh; KYW-AM-TV Philadelphia; KPIX (TV) San Francisco; WIND-AM Chicago; WJZ-TV Baltimore; KFWB-AM Los Angeles; WOWO-AM Fort Wayne, Ind.; WINS-AM New York. Westinghouse Broadcasting also owns WBC Productions, WBC Program Sales, Radio Advertising Representatives and Television Advertising Representatives. Through WBC Program Sales it has CATV's in Florida and Georgia.

WKY Television System Inc., Britton Road, Oklahoma City: A subsidiary of the Oklahoma Publishing Co., controlled by E. K. Gaylord and family. Oklahoma Publishing also owns Mistletoe Express, Publishers Petroleum (oil exploration and production), Package Engineers (wrapper labels), Colorgraphics.

WKY-AM-TV Oklahoma City; WTVT (TV) Tampa, Fla.; KTVT (TV) Fort Worth-Dallas; KHTV (TV) Houston; WVTV (TV) Milwaukee. Oklahoma Publishing's newspapers are *The Daily Oklahoman* and *Oklahoma City Times.* Its magazines are *The Farmer Stockman* and *RX Golf* and *Travel.*

Wometco Enterprises Inc. stations, 306 North Miami Avenue, Miami: A publicly held corporation that also owns a theater chain, Washington (D. C.) vending-machine firm and the Miami Seaquarium.

WTVJ (TV) Miami; WLOS-AM-FM-TV Asheville, N. C.; KVOS-TV Bellingham, Wash., and WFGA-TV Jacksonville, Fla. (45%).

A crazy, mixed-up television season

Any program scheduler or buyer who placed his bets on 1967-68 according to the way the cards fell in earlier years was in for some surprises. The season now drawing toward its end was like no other in television history.

by Walter Spencer

A major advertising agency's programing vice pr ident calls it "the season of hitless wonders."

One of the Big Three network programing bos found in it "one of the most exciting factors in years as a programing executive."

An important producer and loquacious televisi commentator could see its most excitingly creati moments not in programing but only technique network coverage of weekend football games.

"It," of course, is the 1967-68 network televisi season. What was ballyhooed in the warmth of ea September as a concatenation of fresh delights (" Very Special Season," crowed ABC; "The Year Event Television," proclaimed NBC) is shuffle slightly shopworn and all but set to rest in the ch reflection of March. Was it an eventful televisio year? What was special?

"There wasn't a damn thing new," says one-tin production executive and now ad agency vice pre ident Lee Rich. Although most media experts dor go quite that strong, there was general agreement th this was far from a period of revolutionary innov tion. Yet the season now running out did see son important shifts and signs of developing or maturin trends.

In the former, there were the indications th audiences are becoming more selective in the viewing and more sophisticated in their acceptance controversial material. In the latter, there was tl almost total dominance of movies, the decline of tl situation comedy, the ascension of the special and th take-over of the ever-longer format.

For the network programers, it was a year c unusually high batting averages. Although nobody h any home runs, all had fewer strike-outs. The seaso opened with 27 new entries in the 82-show prime-tim lineup. There were only 10 mid-season changes, seve fewer than the year before, representing nine hours reprograming per week, as against 12½ hours the yea before and the lowest in four years.

Reviewing the changes network by network th individual breakdowns show: CBS, one program, on hour, replaced this year as against four program three hours last season; NBC, three programs, tw and-a-half hours this year, a slip from the two show one hour in 1966-67; ABC, six shows, five-and-a-ha hours vs. the 11 shows, eight-and-a-half hours the ye before.

CBS made the fewest changes. At mid-season, onl *The Jonathan Winters Show* replaced *Dundee an The Culhane* in the 10-11 p.m. Wednesday slot. NB was next, putting three new programs: *Rowan an Martin's Laugh-In* for *The Man From U.N.C.L.E.* 8-9 p.m. on Monday, *The Hollywood Squares* fo *Accidental Family* in the 9:30-10 p.m. Friday spot an *The Saint* for *Maya* at 7:30-8:30 p.m. on Saturda ABC, bringing up the rear, nevertheless improved i track record, with six show changes. There were fou replacements and two schedule changes: *It Takes Thief* for *The Invaders* at 8:30-9:30 p.m. Tuesda with *The Invaders* moved into the 10-11 p.m. spot *Hollywood Palace* on the same night with *Pala* going back to its old 9:30-10:30 p.m. Saturday spo dumping *Iron Horse*; *The Avengers* for *The Legen* *f Custer* 7:30-8:30 p.m. Wednesday; *Good Company* ropped with no network service substitution in the)-10:30 p.m. Thursday hole; *Operation Entertain-ient* in the 8:30-9:30 p.m. Friday space originally llotted to *Hondo*.

Of the eight casualties, (there were 11 outright eplacements a year ago), all but two (NBC's *U.N.-C.L.E.* and ABC's *Iron Horse*) were rookies. (CBS arted the fall with seven new shows in six hours; BC eight new ones for seven hours, and ABC 11 new aes in eight-and-a-half hours.)

Four of the shot-down series were westerns (ABC's *Iondo, Iron Horse* and *Custer* and CBS's *Dundee*). he others were a spy program (NBC's *U.N.C.L.E.*), situation comedy (NBC's *Accidental Family*), an venture show (NBC's *Maya*) and a celebrity-inter-ew format (ABC's *Good Company*).

The spread in time over which replacements were ade was one of the broadest in recent years, a fact at further blurred the not-so-long-ago rage of a cond-season concept.

The juggling period reached from CBS's killing of *undee* with the Dec. 20 show to NBC's *Maya* exit on b. 17. By that time network executives, already inking of the 1968-69 season, had begun to an-ounce some of the next season's replacements (or at ast some of the shows that won't be back, such as BC's *Scope* and *Batman* and NBC's *Bell Telephone Iour/News Actualities*).

What's more, the season even got off to one of its ore ragged starts, with NBC unveiling its new line-o a week after the Sept. 5 start of the ABC and CBS esh seasons. This was further complicated by such ings as NBC providing what turned out to be a review of its mid-season *Laugh-In* replacement on ept. 9, during its preseason week of pilot exhibition. ich complications were only part of the general oheaval in regular programing provided in a year of ampant specials.

"There isn't a network executive who could be sure any given schedule for any night and it's highly robable he couldn't be sure of what his own schedule ould be for the week," says Mike Dann, CBS-TV ce president—programs.

It was a year of tighter competition among the etworks, with the crazy-quilt of special programing e-sawing the viewing patterns from week to week. or the most part, CBS kept its lead and ABC still rought up the rear, but there were a lot of ups and owns in between.

By the two-week Nielsen report ended Dec. 17, 967, when the season had smoothed out, the average ores were CBS 20.7, NBC 19.9, ABC 15.9.

On a nightly basis, there was considerable juggling f dominance. Where in the 1966-67 season CBS had he lead on Tuesday, Thursday and Friday; NBC on unday, Wednesday and Saturday, and ABC on Mon-ay, this season it was NBC on Sunday, Tuesday, Wednesday, Thursday and Saturday, and CBS on Monday and Friday.

At mid-season, the average for the first half of the elevision year was CBS 20.8, NBC 18.9 and ABC 16.8.

As schedule changes went into effect, ABC climbed n the ratings. While they do not give a true national

The charts below and on the following two pages show average ratings for October, November and December for all network programs in prime time in the 1967-68 season. Winning time periods are indicated by white areas. These averages of national Nielsen ratings were compiled for TELEVISION by Stuart Gray, director of programing, MacManus, John & Adams, New York.

Overall average Sun.-Sat.

ABC	CBS	NBC
16.7	20.3	18.5

Sunday

	ABC	%	CBS	%	NBC	%
7:00	Voyage to the Bottom of the Sea	16.0	Lassie	22.0	Local	
7:30		16.9	Gentle Ben	21.3	Walt Disney's Wonderful World of Color	16.8
8:00	The FBI	19.7	Ed Sullivan	22.0		21.0
8:30		22.2		22.9	The Mothers-In-Law	19.1
9:00	The Sunday Night Movie	21.2	Smothers Brothers Comedy	21.1	Bonanza	25.7
9:30		20.9		20.3		26.9
10:00		21.2	Mission: Impossible	17.6	The High Chaparral	18.2
10:30		20.2		17.1		17.0
	Average	19.8	Average	20.5	Average	20.7

Monday

	ABC	%	CBS	%	NBC	%
7:30	Cowboy in Africa	14.0	Gunsmoke	22.3	The Monkees	16.9
8:00	Cowboy in Africa	15.8	Gunsmoke	25.6	The Man From U.N.C.L.E.	13.8
8:30	Rat Patrol	16.7	The Lucy Show	27.4	The Man From U.N.C.L.E.	14.9
9:00	The Felony Squad	16.9	The Andy Griffith Show	26.3	The Danny Thomas Hour	17.7
9:30	Peyton Place	18.4	Family Affair	23.4	The Danny Thomas Hour	17.5
10:00	The Big Valley	17.2	The Carol Burnett Show	20.4	I Spy	15.2
10:30	The Big Valley	17.1	The Carol Burnett Show	18.7	I Spy	15.0
	Average	16.6	Average	23.4	Average	15.9

Tuesday

	ABC	%	CBS	%	NBC	%
7:30	Garrison's Gorillas	15.6	Daktari	17.7	I Dream of Jeannie	16.8
8:00	Garrison's Gorillas	16.5	Daktari	20.3	The Jerry Lewis Show	17.7
8:30	The Invaders	14.9	The Red Skelton Hour	24.7	The Jerry Lewis Show	19.8
9:00	The Invaders	15.7	The Red Skelton Hour	24.8		19.6
9:30	N.Y.P.D.	14.8	Good Morning, World	15.8	Tuesday Night at the Movies	23.2
10:00	The Hollywood Palace	14.1	CBS News Hour	9.6	Tuesday Night at the Movies	24.5
10:30	The Hollywood Palace	12.8	CBS News Hour	8.7	Tuesday Night at the Movies	23.4
	Average	14.9	Average	17.4	Average	20.7

Wednesday

	ABC	%	CBS	%	NBC	%
7:30	The Legend of Custer	11.2	Lost in Space	16.5	The Virginian	20.9
8:00	The Legend of Custer	12.1	Lost in Space	18.4	The Virginian	22.4
8:30	The Second Hundred Years	15.1	The Beverly Hillbillies	22.3	The Virginian	22.6
9:00		19.0	Green Acres	22.4	The Kraft Music Hall	17.3
9:30	The Wednesday Night Movie	20.0	He and She	18.1	The Kraft Music Hall	17.6
10:00	The Wednesday Night Movie	20.7	Dundee and the Culhane	12.8	Run for Your Life	15.4
10:30	The Wednesday Night Movie	19.7	Dundee and the Culhane	11.9	Run for Your Life	[illegible]
	Average	16.8	Average	17.5	Average	18.7

Thursday

	ABC	%	CBS	%	NBC	%
7:30	Batman	16.5	Cimarron Strip	15.0	Daniel Boone	18.1
8:00	The Flying Nun	20.8	Cimarron Strip	15.5	Daniel Boone	[illegible]
8:30	Bewitched	24.5	Cimarron Strip	16.7	Ironside	[illegible]
9:00	That Girl	17.4	Thursday Night Movies	21.7	Ironside	[illegible]
9:30	Peyton Place	15.5	Thursday Night Movies	23.8	Dragnet	[illegible]
10:00	Good Company	6.1	Thursday Night Movies	24.3	The Dean Martin Show	[illegible]
10:30	Local		Thursday Night Movies	22.8	The Dean Martin Show	23.4
	Average	16.8	Average	20.0	Average	[illegible]

Friday

ABC	%	CBS	%	NBC	%
Off to See the Wizard	13.2	Wild Wild West	17.4	Tarzan	16.0
	14.1		18.6		17.5
Hondo	13.4	Gomer Pyle	25.1	Star Trek	14.8
	14.4	Friday Night Movies	21.6		14.8
The Guns of Will Sonnett	16.3		24.3	Accidental Family	9.8
Judd for the Defense	15.2		25.9	Bell Tel. Hour alternating News Specials	7.2
	15.5		24.7		6.7
Average	14.6	Average	22.5	Average	12.4

Saturday

ABC	%	CBS	%	NBC	%
The Dating Game	15.5	The Jackie Gleason Show	23.7	Maya	13.9
The Newlywed Game	17.2		25.2		15.0
The Lawrence Welk Show	21.1	My Three Sons	20.7	Get Smart	19.5
	20.9	Hogan's Heroes	19.2	Saturday Night at the Movies	22.3
Iron Horse	12.7	Petticoat Junction	20.5		24.4
	13.0	Mannix	16.5		24.7
Local			17.5		24.6
Average	16.7	Average	20.5	Average	20.6

picture, the quick 30-market Nielsen rating for the week ended Jan. 14, showed CBS 21.2, ABC 19.2 and NBC 17.4. ABC claimed one of its mid-season replacements, *It Takes A Thief,* in the top 10 with a 26.0 rating.

By the 30-market Nielsen report Jan. 28, the standings were an even closer average of 18.9 for CBS, 18.2 for NBC and 18.1 for ABC.

With most of the replacements in the lineup, ABC was again claiming a lead over NBC in the Feb. 4, 30-market Nielsen report, with averages of 20.5 for CBS, 17.6 for ABC and 17.1 for NBC.

Although some of the new shows started off the fall looking strong in the ratings, they quickly slipped once their novelty wore off. In the Nielsen report for the two weeks ended Sept. 24, *The Flying Nun* (ABC) and *Jerry Lewis Show* (NBC) were tied for 13th, *The Mothers-In-Law* (NBC) was 25th, *Ironside* (NBC) 26th, and *Carol Burnett Show* (CBS) was 32d. But by the Nielsen report for the two weeks ended Nov. 19, *Jerry Lewis* was down to 27th ranking, *The Flying Nun* 30th, *Ironside* 34th, *Gentle Ben* 38th, *Mothers-In-Law* 39th and *Carol Burnett* 52d.

At the mid-season point, *Gentle Ben* was the only new show in the top 20 (in exactly 20th place). *The Flying Nun* was in 24th, *Ironside* 28th, *Carol Burnett* 30th and *Mothers-In-Law* 33d.

And some of the slipping old stand-bys from previous years underwent lively revivals: CBS's *Gunsmoke,* for example, which had slipped to 33d rank a year ago and was almost taken off the air, was moved from Saturday to Monday and went back up to eighth. Others showed the inevitable weakening of age, such as ABC's *Rat Patrol,* down to 54th from 17th place at the same time last year, and, of course, the now-gone *U.N.C.L.E.,* which was sitting in the not-uncomfortable 29th spot a year ago.

Movies and specials continued to gain strength—and network predominance (see separate story, page 56). In a sample two weeks ending Dec. 17, 11 of the top-30 shows were specials and two were movies. The first three shows were specials, as were the eighth, 10th, 15th, 19th, 20th, two tied for 24th and the 30th. Movies were in 21st and 22d spot. Only one new show—CBS's *Gentle Ben*—finished in the top 30.

Old standards from *Bonanza* to *Gomer Pyle,* clung in among the one-shots in the top 10 each week. This apparently fortifies an observation of CBS's Dann: "Most of the top-rated shows over the first six months were the great standbys, but you can't say that in any given week they were at the top of the ratings. Some of the most popular shows were the least popular depending on what the competition was that particular week."

"Competition" here of course means the ubiquitous and often overwhelming special, or the blockbuster movie scheduled in on a one-shot showing.

During the season a movie once again broke the old movie record for maximum prime-time viewership, with Alfred Hitchcock's "The Birds" on NBC Jan. 6 running up a 58.8 share and 38.9 rating to pass the old record of "Bridge on the River Kwai," set Sept. 25, 1966, on ABC, with a 38.3 rating.

So just what significance do the experts read into all

Continued on page 70

The rating power of network movies

It's easy to see why NBC decided to fill a seventh night with feature films next season. Despite wide fluctuations from picture to picture, movie nights in 1967-68 averaged out as stronger audience attractions than regular television fare.

by Caroline Meyer

With only half of the returns in, the movies have again won the rating contest by an overwhelming margin. NBC's recent announcement that it will extend the movie schedule to seven nights a week next fall is testimony enough to the success of feature films in the first half of the 1967-68 season. According to A. C. Nielsen Co. studies, the movie season peaked in early October and slackened as the year ran out. But media clairvoyants anticipate a new hiccough in the graph as the second season renews audience interest.

If awards were given to programs for the sheer numbers of viewers they attract, movies would dominate the presentations. NBC would have walked off with top prize among the movies for "The Birds," which brought the network a 38.9 rating and a 58.8 share. CBS, with "Cat on a Hot Tin Roof" (32.2 rating, 50 share), would come in second and third with "The Great Escape II" (31.3 rating, 54.7 share), and fourth with "McClintock" (31.2 rating, 53.9 share) and fifth with "The Great Escape I" (31.1 rating, 50.6 share). CBS would capture six of the top 10 trophies. NBC would quickly catch up; 12 of the 30 top-rated movies belong to CBS, and 12 belong to NBC. Six of the top-30 positions go to trailing ABC. ABC's top-rated movie, "Roustabout" (29.1 rating, 47.8 share), placed sixth and ABC's second-best movie ranked 17th—"Harlow" (26.3 rating, 43.4 share).

There were also-rans, as well. Award for the poorest showing of any movie so far this season would go to the ABC Sunday-night movie for "The Leopard," (11.1 rating, 22.5 share). Another ABC Sunday-night movie, and one made expressly for TV, "The Diary of Anne Frank," did a little better with a 12.4 rating, but only a 20.5 share. The bottom of the barrel belongs to ABC which has the distinction of running the eight lowest-rated movies of the season.

CBS's worst-rated movie ranked 99th out of 107 movies, and must have surprised a few people. It was a rerun of the first part of "The Music Man" with an 18.0 rating, but a respectable 30.3 share. "Evil of Frankenstein," ranked 90th, was NBC's lowest-rated offering with an 18.8 rating and a 30.8 share.

Yet even the worst of movies are a match for the best of regular shows. And there is a whole middle ground of movies—far short of "The Birds" and "The Great Escape," yet not the back end of the film package, either—that provided stiff competition for the network series.

In the category of successful movie nights, Saturday wins first prize for NBC, with an average rating for the half-season of 24.8 and an average share of 43. Saturday dominated the week during the same period in 1966-67 with the lower 22.6 rating and 39 share. NBC's Tuesday-night movie gave a lesser performance last season with a 20.2 rating and a 35 share. Tuesday has improved its position this season with a 23.1 rating and a 39 share.

ABC's Sunday movie came in last with a 20.2 rating and a 34 share. When the movies made for television are averaged in, the rating drops even lower, a 19.5 rating and a 33 share. Sunday last year was a bit stronger with a 20.7 rating and a 35 share. ABC's Wednesday-night movie gave a rather poor performance last year with a 16.4 rating and a 26 share. ABC

Continued on page 81

Audience trends

(data from A.C. Nielsen)
Sept II-December II, 1967
average ratings, rounded off.

	Movies	All Programs
September II	19	17
October I	26	18
October II	24	18
November I	24	18
November II	22	18
December I	21	19
December II	20	19

Sunday (ABC)

Date	Title	AA Rating	Share	Homes (000)
9/17/67	Greatest Show on Earth	15.5	29.5	8,680
9/24/67	Mutiny on the Bounty	23.0	38.3	12,880
10/ 1/67	What ever Happened to Baby Jane?	25.6	45.2	14,340
10/ 8/67	Under the Yum-Yum Tree	25.3	41.0	14,170
10/15/67	Harlow	26.3	43.4	14,730
10/22/67	Johnny Belinda	19.9	32.5	11,140
10/29/67	Hud	25.4	42.0	14,220
11/ 5/67	Leopard	11.1	22.5	6,220
11/12/67	New Interns	20.5	34.4	11,480
11/19/67	Dear Brigette	17.5	28.4	9,800
11/26/67	Diary of Anne Frank	12.4	20.5	6,940
12/ 3/67	King Rat	17.5	29.0	9,800
12/10/67	Welcome to Hard Times	24.0	32.1	13,440
12/17/67	Adventures of Moll Flanders	14.6	25.1	8,180
12/24/67	The Big Show	*		
12/31/67	A Girl Named Tamiko	14.3	25.9	8,010
1/ 7/68	The Strange Case of Jekyll and Hyde	16.5	26.5	9,240
1/14/68	Hatari	23.0	39.3	12,880
1/21/68	Hush Hush Sweet Charlotte	26.0	43.3	14,560

Tuesday (NBC)

Date	Title	AA Rating	Share	Homes (000)
9/12/67	Fun in Acapulco	25.5	42.6	14,280
9/19/67	Send Me No Flowers	27.4	46.7	15,340
9/26/67	The Errand Boy	19.1	33.7	10,700
10/ 3/67	Second Time Around	27.7	48.2	15,510
10/10/67	Girls, Girls, Girls	25.1	41.6	14,060
10/17/67	That Funny Feeling	22.6	39.1	12,660
10/24/67	Cinderfella	21.1	37.3	11,820
10/31/67	Stranger on The Run	23.9	43.7	13,390
11/ 7/67	Bed Time Story	23.1	39.8	12,940
11/14/67	Tammy and The Doctor	22.9	39.4	12,820
11/21/67	The Outsider	22.8	39.5	12,770
11/28/67	McHale's Navy	21.3	37.0	11,930
12/ 5/67	If a Man Answers	21.4	36.0	11,980
12/12/67	Fluffy	22.7	39.8	12,710
12/19/67	Kiss of Evil	*		
12/26/67	Wild and Wonderful	19.0	34.0	10,640
1/ 2/68	Evil of Frankenstein	18.8	30.8	10,530
1/ 9/68	Touch of Mink	28.2	43.1	15,790
1/16/68	Truth About Spring	22.8	37.0	12,770

Wednesday (ABC)

Date	Title	AA Rating	Share	Homes (000)
9/13/67	Who's Been Sleeping in My Bed	21.1	35.8	11,820
9/20/67	Paradise Hawaiian Style	21.8	36.0	12,210
9/27/67	A New Kind of Love	21.2	37.2	11,870
10/ 4/67	Trouble With Harry	17.0	30.4	9,520
10/11/67	Love With a Proper Stranger	24.6	40.7	13,780
10/18/67	Marriage Go-Round	20.9	37.1	11,700
10/25/67	The King and I (7:30–10 p.m.)	24.7	38.7	13,830
11/ 1/67	Bedford Incident	17.7	32.8	9,910
11/ 8/67	Where Love Has Gone	21.7	37.4	12,150
11/15/67	Dial M for Murder	19.1	32.7	10,700
11/22/67	Ride the Wild Surf	21.0	35.3	11,760
11/29/67	Wives and Lovers	18.8	31.0	10,530
12/ 6/67	Casonova's Big Night	15.7	24.3	8,790
12/13/67	Desperate Hours	15.8	27.0	8,850
12/20/67	Big Gamble	*		
12/27/67	Ski Party	20.6	24.9	11,540
1/ 3/68	Roustabout	29.1	47.8	16,300
1/10/68	Pleasure Seekers	22.6	35.6	12,660

Thursday (CBS)

Date	Title	AA Rating	Share	Homes (000)
9/ 7/67	Young Cassidy	19.8	35.9	11,090
9/14/67	Great Escape I	31.1	50.6	17,420
9/21/67	The Apartment	25.9	44.6	14,500
9/28/67	The Cat on a Hot Tin Roof	32.2	50.0	18,030
10/ 5/67	Yellow Rolls Royce	22.3	39.1	12,490
10/12/67	Splendor in the Grass	28.6	46.7	16,020
10/19/67	The Defiant Ones	22.2	37.4	12,430
10/26/67	Critic's Choice	19.5	33.0	10,920
11/ 2/67	Days of Wine and Roses	25.4	43.4	14,220
11/ 9/67	7th Dawn	22.3	37.6	12,490
11/16/67	Woman of Straw	22.2	37.9	12,430
11/23/67	PT 109 (R)	23.1	41.5	12,940
11/30/67	Money Trap	22.2	36.2	12,430
12/ 7/67	Under Capricorn	18.4	30.8	10,300
12/14/67	Party Girl	19.3	32.5	10,810
12/21/67	I Could Go On Singing	*		
12/28/67	Stolen Hours	21.9	36.7	12,260
1/ 4/68	Music Man I (R)	18.0	30.3	10,080
1/11/68	Topkapi	19.9	32.4	11,140
1/18/68	Torpedo Run (3d run)	17.1	26.9	9,580

Friday (CBS)

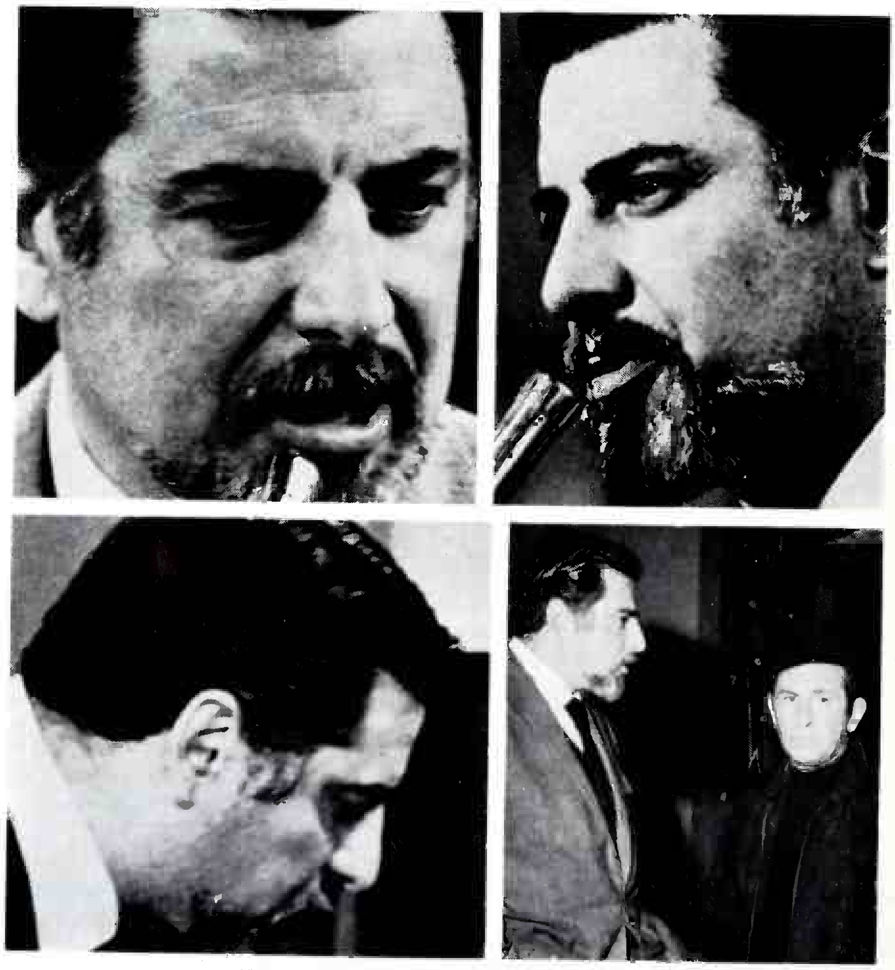
Date	Title	AA Rating	Share	Homes (000)
9/ 8/67	Beach Party	19.3	35.5	10,810
9/15/67	Great Escape II	31.3	54.7	17,530
9/22/67	The Man Who Shot Liberty Valance	25.7	46.4	14,390
9/29/67	North by Northwest	27.8	49.6	15,570
10/ 6/67	Viva Las Vegas	24.2	43.4	13,550
10/13/67	Spencer's Mountain	27.2	48.7	15,230
10/20/67	Love is a Ball	21.6	40.0	12,100
10/27/67	Rampage	21.3	39.7	11,930
11/ 3/67	McClintock	31.2	53.9	17,470
11/10/67	Palm Springs Weekend	24.8	44.1	13,890
11/17/67	Call Me Bwana	23.4	44.3	13,100
11/24/67	Around the World/Under-Sea	19.4	34.9	10,860
12/ 1/67	Horizontal Lieutenant	22.9	40.2	12,820
12/ 8/67	Tickle Me	26.6	43.5	14,900
12/15/67	Wall For Noise	19.9	35.8	11,140
12/22/67	Escape From East Berlin	*		
12/29/67	Portrait of a Mobster	19.4	35.4	10,860
1/ 5/68	Music Man II (R)	16.7	27.3	9,350
1/12/68	A Shot in the Dark	25.4	40.4	14,220
1/19/68	633d Squadron	22.9	38.5	12,820

Saturday (NBC)

Date	Title	AA Rating	Share	Homes (000)
9/16/67	What a Way to Go	27.6	49.6	15,460
9/23/67	Pink Panther	24.2	44.6	13,550
9/30/67	Never on Sunday	21.7	37.3	12,150
10/ 7/67	Man's Favorite Sport	26.1	46.3	14,620
10/14/67	Mirage	23.6	41.6	13,220
10/21/67	Mr. Moses	22.6	41.9	12,660
10/28/67	Chalk Garden	23.5	40.7	13,160
11/ 4/67	Marnie	26.4	47.1	14,780
11/11/67	Invitation to a Gunfighter	23.5	39.8	13,160
11/18/67	Adventures of a Young Man	21.2	39.3	11,870
11/25/67	The Thrill of it All	26.7	46.2	14,950
12/ 2/67	Brass Bottle	25.5	43.6	14,280
12/ 9/67	Incident at Phanthom Hill	22.2	37.9	12,430
12/16/67	White Christmas (4th run)	25.2	42.7	14,110
12/23/67	Wild Seed	*		
12/30/67	Something Wild	20.9	36.0	11,700
1/ 6/68	The Birds	38.9	58.8	21,780
1/13/68	Saratoga Trunk	23.2	38.2	12,990
1/20/68	Captain Newman, M.D.	23.7	37.6	13,270

All ratings by night of week. *No ratings were taken between Dec. 19 and Dec. 24, 1967.

TV IS KILLING OFF ITS WRITERS



BY LEONARD STERN AS TOLD TO MORRIS GELMAN

Leonard Stern, vice president in charge of production for and a partner in Talent Associates Ltd., is first and foremost a writer. He began his career some 20 years ago writing special material for Milton Berle; worked on such NBC radio shows as Take It or Leave It, The Dinah Shore Show *and* Abbott and Costello; *and wrote the screen plays for many of the Ma and Pa Kettle and Abbott and Costello movies. He devoted 10 years of his life writing such major TV comedy programs as* The Honeymooners, *and* Sgt. Bilko *for CBS-TV and the* Steve Allen Show *for NBC-TV. In 1962, he created his own series,* I'm Dickens, He's Fenster. *More recently he created* The Hero *and* Run, Buddy, Run. *Currently he's creator-executive producer of* He and She *and executive producer of* Get Smart. *In the following interview, Mr. Stern talks about the writer and his changing relationship with television.*

When I started writing for television comedy, the writing budget on a show was somewhere between 20% and 25% of the total budget. All that is changed. Today it seldom exceeds 4%. What happened was an erosion of values.

The initial personalities on television were comedians. They knew they needed writers. I think every comedian thought in his own mind that he could replace the director or the producer if necessary, but knew he could not do without writers.

This made for a very strange wedding—a marriage without the benefit of sex. Gleason, Berle, Sid Ceasar had four, six, eight writers. Bob Hope, I think, had 12.

Then the time came when all of the comedians had been seen and were not in demand any more. Hollywood entered the television picture and brought in the soft "comedianless" situation comedy. They hired an actor who, because his background was not essentially comedy, did not have the same demands as a Gleason. He would accept a script that was modest in comedy content and usually written by one or two men. Slowly the budgets came down until there were today's fixed low prices.

The average half-hour comedy show has a budget of $3,500 per week. On comedy shows of yesterday writing budgets were $10,000 to $15,000 per show.

When the period of soft comedy began—around 1959—it was not unusual for a producer to say to a man such as Doc Simon or Larry Gelbart or myself: "We don't want another one of those shows with all those jokes. We want comedy without jokes."

I think what they meant to say was that they didn't want jokes that didn't fit the character or the story. But as a result of their dictum all they got, with one or two notable exceptions, was unfunny comedy. As Neil Simon has proven in his plays, there's no reason why you can't establish a definitive character and still have him say very, very funny things.

But at this time, there was no climate, believe it or not, for a Neil Simon in television. As a result there was an exodus of established comedy writers from the medium. Those who left discovered an acceptable arena for their talents on Broadway and in the motion picture industry. Beyond additional prestige, they received one unanticipated, magnificent benefit from the switch—they did not have to

Continued on page 88

ATTACK OF NERVES HITS DRUG ACCOUNTS

by Richard Donnelly

Under mounting pressure from Washington, the advertisers of home remedies face major changes in their selling strategy. And television's stake is immense—more than $240 million in billings.

To say that the drug industry is in need of a tranquilizer is not only to make a bad joke but to understate the case. Never before in the history of this neurotically secretive business have so many people been so upset. The culprit, in the eyes of the drug people, is the U. S. Food and Drug Administration and its energetic head, Dr. James L. Goddard. His recent announcement that FDA would move to stop the sale of some 200 "ineffective" over-the-counter drug items increased that tense, headachy feeling in the business. The same feeling could spread to TV.

Over the years the pharmaceuticals industry has had its disputes with Washington over the actual safety and efficacy of products, and the claims that are made for them. But observers agree that the pressure is on as never before and is intensified by a new Johnson administration emphasis on protecting the consumer. Since over-the-counter drug products constitute television's third largest product category (after foods and cosmetics) with Television Bureau of Advertising esimated billings of $243.4 million in 1966, the issue isn't exactly academic to the television and advertising communities.

In fact, if federal restrictions on drugs and cigarettes (some people see similar advertising problems in the two fields) accelerate to the point where advertising is no longer possible, then television would experience close to a half-billion-dollar depression.

Nothing quite that melodramatic is going to happen in the drug field. Essentially, what the FDA is doing is taking action on a scientific review now being completed by nongovernment experts at the National Academy of Sciences on the usefulness of approximately 3,000 drugs that FDA had itself approved between 1938 and 1962 when the sole criterion was safety. The emphasis now is on effectiveness as well.

Depending on how the individual drug product is rated, the FDA will see that it is taken off the market within a month; give a company six months or longer to present new clinical evidence; delete exaggerated claims, or relabel in the case of effective products. It's thought that few of these drugs are in the over-the-counter category. So advertising expenditures should not be affected drastically.

What will be affected is the way in which these products will be presented to the public both in their labeling and in their advertising. It's likely that fewer sweeping claims will be made and it's likely that for every claim made there will be at least one qualification. Indeed, one drug-company executive complains that things are already so complicated it is difficult to say anything substantive about a product. Drug advertising, he believes, will tend to go the way of cigarette advertising—ingratiating, friendly, cute—"just a millimeter longer on mindlessness."

But drug advertising, especially on television, which gets most of the money, has been changing anyway. It depends on what historian you talk to, but the beginning of the change can be traced to those Excedrin slice-of-life spots, or to the day in September 1964, when Miles Laboratories assigned Jack Tinker & Partners the Alka-Seltzer account.

Television drug advertising began to change and today can no longer be considered the *worst* advertising on the air. That distinction, say advertising agency professionals, can now be awarded to the soap-detergent crowd.

When Tinker took Alka-Seltzer as its first account (before that, Tinker had been a think tank in the Interpublic complex) the analgesic's share of market was going down. Its image was that of an old, staid proprietary whose advertising had revolved for 15

ALL DRUG PRODUCTS

	Spot TV	Network TV	Total TV	Percent change over previous year
1960	$46,693,000	$79,163,724	$125,856,724	—
1961	44,143,000	85,410,068	129,553,068	+ 2.9%
1962	52,545,000	102,550,693	155,095,693	+20.4
1963	64,568,000	134,229,600	198,797,600	+28.2
1964	70,185,000	129,268,800	199,453,800	+ 0.3
1965	76,170,000	136,669,100	212,839,100	+ 6.7
1966	80,604,000	162,773,900	243,377,900	+14.3

Network TV: TVB/LNA-BAR
Spot TV: TVB/Rorabaugh
*Starting in 1963, network converted from gross time to net time and program.

HEADACHE REMEDIES, SEDATIVES, SLEEPING PREPARATIONS

Company and product	Spot (in thousands)	Network	Total
American Home Products			
Sleep Eze Tablets	$195	$936	$1,131
Block Drug Co.			
BC Tablets and Powders	1,482	—	1,482
Nytol Tablets	23	1,181	1,204
Bristol-Myers			
Bufferin Tablets	2,995	9,270	12,265
Excedrin Tablets	2,308	6,454	8,762
Chesebrough-Ponds			
Measurin Aspirin Tablets	1,569	1,431	3,000
Plough Inc.			
St. Joseph's Children's Aspirin	1,429	849	2,278
Sterling Drug			
Bayer Aspirin	2,021	10,606	12,627
Bayer Aspirin for Children	68	1,429	1,497
Cope Tablets	561	3,961	4,522
Vanquish Tablets	856	3,590	4,446
Wallace & Tiernan			
Allerest Capsules and Tablets	907	758	1,655
J. B. Williams Co.			
Sominex Tablets	138	[illegible]	[illegible]

COLD, COUGH AND SINUS REMEDIES

Company and product	Spot (in thousands)	Network	Total
American Home Products			
Dristan Tablets and Capsules	$1,052	$5,989	$7,041
Dristan Mist	356	2,778	3,134
Primatene Mist	341	694	1,035
Bristol-Myers Co.			
Adulton Cough Syrup	401	781	1,182
Citrisun Powder Cold Medication	—	1,069	1,069
Congespirin Children's Cold Tablets	—	1,392	1,392
Chesebrough-Ponds			
Pertussin Cough Syrup	431	1,264	1,695
Hoffman-LaRoche Inc.			
Romilar-CF Cough Syrup	641	833	1,474
Mentholatum Co.			
Mentholatum Multi-Product	1,360	—	1,360
Merck & Co.			
Sucrets Lozenges	461	1,243	1,704
Sucrets Lozenges for Children	—	1,132	1,132
Richardson-Merrell Inc.			
Vicks Formula 44 Cough Syrup	[illegible]	1,262	1,765
Vicks Vapo Rub	827	976	1,803
Smith, Kline & French Labs			
Contac Capsules	2,606	4,983	7,589
Warner-Lambert Pharmaceutical Inc.			
Listerine Throat Lozenges	386	722	1,108

DIGESTIVE AIDS AND ANTACIDS

Company and product	Spot	(in thousands) Network	Total
Bristol-Myers Co.			
Resolve Seltzer Tablets	$2,170	$3,036	$5,206
Miles Labs			
Alka Seltzer	9,017	10,038	19,055
Norwich Pharmacal Co.			
Pepto-Bismol Liquid and Tablets	248	6,090	6,338
Warner-Lambert Pharmaceutical Inc.			
Bromo Seltzer	2,003	720	2,723
Rolaids	1,644	3,348	4,992

LAXATIVES

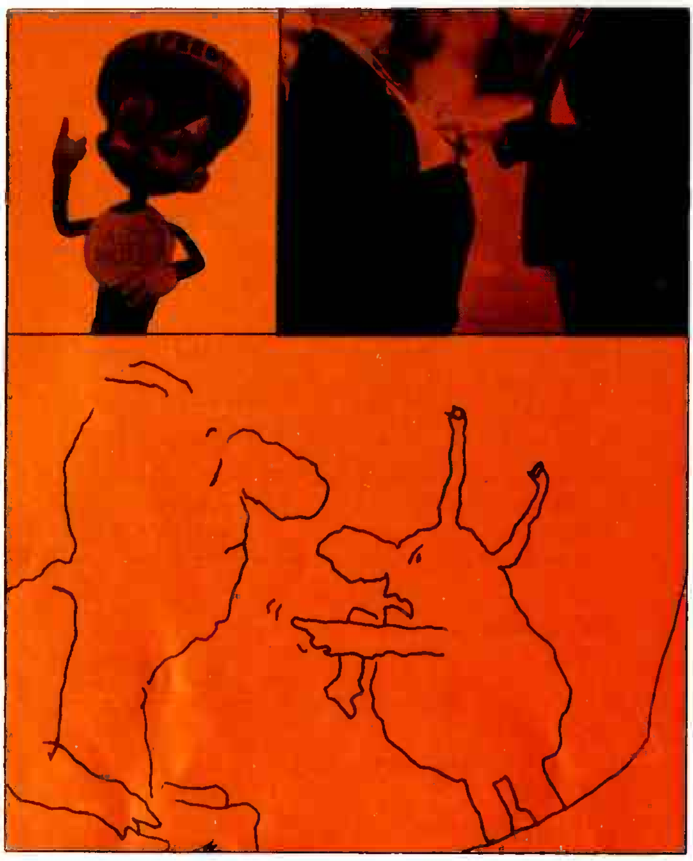
Company and product	Spot	(in thousands) Network	Total
Ex-Lax Inc.			
Ex-Lax Flavored Laxative Bars	$1,195	$546	$1,741
Sterling Drug Co.			
Fletcher's Castoria	7	1,019	1,026
Haley's MO Laxative (flavored and regular)	—	1,397	1,397
Phillips Milk of Magnesia (flavored and regular)	13	3,759	3,772
Phillips Milk of Magnesia Tablets	—	1,450	1,450
J. B. Williams			
Serutan	19	1,172	1,191

VITAMIN PREPARATIONS AND TONICS

Company and product	Spot	(in thousands) Network	Total
Hoffman-LaRoche			
Zestabs Vitamin Tablets for Children	$155	$923	$1,078
Miles Labs			
Chocks Vitamins	2,604	696	3,300
One-a-Day Vitamin Tablets	3,065	4,832	7,897
J. B. Williams			
Geritol	472	5,852	6,324

MEDICATED SKIN PRODUCTS

Company and product	Spot	(in thousands) Network	Total
Johnson & Johnson			
Johnson's Baby Powder	$1,140	$883	$2,023
Noxell Corp.			
Noxzema Medicated Cold Cream	1,293	350	1,643
Noxzema Medicated Cream	—	1,573	1,573
Chas. Pfizer & Co.			
Ben Gay Analgesic Ointment	935	706	1,641
W. F. Young			
Absorbine Jr. Liniment	1,102	302	1,404
Clearasil Medication	216	1,482	1,698



THREE-STAGE EVOLUTION IN DRUG COMMERCIALS

Many people think that some of the best advertising in the drug field comes out of the Tinker advertising shop for Alka-Seltzer. When the agency took over the account late in 1964 it had to make a decision about the friendly animated character, Speedy, who'd been around for about 15 years. "He was revered in his day, but Speedy grew old," explained a Tinker executive. "We retired him." Agency and client sought a more contemporary look and came up with classic paunches and the classic line, "No matter what shape your stomach's in. . . ." Now running on the air is the equally classic "stomach talk" commercial, which separates the self from the stomach to make the point *you* may want pepperoni pizza but your stomach may have entirely different ideas about it. A debate ensues and the viewer gets the impression that Alka-Seltzer can resolve the problem. Alka-Seltzer's spending is nearly 100% TV, and the agency is aware that there are a lot of other commercials around. "We have to be different, we must stand out," says one of its executives. They generally do.

years around an irritating little animated creature called Speedy. (Got it: Speedy, as in fast, fast?)

Tinker's first recommendation was to kill Speedy. In its first commercials, recalls Ted Mingo, account executive and Tinker partner, the agency and client avoided an emphasis on the strong reason-why competitive claim so typical of the drug field. For the most part, they strove to get attention. "We didn't say much, except Alka-Seltzer was OK, hardly a hard sell."

As the campaign developed, the commercials retained the same look and feel—modern, contemporary, interesting and amusing. But each had a message. Reportedly, the campaign has been so successful that Alka-Seltzer's sales and share of market have risen significantly. This was done with a media expenditure that was almost 100% TV.

It is also of some historical interest to note that the Alka-Seltzer campaign was started well before there were any significant FDA or Federal Trade Commission scares about the propriety of drug advertising claims. "If we had elected to, we could have done a hard-sell story because we have a good story to tell," says Mingo.

The decision not to go in that direction had an immense impact on the entire field. But an executive for another large drug agency traces the beginnings of the change in drug advertising to Foote, Cone & Belding's introduction of Contac, the first excursion by Smith, Kline, French into over-the-counter drugs.

"They had come up with a time-release cold capsule," says this executive, "and almost from the beginning took the point of view that you don't have to be so bloody serious. Another thing they did that was new at the time was to emphasize the product and to a great degree ignore the symptoms."

This executive thinks that the original Excedrin testimonial campaign also represented a departure even though testimonial-type drug advertising was hardly new. But he says that by using real people with a hidden-camera technique, the agency and client avoided "the hard-boiled, P&G look." Excedrin established itself very quickly and its success made the drug industry rethink its advertising approaches. With Alka-Seltzer's success it was clear that some changes were in order. Reactions ranged from Bayer's use of music and a more contemporary look to a hilarious Geritol spoof of itself and Anacin's continued use of reason-why claims.

To tell their hard-sell or soft-sell stories, over-the-counter drug advertisers have traditionally leaned heavily on TV. Well over 80% of drug-company budgets are invested in the medium. Increases in television spending in the past several years have been enormous. In 1958, according to TVB data, total TV drug expenditures amounted to $98.2 million, with $44.6 million in spot and $53.6 million in network. Five years later, in 1962, total TV spending had risen to $155 million and in 1966, the last fully reported year, television drug advertising hit $243.4 million.

It is worth noting, however, that pharmaceutical companies have increasingly tended to put more of their TV dollars in network. Advertising in spot television nearly doubled, 1966 over 1958, but in that same period network TV received $162.8 million in

Continued on page 78

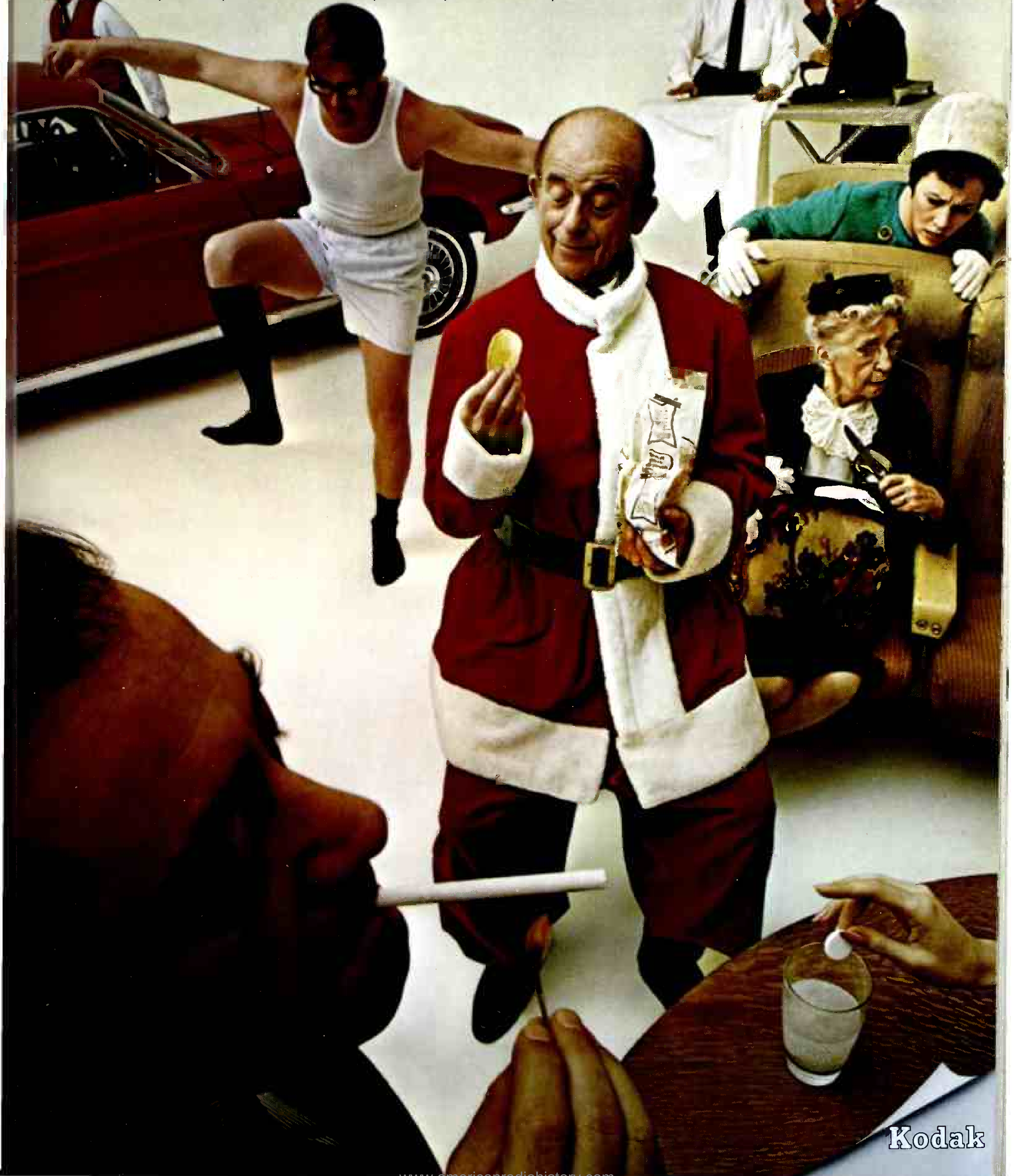
When you want to see what you saw in your mind-use film.

Why film? Because color film is the stuff such dreams are finally made of. It's the logical medium for the bright excitement, the spark that first came to your mind. Color film does the tricks you want. It conveys, teases, pounds. Film delivers.

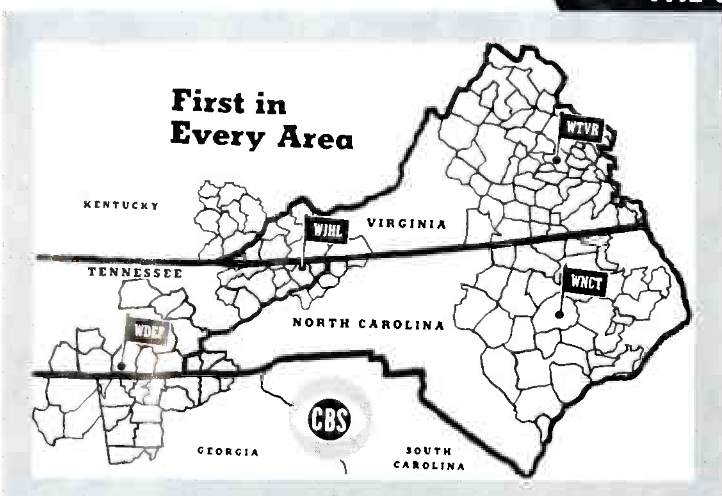
But film doesn't do that all by itself. It takes professionals behind the scenes and the cameras to make color film do what you want it to do. And you know, even though they have been working with film all their lives, they still haven't found its limits. The best salesman color film ever had is an advertiser with a successful spot. And when he's happy, we're all happy.

EASTMAN KODAK COMPANY

Atlanta: 404/GL 7-5211, Chicago: 312/654-0200, Dallas: 214/FL 1-3221
Hollywood: 213/464-6131 New York: 212/MU 7-7080, San Francisco: 415/776-6055



Park Broadcasting Pioneers . . .



WTVR-TV, RICHMOND, VA. With thousands of regular viewers even beyond its "B" contour, WTVR-TV 6 continues to chalk up new audience records year after year—and has since its pioneer air date 4-15-48.

WJHL-TV, JOHNSON CITY, TENN. The Tri-Cities market in Eastern Tennessee and Western Virginia has rapidly emerged as a key distribution factor in the South, helped in its growth by this pioneer station since 10-26-53.

WNCT-TV, GREENVILLE, N. C. The transition from mule to tractor and country lane to super highway has been accelerated by this great area station—always "First From the Capital to the Coast" in North Carolina since 12-22-53.

WDEF-TV, CHATTANOOGA, TENN. A new tall tower and new picture power now launch this pioneer station into a new era of service to a burgeoning, bright metropolis, consistent with its dedication to be persuasive and pervasive since 4-15-54.

It took bold men with real faith in television's future to step up and plunk down hard-earned investment dollars and to sustain the inevitable losses in TV station operation during the early days. Such were the rugged individuals who, without big corporation resources, took the risks to make what are now the Park Broadcasting stations *"first in every area."*

The four Park TV stations aggregate over 62 years of pace-setting service, with WTVR, Richmond, attaining its 20th birthday this April 15th. Few stations can match that record for uninterrupted leadership.

WTVR still identifies itself with the traditional covered wagon slide (now in color) and the slogan "The South's First Television Station." As at the other Park television stations, every ID is a "homing device" for viewers who have found they can rely on the familiar identification as their source of consistent leadership in service and entertainment.

CBS

Park Broadcasting stations were pioneers in each of their markets and all are affiliated with the television's best sales rep—Blair—and the nation's top network—CBS.

Park BROADCASTING, INC.

RICH REWARDS OF PIONEERING

from page 30

markets through ownership with local radio companies. In most cases TV entry was less a plunge than the dipping of a wary toe.

When television turned the corner in 1951 it turned in such a hurry that interested bystanders have never caught up with the success of those original entrepreneurs. It was coincidence that the medium would blossom into runaway profitability at about the same time that the FCC freeze ended. In 1951 the original 108 stations more than doubled their revenues of the previous year, taking in $145.4 million. In 1966—the last accounting period for which official market revenues are available—the very same stations (minus the two that turned noncommercial) grossed $735 million. Their pretax profits of $297.5 million amounted to an astounding 40% of sales (see chart, page 29).

Examined from another vantage, the original 106 in 1966 were gathering to themselves 78% of all the revenues in the 62 markets where they operate. The same 106, representing only 17% of the 608 stations reporting to the FCC in 1966, accounted for 56% of the $1.29 billion broadcast revenues reported by all of them. And in considering the good fortune of the pioneering operations it would be folly to segregate the original 106 from the later TV acquisitions with which they are now associated. When the freeze ended in 1952, 53 of the 108 stations then on the air had been licensed to 19 groups that had been smart enough to get their television plans moving in more than one market. Today the 106 commercial outlets that remain of the pioneer group are held by 66 ownerships that now control a total of 201 stations.

Fortunes bestowed on television's early explorers have not been confined to the sale of time and programing or the compensation from networks for playing the affiliate role. Not all of the pioneering managements stayed around to watch television grow to its present size. When they left, they left with handsome sums.

Forty-four of the original properties have been involved in $368-million worth of station transfer deals. This total includes the value of other AM, FM and TV properties that changed hands at the same time so that there is some overlap, especially from the whopping multiple-station transfers of recent years, including the well-publicized Transcontinent and Goodwill sales. On the other hand, it represents only major ownership changes in any given property.

Of course ownership changes did not generally mean defection from an industry as soon as it promised a handsome capital gain, although there were such cases. More frequently it meant that the strongest operators were using the profits already achieved to shift into more advantageous market positions, trading up, as it became known. It was a sort of musical chairs, but chairs were never removed from the game; in fact they were added. The government, which stopped the music in 1948, began playing again in 1952 with a grand orchestration called the Sixth Report and Order, which showed 2,053 channel assignments for 1,291 communities. The VHF sector of this allocation table would be quickly saturated and would flourish immediately. The far more numerous UHF opportunities, for a variety of reasons, including the scarcity of UHF receivers, were destined to languish until a later date when UHF progress would be marked by fits and starts.

When those who had accepted rough-hewn benches before the music stopped found them transformed almost miraculously into catbird seats during the silence, it was little wonder they were almost beside themselves with the excitement of getting the game going again. There was bound to be a little pushing and shoving, but it would still be a grand party. Who would sit with whose network, who would occupy the new choice seats?

For all the trading that was done within the pioneer station list—the 44 stations in that group that have changed hands have experienced 113 different ownerships, an average of 2.5 each—there are 62 that remain in their original owners' hands. Analysis of these untouched originals shows that 10 are network owned, 14 are the single-station holdings of newspaper publishers, 10 are members of station groups with newspaper backgrounds or interests, 19 are held by group-TV operators without newspaper affiliations, and the remaining nine are held by miscellaneous operators who have only one TV station each. These 62 stations are spread out in 42 different markets. A large degree of major-market concentration would not be surprising among these that stuck it out from start to present since one can't trade up from the top. But in only four cases—New York with four original licensees and Chicago, Detroit and Cincinnati with three each—are there markets with as many as three original operators. Concentration of station ownership was a natural course for the industry to follow and it was not so surprising that the beginners became the past masters of the art. By 1953, only a half year after the new allocation table was issued, the number of group-TV owners had already doubled to 38 and that select company operated 104 of the 129 stations then on the air.

Things went from good to better for the fortunates. By January 1955, there were 62 group operators controlling 165 stations and by 1961, 260 of the 555 operating stations had come into the hands of multistation owners. By that time all TV stations were drinking total revenues of $792 million. Many of the pioneers stood at the center of that decade of concentration (see group owner listing, page 46) as many would stand at the center of the next decade that would be characterized by broad business diversification, made possible by television profits that could no longer be turned back into the medium. For there was another built-in stop for everybody's music, the FCC's multiple-ownership rules that limited a group to

RICH REWARDS OF PIONEERING

from page 67

seven TV stations, only five of which could be in the VHF band.

Pioneering in television did not mean getting used to a whole new concept of regulation by the FCC or getting to know the ways around the houses of Congress. Radio had already done that. A review of broadcast history of the late 1940's bears so much resemblance to that of the late 1960's that a natural ho-hum is suppressed by amazement at the remarkable similarity. The FCC, no less concerned then than now with the problem of broadcast concentration, had proposed a set of rules no less arbitrary than those currently in effect. If no controlling station interests were held, nine or 10 minority interests would be allowed. If five stations were controlled by a single entity, no minority interests could be held. In between those poles lay a sliding scale of controlling-minority stipulations. On the freedom of expression front, members of Congress were up in arms over two FCC rulings; one the 1946 Scott decision, which had suggested that an atheist might have the right to broadcast a reply to religious programing, that the issue might be treated as a controversial topic of public importance. The other was known as the Port Huron case in which the commission had decided that a broadcaster could not censor the comments of a politician speaking on his facilities even though he suspected those comments were libelous. The House select committee investigating the FCC, in a pose as modern as it is ancient, charged the commission with exceeding its authority, invading the legislative field and embarking on a dangerous and mischievous line of reasoning.

Pioneering didn't mean readjusting to the regulators, it meant divining the future before the future arrived, first calculating that television couldn't lose and then calculating how soon it would win. And it meant realizing that television would be a union of business and show business on a scale that radio had never dreamed of.

A television network president, in an extravagantly lengthy memo to his management in 1951, pushed for a full-scale campaign into the talent field. Calling attention to doubts in the company about the television network's future, he wrote: "Fear that once embarked into show business one need swallow the entire field is unjustified." He suggested that management's decision to have the network break even that year, at the expense of new talent and program development, had been responsible for an interim decline in TV set sales.

While pushing for a greater investment in programing he acknowledged that the network had been forcing the television growth pattern, that "the time-table of inexorability and the time-table of [the network] did not happen to coincide."

He did not last as the network's president, but his position in the hot seat was the network counterpart of what station pioneering had been all about. If he had been overly enthusiastic, his instincts were right. Getting there first would be all important. Even a little risk was going to go a long way. END

Rank Taylor Hobson Varotal V lenses now fit all major TV cameras

Hurray!

That means that I can keep my favorite Varotal V lens when I buy my new camera. No matter what I choose?

Right. In addition to all monochrome cameras and RCA color cameras, our lenses now fit General Electric, Norelco, Sarkes Tarzian and Marconi color cameras.

And that means when I buy a new camera and need a new lens, I can order the camera with a Varotal V?

Right again. Our lens fits 2-tube, 3-tube, and 4-tube color cameras. Image Orthicon, Plumbicon, and Vidicon.

How did you do it?

With a new Lens-Pak developed by Rank Taylor Hobson.

Does it work as well as a lens without the pak?

Better. The focal length of the Varotal lens can be easily changed by finger-tip control. And the Lens-Pak has a "ride the rails" device that allows "close-up" focusing to less than 1 inch.

Hmmm. Sounds like something I should look in on.

Fine. Why not look in on us at the N A B Show, Booth 251.

* * *

While you're there, we'll show you the newest thing in color T.V. monitors and in color title card and transparency scanners. And we have another electronic device on display that takes unusable color film and applies calibrated gamma correction to make the film acceptable for T.V. use.

ALBION OPTICAL COMPANY
260 N. ROUTE 303 WEST NYACK, N. Y.
Sole U. S. Agents for

Rank Taylor Hobson

MIXED-UP SEASON

from page 55

this data about the 1967-68 season? Have they learned any lessons, and what shifts in the business do they read out of it?

To two of the three network programing bosses the year showed the first clear break in the old idea of habit television viewing. This is what CBS's Dann called "one of the most exciting factors in 20 years as a programing executive." Leonard Goldberg, ABC-TV vice president in charge of programing, agrees with Dann's assessment that emergence of viewer selectivity was the most significant development of the television year.

Pick and choose

"Depending on the particular bill of fare you had to offer in a given week, you could be first in the ratings one week and third the next," says Goldberg, "because the viewer was aware of everything that was available and made choices.

"They used to say you put a show on at some spot in the time schedule and it won't get seen. That's bunk now. There isn't any place you can put a show on that it won't be seen, if you communicate about it."

Says Dann: "This year there was an absolute abandonment of viewing patterns. Historically, in September the audience made up their minds as to what they would see and with few exceptions they stuck with it. For the first time, in this season, there was a full range of selectivity as to the kind of programing and the viewer showed unbelievable flexibility in determining for himself what he was to see in any given time period, any night."

He adds: "Before, the threat to doing any kind of a special was that you couldn't get viewers to change their patterns. Today they automatically consult the *TV Guide* or newspaper to see what's on that night. Whether they stay in and watch television or go out may depend on what's on, not which night of the week it is."

Goldberg, too, says one important factor was that "we told the alternatives better than ever to get the viewer into the habit of looking up to see what was on TV that night."

Almost everyone in the business agrees with Goldberg's contention that the "movies were the big breakers of regular viewing habits."

Rich, formerly a member of the Mirisch-Rich production organization and now vice president in charge of media services at Leo Burnett, Chicago, says that the old viewing habits don't hold up as much any more because "television has gotten to be like a wife after you've been married a few years: You're so used to her now that you tend to forget her day in and day out, although you may not love her any less. With television you know if you're busy and miss four episodes of *Family Affair*, the world won't come to an end. But if there's a movie you want to see, you know it has to be that night."

Dann notes that even within the scheduled format of a regular movie night, the viewer must exercise great selectivity from week to week. " 'Never On Sunday' is quite a bit different from 'The King and I'," he points out.

Most of the programing experts feel that the selectivity trend has been most pronounced among younger adult audiences. "It's the younger viewer who the movie appeals to and who is willing to be selective," says J. Walter Thompson Vice President Robert E. Buchanan. "The more established shows—*Lucy, Ed Sullivan, Red Skelton, Beverly Hillbillies*—have hard-core audiences that aren't too willing to experiment."

Movies helped specials

Charles Barry, executive vice president and director of the TV/radio department at Young & Rubicam, agrees that to some extent, at least, the movies created their own audiences. "I don't think the regular shows—the *Green Acres* and *Red Skeltons*—have been hurt," he said. "It's just that in sheer numbers, the movies have overwhelmed the ratings."

Most feel that it was the movies' opening up of the viewing patterns and youth appeal that permitted this season's massive wave of successful specials. While everyone agrees that specials were a major success of the year, most also feel they peaked out.

"They overproduced them," says Richard A. R. Pinkham, senior vice president in charge of media and programing at Ted Bates & Co. "I think you'll see a gradual decline in specials after this year."

ABC's Goldberg says: "They're going to turn around next year then come down very sharply in seasons ahead." On the average, he added, "there isn't an economic advantage to them and you can't kid the viewer, there just aren't 75 special subjects each season. *Tennessee Ernie Ford* in a variety show is not a special. We'll be better off when we shake out the extra ones."

His feelings are more or less echoed by the other two network programing bosses. CBS's Dann says: "Specials will hold up if you're doing a *CBS Playhouse* or a *Sol Hurok Presents*, but they won't stay if a *Salute to Spring* or a *Jerome Kern Festival* is given a show of its own. You don't always have to succeed, but you've got to have your standards high, or the audience will go back to its old habits."

Not so many specials

Mort Werner, NBC-TV vice president, programs, says it's difficult to generalize on specials because they were so diverse. "I think Fred Astaire's first show in eight years is a special," he said, "but it's something very different from *The Wonderful World of Horses*." He believes "there may be slightly fewer specials next season, but primarily because there may be fewer time periods available with more 90-minute shows."

Buchanan of J. Walter Thompson sees a shift developing in the way specials will be produced. "The networks won't make so many," he says. "They'll wait for us [an advertiser] to come in with an idea we're willing to buy time for; then they'll make it available."

Another marked impact of movies that became apparent this season, according to almost all of the observers, is a demand for stronger, more contemporary material in regular TV programing, from comedy shows to dramas.

"Not only are the movies creating a hell of an appetite for long drama on television, they're obviously creating sophistication in the audience," says Producer David Susskind. "After they've seen 'Hud,' 'The Hustler,' or 'The Apartment,' they won't settle for something out of the old *Kraft Theater*. They'll want modern stories, modern ideas and conflicts. The audience's taste is being notched up and I think it's very good for television."

Former producer Rich says:

There are put-offs as well as put-ons in making program decisions. In reaching either point, the smart programmers of local schedules remember two things:

A. Some program changes are inevitable for every Fall line-up.

B. A hot availability can be bought by only one station per market.

If hot, off-net U.N.C.L.E. is still available in your market, perhaps you better consider the put-on instead of the put-off. We have a long list of reasons (and stations) to prove our point.

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What to do "till the next book comes in."

TvB

MIXED-UP SEASON

from page 70

"You could see the changes taking place this season, some of the groups in the medium doing things nobody would have had the courage to do four or five years ago, getting more contemporary, and comedy programs like *The Smothers Brothers* taking a stand. It's inevitable that if you're showing films like 'Tom Jones' on television, no matter how badly they're cut, they're giving the audience a dose of sophistication."

Goldberg strongly agrees: "This is one of the reasons for the great success of movies on television. They are so desirable not only because of their level of production values, but because the young adult is being offered material not before available on TV. It's contemporary material, and it's spurring me to come up with more contemporary material.

"Someone asked me the other day: 'What about sex on TV?' I said: 'What sex?' There is no sex on TV. Have you ever seen Ben Gazzara—a handsome, normal looking man—in bed on TV? No. But there's no question morals have changed in the past five or six years and television will start to reflect that change."

Growing viewer maturity

Says CBS's Dann: "When 'The Birds' can draw a larger audience than Nancy Sinatra with her father and Dean Martin, or 'Dear Friends' [the *CBS Playhouse* special] can beat the competition, there is a certain satisfaction that the maturity of viewers is growing."

Despite the somewhat publicity-conscious tone of the arguments over censorship of some social satire and double entendre on *The Smothers Brothers*, the network programing heads say there is no question that it and some of the material in the *Laugh-In* are clearly indicative of an important trend growing this season. Says Dann: "The major change in programing content is social satire. The *Carol Burnett Show* is changing. You're geting it on *Jonathan Winters*. Of course it really dates back to the days of Will Rogers and Fred Allen, but we're going to get more of it now because we've got young comedians coming along with the versatility to play sketches using conventional comedy techniques laid over satire. The days of the Borscht Belt comedian are over. There are none coming up.

"This type of thing is very difficult to handle for network executives because it does hit vulnerable people in vulnerable places. But we try to be liberal, and our only standards for judging are: Is it funny and in good taste—not who does it offend?"

One agency man says this type of program trend can be risky too; that three advertisers pulled out of *The Smothers Brothers* because of audience letters they'd received.

Says Goldberg: "I don't like to say controversial in regard to shows like that—I like to say contemporary. But there's no question that this is the sort of thing young adults are going to, and we're going to try to do some."

TV's fads

Werner somewhat reluctantly agrees: "Sure, there will be more contemporary programing. TV is like hula hoops. Another fad started this season." Werner remains reluctant because, he says, "being topical depends on whimsy, and it's the hardest thing to do. We learned that with *That Was The Week That Was*. We always thought we were on the right track with it, but we also thought it was never as good as it should be. But everyone will continue to try to find people who can do that sort of thing. Much of it is style more than content. The style fits Rowan and Martin. Ed Sullivan shouldn't try to do it."

Producer William Dozier says: "I think if these shows continue to be permitted to be saucy and controversial, it is a very good way to bring back the young audiences, and it also is relatively inexpensive. That kind of show costs a lot less than an hour film program."

Werner sees two trends established this season that have at least in part brought around this sort of programing: (1) the tendency to go either to long-format, expensive movie-like series programing or to live programs such as *Burnett, The Smothers Brothers, Rowan and Martin* and *Jonathan Winters*, and (2) a return to an audience preference for reality.

"People are more interested in dramatic stories," says Werner. "A few years ago there was a trend away from the realism of *Doctor Kildare* to something like *The Man from U.N.C.L.E.* Now it's back to the *Doctor Kildare* style, only now it's in the form of *Ironside*. The audience wants realistic portrayals of people."

Dann sees the same thing in the current season: "In general, programing is staying much more with reality than fantasy. There's a decline of bland drama and a rise of social satire. Even situation comedies are seeming more like *Family Affair* than *The Munsters*."

Werner has been a champion of the long-format show and, of course, this was the year that saw more of them than ever on the air. It also saw the airing of eight "World Premiere" movies made especially for NBC by Universal Pictures, and the other two networks jumped on the bandwagon to have similar ones made.

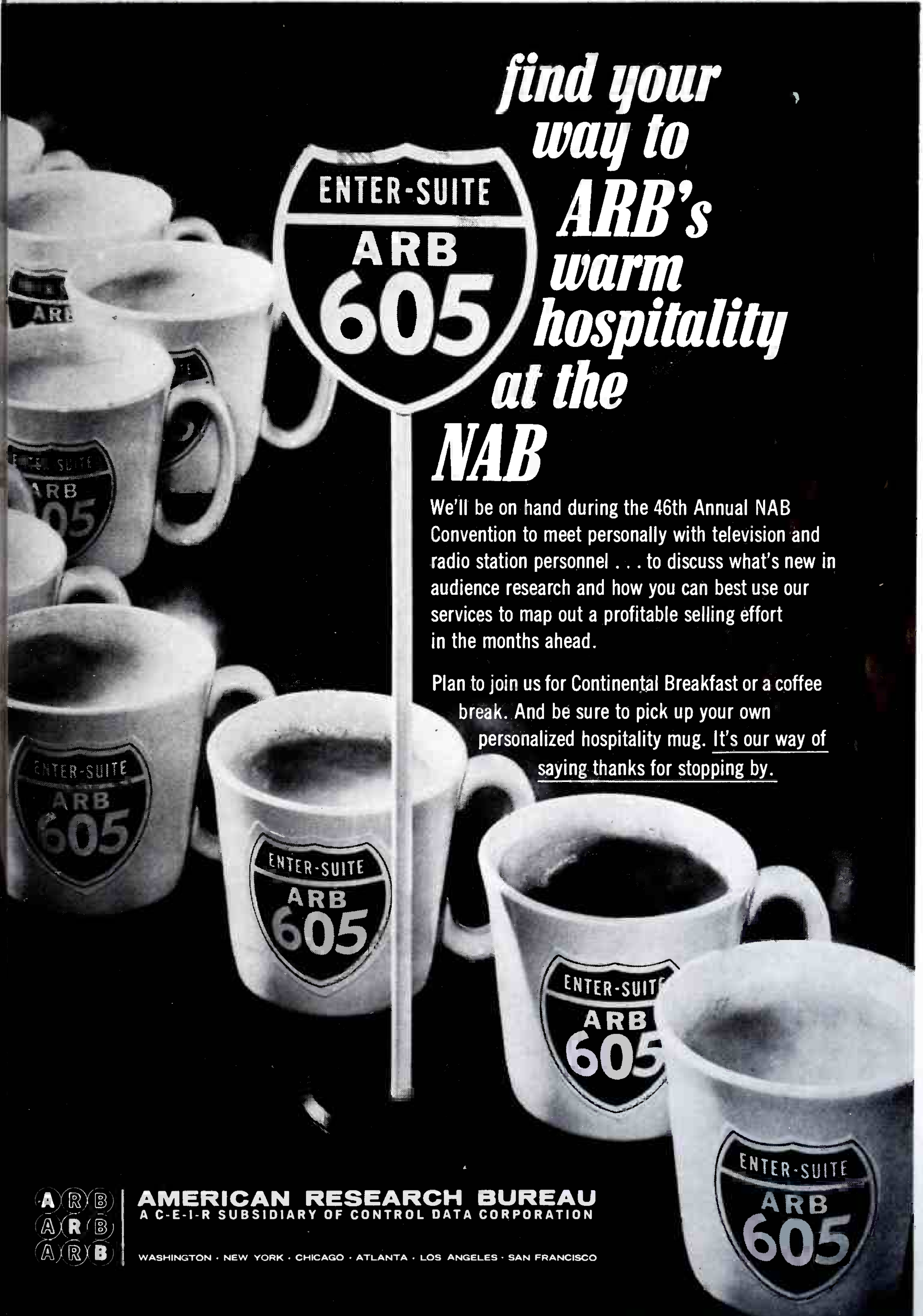
Almost everyone agrees that the current season proved the trend and it will continue to grow. "There can't help but be a trend away from the half-hour comedy when they're up against a movie every night of the week [as will be the case next fall]," says Pinkham of Ted Bates. "About the only place there's room for new, short formats is in variety-comedy programing and maybe game shows. The audience is not only willing to watch the 90-minute shows, it is now expecting them. I think this will make CBS continue *Cimarron Strip* next year, which otherwise is an 'iffy" show."

More long-format shows

Producer Dozier (whose half-hour *Batman* is being dropped by ABC at the end of the season) says: "My personal belief is that within a very few years 90% of network television will be movies, variety programs, news and sports." He is going back into feature filming.

One of the few major dissenters from the long-format theory is ABC's Goldberg: "I don't think the length of the program has anything to do with its success and entertainment value. It's talent and the production behind it. If *Cowboy In Africa* were two hours long, it would still be boring. If *Mission: Impossible* were a half-hour, it would still be exciting. I don't think the viewer pays any attention to how long a program is. If he sits down and likes it, he'll stay to watch."

But, counters Dann: "It's going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4:30	BOSTON	WBZ-TV
4:30	PITTSBURGH	KDKA-TV
4:30	PHILADELPHIA	KYW-TV
4:30	SAN FRANCISCO	KPIX
5pm	CLEVELAND	WEWS
8:30	NEW YORK	WNEW-T
8:30	LOS ANGELES	KTTV

NG	SHARE	HOMES (000)	ADULTS (000)	TOTAL WOMEN (000)
9	32	200.5	238.6	159.9
0	33	72.6	96.1	60.5
3	62	347.2	512.5	315.3
3	49	178.4	254.0	153.6
3	50	380.2	555.2	342.3
2	46	159.2	208.5	129.0
4	37	159.9	206.9	129.6
3	13	481.9	764.9	468.9
3	13	258.6	370.5	238.8

These are just a few of the 120 stations now carrying the Merv Griffin Show. 250 new shows a year, 60/90 minutes, in color, from WBC Program Sales, Inc., 240 West 44th Street, New York, N.Y. 10036. Phone (212) 736-6300

MIXED-UP SEASON

from page 72

to be increasingly difficult with film competition to come up with *Mission: Impossible*-style feature shows. Motion pictures normally tell the story so much better in their form. Variety and comedy are much more suited to the standard TV format."

Werner sees television series and the movies growing ever more similar: "There's obviously a new type of series developing. This season's *Ironside* is really like a movie. Next season, with *The Name of the Game,* we'll have three established stars making eight or nine quality films each under the overall umbrella of a series title. There is this growing similarity between episodes of a continuing series and a movie. In the movie houses, look at the James Bond or Matt Helm movies—they're really a series. Or remember the old days when they had something called 'Andy Hardy' or the 'Thin Man' movies?"

All three network programers see the eroding of an abrupt "second-season" change this year as indicative of shifts in seasonal programs, but they also agree that they'll never be able to entirely do away with the traditional fall and winter reblocking of lineups.

"It's true we made the decision to take off *Dundee and the Culhane* the earliest in the history of the company [the end of September]," says CBS's Dann. "We did it not just because the initial ratings were poor, but the next eight segments weren't good. We signed Winters in September, so he had 90 days of adequate preparation before going on. Despite the Winters show success, I think the networks are finding the second season a very costly, unproductive period, since by and large the second-season replacements are fall rejects. But the buying pattern in cycles will always keep us in a fall and mid-season replacement pattern."

Werner points out: "There's a difference between phasing out a program whenever it has run its course during the year and having to jerk a complete disaster like *Dundee* or our *90 Bristol Court.* Program changing happens on the basis of failure.

"I would project ahead that you'll see some change in programing timing, but I'm not sure what it will be."

Says Goldberg: "The second season was very good for us, but you will see it less and less. Economics will dictate that most programs run all year. Programs are so expensive now that you're going to see less of the 13-week format. Production companies can't afford to live with it. And you won't see wholesale switching. When a show should be changed, it will be. You may see shows phase in and out during seasons and you may see shows originate in summer."

One programer propounds what he says would be a "marvelous but impossible" solution for mid-season changes. "You know that every year some show is not going to make it and will have to be replaced, so at the end of the season, I'd take off some show like a topical comedy while it was still really hot, despite all the howls you'd get. Then I'd announce that it would be back on the air next Jan. 3. That way your writers would have a full seven months to come up with a great series of shows and you'd be guaranteed something good to fill whatever hole you had." But, the programer adds with resignation, you'd never be allowed to take off a highly successful show like that and consequently must let it run down to its natural death.

Among all the analysis and Monday-morning quarterbacking of the 1967-68 season, there is more bitter criticism than average.

Pinkham (who called it "the season of hitless wonders") says that to him he finds much more interesting than any programing trends "something that should worry the networks: In the 30 major markets where you have full competition, the independents are growing [in audience] at the rate of 20% a year. This means that a lot of the audience would rather watch reruns of a three-year-old *Gunsmoke* than what all three of the networks have to offer."

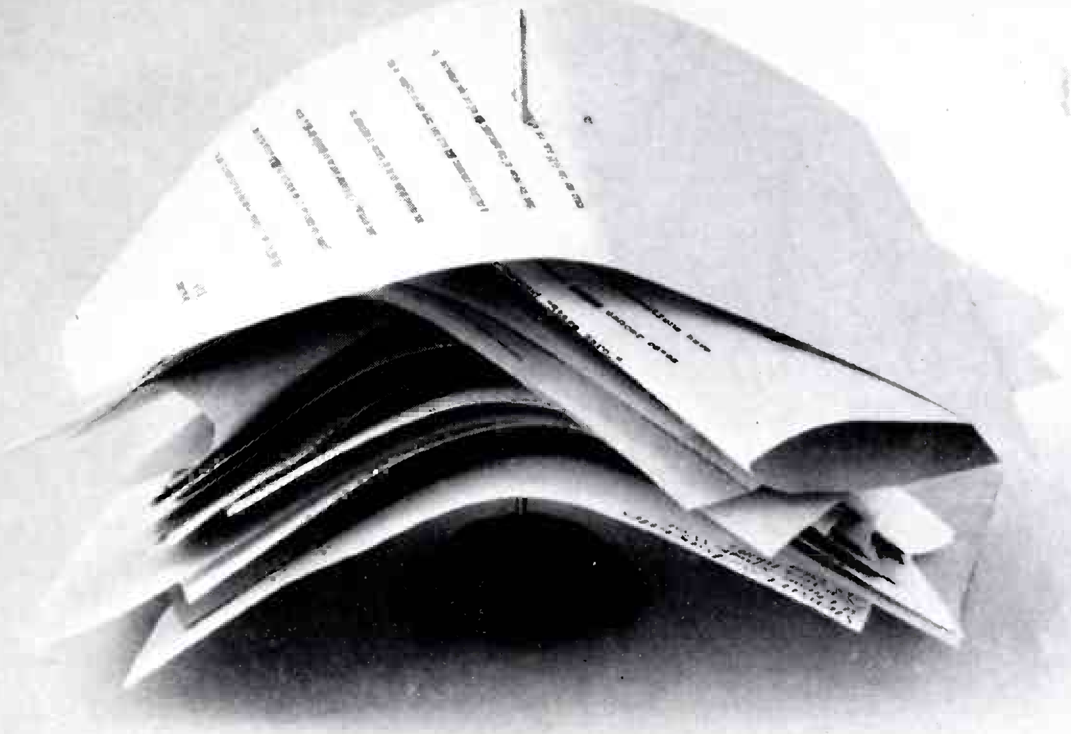
Rich, who complained that there was "not a damn thing new" this season, said that the most interesting thing to him in returning to an agency from production was that "not only is the audience being bored by all this me-too-ism among the networks, but even the advertisers are getting bored, too. In the old days TV was a very exciting thing to them. Now boredom has set in."

Football fan

Susskind, although acknowledging that "as a selective viewer I found some of the specials exciting—the public affairs and news specials, some of the drama productions like 'St. Joan' and a beautiful thing like the Sinatra-Ella Fitzgerald special—the only real fun for me in front of my set was weekend football games. The only big innovations were in the photography of sports. The way ABC covers stuff is great . . . what TV is all about." But, he adds, he could find little in prime time that was "what TV is all about."

The gripes make a few more historical footnotes, along with the oddities of the season (ABC's setting of some sort of record for the all-time super-special with its highly applauded four-hour $2-million *Africa* project on Sept. 10; the hatching of, and egg-laying by, the long-talked-about Public Broadcasting Laboratory on the noncommerical television network) and some of the statistics (TV homes in the U. S. up to a new record 56 million, from 54.9 million in September 1966; color-television penetration at year's end up to 25% of all households, from 17% the year before; average daily viewing time up 10 minutes to a new record of five hours, 42 minutes per household).

In all, as the programing boys used to say around Coliseum Productions: "Sic transit gloria." END



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DRUGS ON TV

from page 64

drug money, according to TVB, while spot received only half that—$80.6 million.

Of course, different drug products and different drug brands spend in various ways. TV's largest drug category is headache remedies (including the growing tension-relief field), which spent a total of $68.8 million in spot and network in 1966. The next largest category is cold remedies ($49 million) followed by indigestion remedies ($41.2 million).

The drug category with the largest percentage growth is weight-reducing aids. They went from a TV investment of $2.2 million in 1958 to $15.9 million in 1966. This is one area of drug television spending where spot gets a larger share of the TV dollar than network ($10 million spot; $5.9 million network in 1966).

By brand, the big spenders are Anacin ($15.8 million), Bayer aspirin ($12.6 million—$2 million spot, $10.6 million network), Dristan tablets and capsules (over $7 million, most of it in network), Contac capsules ($2.6 million spot, $5 million network), Alka-Seltzer ($9 million spot, $10 million network), and One-A-Day vitamin tablets ($3 million spot, $4.8 million network).

The above are TVB figures for 1966. Data for the first nine months of 1967 indicate that drug spending will be down slightly. The last quarter of the year, however, is traditionally a heavy-spending time for the pharmaceuticals so there may be a gain (as there has been since TVB began keeping records of TV spending).

In the first nine months of 1967, some brands fell well below their spending for the comparable period of 1966. But some increased. Block Drug's BC tablets (which recently tried to work out a piggyback arrangement with another company, Ex-Lax) reduced its TV spending by more than half in the nine-month period.

Contac decreased its spot spending 41% in that period but increased its network spending 9%. Making spot television seem even worse in 1967, Tums reduced its spot budget but invested $1 million in network in the first nine months for a 333% increase. And Bayer aspirin for children went almost completely network in 1967. It reduced spot but because of the network expenditure, raised its total TV spending by 30%.

On the other hand, Compoz increased its spot spending astronomically. It spent $58,000 in spot in 1966, but by September 1967, it had spent nearly $1 million in spot.

And spot continues to get new products, some of which, like Lever's Stendin, fall by the wayside, and some of which get so big they go network.

Often, it's just a matter of which direction to market the product. Sterling Drug's Cope, for example, got known as a relief of menstrual pain and didn't get very far on the market. Now, reportedly, its virtues as a tension reliever are being stressed, and it's doing much better. Another double-duty drug product is Comeback, marketed on the West Coast by Revlon (there is often a blurring of lines between the beauty and health-aids fields). Comeback is both an analgesic and a pepper-upper.

Advertising agency drug experts and pharmaceutical house executives are reluctant to talk on the record about anything, but one subject, second only to government in emotional overtones, is the cost of television. "With costs getting higher in television," says one agency man, "some of the major companies are running serious tests of print. Others are making their money go further with smaller message units, such as two 15's piggybacked. There's no question that television's costs have forced us all to look around at other media, especially radio."

Lower ad-sale ratios

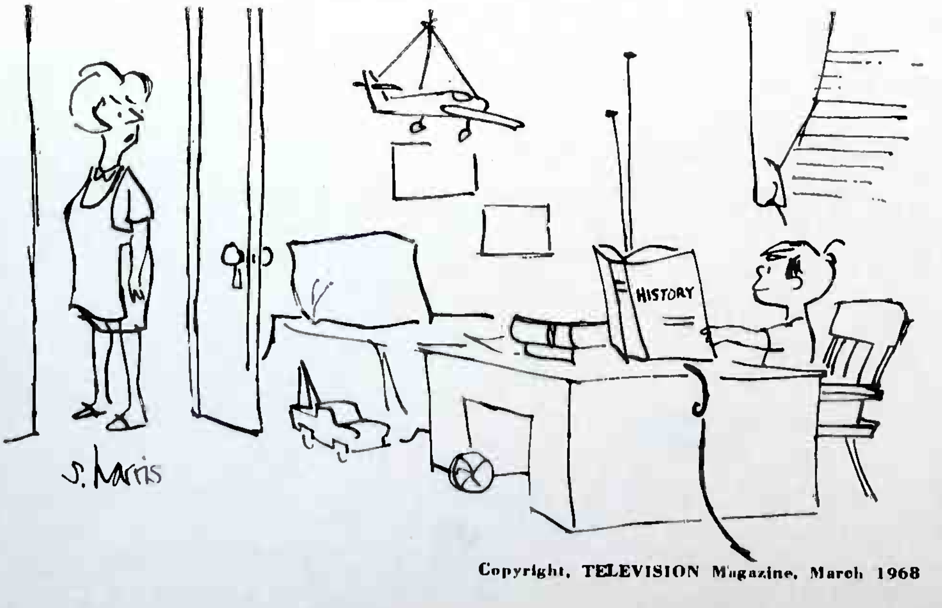
Because of the profit squeeze, this executive says, the normally high advertising-to-sales ratio that is typical of the pharmaceutical field has fallen significantly. "The ratio used to be up around 30% to 38% but now most brands are in the 20's. They have no choice."

Most people in the drug field, however, feel that a profit squeeze in such a high-profit field will have little effect on actual expenditures. The feeling is that unless there is an unforeseen breakthrough in a product (such as a real cold cure), or a big advance in geriatrics, or an increase in health-oriented toilet goods, spending will rise only slightly.

But the long-term picture for sales in the over-the-counter drug field remains very bright. Many executives think Medicaid and Medicare will be stimulants to sales and that people are becoming more health minded and are willing to spend more money, not only to cure illness but to prevent it.

One breakthrough that is worth watching is Measurin, a Chesebrough-Ponds analgesic that was initially challenged by the FDA on technical grounds and is now on the market. Measurin is said to be a boon to arthritis sufferers because it can put more aspirin in the blood stream safely (it has 10 grams of aspirin).

By allowing Measurin on the market, FDA leaves open the possibility of licensing other 10-gram aspirins, opening up a whole new ball game in the analgesics field. Thus, unwittingly, does the government stimulate competition. END



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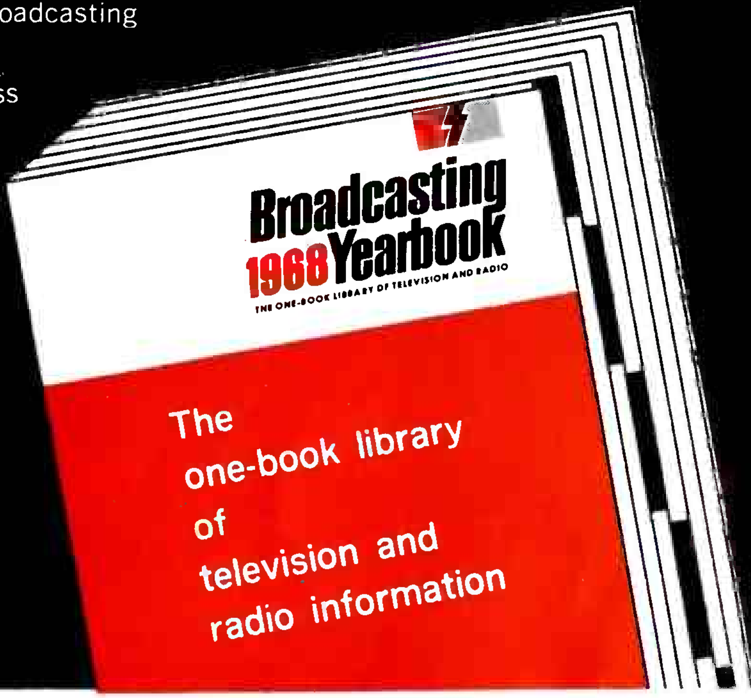

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FOCUS ON COMMERCIALS

1). Odd Job returns home and hangs up bowler, his "Goldfinger" trademark.
2). He begins to cough. Voice over: "Even for a guy who can take care of himself, a cough can get the upper hand." Delicate Chinese bric-a-brac is in jeopardy. The trouble starts. A chop to the table, and down goes the lamp.
3). Out comes inscrutable wife. Voice over: "But, fortunately there's a cough medicine made to help keep coughs like this under control. Vicks Formula 44. Formula 44 has extra strength. It controls the real cause of your coughing, your cough reflex."
4). Odd Job gets instant relief. Voice Over: "With a cough suppressant that's effective as codein, but not narcotic. Vicks Formula 44 Cough Mixture."
5). Wife looks with horror on the damage. Voice over: "It just might keep a cough from breaking up your home."
6). This 20-second spot for Vicks Formula 44 Cough Discs frequently follows the Cough Mixture commercial. Odd Job's cough threatens disaster in a china shop. Voice over: "And for coughs away from home take Formula 44 Cough Discs."

How a super cough helps to sell Vick's Formula 44

"Odd Job" won notoriety as the oriental villain in "Goldfinger," one of James Bond's more spectacular cinematic campaigns against international crime. Now on the side of right, Odd Job (real name: Harold Sakada) has been enlisted in Vick Chemical's war on the common cough.

Benton & Bowles created this 60-second spot for Vick's Formula 44 Cough Mixture to run through the colds season, mid-September to the end of March. It falls into a class of new, slightly humorous, soft-sell advertising of proprietary drugs, a school of drug advertising pioneered by Contac and Alka-Seltzer (see page 64).

According to Stuart Trott, creative supervisor at B&B, what this commercial did for Formula 44 was to give it a basic visibility. "It was a way of visualizing the disease for people. Literally making a physical extension of the cough to the guy's entire body," he explains. Odd Job's cough is manifested in a series of violent and involuntary karate chops, as much a reflex as a cough itself. The destruction he does to his home underlines the sense of the body being out of control. What has been done in this commercial, according to Trott, "is set up a super cough against which the strengths of our product can be played."

Vick is not the only company to use karate as a gimmick in its advertising, but it claims to be the only company that has used it meaningfully. Hai Karate, a brand of men's toiletries, has used karate in its commerials to bring attention to its product. But it's not the same, claims Vick's account executive, Dan Wilkes. "In ours it has meaning. It's the hyperbole of the cough."

Not everyone followed James Bond very closely, and not everybody saw Odd Job in "Goldfinger." Recognition of Odd Job is an asset to the commercial, says the agency, but it is not vital to the Formula 44 message. The oriental couple and the karate gestures were substance enough. Nor did the agency feel that Odd Job had retained an image as a heavy. "You didn't come out of that movie hating Odd Job," says Wilkes. "I don't think we would have wanted a guy who ad achieved a reputation as a bad uy."

Benton & Bowles got the account year ago last July when Vick ecided to dissolve its house agen-y, Morse International. Drug ad-ertising traditionally has been a :rious and conservative business. ick, like many of the drug pro-ucers, originally held the philoso-hy that you could do anything in ne television medium and have n audience. For eight years Vick lt that diagrams of the "cough ontrol center" were doing the job. Vhen Morse was disbanded, Vick as coming to realize that the ad-ertising climate had changed. The lient recognized, according to Vilkes, "that you could not just ome on with a slide and sell your roduct." As he explains it, people ere not hearing the Formula 44 ıessage any more.

When Benton & Bowles got the ccount it had some mopping up o do with half-finished projects ne new agency inherited from Iorse. B&B made several versions f the karate campaign and tested nem regionally for some time be-re the commercial's national in-roduction last October.

The spot is aimed at what Trott alls "sufferers," that is, "people ho take their coughs seriously." here was originally some hesita-on about this commercial. It was nown that "sufferers" don't take neir colds lightly, and the agency eared that the habitual proprie-ary drug user might resent levity n the commercial. "The use of nedicines is fraught with irrational nd emotional motivations," Wilkes ays. "The heavy user of proprie-ary drugs is the kind of person we ave yet to define. He has the kind of mental set that is somewhat ir-ational." Wilkes says that research-rs are busy now trying to come up vith a definition that will be useful n future advertising.

Benton & Bowles subjected this commercial to three tests, includ-ng one that employed a theater echnique, and claims that the spot 'performed magnificently." In checking viewer recall, the agency discovered that it didn't get any playback on copy points, but the commercial left a solid impression of strength and brand registration.

The spot was produced on the West Coast by MPO. Gene Bassin was the producer at B&B. Produc-tion costs were approximately $40,-000, considerably more than Vick was used to paying at its house agency. The break-away furniture was a big item of expense.

But the biggest obstacle, Trott admits, is still folk remedies. Vick's Formula 44 has as its major com-petitors, it seems, such things as camphor bags and grandma's home brew. END

Making the simple decision is not always easy

by Granger Tripp

As the agency man neared the end of the commercial he was present-ing, his voice seemed to combine the characteristics of Alexander Scourby, Bob Landers and Marian Anderson. He read the final line:

"Get it at your dealer's now. Music up and out."

He sat down and everyone turned expectantly to the client. There was a long pause. The client spoke:

"Music up and out?"

"Well, yes, sir, the music does go out, sir, but on a very positive note. In a very persuasive manner."

"I see."

There was another pause, as weeks of work, careers and reputa-tions hung in the balance. It was a scene familiar to the television commercial business. A simple business decision, you might say, but surely the role of the man who must decide is not one to envy.

Once upon a time, if we are to believe the yarns of early advertis-ing, things were a lot less compli-cated. The owner of the factory looked at an ad: If he liked it, it ran; if he didn't, it didn't.

Today the client, in many cases, is just one step in a ladder of approval that may run from a junior assistant brand manager to the president of the company. Whatever his position on the lad-der, there is always someone higher up (including ultimately the com-pany's stockholders) ready to com-plain if he spends his budget fool-ishly.

So there sits the client with the eager agency in front of him and his corporate organization behind him, each waiting for just the right words about this storyboard that has been so fluently presented for his approval.

No wonder he is tempted to start with the smallest detail. "You say the music goes out, eh?"

"Yes, sir. Has to, sir. End of the commercial, sir", the agency man replied.

He really isn't quite as dull-witted as that, but perhaps he can-not be blamed for dealing first with a tiny fact instead of that one large and frightening question: Is the commercial good or bad?

Since I have never been a client, it is gratuitous to offer suggestions to those who fill that position with skill and judgment. On the other hand, perhaps it would be useful to list some of the things a typical presenter hopes to learn from his presentation.

He would like, of course, instant applause and the command: "Go shoot it."

But if he has any sense at all, he knows by now that he is not apt to hear those words very often. The presenter should know, too, that the combined effect of picture, words and music is never easy to grasp. He ought to be ready to explain, re-present, reread as often as necessary to make the commer-cial clear.

Of course, it does no harm to clear away minor technical obsta-cles right at the start, but often the conversation immediately follow-ing the presentation of an impor-tant commercial will get side-tracked on technicalities, details that will surely require an hour or two of exploration but that are admittedly not insoluble.

The best kind of response grows out of the client's area of greatest competence. If he's a marketing man, he can judge the idea in that context; if he's a lawyer, he should weigh its legal merits. The hard part is stopping there, in separat-ing the comment based on one's area of expertise from the reaction that moves into the domain of writer, producer or art director.

Too often in both agencies and clients alike, the pictures that will appear on the screen receive less discussion than the words, al-though everyone admits that the pictures carry more of the weight. The client—who will by now be leading the discussion—can help by making sure the video receives its share of the attention. How would it look on a home screen, with no words at all? Would it carry any kind of message?

If the pictures work, it's time to look at the words. The temptation here is always to add a few more. This is dangerous. If anything, most sound tracks can be improved by taking words out.

Again, it is tempting to fall back upon details. Are the exact words

Continued on page 86

Tripp is VP-creative supervisor at J. Walter Thompson, New York.

MOVIES TAKE OVER

from page 56

introduced its Wednesday movie in the second season of last year, and, with many of its affiliates committed to other programing, it had a poor line-up. Only 151 stations reported during the second two weeks of January 1967, compared to 196 stations reporting during the same period this year. The Wednesday movie has pulled itself up to a 21.0 rating and a 35 share this year. With the produced-for-television specials included in the average, the movie rating drops to 20.6.

CBS's Thursday and Friday-night movies did well last season and are doing better this year. Thursday night averaged a 20.5 rating and a 36 share in the fall of 1966 and a 22.6 rating and a 38 share in the fall of 1967. Friday averaged a 21.3 rating and a 39 share last season; the same night averaged 23.8 and 42 this season.

In a study made by Nielsen of viewing from the second September rating period this year through December, researchers found that the average rating of all prime-time programs follows TV's seasonal pattern from a 17 at the end of September, maintaining an average rating of 18 through October and November and a 19 for December. Feature films, however, reached their peak in early October with a 26 average for the first rating period. They tapered to a 24 at the end of October and to a 22 at the end of November. By the last rating period in December the average rating for a feature film was 20, only one rating point above the average for all programs. The predictable swing of the graph demonstrates the effects of front-loading (scheduling block busters early in the season) and viewer fatigue. Some attractive titles and second-season promotion are expected to rejuvenate the movie ratings early this year.

The networks know the number of movie viewers for the first half of the season, yet very little is known of the categories of humanity into which these viewers fall. Nielsen did a brief study of audience composition comparing the two weeks ending Oct. 8, 1967, with the two weeks ending Oct. 22, 1967, to answer the question: What kind of people watch feature films? Nielson wanted to determine whether the same people were habitually viewing movie after movie regardless of film type, or whether a western draws a markedly different audience from a drama or comedy.

It learned that numbers of viewers change from week to week by sex and age, especially among adults. For example, the Friday-night movie during the first two-week period ran a suspense-type one week and a mystery-type the next. Women between 35 and 49 constituted 9% of the audience for those two films, and women over 50 made up 15% of the audience. The two Friday-night movies in the second test period were comedies, and the number of women in the audience increased significantly. The 35-to-49 group made up 13% of the audience during the second test period, and the women over 50 increased to 19%.

Nielsen's feature-film analysis of last October served to confirm, too, the success of movies this season. All six network movies were among the top-15 household-rated programs for the two weeks ending Oct. 22.

Movie-viewer profile

Much more is known about last season's movie viewer. In a special report just completed and released to TELEVISION, Nielsen studied the viewing population between October 1966 and April 1967 to learn what kind of person tunes in the network feature films. The specimen on the slide is of no small interest: More often than not, it's a she and under 35. Women represented 44% of the movie audience last season, while they represented only 38% of the audience for an average evening program: 39% were under 35, while 30% were 50 or over and 31% were 35-49.

The second largest group of movie viewers are men, who made up 33% of the movie audience last season. Trailing behind were children, 11%, and teen-agers, 12%.

Good news to advertisers: Movies appeal to the higher-income groups. In 23% of the households with incomes of $10,000 or more, somebody was watching the average network movie last year. The average audience among households with income between $5,000 and $9,999 drops to 22%. In households where the income is under $5,000, the average audience sinks to 15%.

A large percentage of these well-heeled women live in metropolitan areas. In Nielsen "A" counties—the most urban category—viewing is relatively high, with an average audience of 22% for a feature film. An average of 20% of the house-

"This week we can watch 'Monday Night at the Bolshoi', 'Tuesday Night at the Bolshoi', 'Wednesday Night . . .'"

MOVIES TAKE OVER

from page 84

holds in "B" counties (a bit more suburban) view feature films. In the bucolic "C" and "D" counties, movie viewing is down to 19%.

The only program type that was able to match the feature film last season was variety. Both the movies and the variety shows had an average of 20.4% households viewing, with the variety shows appealing to a few more men. Situation comedy came in second as a program type, averaging 19.2% of TV households. Films received the least competition from quiz and audience-participation shows, which averaged only 13.9%.

Movie categories

Nielsen also surveyed the types of movies that ran on the networks last season. General drama was by far the most frequent: 66 out of 149 movies. The person that the general drama appealed to was usually the same person that Nielsen data sketched as the average movie fan: often under 35, often upper income, often urban; the same kind of people, only more of them, that watch the regular network series also in the general-drama class.

Comedy was the second most frequent movie offering, with 40 between October and April of last season. Funny movies lose a few "C" county viewers and gain a few "A" county viewers over the ordinary situation-comedy series. In addition, more higher-income households view the comedy movies than the comedy series.

Predictably, western movies appeal to more people in rural areas than other types. After drama and comedy, westerns were the most recurrent type, though there were relatively few—only 12 October 1966 through April 1967. They appeal to more lower-income households than either comedy, drama or variety-musical movies.

Variety-musical was the only other type of movie big enough to lump into a major class. There were 11 last season. While the network variety series seems to have a strange power over households in which the lady of the house is over 50—logging an average 24% for this group—the same 50-plus household rates only 14% on a variety-musical movie.

The numbers are moving up. The ratings are higher every year, the costs are becoming astronomical, and more and more man hours are put into dissecting the movie audience. Nielsen figures that 75.3% of the total TV homes were reached by movies during the average week last year. That's 41,340,000 households. The only downward trend is in the number of movies in television's stockpile. Such is the price of success. END

FOCUS ON COMMERCIALS

from page 83

of the marketing strategy echoed in the commercial? Perhaps not, and perhaps this is all to the good. It may well be that the important idea can be conveyed in different language, or even in no language at all.

As he looks at the commercial, the client will have in mind some of the same things the writer, art director and producer considered as they created the commercial: the kind of programing in which the commercial will appear; the competition of surrounding commercials and program material; the inherent interest in his product; frequency of use, and the part this particular commercial must play in the total campaign.

At the same time there are a number of things a client should not have to worry about: matters of technique, details of production, or how the described effect is going to be achieved.

Every commercial maker hopes his client will leave him a degree of flexibility in the production of the commercial he eventually approves. Wonderful things can happen when dedicated people go to work, on the set or on location. If they feel they have no room to maneuver, if they fear that any deviation from the approved script will be a wasted effort, chances are the client will get back exactly what he saw on the storyboard and no more. And that would be a pity.

The more important a decision, the more difficult it is, and today's simple yes or no on a TV commercial can be one of the most important corporate decisions a company can make. It is not easy to commit thousands of production dollars and, perhaps, millions of media dollars, to a bit of gay frivolity. And yet those qualities may well be exactly what a product requires.

The role of the decision maker can't be easy. But it can indeed be a creative and effective role in supporting the life of a corporation, and by extension the livelihood of the people it employs. It is a role that deserves the respect and understanding of us all. END

GREAT MOMENTS IN THE HISTORY OF

television

PREPARING THE 1968-69 SCHEDULE
BY GERALD GARDNER

TV WRITERS

from page 59

repeat themselves week after week.

In this period we lost such talents as Neil Simon, Woody Allen, Larry Gelbart and Nat Hiken, who is a great comedy stylist. In addition to the apathy to "big comedy," many writers deserted the field as a protest. As an art form comedy had been steadily devalued by the critics. If a writer did a good piece of work—overcame enormous odds and managed to get a show on the air—he encountered a group of reviewers who usually disregarded the single effort in their broad attack on the medium and on situation comedy in general.

Approbation, the much-needed pat on the back, all the things a questioning writer's ego desired were not a part of television any more. I do not mean to imply that all television criticism is not justified and that writers are eternally wronged. Far from that. There's a lot of poor writing being done. (Perhaps no more than in any other medium.) And there are certainly writers out of tune with the times who refuse to recognize change and, embittered by their own failure, flail out gratuitously at the critics.

New writers?

It's too late to get back all of the talented men who have left the medium. Of course some are being seduced or lured back by offers to write a special. We're beginning to see works of Reginald Rose, Rod Serling and Tad Mosel, once again, on television. But, speaking of comedy, I don't think you can get a Doc Simon to be head writer on a weekly show. And there are few comedy specials.

I think, too, that with the return of variety shows, we are going to find new comedy writers. On a variety show you can carry a writing staff. You can always have two or three young fellows that you can nurture. The budget allows for it.

You cannot experiment on half-hour comedies with a limited writing budget. The best you can do is to read outside submissions. We read every script that comes into the office. I don't know how many others do, but I do know the practice is limited. Occasionally we see an indication of potential in a script, but we're always handicapped by the lack of resources to develop it. We brought one outside script for *Get Smart* and considered it our reward for the patient, diligent pursuit of every script that had come in.

Good writing cannot sustain a show by itself. You have to have a star—not necessarily a gifted performer as much as a likeable one. Likeability is probably the prime factor in television acceptance. If you are fortunate to have good writing plus a likeable, gifted personality heading up your show, you have reached Nirvana.

I don't think people who work in the medium should continuously denigrate television. If I thought of television as merely a stepping stone to motion pictures or to Broadway then I'd be totally defeating what I do with *Get Smart* and *He and She*. I'd be indulging in hypocrisy. I've got to believe in the medium. I've got to believe in what we do. The day I don't, then I must go elsewhere.

Admittedly, television as a creative medium does not rate very high. But this is a result of double standards on the part of critics. There are attempts to open approximately 100 plays on Broadway every year. Maybe 25 remain and five of those are any good. That's about 5%. In the publishing field there are maybe 5,000 books published in a year. And if 250 are acknowledged good (about 5%), it's considered an exceptional year.

In television, I believe the same 5% good exists. But it's dismissed or overlooked because of prejudice against a mass medium. Anything good on television is less prestigious because of its environment. Actually, today most Broadway production is akin to, or an extension of television. I think many Broadway comedies would suffer rather severe critical appraisal if they were on television. The audience on Broadway is willing to accept much less than they would in their homes.

TV is a compromise

I agree that what is finally seen on television is a result of compromise. A weekly show is essentially a committee show. You're usually not allowed to express your own opinion, if for no other reason than more than one person works on a show. The final statement is a compromised point of view.

"They won't like it" is an oft-used phrase in television. Who "they" are is never clearly defined. I must say, though, that I have not encountered "they" recently. I have not felt the imposition of censorship in television as I did in radio. In fact, there has been a general broadening of the interpretation of what we can do on television with each passing year. It's now permissible to be derisive and irreverent if you do it with mischief and charm.

Writers you know, write against somebody or something more than they write for somebody or something. They need to face a negative force.

When I was doing *I'm Dickens, He's Fenster* there was no "they" telling us we couldn't do what we liked. Mel Tolkin and I were autonomous. Whatever we wrote was filmed. This got a little unnerving. We were uncomfortable. We needed someone to write against. Carl Reiner was working next door. So, we used him. We were much more effective when we said Carl Reiner will never let us do this. In a short time, with the proper amount of paranoia, we convinced ourselves Carl was our enemy. . . . All this unbeknownst to Carl. One day he came in and said: "Let's have lunch." We were so angry with him, we couldn't accept.

The half-hour staple

If you truly want to judge a series you have to see at least four shows in the first 13 weeks. Many writers know from experience that among the first 13 shows will be some of the best and some of the worst.

The half-hour situation comedy continues to be a staple. CBS relies on them and eventually they do dominate. I think everything is cyclical. I think that eventually it will be a risk to commit yourself to an hour-and-a-half or two-hour film because as the public becomes satiated they will become more selective in what movies they watch. When this happens there will be panic and a cry of: "Let's get into shorter shows."

Right now, the longer program is the form one should follow if one's goal is money.

Economics of the business are becoming frightening. Cost concessions made at the beginning of the season spiral insidiously and by the end of the year turn out to be an enormous financial reversal.

We can't, however, let economics

TELE STATUS

UHF PENETRATION

The ultra-high-frequency channels (14-83) hold the future promise of TV-facilities growth. Since April 1964, when the All Channel Receiver Act went into effect, UHF has grown substantially, receiving an important boost from the large sales of color sets.

The following data reports UHF ownership for 52 "UHF-active" markets as of November 1967. They were developed by the Nielsen Station Index from NSI current (fall) and past sample measurements, and specific UHF ownership surveys. Of the 52 listed markets, 33 show a UHF penetration of 75% or better. An indication of the growth of UHF *audience* potential is shown in the average weekly reach data for UHF stations in eight "multinetwork area" markets.

THE UHF MEASUREMENT PROBLEM

Researchers have found UHF set ownership is difficult to measure unless a UHF station is active in the area. The problem is low UHF *awareness* on the part of UHF-owning households. Only extensive questioning techniques or actual set inspection appear able to provide good estimates. As a result Nielsen feels that only specific UHF surveys can accurately report UHF ownership in markets where no UHF stations are currently operating.

Nielsen cautions that the NSI figures reported in this study are sample-base estimates. They are subject to sampling error and thus should not be regarded as exact to precise mathematical values.

In the next issue TELEVISION will present Papert, Koenig, Lois/Nielsen Station Index data on Local Market Multiset Ownership.

(Note: In the February 1968 "Telestatus," the color-TV-ownership listing by Nielsen territories on page 57 was labeled as being November 1967 estimates. The figures listed were February 1968 Nielsen estimates.)

Estimated percent UHF ownership among all metro TV households, November 1967 for markets with a reportable UHF station in NSI November 1967 report.

Metro Area	*% UHF*	*Metro Area*	*% UHF*
Atlanta	40%	Lexington, Ky.	90+
Austin, Tex.	79	Lima, Ohio	90+
Bakersfield, Calif.	90+	Louisville, Ky.	89
Binghamton, N.Y.	86	Madison, Wis.	90+
Birmingham, Ala.	68	Milwaukee	75
Boston	47	Montgomery, Ala.	90+
Champaign, Ill.	85	Muncie-Marion, Ind.	66
Charlotte, N.C.	60	New Haven, Conn.	30
Chicago	52	Parkersburg, W. Va.	76
Columbia, S.C.	90+	Peoria, Ill.	90+
Dayton Ohio	62	Philadelphia	62
Detroit	59	Rockford, Ill.	90+
Erie, Pa.	90+	Salisbury, Md.	90+
Evansville, Ind.-Henderson, Ky.	90+	San Antonio, Tex.	47
Flint-Saginaw-Bay City, Mich.	50	Sioux City, Iowa	58
Florence, Ala.	90+	South Bend-Elkhart, Ind.	90+
Fort Wayne, Ind.	90+	Springfield-Decatur, Ill.	90+
Fresno, Calif.	90+	Springfield-Holyoke, Mass.	90+
Harrisburg, Pa.	90+	Syracuse, N.Y.	39
Hartford, Conn.	90+	Tampa-St. Petersburg, Fla.	70
Houston	50	Toledo, Ohio	51
Huntsville-Decatur, Ala.	90+	Washington	63
Jacksonville, Fla.	73	Wilkes-Barre-Scranton, Pa.	90+
Knoxville, Tenn.	82	Yakima, Wash.	90+
Lafayette, Ind.	84	Youngstown, Ohio	90+
Lancaster-Harrisburg-Lebanon-York, Pa.	80	Zanesville, Ohio	90+

Nielsen Station Index UHF station weekly cumulative audience estimates for MNA markets with a reportable UHF station.

*Estimated percentage of metro households reached during average week**

Market	*Fall 1966***	*Fall 1967****
Boston	†	26
Chicago	†	17
Detroit	25	39
Houston	†	30
Milwaukee	27	35
Philadelphia	33	36
San Antonio, Tex.	10	12
Washington	20	25

**If more than one reportable UHF station, data are based on station with highest cume estimate.*
***Oct. 20-Nov. 2 and Nov. 10-23, 1966.*
****Oct. 26-Nov. 22, 1967.*
†No reportable UHF station.
N.B.: Data subject to qualifications described in the respective NSI Reports.

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drive out the remaining writing talents in the business. Buck Henry, who helped create *Get Smart* for us and who I feel is an exceptionally talented man is now writing major motion pictures. He might still possibly be working in television if we had some sort of sponsorship arrangement. It is even difficult for us in the business to hang on to good writers. The half-hour situation comedy is vulnerable to raids by the wealthier variety shows. We lost our gifted producer-writer Arnie Rosen because of a fabulous offer made by the *Carol Burnett Show* that he couldn't logically turn down. We managed to hold on to Arne Sultan, an exceptional writer, by making him the producer of *He and She*.

One of the benefits writers have derived from television is an advance in status.

We were the social outcasts when I started in the business. Comedy writers had no identity. We usually wrote in tandem or in committee. On comedy shows we would be the "boys"; the "fellows"; "Hi, neighbor"; "Hello, pal"; "Hey, Tootsie." I was known to one comedian as "Tootsie" for the three years I worked for him. My mother visited me in California and I introduced her as "Mrs. Tootsie." Anything other than that would have been a totally foreign name to him.

But here it is 1968 and you find it's the writer who is in charge of most of the shows. To keep good writers production companies have had to elevate them, appropriate money from other budgets. Consequently television has become a hyphenate's (producer-writer, producer-director) medium. END

EDITORIAL

Why TV must lead in easing tensions

What TV needs least in summer 1968

☐ Thoughtful television broadcasters have for some time recognized that they bear a special responsibility in the infinitely difficult job of building bridges to the alienated ghettos of America's cities. The responsibility has been thrust upon the broadcasters by the peculiar nature of the medium they operate. Television, more than any other vehicle of mass communication, commands attention (if not always respect) among even the poorest in the urban slums.

The pervasiveness of television was emphasized in the recent report of the President's Commission on Civil Disorders which stated, without qualification, that "television is the formal news source most relied upon in the ghetto." The report cited Census Bureau figures that put television sets in 87.7% of the nation's nonwhite homes.

This means, of course, that in the cities where major concentrations of Negroes have clustered the television audience is significantly black. No one can deny that the proportion of Negroes in the audience exceeds by far the proportion of Negroes or Negro-oriented material appearing on all those lighted tubes in Negro dwellings.

And the defect in communications extends in the other direction, the President's commission asserted. "The absence of Negro faces and activities from the media has an effect on white audiences as well as black," the report said. "If what the white American reads in the newspapers or sees on television conditions his expectations of what is ordinary and normal in the larger society, he will neither understand nor accept the black American. By failing to portray the Negro as a matter of routine and in the context of the total society, the news media have, we believe, contributed to the black-white schism in this country." In the commission's view, the schism threatens to develop two societies, one black and one white, living in perpetual tension or hostility.

If indeed that is the course upon which this country is heading, its reversal will require the massive work that the President's commission laid out for all elements of government and private enterprise. In this process, the television broadcaster must assume a role of leadership, simply because of the enormous physical power of the facilities in his custody.

In recent years a good many broadcasters have begun to hire Negroes when qualified Negroes could be found. More Negro performers have found their way to local and network programs. The quality and extent of news coverage of race relations have significantly improved. But in the same period Negro expectations have been rising, and with them Negro militancy. Communication to and from the ghetto has not kept pace with the ghetto dweller's insistence to be heard. Like it or not, it is the television broadcaster who controls the main routes by which black and white can be eventually brought in touch. Keeping those routes open may be the most important assignment the broadcaster faces as the summer nears.

☐ The one thing that television broadcasters do not need right now, as they consider ways to ease racial tensions, is meddling from outside sources that have proved inexpert and exacerbating in the past. Yet in at least some cities, broadcasters are facing exactly that kind of intervention.

Late last month the Ford Foundation, in one of its more witless moments, granted $160,000 to the communications office of the United Chuch of Christ to search for racial discrimination in southern broadcasting. Dr. Everett C. Parker, director of the church's communications office, said monitoring groups would be established and that when examples of discrimination were found, the church would bring them to "judicial forums."

This is the same Dr. Parker and the same organization that have been attempting for nearly four years to persuade the FCC to deny a license renewal to WLBT (TV) Jackson, Miss., which Dr. Parker's office accused of all sorts of racial bias. Last October, weighing all the evidence taken in a 12-day hearing, an FCC examiner concluded that the church had failed "woefully" to prove its case, and he recommended unconditional renewal of the license. Although the FCC has yet to take final action in the case, extracts of the examiner's findings would seem to give the commission little reason to reverse him.

Here, among other observations, is what Examiner Jay A. Kyle said about a United Church of Christ monitoring report on which its case against WLBT was heavily rested:

"The monitoring study is of little, if any, significance in resolving the issues specified by the commission. It has virtually no meaning for the simple reason that it was not a fair and equitable monitoring study but an arbitrary selection of excerpts from various programs taken from the week March 1 through March 7, 1964. . . . The conclusion is here reached that the monitoring study, upon which most of this proceeding has hinged, is worthless."

Wonder if Dr. Parker attached Examiner Kyle's decision to his application for the Ford grant?