November 1963 Vol. XX No. 11 One Dollar

TELEVISION

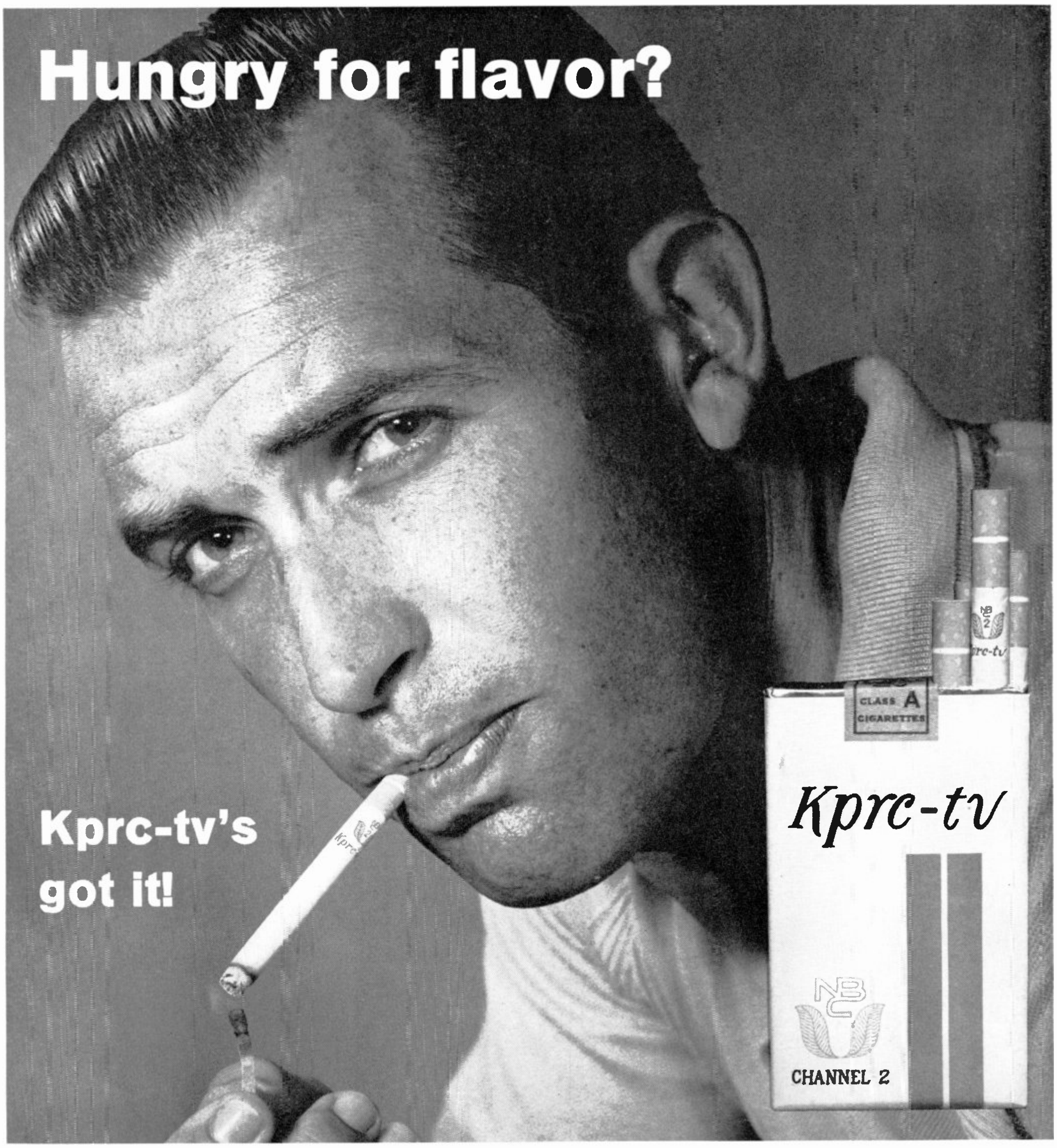
The TV Groups: Hale, hearty and harassed

Cereals and TV: The battle for breakfast

The Critics: What they think of the season

Promotion '63-64: The hot contest for TV's audience

THE FILM CAMERAMAN
Life and times of television's elite craftsmen



Flavor you never thought you'd get from any Houston TV set!

You'll never know how satisfying Houston television can be until you try KPRC-TV. Fine, flavor — rich showmanship goes into KPRC-TV. Then, the famous channel two **brings out** the best taste of the commercials. Sound too good to be true? Buy a pack of KPRC-TV commercials today and see for yourself.

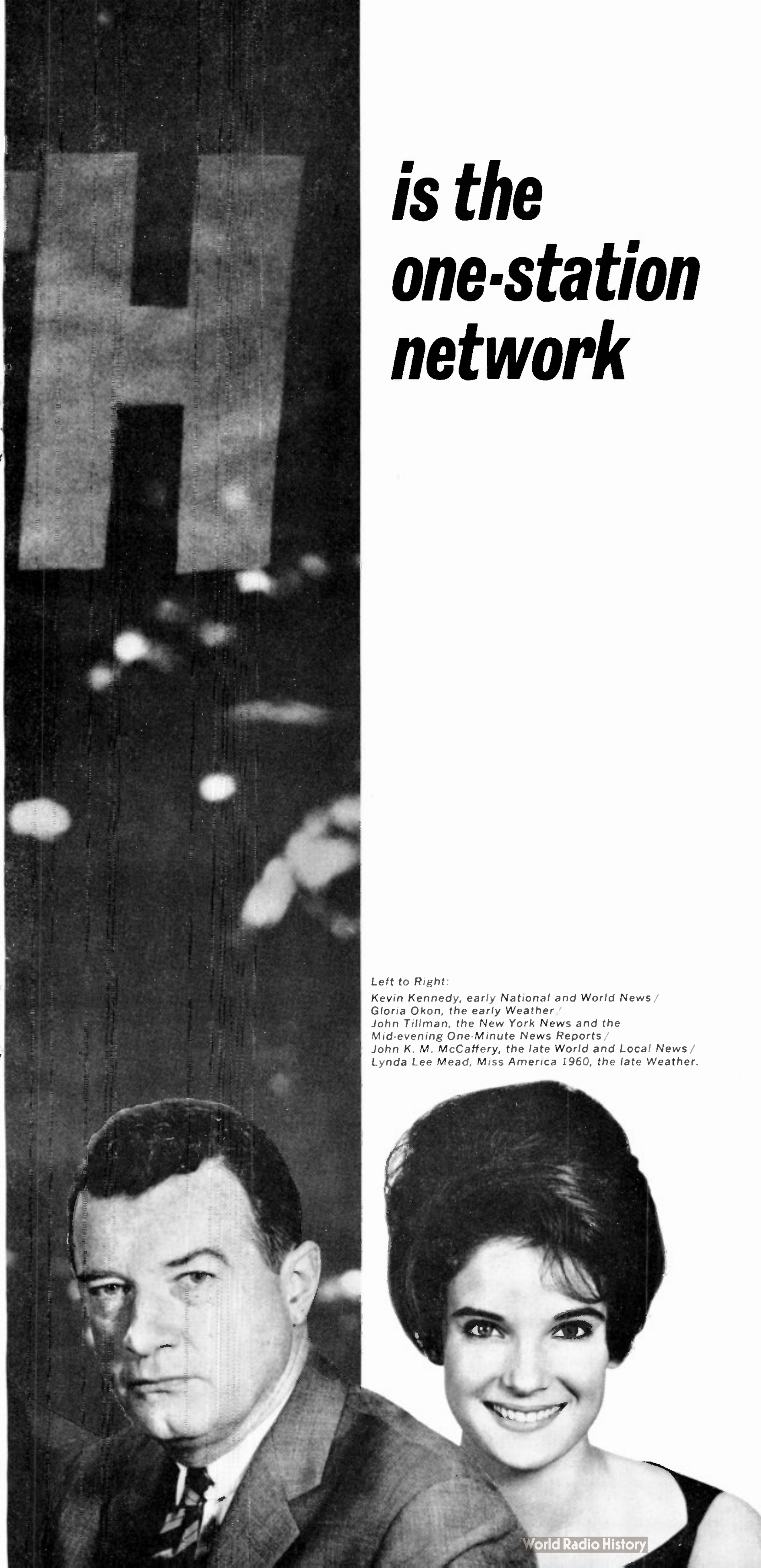
COURTESY OF *The American Tobacco Company*

Channel Two makes the difference

HOUSTON'S *Kprc-tv*

Edward Petry and Company, National Representative


DEPT



is the one-station network

Getting to the bottom of the day's news has always been a prime project of WPIX-11, New York's Prestige Independent. Truth is, WPIX-11 is the only New York independent with a record and reputation for television news.

An impressive array of major news awards attests that WPIX-11 does more than just report the news—we dig it up, dig into it.

Outstanding veteran news personalities like John Tillman, Kevin Kennedy and John K. M. McCaffery bring New Yorkers a depth and scope in television news that's tough to beat.

This is the kind of recommendation that ought to count heavily in your appraisal of the New York independent stations.

Left to Right:
Kevin Kennedy, early National and World News / Gloria Okon, the early Weather / John Tillman, the New York News and the Mid-evening One-Minute News Reports / John K. M. McCaffery, the late World and Local News / Lynda Lee Mead, Miss America 1960, the late Weather.

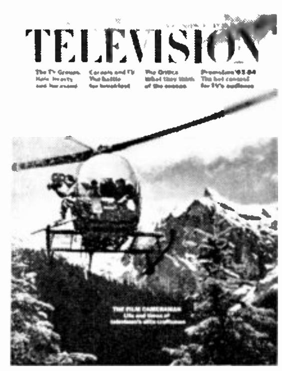
WPIX TV/11
THE ONE STATION NETWORK
NEW YORK

represented by
Peters, Griffin, Woodward, Inc.

November 1963 • Established 1944, Volume XX, Number 11

TELEVISION

DEPARTMENTS



Cover • *This sector of the Canadian Rockies will probably never be immortalized in word or song. It's just another mass of rock near Lake Louise. But the men on the Alpine account found it ideal for shooting a commercial—the heights TV cameramen will go to on an assignment. It's the cover and part of the Closeup in this issue.*

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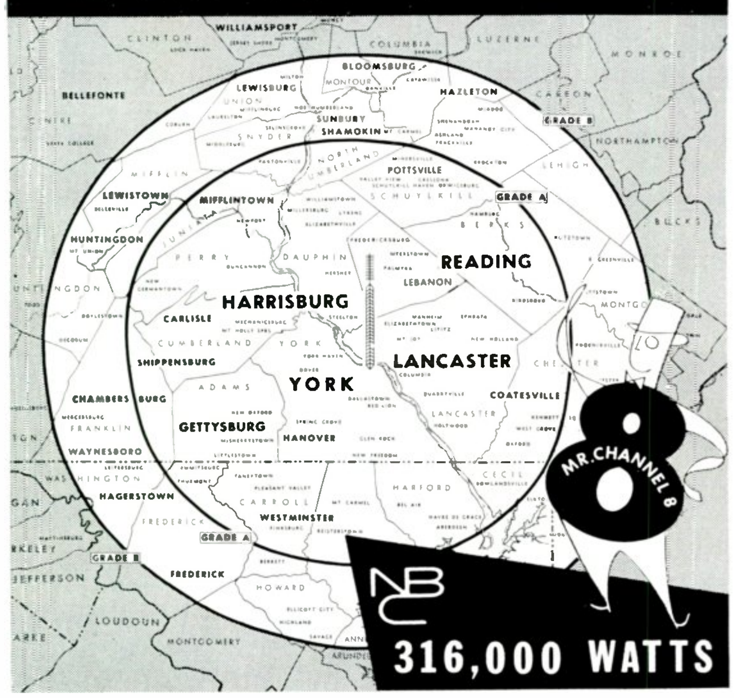
MULTI-CITY TV MARKET



The WGAL-TV market is consistently prosperous. Its agricultural industry, thanks to today's modern equipment and scientific advances, is a very important facet of its stability.

53,636 farms sell crops worth $129,765,000 . . . dairy products $164,595,000 . . . poultry and end products $101,416,000 . . . livestock and end products $101,506,000

Reach and sell the great WGAL-TV market where Channel 8 is more effective than any other station, has more viewers than all others combined.*

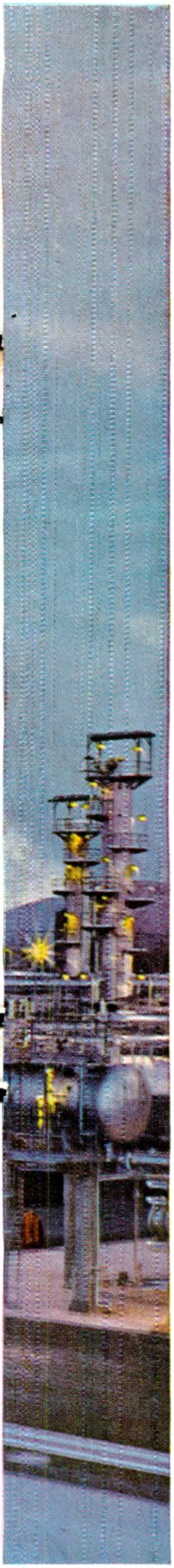
*Statistics based on ARB data and subject to qualifications issued by that company, available upon request.

Market figures: latest U.S. Census

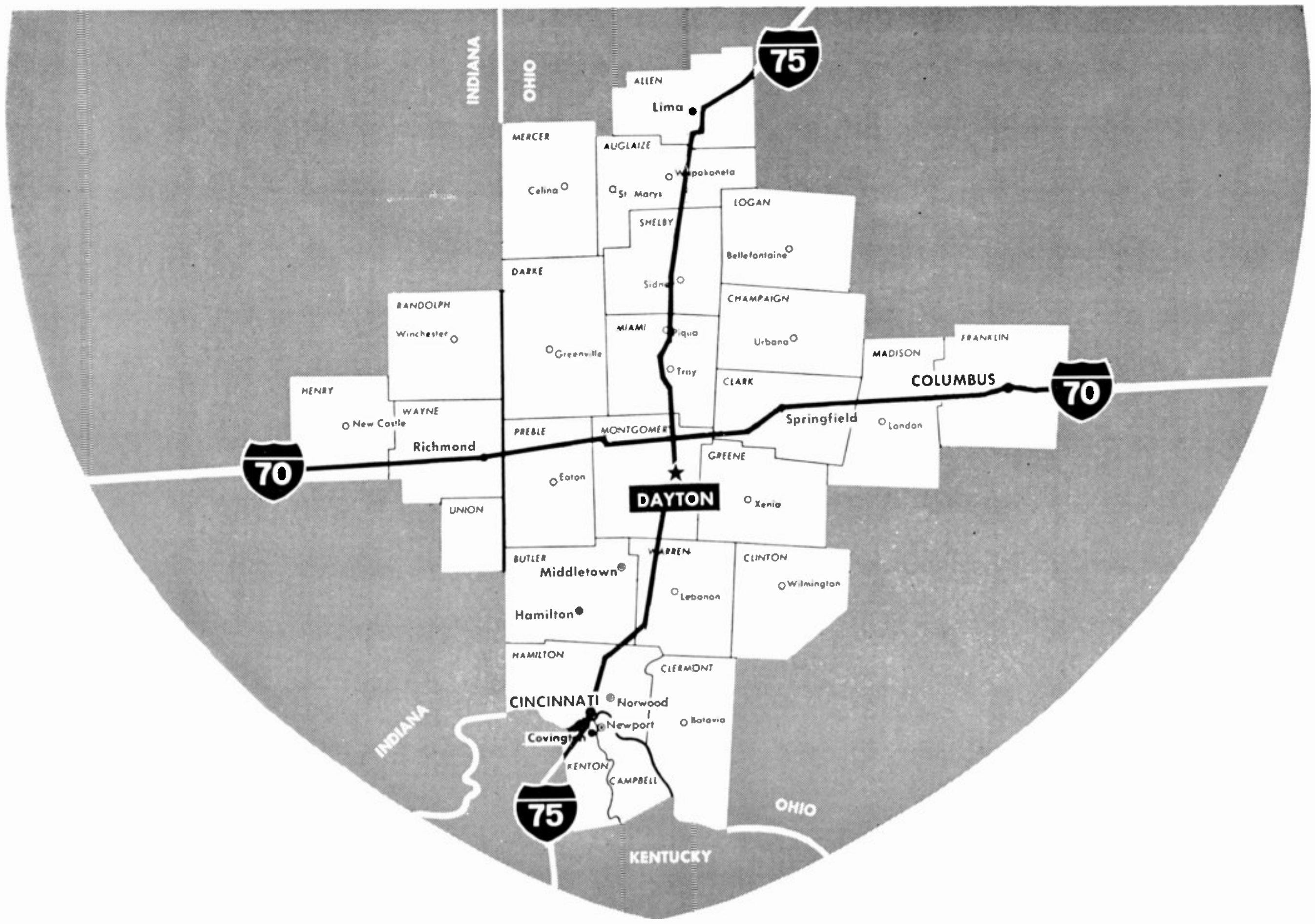
WGAL-TV
Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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



Welcome to Megacity© 70 75



...the tenth largest consumer market in America

Within seventy miles of the intersection of Interstate routes 70 and 75 are the business centers of **seven** metropolitan areas . . . three and one-half million people . . . **tenth** largest consumer market in America!

Situated in the geographical center of Megacity 70-75 are the transmitters of WHIO-TV, AM, FM—**powered** to reach a huge segment of this concentrated audience with a total buying power of over **seven billion.**

Let George P. Hollingbery tell you how efficiently and economically you can reach it.
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WHIO-TV • CBS • CHANNEL 7

WHIO

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FOCUS ON BUSINESS

Flush of success: RCA with color, spot TV with per-family spending

As U.S. business moved into the final quarter of 1963 last month, economic straws in the wind were landing all over the place. The stock market was at its highest level in history. Business was bullish and continuing on an expansion pace now 33 months old. Even price hikes in steel, lead, chemicals, paper, tires and textiles, a sure sign of inflation to some, were believed by most to be something the market, in its current state of confidence, could stand.

Corporate optimism was the banner being waved and standing in the front ranks of the wavers was RCA. R. W. Saxon, president of RCA Sales Corporation, started off the quarter with an announcement that color TV set sales, pegged at $450 million for 1963, will gain momentum next year to hit $750 million, pass the $1 billion annual retail going rate of the black-and-white TV receiver industry in 1965.

It could have been just more beating on the color drum but the announcement took on added significance when Saxon noted that RCA's color set dollar volume is running ahead of its black-and-white unit business this year—even though that black-and-white volume is more than 10% ahead of last year.

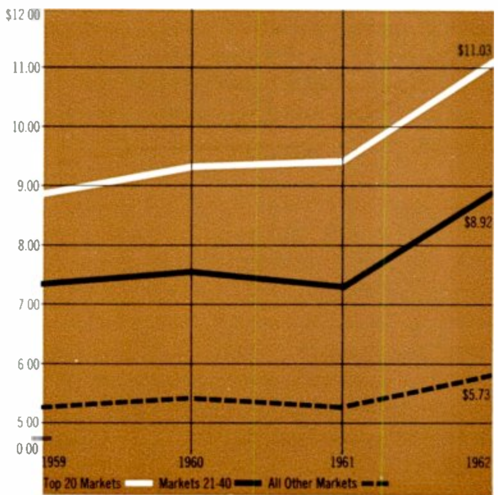
Saxon predicts that next year RCA color sales will surpass "the combined total of the remainder of our home instrument business," which means the works—black-and-white TV, radio, phonographs and tape recorders.

■ For those stock market investors who have an eye on amusement issues, and who believe a week indicates a TV season, the first Nielsen 30-market ratings report last month would have sent them scurrying to their friendly broker to load up on CBS (76½ on the NYSE in mid-October).

CBS-TV, for the week ended Oct. 6, placed 12 of its shows in the Nielsen top 20. ABC-TV placed seven, NBC-TV one. It was a loud opening salvo.

■ The sticky problem of agency compensation came partially unstuck last month and the ad industry will be watching closely. General Foods plans a two-year test of a new agency payment system. Young & Rubicam and Ogilvy, Benson & Mather will put aside the traditional 15% commission (on six GF products). GF will determine what agency services it wants for each product, pay as they're performed, also make annual payment to cover proportionate parts of agency overhead expenses. Media commissions will be passed back to GF or credited.

SPOT TV EXPENDITURES PER TV FAMILY 1959-1962



Source: TvAR

■ While the public eye is riveted on the new TV season, and the agencies sweat over the bets they placed for clients on network shows, spot TV comes to mind as a glamourless appendage of the whole thing. But if money counts for anything, it becomes increasingly clear that spot TV is the big noise in the industry.

Everyone knew the spot medium was growing. In the first half of this year it reached a milestone (see "Focus on Business," TELEVISION MAGAZINE, October 1963), bettered network spending by nearly $32 million ($142,877,000 in spot, $111,165,900 in network).

When 1963's complete spot spending total is in it will make interesting statistics, but going back to 1962 spot expenditures, Television Advertising Representatives Inc. comes up with a spot spending examination per TV family, finds that in 1962 spot hit an all-time high of $10.99 per TV family on overall billings of $539.4 million. (TvAR's formula matched official FCC market-by-market spending figures against TELEVISION MAGAZINE's "Telestatus" figures for TV homes per market.)

TvAR calculates spot at $9.65 per TV family in 1961, $10.03 in 1960. But national averages, it notes, cover up variations that exist between large and small TV markets and between certain markets of similar size.

In general, says TvAR, per-family investment in spot TV tends to vary with the size of the market. In the top 20 TV markets, spot TV expenditures averaged $11.03 per family. This compares with $8.92 in markets 21 through 40 and only $5.73 in markets below the top 40. And TvAR notes that the outlay in the below-top-40 markets increased at a slower rate between 1961 and 1962 than in the larger TV areas (see chart on page 9).

Wide variations exist among markets within the same group, TvAR finds. Among the top 10 markets, for example, the range extended from $15.21 for Chicago to $9.84 in Boston. And while Baltimore and Cincinnati are comparable in size from the standpoint of TV homes, spot TV spending averaged $8.13 per TV family last year in Cincinnati vs. $11.43 in Baltimore.

NUMBER OF STATIONS A FACTOR

The number of TV stations in a market, TvAR reports, appears to be a factor in shaping the size of per family TV outlays (because of the availability of additional commercial time during peak months). But here, too, there is no exact rule. Spot TV billings in four-station San Francisco amounted to $10.36 per TV family, somewhat below the $10.87 average for three-station Cleveland. Conversely, in four-station Miami, outlays amounted to $11.56 per family, well above the $8.51 figures for three-station Atlanta.

In TvAR's market examination, Buffalo-Niagara Falls ranked highest in spot billings per TV family with $15.21. Lowest ranked was Evansville, Ind.-Henderson, Ky., at $3.53.

■ If it's figures that interest the businessman, Madison Avenue came up with a whopper last month: $496 million, the estimated combined billings now stacked under the corporate roof of Interpublic Inc., thanks to the acquisition of Erwin Wasey, Ruthrauff & Ryan.

The deal, biggest in the history of the agency business, saw EWR&R (1962 billings: $83.5 million) become a wholly owned subsidiary of Interpublic Inc., a holding operation whose subsidiaries last year billed a combined $413 million, principally from McCann-Erickson and McCann-Marschalk.

It was an open secret that Interpublic president Marion Harper Jr. had long aimed at making his operation the top billing agency. It's taken more than one agency to do it, but the Interpublic combine now tops J. Walter Thompson for the billings lead. JWT's 1962 billings hit $419.6 million; Interpublic's billings now run about $77 million more.

JWT, however, still ranks as the top TV billings agency. Last year it put an estimated $123 million into spot and network television. McCann-Erickson, McCann-Marschalk and EWR&R combined directed approximately $77 million to television.

A lot of questions about Interpublic's new acquisition still have to be resolved. The obvious snag is competitive accounts. EWR&R has clients in some instances competitive with McCann's, and they are reportedly not happy about the separate yet one-roof structure they now come under. Most are taking a "wait-and-see" attitude and further developments are sure to come.

■ Network television, through the 1963 end of the 1962-63 season and down through summer reruns, billed $543,-826,700, a 5.3% gain on the $516,268,700 recorded for the January-August period 1962.

Daytime billings for the first eight months of 1963, according to the Television Bureau of Advertising, totaled $176,445,000, a gain of 10.6% over 1962. Nighttime billings rose from $356,689,-000 in 1962 to $367,381,700, an increase of 3%.

The network scorecard: ABC-TV over the first eight months billed $141,225,100, an increase of 6.6% over 1962. CBS-TV's $212,194,700 was an increase of 6%. NBC-TV, with $190,406,900, was up 3.7%.

TV spending classifications over the first half of 1963 showed where the big billings gains were coming from. Out of the 31 classifications in spot and network TV reported on by TvB, 22 showed increases over the first half of 1962.

Cosmetics and toiletries advertisers, according to TvB, were in the lead of all product classifications in boosting first half spending. The category was up $18.4 million or 20.7% over its first half 1962 $107,264,900.

Drug products' spending increase was $17.4 million, hit $90,853,500 vs. $73,-405,670 in the first six months of 1962. Billings for food and grocery products, TV's largest classification, increased from $164,711,032 to $178,821,700. Automotive climbed from $35,255,386 to $45,-596,500; beer, ale and wine from $32,-731,424 to $39,281,600.

■ Community antenna television picked up another foe last month, and a probable friend. Combining to fight the spread of CATV: the major television antenna and accessory manufacturers. Almost certainly planning a link with community antenna operations: the West Coast subscription television project now headed by Sylvester L. (Pat) Weaver.

The antenna manufacturers see a weakening in their rooftop installation business if many more families convert to cable-fed TV. Twelve of the antenna industry leaders met in Cleveland last month to form a new organization called Television Accessory Manufacturers Institute (TAME).

TAME announced its function as "a common industry effort opposing the raft of community antenna systems emerging throughout the land." And it maintains that "the viewing public must be provided with all the facts so that they may choose between a paid-up private antenna system or a cable system . . . incurring a lifetime monthly charge."

TAME doesn't so much object to CATV systems feeding communities where topography defeats a TV signal as it does to systems "appearing in cities where normal TV has been enjoyed for years with properly designed private antenna installations." The public and municipalities, TAME adds, "are being made to think that these systems offer a better TV picture for less—which is highly argumentative."

The National Community Television Association had a quick answer for TAME, said, in effect, that the antenna men stand in the way of progress. "The public," said NCTA, "demands CATV service because it wants clear TV reception and a wide choice of television signals. This it gets from CATV systems, evidently something the public has not been able to get from home antennas."

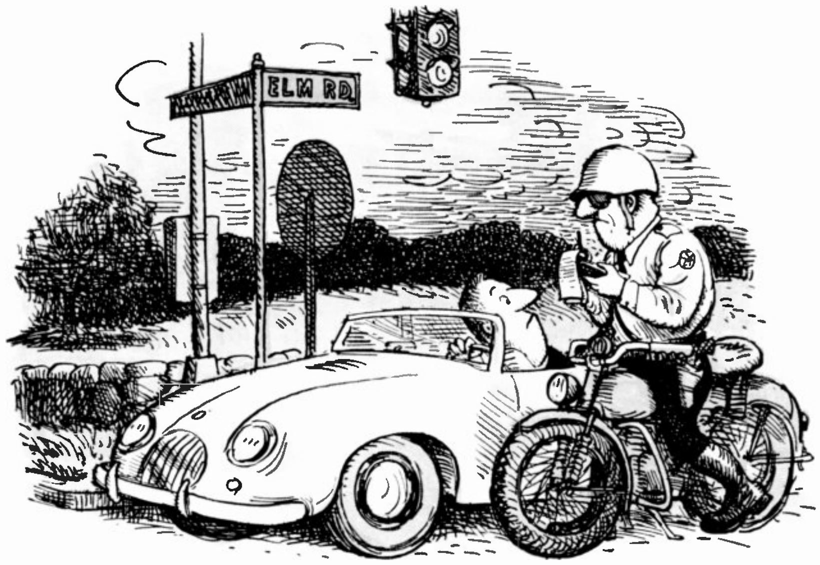
MAY CUT INTO ANTENNA SALES

Pay television also alarms the private antenna manufacturers, especially the proposed Subscription Television Inc. project slated for Los Angeles and San Francisco, a wire or cable service which could easily be tied into CATV operations serving the West. TAME feels that wired pay television will be a natural programing source for CATV to pick up, cutting deeper into private antenna sales.

■ If you make your money in broadcasting, why not put your money into broadcasting? The question has occurred to Bob Hope, Bing Crosby, Frank Sinatra, Danny Kaye, Gene Autry and David Brinkley, among others. And they've all answered it by investing in radio and TV stations.

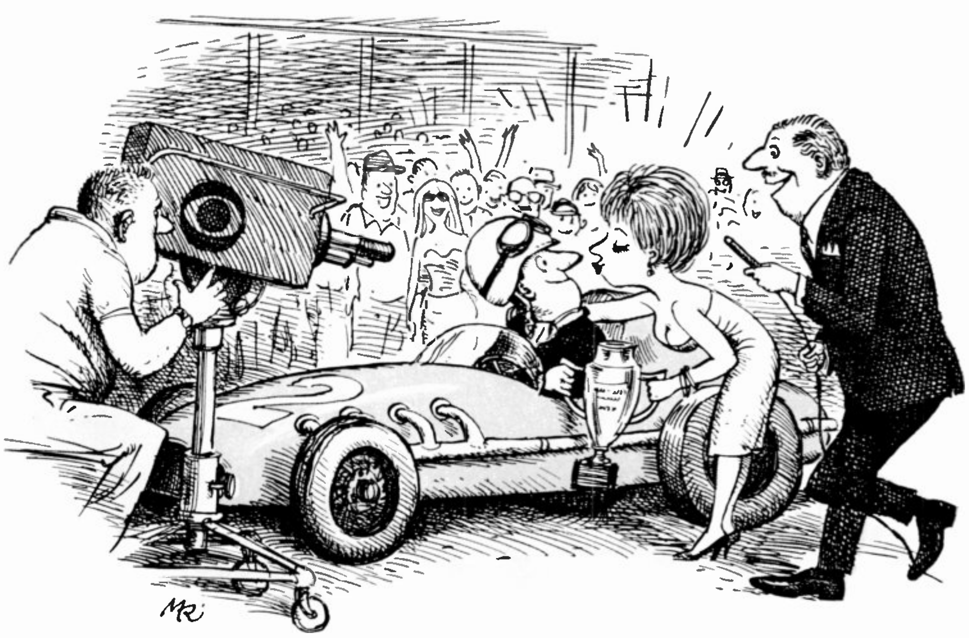
The newest owner-hopefuls: Jack Paar and Bob Newhart. Paar, through his Dolphin Enterprises Inc., has agreed to buy control of WMTW-FM-TV Poland Spring, Me., for something under $4 million. Newhart and his business partner, Frank Hogan, have filed with the FCC to buy WDHF (FM) Chicago.

No one, apparently, wants to retire to a chicken farm any more. END



Year-round, sports coverage on the five CBS Owned television stations zooms far ahead of all competition. Football? Television's most comprehensive schedule of collegiate (NCAA) and professional (NFL) gridiron action. Golf? Exclusive live coverage of the Masters and PGA tournaments and, starting December 28, sixteen successive weeks of top-flight elimination play in the new $166,000 CBS Match Play Classic. Racing? Live cameras are trackside for each leg of the coveted Triple Crown: Kentucky Derby, Preakness and Belmont Stakes. Plus billiards, bowling, basketball, surfing, parachuting, auto-racing and other peak-interest competition on the weekly "Sunday Sports Spectacular." Moreover, this all-out coverage from the CBS Television Network is backed by top-notch reporting of local and regional contests by some of the sports world's biggest names. Want to speed up sales? Your CTS National Sales representative can get you off to a fast start.

Sports makes the difference!



CBS TELEVISION STATIONS NATIONAL SALES

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

Live and Lively!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ALSO LIVE:

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

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

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

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

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

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

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

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

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

KRNT-TV

Channel 8 in Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.
Represented by The Katz Agency

FOCUS ON NEWS

The start of a new TV season; the continuation of a battle over TV ad regulations

For much of the television industry last month there was really only one topic of conversation. It was hard to avoid: the debut of a new TV season.

ABC-TV jumped the starting gun by premiering all of its 1963-64 shows Sept. 15 through Sept. 21. Up against reruns on the other networks, it won the week in overall ratings.

The real test, however, was to come two weeks later with the Nielsen 30-market ratings measuring the first week of the season in which the new programing of all three networks faced off against each other.

The Nielsen report for the week ending Oct. 6 gave CBS-TV its chance to crow. CBS programs took 12 of the top 20 positions, five of the top 10. And the *Beverly Hillbillies,* unable to improve on last season, again ranked as the top-rated show.

ABC-TV, after a last place ratings finish last season, showed a marked improvement in the new season's first competitive week. It took seven top 20 positions, four in the top 10. And its *Patty Duke* and *Donna Reed* shows placed second and third respectively in the derby.

NBC-TV had little to cheer about. Only one of its shows, *Bonanza,* placed in the top 20, in eighth position. (But its *Bill Dana Show,* outside prime time at 7-7:30 Sunday, scored a 41 share of audience, highest of any network show for the week.)

One week, of course, does not make a season, and three weeks is something of a record for folding a series, but ABC needed only that amount of time to ax the return of a big-time quiz format. *100 Grand* was the season's first fatality.

The program generated little steam and even the show's executive producer had to admit afterward that the only viewers for the third show "were relatives of the contestants." ABC wasn't laughing but it hopes the viewers will at a replacement format it scheduled to start Oct. 20 called *Laughs for Sale,* a comedy-panel-audience involvement series packaged by Revue.

NBC-TV meanwhile announced a new show for its 1964-65 schedule, *The Jack Benny Program.* While Benny will finish out the season on CBS, his home for 15 years, the network isn't picking up his option for 1964-65. Revue Productions, subsidiary of MCA Inc. and co-owner of Benny's J&M Productions, quickly negotiated a deal with NBC.

Benny, who started in radio with NBC in 1932, left that network in the great CBS "talent raid" of 1948-49 that saw several radio stars switch allegiance. The lure for the comedian was CBS's $2,260,000 purchase of Amusement Enterprises, Benny's own corporation that controlled the contracts with artists appearing on his show, a capital gains deal with income tax advantages.

Benny was reportedly unhappy with the slotting of his show this season after *Petticoat Junction,* asked to follow *Red Skelton,* as he had in 1962-63. CBS refused. Slightly ironic was the first Nielsen report that showed *Petticoat Junction* in 11th place, *Benny* in the 15th slot. The new show seemed to be benefiting from its *Skelton* lead-in, as Benny had wanted to.

■ "Civilization may come to an end tomorrow . . . but now here's a message from our sponsor." The mocking words were those of new FCC chairman E. William Henry. As Newton Minow before him had picked programing as a battleground, Henry chose "overcommercialization" to be the issue (see "Playback," page 20). The word is long, and Henry sees the viewer as long-suffering.

In his first major speech since taking office (before some 1,000 broadcasting and advertising executives at an International Radio & Television Society luncheon in New York), the FCC chairman decried commercial interruptions in programs, "the massive doses of clutter at the station break," and overcommercialization in general.

He said that complaints about commercials—"their number, length, frequency, loudness, timing and so forth" were second only to complaints about programs in the FCC mailbag.

But like the weather, which everyone complains about, nobody seems to know quite what to do about commercials.

Broadcasters, if commercial malpractices do exist, favor voluntary cleanup action, as do many influential members of Congress, among them chairman of the House Commerce Committee Oren Harris (D-Ark.) and chairman of the Communications Subcommittee Walter Rogers (D-Tex.).

The FCC, on the other hand, proposes rule-making in broadcast advertising. Siding with Henry, not necessarily for regulation but for "improvement" in the commercial field, are advertisers and agencies.

The Association of National Advertisers for months has been campaigning against what it calls excessive clutter in the breaks on TV stations, defines "clutter" as commercials, promotional announcements, station identifications, prolonged credits and titling and, in short, any non-entertainment breaks in programs.

When the FCC proposed commercial regulation last May, it announced itself open for suggestions on how it might go about things, also said it would consider adopting the commercial time limitations that are now part of the NAB radio and television codes. The "suggestion" period closed on Sept. 30, and just about everyone got a word in. The word: stop!

The three national networks, the NAB, several multiple owners and state broadcasters associations told the FCC that any government regulation of commercial time standards for broadcasters would not only be illegal but contrary to the best interest of the public.

The NAB summed it up in 44 pages of comments, noted that the FCC lacks authority in the commercial area and that the proposed rule-making would destroy free enterprise in broadcasting, doom industry efforts at self-regulation.

But self-regulation itself seemed to be bogged down at a TV code board meeting addressed by NAB president LeRoy Collins. Seeking to spur representative broadcasters on the code board into making the code a "dynamic" instrument, Collins warned that there are "serious troubles at hand relating to [commercial] interruption, to poor quality, to clutter, to believability, to taste." Industry efforts to do something about it, in Collin's opinion, "have been grossly inadequate."

If broadcasters had the kind of NAB code of self-regulation they are "capable of making," Collins asserted, "no FCC chairman would dare speak as Mr. Henry did in New York . . . no FCC, no congressional committee, would consider laying down guidelines to govern our efforts like those now under active consideration."

Collins had no specific comments or suggestions on the direction the codes should take. Noting this, the majority of board members registered "disappointment," took no action, except to pass a resolution praising the accomplishments of resigning code authority director Robert D. Swezey.

The dispute over federal regulation of broadcast media continues, and apparently will for a long time to come. Neither side appears to be making much progress, except in oratory.

At Portland, Ore.'s Reed College, a conference on "Television: Its Role in the Democratic Process," turned into an examination of the government's role in TV.

CBS president Frank Stanton decried government restrictions "that will not let us do our best or our most." FCC Commissioner Kenneth A. Cox announced that the federal government had the power to regulate radio and television "in all their aspects."

And there were agency men like Frederick Papert, chairman of Papert, Koenig, Lois, who took a "someone please do something" stand.

Speaking at a round-table discussion before the International Film Festival & Audio-Visual Exhibition in New York on "Who Should Control Commercials," Papert said that if broadcasters can't control commercials properly, "I think the government should."

It was admittedly last-resort thinking, and overall Papert thought "blatant abuses" in TV commercial integrity are under control. But Papert also felt that "something ought to be done about the great grey area of weasel-wording and half-truths" which is still running wild. And he felt the majority of today's commercials fall into the "grey" area.

Papert won few friends in the cigarette industry when he singled it out as being among the most guilty of exaggerated claims and weasel-wording.

■ If it was a month for the airing of problems, for broadcasters it was also time for a small victory. The Senate voted to suspend the Section 315 "equal time" requirement of the Federal Communications Act, as applied to presidential campaigning, for 60 days before the 1964 election.

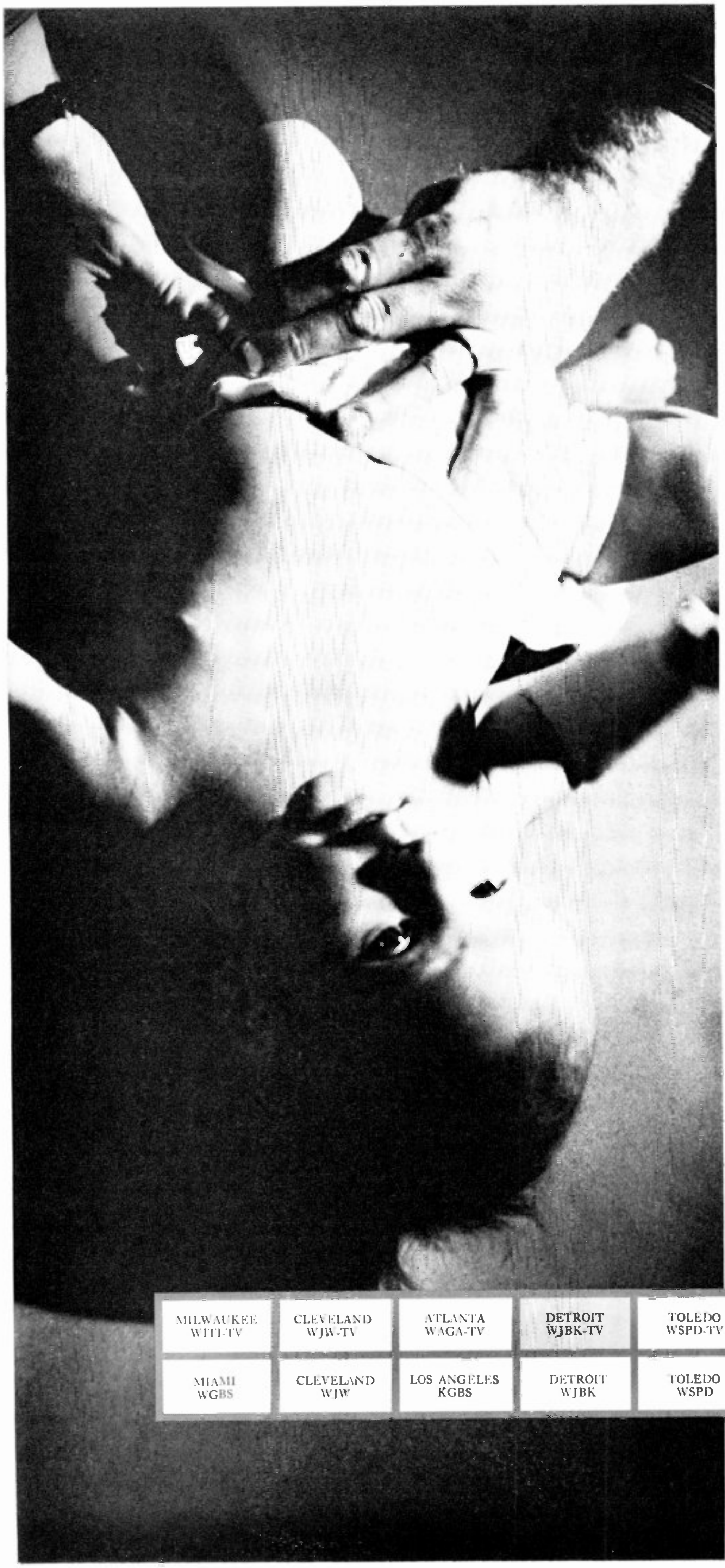
■ Educational television also won a victory, a new $6 million grant from the Ford Foundation for 1964. With the latest outlay, foundation spending on ETV assistance since 1951 amounts to $86.4 million.

The new grant goes to the National Educational Television network (NET) specifically earmarked for "high quality informational and cultural" programing. In making the grant, the foundation announced that it is terminating any large-scale grant-making to instructional television, believing this "school room" end of ETV "sufficiently established."

John F. White, president of NET, said the new funds will be put into five hours of "original" program productions weekly, at least half of it devoted to "public and international affairs."

■ The community television field last month welded together a new CATV firm out of two already substantial CATV owners, RKO General and H&B American Corp. The new operation, after transactions are completed, will operate over 50 systems with 100,000 subscribers.

The deal turns over to H&B the RKO General CATV subsidiary, Vumore Inc., and a microwave relay subsidiary. In turn, RKO General, which already owns 20% of H&B, will receive an additional 1,550,000 shares. Vumore will be liquidated and RKO General will wind up with about 56% of H&B through its wholly-owned subsidiary, Video Independent Theatres Inc., Oklahoma City. END



WE'VE GOT A WAY WITH WOMEN

Big changes for Fall! A great new WJBK-TV season is born and thriving, with daytime programming our big women's audience likes better than ever. From second-cup-of-coffee time through the dinner hour, we captivate the ladies with the Morning Show, 9 to 10:30 a.m., Hennesey, 2:30 to 3 p.m., the Early Show, 4:30 to 5:55 p.m., a full hour of news from 6 to 7 p.m., plus great new syndicated shows and the best of CBS. Very definitely, WJBK-TV's your baby to sell the big-buying 18 to 39 year old gals in the booming 5th Market. Call your STS man for avails.

TV2

WJBK-TV

DETROIT

CBS

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

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

FOCUS ON PEOPLE

HENRY SCHACHTE
Executive Chairman of the Review Boards
J. Walter Thompson

J. Walter Thompson made room at the top last month for **Henry Schachte,** former ad boss for Lever Bros. Schachte, a JWT consultant for the last several months, becomes part of the agency's management group and executive chairman of the review boards, reports to Dan Seymour, executive committee chairman.

After the Schachte appointment, JWT also named eight executives as senior VPs (including **William H. Hylan,** radio-TV director and former CBS-TV sales chief who joined the agency last June).

Schachte has had a knack for parlaying lesser jobs into the top ad post. He came out of technical writing to manage institutional advertising for General Electric in 1936. In 1947 he became national ad manager for Borden Co. after serving as a Borden account executive at Young & Rubicam. He left Borden in 1953 as director of advertising, joined Bryan Houston Inc. as a senior vice president.

Joining Lever Bros. in 1955, Schachte by 1959 had Lever's top U.S. ad job. In 1961 he switched from executive VP of the U.S. company to Unilever Inc., the parent company in London. He left Unilever's marketing management last December to become a consultant.

WALTER GUILD
Board Chairman
Guild, Bascom & Bonfigli Inc.

DAVID BASCOM
President
Guild, Bascom & Bonfigli Inc.

It was musical chairs in San Francisco last month. **Walter Guild** and **David Bascom,** respectively president and chairman of Guild, Bascom & Bonfigli Inc., switched titles and responsibilities. Guild has become board chairman, Bascom has become president.

Guild has specialized in marketing and direction of service on all accounts; Bascom's specialty has been in the creative areas. Both, in conjunction with executive VP Dan Bonfigli, have worked interchangeably in the development and direction of the San Francisco agency since its formation in 1949.

The new alignment will keep chairman Guild active in areas of campaign planning, new business and marketing but give him more time to concentrate on activities for the State Department in the field of foreign aid. Bascom assumes all of Guild's other presidential duties and also continues as creative director.

ROBERT NORTHSHIELD
General Manager
NBC News

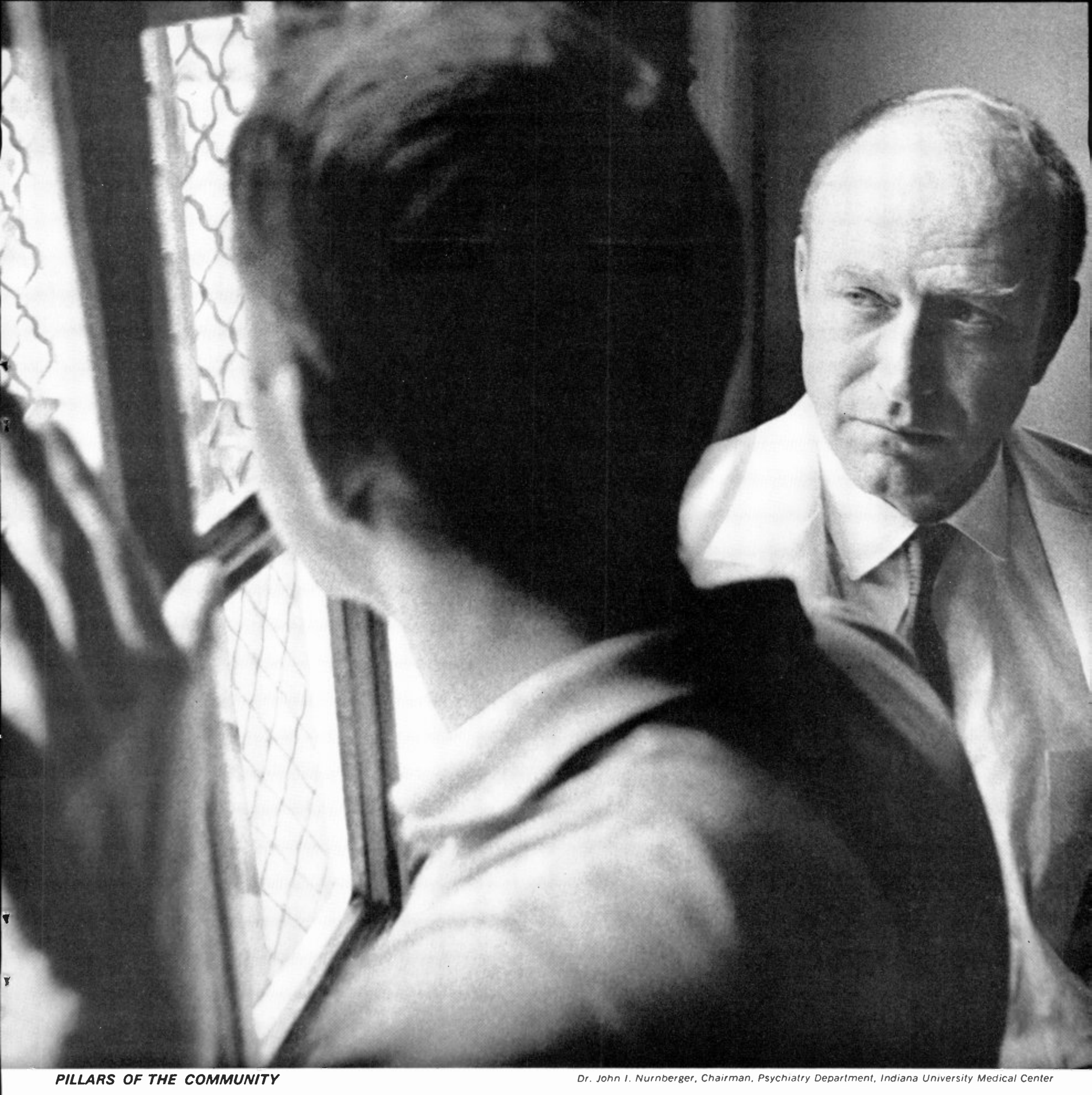
CARL LINDEMANN JR.
Vice President, Sports
NBC Sports

NBC is in the program supply business but in September it found itself supplying manpower as well. To Subscription Television Inc. as sports chief: **Tom S. Gallery,** NBC's director of sports. To ABC News as president: **Elmer W. Lower,** general manager of NBC News. The network had the replacements handy. Succeeding Gallery will be **Carl Lindemann Jr.,** a veteran NBC program executive. In for Lower: **Robert Northshield,** an NBC News producer.

Lindemann will not take Gallery's spot until the NBC sports chief officially retires on Dec. 1. In the meantime, Lindemann, coming off production on the *Today* show, has been appointed VP in charge of sports, will take over completely when Gallery joins Pat Weaver and the West Coast pay TV operation.

Northshield's post is more immediate. He stepped in soon after Lower's departure as general manager of NBC News and Public Affairs, the number three spot in the news division behind executive VP William McAndrew and VP Julian Goodman.

An ex-newspaper man (*Chicago Sun-Times*), Northshield joined CBS in 1953, produced a number of documentary and dramatic programs. He joined ABC in 1958 and produced several public affairs shows, left in 1960 to produce the *Ford Startime* series on NBC-TV as an independent. Northshield went on staff at NBC as a producer in 1961, has since alternated on producing the *Today* show and more than a score of NBC News specials.



PILLARS OF THE COMMUNITY

Dr. John I. Nurnberger, Chairman, Psychiatry Department, Indiana University Medical Center

"My brother's keeper"

A community's concern for its troubled few is reflected in the face of this Indianapolis psychiatrist. The skill and dedication of this man and his colleagues shorten the long road back to mental health.

The struggle of a young schizophrenic to find himself is the subject of a WISH-TV documentary "Tomorrow Is A Journey." His breakdown, treatment, rejection by his wife, and re-establishment as a productive and useful citizen are vividly and movingly portrayed in dramatic form.

Shown at mental health clinics in the U. S. and Canada, the program is typical of the prime time, public affairs documentaries produced by Corinthian stations.

Programs like these, strengthen the ties between community and station.

KHOU-TV Houston
KOTV Tulsa
KXTV Sacramento
WANE-TV Fort Wayne
WISH-TV Indianapolis
WANE-AM Fort Wayne

REPRESENTED BY H-R

THE CORINTHIAN STATIONS

RESPONSIBILITY IN BROADCASTING

SAMUEL H. NORTHCROSS
VP, National Director of Broadcast
Foote, Cone & Belding

Veteran agency broadcast man **Samuel H. Northcross,** who established William Esty's television department back in 1948 and directed Esty up into the top 10 TV billing agencies (about $60 million), moved over to Foote, Cone & Belding last month as vice president and national director of broadcast.

The post Northcross assumes at FC&B is being resigned by John B. Simpson, whose future plans were not immediately announced. FC&B bills about $52 million in TV.

Northcross, an Esty vice president, directed all Esty TV operations, essentially the same role he'll perform at FC&B. Early in his career, Northcross was associated with the Gallup Poll's Institute of Public Opinion and Audience Research Inc., and with Young & Rubicam. He also, at one time, published two North Carolina weeklies.

WILLARD E. WALBRIDGE
Chairman, Television Information Committee
Television Information Office

Willard E. Walbridge, executive vice president and general manager of KTRK-TV Houston, has been elected chairman of the Television Information Committee, governing body of the Television Information Office (TIO). He succeeds Clair R. McCollough of Steinman Stations, who had headed the committee since its formation by the National Association of Broadcasters in 1959.

Walbridge organized KTRK-TV in 1954, prior to that had been vice president and general manager of WJIM Lansing, Mich., and manager of WWJ-TV Detroit. His election was announced at the Television Information Committee's fall meeting in New York.

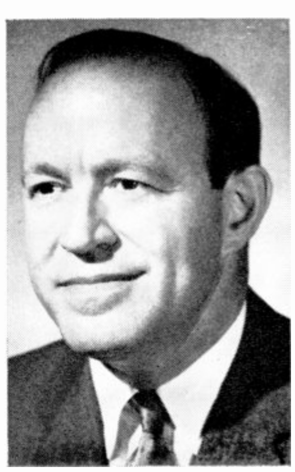
TIO, with a membership of about 150 stations plus the three TV networks, is under the working supervision of Roy Danish, TIO director. The TIO informational role in both industry and public sectors, as outlined by Walbridge, continues to expand.

TED ROGERS
Assistant to the President
Metromedia

TV producer and creative specialist **Ted Rogers** joined Metromedia last month as assistant to John W. Kluge, president and chairman of the New York based broadcast group. Rogers will be responsible for general corporate duties, undoubtedly, in view of his background, many in the programing area.

During the past two years Rogers was executive producer with MGM-TV and Features developing show formats for TV. In 1960, as head of Ted Rogers Associates in Hollywood, he ran a production company at Desilu Studios.

Rogers started out in 1946 with CBS Radio, Hollywood, as a director and writer, went with Dancer-Fitzgerald-Sample in 1950 as head of TV production. In 1953 and 1954 he was with BBDO where he created the *U.S. Steel Hour*. He then spent four years with NBC-TV as a producer and executive producer.



JOHN W. KLUGE
President and Board Chairman
Metromedia

Ted Rogers' new boss, **John Kluge,** was honored last month as Pulse Inc.'s "Man of the Year," the 22nd such award handed out by the media and market research organization to the individual who "makes a notable contribution to the advancement of the broadcast industry or its public usefulness."

Kluge has powered Metromedia into a major multiple ownership that now comprises seven TV and eight radio stations. (One of the TV proerties, KOVR Stockton-Sacramento, Calif., was sold several weeks ago to McClatchy Newspapers.) Noted at the luncheon honoring Kluge were Metromedia's contributions to ETV, now at $665,000 with the recent gift of $100,000 to WETA-TV, Washington, D.C., educational station.

In his award address, Kluge served notice that an FCC decision to allow pay TV in the U.S. "would go down in communications history as a lack of statesmanship judgment in administrative law."

PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

**Henry:
Commercials—cause
for concern
at the FCC**

**Sarnoff:
Viewers—some
misconceptions of
who watches what**

**Stanton.
Editorializing—
its use, abuse
and progress**

E. William Henry, chairman of the Federal Communications Commission, before the International Radio & Television Society in New York:

I would be the first to agree that one of the bureaucrat's besetting sins is an inability to say what he means. But we are not the Federal Conversation Commission. And I am startled—to say the least—by the amount of sound and fury that can arise when people find out that we mean what we say.

Surely, one of the essential purposes of administrative agencies is to take high-flown principles, to which everyone is willing to pay lip-service, and give them flesh, bone and sinew for existence in the everyday world. Surely an agency's practice must at some point live up to its preaching.

This, at any rate, is one quality I would hope the FCC has or will become known for—that when we urge practical fairness, we mean it; when we speak of a broadcaster's good faith determination of his community's needs and interests as the price of a license, we mean it; when we say we will examine his performance at renewal time to find out whether he has made a good faith effort, we mean it—and to turn to the subject that I decided to discuss today, when we say that we are concerned about the degree of over-commercialization in broadcasting, we mean that, too!. . .

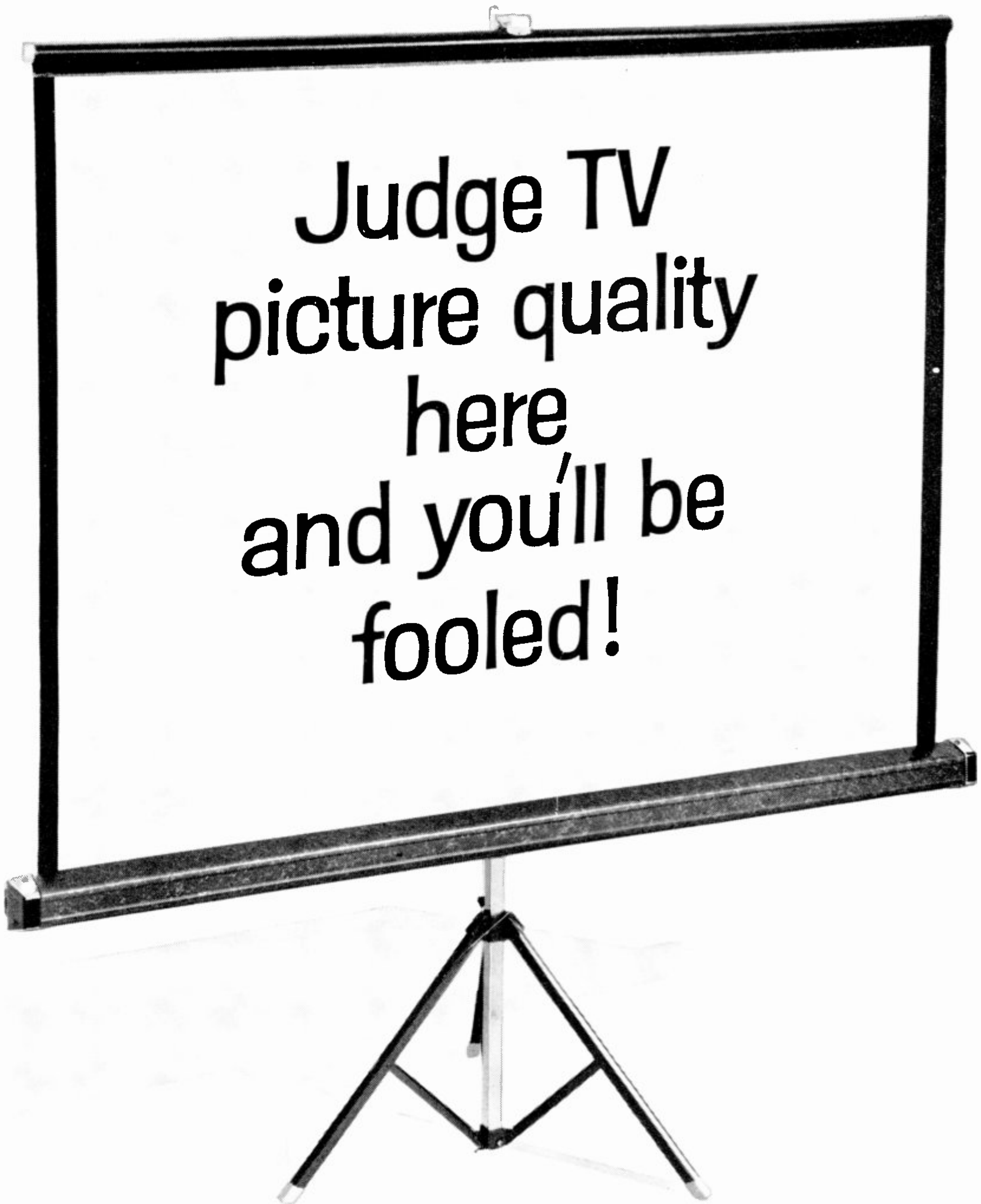
We start from this fundamental principle with which all would agree: broadcasting frequencies are allocated to licensees to provide a local medium of expression and entertainment for the listening and viewing public. Of course use of the medium for advertisers serves a useful public purpose, and of course advertising provides the financial support for programs of all kinds—including the public affairs and other public service programs that may not always pay their own way in a commercial system. But after you have said all this, the programs—from the point of view of the government as well as the public—are the pay-off. In a free enterprise commercial broadcasting system, advertising is part of the price we pay to get the programs. But when it begins to interfere unduly with the programs, to limit unreasonably the time devoted to them, to restrict the content put into them or to frustrate by interruption the enjoyment and understanding the public gets out of them, we have a real problem.

For the past several years, since the FCC began to keep statistics on the subjects of public complaints about broadcasting, the subject of commercials—their number, length, frequency, loudness, timing and so forth—has been high on our complaint list. It is second only to complaints about programs generally. In fiscal 1962, we received approximately 2,500 complaints about advertising, of which about 35%—the biggest category—related to length, amount and frequency.

Moreover, every detailed study of public attitudes toward broadcasting—whether radio or television—has found various aspects of commercials far up on the list of things that people find wrong with the medium. In Professor Gary Steiner's well-known study of public attitudes toward television ["The People Look at Television"] some 63% of the people interviewed agreed that "most commercials are too long." Even more ominously, when the sample was asked, "What, if anything, do you like most about commercials?" well over 25% replied, "Nothing." And the complaint is not limited to eggheads. People of all levels of education, income and tastes seem to agree on this subject.

This may not amount to a crisis, but it does amount to a continuing problem that requires continuing concern.

I have been told, many times, that this is not something about which the government needs to be concerned. After all, so the reasoning goes, advertisers and broadcasters want to keep the public's attention and good will. They want to please the public, not annoy it. And the broadcaster who over-



View it on a tv tube and you'll see why today's best-selling pictures are on SCOTCH® BRAND Video Tape

Don't fall into the "April Fool" trap of viewing filmed tv commercials on a movie screen in your conference room! The only sensible screening is by closed circuit that reproduces the film on a tv monitor. Then you know for *sure* how your message is coming through to the home audience.

When you put your commercial on "SCOTCH" Video Tape and view it on a tv monitor, you view things as they really appear. No rose-colored glasses make the picture seem better than it will actually be. No optical-to-electronic translation takes the bloom from your commercial or show. Every single image on the tape is completely compatible with the tv tube in the viewer's home.

You've just completed a commercial you think is a winner? Then ask your tv producer to show it on a tv monitor, side-by-side with a video tape. Compare the live-action impact and compatibility that "SCOTCH" Video Tape offers agencies, advertisers, producers, syndicators. Not to mention the push-button ease in creating special effects, immediate playback, for either black and white or color. Write for a free brochure "Techniques of Editing Video Tape", 3M Magnetic Products Division, Dept. MCS-113, St. Paul 19, Minn.

"SCOTCH" IS A REGISTERED TM OF 3M CO., ST. PAUL 19, MINN.

Magnetic Products Division 3M COMPANY

commercializes runs the risk of losing his audience to a competitor who doesn't. So the free market and the public's ability to turn the dial, according to this view, will keep commercialization within tolerable limits.

Now this is obviously a point of view with considerable appeal. It suggests that our fundamental goal will be achieved in the automatic workings of the market place. And I am well aware that our free enterprise system can accomplish many, many public goals far better than the alternatives which have been suggested from time to time.

But the question here is whether the system will supply an automatic answer. On that question, there is certainly room for argument. . . .

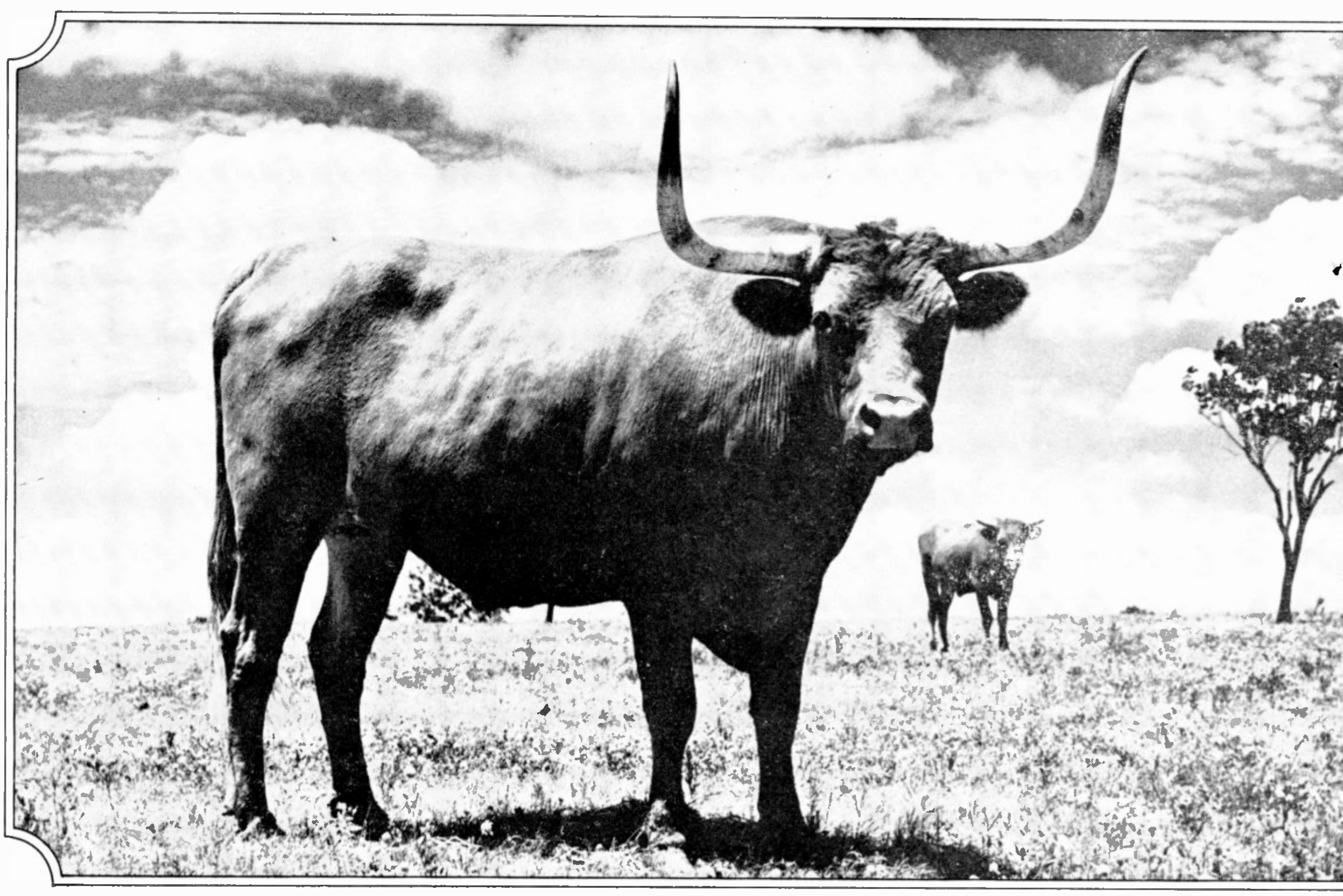
Last spring, for instance, Mr. John W. Burgard [vice president and director of advertising, Brown & Williamson Tobacco Corp.] and Mr. Max Banzhaf [vice president, Armstrong Cork Co.] told the Association of National Advertisers that the "clutter" appearing on most American television sets almost every half-hour—and over-commercialization generally—are seriously hampering the effectiveness of television advertising. But the television industry has failed to jump on this bandwagon. It is still, in very large measure, addicted to massive doses of clutter at the station break.

In addition, we know that—other things being equal—the radio or television station that sells more commercials can afford to sell them at a lower price. The broadcaster who wants to maintain high standards may find it difficult to do so when faced with a loss of business to a lower-priced rival. So the argument that the man who over-commercializes is bound to lose audience may not be persuasive. If the viewer or listener has to depend upon dial switching, he may have to wait a long time before he gets relief. In the meantime, he may well have concluded that the only difference between radio and television is that one gives him "plugs" in his ears and the other, "spots" before his eyes.

Large numbers of people in the industry, recognizing these problems, have developed voluntary codes of commercial practice. These codes, they argue, are the best way both to define and to maintain minimum standards of industry performance. And who would attempt to deny that self-regulation is the best regulation—if it's effective regulation.

The NAB Code boards have made commendable efforts and considerable strides. The NAB Seal of Good Practice is indeed highly prized. But the strength of one's conscience in this area is too often directly related to one's profit picture—and the Seal of Good Practice will, I'm afraid, always have to compete with the Seal of the United States Treasurer.

Moreover, one aspect of commercials to which the public strongly objects is virtually untouched by the NAB Codes. This is the matter of interruptions—



the "teaser" opening such as: "Good evening, ladies and gentlemen. The President has just asked the Congress to declare war. We'll be back with that story after a word from our sponsor." Or, as the announcer in the more sophisticated cartoon said: "And so, ladies and gentlemen, it looks like the end of civilization as we know it. And now here's David Krank for the Ajax Oil Company."

Or take the subtle "bait, hook, switch and stuff" of the late show. The viewer is baited with solid programing the first 20 minutes, switched to double and triple spotting once he's hooked, and stuffed with commercials every five minutes thereafter. And it must sometimes seem to the public that the film editing for which Hollywood pays such fancy salaries is re-done for TV by the gardener with a pair of rusty shears.

Against this background, let me attempt to put the commission's proposal in proper perspective. In our Notice we expressed our concern with the problem of over-commercialization. We stated that we had had a policy against over-commercialization for as long as we could remember; that it had never been reduced to writing or made specific; that for the benefit of ourselves and broadcasters alike it should be made more specific, and that we had no fixed ideas as to the final shape any rule should take. We suggested as a starter the present standards of the NAB Code, pointing out that they may not fit all situations or cover all problems. We earnestly solicited the views of the advertisers, the industry and the public. We took great pains to point out that the comments should be specific—that if the public interest was to suffer as a result of such a rule, we should be told, chapter and verse, exactly why and how this would take place. If a particular rule would put a particular station out of business, if it would hurt the small businessman or advertiser, then we should be told about it. The necessary implication was that we did not want merely to be inundated by dog-eared denunciations and over-simplified, unsubstantiated conclusions. . . .

The commission is seeking the widest range of information on specific problem areas. The burden of the correspondence we've been getting from broadcasters recently, and the burden of the comments which have been filed in our proceeding to date, is that the task is impossible. But we are not told why it is impossible. The choice of tactics is of course yours, but surely a little less smoke and a little more fire would help to clear the air.

After all, when it comes to a question of values and their priority, the Communications Act leaves no room for doubt. However important advertising may be to the industry, it is not sacrosanct. Many requirements of the commission have a direct relationship to gross revenue—the requirement of a first class operator, the usually recognized need to carry religious, educational and public affairs programs of a less profitable nature, and the limitation on the total number of stations that can be owned—to mention but a few.

Can it then be beyond the pale to ask whether, in the case of radio, for example, a rule which allows a maximum of 18 and an average of 14 minutes of commercial time in any one hour would prevent stations from giving reasonable service to advertisers? Must radio stations really devote to commercials more than 30% of their peak listening hours in order to live healthily if not handsomely? And, more importantly, does it necessarily follow that an FCC rule in this area would automatically reduce profits? Isn't it just as probable that fewer commercials would become more attractive and command a higher price?

In the final analysis, the field of over-commercialization is simply another instance where the public interest at some point clashes with private interests—a relevant but not controlling factor.

I would therefore ask—indeed, I would appeal to every knowledgeable person within the industry for hard, concrete information which will allow the commission to reach a fair judgment. And I would add that—if the commission is to be true to its trust—nothing less than specific, concrete information will do. We certainly cannot assume that good advertising, good business and good broadcasting cannot go hand in hand. . . .

I am in brief, wide open for the reception of any helpful information. At the present stage, I have only one basic thought: for 36 years the commission has relied upon vague policy pronouncements condemning undefined "over-commercialization." It is time, and past time, to get specific—to bring this policy down out of the clouds and into the homes of viewers and listeners. Whether by rule or by policy statement, we need to establish criteria which will tell the public and the industry what we mean by "over-commercialization." We need to do so in terms sufficiently specific to be effective in protecting the public and fair in dealing with free, competitive enterprise.

For the question of commercial time standards will not go away. Neither the commission nor the industry can ignore that fact. Some might like to forget the problem—there are times when all of us wish we could—but the public will remember and it is entitled to a solution. ■

THE SOPHISTICATES

Robert Sarnoff, chairman of the board of the National Broadcasting Company, in an open letter to TV-radio editors:

SARNOFF

TELEVISION'S detractors seem to maintain a favorite theme: that program schedules are shaped far too much to the tastes of the mass audience and do not adequately meet the demands of the cultivated, who hunger for more specialized fare and are being alienated because television does not satisfy this hunger. This is the reason, the critics of television argue, that people in the higher-educated, higher economic groups are "light viewers." And on this assumption, they build another—that the light viewer confines his selection to television's heavier material of culture and information, twisting the dial in frustration, seeking moon shots and madrigals as the spirit moves him, while the heavy viewer satiates himself with light entertainment, lolling before his set, subsisting on an uninterrupted diet of situation comedies, westerns and game shows.

The cliché is a neat one but has little relation to the realities. It was severely dented by the research findings reported earlier this year by Gary Steiner in "The People Look at Television". . . . From research not nearly so elaborate—and approaching the subject from a somewhat different angle—Dr. Thomas E. Coffin, NBC's director of research, has come up with some findings that suggest further that light viewing, selectivity and specialized programing are not inseparable companions. Dr. Coffin examined viewers' program selections—not on the basis of viewers' education or income—but by amount of viewing. Using the Nielsen Index of measured hours of viewing, he divided the audience into five numerically equal groups—"quintiles," as they are called. He then compared the viewing habits of the extreme quintiles—those that watched least with those that watched most.

As you might expect, entertainment won the draw among the heaviest viewers. Specifically, in the heaviest-viewing quintile, the number who watched one or more of a selected group of entertainment programs was 31% greater than the number who watched any of a group of information presentations. But as you might *not* expect, among the lightest viewers the gap in preference for entertainment over information was far greater. In this group, 73% more watched entertainment than had watched any of the information programs.

Still another test was applied between heavy and light viewers, comparing the way they divided their viewing between entertainment and information. If the cliché reflected the fact, analysis would show that the heavy viewers devoted a greater proportion of their total viewing to entertainment than light viewers do. The fact is, however, that information programing constituted 33% of their viewing diet, against the light viewers' 25%.

Let me hasten to say that these statistics are not going to inspire NBC to lessen its substantial efforts in news, informational and cultural programing. We will continue to devote ourselves to these areas, as we have in every season. But I suggest that they indicate the risk one runs in assuming that light viewing is a cultural status symbol or that a schedule overloaded with specialized programing will of necessity prompt the light viewer to change his ways.

My own theory to support such a view is simply this: the light viewers are people who have developed a wide range of resources for filling their leisure hours and pursuing their intellectual interests. Television, not necessarily through any failing of its own, is less important in their general scheme of things. They turn to television, as do most people, chiefly for entertainment, but since they do less viewing they are less aware of the scope and diversity of programing available to them. Consequently, they are less selective than the habitual viewers in the use of their television sets.

Thus, in a very real sense the heavy viewers appear to be the true television sophisticates. They have a greater awareness of what TV has to offer, they take advantage of it, and they find that generally speaking, it serves them well. ■

Frank Stanton, president of CBS, addressing the Tenth Annual Radio Affiliates Association Convention in New York:

EVEN though over two decades have passed, there are few here who need to be reminded of the FCC's Mayflower decision of 1941, which declared flatly that "the broadcaster cannot be an advocate." Anybody in the world could express his views on your station except yourself—even though you had to pass the closest scrutiny in order to get your license in the first place. During World War II and the post war period, when we were pre-occupied with other pressing problems, there were eight long years of second-class, silent citizenship for broadcasters, you will recall, until 1949 when our protests were heeded; a revised opinion was issued, allowing broadcasters to editorialize "subject to the general conditions of fairness."

I did not think then, and I do not think now, that the commission was bestowing a privilege on us in no longer denying us, alone among all the people, access to our microphones to express our views. I think that the commission was doing no more than recognizing a right that has its roots in the First Amendment and in any common sense view of the vital need of a self-governing people to encourage everyone to have his say.

But a right in itself is an abstract thing, and it is also a very perishable commodity. It isn't good enough to insist, in a lot of fiery words, upon its recognition. It isn't good enough periodically to set out and join battle with some external enemy who is seeking to slap broadcasters down or to clip our wings.

The real enemies that the right to editorialize faces in its present stage are internal. They are the twin dangers of disuse and abuse.

The surest way to kill any right is not to exercise it. A right must be used with some regularity and with some force and vitality—or it will atrophy. It will cease to be recognized because nobody will care whether it ever existed.

It may have been quite understandable that broadcasters had an instinctive tendency to be careful about the use of the right to editorialize. It may well have created difficult problems for both the broadcasters and the public if immediately after the second Mayflower decision many had grabbed the microphone and let loose with a flood of ill-considered talk on their idea of the solution to every problem confronting mankind. . . .

But there is a difference between caution and timidity, between care and indecision, between moderation and indifference, between prudence and opportunism. In looking back I am not sure that we were not guilty of timidity and indecision, of indifference and opportunism, when we failed to put to use a hard-fought-for right. . . .

In a recent NAB canvass, with replies still incomplete, it was revealed that, with 52 per cent, or 2,514, of the radio and television stations replying, 1,476 or little more than one out of four of all stations, were editorializing. There is no question in my mind that this must be an extremely impressive gain over a relatively short period of time. But it leaves only a little over a quarter of the stations in the country filling this vital function. . . .

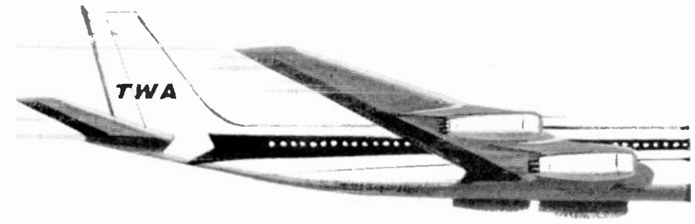
More dangerous even than disuse, the worst enemy broadcast editorializing has now is abuse. Nothing is so murderous of a right—so contemptuous of it—as to abuse it. In editorializing, this means simply unfairness. Nothing is so suicidal and shortsighted as the conviction of a very few broadcasters that, because they hold a license to use the airwaves, their views alone should be entitled to a hearing on their frequencies. . . .

None of us in broadcasting feels that unless our views prevail the days of this republic are numbered. We have no monopoly on the truth and our gifts of prophecy are fallible. But I don't think that our power to persuade is the true measure of either our influence or our usefulness as editorialists.

The successful editorialist is a catalyst—not an "opinion-moulder." I don't want to "mould" another man's opinion. I am sure that you don't. But I want him to have one; and I want him to care enough, and know enough, and think enough, so that it's a pretty good one even though I do not happen to share it. ■

EASIEST CONTEST IN HISTORY...

5 FREE TRIPS TO EUROPE



WHAT'S IN IT FOR US?

We get ten minutes of your time and attention. In that time, we can alert you to the unique marketing opportunities for you in PARADE. Your own answers to this contest will tell you why PARADE makes your dollars work harder *—where you sell goods.*

WHAT'S IN IT FOR YOU?

A luxurious 12-day trip to Europe for 2—or 1 of 150 U.S. Savings Bonds worth up to $100! More important, you discover how Parade Target-Marketing cuts fat from media budgets —concentrates dollars where market-size concentrates your customers.

THE ANSWERS!

Lean, powerful Parade Target-Marketing gives you cannonball coverage in the kind of markets in which *your* customers are concentrated. By targeting your markets, you cut the fat you get in overweighted, over-rated media big on figures, but light on coverage where your goods are sold.

You have 7 ways to buy Parade—but an infinite number of ways to *use* Parade. The total Parade 73-market network, "Jumbo", hits 12 million homes. Studies show 2 adults read every copy. Of these 24 million readers, an average of 75% reach each page, say independent surveys. Thus, the Parade Jumbo Network brings 18 million people *to your message.*

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

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

THE RULES

1. Anyone may submit an entry if employed by an advertiser or advertising agency using national advertising media, and who is in a position involving the marketing or advertising of goods or services. Employees of Parade Publications, Inc., its advertising agency, and other media are not eligible, nor are members of their families.

2. Entrants must fill out correctly and mail an official entry blank from a Parade advertisement or one secured from a Parade representative.

3. Entries must be postmarked by Dec. 31, 1963, and received by Jan. 7, 1964.

4. Correct entries will participate in a drawing conducted by D. L. Blair Corporation, an independent judging organization. Judges' decisions will be final on all matters relating to this offer. Winners will be notified in person or by mail within 30 days of the close of the offer.

5. Travel prize must be taken on date specified. Trip is scheduled to start on March 27, 1964, and return 12 days thereafter.

6. All entries become the property of Parade Publications, Inc., and none will be returned. This offer is subject to all federal, state and local regulations.

PARADE

"Target ◎ Marketing"

THROUGH STRONG NEWSPAPERS COAST TO COAST

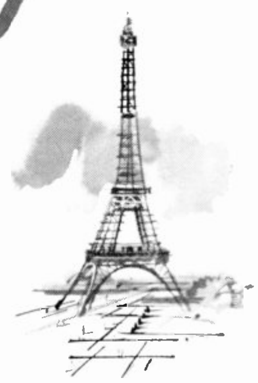
PARADE PUBLICATIONS, INC., 733 THIRD AVE., NEW YORK, N.Y.

HERE ARE ALL THE ANSWERS!

FOR 2!

ENTER

PARADE "Target Marketing" SWEEPSTAKES



155 PRIZES!

5 FIRST PRIZES!

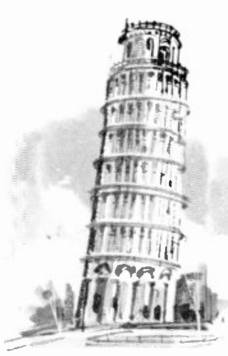
TRIP TO EUROPE FOR 2—ENTIRELY FREE

Including transportation from your home to New York and back!

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

150 MORE PRIZES!

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



OFFICIAL PARADE "Target Marketing" SWEEPSTAKES ENTRY BLANK

(check box next to correct answer)

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

YOUR NAME____________________

POSITION____________________

EMPLOYER____________________

BUS. ADDRESS____________________

CITY__________ZONE____STATE______

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

LETTERS

THE HOLLYWOOD STORY

Congratulations to your magazine for developing a story on Hollywood television production [Special Report, TELEVISION MAGAZINE, September 1963] which I found to be engrossing in its interpretation of the facts. NORMAN FELTON *Metro-Goldwyn-Mayer, Culver City, Calif.*

I found the issue most informative and enlightening. ROBERT WEITMAN *Vice President in Charge of Production, Metro-Goldwyn-Mayer, Culver City, Calif.*

Thought your article on Hollywood and the TV industry was excellent. Not only was the material well researched but it was well presented, also. PARKER H. JACKSON *Promotion Director,* KHJ-TV *Hollywood.*

YOUR CLOSEUP ON DANNY [Thomas] AND SHELDON [Leonard] WAS SUPERB. ENTIRE ISSUE WILL BE VALUABLE REFERENCE FOR YEARS TO COME. A SPLENDID JOB. MIKE BUCHANAN, CBS TV NETWORK, HOLLYWOOD.

. . . It was very informative and exciting and flattering to us. JOSEPH BARBERA *Hanna-Barbera Productions, Hollywood.*

SPREADING THE WORD

Would you be good enough to send me 12 copies of the October issue. We feel it is important that each of our regional offices has its own copy of the issue. JAN STEARNS *McCann-Erickson, New York.*

PASSES MUSTER

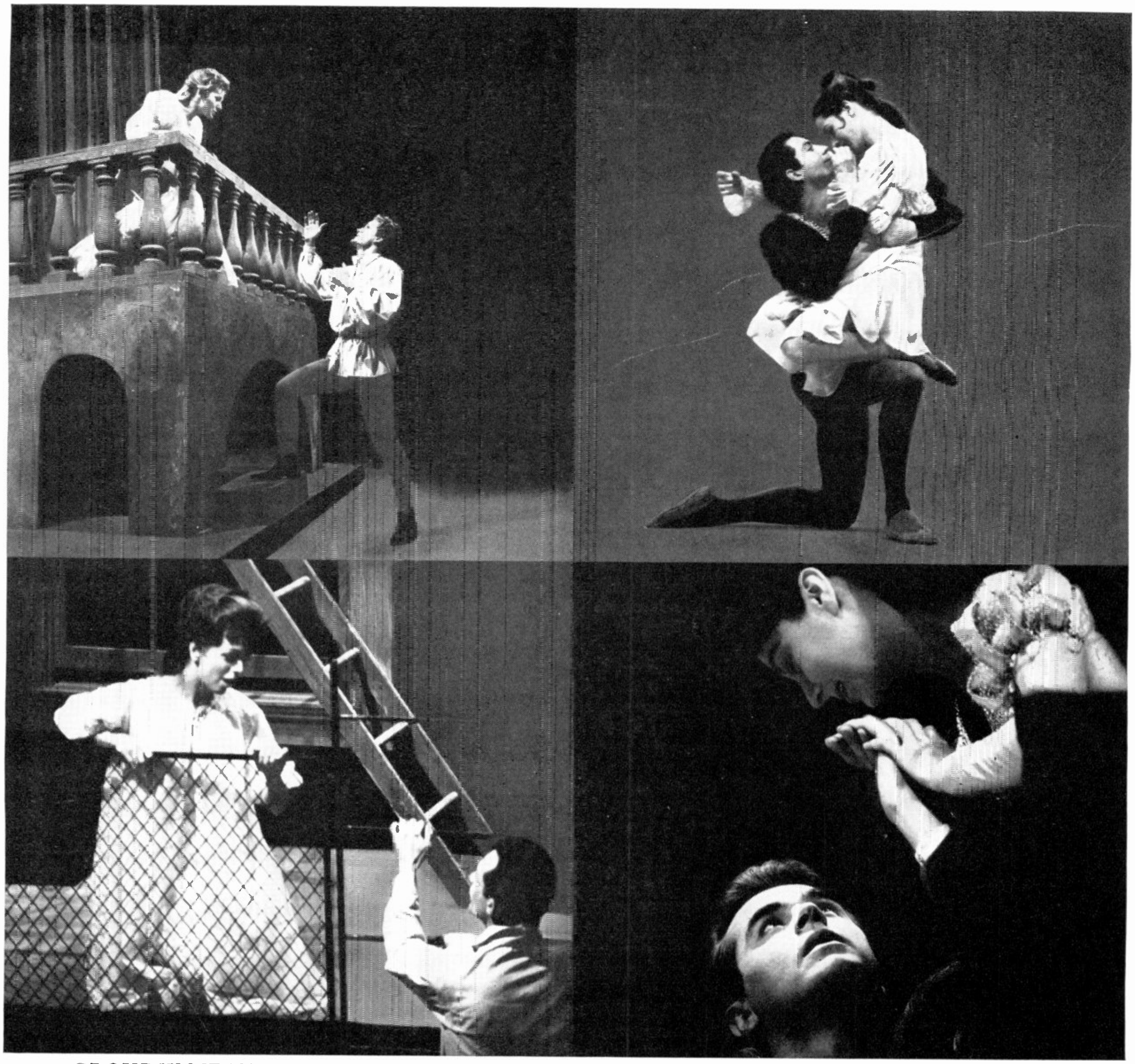
I wish to express the appreciation of the Acting Commissioner and members of the staff to you, and through you to Doris Willens, for her outstanding article, "Television's Never-Ceasing Wonders," in the October 1963 edition of TELEVISION. ISAAC FLEISCHMANN *Director, Office of Information Services, Patent Office, U.S. Department of Commerce, Washington, D.C.*

HERE'S ONE WE HATE TO LOSE

I have just received your notice telling me it is renewal time again. However, this year I'll be unable to renew. . . . In any case, please accept my congratulations on turning out a most excellent magazine. I looked forward to receiving my copy each month. Your regular articles and your special features were always excellent. People in the business agree that your magazine is without equal. Your editorials were also just what the doctor ordered. . . . Please be sure that as soon as it is feasible for me to again begin my subscription I will. My feeling is that your magazine was an investment, not a frivolous expense. Please continue your excellent work. MIKE L. GALLAGHER *Marketing Major, University of Cincinnati '65.*

OK BY US

A new disease can be added to the medical journals. Some television viewers watching medical dramas have a tendency to associate the presented problems with themselves. They also become pseudo-physicians requesting their doctors to administer certain treatments or to prescribe specified medications. "TV-Medicitis" should carefully be considered by the staffs producing medical shows. The solution is not an easy one. Perhaps a slide can be flashed at the beginning of each program stating that the medical facts pertain only to the case being presented in the story material. ARTHUR MURRAY AIBINDER *New York City.*



GROUP W MEANS SPECIALS FOR CHILDREN...

"Romeos & Juliets"

Would you know four versions of "Romeo and Juliet"? Children do. Children in Boston, Baltimore, Cleveland, Pittsburgh, and San Francisco. They've just seen a new Group W Special. "Romeos and Juliets." A bit of Shakespeare, some Gounod, deux pas from an original ballet, and music from "West Side Story." Four variations in one hour-long show.

"Romeos and Juliets" is the kind of entertainment that does more than entertain. It awakens a child's mind. Introduces him to art and literature on his own terms. Over the past two years, Group W has been producing children's specials—thirteen in all. Programs of fun like "Magic, Magic, Magic" with Magician Milbourne Christopher, Julie Harris and Zero Mostel. Puppetry with Bil and Cora Baird and their marionettes.

Children present a special challenge to a broadcaster. A challenge to stimulate their curiosity; open doors to new worlds. Group W uses its creative, management and financial resources to make television for young people something very special through programs like "Romeos and Juliets."

GROUP W

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

WESTINGHOUSE BROADCASTING COMPANY

FOCUS ON COMMERCIALS

Y&R heals the hurt with a Johnson & Johnson Band-Aid kiss

Young & Rubicam gives television viewers a helicopter view of a small girl's run down the beach. The camera zeroes in on her as she stops short. She holds her injured finger up, saying only "Mommy." It's the commercial's first word. Then the voice-over says, "Kiss it with a BAND-AID.*"*

When the little girl started her run down the beach nobody knew where she'd end up. Her run was the idea of Young & Rubicam art director Steve Frankfurt, an advocate of experimenting in TV commercials who follows through. Frankfurt, the subject of a TELEVISION "Closeup" in the May issue, said at the time that he had footage of a helicopter view of a small girl running on the sands at Fire Island but there was doubt as to whether or not the film would ever be on TV. Well, now the little girl has her product category all cut out for her—she's come to television life for Johnson & Johnson's BAND-AID Sheer Strips.

The appealing little tyke was introduced first in a print campaign. There she stood, in magazines and newspapers across the country, a small, innocent-faced 5-year-old holding her finger out to the world at large and her mother in particular. The print headline: "Kiss it with a BAND-AID Sheer Strip . . . Hurry up the healing!" Y&R decided to let TV tell the story of what happened to the child up to the instant the print photograph was taken.

Translating the print campaign to TV fell to account executive Cliff Smith and TV producer Willis Wright. They've come up with three 60-second commercials as artful and low-key as the print ads.

The TV spots feature a child running in a park, a field and at the beach. No matter where the scene is laid, the run always ends with the little girl's finger held up for the plaintive tag line: "Kiss it with a BAND-AID Sheer Strip."

The commercials emphasize the visual. In the beach spot, for example, one watches the little girl running down the beach and the only sounds for most of the commercial are those of nature—the waves washing against the shore, the occasional squawk of sea gulls, the rustle of the wind—and the pizzicato musical score written especially for the spot by Sid Ramin.

Producer Wright and cameraman Mike Elliot of Elliot, Unger & Elliot, spent four days shooting film footage for the three commercials in addition to the beach film which had already been shot. With them on their filming safari they took three small girls and photographed them in as many situations as they could think of.

Producer Wright says that getting the little girls into interesting camera situations was easier in the park and field settings than it was in the beach sequence. The beach, with its great flat stretches of sand, doesn't offer any variety of nooks for children to explore on camera. However, there was a stretch of fence on the Fire Island beach, and arming the little girl with a stick to drag across the fence gave the camera an opportunity for interesting play of light and dark shadows.

The final efforts are the results of masterful editing. The editing job took a month and a half and many late nights were spent striving for final film perfection. The effort was worth it. The cuts are so smooth that one is unaware that in the beach segment, the single child appearing on camera is in reality three children. For the face, a "young" 5-year-old who has the soft innocent look of babyhood was used. The supple, dungaree-clad legs that run up the beach are those of an "older" 5-year-old whose legs are longer and throw a more distinct shadow. Still another girl's billowing hair was focused on by the camera.

The photography is particularly effective in the beach commercial. It was shot from a helicopter that allowed the camera to zoom in and out achieving refreshing and interesting points of photographic view.

As the child runs to her final destination the voice-over of Alexander Scorby accompanies her final air moments. "Kiss it with a BAND-AID Sheer Strip," he says. "Hurry up the healing." Next, a cross dissolve from the child to the bandage itself. "Air vents over the pad let the healing air through. Over tape keeps skin from wrinkling." Now the BAND-AID box appears. The v.o. continues, "Kiss it with a BAND-AID Sheer Strip. Hurry up the healing . . ." And finally a relieved "All better."

Y&R plans to hurry up the healing for J&J on TV till year's end. The three commercials are scheduled nighttime on *Gunsmoke* and *Twilight Zone* in addition to several network daytime shows. END

EVER HEAR ABOUT THE IOWA SCHOOLTEACHER?

It's been proverbial for generations in the travel trade that, wherever you go, "you always run into a lot of Iowa schoolteachers."

It's a cute quip, but it should have been worded "Iowa people." Because most of our people have more spendable income than average—and it's *spendable income* that permits travel, and new automobiles, and better food, and more luxuries of *every* sort.

Our Iowa farm people, for example, average a gross income of $4,214 *per person*. By comparison, prosperous Indiana averages $2,869 — Ohio, $2,402.

WHO-TV, covering the heart of Iowa, has many time segments that will give you more high-income farm people, at lower cost, than any other station in this area. Ask PGW for facts.

CHANNEL 13 • DES MOINES WHO-TV

PETERS, GRIFFIN, WOODWARD, INC.,
National Representatives

NBC AFFILIATE

FOCUS ON TELEVISION

Sometimes you meet yourself coming back, as it were. Or, there are times when you go for months without coming across a certain name, and then suddenly you run into it wherever you turn. Such was our experience this month with Mike Elliot of Elliot, Unger & Elliot, who seemingly is all over this book. It wasn't planned that way.

To begin with, we were doing a story on the film cameraman, life and times of. Seeking out the prominent names in the field we came across Mike's. Appropriately enough. Next we sought out some art work to illustrate some of the things cameramen do, and, having recently seen and been impressed by a Chesterfield commercial, went after that one. The cameraman? Mike Elliot. We were also looking for a cover picture, and our eye was caught by one showing a cameraman leaning out of a helicopter. None other than. Then, in another, entirely unrelated project, we decided to do a story about the Johnson & Johnson BAND-AID series produced by Young & Rubicam. In came the picture above, as well as the stills on page 30. The cameraman? Yes, it was.

We also met ourselves coming back in other respects this month, particularly in regard to the depth story on TV group ownership which leads the book and occupies a respectable portion of it (Part I, incidentally, of two we have planned on that subject). To do it, associate editor Morris Gelman and all the sundry staff members he could enlist to help him spent several weeks of day and night duty, and through weekends, researching the files of broadcast ownership all the way back to the beginnings of commercial television. It was a monumental job, made no easier by the fact that no two sets of published or recorded data on the subject agree in any important respect.

All of this is not merely to impress the reader with the lengths we went to to present the most accurate appraisal ever prepared on the subject, but also to warn that even this research is fallible in regard to minor particulars although, we trust, not in any significant respect. Historians following our trail through this particular briar patch might determine, for example, that there were 248 rather than 249 group-owned stations out of 493 rather than 494 stations on Jan. 1, 1959. We doubt it, but we concede the possibility. All challengers are welcome.

THE SUNDAY SUN

WMAR Show Exhilarates

By DONALD KIRKLEY

THE best documentary study of narcotics addiction I have ever seen was presented on WMAR-TV last Wednesday. It also set a new high in every phase of production for the station, which has made some good ones in the past year.

The first of a three-part study of the subject, it dealt with the problem from the point-of-view of one victim. The second will be on the relationship between the addicts and the law and what is being done by the authorities. The final one will discuss efforts to find a cure, and more satisfactory ways of providing help for those who need it.

The staff responsible for it scored an achievement which is extremely rare in television; indeed, I can think of only a very few factual programs in which it was noted. That is, they found a way to build the opening film around a real-life person, willing to brave the stigma which is the heroin user's lot. She talked freely about herself and a period of misery which began sixteen years ago, when she was 12 years old.

Tremendous Impact

This gave the story a human quality and an impact which go beyond the power of words to describe. But this was only one of many assets. Technically, it was brilliant, an adjective which may be used only once in a while in reference to locally produced documentaries.

Everything meshed — the production by Bob Cochrane, the script by George Gipe, the photography by Charles Purcell, the direction by Janet Covington, the narration by Don Bruchey.

Part Of Pattern

They were fortunate as well as enterprising in their discovery of a young woman who was able to tell her own story, largely in her own words, in an articulate but simple, sincere manner. She didn't learn to talk this way in school; she was a high school drop-out. She was taught mostly during periods of confinement in the Maryland Institute For Women. She has three children, not shown, of course, in the film. She displayed, without coaching or rehearsing, a surprisingly thorough comprehension of the nature of the drug habit and its consequences.

Her story was set off by concise statements of facts about the problem as it affects Baltimore, and the whole pattern, of which she is an individual part. Also, there was a most remarkable kind of counterpoint in Mr. Purcell's photography, which deserves special mention.

His camera, with liberal use of close-ups of inanimate objects as well as faces, told a complementary story about the various environments in which the young woman has lived—home, jail, the streets and alleys, stores. One of the most remarkable things about the film is that the sound track alone would be absorbing on radio, and the pictorial background, would be fascinating, if shown by itself with a few subtitles.

Both would profit from a fine musical score by Glenn Bunch, which stressed the changing moods without being obtrusive.

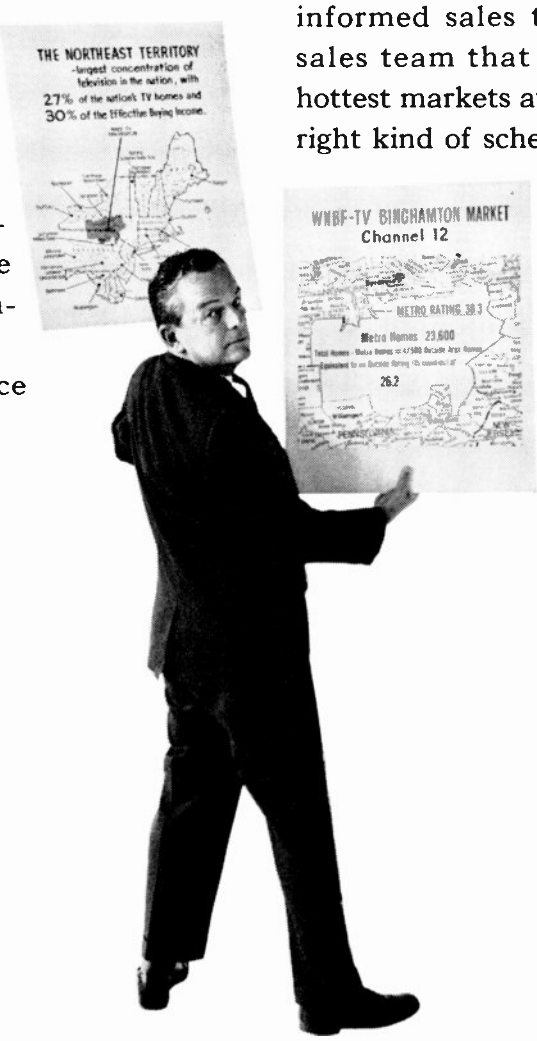
If Parts II and III, to follow on dates not yet announced, maintain this standard, Drug Addiction will be in strong contention for whatever prizes are offered in the documentary field this season.

PROMOTION AND MARKETING

What's Blair's Promotion and Marketing Department done for you lately? If you're a Blair client, you could probably talk about it for the next hour.

Promotion and Marketing provides the facts and tools Blair salesmen need to serve you better. Helps you map a strong selling campaign... a campaign supported by local promotion and merchandising... a campaign that turns viewers into customers.

To do it all, Promotion and Marketing works closely with Blair research. Stays on top of changing market conditions. Watches distributional patterns. Checks media coverage. Keeps an eye open for seasonal opportunities, audience trends, employment and industrial factors.



Results: increased audience and sales for clients and stations; recognition and satisfaction for the staff of promotion and marketing (they have won numerous awards for outstanding sales promotion, audience promotion and merchandising); a smooth-running Blair team.

Blair specializes in the behind-the-scenes service that is the key to on-the-spot selling. Crackerjack groups of experts in Research, Special Projects, Sales Service, Promotion and Marketing back the best equipped and best informed sales team in the business. The sales team that shows you how to hit the hottest markets at the right time and with the right kind of schedule.

Blair service is service with a difference, the degree of difference that separates just fair results from outstanding results. Try it and see.

BLAIR TELEVISION

November 1963 Vol. XX No. 11

TELEVISION

THE GROUPS

As television has proliferated across the nation, so also has the number of group ownerships—that is, the number of companies with interests in two or more TV properties. Their role in the medium is the subject of more debate, pro and con, than perhaps any other factor of the business with the exception of the TV networks. Beginning in this issue, and continuing next month, Television Magazine presents the first definitive story portraying the groups as they are today and tracing their emergence as a major force in television economics, programing and industry leadership.

As of Oct. 16, 1963, there were 102 groups owning two or more TV stations

Among them, group owners have interests in 291 of the 520 U.S. stations

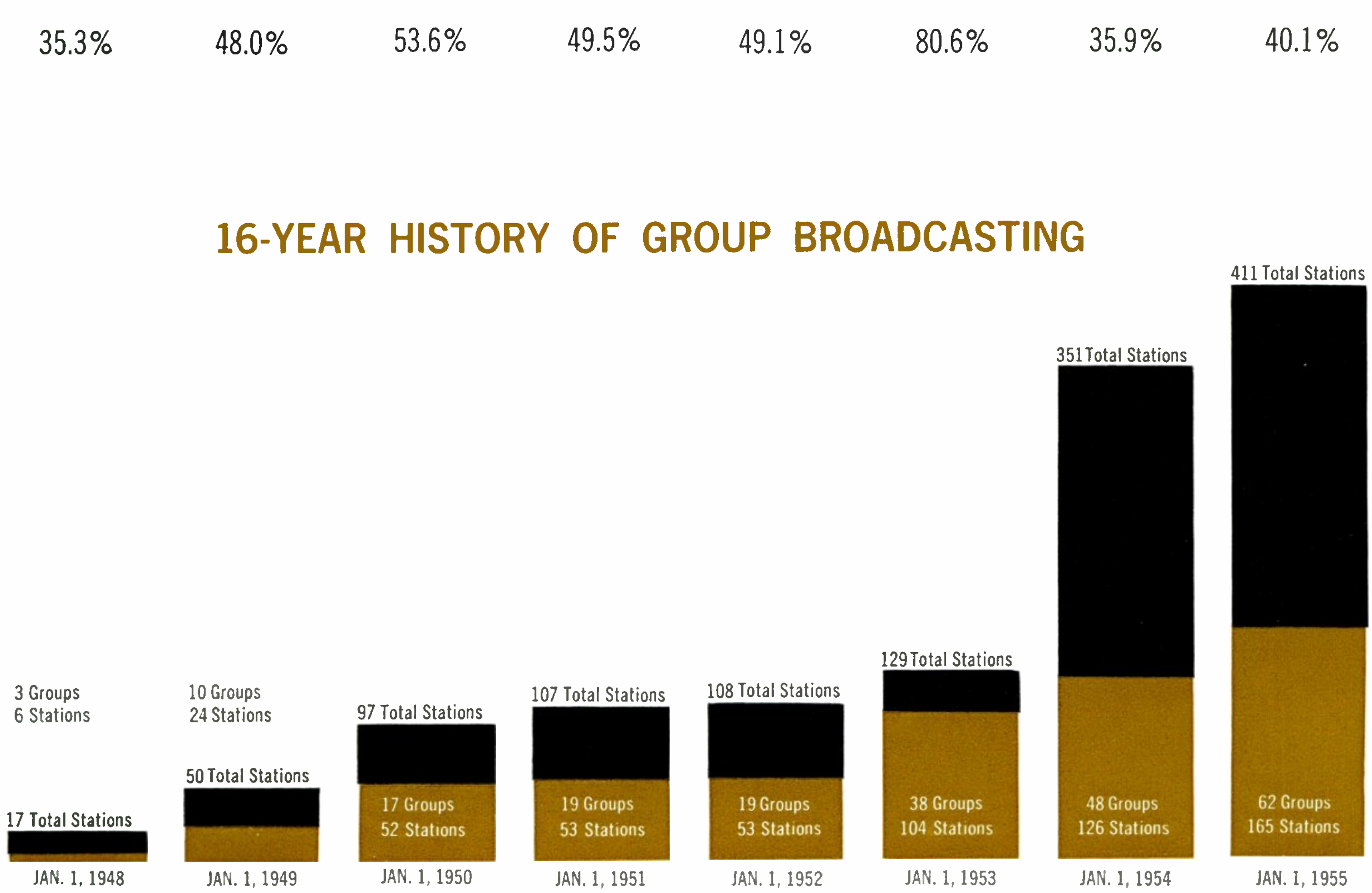
120 of 173 stations in top 50 revenue producing markets are group owned

72.6% of all 1962 TV revenues, and 78.9% of profits, went to group stations

The groups have emerged as a dominant factor. Their role is under scrutiny

This begins a full report of group broadcasting in television in all its facets

By Morris J. Gelman



The trend toward consolidations of TV station ownership is not as overwhelming as has been widely supposed. The trend is definite in the number of stations that have come under the group aegis from year to year since 1948. There hasn't been a year when this total hasn't increased. The trend is not so evident as regards the proliferation of group

The question of multiple ownership of television stations—is it or is it not in the public interest—seems headed for national discussion again. It's being sparked back into life by the newest member of the Federal Communications Commission and it gives some indication of bursting into quite a fire. Already a few are feeling the heat.

It's not the first time the multiple ownership question has been put to the test. From time to time over the last 20 years group broadcasters have been asked to justify their existence. It's the price they've paid for business success: the bigger they've grown the more often they've been called on to prove that their operations are as much in the public's interest as their own.

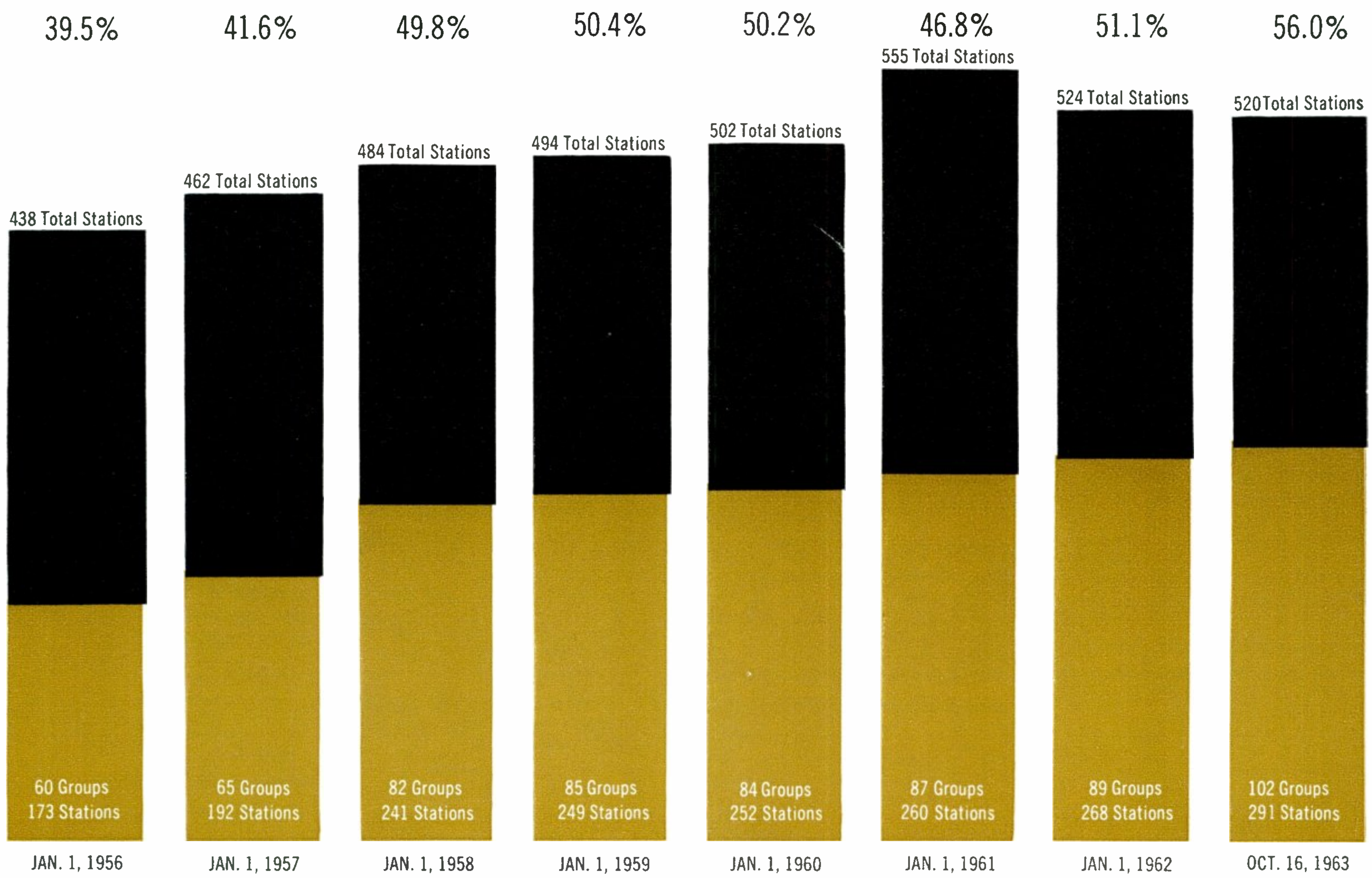
Keeper of the flame in any upcoming grilling of multiple station owners is sure to be a strong-jawed, intense, ex-antitrust prosecutor named Lee Loevinger. Last August, in his maiden speech as an FCC commissioner (he was sworn in June 11), Loevinger turned the gas jets on full blast under the multiple station structure. Keying his words to the 19th century writings of John Stuart Mill ("If all mankind minus one, were of one opinion, and only one person were of the contrary opinion, mankind would be no more justified in silencing that one person, than he, if he had the power, would be justified in silencing mankind"), Loevinger affirmed a fundamental belief in the pluralistic society.

Reflecting his background as head of the Justice Department's antitrust division (Loevinger was an assistant U.S. attorney general), the 50-year-old government official charged that the FCC's current rules on multiple ownership are "too liberal" and that "their construction and application are too lax." He advocated efforts by the commission to obtain "maximum attainable dispersion and diversity of station ownership and control."

Loevinger's words (spoken before a national convention of the Association for Education in Journalism at the University of Nebraska) sent a tremor through the group ownership ranks. Not since the troubled days of 1957-58 when a special FCC staff report urged drastic reductions in the permissible limits of television station ownership have the group interests been so stoutly challenged.

So far no attack by FCC staff members (who may have some influence over commissioners but lack decision-making power) or stated misgivings by this or that commissioner have succeeded in arresting the trend toward consolidations in station ownership. As the number of television stations has increased so has the number of group owners grown and the proportion of single-station holdings diminished. In each year since 1952, when the FCC lifted a four-year freeze on new station grants and thus touched off the television

TEXT CONTINUES ON PAGE 40.
COMPLETE LISTING OF ALL GROUPS IS ON PAGES 38 AND 39.



organizations. There have been two years when the number of groups in operation have actually decreased from the previous year. Where there has been no apparent trend at all is in the ratio of group-owned television stations to total television stations on the air. Group development here has had an inconclusive up-and-down history.

THE GROUPS *These are the 102 companies which held group ownership status as of*

7-Station Owners

METROMEDIA INC. STATIONS (7)

Other interests in: four AMs, four FMs, outdoor advertising

KMBC-TV Kansas City, Mo. ....ch. 9, ABC
*KOVR Stockton, Calif. ....ch. 13, ABC
KTTV Los Angeles ....ch. 11, Ind.
WNEW-TV New York ....ch. 5, Ind.
WTTG Washington ....ch. 5, Ind.
WTVH Peoria, Ill. ....ch. 19, ABC
WTVP Decatur, Ill. ....ch. 17, ABC
*Station sold pending FCC approval

6-Station Owners

RKO GENERAL STATIONS (6)

Other interests in: seven AMs, five FMs

CKLW Detroit-Windsor ....ch. 9, Ind.
KHJ-TV Los Angeles ....ch. 9, Ind.
WHBQ-TV Memphis ....ch. 13, ABC
WHCT Hartford, Conn. ....ch. 18, Ind.
WNAC-TV Boston ....ch. 7, ABC
WOR-TV New York ....ch. 9, Ind.

TRIANGLE STATIONS (6)

Other interests in: newspapers, magazines, five AMs, five FMs

KFRE-TV Fresno ....ch. 30, CBS
WFBG-TV Altoona, Pa. ..ch. 10, ABC, CBS
WFIL-TV Philadelphia ....ch. 6, ABC
WLYH-TV Lancaster-Lebanon ....ch. 15, CBS, ABC
WNBF-TV Binghamton, N.Y. ..ch. 12, CBS
WNHC-TV New Haven ....ch. 8, ABC

5-Station Owners

ABC OWNED STATIONS (5)

Other interests in: theaters, magazines, five AMs, four FMs, radio-TV networks

KABC-TV Los Angeles ....ch. 7, ABC
KGO-TV San Francisco ....ch. 7, ABC
WABC-TV New York ....ch. 7, ABC
WBKB-TV Chicago ....ch. 7, ABC
WXYZ-TV Detroit ....ch. 7, ABC

CBS OWNED STATIONS (5)

Other interests in: seven AMs, seven FMs, radio-TV networks

KMOX-TV St. Louis, Mo. ....ch. 4, CBS
KNXT Los Angeles ....ch. 2, CBS
WBBM-TV Chicago ....ch. 2, CBS
WCAU-TV Philadelphia ....ch. 10, CBS
WCBS-TV New York ....ch. 2, CBS

CORINTHIAN BROADCASTING CORP. (5)

Other interests in: newspapers, magazines, two AMs, one FM

KHOU-TV Houston ....ch. 11, CBS
KOTV Tulsa ....ch. 6, CBS
KXTV Sacramento ....ch. 10, CBS
WANE-TV Fort Wayne, Ind. ....ch. 15, CBS
WISH-TV Indianapolis ....ch. 8, CBS

NBC OWNED STATIONS (5)

Other interests in: six AMs, five FMs, radio-TV networks

KNBC-TV Los Angeles ....ch. 4, NBC
WNBC-TV New York ....ch. 4, NBC
WNBQ Chicago ....ch. 5, NBC
WRC-TV Washington ....ch. 4, NBC
WRCV-TV Philadelphia ....ch. 3, NBC

NEWHOUSE BROADCASTING CORP. (5)

Other interests in: magazines, newspapers, one UHF satellite, three AMs, three FMs

KOIN-TV Portland, Ore. ....ch. 6, CBS
KTVI St. Louis, Mo. ....ch. 2, ABC
WAPI-TV Birmingham, Ala. ....ch. 13, NBC, CBS
WSYR-TV Syracuse, N.Y. ....ch. 3, NBC
WTPA Harrisburg, Pa. ....ch. 27, ABC

STORER BROADCASTING CO. STATIONS (5)

Other interests in: seven AMs, five FMs

WAGA-TV Atlanta, Ga. ....ch. 5, CBS
WITI-TV Milwaukee ....ch. 6, ABC
WJBK-TV Detroit ....ch. 2, CBS
WJW-TV Cleveland ....ch. 8, CBS
WSPD-TV Toledo ....ch. 13, ABC, NBC

TIME-LIFE BROADCAST INC. (5)

Other interests in: magazines, books, five AMs, four FMs

KLZ-TV Denver ....ch. 7, CBS
KOGO-TV San Diego ....ch. 10, NBC
WFBM-TV Indianapolis ....ch. 6, NBC
WOOD-TV Grand Rapids, Mich. ....ch. 8, NBC, ABC
WTCN-TV Minneapolis ....ch. 11, Ind.

TRANSCONTINENT TELEVISION CORP. (5)

Other interests in: four AMs, four FMs

*KERO-TV Bakersfield, Calif. ....ch. 23, NBC
*KFMB-TV San Diego ....ch. 8, CBS
*WDAF-TV Kansas City, Mo. ..ch. 4, NBC
*WGR-TV Buffalo ....ch. 2, NBC
*WNEP-TV Scranton ....ch. 16, ABC
*Stations sold pending FCC approval

WESTINGHOUSE BROADCASTING CO. (5)

Other interests in: six AMs, three FMs

KDKA-TV Pittsburgh, Pa. ....ch. 2, CBS
KPIX San Francisco ....ch. 5, CBS
KYW-TV Cleveland ....ch. 3, NBC
WBZ-TV Boston ....ch. 4, NBC
WJZ-TV Baltimore ....ch. 13, ABC

4-Station Owners

CAPITAL CITIES BROADCASTING CORP. (4)

Other interests in: one UHF satellite, four AMs, three FMs

WKBW-TV Buffalo ....ch. 7, ABC
WPRO-TV Providence ....ch. 12, CBS
WTEN Albany, N.Y. ....ch. 10, CBS
WTVD Durham, N.C. ....ch. 11, CBS, NBC

COWLES MAGAZINES AND BROADCASTING (4)

Other interests in: newspapers, magazines, books, two AMs

KRNT-TV Des Moines ....ch. 8, CBS
KTVH Hutchinson, Kan. ....ch. 12, CBS
*WCCO-TV Minneapolis ....ch. 4, CBS
WREC-TV Memphis ....ch. 3, CBS
*Jointly owned with Ridder Stations (which see)

JAMES M. COX STATIONS (4)

Other interests in: newspapers, four AMs, four FMs

KTVU San Francisco ....ch. 2, Ind.
WHIO-TV Dayton ....ch. 7, CBS
WSB-TV Atlanta ....ch. 2, NBC
WSOC-TV Charlotte, N.C. ....ch. 9, NBC, ABC, CBS

CROSLEY BROADCASTING CORP. (4)

Other interests in: one AM

WLWC Columbus ....ch. 4, NBC
WLWD Dayton ....ch. 2, NBC, ABC
WLWI Indianapolis ....ch. 13, ABC
WLWT Cincinnati ....ch. 5, NBC

MEREDITH PUBLISHING CO. (4)

Other interests in: magazines, books, four AMs, two FMs

KCMO-TV Kansas City, Mo. ....ch. 5, CBS
KPHO-TV Phoenix ....ch. 5, Ind.
WHEN-TV Syracuse, N.Y. ....ch. 5, CBS
WOW-TV Omaha ....ch. 6, CBS

MORGAN MURPHY STATIONS (4)

Other interests in: newspapers, one AM

KXLY-TV Spokane, Wash. ....ch. 4, CBS
WISC-TV Madison, Wis. ....ch. 3, CBS
WLUC-TV Marquette, Mich. ....ch. 6, CBS, ABC, NBC
WLUK-TV Green Bay, Wis. ....ch. 11, ABC

NORTH DAKOTA BROADCASTING CO. (4)

Other interests in: two AMs

KXAB-TV Aberdeen, S.D...ch. 9, NBC, ABC
KXJB-TV Valley City, N.D. ....ch. 4, CBS
KXMB-TV Bismarck, N.D. ....ch. 12, CBS, ABC
KXMC-TV Minot, N.D. ....ch. 13, CBS, ABC

POLARIS INC. STATIONS (4)

Other interests: one AM

KCND-TV Pembina, N.D. ....ch. 12, ABC
KNOX-TV Grand Forks, N.D. ..ch. 10, ABC
KXGO-TV Fargo, N.D. ....ch. 11, ABC
WTVW Evansville, Ind. ....ch. 7, ABC

DONALD W. REYNOLDS STATIONS (4)

Other interests in: newspapers, six AMs, one FM

KFSA-TV Fort Smith, Ark. ....ch. 5, CBS, ABC, NBC
KGNS-TV Laredo, Tex. ....ch. 8, NBC, ABC, CBS
KOLO-TV Reno, Nev. ......ch. 8, CBS, ABC
KORK-TV Las Vegas ....ch. 2, NBC

RUST CRAFT BROADCASTING CO. STATIONS (4)

Other interests in: four AMs, two FMs

WRDW-TV Augusta, Ga. ....ch. 12, CBS
WRGP-TV Chattanooga, Tenn...ch. 3, NBC
WSTV-TV Steubenville, Ohio ....ch. 9, CBS, ABC
WVUE-TV New Orleans, La. ..ch. 12, ABC

SACRAMENTO VALLEY TV INC. (4)

Other interests in: one AM, one FM

KBES-TV Medford, Ore. ..ch. 5, CBS, ABC
KOTI Klamath Falls, Ore. ....ch. 2, ABC, CBS
*KPIC-TV Roseburg, Ore. ....ch. 4, NBC
KVIP-TV Redding, Calif. ..ch. 7, ABC, NBC
*Jointly owned with Eugene TV Stations (which see)

SCRIPPS-HOWARD BROADCASTING CO. (4)

Other interests in: newspapers, three AMs, two FMs

WCPO-TV Cincinnati ....ch. 9, CBS
WEWS Cleveland ....ch. 5, ABC
WMCT Memphis ....ch. 5, NBC
WPTV West Palm Beach, Fla. ..ch. 5, NBC

TAFT BROADCASTING CO. STATIONS (4)

Other interests in: three AMs, three FMs

WBRC-TV Birmingham, Ala. ....ch. 6, ABC, CBS
WKRC-TV Cincinnati ....ch. 12, ABC
WKYT-TV Lexington, Ky. ....ch. 27, ABC, CBS
WTVN-TV Columbus, Ohio ....ch. 6, ABC

WOMETCO ENTERPRISES (4)

Other interests in: one AM, one FM, theaters

KVOS-TV Bellingham, Wash...ch. 12, CBS
WFGA-TV Jacksonville ..ch. 12, NBC, ABC
WLOS-TV Asheville, N.C. ......ch. 13, ABC
WTVJ Miami, Fla. ....ch. 4, CBS

3-Station Owners

H. & E. BALABAN CORP. (3)

Other interests in: theaters, two UHF satellites, two AMs, one FM

*WHNB-TV New Britain, Conn. ....ch. 30, NBC
*WICS Springfield, Ill. ....ch. 20, NBC
WTVO Rockford, Ill. ....ch. 39, NBC
*Jointly owned with Plains Television Corp. (which see)

CORPORATION OF PRESIDENT, CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS (MORMONS) (3)

Other interests in: three AMs, one FM

KBOI-TV Boise, Idaho ....ch. 2, CBS, ABC
KID-TV Idaho Falls ....ch. 3, CBS, ABC
KSL-TV Salt Lake City ....ch. 5, CBS

EUGENE TV STATIONS (3)

Other interests in: newspapers

KCBY Coos Bay, Ore. ....ch. 11, NBC
*KPIC Roseburg, Ore. ....ch. 4, NBC
KVAL-TV Eugene, Ore. ..ch. 13, NBC, CBS
*Jointly owned with Sacramento Valley TV Inc. (which see)

JOHN E. FETZER STATIONS (3)

Other interests in: two VHF satellites, two AMs, two FMs

KOLN-TV Lincoln, Neb. ....ch. 10, CBS
WWTV Cadillac, Mich. ..ch. 13, CBS, ABC
WKZO-TV Kalamazoo, Mich. ....ch. 3, CBS

FORWARD GROUP (3)

Other interests in: newspapers, two AMs, one FM

KEYC-TV Mankato, Minn. ....ch. 12, CBS
KGLO-TV Mason City, Iowa ....ch. 3, CBS
KHQA-TV Hannibal, Mo. ..ch. 7, CBS, ABC

GANNETT PUBLISHING CO. (3)

Other interests in: newspapers, three AMs

WHEC-TV Rochester, N.Y. ....ch. 10, CBS
WINR-TV Binghamton, N.Y. ..ch. 40, NBC
WREX-TV Rockford, Ill...ch. 13, ABC, CBS

GRAYSON ENTERPRISES (3)

Other interests in: one AM

KLBK-TV Lubbock, Tex...ch. 13, CBS, ABC
KPAR-TV Sweetwater, Tex. ....ch. 12, CBS, ABC
KWAB Big Spring, Tex. ..ch. 4, CBS, ABC

GRIFFIN-LEAKE STATIONS (3)

KATV Little Rock ....ch. 7, ABC
KTUL-TV Tulsa ....ch. 8, ABC
KWTV Oklahoma City ....ch. 9, CBS

HEARST CORP. (3)

Other interests in: newspapers, magazines, books, three AMs, three FMs

WBAL-TV Baltimore ....ch. 11, NBC
WISN-TV Milwaukee ....ch. 12, CBS
WTAE Pittsburgh, Pa. ....ch. 4, ABC

HORACE HILDRETH STATIONS (3)

Other interests in: three AMs, one FM

WABI-TV Bangor, Me. ....ch. 5, CBS, ABC
WAGM-TV Presque Isle, Me. ....ch. 8, CBS, ABC, NBC
WMTW-TV Poland Spring, Me. ....ch. 8, ABC

JEFFERSON STANDARD LIFE INSURANCE CO. STATIONS (3)

Other interests in: newspapers, two AMs

WBTV Charlotte, N.C. ....ch. 3, CBS, ABC
WBTW Florence, S.C. ....ch. 13, CBS, ABC
WFMY-TV Greensboro, N.C. ....ch. 2, CBS, ABC

KERR-MCGEE STATIONS (3)

Other interests in: one UHF satellite, one AM

KOCO-TV Enid, Okla. ....ch. 5, ABC
KVOO-TV Tulsa ....ch. 2, NBC
WEEK-TV Peoria, Ill. ....ch. 43, NBC

KING BROADCASTING CO. STATIONS (3)

Other interests in: three AMs, two FMs

KGW-TV Portland, Ore. ....ch. 8, NBC
KING-TV Seattle ....ch. 5, NBC
KREM-TV Spokane, Wash. ....ch. 2, ABC

T. B. LANFORD STATIONS (3)

Other interests in: four AMs, two FMs

KALB-TV Alexandria, La. ....ch. 5, NBC, ABC, CBS
*KPLC-TV Lake Charles, La. ....ch. 7, NBC, ABC
*WJTV Jackson, Miss. ..ch. 12, CBS, ABC
*Also owned in part by L. M. Sepaugh Stations (which see)

MIDNIGHT SUN BROADCASTERS INC. (3)

Other interests in: four AMs

KENI-TV Anchorage ....ch. 2, NBC, ABC
KFAR-TV Fairbanks ....ch. 2, ABC, NBC
KINY-TV Juneau ....ch. 8, CBS, ABC, NBC

GEORGE W. NORTON STATIONS (3)

Other interests in: one AM

WAVE-TV Louisville, Ky. ....ch. 3, NBC
WFIE-TV Evansville, Ind. ....ch. 14, NBC
WFRV Green Bay, Wis. ....ch. 5, NBC

REEVES BROADCASTING CORP. (3)
KBAK-TV Bakersfield, Calif. ..ch. 29, CBS
WHTN-TV Huntington, W. Va...ch. 13, ABC
WUSN-TV Charleston, S.C. ....ch. 2, ABC, CBS

ROLLINS BROADCASTING CO. STATIONS (3)
Other interests in: seven AMs
WCHS-TV Charleston, W. Va. ..ch. 8, CBS
WEAR-TV Pensacola, Fla. ....ch. 3, ABC
WPTZ Plattsburgh, N.Y. ..ch. 5, NBC, ABC

SCREEN GEMS STATIONS (3)
Other interests in: theaters, one AM, one FM
KCPX-TV Salt Lake City ......ch. 4, ABC
WAPA-TV San Juan, P.R. ....ch. 4, NBC, ABC
WOLE-TV Aquadilla, P.R. ....ch. 12, NBC, ABC

SPRINGFIELD TELEVISION BROADCASTING CO. STATIONS (3)
WRLP Greenfield, Mass. ......ch. 32, NBC
WWLP Springfield, Mass. ....ch. 22, NBC
WWOR-TV Worcester, Mass. ..ch. 14, NBC

STEINMAN STATIONS (3)
Other interest in: newspapers, six AMs, four FMs
KOAT-TV Albuquerque, N.M. ....ch. 7, ABC
KVOA-TV Tucson ....ch. 4, NBC
WGAL-TV Lancaster, Pa. ....ch. 8, NBC

SARKES TARZIAN STATIONS (3)
Other interests in: one AM, two FMs
WFAM-TV Lafayette, Ind. ....ch. 18, CBS, ABC, NBC
WPTA Ft. Wayne, Ind. ....ch. 21, ABC
WTTV Bloomington, Ind. ....ch. 4, Ind.

TRIBUNE CO. STATIONS (3)
Other interests in: newspapers, two AMs
KDAL-TV Duluth ....ch. 3, CBS, ABC
WGN-TV Chicago ....ch. 9, Ind.
WPIX New York ....ch. 11, Ind.

TRIGG-VAUGHN STATIONS (3)
Other interests in: three AMs
KOSA-TV Odessa, Tex. ....ch. 7, CBS
KROD-TV El Paso ....ch. 4, CBS
*KVII Amarillo ....ch. 7, ABC
*Station sold pending FCC approval

VETERANS BROADCASTING CO. (3)
Other interests in: one AM
*KTVE El Dorado, Ark...ch. 10, NBC, ABC
WNYS Syracuse ....ch. 9, ABC
WROC-TV Rochester, N.Y. ......ch. 8, NBC
*Station sold pending FCC approval

WKY TELEVISION SYSTEM (3)
Other interests in: one AM
KTVT Fort Worth ....ch. 11, Ind.
WKY-TV Oklahoma City ....ch. 4, NBC
WTVT Tampa ....ch. 13, CBS

WMRC INC. (3)
Other interests in: three AMs, three FMs
WBIR-TV Knoxville, Tenn. ..ch. 10, CBS
WFBC-TV Greenville, S.C. ......ch. 4, NBC
WMAZ-TV Macon, Ga. ....ch. 13, CBS, NBC, ABC

2-Station Owners

AMERICAN COLONIAL BROADCASTING CORP. (2)
Other interests in: one AM
WKBM-TV Caugüas, P.R. ......ch. 11, Ind.
WSUR-TV Ponce, P.R. ....ch. 9, Ind.

GENE AUTRY STATIONS (2)
Other interests in: newspapers, six AMs, two FMs
KOLD-TV Tucson, Ariz. ....ch. 13, CBS
KOOL-TV Phoenix, Ariz. ....ch. 10, CBS

BALTIMORE SUNPAPERS (2)
Other interests in: newspapers, one AM
WBOC-TV Salisbury, Md. ....ch. 16, CBS, ABC, NBC
WMAR-TV Baltimore ....ch. 2, CBS

BARNES, HETLAND & REINEKE STATIONS (2)
Other interests in: one AM
KCMT Alexandria, Minn...ch. 7, NBC, ABC
KSOO-TV Sioux Falls, S.D. ....ch. 13, NBC, ABC

BLACK HAWK BROADCASTING CO. (2)
Other interests in: three AMs
KMMT Austin, Minn. ....ch. 6, ABC
KWWL-TV Waterloo, Iowa ....ch. 7, NBC

BROADCASTING COMPANY OF THE SOUTH (2)
Other interests in: one AM
WIS-TV Columbia, S.C. ....ch. 10, NBC
WSFA-TV Montgomery ....ch. 12, NBC

LUCILLE ROSS BUFORD STATIONS (2)
Other interests in: one AM
KLTV Tyler, Tex. ....ch. 7, NBC, CBS, ABC
KTRE-TV Lufkin, Tex. ....ch. 9, NBC, ABC, CBS

DARROLD A. CANNAN STATIONS (2)
Other interests in: one AM
KFDM-TV Beaumont, Tex. ....ch. 6, CBS
KFDX-TV Wichita Falls, Tex. ..ch. 3, NBC
*Also owned in part with W. P. Hobby Stations (which see)

CENTRAL BROADCASTING CO. (2)
Other interests in: two AMs, two FMs
WHO-TV Des Moines ....ch. 13, NBC
WOC-TV Davenport ....ch. 6, NBC

CHRIS-CRAFT INDUSTRIES (2)
KCOP Los Angeles ....ch. 13, Ind.
KPTV Portland, Ore. ....ch. 12, ABC

LESTER COX STATIONS (2)
Other interests in: one AM
KOAM-TV Pittsburg, Kan. ....ch. 7, NBC, ABC
KYTV Springfield, Mo. ..ch. 3, NBC, ABC

CRAIN-SNYDER TV INC. (2)
Other interests in: one AM
KRTV Great Falls, Mont. ....ch. 3, NBC, ABC
KULR-TV Billings, Mont. ....ch. 8, NBC

R. H. DREWRY STATIONS (2)
Other interests in: three AMs
KMID-TV Midland, Tex. ..ch. 2, NBC, ABC
KSWO-TV Lawton, Okla. ....ch. 7, ABC

EVENING STAR BROADCASTING CO. (2)
Other interests in: newspapers, two AMs, two FMs
WMAL-TV Washington, D.C. ....ch. 7, ABC
WSVA-TV Harrisonburg, Va. ....ch. 3, CBS, ABC, NBC

FIRST CORP. STATIONS (2)
WCCA-TV Columbia, S.C. ....ch. 25, ABC
WCIV Charleston, S.C. ....ch. 4, NBC

FISHER'S BLEND STATION INC. (2)
Other interests in: one AM
KATU Portland, Ore. ....ch. 2, Ind.
KOMO-TV Seattle ....ch. 4, ABC

GARRYOWEN STATIONS (2)
Other interests in: two AMs
KOOK-TV Billings, Mont...ch. 2, CBS, ABC
KXLF-TV Butte, Mont. ....ch. 4, CBS, ABC, NBC

GOLD SEAL STATIONS (2)
Other interests in: three AMs
KOB-TV Albuquerque, N.M. ....ch. 4, NBC
KSTP-TV St. Paul ....ch. 5, NBC

GOODWILL STATIONS INC. (2)
Other interests in: two AMs, one FM
WJRT Flint, Mich. ....ch. 12, ABC
WSAZ-TV Huntington, W. Va. ..ch. 3, NBC

GREAT LAKES TELEVISION STATIONS (2)
Other interests in: newspapers
WGHP-TV High Point, N.C. ......ch. 8, ABC
WSEE Erie, Pa. ....ch. 35, CBS, NBC

PAUL F. HARRON STATIONS (2)
KSYD-TV Wichita Falls, Tex. ....ch. 6, CBS
WKTV Utica, N.Y. ....ch. 2, NBC, ABC

HARTE-HANKS NEWSPAPERS STATIONS (2)
Other interests in: newspapers
KCTV San Angelo, Tex. ..ch. 8, CBS, ABC
KENS-TV San Antonio ....ch. 5, CBS

HERALD PUBLISHING CO. (2)
Other interests in: newspapers
WALB-TV Albany, Ga. ..ch. 10, NBC, ABC
WJHG-TV Panama City, Fla. ....ch. 7, NBC, ABC, CBS

HILBERG-BUSE-RICHTER STATIONS INC. (2)
KGUN-TV Tucson ....ch. 9, ABC
WEHT-TV Evansville, Ind. ....ch. 50, CBS

W. P. HOBBY STATIONS (2)
Other interests in: newspapers, one AM
*KFDM-TV Beaumont, Tex. ....ch. 6, CBS
KPRC-TV Houston ....ch. 2, NBC
*Also owned in part with Darrold A. Cannan Stations (which see)

KWTX BROADCASTING CO. STATIONS (2)
Other interests in: one VHF satellite, two AMs, one FM
*KWTX-TV Waco, Tex. ..ch. 10, CBS, ABC
KXII Ardmore, Okla. ....ch. 12, NBC
*Also owned in part by LBJ Stations (which see)

LBJ STATIONS (2)
Other interests in: two AMs, one FM
KTBC Austin, Tex. ..ch. 7, CBS, ABC, NBC
*KWTX-TV Waco, Tex. ..ch. 10, CBS, ABC
*Owned in majority by KWTX Broadcasting Co. Stations (which see)

MARTIN THEATERS OF GEORGIA (2)
Other interests in: theaters
WTVC Chattanooga, Tenn. ....ch. 9, ABC
WTVM Columbus, Ga. ....ch. 9, ABC, NBC

METROPOLITAN TV STATIONS (2)
Other interests in: two AMs, one FM
KOA-TV Denver ....ch. 4, NBC
KOAA-TV Pueblo ....ch. 5, NBC

MIDCONTINENT BROADCASTING CO. (2)
Other interests in: two VHF satellites, three AMs
KELO-TV Sioux Falls, S.D. ....ch. 11, CBS, ABC
WKOW-TV Madison, Wis. ......ch. 27, ABC

MIDWEST TELEVISION STATIONS (2)
Other interests in: newspapers, one AM, one FM
WCIA Champaign, Ill. ....ch. 3, CBS
WMBD-TV Peoria, Ill. ....ch. 31, CBS

MIDWESTERN BROADCASTING CO. (2)
Other interests in: five AMs
WPBN-TV Traverse City, Mich. ....ch. 7, NBC, ABC
WTOM-TV Cheboygan, Mich. ....ch. 4, NBC, ABC

NORFOLK BROADCASTING CORP. (2)
Other interests in: three AMs, two FMs
WLVA-TV Lynchburg, Va. ....ch. 13, ABC
WVEC-TV Hampton, Va. ....ch. 13, ABC

NORTHERN TELEVISION INC. (2)
Other interests in: one FM
KTVA Anchorage ....ch. 11, CBS
KTVF Fairbanks ....ch. 11, CBS

****PLAINS TELEVISION CORP. (2)**
Other interests in: two UHF satellites
*WICS Springfield, Ill. ....ch. 20, NBC
*WHNB-TV New Britain, Conn. ....ch. 30, NBC
**Plains Television Corp. is 50% owned by Transcontinental Properties and 50% by H.&E. Balaban Corp.
*Jointly owned with H. & E. Balaban Corp. (which see)

POST-NEWSWEEK STATIONS (2)
Other interests in: newspapers, magazines, one AM, one FM
WJXT Jacksonville, Fla. ..ch. 4, CBS, ABC
WTOP-TV Washington ....ch. 9, CBS

RIDDER STATIONS (2)
Other interests in: newspapers, three AMs
*WCCO-TV Minneapolis ....ch. 4, CBS
WDSM-TV Superior, Wis...ch. 6, NBC, ABC
*Jointly owned with Cowles Stations (which see)

RINES STATIONS (2)
Other interests in: two AMs
WCSH-TV Portland, Me. ....ch. 6, NBC
WLBZ-TV Bangor, Me. ....ch. 2, NBC

ROCKY MOUNTAIN STATIONS (2)
Other interests in: four AMs
KFBB-TV Great Falls, Mont. ....ch. 5, CBS, ABC, NBC
KTWO-TV Casper, Wy. ....ch. 2, NBC, ABC, CBS

ROYAL STREET CORP. STATIONS (2)
Other interests in: one AM, one FM
WAFB-TV Baton Rouge, La. ....ch. 9, CBS, ABC
WDSU-TV New Orleans ....ch. 6, NBC

L. M. SEPAUGH STATIONS (2)
Other interests in: two AMs
**KPLC-TV Lake Charles, La...ch. 7, NBC
*WJTV Jackson, Miss. ....ch. 12, CBS
**Also owned in majority by T. B. Lanford Stations (which see)
*Also owned in part by T. B. Lanford Stations (which see)

SHASTA TELECASTING STATIONS (2)
KJEO Fresno, Calif. ....ch. 47, ABC
KVIQ-TV Eureka, Calif. ..ch. 6, ABC, NBC

SPANISH INTERNATIONAL NETWORK (2)
KMEX Los Angeles ....ch. 34, Ind.
KWEX-TV San Antonio, Tex. ..ch. 41, Ind.

TEXAS STATE NETWORK (2)
Other interests in: three AMs, one FM
KFDA-TV Amarillo, Tex. ......ch. 10, CBS
KRBC Abilene, Tex. ....ch. 9, NBC

HAROLD H. THOMS STATIONS (2)
Other interests in: six AMs
WISE-TV Asheville, N.C. ....ch. 62, NBC
WNBE-TV New Bern, N.C. ....ch. 12, ABC

TRUTH PUBLISHING CO. (2)
Other interests in: newspapers, magazines, two AMs, one FM
WKJG-TV Fort Wayne, Ind. ....ch. 33, NBC
WSJV Elkhart, Ind. ....ch. 28, ABC

UNITED BROADCASTING CO. (2)
Other interests in: seven AMs, three FMs
WMUR-TV Manchester, N.H. ....ch. 9, ABC, CBS, NBC
WOOK-TV Washington ....ch. 14, Ind.

WISCONSIN VALLEY TELEVISION CORP. STATIONS (2)
Other interests in: newspapers, one AM, one FM
WMTV Madison, Wis. ....ch. 15, NBC
WSAU-TV Wausau, Wis. ....ch. 7, CBS, ABC, NBC

ZANESVILLE PUBLISHING CO. (2)
Other interests in: newspapers, three AMs, one FM
WHIZ-TV Zanesville, Ohio ....ch. 18, NBC, ABC, CBS
WTAP-TV Parkersburg, W. Va. ....ch. 15, NBC, ABC, CBS

HOW GROUPS MAKE OUT IN THE TOP 50 MONEY MARKETS

MARKET AND RANK	TOTAL 1962 REVENUES	NON-GROUP REVENUES*	GROUP REVENUES*
1. New York	$ 84,406,248	$	$ 84,406,248
2. Los Angeles	56,622,760	6,999,760	49,623,000
3. Chicago	48,713,762		48,713,762
4. Philadelphia	30,300,297		30,300,297
5. Boston	24,026,019	8,385,019	15,641,000
FIRST 5 MARKETS	**244,069,086**	**15,384,779 (6.3)**	**228,684,307(93.7)**
6. Detroit-Windsor*	23,232,778	6,899,778	16,333,000
7. San Francisco-Oakland	22,301,270	7,000,270	15,301,000
8. Cleveland	19,739,822		19,739,822
9. Pittsburgh	18,488,914	5,897,914	12,591,000
10. Washington, D. C.	14,632,666		14,632,666
FIRST 10 MARKETS	**342,464,536**	**35,102,741(10.3)**	**307,281,795(89.7)**
11. Minneapolis-St. Paul	13,519,250	2,400,250	11,119,000
12. St. Louis	13,439,737	5,910,737	7,529,000
13. Dallas-Ft. Worth	12,801,343	11,471,343	1,330,000
14. Baltimore	12,063,319		12,063,319
15. Buffalo-Niagara Falls	12,043,928	4,142,928	7,901,000
FIRST 15 MARKETS	**406,332,113**	**59,107,999(14.5)**	**347,224,114(85.5)**
16. Cincinnati	11,107,538		11,107,538
17. Miami	10,826,617	6,617,617	4,209,000
18. Indianapolis-Bloomington	10,727,396		10,727,396
19. Milwaukee	10,602,818	4,072,818	6,530,000
20. Hartford-New Haven, New Britain-Waterbury	10,370,434	4,654,434	5,716,000
FIRST 20 MARKETS	**459,966,916**	**74,452,868(16.2)**	**385,514,048(83.8)**
21. Houston-Galveston	9,761,650	3,250,650	6,511,000
22. Seattle-Tacoma	9,705,624	3,632,624	6,073,000
23. Kansas City	9,692,335		9,692,335
24. Columbus, Ohio	9,390,350	3,127,350	6,263,000
25. Atlanta	8,578,041	2,479,041	6,099,000
FIRST 25 MARKETS	**507,094,916**	**86,942,533(17.1)**	**420,152,383(82.9)**
26. Birmingham*	7,800,000		7,800,000
27. Denver	7,699,734	2,877,734	4,822,000
28. Portland, Ore.	7,501,581		7,501,581
29. Providence*	7,200,000	3,780,000	3,420,000
30. Dayton*	7,100,000		7,100,000
FIRST 30 MARKETS	**544,396,231**	**93,600,267(17.2)**	**450,795,964(82.8)**
31. Grand Rapids-Kalamazoo	6,761,511	2,197,511	4,564,000
32. New Orleans	6,689,128	2,301,128	4,388,000
33. Charlotte*	6,400,000		6,400,000
34. Albany-Schenectady-Troy	6,315,949	4,483,949	1,832,000
35. Tampa-St. Petersburg	6,208,533	3,557,533	2,651,000
FIRST 35 MARKETS	**576,771,352**	**106,140,388(18.4)**	**470,630,964(81.6)**
36. Syrcause	6,171,269		6,171,269
37. Louisville	6,158,751	2,962,751	3,196,000
38. Sacramento-Stockton	6,155,399	2,419,399	3,736,000
39. Oklahoma City-Enid	6,104,409		6,104,409
40. Toledo*	5,800,000	2,970,000	2,830,000
FIRST 40 MARKETS	**607,161,180**	**114,492,538(18.9)**	**492,668,642(81.1)**
41. Memphis	5,731,001		5,731,001
42. Nashville	5,211,981	5,211,981	
43. Phoenix-Mesa	5,203,913	3,036,913	2,167,000
44. Omaha	5,117,534	3,411,534	1,706,000
45. Norfolk-Portsmith-Newport News-Hampton	4,972,764	3,391,764	1,581,000
FIRST 45 MARKETS	**633,398,373**	**129,544,730(20.5)**	**503,853,643(79.5)**
46. Raleigh-Durham*	4,900,000	2,347,000	2,553,000
47. Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.	4,789,132		4,789,132
48. Harrisburg-Lancaster-York-Lebanon	4,733,834	979,834	3,754,000
49. Rochester, N. Y.	4,683,385	1,386,385	3,297,000
50. San Antonio	4,614,167	3,057,167	1,557,000
FIRST 50 MARKETS	**$657,118,891**	**$137,315,116(20.9)**	**$519,803,775(79.1)**

*Estimated by TELEVISION MAGAZINE

THE GROUPS *from page 37*

station population explosion, multiple developments have materialized faster than have individual proprietorships. In major markets, especially, more and more stations have fallen into the group fold.

A special TELEVISION MAGAZINE survey of multiple station owners in television since 1948 reveals the extent of the trend. There were only three organizations owning two or more stations for a total of six stations in 1948. There were 102 groups controlling 291 stations, or 56% of all television stations in operation as of Oct. 16 this year (see chart, pages 36, 37). Since the "freeze" on station construction was lifted more than 60% of the new TV stations put into operation have been taken over by group organizations.

There's no question that most of the important television stations in the country are now operated by multiple owners. As of Oct. 16 multiple ownership interests owned 120, or 69.4%, of the 173 stations in the top 50 television revenue-producing markets in the country. Only 6 stations out of 44 (13.6%) in the top 10 markets are operated by individual persons or companies. In the top 25 markets the figures are only slightly less commanding, 24 stations out of a total of 97 (24.7%) having single ownerships. Nashville, Tenn., is the only market on the top 50 revenue-producing list that doesn't claim a single station that is part of a group station organization (see chart at left), while 16 of the markets on the same list, on the other hand, are inhabited only by multiply-owned stations.

The TELEVISION study also shows strong evidence that multiple-ownership typically extends beyond joint television operations to other communications media.

In total the 102 group owners who operated 291 stations as of Oct. 16 also hold widespread interests in networks, radio, magazines, newspapers, motion pictures and book publishing. The breakdown: 3 have interests in radio-TV networks; 84 of the 102 groups have interests in 240 AM radio stations; 50 of them have interests in 115 FM radio stations. 28 station groups have interests in more than 35 newspapers; 10 groups have magazine interests; six have motion picture interests; four are involved in book publishing. Of the 53 stations in the top 50 revenue-producing markets that are not controlled by group organizations, 18 are operated by firms with no other station interests but with strong newspaper and motion picture holdings.

A bare 35, then, of the 173 stations that are included in the

The dominant revenues in television are going to the group-owned stations in dominant portions, with little more than a relative pinch left over for the singly-owned channels. On a broad scale, over the scope of the top 50 revenue producing markets, the multiple-owned stations last year earned almost eight dollars out of every ten dollars coming into these broadcast areas (these figures based on FCC individual TV market data for 1962 and TELEVISION MAGAZINE *estimates). Progressively, as their performances in bigger and more important markets are assayed, the groups show better and better results. Thus their achievement of providing 79.1% of total revenues in the top 50 markets is improved in the top 25 markets where they registered 82.9% of the aggregate earnings. Carrying the progression still further, their percentage of total earnings rises to 89.7% in the vital top 10 markets and leaps to an imposing 93.7%, more than nine out of every ten dollars, in the top five groupings.*

top 50 television revenue markets could be said to be owned by companies which have no other communications interests.

Multiple ownership ranges from two stations to the maximum of seven permitted by FCC rules. The range of multiple holdings as shown by the TELEVISION study shows that, far and away, most group organizations, rather than being corporate octopuses straining out past the maximum ownership limit of seven, are relatively modest two-station proprietors. Of the 102 multiple station owners, only one group operates the maximum of five VHF and two UHF stations. Following in order are one group operating five V's and one U; six groups operating five V's; one group operating four V's and two U's; two groups operating four V's and one U; one group operating three V's and two U's; 13 groups operating four V's; one group operating three V's and one U; 20 groups operating three V's; two groups operating three U's exclusively; four groups operating two V's and one U; four groups operating two U's; 35 groups operating two V's; one group operating one V and two U's, and 10 groups operating one V and one U each.

(The TELEVISION survey did not count satellite stations [a TV station operating on a regularly assigned channel and wholly or almost wholly rebroadcasting the programs of another station] into the group ownership patterns. If an individual or company owned only one TV property and a satellite to it, it was not considered a multiple owner. If an individual or company owned more than one TV property and in addition controlled one or more satellite stations, it, of course, was registered as a group owner but not given credit for the auxiliary outlets. To even its equations out, TELEVISION also subtracted satellite figures from its annual total of operating television stations. It can be argued with a good deal of justification that Frontier Broadcasting with a parent station (KFBC-TV) in Cheyenne, Wyo., a satellite (KSTF) in Scottsbluff, Neb., and an application pending for another satellite in Sterling, Colo., is as much a group owner as Westinghouse Broadcasting, but the heavier points, it would seem, are loaded on the other side of the question. The problems, and most of the advantages, inherent in a group operation are not honestly reflected, it's felt, by a single parent station and satellite outlet ownership. Discussions of central control, group programing, block buying, efficiency of operation become meaningless since they all combine to make up the very reason for a satellite's being. If TELEVISION's study had reflected satellite figures, the trend toward consolidations of TV station ownerships would have been accentuated. Satellites do count against a company's allowable number of stations in FCC reckoning. TELEVISION also did not credit station sales which have yet to win final approval by the FCC.)

ALONE IN THE SEVEN-STATION CLASS

Alone in the seven-station class is Metromedia Inc. (although it sold one of its stations last month the transaction still awaits FCC approval), with RKO General Stations and Triangle Stations following close behind, each with six TV outlets under control. Also very much of major status with five stations each are Time-Life Broadcasting, Storer Broadcasting, Corinthian Stations, Westinghouse Broadcasting, the three networks' owned-and-operated stations divisions, and Newhouse Broadcasting Stations. (Transcontinent TV Corp. is another five-station group but, subject to FCC approval, has sold off all its TV properties.)

In the four-station category are such important groups as Taft Broadcasting, the Cowles family group, Rust Craft Broadcasting, Meredith Broadcasting, Scripps-Howard Broadcasting, Capital Cities Broadcasting, Crosley Broadcasting, the James M. Cox stations, Wometco Stations, the Donald W. Reynolds stations, the Morgan Murphy interests, North Dakota Broadcasting and Polaris Inc. Rollins Broadcasting, Gannett Publishing, the Fetzer group, the Steinman stations, the Hearst station interests, Jefferson Standard Broadcasting, August C. Meyer's Midwest Television Co., King Broadcasting Co. and Reeves Broadcasting Corp. are some of the more powerful group station organizations with fewer than four TV outlets under control.

A SENSATIONAL PROFIT PICTURE

If a common characteristic runs through the bigger station groups it is their ability to make money. This ability is undeniably a valuable resource. It's also an inviting target to government officials who look upon a fat profit statement as a wolf looks upon a fat sheep.

And in truth the profits made by some station groups are simply sensational. There are, for example, nine markets in the top 25 TV revenue-producing markets where all the stations are group-operated. Last year the 33 multiply-owned stations in those all-group operated markets reported combined total broadcast revenues of $241,383,383 and combined total broadcast income of $97,839,085. Those remarkable figures break down to an average of some $7.3 million grossed per station and close to $3 million net.

Another significant financial statistic: the 120 multiply-owned stations in the top 50 revenue-producing markets had gross earnings last year of almost $520 million, or 79.1% of total earnings by all stations in these markets. But the most complete picture of the groups' financial position in the industry can be painted on a broader canvas. According to an FCC compilation, last year 288 group-owned stations, 52% of all stations reporting to the commission, had gross revenues of $654,229,381, or 72.6% of total station revenues. These same 288 stations showed profits before taxes of $216,816,593, or 78.9% of total station profits. (These figures do not include financial data of four multiply-owned stations which began operations this year, KTVU San Francisco, which just joined the group fold, and CKLW-TV Windsor-Detroit, which has a Canadian license. The figures do, however, reflect financial data of three stations which are no longer part of group operations.)

The 15 owned-and-operated stations of ABC-TV, CBS-TV and NBC-TV (each network has five) show even more astounding money-making prowess. In 1962, according to FCC broadcast financial data, the 15 network-owned stations, constituting 2.7% of the total commercial television system of 554 stations, took in 18.8% of all station revenue and made 27.1% of all station profit before federal taxes. For the 15 network-owned stations the gross revenue was $169.5 million, and profit before federal tax was $74.7 million.

Some groups, of course, manage to produce a better P/L statement than others, but few of the major multiple owners, it would seem, have cause to cry in their beer. Richard A. R. Pinkham, senior vice president in charge of media and programs, Ted Bates & Co., writing in *Broadcasting* magazine last summer, mentioned seeing a broker's prospectus which showed three different station groups reporting profits on gross annual sales of more than 40%. Though these might be exceptional groups operating in exceptional circumstances, undoubtedly operation of multiple broadcast

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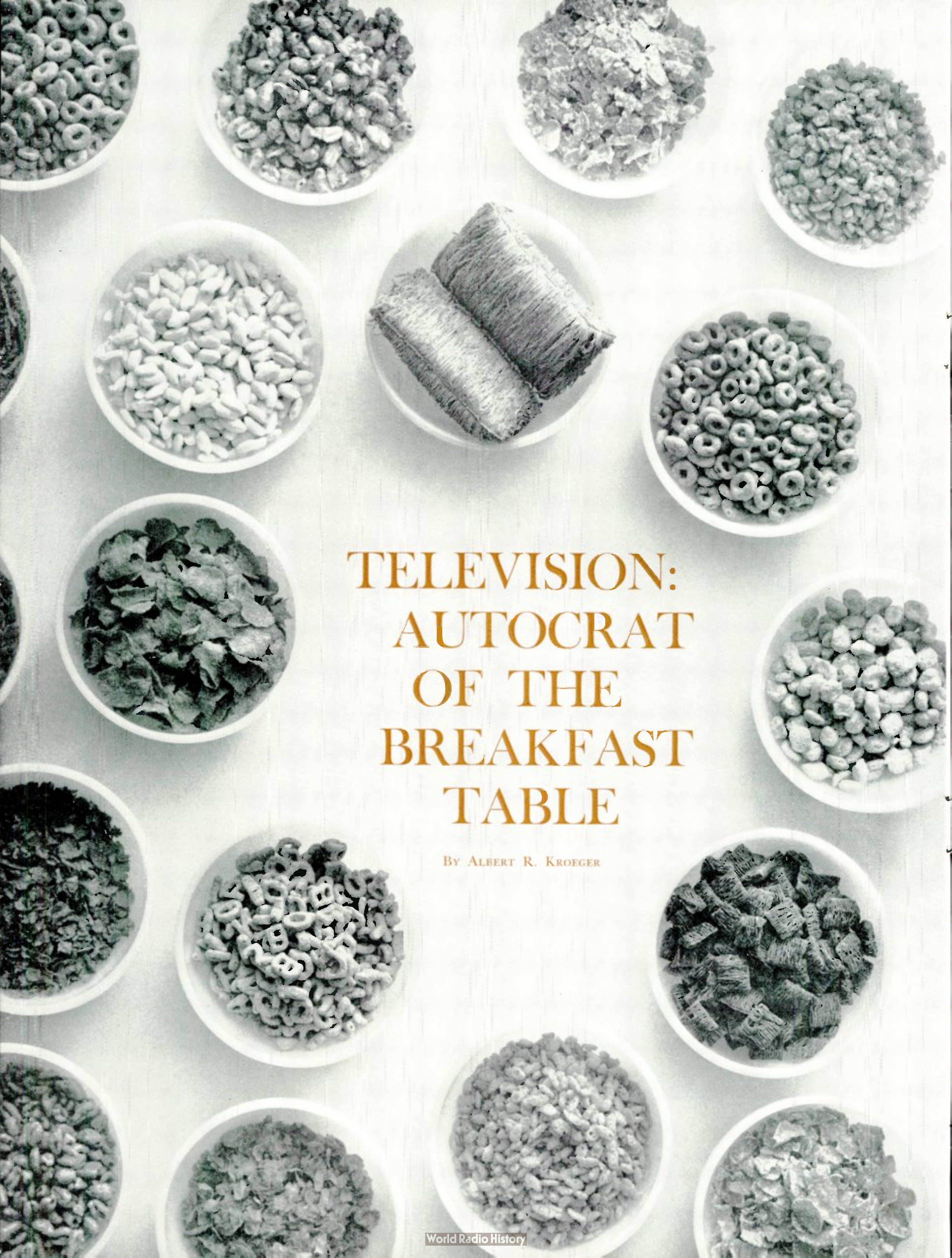

TELEVISION: AUTOCRAT OF THE BREAKFAST TABLE

By Albert R. Kroeger

EVERY morning some 100 million spoons clink rhythmically against brimming bowls of crunchy whatchamacallits. Every week kids reach up to the supermarket shelf and take down boxes of sugary flakes. It's a 500 million dollar-shaped, advertising-drenched business. And it's head-over-heels in love with television.

Last year the breakfast cereal men, essentially six big food companies, plowed $50.2 million into television, by far their favored selling medium. This year their TV total should be well over $55 million, some 16% or 17% of all food billings.

It's not so much the nutrient charts and protein-carbohydrate percentages that sell breakfast cereal, although they're very much a part of the industry's health message. It's really that tradition—and a sharp blend of advertising and merchandising—has the cereal breakfast something of an American must.

Breakfast food is a fun industry. Its banner is health and nutrition, its ad messages are bright and snappy, its products roll out of the mills on an unending ribbon of cute, catchy brand names. The men on cereal accounts in advertising agencies almost always radiate enjoyment on being part of it all, secure in the knowledge that at least 50% of the population eats an ounce or so of exploded, extruded, beat up, ground up, flaked or baked cereal every day.

The cereal men have been electronic advertisers since the early 1930's. They went big into network radio with—and who can forget those cereal heroes of another era—Jack Armstrong, Tom Mix and his Ralston Straight Shooters, the Lone Ranger, Superman, the Green Hornet and Terry and the Pirates. And they went just as big into network television, consistently socking the largest share of their ad budgets into the medium.

If the cereal men loved radio, they are absolutely ecstatic over television. Said the president of one of the major breakfast food companies about a decade ago: "Television is the ideal medium for instructing kids in their breakfast duty. It's possible to sell kids even before they can talk. They know who the TV heroes are even before they can form sentences. In the old days, children ate what their mothers bought. Today they tell mothers what to buy."

Any parent who has strolled the supermarket aisles with his youngsters clamoring for the breakfast flakes current in their fancy—after their session with Saturday morning TV breakfast food sponsorships—knows the words still ring true.

For better than a quarter century the breakfast food industry has boasted a Big Six—Kellogg, the Post division of General Foods, General Mills, National Biscuit, Ralston Purina and Quaker Oats. Together they share about 98% of the entire cereal market. Roughly 100 other cereal processors scramble for the fractions on a regional or local basis.

It's a highly competitive Big Six but the real power lies with the three leaders. Kellogg is undisputed king with about 42% of the cereal market. Post and General Mills see-saw in second place: if a new cereal brand introduced by either one "catches fire," the scale usually tips. Post cereals are currently capturing a 22% market share to General Mills' 19%. The battle is also tight with cereal's lesser three. Nabisco has roughly 6% of the market, Ralston 5%, Quaker 4%.

The cereal market itself is a vast profusion of brands. Kellogg alone last year marketed some 30 individual cereal brands or brand combinations in selection packages. And network television carried commercials for 81 cereal products produced by the Big Six. Beyond this (and in addi-

tion to Big Six spot TV activity), a dozen regional brand names were on spot TV, as were roughly the same number of new Big Six entries in test markets.

With private label cereals also in distribution—many of them produced by the cereal giants for others—upwards of 250 cereal items proliferate in the market place. The fight for shelf space is tremendous; advertising is a must.

America's reigning breakfast favorite is Kellogg's Corn Flakes, in first place with about 13% of the dry cereal market. General Mills places its Cheerios and Wheaties among the best sellers with 7% and 6% shares respectively. Ready-to-eat (from the box to the bowl, add milk), is far and away the national favorite, tops hot cereals 4-1 ($400 million to $100 million in retail volume). Only about 10 hot cereals were given TV exposure last year. Now the industry has swung heavily into pre-sweetened cereals, the fastest growing sector of the ready-to-eat cereal market.

Cereals, of course, are only a segment of the gigantic food and grocery product industry. And the big cereal companies, with the exception of Kellogg, are diversified all over the food lot. But cereals are a powerful element of the food industry nonetheless. One measure is in TV ad volume.

Last year food and grocery advertisers socked $316,722,872 into spot and network TV to make the food classification television's top bankroller, a distinction it's held since the beginnings of the medium. Cereal products accounted for $50,207,799, or 16% of the 1962 total, placed second only to coffee, tea and food drinks as top spender among 15 food product classifications.

In the first half of 1963, cereal ad billings totaled $27,790,200, 15.5% of a total TV food expenditure of $178,821,700. And cereal was beating out coffee and tea by $2.4 million as lead item in the food classification.

The Big Six cereal manufacturers themselves are overwhelmingly committed to a TV ad course, both as food companies diversified over a broad range of products and, specifically, as cereal producers. In cereals they have followed a pattern of network sponsorships, although within the last year a notable increase in spot TV has been taking place. (For a detailed look at Big Six TV spending and product accents, see box on facing page.)

Over the television years, the breakfast food leaders have stocked up on a variety of network fare, much of it angled for the kid audience—Nabisco seven years with *Rin Tin Tin*, Post with *Captain Video* and *Roy Rogers*, General Mills with the *Lone Ranger* and *Ding Dong School*. If there's been a kid show you can name without a breakfast food sponsor on it, the cereal men will be very much surprised.

The "wholesome" show and the daytime salesman have also been very much in demand—Kellogg for years with *Art Linkletter's House Party* and *Arthur Godfrey*, Post with *Danny Thomas* and *Andy Griffith*, Quaker with the *Breakfast Club* and a full range of soap operas, from *Love of Life* and *Secret Storm* to *The Verdict Is Yours* and *As the World Turns*.

There's also sports for the link with athletics and robust good health—Quaker will be going into its eighth year as a sponsor on the *Tournament of Roses Parade;* General Mills, which boasts Wheaties as "The Breakfast of Champions," has picked up dozens of football games and scoreboard shows, baseball games and bowling events.

Ralston has hammered youth education through such travel-adventure shows as *Bold Journey, High Road* and *Expedition*.

Comedy, too, has been a favored vehicle and in the last several years the development of animated cartoon characters has fit perfectly into the cereal pitch, translated into cereal box illustration and a bonanza in send-away-for premium ideas.

Kellogg has had *Woody Woodpecker* and *Top Cat,* Post has ranged from the *Mighty Mouse Playhouse* to *Bugs Bunny* and the *Alvin Show*. General Mills has run wild with *Rocky and his Friends*, the *Bullwinkle Show*, *King Leonardo* and the *Flintstones*.

And with the rise of participation programs and scatter plans, the cereal advertisers are now in more programs than you can shake a Nielsen at. The cereal men last year were in over 100 regularly scheduled network shows and specials. General Mills alone had its cereals advertised on 51 network programs. The scatter is so broad, in fact, this fall CBS-TV's *Quick Draw McGraw* (owned by Kellogg on a national spot basis) has both Kellogg and Post as participating advertisers, and CBS's *Captain Kangaroo* is hopping with ad money from Post, Kellogg and General Mills.

While the Big Six have had many successful shows to advertise on over the years, Kellogg, cereal's top TV spender, has been turning up a big winner. It has made the perennially successful *What's My Line?* its prime nighttime vehicle since 1958, last year had better than $2 million behind the show. And last year it also "took a chance" on something called the *Beverly Hillbillies*, a co-sponsorship with Winston cigarettes. Kellogg, naturally, is sticking with *Hillbillies* this season and has made the show a major part of its 1963 promotions.

Kellogg's top "small fry" vehicle on a Sunday evening basis since 1959, *Dennis the Menace*, has also been a hit. And this season, with *Dennis* scratched from the CBS-TV lineup, Kellogg is on *My Favorite Martian* in the same time period.

CBS-TV, incidentally, ranks as the cereal men's favorite network, last year took in $15.4 million of the $28 million the Big Six spent in network TV. Cereal men explain it simply: CBS gets almost all of Kellogg's network spending ($10 million), the biggest chunk of the General Foods' business (including Post cereals) and has the "hot" shows most advertisers want to ride.

While cereal men admit that TV is much to their liking, they also admit that the medium, especially network TV, has changed the marketing pattern of the business, made sales less seasonal than they used to be, not bad in itself but awkward on bookkeeping. Dry cereals, buying a new television season, find themselves pumping more money into advertising just at a time when their sales start falling off.

Dry cereals once began their big marketing pushes in March and April, taking advantage of the lighter eating habits warm weather brought to the nation. They would start retiring in the fall to let hot cereals take over. But with new TV seasons starting in September, just about every company was forced into picking up winter availabilities, advertising on more or less a year-round schedule.

While there is still a definite increase in hot cereal sales during cold weather, and a peak for dry cereals during the summer, television has contributed to evening out the peaks and valleys on the cereal sales charts. Dry or ready-to-eat cereal's 4-1 sales ratio over hot cereal shows the way consumer preference is running. That preference has been helped by year-round advertising weighted to dry cereal, a general liking for what is considered a "light" modern diet, and the nutritional knowledge that it isn't hot or cold that counts but the food values inherent in a product. Hot cereal's "stick-to-your-ribs" winter theme is undoubtedly still effective, but perhaps less believed than before.

The breakfast cereal companies, apart from converting upwards of 900,000 tons of grain a year into little flakes, shreds, stars, alphabetic letters and tiny "o's" (for a per capita consumption of about nine pounds per person per year), mean money in the bank for a lot of other industries.

Breakfast grain rides on an ocean of milk and the U.S. dairy industry is deeply beholden. It isn't surprising that the U.S. Dairy Association was for years a co-sponsor on the *Lone Ranger*, General Mills' top radio and TV vehicle.

Fruit growers, too, have picked a billion berries and Central America has packed millions of bananas with the breakfast bowl in mind. The cereal mills have also contributed enormously to cardboard and printing suppliers and, above all, to the premium business.

"Hey, kids, be the first on your block . . ." to own a Tom Mix six-shooter, a Lone Ranger silver bullet, a Captain Midnight secret decoder ring. The rings may have turned your finger green, but for some 30 years kids have been sending those cereal box tops and small amounts of cash in to some midwest P.O. box to get something for nothing, or next to nothing.

The cereal premium, ingenious device of American merchandising, has been an incalculable success in the breakfast food business. The lure of cat's eye marbles, 82-piece silver-plate sets, space helmets, atom-bomb rings and cowboy regalia is apparently too much for the kids—and their mothers—to pass up. And ever responsive to the changing interests of its young public, the cereal companies constantly update their premiums. Cowboy gear is out. Interplanetary gimmicks are in. Tradition, however, will not be denied. The latest Kellogg box top send-away (plus 25¢) is a *Beverly Hillbillies* bubble pipe. Old Jed announces it from the front of a king size box of Corn Flakes.

There's no estimating the dollars and cents value of the cereal premium business. Overall premium volume in the U.S. this year, according to the Premium Advertising Association, will hit $3 billion. A recent PAA survey found that of 11 industries using premiums, food companies did more premium business—31%—than anyone else. And the cereal companies make up a good chunk of the food premium percentage.

The cereal giants keep their premium activity costs secret, but it isn't unusual to find a company socking $3 or $4 million into unmeasured advertising expenses for premiums every year. The premium, however, can be a dangerous thing, as most of the cereal companies found out in the mid-1950's.

In a competitive frenzy, the cereal men had hit on the in-pack or on-pack giveaway to attract sales. Free toys were the added ingredient in millions of cereal boxes. Reportedly, it was costing the cereal makers about three cents extra to the box. Kellogg was enclosing a water pistol that cost an estimated four cents a box. And for everyone, profits were draining away.

The industry pulled back from the trap in a body

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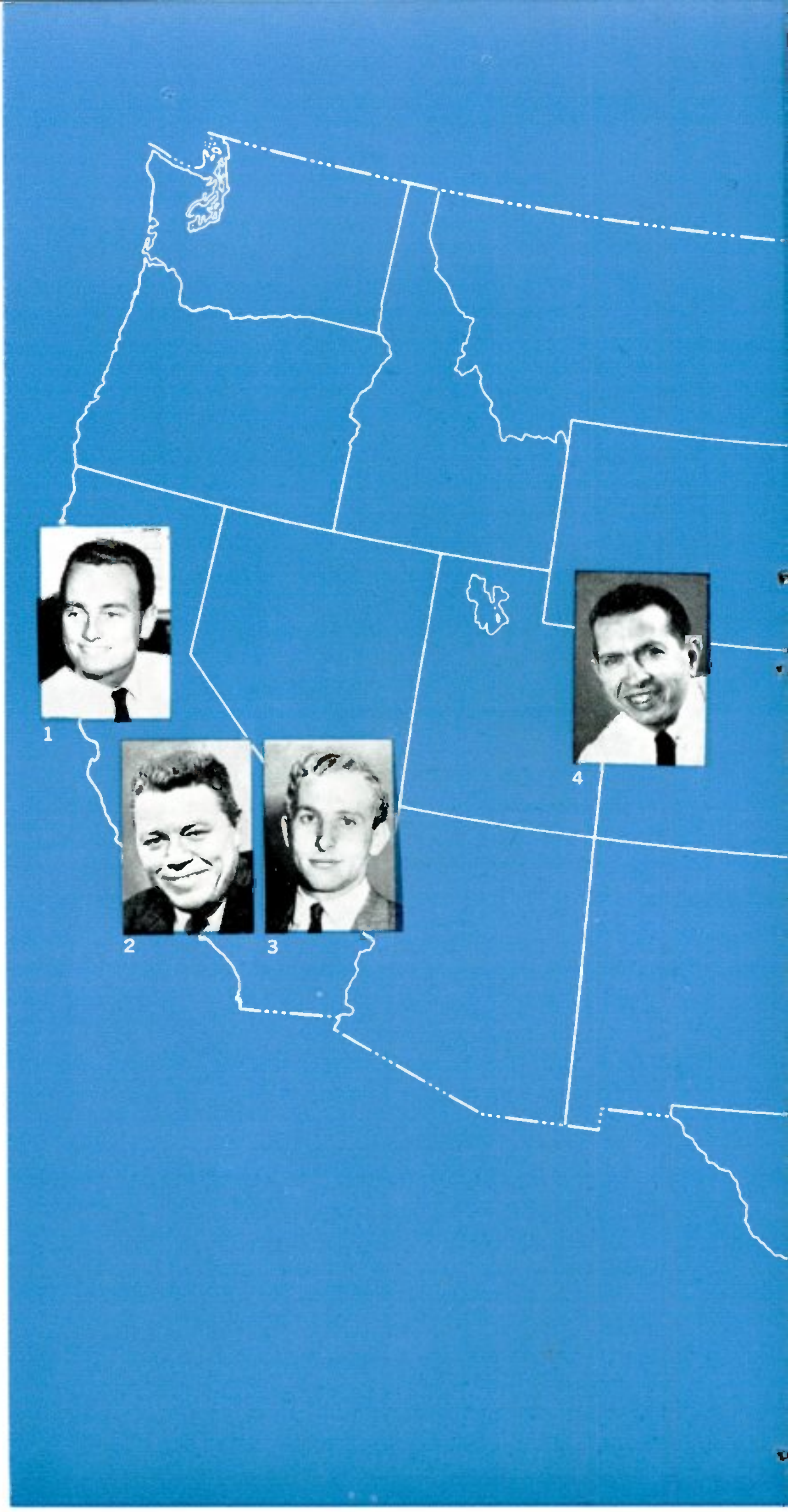
HOW THE BIG SIX CEREAL LEADERS POUR ON THE TV DOLLARS

(BRAND SPENDING—1962, FIRST HALF 1963)

BRAND EXPENDITURE	NETWORK 1962	SPOT 1962 (000)	TOTAL 1962	NETWORK 1ST HALF 1963 (000)	SPOT 1ST HALF 1963 (000)	TOTAL 1ST HALF 1963 (000)
KELLOGG						
All Bran & All Bran Buds	$ 1,204,238	——	$ 1,204,238	$ 634.3	——	$ 634.3
All Stars	95,493	——	95,493	——	——	——
Cocoa Krispies	128,631	4.6	133,231	54.2	——	54.2
Kellogg's Concentrate	406,799	——	406,799	——	——	——
Corn Flakes Crumbs	62,060	——	62,060	36.0	——	36.0
Corn Flakes	1,882,359	39.9	1,922,259	1,055.5	35.7	1,091.2
Corn Flakes & Request Pack	44,408	——	44,408	——	——	——
Corn Flakes & Rice Krispies	53,304	——	53,304	——	——	——
Hanki-Pack	261,453	——	261,453	——	——	——
OK	584,798	19.8	604,598	31.7	9.1	40.8
Raisin Bran	652,543	——	652,543	301.1	——	301.1
Raisin Bran & OK	17,551	——	17,551	7.5	——	7.5
Request Pack	——	——	——	51.8	——	51.8
Rice Krispies	1,509,475	65.0	1,574,475	646.5	2.2	648.7
Rice Krispies & Raisin Bran	11,767	——	11,767	7.3	——	7.3
Rice Krispies & Variety Pack	55,511	——	55,511	——	——	——
Snack Pack	62,421	——	62,421	31.9	——	31.9
Special K	1,525,772	——	1,525,772	674.6	——	674.6
Special K & Request Pack	25,223	——	25,223	——	——	——
Sugar Frosted Flakes	515,900	——	515,900	311.8	——	311.8
Sugar Pops	150,441	——	150,441	73.0	——	73.0
Sugar Smacks	158,875	——	158,875	67.4	——	67.4
Sugar Stars	71,231	——	71,231	78.9	——	78.9
Variety Pack	516,803	——	516,803	453 6	——	453.6
Variety & Request Packs	186,902	——	185,902	87.8	——	87.8
Variety Bran	——	——	——	54.5	——	54.5
Various Dry Cereals	164,105	6,849.4	7,013,505	82.0	4,608.9	4.690.9
TOTAL	**$10,348,063**	**$ 6,978.7**	**$17,326,763**	**$ 4,741.4**	**$ 4,655.9**	**$ 9,397.3**
GENERAL MILLS						
C-100	——	$ 28.0	$ 28,000	——	——	——
Cheerios	2,050,040	400.0	2,450,040	1,393.4	34.2	1,427.6
Cheerios & Goodness Pack	10,295	——	10,295	——	——	——
Cheerios & Kix	46,040	——	46,040	——	——	——
Cheerios & Trix	11,119	——	11,119	——	——	——
Cheerios & Twinkles	29,611	——	29,611	——	——	——
Cocoa Puffs	182,007	——	182,007	90.0	——	90.0
Country Corn Flakes	——	——	——	32.3	——	32.3
Frosty O's	119,309	——	119,309	36.2	——	36.2
Goodness Pack	282,942	——	282,942	36.2	——	36.2
Kix	207,240	——	207,240	62.6	——	62.6
Sugar Jets	107,703	1.0	108,703	46.3	——	46.3
Total	1,468,253	699.3	2,167,553	584.4	228.7	813.1
Trix	437,077	——	437,077	179.6	.2	179.8
Trix & Others	44,820	——	44,820	——	——	——
Twinkles	110 559	1.3	111,859	101.1	——	101.1
Wheaties & Wheaties Bran	1,383,107	2,108.1	3 491,207	1,367.6	571.7	1,939.3
Various Dry Cereals	603,013	2,765.7	3 371,713	86.7	2,775.8	2,862.5
TOTAL	**$7,096,135**	**$ 6,003.4**	**$13,099,535**	**$ 4,016.4**	**$ 3,610.6**	**$ 7,627.0**
NATIONAL BISCUIT COMPANY						
Nabisco Bran Cereal	$ 70,155	——	$ 70,155	——	——	——
Cream of Wheat	——	——	——	——	105.4	105.4
Nabisco Shredded Wheat	1,620,418	——	1,620,418	728.2	——	728.2
Nabisco Wheat Honeys	16,563	——	16,563	——	——	——
Nabisco Wheat & Rice Honeys	305,109	——	305,109	105.1	——	105.1
Nabisco Wheat & Rice Honeys & Shredded Wheat	92,913	——	92,913	——	——	——
Various Dry Cereals	——	602.7	602,700	——	1,066.9	1,066.9
TOTAL	**$ 2,105,158**	**$ 602.7**	**$ 2,707,858**	**$ 833.3**	**$ 1,172.3**	**$ 2,005.6**
POST DIVISION-GENERAL FOODS						
Post Alpha Bits	$ 313,771	——	$ 313,771	$ 231.2	——	$ 231.2
Post Alpha Bits & Treat Pack	43,290	——	43,290	39.0	——	39.0
Post Bran Flakes	287,928	——	287,928	55.5	——	55.5
Post Cereal	279,168	——	279,168	13.0	——	13.0
Post Crispy Critters	——	66.1	66,100	48 0	395.3	443.3
Post Grape Nuts Flakes	572,693	——	572,693	220.8	——	220.8
Post Oat Flakes	267,446	——	267,446	——	——	——
Post Raisin Bran	163,377	——	163,377	59 7	——	59.7
Post Rice Krinkles	——	——	——	18.0	——	18.0
Post Sugar Crisp	376,674	——	376,674	267.1	——	267.1
Post Tens Cereal Pack	119,045	——	119,045	55 0	——	55.0
Post Toasties	474,564	——	474,564	108.0	——	108.0
Post Treat Pack	42,336	——	42,336	——	——	——
Various Dry Cereals	——	5,737.8	5,737,800	40.1	3,455.3	3.495.4
TOTAL	**$ 2,940,292**	**$ 5,803.9**	**$ 8,744,192**	**$ 1,155.4**	**$ 3,850.6**	**$ 5,006.0**
QUAKER OATS						
Life	$ 1,020,473	$ 91.1	$ 1,111,573	$ 236.4	2.3	$ 268.7
Quaker & Mother's Oats	817.477	88.5	905,977	533.9	98.5	632.4
Puff Wheat & Puff Rice	273,605	——	273,605	125.6	——	125.6
Various Dry Cereals	22,760	818.0	840,760	11.8	509.8	521.6
Various Hot Cereals	——	41.7	41,700	——	23.7	23.7
TOTAL	**$ 2,134,315**	**$ 1,039.3**	**$ 3,173,615**	**$ 937.7**	**$ 634.3**	**$ 1,572.0**
RALSTON-PURINA						
Corn Chex	$ 736,316	$ 40.8	$ 777,116	$ 308.8	$ 18.2	$ 327.0
Ralston Chex Mates	99,831	——	99.831	45.7	——	45.7
Ralston Instant Cereal	81,912	——	81,912	——	10.1	10.1
Ralston Regular & Instant Cereal	203,345	——	203,345	62.9	——	62.9
Ralston Variety Chex Cereals	——	——	——	544.1	——	544.1
Rice Chex	902 821	18 5	921,321	474.8	23.1	497.9
Rice Chex & Chex Mates	17 405	——	17.405	——	——	——
Wheat Chex	1,234.297	51.7	1,285 997	495.1	23.1	518.2
Wheat Chex & Chex Mates	29 399	——	29 399	——	——	——
Various Dry Cereals	82,910	224.5	307,410	25.8	256.8	282.6
TOTAL	**$ 3.389.239**	**$ 335 5**	**$ 3,723,736**	**$ 1,957.2**	**$ 331.3**	**$ 2,288.5**
GRAND TOTAL	**$28,012,199**	**$20,763.5**	**$48,775,699**	**$13,641.4**	**$14,255.0**	**$27,896.4**

CONSENSUS

***Hard on the heels of the new TV season—
and sometimes on the toes of it—
comes the critical reckoning. A special report.***



THE 1963-64 season: good, bad or indifferent?

That, in essence, was the question TELEVISION MAGAZINE put last month to 15 acknowledged opinion-havers, and opinion-shapers, about the just-born programing season. (The 15 [12 from newspapers, two from wire services, one from a national magazine]: Terrence O'Flaherty of the *San Francisco Chronicle*, Cecil Smith of the *Los Angeles Times*, Del Carnes of the *Denver Post*, Terry Turner of the *Chicago Daily News*, Frank Judge of the *Detroit News*, Bert Reesing of the *Cleveland Plain Dealer*, Win Fanning of the *Pittsburgh Post-Gazette*, Lawrence Laurent of the *Washington Post*, Rex Polier of the *Philadelphia Bulletin*, Jack Gould of the *New York Times*, Anthony LaCamera of the *Boston Record American*, Jack E. Anderson of the *Miami Herald*, Cynthia Lowry of Associated Press, Rick DuBrow of United Press International and John McPhee of *Time* magazine.) Their answers, codified in the chart on pages 48 and 49 and amplified in the comments excerpted below, ran to these conclusions:

If anything about the 1963-64 season can be called amazing, at least in terms of critical appraisal, it's that the assessors have been so gentle, rather than so rough.

Item: Cecil Smith, in the *Los Angeles Times*—"It's getting to that time of year when observers are supposed to lament the frailties of the new season, utter wild howls about the low estate of television and moan piteously for a return to the good old days of closet drama, Milton Berle and Dagmar. Most of this lamentation emanates from the East Coast, where New York observers have never forgiven the medium for moving out of those dank and dusty rehearsal halls in the Bowery to the dank and dusty monolithic studios of Hollywood.

"Forgive me, but this time I'm not having any. I think the season looks very good, very promising."

Item: Rick DuBrow, for United Press International—"Although television entertainment is nowhere near as good as it should be, I think that [this year's new shows] are an improvement over the new ones of last season." (DuBrow tempered his optimism, however, by noting that this "is something like a .220 hitter thinking he is a slugger after coming up with a .240 season.")

Item: Even *Time* magazine, not noted for a complimentary attitude toward TV, found that it could say this of the season: "None of this season's new series is objectionable. And a handful are quite good. The most sensible standards of TV criticism rate television as comfortable popular culture, capable of rare accidents of quality, but never expected to be anything more than relaxing distraction. By those standards, the new season is more relaxing than distracting." Which, if it isn't an unrestrained paean to TV, isn't a dirge for the medium, either.

Item: Win Fanning, in the *Pittsburgh Post-Gazette*, found the new season "better than the 1962-63 season, just as that season looked better—and was better—than the one preceding it, *ad infinitum*."

Not that TV was not still a cause for concern among its critics. One of the emerging sore points—the increasing incidence of "reality drama" in TV—was touched on in these two comments. By Anthony LaCamera in the *Boston Record-American*: "For some of us the TV screen is fast developing into a snake pit. Psychotics, psychopaths and psychoneurotics are running amok in one drama program after another. Story conflicts no longer are between good and evil; now they center on good versus disease, mental, physical or both." Or, as Terrence O'Flaherty phrased it in the *San Francisco Chronicle*: "Disease, surgery, psychoanalysis and death are still the Four Horsemen of the TV Apocalypse."

A more specific line of analysis, and a more critical one, was taken by Jack Gould of the *New York Times*. Gould

was particularly hard on ABC and NBC. Of the first he said:

"The significance of the ABC experience, however, is not that it had its share of mishaps but that it set its sight so low in the first place. Where imagination might have led to a breakthrough into something new and different, the overall planning was kept in the obvious groove of bargain basement show business. The dominant aim appeared to be nothing more than the extraction of one more tired crop from overworked ground."

Gould wasn't to spare NBC, either. Shortly later his column carried this analysis: "If the American Broadcasting Company has had a rough fall with its 14 new shows, NBC has not fared much better with its 12 and it does not have the same excuses . . . A rundown of its new entrants shows virtually a total surrender to the Hollywood assembly line. What NBC has done, of course, is to entrust its new regular evening programing to the Hollywood factories and they, in turn, have let the network down. But the underlying mystery is why NBC should accept such wares when in so many other ways its creativeness and standards stamp it as a television leader . . . Where the element of surprise exists in TV, it exists more at NBC than elsewhere."

And the season was not without its across-the-board detractors. Said Terry Turner of the *Chicago Daily News*:

"The new season? You can have it. I'm going on vacation. Now. This minute. If television wants to take off 90% of the new product before my return, I couldn't care less. What's more, I will bet you big money that the television audience agrees. There simply is no excitement about the new season and viewers already recognize that fact."

Explaining his own views more in detail, and offering interesting insight into those of his fellow critics, Turner continued:

"I think the tendency among many television critics very early in this season was to hope for the best after the annual summer parade of reruns. Critics turn to the new shows hoping against hope that the samples will be fresh and imaginative and worth the viewing. They sometimes lean over backwards, those early fall days, to give every benefit of the doubt to the new show. (One quick example: Jack Gould of the *New York Times* and his review of *100 Grand*.) We all do that, and are sorry later. Because the sad fact of the matter is that the new shows *are* imitative and *are* badly done and *are* tired clichés. Occasionally a performer proves appealing and attractive to the audience and viewers then forgive all. As the season progresses, the shallowness of the new product becomes more apparent. Critics toughen up. Those shows which debut late get rougher treatment."

Here, show-by-show, is how TELEVISION's panel treated the season:

ABC News Special (ABC)—2 hits, 1 miss, 3 mixed: No comments.

Arrest and Trial (ABC)—4 hits, 3 misses, 8 mixed: A little too slow, a little too long and a little too contrived (*LaCamera*); Has laid an egg with two yolks . . . Says the defense counsel to the judge: "I ask the court's indulgence while I present the schizoid face of forensic analysis." The judge might have to sit still, but viewers have their option (*McPhee*); Fast moving . . . both Gazzara and Conners know what they are doing (*O'Flaherty*); Distinctly warmed-over symbol and psychology stuff [but] if they can beef up the writing this series might be good for a long run (*Anderson*).

As Caesar Sees It (ABC)—1 hit, 2 misses, 9 mixed: For the most part pleasant and entertaining (*Polier*).

Richard Boone Show (NBC)—10 hits, 1 miss, 4 mixed: There is a marvelous and refreshing kind of theatricality about [it] but the series must improve vastly from the premiere offering if it is to be either a critical or popular success (*Turner*); Undoubtedly *the* television series for 1963 (*Smith*); If the dramatic thunderbolt that Richard Boone unleashed last night for the opening of his new . . . series is an indication of the future, viewers are in for an exciting season (*Polier*); Finest all-around series production of the new season to date (*LaCamera*).

Breaking Point (ABC)—5 hits, 7 misses, 3 mixed: How long will TV go on mistaking mental upset for high drama? (*McPhee*); ABC could have another hit in this series . . . a well-acted, well-scripted program with tasteful direction (*Judge*); ABC unveiled the best show to appear in this fledgling season and one that I will lay money (a nickel either way) will be a major hit of the year (*Smith*).

Burke's Law (ABC)—8 hits, 1 miss, 5 mixed: Pleasant and glamorous hour-long whodunit on ABC, though it didn't quite live up to expectations (*Carnes*); The *Playboy* magazine set will be delighted; others may choke on the ersatz sophistication (*O'Flaherty*); Pure escapism, but there were times when the escapism escaped one viewer. It is a slick

HOW THEY CALLED IT • *This chart shows how the panel of 15 critics solicited by* TELEVISION *scored the season's new shows, either as hits, misses or mixed. All critics translated their own reviews into this scoring system except Jack Gould, who*

	ABC News Special	Arrest and Trial	As Caesar Sees It	Richard Boone Show	Breaking Point	Burke's Law	Channing	Bill Dana Show	Jimmy Dean Show	Patty Duke Show	East Side, West Side	Espionage	The Farmer's Daughter	The Fugitive	Judy Garland Show
Jack E. Anderson Miami Herald		Mixed	Hit	Hit	Hit	Hit		Hit	Hit	Miss	Hit	Hit	Miss	Hit	Hit
Del Carnes Denver Post		Mixed	Mixed	Hit	Mixed	Hit	Miss	Mixed	Miss	Miss	Hit		Mixed	Hit	Mixed
Rick Du Brow United Press International		Miss		Hit	Miss	Mixed	Miss	Miss	Hit	Miss	Hit	Hit	Mixed	Miss	Hit
Win Fanning Pittsburgh Post – Gazette		Mixed	Mixed	Hit	Miss	Hit	Miss	Mixed	Miss	Hit	Hit	Hit	Hit	Hit	Hit
Jack Gould New York Times		Mixed	Mixed	Mixed	Miss		Miss	Miss	Miss		Hit	Miss		Miss	Miss
Frank Judge Detroit News	Mixed	Hit	Mixed	Hit	Hit	Hit	Miss	Mixed	Hit	Mixed	Hit	Mixed	Mixed	Hit	Hit
Anthony LaCamera Boston Record American		Mixed	Mixed	Hit	Miss	Hit	Miss		Miss	Mixed	Mixed	Mixed	Hit	Mixed	Mixed
Lawrence Laurent Washington Post	Hit	Mixed	Miss	Mixed	Miss	Mixed	Miss	Miss	Hit	Miss	Hit	Miss	Miss	Miss	Hit
Cynthia Lowry Associated Press		Hit		Mixed	Miss	Mixed	Miss	Miss	Miss	Mixed	Miss	Mixed	Hit	Hit	Hit
John McPhee Time Magazine		Miss		Hit	Miss	Miss		Miss	Miss	Mixed	Hit	Hit	Miss		Miss
Terrence O'Flaherty San Francisco Chronicle		Hit	Mixed	Hit	Hit	Mixed	Mixed	Miss	Miss	Miss	Hit	Mixed	Miss	Hit	Hit
Rex Polier Philadelphia Bulletin	Mixed	Mixed	Mixed	Hit	Mixed	Mixed	Miss	Hit	Hit	Miss	Hit	Hit	Miss	Mixed	Hit
Bert Reesing Cleveland Plain Dealer	Hit	Mixed	Mixed	Mixed	Miss	Hit	Hit		Miss	Mixed	Hit	Hit	Mixed	Hit	Mixed
Cecil Smith Los Angeles Times	Mixed	Hit	Mixed	Hit	Hit	Hit	Miss	Miss	Miss	Miss	Hit	Hit	Hit	Mixed	Mixed
Terry Turner Chicago Daily News	Miss	Miss	Miss	Miss	Hit	Hit	Miss	Miss	Hit	Hit	Hit	Miss	Hit	Hit	Hit

HIT ● MISS ● MIXED ○

production with good acting, but the need for better scripts was evident (*Judge*); May last until Christmas (*McPhee*).

Channing (ABC)—1 hit, 11 misses, 1 mixed: As inept and unprofessional as any of the film dross produced by the Hollywood TV mills in the last decade (*Polier*); If the forceful lines are any indication of what scripts in future weeks bring viewers, the series is secure in the knowledge that they have depth in the writing dugout this TV season . . . takes a much firmer step into the dramatic field than the faltering gropings of a few shows which have preceded it (*Reesing*); Incredibly and unbelievably bad (*Turner*).

Bill Dana Show (NBC)—2 hits, 8 misses, 3 mixed: This one, I think, will be with us for awhile (*Anderson*); The situation comedies are driving the people into the sea (*Turner*); Even Bill Dana fans may find this a little tiresome week after week (*Carnes*); Hey, you know sometheeng? I theenk thees ees go-eeng to be a fun-eee show! (*Polier*).

Jimmy Dean Show (ABC)—6 hits, 8 misses: I couldn't stand the saccharine folksiness, the studied casualness and the recurring country-music atmosphere . . . a variety show lacking in style and humor (*LaCamera*); Incredible as it may seem to ABC's metropolitan viewers, he may be around for a long time. It's a big country (*McPhee*); Jimmy put the vision back in television with an imaginative show guided by the talented hand of Bob Banner (*Judge*); I'm probably the only critic in the country who had anything nice to say about Jimmy Dean, though his days at present seem numbered (*DuBrow*): Dean aspired to a country style delivered with a cosmopolitan nonchalance—the result was merely confusing, neither real slick nor real hick (*Gould*).

Patty Duke Show (ABC)—2 hits, 7 misses, 5 mixed: The Frenchman was played by no less exalted an actor than Jean Pierre Aumont. He must be out of his Gallic mind and so must Miss Duke and everybody else employed in this misbegotten 30 minutes of nothing (*Anderson*); The situation comedies are driving the people into the sea (*Turner*); American family life, which has had its arteries tapped gill by gill as fodder for the insatiable appetite of television for more than a decade, received an intravenous feeding . . . when the refreshing *Patty Duke Show* hit the screen (*Reesing*); Trash (*DuBrow*).

East Side, West Side (CBS)—13 hits, 1 miss, 1 mixed: The best new program on the air . . . well-written and excellently acted, the show is neither maudlin nor melodramatic, having disciplined dialogue and high plausibility (*McPhee*); Promises to be one of the few honest ventures among the continuing dramatic series (*O'Flaherty*); Beautifully produced but grimy . . . Scott [is] as nimble a performer as treads the electronic stage, and he gave a restrained and intelligent performance that was a tremendous pleasure to watch (*Smith*); The tide turned last night . . . the season's first new series of promise (*Gould*).

Espionage (NBC)—7 hits, 2 misses, 4 mixed: Will have a helluva hard time surviving, although it appears to be worth

To page 84

was prevented from marking a ballot by a house rule against such procedure; Television *scored his ballot as best it could on the basis of published comments. Terry Turner scored his ballot in terms of popular reaction, not necessarily his own.*

Glynis	The Great Adventure	The Greatest Show on Earth	Grindl	Harry's Girls	Here's Edie	Hollywood and the Stars	Bob Hope Presents Chrysler Theater	Temple Houston	Danny Kaye Show	Kraft Suspense Theater	Jerry Lewis Show	The Lieutenant	Mr. Novak	My Favorite Martian	100 Grand	The Outer Limits	Petticoat Junction	Redigo	Phil Silvers Show	The Travels of Jamie McPheeters
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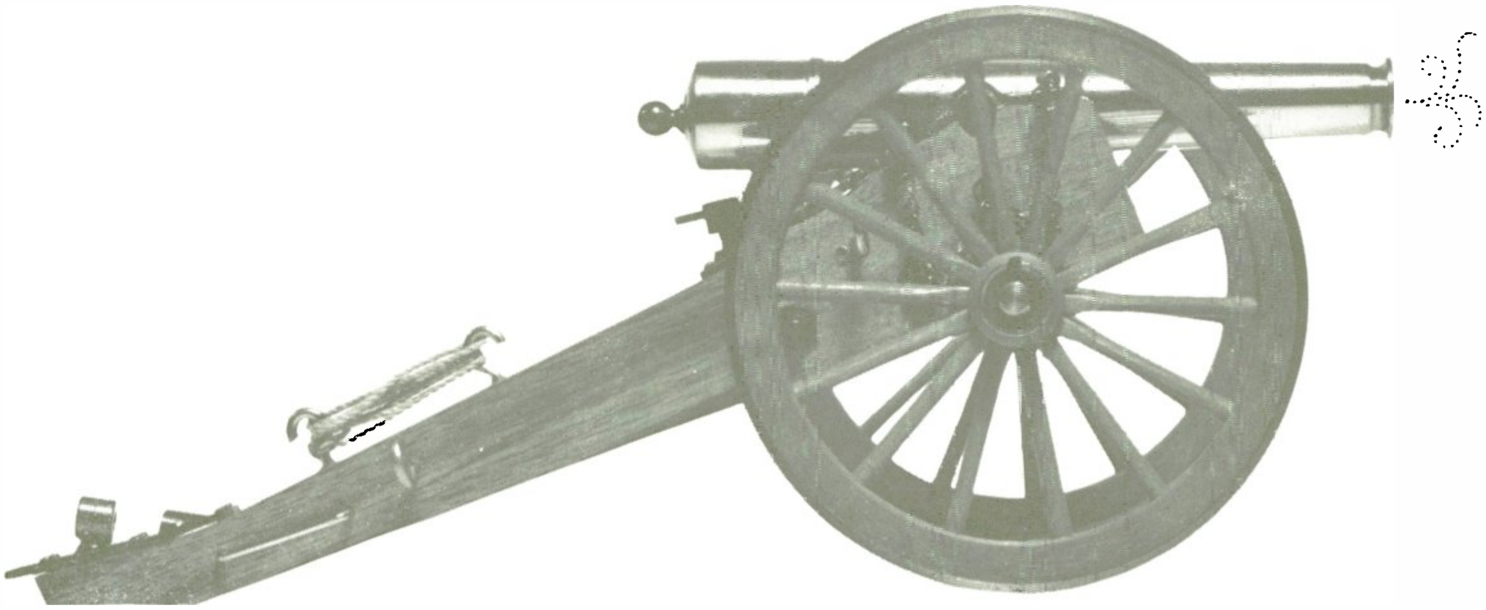
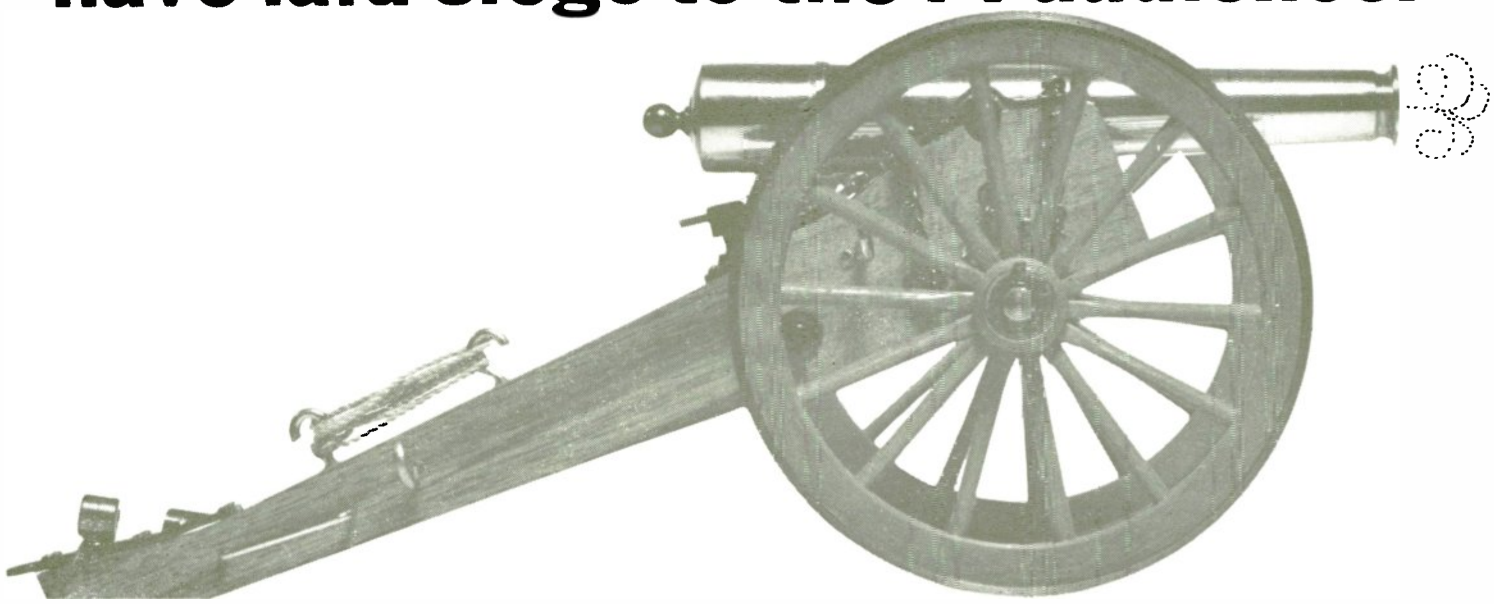
The battle is joined. The networks



have laid siege to the TV audience.



Only the outcome is still in doubt.

By Donald V. West

The three television networks are the three largest advertisers in the world.

By a country mile.

Together, ABC, CBS and NBC will use an estimated $600 million in air time to advertise program product over the year's run of the '63-64 television season. Procter & Gamble, the leading advertiser of 1962, spent only $120 million in *all* media that year, $111 million of that in television. Whereas:

- NBC, far and away the largest user of on-air promotion, will account for an estimated $242 million in the next year on its own facilities, plus another $36 million on its affiliated stations.
- CBS will use $131 million worth, plus $56 million on affiliates.
- ABC will use $110 million worth, plus an uncounted amount of station time.

It's all part of the most concentrated barrage of audience-attracting promotion ever. On the air, and off it to a less spectacular degree, the three networks are competing for plurality-or-better shares of the TV audience. "There's no room for second place in TV—not at these prices," says one network executive of the promotion competition. "We're not fighting for just a third of the market. Over the course of an evening the three network shares may even out to a three-way split, but in any given period you'll usually have one show with a 40 share and two others dividing what's left.

"Imagine this," he continued. "Last year, *Beverly Hillbillies,* the season's walkaway show, was within one hour of CBS's lowest-rated show (*CBS Reports*). And on Sunday night *Ed Sullivan* (on CBS) and *Bonanza* (on NBC) were right next to each other and both were in the Top 10."

It's all because the viewer is a fickle animal. The channel-switcher is abroad in the land. Where once—in network radio's heyday—there was station loyalty, now there is only program loyalty. CBS-TV president James Aubrey Jr. has likened the viewer's program habits to the sound made by a small boy running a stick along a picket fence—a constant racket of dial clicking.

From the network viewpoint, he must be stopped—or at least arrested in his restless peregrinations long enough to give the program a chance to captivate him. It's promotion's job to attract the channel-switcher; it's programing's job to hold him there. In that order. (On occasion it becomes promotion's job to attract him back for one more chance, but that's another story.)

There are at this moment three separate, distinct and wholly dissimilar audience promotion campaigns at work. They differ surprisingly from one another, both in format and in strategy. Their authors are Don Foley of ABC, Lou Dorfsman of CBS and Larry Grossman of NBC.

■ Foley, in his first year as vice president, advertising and promotion, is in charge of promoting "the new" ABC. He sees the current season as a "classical situation" lending itself to a "textbook solution." That is, (1) because the network itself was virtually "new" this season—only two shows on the nighttime schedule appeared in the same time periods they did the year before—the theme suggested itself ("classical situation"), and (2) because the entire schedule was arranged to premiere in one week, eliminating a number of complications which normally get in the way, the network could devise a "textbook solution."

Foley, like his colleagues in the audience promotion competition, has a two-fold answer in his media approach to the season: (1)on-air is the best approach;(2) don't overlook anything else. One element of its use of "anything else" media distinguished ABC's campaign from its competition this year: the use of radio to promote TV. The full extent of ABC's use of radio is not documented beyond the fact that the network used its own radio network, its own radio stations and those of its affiliates, and, in addition, bought time on competing radio stations.

The radio and TV campaigns for ABC's new season shared an electronic gimmick: "the sound of ABC," a varied-tone signal reminiscent of NBC's *Monitor* sound, that was used as a signature in network promos.

The big advantage ABC's promotion department enjoyed this year was a function of the schedule itself: the one-week kickoff. Whereas most promotion schedules must be designed to "peak" at varying times, ABC's was targeted to one point: the week of Sept. 15-21. All the promotion efforts were pegged to this week, leading up to a saturation on-air and print salvo. The consensus is that the advantages of this approach outweigh the disadvantages, although it's not certain this will necessarily be the wave of the future.

The big plus, of course, is that the promotion fire can be concentrated. (A minor disadvantage, notes Jack Curry, who supervises such things, is that everything is due at once.) The big minus is a corollary: after the big blast is over, then what do you do? And if anything goes wrong, how do you recoup? (Only one thing "went wrong" promotionally in ABC's planning of the kickoff week: they overlooked Rosh ha-Shanah, the Jewish holiday which cut into two days of the network's most intense effort that week.)

Another advantage ABC enjoyed this year was that it came in primarily against reruns on competing CBS and NBC. This gave it a chance to attract audience sampling under optimum conditions.

■ CBS missed having a one-week kickoff by only one day—its program premieres were concentrated over an eight-day period from Sept. 22 to 30, just aft of ABC's week. Although it wasn't exactly planned that way, CBS isn't at all unhappy with the way things turned out—ABC and NBC competed head-to-head the first week and "we [CBS] owned the newspapers" the second week.

While ABC was mounting its push for a "new" television network, the CBS challenge was to bring the audience back to what was primarily a pat hand. Only eight of its programs were new this season. The problem, then, was to make sure the audience would sample the new shows and to counterattack against ABC and NBC competition to the old ones.

The theme CBS adopted for its campaign—"The Stars' Address is CBS"—came out of the situation. Because it had built its schedule primarily on "star" values (around such names as Judy Garland, Danny Kaye, Jackie Gleason, Phil Silvers, Jack Benny, George C. Scott, Lucille Ball, etc.), the network wanted to have an "electric light, Broadway effect." It also wanted to have a "Tiffany image" of big time show business. To do this creative director Lou Dorfsman utilized as the key to his campaign caricatures by noted show business artist Al Hirschfeld, whose caricatures usually grace the opening page of the *Sunday New York Times* show business section.

Dorfsman began working with Hirschfeld a year ago. The principal element of the campaign was to be a newspaper supplement, CBS's second venture of that sort. The preceding year it had used a photographic supplement, but this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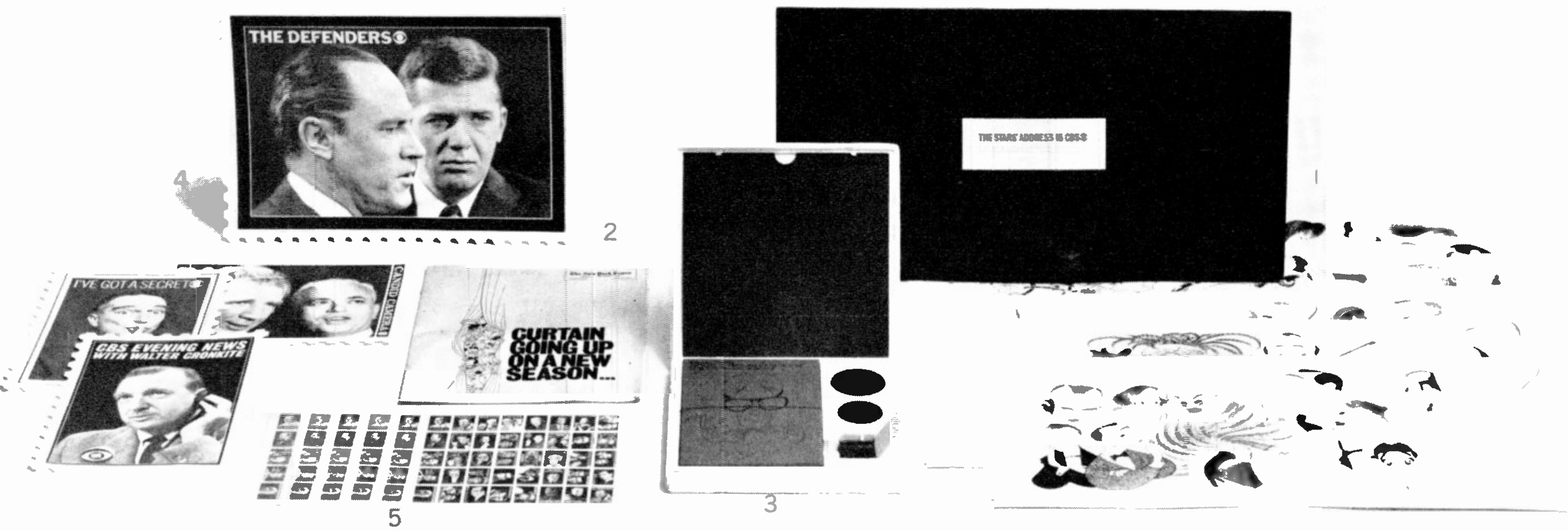
Tonight
Whats new tonight
Five good reasons to watch
TWO HOURS
LIVE!
OPENING NIGHT SATURDAY
JERRY LEWIS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THE DEFENDERS
I'VE GOT A SECRET
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CURTAIN GOING UP ON A NEW SEASON...
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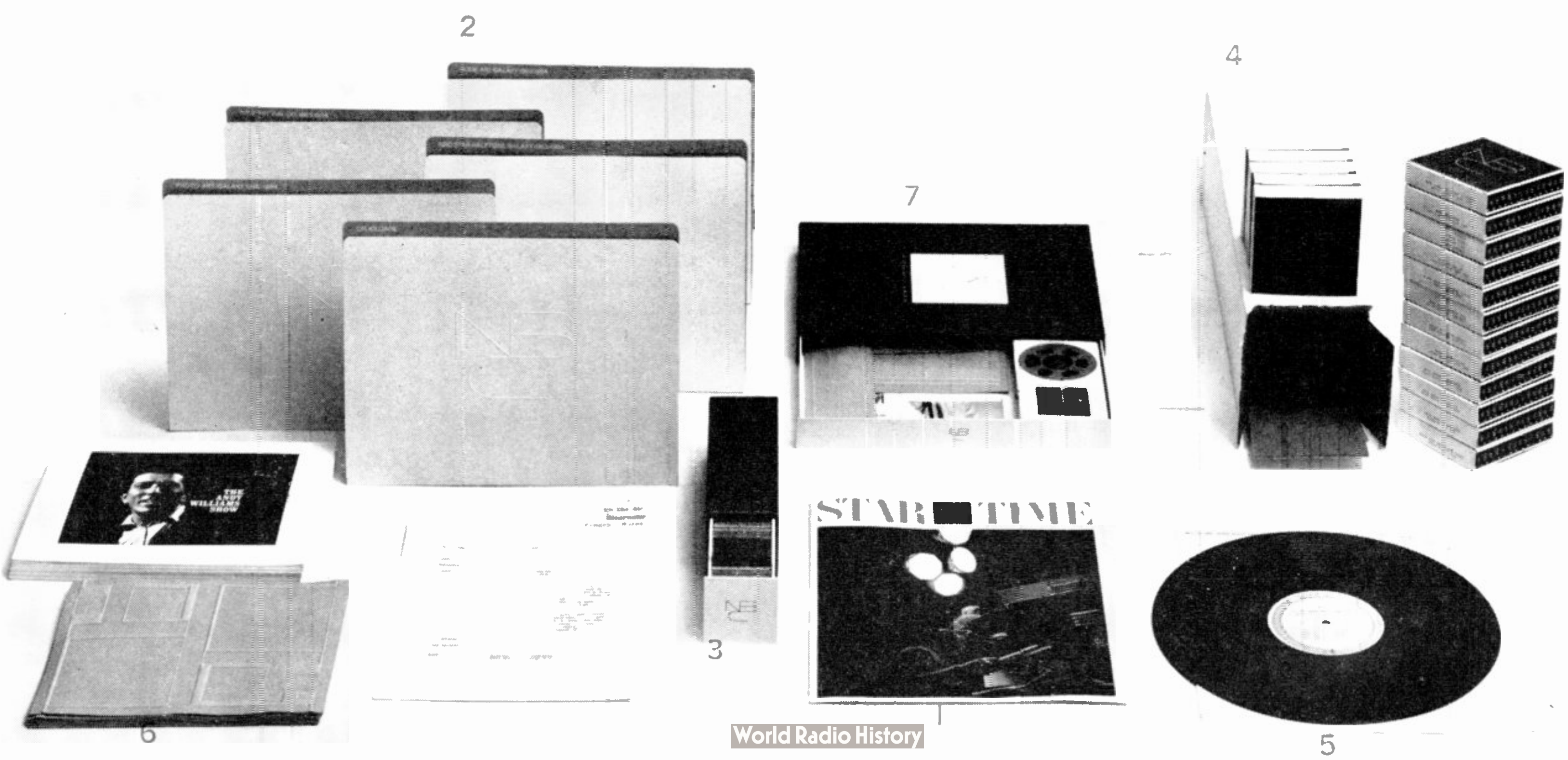
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STAR TIME
THE ANDY WILLIAMS SHOW

FOLEY

The ABC promotional campaign for the 1963-64 season was the network's first under Don Foley, vice president of advertising and promotion. Like the other two networks, the brunt of it was on-air promotion (1). The two most notable departures were a campaign of radio spots (2) run both on company-owned and competing stations and an advertising supplement in the national edition of the *Reader's Digest* (3). Additionally, Foley created some media surprise with his use of classified ads in the New York edition of *Life* (4). ABC's campaign also included major space purchases in *TV Guide* (5). The basic unit of the network's cooperative effort with affiliates was a kit (6) for each show which contained a full complement of stories, pictures and similar promotional materials. Additionally, the network each week sends out a supplemental promotion kit (7). Promotion films (8) were mailed separately. Affiliates also were furnished art (9) for use in print media.

DORFSMAN

Lou Dorfsman, creative director of CBS, turned that network's promotional effort to the use of caricatures this season, commissioning show business artist Al Hirschfeld to take on the entire schedule of talent. The Hirschfeld drawings (1) were incorporated into most of CBS's promotional materials for the year, beginning with a special newspaper supplement (2) which appeared in Sunday editions of the *New York Times* (local and western editions), *New York Herald Tribune, Chicago Tribune* and *Los Angeles Times*. CBS's basic kit for affiliates is a specially-designed styrofoam container (3) with 60- and 20-second trailers, slides, glossy prints, newspaper mats, repro proofs, publicity copy, exploitation ideas, display copy and, occasionally, merchandising or display materials supplied by sponsors. The lightweight styrofoam kit (one for each show on the schedule) is designed to be "cannibalized" at the station, the contents distributed to appropriate departments and the kit itself thrown away. CBS promotional aids to affiliates also included posters (4) and stamps (5).

GROSSMAN

Another promotional name debuting this season was that of Larry Grossman at NBC. His first effort, built around the unique *NBC Startime* magazine (1), may have started something at the network. *Startime*, mentioned at the end of promotional spots which themselves were based on the magazine's contents, sold over a million copies at 25 cents each—a money-losing proposition for the network but an imminently successful one from a promotional standpoint. A 12-page supplement based on *Startime* appeared in the New York edition of *Time*. NBC's promotional materials to affiliates went out in a series of "galaxies," some (2) containing show publicity material, photos, title art, etc., another (3) containing slides (channelized with station channel numbers for VHF stations), another (4) containing film trailers. Stations also received theme music (5) and newspaper mats (6). The fanciest kit (7) went not to stations but to sponsors, with promotion examples.

year went to caricatures. The reason: for the first time it felt its roster of stars familiar enough to the viewer to permit the use of stylized rather than representational art.

CBS also was keen on the caricatures for another reason. Dorfsman liked working with generous areas of white space in his newspaper layouts, an ideal situation for line art. Also, because newspaper TV pages typically are crowded with small, busy space units, Dorfsman felt the caricatures would stand out from the pack.

The Hirschfeld drawings appear throughout CBS's promotional campaign, with their most dramatic use in a 12-page newspaper supplement printed in the Sept. 22 editions of the *New York Times* and *New York Herald Tribune*, the *Chicago Tribune*, the *Los Angeles Times* and the western edition of the *New York Times*—a print run of over four million.

The other major print medium for CBS—as for the other two networks—was *TV Guide*. The network ran a co-op campaign in 56 editions, in concert with half its affiliated stations. It also ran a co-op newspaper campaign which involved more than 160 stations and 500 newspapers during its premiere week. (CBS allocates its print co-op on the basis of a station's hour rate: $500 or 125% of the hour rate, whichever is higher. Altogether, the *TV Guide* and newspaper space amounted to an investment of $1,600,000.)

Media planning for the CBS campaign is the province of George Bristol, administrative director of the promotion department. He notes that while newspapers are a noticeable part of the promotion effort, they're the least important—a sentiment echoed by colleagues in the field. In fact, they're used by CBS primarily to reach "special" publics, as opposed to audiences. As these "special" publics tend to concentrate in a few cities—New York, Chicago, Los Angeles and Washington—that's where budgets go.

When it comes to winning audiences, rather than friends, Bristol points out that on-the-air promotion can't be beat. Bristol computes that the on-air schedule on CBS this season will amount to two billion home impressions per week, and that the average announcement will reach 6,679,000 homes. You can't buy that kind of reach in any other medium, Bristol notes—especially at the price.

CBS assigned its promotional effort on a priority basis, with new shows getting the edge but all programs coming in for a major share of on-air time. Each show was given a 60-second, a 20-second and two 10-second "generic" trailers (that is, not tied to a specific episode). In addition, each new show or show changing time period had a special 60 and two 10s for the first broadcast. The network assigned announcements on a priority of 20 each for new half-hours, 25 for new hours, 15 for returning half-hours and 20 for returning hours, and 25 for each entertainment or news special during the season.

Another major CBS promotion effort this year was a series of "weekend star junkets" in which personalities were ferried to principal cities for one-day stands with affiliate promotion managers and regional TV editors.

A typical junket, shepherded by Dan Taylor, CBS manager of station promotion, and Bob Wolff, promotion writer-producer, was one to Miami and Atlanta, respectively, on August 10-11. Nine program personalities made the trip: Keith Andes of *Glynis*, Edgar Buchanan of *Petticoat Junction*, Raymond Bailey of *Beverly Hillbillies*, Marjorie Lord of *Danny Thomas Show*, writer Sam Perrin of *Jack Benny*

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CLOSEUP

THE FILM CAMERAMAN

TELEVISION'S ELITE TECHNICIAN

By Deborah Haber

How would you like to make $200 a day? Maybe more? The hours are usually 8:30 a.m. to 5:30 p.m. and if you have to stay late you get time and a half. It's honest work in the glamorous television business. Interested? Forget it. You probably don't have a chance. But there are men in New York who have jobs like that. They're the television commercial cameramen—highly skilled craftsmen who share years of film experience and membership in Local 644 of the International Photographers Union.

Minimum scale for a cameraman working on a television commercial is $97.52 for an eight-hour day. But the average in-demand cameraman takes home about $200 a day and some are said to command as much as $500 per day. The good free lancer may earn an average of between $35,000 and $50,000 a year. His staff counterpart brings home about the same.

Jay Rescher, business representative for Local 644, says that anyone can walk into union headquarters and fill out an application for union membership as a working cameraman. This may be so but there's a world of difference between getting an application and getting a union card. At this moment there are 484 member cameramen in Rescher's local. The waiting list is 300 men long. Without the little cardboard pass that states the bearer is a member in good standing of the cameraman's local he cannot work for the majority of commercial producers in Manhattan.

Life is a little less complicated for potential cameramen if they're sons of members. Entry into the sacred precincts of 644 has been made easier for about 10% of the membership who were sired by cameramen. One such fortunate is Karl Malkames.

The tall, mustachioed (grown on assignment in Brazil), soft spoken Malkames says that being a cameraman is for him both a profession and a life-long dream. He's the offspring of veteran cameraman Don Malkames, who at 59 is still an active and much-demanded independent cameraman. The younger Malkames says he grew up filled with the glamour of being a cameraman. "My father worked for 20th Century-Fox Studios in Hollywood way back in the beginning days of the movie business. He'd come home with fabulous stories . . . like the time he took pictures strapped to the canvas wings of one of the first airplanes." While Don Malkames cranked away, Karl Malkames dreamed away, his ambition to grow up and do just what his father did.

Karl Malkames' big dream is now a reality. He is a full-fledged cameraman and the producers he works for think he's a good one. He learned to handle a camera when most youngsters were learning to handle a rattle. He had his father to guide him into photography and into the union.

For other New York cameramen life hasn't been that easy. Leonard Hirschfield is staff cameraman and a vice president of VPI Productions but he can still remember the day "not too long ago" when his first child was born and he hadn't had a day's work in three months. The reason for the enforced idleness of the photographer, whose camera work on the motion picture "David and Lisa" earned him a special citation at the 1962 Venice Film Festival, was a lack of "reputation." Hirschfield explains that the economics of the commercial production business are such that few producers will risk their client's money on an unknown cameraman. Hirschfield has his reputation today but it


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Peaslee Bond: "The cameraman has to know when to settle for less than perfection"

hasn't left him without compassion for those cameramen around New York who he feels are capable of doing fine work but who aren't hired because they lack a "name."

Reputation is almost as important a professional tool to the cameraman as his camera. He has difficulty getting work without being well-known yet occasionally even a good reputation works against him. One such artist, who earned a reputation for motion picture cinematography, is "an artist and a perfectionist." But his very perfection, involving long and painstaking agonizing over details, is what has steered several commercial producers away from him.

Another cameraman about town, Peaslee Bond, sees the primary problem of today's cameraman as being two-fold: it's necessary to combine his artistic senses as a cameraman with the more practical aspects of being a businessman. "You have to know how much a shot is worth. You have to assume that all shots must be perfect but there are certain refinements possible on all shots. You have to realize when you've come to the end of a shot . . . when there's little practical value in spending any more time or producer's money. You have to know when to settle for less than perfection." Bond elaborates on his theory with an example. "If you bring a job in on schedule, the producer will love you. If you bring in a magnificent work of artistic beauty two days over schedule, the producer will still love you but not quite as much."

CONTRACT WORK VS. FREE LANCING

Cameramen working on commercials are divided into two groups, contract cameramen and free lancers. Contract cameramen are on staff with the larger production houses. Theirs is the advantage of steady employment and steady salaries—salaries that can reach breathtaking proportions.

Enjoying the view from the pay check top is Gerald Hirschfeld, vice president and director of photography at MPO Videotronics. Hirschfeld enjoys sitting in his ultramodern glass-enclosed office and reminiscing about how he started in the business a few blocks from his present splendor as a darkroom assistant for a commercial photographer. Film training came with World War II and the Signal Corps Photography Center where Hirschfeld made training films from 1941 to 1945. Although he learned basic film techniques they weren't enough to earn him a union membership, so when his hitch in the service was over he remained with the Signal Corps as a civilian.

In 1948, after three years with the Corps, Hirschfeld finally made Local 644. His first union job was as cameraman on a movie called "C-Man." If the movie never got famous Hirschfeld did—at least as far as being a cameraman was concerned. After three years of feature films, a documentary on the 50th anniversary of the Garment Workers Union and numerous commercials, Gerald Hirschfeld was in the enviable position of getting more work than he could handle. After his successful free lance career MPO put him on staff. "My salary requirements were so high," he explains, "they couldn't afford me so they gave me a piece of the business."

Today Hirschfeld claims he spends more time behind the camera than he does in his plush office. But MPO has nine cameramen on staff and Hirschfeld is reserved for "old clients" who won't have anyone else working on their commercials.

As one cameraman puts it, "It's a star system. A guy gets a reputation for being a star and everybody wants him." In the commercial business, it is not unusual for an agency, when signing a production house, to specify along with other contractual matters the particular cameraman they want for a job. In fact, it's not infrequent for a production house to get a contract because they have a particular cameraman on staff.

WHAT DOES A PRODUCTION HOUSE OFFER?

As a TV producer for Campbell-Ewald, Pete Miranda is constantly involved with finding the "right" cameraman. To him the cameraman and the director are what make the final difference in the finished commercial. "After all," he says, "everybody uses the same camera, props, stages. The only variable that a production house sells is a fine cameraman, in addition to a good director."

The finished commercial is, in Miranda's view, a "team" effort, the best results coming when the agency man, the director and the cameraman work together as a single unit. And to get the best results from the team, Miranda feels, it's absolutely necessary to let the cameraman in on what aims the agency has in mind. "The more the cameraman knows in advance of your problems, the more he knows of your intentions, the more use he is to you. In the end," Miranda continues, "it's a cameraman's ball game. During a take, he's the only one who knows if he's got the shot you're looking for. His is the eye that's peering through the lens. The more he knows about what I'm looking for, the more sure he can be that he's got what I want."

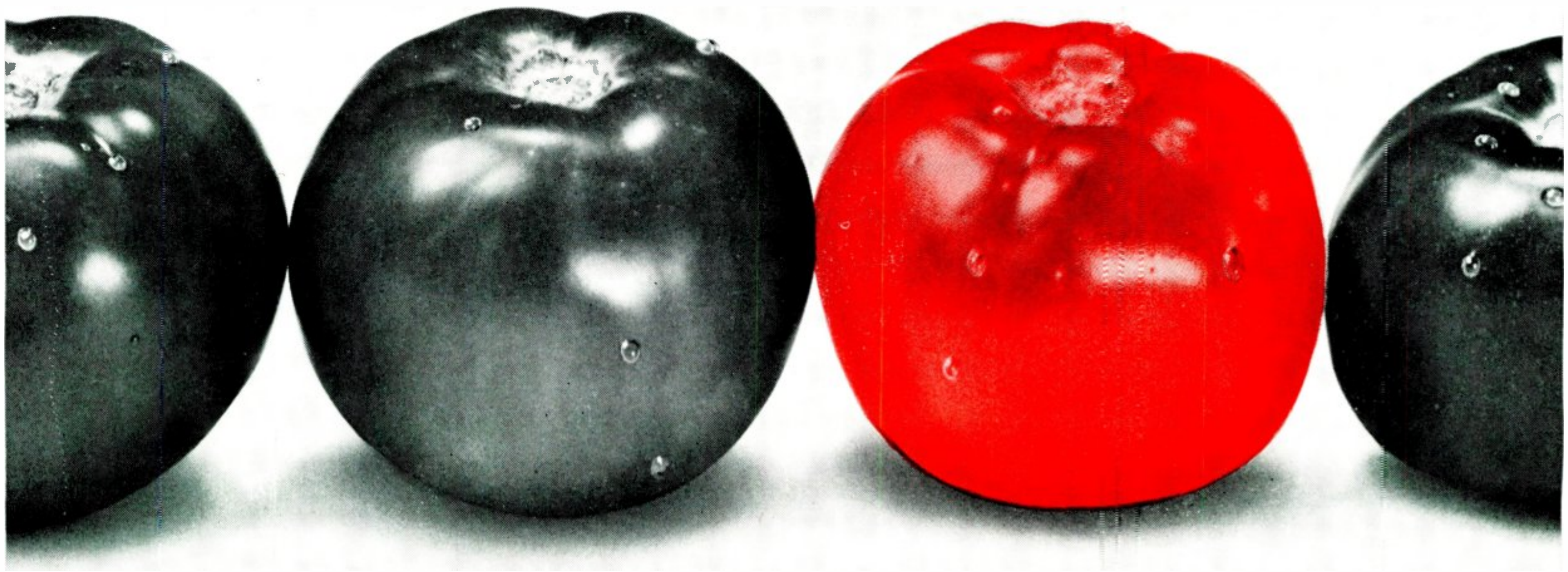
Jack Horton, director of photography at Filmex, states that along with the security involved in being a staff cameraman there is also a disadvantage. The staff man must work on every commercial assigned to him whether he wants to or not. The free lancer has the advantage of picking and choosing what he wants to do and, because cameramen are as they describe themselves "an independent breed," a number of them are free lance by choice.

Peaslee Bond is on his own as an independent cameraman. While he concedes that staff jobs are attractive and that there's a degree of uncertainty attached to free lancing, he feels strongly that in his field the only real security one has is his own ability.

Free lancer Karl Malkames says that being an independent doesn't always stem from having a free spirit. "As an independent you never know what's around the corner. Sometimes you can work day and night for three months and sometimes there's nothing for almost the same amount of time. It's a matter of luck—there's no season when you're any more or any less busy." How does Malkames get work? He says he "waits for the phone to ring."

Putting the calls in to Malkames and his colleagues are the agency producers. The search for the proper cameraman as far as the producer is concerned depends on the type of commercial being shot. Some cameramen specialize in exteriors, some in interiors, some in closeups, others in people. At times the staff cameraman is used, at times the free lancer. Young & Rubicam TV producer Ted Storb says he tries to keep on top of the market in the quest for

If it's tomatoes you're selling . . .



which tomato are you selling?

AIR YOUR PRODUCT IN COLOR the way your customers see it—remember it—buy it. Give your TV message the PLUS OF COLOR and you increase product-identity and brand-recognition—make your product one-of-a-kind.

Note: Your black-and-white commercials will be even better when filmed in color. Prints will come alive . . . shades and subtleties will stand out as never before.

For more information on this subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N.Y.** Or—for the purchase of film: **W. J. German, Inc.,** Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

FOR COLOR . . . EASTMAN FILM

the right cameraman. He watches TV commercials of all kinds closely. Should he see photography he likes he makes an inquiry as to what cameraman was responsible, files the name away in his mind for future reference. In addition to the newcomers, Storb keeps track of cameramen who've performed admirably for Y&R in the past as well as those who are beginning to make names for themselves in the business.

Generally most producers look for a cameraman who shows outstanding ability with lights, handles the camera smoothly and knows how to work with close tolerances. But Larry Berger, vice president and executive producer at BBDO, says that the great cameraman has something extra. "He brings a sense of style and sensitivity to the production. He's able to interpret the director's needs and wants. The results: an excellent on-screen image."

Most agency men concede, too, that the business of making commercials can be frustrating for the creative cameraman. It's a trying thing for an artist to spend take after take trying to fulfill the stunning objective of making a cupcake look glamorous. But for those cameramen who can make the transition the financial rewards can be staggering. Once the cameraman has earned the reputation behind the camera that preceeds him, he's in.

There's a vast difference between the film cameraman and his live counterpart. When Lennie Hirschfield began in the business he worked for a time as a live cameraman for a now defunct UHF station in Pittsburgh. He speaks of the time spent behind the live camera as "most unsatisfying" and nowhere as demanding as film. Hirschfield explains that there's an enormous amount of precision involved in working with film and that an equally enormous amount of training and experience is necessary before a cameraman can achieve satisfactory results. "With live TV you can take anybody off the streets, teach him to work a camera and in a short time he'll be able to achieve adequate results." And, he continues, "in live TV adequate results are acceptable." It's a different story on film. The cameraman's work is subject to the critical eye of agency and sponsor, a scrutiny made even more severe by the fact that commercials are usually shown to buyers on a large viewing screen.

Lennie Hirschfield's views on live camera work are seconded by his film colleagues. The difference between a live cameraman and a film cameraman is called by Karl Malkames, "the difference between a sign painter and an artist, a novelist and a reporter." Although TV's beginning days depended a good deal on the live cameraman, his star, like live production, is fast fading. Live production has fallen off to the point where the live cameraman plies his trade most often on local news shows. As one film man says, "There's not a hell of a lot to getting a picture of a newscaster sitting at a desk, in front of a map of the world, for fifteen minutes."

To the average viewer a shot of Sally Starlet getting her hair shampooed doesn't look like the ultimate in photographic intricacy either. But that's because they're in front of the cameras and not behind them. As Lennie Hirschfield tells it, "There are 1440 frames that make up a minute commercial. The sponsor pays a great deal of money to show his product so that in a commercial each frame must be a gem." Getting these gems on film isn't the easiest thing in the world. To a man, cameramen say that filming commer-

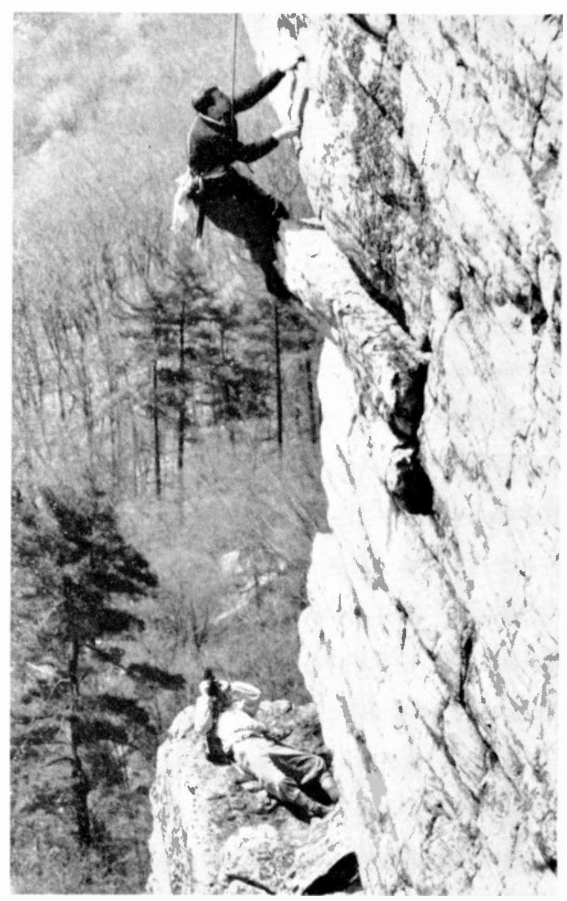
Mike Elliot goes to the top for Chesterfield

Mike Elliot of Elliot, Unger & Elliot has worked his camera magic in unusual places. An assignment to shoot a Chesterfield "Taste for Action" commercial took him high atop Mt. Schunemunk. Getting 400 pounds of equipment in position to shoot took the help of five professional climbers. Elliot had to learn to climb too but didn't mind; he'd go anywhere to get the right picture.

An agency writer laughs as Elliot lugs 400 pounds of camera equipment uphill.

J. Walter Thompson producer Max Glanbard coaches actor Wes Holden.

Glanbard prepares actor Holden for a final take from Mike Elliot's camera.



Elliot's camera follows every step of actor Jim McCarthy's climb to mountain's summit.

cials is far more complicated and demanding than making a feature motion picture, an industrial film or a documentary.

"For one thing," says Hirschfield, "when you're making a feature you have a star—a Bette Davis—doing a scene, complete with talent and a personality of her own. Now that's opposed to doing a commercial where your star is a box of one kind or another. And to make matters worse, it's a box that was never designed to be photographed in TV closeups."

You may add to this Gerald Hirschfeld's comment that in a feature the cameraman is involved with two or three months of shooting. There's time to achieve a flow of mood and there's one set style throughout the production. On the other hand a commercial must be done in one or two days. In the same period of time that you do a feature you work with 30 to 60 different styles or varieties of photography in commercials.

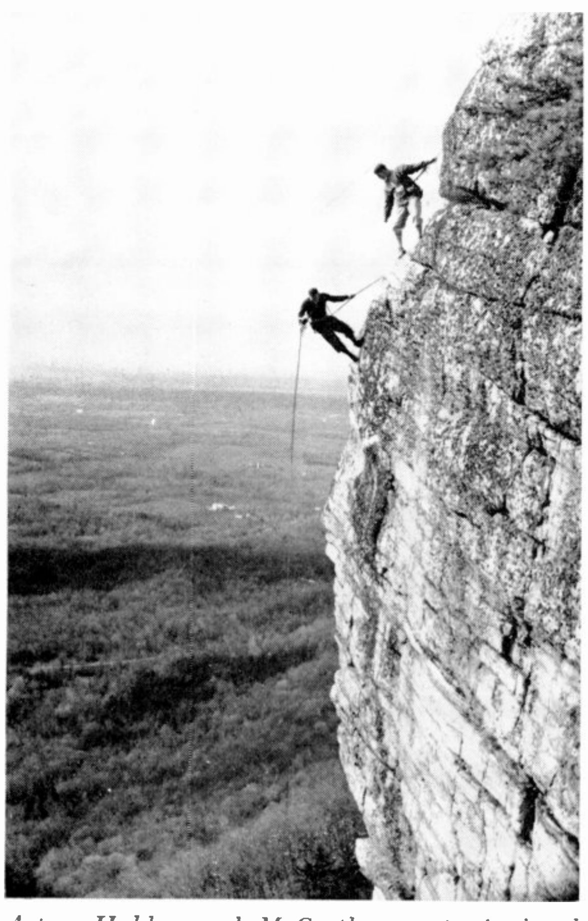
Most commercial cameramen are found in New York. This is because most advertising agencies, the bread and butter of most commercial production houses, are located in New York. Yet there's a Hollywood picture to the commercial cameraman's story too. Almost all first class cinematographers in Hollywood fill in with commercials. Even the illustrious James Wong Howe has contracted with Sutherland Associates to do commercials in addition to his feature films.

The Hollywood push toward commercials isn't just because of the additional money it puts in a cameraman's pocket. One cameraman explained that in Hollywood the emphasis, productionwise, is on low-budget movies or half-hour television shows. Stringent schedules, especially on the TV shows, can compromise the cameraman's artistic work. There's no denying that the same hectic pressure hangs over the head of the commercial cameraman but there's a slight difference. With the commercial the client is paying for the best possible work; the camera work isn't just an extra added attraction, it's the whole shooting match.

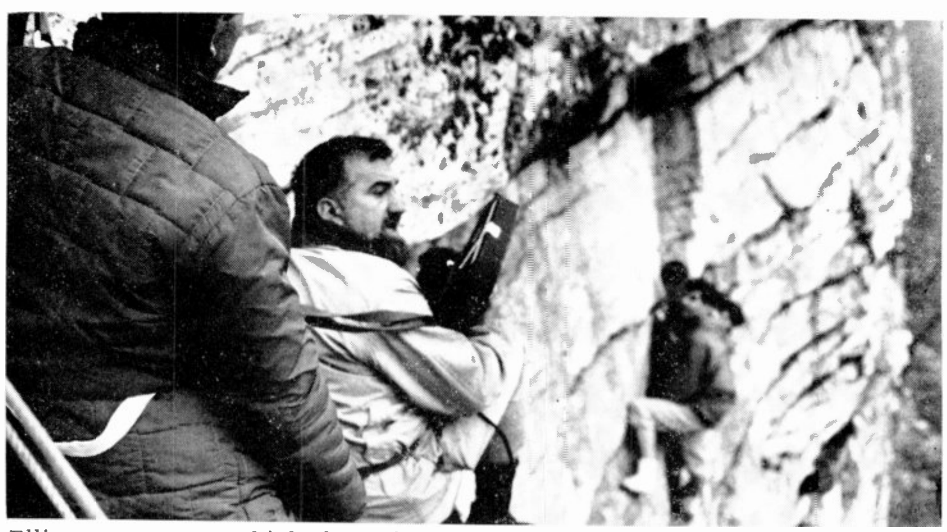
To become a cameraman, once you've entered the inner sanctum of Local 644, today's union rules insist on a five-year apprenticeship as an assistant cameraman. The assistant is responsible for loading the camera, threading it, focusing the camera, taking the film to the laboratory for developing and seeing to it that all of the details that fall into the full cameraman's jurisdiction are taken care of. At the end of his five-year apprenticeship, the assistant gets a full cameraman union card that enables him to work for a year on a trial basis. At the end of his trial period the assistant may apply for permanent status as a cameraman or return to his previous category as an assistant.

Some full cameramen achieved their status before the union requirement for assistants was enforced. Lenny Hirschfield is one of these, but rather than feeling lucky that he sidestepped the waiting period of being an assistant, Hirschfield says that he's sorry he never had the opportunity to be one. "It's a great chance," he explains, "to rotate with different cameramen and to see how various men work, watching their different techniques and learning from them."

The cameraman is the supreme technical man on the set, with the camera. His tasks begin with a copy of the commercial's storyboard. After looking it over he confers with the commercial's director. From their meeting, the cameraman determines how many lights he needs, what kind of



Actors Holden and McCarthy are professional climbers. Elliot learned art to follow them to top.



Elliot prepares a high-above-the-earth shot, backed up by JWT's Max Glanbard. They don't seem to mind the danger when it's for a commercial.

Back on solid ground again Elliot directs closeup scenes of two actors.

Elliot and assistant cameraman George Sawyer focus in on cast smoke fest.

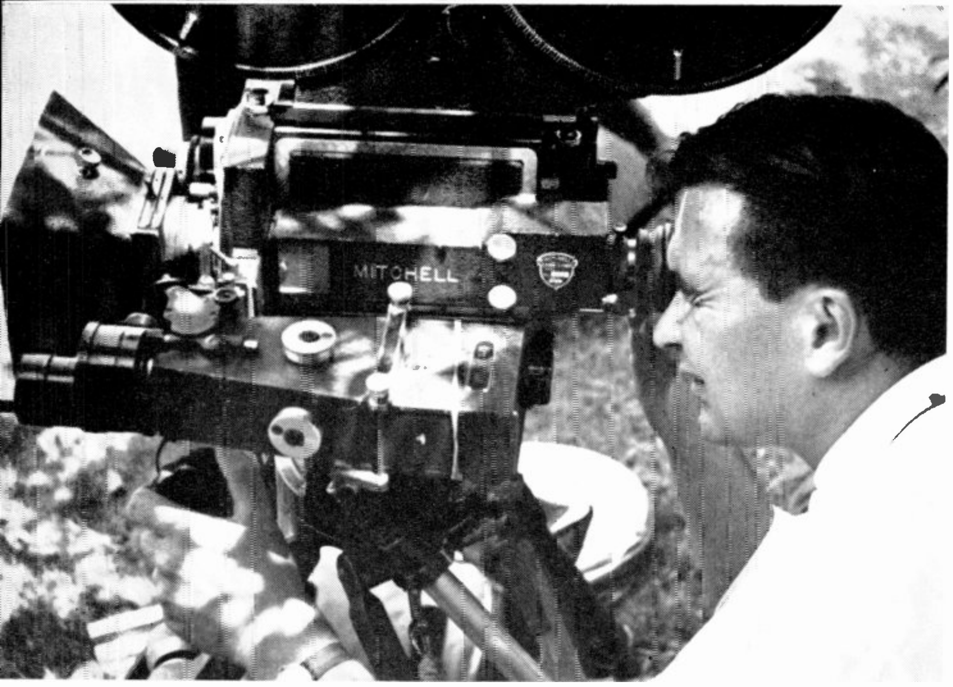
equipment is necessary, what lenses, filters and what special equipment, if any. After this the cameraman, along with the director and production manager, determines the crew necessary (how many camera assistants, electricians, props, grips, etc.) and finally he orders the equipment. Added to this he okays location shooting spots, traveling to location sights, surveying them and placing the equipment where it belongs. He maps the location and selects the shooting day.

The crew that works with the cameraman is of utmost importance to him. The average commercial crew consists of a cameraman, his assistant, electricians and grips. One cameraman talked about his crew this way, "They can make you or break you. It all depends on the attitude of your crew. For example, you can ask for a light somewhere and have the electrician say, 'I can't do that' or 'It'll take four hours.' Or you can have an electrician say, 'Sure, I'll climb out to that impossible place and make it possible. Give me five minutes.' "

The majority of commercials are filmed in the bare, dingy studios around Manhattan. But every-once-in-the-while (and with increasing frequency) the cameraman and his crew are treated to filming jobs on location. It can be Florida, Nantucket, New Jersey or Europe. Union official Jay Rescher is constantly amazed at the traveling assignments the cameramen go out on. "It used to be," he muses, "that people saved up all their lives for a trip to Europe. These guys go to Japan just for the weekend."

One of the guys who's been around, and in color, is Peaslee Bond. He's shot commercials all over the world, from Ford Motors in Monaco to Standard Oil of New Jersey in Caracas. Bond says that shooting abroad doesn't present insurmountable problems. If the cameraman doesn't speak the language, there's always someone to translate his instructions to the crew. Should the equipment be different, there's usually someone there who knows how to handle it or to show the cameraman how to handle it. These things can be controlled but there are other factors that can't be. Bond says the toughest part of location shooting comes with exteriors. Outdoors the sun is usually the cameraman's key light and a great deal more difficult to control than the watters that burn inside studio walls. Because he's working with a well paid crew, the fact that the weather may be marginal doesn't deter him from shooting away.

Once their reputations have been established, cameramen are in as much demand as any top box-office Hollywood actor. This may in part be responsible for the oft-voiced criticism that "they're a bunch of prima donnas." In answer a cameraman replied, "Sure there are some cameramen who are temperamental and difficult but no more of them than you'll find in a ladies' garden club or any other group." Assistant cameraman Al Kern, a veteran in the field, claims that when there's an important decision on a photographic problem and it comes out wrong, it's because the director didn't listen to the cameraman. "The



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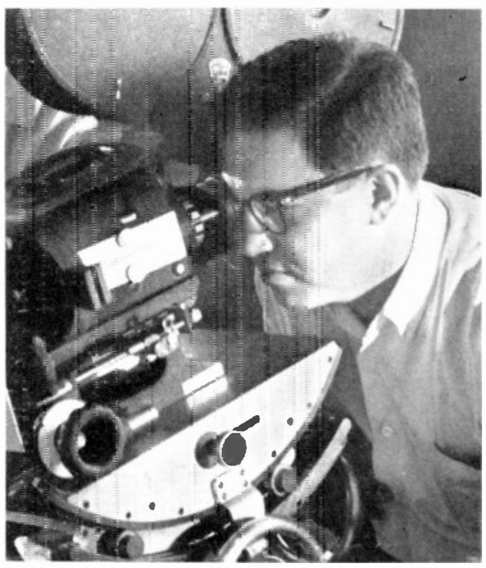

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Seven top hands in the field of TV commercial photography

These seven men are some of the most illustrious names among television's commercial cameramen. #1: Karl Malkames who entered the field with the help of his cameraman father. #2: Peaslee Bond specializes in location shooting. #3: Filmex's Director of Photography Jack Horton. #4: Gerald Hirschfeld, chief cameraman as well as a vice president at MPO Videotronics. #5: Cuban-born Ernesto Caparros who does commercials as well as feature films like "The Miracle Worker." #6: VPI's vip Leonard Hirschfield who won a Venice Film Festival Award for "David and Lisa." #7: John Ercoles, director and star cameraman on the staff of Sutherland Productions.

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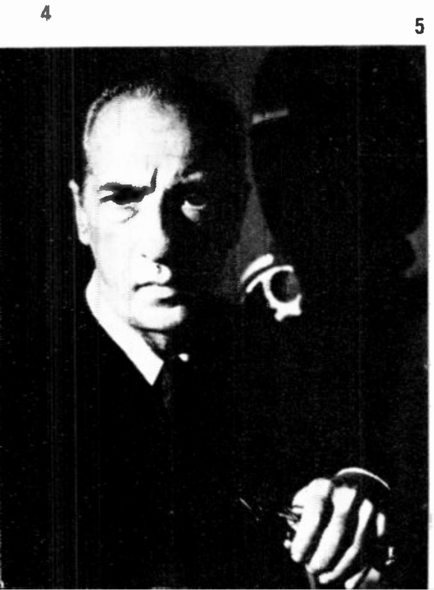

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cameraman knows how to set off a product to its best advantage—after all, he's been doing it for years."

Ideally, say cameramen, the best working conditions happen when there's a marriage of minds between cameraman and director with agency men keeping their distance after initial shooting begins. One cameraman who asked to remain nameless said that one of the most trying parts of his job "is being surrounded by a bunch of agency men on the set who don't know the first thing about motion pictures. They crowd the set and feel they have to justify their presence with comments and directions. You know the kind of guys they are," he continued, "the Madison Avenue types with the marbles in their mouths. They speak a foreign language to us: we're motion picture people with our own nomenclatures. Well, here come the agency guys with the Madison Avenue lingo, feeling they've just got to come in with a few handy suggestions for the home office. Maybe they're justifying their presence to the boys back home but as far as we're concerned they only get in the way."

ONE ART DIRECTOR'S VIEWS

There are a number of Madison Avenue types who return the compliment. One, an art director who also asked to remain nameless, stated flatly that he's yet to see the cameraman who could make or break a commercial. In fact, he charges the cameramen with leaving a void in commercial production. He says, "There's a gap between the thinking of the art director and the film cameraman—a mutual mistrust. The cameraman doesn't understand all the things he can do with film. He labors under the handicap of thinking he knows everything about film better than everybody else and that nobody can teach him anything."

The art director doesn't deny that there are some "terrific" cameramen. Yet in his view they stand far down the ladder from the still photographers currently moving into the television commercial field—the greats of the print world, Irving Penn, Carl Fischer, etc., who've recently been engaged in commercial production. The still photographer's TV role is that of "consultant," overseeing all facets of the commercial and leaving the film cameraman the role of moving the camera according to his instructions. The art director sees the still photographer bringing all of his "artistry and magic" to the commercial field. "When you have a Penn working for you, the film cameraman is in the slot he belongs in—a technician." He continues with his view that, "For the film cameraman, the commercial is something to do. After all, the full measure of his art is the Hollywood movie. But the still cameraman sees the TV commercial as a whole new experience. His is an exciting and entirely new point of view."

But BBDO's Larry Berger says this criticism oversimplifies the situation. "Certainly there are great still photographers entering television and doing beautiful commercials. But every commercial is an individual case and there are many TV jobs that are too complex for the still man. These need somebody familar with film. These are the jobs that can only be handled by the astute cameraman."

Even the most astute cameramen agree that in their business there's no substitute for experience. All of the cameramen interviewed by Television have worked their way up the photographic ladder with years of hard work. For them every job presents a different photographic problem. They are problems as different as the cameramen themselves.

Ernesto Caparros, one of New York's busiest cameramen, is a native of Cuba. He has difficulty speaking English but it doesn't make any difference behind the camera. His language is the artist's and whether he's filming a feature movie (he did the cinematography for "The Miracle Worker") or a 60-second spot for Drake's Cakes, he puts the same skill and effort into it.

Caparros started taking pictures in Cuba when he was a boy of 15. He got his first paying job in 1924 using a film camera—an antique that had to be hand cranked—for a Cuban newsreel company. He's proud of the fact that he directed as well as produced the first talking movie made in Cuba. He can't remember the title of the film but says it was such an unfortunate production that it hardly matters. Caparros arrived in the States in the late 40's and opened his own sound studio. Business was bad for Caparros so he closed up shop and started the free lancing that's kept him in demand ever since. He recently signed a contract to do work for Rose-Magwood in New York.

In addition to the cinematography for "The Miracle Worker," Caparros has done 15 episodes of *Naked City* and the pilot for *Route 66*. But he doesn't consider doing commercials like Drake's Cakes beneath his artistic dignity. "Commercials are the best training a cameraman can get. Many different problems come up on every commercial. Forcing the cameraman to solve all of these problems prepares him for any feature film. Commercials make a cameraman versatile. He must find out many answers to technical problems in one day."

It's generally agreed that the greatest photographic difficulties arise in hair and food commercials. Hair headaches stem from the intricate lighting procedures involved and food commercials are tricky because of unphotogenic packaging and hot studio lights that can make the most delicious looking cake resemble a soggy pancake.

Pre-production meetings help solve the technical problems. The cameraman is often invited in to offer his suggestions about how to manage the commercial or even to change it to give it a more interesting or practical effect.

THE HAZARDS OF THE JOB

Not all photographic problems are the table top variety. A day's work doing a television commercial can also be a hazardous experience.

Mike Elliot hardly looks the action-adventure type, save for the virile touch of his beard. But in his dual role of cameraman-director, he's scaled mountains, flown airplanes, been underwater and tied to the top of every kind of post, ladder and roof, taking pictures for television commercials.

Elliot is a graduate of the still school of photography, having been a still photographer for 12 years before going into the "movie business" in 1948. Elliot, along with brother Steve and Bill Unger, is one of the Elliots in the production house called Elliot, Unger & Elliot. The outfit has grown from a beginning staff of four to a burgeoning staff of 125 in the New York office and 25 in Hollywood.

One of the contributing factors to the company's demand is having top cameraman Mike Elliot aboard. Elliot claims he's done an average of four commercials a week since 1953 and in addition to the photography he insists on directing all of his commercials too. He feels it's best to direct from behind a camera rather than to the side of it.

In pursuit of commercial assignments, Elliot learned to fly a helicopter last year. He says he became fascinated with helicopter photography and felt learning to pilot one himself would enable him to focus on and solve the visual problems the helicopter pilot often runs into. Elliot doesn't flinch at being strapped in the helicopter door and shooting suspended in space. He says helicopter shooting is a "point of view, a new way of looking at something." Nor does he mind shooting from the shoulder out of an airplane. Elliot's after the best pictures no matter what he has to do to get them. He's even hung suspended from a mountain. The Chesterfield "Taste for Action" TV series featured a mountain climbing episode. To shoot the commercial, which featured two rugged types swinging over the cliffs, it took five professional climbers to set cameraman Elliot and his 400 pounds of equipment on a ledge so he could shoot the scene. It was quite a sensation flying free but the shots were great and Elliot says he learned a lot about the art of mountain climbing.

But cliff scaling, helicopter and plane shooting are less dangerous, Elliott says, than being tied to the top of a speeding car while photographing another car running top speed. Elliot says that's the most difficult and dangerous assignment he ever gets. "It all depends on the guy driving the car," he says. "Should he stop short, you and everybody else would be thrown into the distance."

A CLOSE CALL BELOW

In his career, Elliot hasn't as yet been thrown into the distance from a speeding car but he has had one or two close calls in the line of duty. Once, while photographing an underwater commercial, Elliot constructed a diving unit with a large glass window to photograph underwater scenes. All went well for a few moments while the submerged unit with enclosed crew shot away, but suddenly the glass blew in. Fortunately no one was hurt. Elliot still shoots underwater from a specially constructed diving bell but this one has a much smaller glass window.

Another cameraman who's risked life and limb for his art is Sutherland Associates' Johnny Ercole. The wiry Ercole got his first real experience with a camera in the Marine Corps during World War II. There's hardly a chocolate cake that can throw him after the laurels he earned as a combat photographer in such war hot spots as Guadalcanal, Saipan and Tarawa with the 2nd Marine Division.

The battle experience has probably stood Ercole in good stead. He's especially noted for his action commercials such as the Zest soap campaign for Benton and Bowles. For his "Boy on a Bridge" commercial Ercole shot film from a specially erected pontoon suspended 200 feet in the air over the Golden Gate Bridge.

Ercole feels that as a cameraman he must interpret lines that appear in commercial scripts. "It takes constant interpretation," he says. "The cameraman learns to read between the lines, to constantly interpret the whole rather than individual scenes."

Ercole prefers the jobs where he functions as both cameraman and director, avoiding sometimes irritating chain of command directions. Most important, says Ercole, is the necessity for a close relationship between the cameraman, the client and the agency. "It's imperative that the cameraman knows what they are trying to say." As a combination cameraman-director Ercole cautions that it's most important to remember that one isn't working on a feature film. In a shampoo commercial it's not important how a girl lifts her hands but how her hair looks. "The only message that should come through is the product." END

The group station owners suffer from their reputations as compulsive negotiators

stations is a highly profitable business. One prominent Wall Street brokerage house recently estimated that "the average group broadcaster's per-share earnings might well grow at about 10% annually over the next several years."

As groups have traded and maneuvered themselves into bigger entities and stronger positions, they have piqued the curiosity, as well as the animosity, of many less far-ranging corporate competitors and a host of government officials ranging from U.S. senators down to FCC lawyers. All have questioned what makes the groups run, how they run and what the running does to affect television station and network operation, programing and advertising.

Run the group stations do, more than any other force in television. A look at their 1963 activities emphasizes the furious commercial atmosphere most groups thrive in.

Item: Metromedia Inc., then a six-TV station group owner, purchases KTTV Los Angeles for $10,390,000.

Item: Metromedia Inc., having become the only multiple group with the maximum five VHF and two UHF stations, sells one of its V's, KOVR Stockton-Sacramento, Calif., to McClatchy Newspapers for $7,650,000 (conclusion of this negotiation awaits FCC approval). Metromedia bought the Stockton-Sacramento station from Gannett Newspapers in 1960 for $3.5 million. Gannett had acquired the station from Television Diablo Inc. in 1958 for $1.48 million. The transaction, if approved, will push McClatchy Newspapers, long a leading multiple radio station owner, into the TV group ownership ranks.

Item: Cowles Groups, operated as independent entities by diverse but interlocking interests, then a majority owner of two TV stations, with a minority interest in another, purchases WREC-AM-TV Memphis, Tenn., from WREC Broadcasting Service Inc. (Hoyt Wooton) for $8 million.

Item: Gannett Newspapers, a two-TV station group, buys WREX-TV Rockford, Ill., from Greater Rockford TV Inc. for $3,420,000.

Item: Forward Television Inc., a four-station group, sells WMTV Madison, Wis., to O. Charles Lemke and others, owners of WSAU-AM-FM-TV Wausau, Wis., and with extensive newspaper interests, for $563,000. This transaction creates a new multiple-station group known as Wisconsin Valley Television Corp.

Item: Shasta Telecasting Corp. sells off one of its three TV stations, KVIP-TV Redding, Calif., to a two-station group doing business as Sacramento Valley TV Inc. for $1.28 million.

Item: Veterans Broadcasting Co., operator of three VHF stations, sells KTVE El Dorado, Ark., to J. B. Fuqua for $1.5 million (transaction still subject to FCC approval). Veterans Broadcasting, which bought KTVE in 1960 for $1.1 million, is said to be negotiating for another TV station in the East. The Arkansas deal, if approved, will make Fuqua, owner of WJBF-TV Augusta, Ga., the newest member of the multiple station group.

Yet as interesting and important as some of these transfers are, they are completely dwarfed by a deal that was first announced last spring. In what is believed to be the largest, and probably the most complicated, sale of television and radio stations in the history of the industry, Transcontinent Television Corp., the operator of three VHF, two UHF, four AM and four FM stations, entered negotiations to sell off all but two of its properties. Taft Broadcasting Co., already the possessor of three VHF, one UHF, three AM and three FM stations, immediately put in a bid for three of Transcontinent's television stations (two VHF and one UHF) and four of its radio properties. Midwest Television Inc., with two television stations to its credit, offered to buy one each AM, FM and TV stations, while Time-Life Broadcasting, a group owning five TV and radio properties, negotiated for Transcontinent's UHF station in Bakersfield. In all, the sale of the Transcontinent radio and television stations is said to amount in aggregate to a net of $38.5 million. Its completion awaits FCC approval.

This frenzied flurry of activity in stations is not peculiar to 1963. It has been going on for many years. In 1954 and 1955 station sales involving only TV properties totaled more than $23 million for each year. In 1957 a new high was set when more than $28 million was spent in the purchase of television properties. From 1954 through 1960 more than $148 million was spent on transactions for television outlets. Most of that money was either spent by or paid to multiple station owners.

Along with being notable profit-makers, the group station owners have well-documented reputations as compulsive negotiators. The constant movement within their ranks, the brisk trading for new acquisitions, the frequent jockeying for better market positions, the quick turnover of station properties (limited only by a new FCC rule that a station must be held for a minimum of three years before it can be sold), the huge capital gains deals all have combined to put the multiple station owners in a spotlight where they are watched with interest, if not always with applause.

When news of the proposed sale of KOVR Stockton-Sacramento, Calif., by Metromedia Inc. to McClatchy Newspapers was announced last month, a group, calling itself the Citizens Committee to Promote Fair Coverage, was immediately formed to protest the transaction. It charged that a "monopoly of news" would be created since the McClatchy group already owns three newspapers and a television station in the state.

It wasn't necessarily an isolated protest by an obscure committee. Many students of the mass communications media have been increasingly concerned about the effects of concentrations of control. Their concern has been largely caused by the decline in the number of competitive newspapers. The number of newspaper chains increased from 13 to 109 between 1919 and 1960 and the number of cities with competitive dailies fell from 689 in 1910 to 73 in 1962. Although radio stations have proliferated in the past 40 years and a whole new television system has come into existence in less than two decades, there are those who fear that consolidations of ownership throughout all the media may be negating the increase in the numbers of outlets.

Said FCC Commissioner Loevinger on the subject last month: "I believe in a diversity of viewpoints. It's our only guarantee of truth."

Adds another respected voice in the industry, albeit a non-governmental one: "When an individually-owned station is sold to a multiple owner, I feel that something indigenous to the community has been taken away."

Then, too, there's the oft-expressed fear in many quarters that the groups are getting out of hand, growing too big, that even when a major entity such as Transcontinent breaks up, its parts are distributed to other multiple owners such as Taft, Time-Life Broadcasting and Midwest Television, which get larger as a consequence. And more than just grumblings about creeping monopolies and corporate Frankensteins, there's outright ire displayed in the New Post Office Building headquarters of the FCC in Washington, especially in staff members' offices, at the way the groups purportedly are being used as escalators for investment purposes.

"Transcontinent is an investment company, pure and simple," says an FCC staffer with passion. "It was set up to make a killing in broadcast properties and it has all but done it."

At some levels of the FCC there is also disapproval of the way blocks of stock of publicly held station groups (11 of the major multiple station groups, or their parent companies, are listed on either the New York or American Stock Exchange and at least six others are sold over-the-counter) are being bandied about indiscriminately and sifted through a multitude of hands. There's a firm belief and some knowledge that certain brokerage and investment houses have holdings, although minority ones (but still contrary to the existing rule of multiple ownership), in as many as a dozen broadcast stations.

Is there something different, perhaps devious or sinister, about the character of a multiple station owner that differs from an individual station owner? Why are groups proliferating and single ownerships disappearing? How is this affecting the television industry now and will it change the shape of television in the future? Answers to these questions are best developed by delving into the multiple station ownership background.

THE FCC'S ATTITUDE HISTORICALLY

Almost from its inception, the FCC has been chary about issuing licenses in unlimited numbers to the same licensee. Although the law puts no ceiling on the number of stations anyone can own, the FCC has assumed the authority to do so under its broad powers to regulate broadcasting in the public interest. The degree of FCC regulation over multiple ownership has intensified as the broadcast services have expanded.

Groups in radio were prominent and vital but their influence was nowhere near as great as it has been in television. In 1940, for instance, three years before restrictive measures against ownership of multiple AM stations were adopted, there were 41 regional networks and group station organizations operating in the radio industry. Some of the groups prominent then in radio are still eminent in television today.

The difference in this dim past was that there was no restrictive policy then; it was laissez faire operations to a generous degree. The Cowles Stations, for example, were bountiful, comprising two outlets in Des Moines, one in Cedar Rapids-Waterloo, another in Shenandoah (all Iowa) and a fifth AM in Yankton, S.D. The American Broadcasting Co. had six owned-and-operated stations all along the East Coast, while the National Broadcasting Co. cut a deep swath in the business with 14 owned-and-managed stations stretching from New York to San Francisco. Slightly out-done but still well-represented was the Columbia Broadcasting System with six owned and one leased stations. The predecessor to today's Steinman Station's group, the Mason-Dixon Radio Group, then as now with Clair R. McCollough as general manager, operated seven AM stations in Delaware and Pennsylvania.

Yet as free-wheeling as they were, most of the groups of the early 40's were more regional networks, linked together as a sales convenience (they were sold together), many times with each station under independent ownership, than they were influential stations in separate markets under one management. The more-the-merrier atmosphere that prevailed in early radio ownership days, an atmosphere that was engendered no little by the relatively low cost of radio operation, was largely dissipated by 1943 when the FCC decreed that AM and FM station ownership or control was limited to six and TV ownership or control was limited to three (see box, pages 72, 73).

The television part of the rule was something of a joke at the time because there were only eight TV stations in the entire country authorized by the commission and three of those were still under construction. On Jan. 1, 1948, with a total of 17 TV stations on the air throughout the nation, six of them, or a little more than 35%, were group-owned. There were three multiple TV station owners at that point, with each owning two stations.

To the now-defunct Dumont Broadcasting Co. goes the distinction of being the first multiple TV station owner in the country. Dumont put WABD New York on the air on May 2, 1944, and followed it with WTTG Washington, D.C., which began operations on Jan. 1, 1947. The latter date consequently marks the occasion of the first group operation in television.

A non-TV station group owner now, Paramount Pictures, oddly enough, was the second multiple owner in the field. It put WBKB Chicago on the air on Sept. 2, 1946, and began operating KTLA Los Angeles, currently its only station, on Jan. 22, 1947. (What actually happened is that when Paramount Pictures was forced to divorce its exhibitor interests from its feature film production activities, the theater wing of the company [now ABC-Paramount] came away with WBKB and the production organization retained KTLA.)

NBC-TV was the first of the present-day networks and the third overall group owner to establish itself. With WNBT New York (call letters later changed to WRCA-TV and then again to the current WNBC-TV), already fixed as one of the first TV stations to take the air (it began operations on July 1, 1941), NBC added a Washington, D. C., outlet, WRC-TV, to become a multiple owner for the first time as of June 27, 1947.

By Jan. 1, 1949, the television industry, in realistic terms just two years old, already was crowded with group station organizations. Of the 50 stations on the air, 24, or 48% of them, were part of multiple station operations. The competition abounded with such familiar names as Storer, Hearst, Scripps-Howard, Chicago Tribune-New York Daily News and General Teleradio (later to become RKO General).

There were substantial reasons why so many of the early TV stations on the air were in multiple ownership hands. Television stations in the late 40's and early 50's did not make money. Net television time sales at the end of 1949 had not quite reached $25 million and almost $10 million of that amount was estimated to have been spent by advertisers solely for network advertising. Spot and local advertising expenditures together were less than $15 million. Granting the 50 stations on the air at that time equal

By the mid-50's, with the freeze off, the tide turned heavily to group ownerships

divisions of all the spot and local expenditures and 50% of the network revenues, they'd still wind up grossing no more than $500,000 each. That's hardly an attractive figure considering the expense involved in running a TV station in those days, with its tremendous equipment charges and high live production and talent costs.

Capitalization was the key to television broadcasting in those days. The small, individual radio operator, in most cases, couldn't go into television because he was undercapitalized. Manufacturers and successful merchants didn't try their hands at the new fortune-wheel because they couldn't afford to take losses in an extraneous business. Television was a huge undertaking and it took bold people to undertake it. It took people with a background in the business, with a belief in the new medium's future. Most of those early multiple owners treated television as their primary business and as long-term operations. They didn't go into it for short-term capital gains. Their continued attendance today proves that they were stayers who took the long-range outlook and backed up their belief in practice.

The FCC's 1948 freeze on the construction of new TV outlets checked television's growth in every direction for four long years. By 1952 the maximum number of stations granted construction applications before the freeze edict, 108, were built and operating. A little less than half of those stations were run by 19 group organizations. Those original 19 multiple owners were pioneers who got in and invested heavily when the lickings were not all cream.

In 1953, with the freeze off and the flood gates open, the tide turned heavily toward multiple ownerships. Though only 21 stations were added to the pre-freeze total of 108, the number of groups increased 100% and the number of stations they operated nearly doubled. Stations began to show robust entries on the black side of their ledger books and for the first time outside money began to show interest. Some outside interests began to buy into the industry by offering substantial profits to single station owners.

Already-established multiple owners searched about for new facilities. In their long-range operations they had created an economic base for just such purposes. Groups which had newspaper interests plowed their growing TV profits into faltering print properties and sought out added revenues from new TV outlets.

The FCC paid lip service to an atomization of the industry policy, but its actions were a good deal more permissive than its words. On Nov. 7, 1953, the commission amended the multiple-ownership rules, with maximum limits on station ownership or control placed at seven FM, seven AM and five TV stations (a year later the rule was amended again to permit ownership of seven TV stations, but a maximum of five in the VHF band).

The 1953 through 1957 period in television's history was a time when most of the important multiple station groups were being built. Time-Life Broadcast Inc. put together a TV station empire in five years of concentrated activity. It entered the station-ownership field in 1952 when it acquired 50% interest in KOB-TV Albuquerque, N.M., for $1 million. Two years later Time-Life reached multiple station status with the purchase of an 80% interest in KTVT Salt Lake City. It got its third station interest in 1954 with the acquisition of KLZ-TV Denver for $3.5 million. The peak of the group's efforts was reached in 1957 when it became the owner of radio and television stations in Indianapolis, Minneapolis-St. Paul and Grand Rapids, Mich., with the sale of WFBM-AM-TV, WTCN-AM-TV and WOOD-AM-TV, respectively, by Harry M. Bitner's Consolidated Television & Radio Broadcasters Inc. for $15.75 million. (Time-Life subsequently sold off two VHF stations, acquired one VHF and has an application pending for the acquisition of a UHF outlet.)

Many of the major TV station groups set up their organizations through acquisitions rather than by building new stations because for the most part they didn't stand a chance in comparative hearings before the FCC for new applications. The commission in many cases put its blessings on local people over multiple interests. Instead groups avoided what often turned out to be a fruitless expenditure of substantial time, effort and money needed to file for new permits and kept their eyes glued to station sale prospects.

A NEST EGG FOR RETIREMENT

Over a continuing stretch of time growing numbers of independent TV station owners were bought out by group organizations. Only in rare instances did the small, independent operator buy property from the multiple proprietors. This wasn't necessarily because the independent owners had lost faith in television's future. By the mid-50's the present and coming glories of the medium were stretched out open for all to see. But some of the independent people, having been in the broadcasting business since the birth of radio, were getting old. They were looking for a nest egg to nourish their years of retirement. The opportunity for huge capital gains profits doesn't come often in a businessman's life. It's usually snapped up when offered, especially if it allows for graceful retirement with a multimillion dollar sale bundle in the bank.

Then, too, the small, independent operator just didn't have the resources to make the considerable investments that the rapidly growing television medium required. Even though many of these small operators were making a profit, it wasn't enough to afford the capital or credit necessary for needed expansion. When the groups took over they had the resources to promote this growth without too much unexpected difficulty.

Storer Broadcasting was at least one broadcasting entity that reached major TV group status as much through construction of stations as by purchase (Crosley Broadcasting is another). Storer applied for and received permits to construct three TV stations in 1948. They were WJBK-TV Detroit, WAGA-TV Atlanta and WSPD Toledo (the group's other two current TV properties, WJW-TV Cleveland and WITI-TV Milwaukee, were acquired through purchase in the 50's). By faith and tenacity Storer was able to keep the three stations it created going during a period when television's profitability was still held in considerable doubt. Outside financing for so risky a venture as TV broadcasting was difficult to obtain, but Storer borrowed capital on the strength of its earnings from its string of big radio properties and poured it in to keep the television stations in business. The achievement can be singled out as a dramatic example of one of the values of group operation.

Westinghouse Broadcasting, one of present-day's strongest

The NBC-WBC station swap focused the glare of public attention on network influence

and most respected groups, increased its station flock almost entirely by way of timely and strategic acquisitions. A five-station owner now, WBC bought them all except WBZ-TV Boston, which it built and then put on the air in 1948. It purchased KDKA-TV (changed from WDTV) Pittsburgh in 1955 for $9.75 million; KPIX San Francisco in 1954 for $7.5 million and WJZ-TV (formerly WAAM-TV) Baltimore in 1957 for $4.4 million.

Westinghouse also bought what was then WPTZ (WRCV-TV) Philadelphia for $8.5 million, but this station was involved in a 1955 exchange of stations with NBC-TV whereby WBC received what are now KYW-AM-FM-TV Cleveland and NBC-TV what are now WRCV-AM-TV Philadelphia. Along with the NBC stations, Westinghouse came away with $3 million.

The NBC-WBC swap of stations was the first great *cause celebre* concerning multiple ownership of television stations. The transaction stirred a controversy almost from the time it was closed on May 16, 1955. In the process it focused a glare of public attention on the networks' role in station ownership and the influence they wield.

In the eye of the storm center was the U. S. Justice Dept. which in December 1956, almost a year after the FCC had granted its approval, filed a civil antitrust complaint against NBC and its parent company, the Radio Corp. of America, for alleged coercion against Westinghouse Broadcasting Co. in the Philadelphia-Cleveland stations swap. The burden of the charges was that Westinghouse went through with the deal only to protect its NBC affiliations in Boston and Philadelphia, to secure an NBC affiliation for KDKA-TV Pittsburgh, which WBC was about to acquire, and to leave open the possibility of NBC affiliations for such other stations as it would acquire in the future.

THE IMPORTANCE OF NETWORK AFFILIATIONS

The FCC, then headed by chairman George C. McConnaughey, was called on the carpet to explain why it had approved the transaction despite knowledge that it was being investigated by the Justice Dept. Spotlighted by the investigation were such significant sectors of network practices as the importance of affiliations to television (when Westinghouse gave its breakdown of the $8.5 million it originally had spent to purchase the Philadelphia VHF, up to that time the largest single station sale in history, it valued the NBC-TV affiliation at $5 million, or about 60% of the entire purchase price), the representation by networks of not only their owned stations but of independent stations and the income of networks derived from their owned-and-operated stations.

Out of the last-mentioned area of examination came documentation for an industry truism: that in terms of size, the network owned-and-operated stations represent the major factor in group ownership. Even as early as 1954, their dominance could be gauged by available financial records which showed the then four TV networks—CBS, NBC, ABC and Dumont—together with 16 wholly-owned TV stations having gross aggregate revenue in excess of one-half of the 1954 revenue of the entire TV industry, including 410 operating stations. CBS and NBC and their eight wholly-owned stations each had gross revenues that year in excess of one-fifth the revenue of the rest in the industry.

In addition, the NBC-WBC swap investigation showed that the networks needed wholly-owned stations in the nation's largest markets in order to make the production of programs at all feasible. Indeed, it was emphasized that without revenues from their operating stations, networking would not be an attractive business.

In the end the NBC-Westinghouse transaction was allowed to stand only partially. For, after months of legal wrangling, on Sept. 22, 1959, a consent decree was entered into which required NBC to dispose of its Philadelphia holdings within a three-year period. The decree also specifically stipulated that any proposed transaction involving the stations would have to be submitted to the Justice Dept. before being filed for FCC approval.

ACT TWO OF THE NBC DRAMA

This latter demand set the stage for Act Two of *l'affaire NBC station switch*, certainly the most involved station ownership ploy in broadcast history. In this act Westinghouse Broadcasting exits and the Philco Co., the original owner of the Philadelphia TV station, and RKO General enter. But like the former proceedings, this phase of the action also focused the hot glare of federal and public attention on how networks and groups sometimes do business.

Early in 1960, with the consent decree staring it in the face, NBC contracted to swap its Philadelphia VHF outlet and that station's AM affiliate for RKO General's stations, WNAC-AM-FM-TV, in Boston. Also involved in the original transaction that was proposed was WRC-AM-FM-TV Washington, D.C., which RKO General was to purchase from the National Broadcasting Co. for $11.5 million. NBC, in turn, was to buy independently owned KTVU San Francisco for $7.5 million.

Meanwhile, the Philco Corp., which had owned the Philadelphia TV station for 12 years before selling it to Westinghouse in 1953, applied to the FCC for permission to build a new TV station on NBC's ch. 3 allocation in the city. The basis of Philco's bid: that NBC, because of alleged antitrust violations, should not have gotten its license for WRCV-TV renewed without a hearing in 1957. The electronics manufacturing company, which was subsequently acquired by the Ford Motor Co., decided to oppose the current renewal of NBC's TV station license in Philadelphia, which is still pending. NBC is seeking the renewal so that it can proceed with its proposed exchange for RKO General's Boston stations (the network had been given an additional 18 months to get rid of the properties). As matters now stand, Philco is still in the running for the Philadelphia channel (after the FCC disapproved an agreement under which the manufacturing company would have withdrawn its bid in return for up to $550,000 reimbursement from the network for expenses in prosecuting its application) and NBC is still faced with the need to divest itself of the properties. Still upcoming in this epic affair before the complicated matter can be finally resolved: an initial decision by the hearing examiner, an FCC ruling and possible court appeals.

And as the NBC-Westinghouse-Philco controversy raged, some ominous rumblings were heard in Congress. In 1956, the then senior Republican senator from Ohio, John W. Bricker, introduced a bill that would have amended the

Communications Act to forbid single ownership of more television stations than would cover 25% of the U.S. population. In addition, Bricker's bill would have taken the power away from the FCC to impose a numerical limitation on the number of stations that can be owned by a single entity.

The legislation, of course, was designed to encourage competition and according to Bricker this would be accomplished by "prohibiting the commission from adopting rules or policies setting abstract numerical limits upon the number of stations which any one person may own or control, entirely unrelated to factors of populations and markets covered by such stations, and by substituting . . . a realistic and workable public interest criterion of maximum coverage or service to 25% of the country's population."

Bricker's proposed amendment never came to a vote (it was only one of four bills proposed during the 1955-56 period setting limits on station ownership by population rather than numerical criteria), but it still has its proponents in and out of Congress. Yet something almost as far-reaching as a congressional amendment was to emanate from the government legislative forces. In 1957 a bombshell called the Barrow report was dropped on the television industry. Evolving out of a network study that was started by the FCC in 1955 and undertaken by a special staff headed by Dean Roscoe L. Barrow of the University of Cincinnati Law School (for popular purposes the document bore study director Barrow's name although its official appellation is "Network Broadcasting—Report of the Network Study Staff to the Network Study Committee"), the report contained judgments on how the Federal Communications Act of 1934 was being applied to network broadcasting. It also made recommendations for amendments to the act that would add considerable powers to the FCC in its regulation of network operations.

But some of the report's heaviest fire was directed not only at the networks but at what it said was a growing concentration of power in overall television station ownership. Tracing trends in multiple ownership, the Barrow study staff reported evidence that some stations were being acquired by "large interests" such as investment banking firms. It freely predicted that unless the FCC imposed further limitations on station ownerships "there will be substantial problems of undue concentration of control" leading to a transformation of telecasting into a "multiple unit industry," with the subsequent loss of community identification of stations.

Assaying the effects multiple ownership had on competition, the report concluded that ". . . the large multiple owners enjoy discernible advantages in their relations with networks, with national spot representatives and with film suppliers . . ." which are, it was added, ". . . sufficiently important to place single owners, in the same markets, in an unfavorable competitive position with respect both to network and spot business."

Going into specifics the Barrow group said that the more important advantages the multiple owners had were those in the area of network relations. Groups, it claimed, were able to use their multiple pulling power to obtain choice network affiliations, higher rates of network compensation, network representation in the national spot field and guarantee inclusion on network must-buy lists.

Dean Barrow and his cohorts (he had 12 associates on the study staff) also charged that since commissions to station

Station representatives are understandably interested in the group ownership trend

reps were frequently based on a sliding scale which decreased in proportion to increases in total volume, "at least five of the largest multiple owners" were able to pay low commissions by combining their stations to achieve high volume.

A third Barrow report assertion was that multiple owners can obtain film product on a more favorable basis than can the single-station owners by block buying for all their stations.

Finding few merits in multiple ownership, the Barrow report said in summary that there appeared to be "little evidence" which supported the contention that station groups "serve the public interest with greater effectiveness than do single owners." Turning to the two principal suggestions that had been proposed up until that time for changes in the existing multiple ownership rules, the report vetoed Senator Bricker's population coverage proposal, calling it "not feasible," and had the same reason for saying no to a recommendation that ownership questions be determined case by case.

Instead, the study staff, alarmed by recurring proposals made in late 1956 and early 1957 that the FCC modify, if not entirely abandon, its multiple ownership limitations, recommended that the rules governing group station operations be tightened to forbid any licensee from owning more than three VHF's in the top 25 markets. As a long-range objective it urged that stations be limited one to a customer.

GROUP OWNERS REACTION TO THE REPORT

The reaction to Barrow's comments and suggestions about multiple ownership was both immediate and passionate. Group owners were of one voice in condemning the report for its lack of supporting evidence that multiple ownership had operated against the public interest or had failed to live up to public responsibilities.

When hearings were held by the FCC on the Barrow report, witness after witness testified that the study made conclusions unsupported by facts. The duopoly rule (which prohibits one owner from owning more than one station of a kind in the same market), it was argued, prevented any concentration of opinion in the community. Multiple owners, it was frequently pointed out, are in positions to bring benefits to a community which would be much more difficult for a single owner. Superior records of group station owners were cited. Any competitive advantages they had, it was said, result from the free play of competition. The belief in a philosophy which had stations in groups developing strong local personalities was emphasized often. And in the end the multiple owners were able to withstand the Barrow report's attack.

Today, some six years after the report's issuance, with the smoke of battle dissolved, it can be said with a good degree of objectivity that Dean Barrow and his study staff did not do a conclusive job of documenting their multiple ownership charges. There is more indication of possible abuse than actual abuse referred to in the report. In not agreeing that multiple ownership does have the resources, manpower and technical facilities to perform a better public service function than singly-owned stations, the Barrow study staff hardly gave full play to arguments for the affirmative viewpoint.

Proponents for retention of the status quo in group ownership now tend to dismiss the Barrow report as a badly constructed bad dream.

Says one well-known broadcast consultant: "The appraisals and recommendations that came out of the Barrow report concerning multiple ownership were hangovers from an age long since gone. What the study staff did was to apply old concepts which are no longer valid. The standards that they based their judgments on were adopted sometime in the past. They were developed fairly early in broadcast history and were not drawn from empirical experience. The rate of change in the world has accelerated so that no businessman or government body that regulates business can afford to operate on old standards."

SPOT SALES REP EXECUTIVE'S VIEW

Even a friendly voice, an executive for a large national spot sales representative firm, is not altogether happy with the Barrow staff's performance.

"I think the report was basically correct," he says, "but it didn't go far enough. There's a lot more it could have said. It also was wrong in at least one respect," he adds. "There's nothing wrong, to my way of thinking, in groups lumping their stations' billings together in order to pay a more favorable rep commission."

The last statement is a hint to the understandable interest station reps have in the eventual outcome of the multiple ownership-governmental conflict. For as echoes of the Barrow report died away (a fair share of the study staff's network suggestions, such as the voiding of option time, were ultimately implemented, but nothing was ever done about multiple ownership) a new polemic rose to take its place.

Westinghouse Broadcasting, a consistent innovator in the group field, was the chief log-roller of this newest movement that was to draw questions, apprehension and a certain degree of censure to the multiple station ownership concept.

In 1959, as a means to obtain greater efficiency and perhaps better sales performance, Westinghouse withdrew its stations from independent representation, consolidating their national spot TV sales in an organization of its own. (Actually WBC was not the first station group to do this, Crosley Broadcasting, among several others, predating it by some years.) Soon a general flow of business and commissions away from conventional reps and toward special house reps ensued. Storer, RKO General, Metromedia and ABC (as a result of Barrow report recommendations networks were disallowed from selling spot time for stations they didn't own, but were permitted to continue representing their owned-and-operated stations) followed Westinghouse's example and set up their own rep firms. A special *Broadcasting* magazine survey conducted early last year reported that conservative estimates had self-representation by groups accounting for approximately $200 million a year, or almost one-third of all national spot billings, television and radio.

For the independent station representatives, this was an upheaval of the most violent kind. It tore the pillars of their business out from under and threatened them, if the trend kept growing, with ruin. Persistent whisperings were *puzzle:*

Lowerglyphics

Rosetta Stone, a part-time employee in WMAL's Bookkeeping Department, took a coke break at her desk one afternoon. Unfortunately, the coke spilled, drenching some figures she had been working on. When it was discovered that the sodden leftover constituted the only written record of an important transaction, it fell to John Curtin, Financial Accountant and Billing Certifier, to provide a solution. Reading between the drops, he was able to decipher the following: → Can you help him reconstruct this problem in long division so we can get back on our regular billing schedule? Cries of delight and a small material reward will come your way.

* * * * * *

Solve client problems with a daytime spot program on WMAL-TV, where every day is ladies' day. Information, news, special features, quiz shows—beamed toward the gals who do the buying. Harrington, Righter & Parsons, Inc. can give you the latest dope.

Puzzle adaptation courtesy Dover Publications, New York, N. Y. 10014
Address answers to: Puzzle #90, WMAL-TV, Washington, D. C. 20008

** Ok, wise guys, we know Egyptians used Egyptian numerals and Hindu-Arabic numerals first showed up in Spain around 976 A. D. We've adjusted history a bit to make it easy for you to solve this one.*

wmal-tv abc
Evening Star Broadcasting Company
WASHINGTON, D. C.

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

heard, almost all in private, about antitrust violations and unfair competition.

Yet the reps apparently have been able to survive their greatest crisis. Important groups such as Time-Life Broadcasting, Capital Cities Broadcasting, Meredith Publishing and Taft Broadcasting, resisting the temptation to take over national sales efforts by themselves (11 major groups, on the other hand, currently have house reps) helped stem the tide. The independent reps are not entirely happy with the present situation (especially since some of the group-organized reps have started to solicit and obtain the business of stations other than their own), but it would appear that they have learned to live with it.

ONE MAN'S VIEW

Yet the question remains: Is the FCC going to live with the multiple ownership rule as it now stands? The commission was largely unsympathetic to Dean Barrow's recommendations concerning group operations. But the composition of the regulatory body has changed since 1957-58. One commissioner who hasn't changed is Robert T. Bartley, who has a consistent, long-standing record of voting against multiple interests in station transfer applications. He makes it clear that he is in favor of diversification and a tightening of the multiple ownership rules.

"Groups," he says, "are too far away from their responsibilities.

"It's not the abuses that have occurred that bother me," he points out. "It's the potential abuses that I'm concerned about."

Robert E. Lee is another present-day FCC commissioner who had an opportunity to act upon the Barrow report recommendations. Lee, who heads a committee charged with the development of all-channel broadcasting, feels multiple ownership is a matter of concern but would not be disposed to disturb them now unless to liberalize the rule by expanding group ownership into UHF. He would probably be in favor of any proposals that would allow groups to own more than the present 7-station maximum by allowing them to own more U's.

Between the poles of Bartley's and Lee's opinions the other five commissioners are known or believed to stand. The balance of power probably lies with the three men, E. William Henry (the present chairman), Kenneth A. Cox and Lee Loevinger, who have come to the commission since the Barrow report recriminations have cleared.

THE VITAL LEGAL QUESTION:

There's one question about multiple ownership that, given a negative answer, would make all other questions purely academic: Does the FCC have the legal basis to limit the number of stations an individual or company can have an interest in or own? Unhappily for the groups, the likely answer to the question is yes.

Says a prominent Washington attorney, well-versed in broadcasting matters: "As long as the commission proceeds in the manner which the law requires, it has the power to reduce the size of individual station holdings. I don't think there would be any question that its power would be upheld."

Precedent, the legal expert explained, is all on the FCC's side. The history of multiple ownership rules goes back to the Radio Act of 1927. Section 12 of that act, which related to the transfer of broadcast licenses, was generally interpreted as a protection against the concentration of ownership of stations by a single or few entities. Section 310 (b) of the Communications Act of 1934, which otherwise did not address itself specifically to the question of multiple ownership of stations, was actually Section 12 of the Radio Act modified by a congressional bill requiring the newly-established FCC to secure full information before giving its consent to the transfer of a license.

The commission first got around to viewing multiple ownership as a significant problem during its chain broadcasting investigation of the late 30's. At that time, while in the process of raking NBC and CBS over the regulatory coals for a hopper-full of alleged and proven offenses, the commission went on the record as being inclined to favor a separation between network and station operations. The inclination, however, apparently wasn't strong enough to make the body move in a definite enforcement direction. It did nothing at that point to specify a precise maximum number of stations the networks could own and operate.

LIMITATION RULES ADOPTED

But this reckoning day was not long in coming. In 1940 the commission adopted a rule covering FM ownership and a year later broadened it to cover television. The rules placed limitations on the maximum number of stations that could be owned or controlled in the country, with FM station ownership or control limited to six and TV station ownership or control limited to three. In addition, the duopoly rule, forbidding duplicate ownership or control where two stations of the same class in the same community are serving substantially the same service areas, was established. Some three years later these rules were extended to cover AM radio.

The bars to television were lifted a little in 1944 when the three-station limit was raised to five. The multiple ownership rule pertaining to television at that time in part said: "No person (including all persons under common control) shall, directly or indirectly, own, operate, or control more than one television broadcast station, except upon a showing (1) that such ownership, operation, or control would foster competition among television broadcast stations or provide a television broadcasting service distinct and separate from existing services, and (2) that such ownership . . . would not result in the concentration of control of television broadcasting facilities in a manner inconsistent with public interest, convenience, or necessity . . ."

In effect the rule put the burden of proof on any future multiple owners (since in 1944 the television industry was hardly advanced enough to provide for such a breed) to prove that group stations would not be carbon copies of each other. In 1947, the commission, after arguments on a possible revision of its strictures pertaining to multiple owner-

Loevinger's position would seem to be unequivocal. "My basic principles," he stoutly maintains, "are not subject to change." Cox and Henry have had a less outspoken approach to the multiple ownership question.

Whatever, if anything, the commissioners do to resolve emphatically the conjecture about the multiple ownership rule's future, it's almost certain that the Broadcast Bureau at the commission is doing something about it right now. Commissioner Loevinger's statements in favor of individual efforts, it is felt by many informed industry figures, have inflamed the blood of the liberal wing in the bureau.

"They have a couple of young lawyer-types who have been just itching to get their hooks back into our hides," says a hard-bitten executive for a group-owned station. "Loevinger has got them excited because now they figure they might be able to muster enough strength to get something past the commission."

In truth, any observant visitor to the FCC's headquarters in Washington would probably come away with a similar if less partisan impression.

Commissioner Lee, acknowledging as much, says: "The commission is going to give the question of multiple ownership a lot of attention in the next year or so, but I couldn't say what we're going to do."

Any case that's built against the groups is likely to be based to some extent on the findings contained in the Barrow report. For the basic arguments against multiple ownership presented in that document, that the trend toward group station operations results in a lack of diversified TV opinions and that it also affords multiple owners unfair competitive advantages over single-station owners, still constitutes the brunt of the anti-group attack.

Another arrow persistently aimed at multiple owners is that they make the biggest money out of television while at the same time making one of the smallest contributions. Ted Bates' Dick Pinkham didn't mince words when he laid this charge on the line in his *Broadcasting* magazine piece.

PINKHAM QUESTIONS GROUP CONTRIBUTION

After noting the substantial earnings made by groups, Pinkham wrote: "The question we must now ask ourselves is do they make a creative contribution to TV parallel to these profits which nobody begrudges to them? The actors act, the writers write, the producers organize, the agents represent, the networks gamble and sell, and what do the stations do? Anything more than provide air time and get paid for doing so?"

The agency executive left absolutely no doubt as to what his answer is to the rhetorical question. But the

CAN THE FCC LIMIT OWNERSHIP?

ship, decided that it would not adopt an "iron-clad rule" defining "pertinent factors" involved in such questions, but would decide each case on its merits. And the way the commission decided such cases consistently in the next several years was to show preference for applicants who had no other broadcast interests over competitors, if the latter were licensees of other broadcast stations, or were so affiliated. The commission went even further in seeking media diversity by favoring applicants without any broadcast interests over competitors who owned or controlled newspapers.

In 1953, the FCC amended the multiple ownership rules, with maximum limits on station ownership or control placed at seven FM, seven AM and five TV. Little less than a year later, on Sept. 17, 1954, the commission, in docket No. 10822, issued a report and order which permitted the ownership or control of seven TV stations, not more than five of which might be in the VHF band (section 3.636 of the commission's rules and regulations).

Some of the loose wording of the original rule was tightened. The emphasis on proof of competition with existing television services no longer was implied. The rule did indicate that each application by a station owner for additional stations would be considered on a case-by-case basis on its merits.

The Barrow report, in 1957, however, contended that the granting of additional stations was not being judged as it should be by the criteria of whether they were in the public interest or "would constitute concentration of control contrary to the public interest." Instead, Dean Barrow and his study staff charged, "as the rule has operated, the commission has not made a close examination on a case-by-case basis, but has relied largely on the ceiling of five VHF and two UHF stations."

THE STORER TEST

In 1956, Storer Broadcasting Co. tested the validity of the FCC's right to establish numerical limitations on station ownership. The test arose out of Storer's application in 1953 for a VHF channel in Miami, Fla. The FCC refused to accept the application since the group station organization then owned its permissible limit of five stations. Storer filed an appeal against the multiple ownership rule and won a Circuit Court of Appeals decision which said that before an application can be denied, a hearing must be given. The FCC, in turn, appealed this ruling to the U.S. Supreme Court, and the nation's highest judicial body reversed the lower court decision, upholding the FCC's right to promulgate multiple ownership rules.

Many broadcast lawyers feel that the Storer decision will legally back up almost any future rule the FCC might advocate in regard to multiple ownership. If such rule changes call for divestiture of broadcast properties by multiple owners, legal hands say that this too would have the advantage of sturdy and ample precedent. There have been a number of divestiture cases in the FCC's history, including the celebrated one involving NBC in Philadelphia (see main story) and going back to the same network's forced sale of one of its two broadcasting chains in 1943 (NBC was ordered to divest itself of its Blue Radio Network, while retaining its Red Radio Network, under the FCC's diversity of ownership principle).

All sorts of questions would arise, of course, if a change in the multiple ownership rule would call for divestiture. There would almost certainly be a question of due process, a challenge to the FCC's right to make a rule and then reverse it. It's logical to assume that at least one group would ask for a ruling on the constitutionality of such procedure.

Group owners feel stations should be judged only on the basis of the job they do

group station owners have entirely different answers to the same question.

They feel that the case against them has been consistently overplayed. They believe that their full and proper story, one that points out the advantages of group operations and exposes the outstanding public service job that many multiple owners do, has never been told. The reason, they say, is that few people in government or in enemy camps really come to listen. Their general conviction is that most anti-group forces come to do battle with pre-conceived ideas that are tied in with antitrust and anti-monopoly principles.

Luckily for the multiple station owners they have some respected and eloquent spokesmen for their cause. One such is C. Wrede Petersmeyer, president of Corinthian Broadcasting Corp., a five-station group.

Coping with questions of diversity of control and competition, Petersmeyer says: "There is a good deal of misunderstanding in this area. Group ownership does not raise a competitive problem in the traditional antitrust sense since you can't own two television stations in the same market.

"Moreover," he points out, "there is considerably more competition in broadcasting than some people realize. In all of our markets there are at least three commercial television stations and in one there is a fourth station which covers a large part of the market. Also," he adds, "there is a great deal of competition in the program supply area. Networks, package producers and some groups are all active in trying to develop products of both general and limited appeal.

"I doubt," Petersmeyer contends, "that an examination of the program schedules of individually-owned and group-owned stations would show more programing of intellectual appeal, for example, on the individually-owned stations.

"As a matter of fact," he concludes, "if I were to generalize, I would suspect that the reverse is true."

"AN IMPROVEMENT IN PROGRAM QUALITY"

Another executive of the industry, Stanton P. Kettler, executive vice president, Storer Broadcasting Co., also a five-TV station group, tackling the question of multiple ownerships' effect on programing, advertising and networking, says that the development of groups, such as it is at the present time, "is generally healthy for the industry and results in an increase in competition and improvement in the quality of programing and advertising.

"It would not be possible," he explains, "for the broadcast industry to provide the present quality of programing and advertising service, or to improve, if it were required to go back to a one-to-a-customer situation in station ownership."

In the area of network operations, Kettler feels "that independent group owners provide some degree of balance to the concentration of power in a few hands, such as the networks." He also believes that programing is the "next area of expansion" for the multiple owners, "with group money financing specialized programing needs." In respect to advertising, Kettler says that well-financed group station operators have helped to bring about changes for the better in content and production values that would have been beyond the comprehension of viewers of the early 1950's.

In what can almost qualify as a summing up of basic multiple ownership precepts Weston C. Pullen Jr., vice president in charge of Time Inc.'s broadcast division, another five-station operator, said in answer to a question about the implications involved in the group station revolution: "It is our belief that the trend toward consolidation of TV station ownership has been a good influence on TV station operation. Most group owners are very conscious of their responsibilities as licensees and sensitive to the need for extra efforts in community service. This tends to upgrade the television services that could not be created by single stations and it affects advertising by providing sophisticated market data for timebuyers."

AN EVALUATION ON OWN MERITS

For the most part these are conclusions based on generalizations, yet they honestly reflect the attitudes, the beliefs, the convictions of many multiple owners. Most would rather talk in specifics, would be proud to point out their accomplishments and aspirations. What they have done, what they are capable of doing, what they will do, they believe, are the most effective answers to demands for a more restrictive multiple ownership rule. Like any entities with a clear conscience, the majority of groups want to be evaluated on their own merits.

Explains Corinthian's Petersmeyer: "We believe that it is a serious error to draw conclusions, let alone establish regulatory policies, on the basis of generalizations as to group or individual ownership. Singly-owned stations vary considerably in the kind of job they are doing in serving the public. The same can be said for group-owned stations. Stations must be judged on the kind of job they are doing, not on whether they are singly-owned or part of a group. So, too, regulatory policies and attitudes should not be based on theoretical notions that there is something inherently good about individual ownership or inherently bad about group ownership."

This last seems to be a particularly reasonable statement. It would be unfair to make conclusions about groups without exploring their individual deeds and perhaps misdeeds.

"Our story has never been told," a multiple station president complains.

Certainly before an answer to the question of whether or not groups are in the public interest is formulated, it deserves to be told. END

NEXT MONTH:

Part II of the Group Ownership Story

- **Complete breakdown of major group operations**
- **Analysis of multiple ownership pros and cons**
- **Things to come: The future of group ownership**

and swung behind more sensible budgeting, the self-liquidating premium—box tops and cash-through-the-mail.

The cereal breakfast food industry, now roughly 90 years old, has seen a lot of revolutions. It grew up with advertising and was powered ahead by it. C. W. Post, founder of the Post cereal company that was later to merge into General Foods, exclaimed as far back as 1910, "All I have I owe to advertising."

But Post also owed a lot to the product. Cereal in a package is a ready-to-eat convenience food, needs no cooking, keeps indefinitely—a quick built-in-maid service that the American housewife quickly grew to use and love. It was "right" for the times, and it gets more convenient every day. The next cereal revolution may be right around the corner.

Cereal men are now experimenting with something called the freeze-dry process, essentially a dehydration or water removal technique that shrivels up a food item, preserves it until liquid is again added, whereupon it blossoms back (hopefully) to its original state. If the cereal people can do this to fruit, they figure it's going to be the next big advance in breakfast, as good or better than the sugar frosting boom that's capturing the kids today.

Post has plans for a series of freeze-dry cereals, is now in a handful of western and midwest test markets with Post Bran and Prune Flakes, Post Corn Flakes and Strawberries. Post, of course, has call on the technical help of GF's Birds Eye frozen food division, an agreeable union.

Post advertising behind its corn flake-strawberry test rides the theme, "Now! Strawberries inside a box of corn flakes. A splash of milk and instant strawberries bloom." Some in the industry are skeptical.

Post's competitors are following the freeze-dry test marketing closely and some, while they will not admit it publicly, are working on the process themselves. Ralston, however, has "been there," and appears unhappy with the whole thing.

Ralston's director of advertising and promotion, R. L. Eskridge, says that his company "worked on freeze-dry cereals three years ago" but that they flopped in test marketing and had to be abandoned. The major failing seemed to be a taste or flavor factor. Eskridge notes that Ralston freeze-dry just "wasn't accepted by consumers."

Post may have better luck but dehydrated food, as voted on by the Armed Forces over the years, has had a history of taste test failure. Nonetheless, if the breakfast men can bring it off, cereals have a new road to travel.

The history of breakfast cereal in America is a fascinating yarn of enterprise, initially steeped in moral and religious overtones, later in advertising and merchandising, always in the message of health. It's been called the "cornflake crusade," the marketing of food and philosophy.

In colonial America and well up into the 19th century, breakfast was a major meal, a bountiful spread of meat, eggs, porridge, hot breads, coffee, cake and whatever else struck the individual fancy. It was a nation of manual labor and a hearty breakfast, by tradition, was a must.

But by the late 1800's, with lighter work routines and glaring food processing abuses, the country was ready for the cereal message.

After the Civil War the U.S. was plagued by food processors hampered by few restrictions, either legal or moral. There were no pure food laws. Formaldehyde, borax, coal-tar flavorings, copper salts and sulphite bleaches all found their way to the American table, unannounced. After these gastric horrors, the nation was ripe for a "health food" message. It came out of a grain milling town in Michigan called Battle Creek.

Battle Creek, today the home of Kellogg and Post cereals, was the world headquarters of the Seventh-Day Adventists, an aggressive, dedicated, fundamentalist society following a strict religious-health-medical doctrine. The Adventists were convinced vegetarians who followed Genesis literally where it says, "Behold, I have given you every herb-bearing seed —to you it shall be for meat."

In 1866 the Adventists opened the Western Health Reform Institute in Battle Creek, a sort of health spa or medical boarding house that was later to be named the Battle Creek Sanitarium. In 1877 the Adventists chose a young doctor named John Harvey Kellogg to be their medical evangelist and manager of the sanitarium. And the cornflake crusade got legs under it.

While interning at Bellevue Hospital in New York in 1875, Kellogg breakfasted on oatmeal gruel, crackers, apples and one coconut a week, on which he gained 17 pounds at a cost of 16 cents a day. After that he visualized a cereal in a form that would have good keeping qualities, require little or no preparation, be attractive in flavor, light, easy on the digestion.

At the Battle Creek sanitarium, Kellogg put his beliefs into being. He found the sanitarium diet dull, within the span of a few years invented some 80 grain and nut food products, including peanut butter and the flaked breakfast foods. As John Kellogg's food inventions started selling locally, William Keith Kellogg, John's brother, was brought in as bookkeeper to look after the business details, and under his hand and organizational skill, the sanitarium cereals boomed.

But there was to be competition. In 1891 a middle-aged business man and inventor down on his luck and his health came to Battle Creek to recover. Charles W. Post saw a good thing and made the most of it. He became a mental healer, established a medical boardinghouse and by 1894 was starting to develop a grain "health coffee." The following year he introduced Postum Cereal Coffee and his

THE BIG SIX LOVE AFFAIR WITH TELEVISION

The Big Six cereal companies—Kellogg, Post division of General Foods, General Mills, National Biscuit, Ralston Purina, Quaker Oats—wield a lot of TV spending power, $50.2 million last year on their cereal products alone. And most of them branch out into other food areas.

While each company is oriented to breakfast cereal advertising in greater or lesser degree, all are TV oriented. A look at their structures and their 1962-1963 TV spending patterns behind cereals follows.

BIGGEST OF THE BIG SIX

Kellogg is the oldest cereal company and the largest. Last year it invested 72% of its $23.9 million measured media advertising expenditure in television to lead the Big Six in the medium. It went heavily in network with $10.3 million, healthy in spot with nearly $7 million. As almost all of Kellogg's business is in cereals (while the competition is much more diversified), its spending record for cereals is much clearer. General Mills, General Foods and Nabisco do not divulge how much of their business is in cereals. Ralston, on the other hand, with about 80% of its sales volume in farm feeds and no bones about it, breaks out its cereal division separately. Quaker too, breaks down its sales by product sector.

Giant General Foods (Maxwell House Coffee, Birds Eye and Jell-O among its divisions) last year plowed $60.6 million into advertising, over $41 million of it, or 68%, in television. The Post cereals division of GF undoubtedly contributes mightily to GF earnings, but only $8.7 million, 14% of the $60.6 million, went into TV behind Post cereals. It was still enough to help Post wrest second place in cereal sales from General Mills, although GM had some $4 million more behind its cereals in TV.

Post is slightly different from its cereal competitors in its TV spending. While all the companies are going more heavily into spot TV, Post is the only one last year that favored the medium over network. It put better than $2.9 million in network, almost doubled this in spot with $5.8 million.

While General Mills operates flour, chemical, refrigerated foods and specialty product divisions, has such national consumer products as Bisquick, Gold Medal flours and Betty Crocker brand mixes, its "Big G" breakfast cereals are a major part of the business. The company last year put 73% of its overall $29.8 million ad budget in TV. The TV spending on "Big G" cereals alone ($13.1 million) represented 44% of the company's total ad expenditure. General Mills had nearly $7.1 million behind its cereals on network, just over $6 million in spot.

National Biscuit Co., fourth ranked in cereals, does most of its business in the cookie, cake and cracker line. Last year 71% of its $16.4 million ad budget went into TV, 16% or $2.7 million was behind Nabisco cereals, largely for Nabisco Shredded Wheat, its cereal line leader. Nabisco had $2.1 million in network, $602,700 in spot.

Ralston Purina is perhaps the most confounding of the six cereal leaders because so many of its business interests lie elsewhere. The company is in the odd position of sinking 90% of its ad dollars in pet food and cereal advertising, the remaining 10% in ads aimed at the livestock and poultry feed market, the heavy end of its sales.

Ralston ranks as the world's largest supplier of commercial rations for livestock, poultry, pets and other animals. Its soybean division is the third largest processor of soybeans in the U.S. Earlier this year Ralston acquired the Van Camp Sea Food Co., largest packer of canned tuna in the world. And yet in the last few years it has taken over fifth place in the cereal stakes from Quaker.

Some $6 million of the $9.9 million Ralston division ad budget last year went for booming consumer pet foods, Dog Chows and Cat Chows; $3.7 million, or 37% of the total expenditure, went to TV on Ralston cereals. Of all the cereal leaders, Ralston is also the most notable in going after the "adult" market. Its cereals are not pre-sweetened, a factor Ralston feels makes them adult instead of small fry oriented. While the competition goes heavily into daytime and early evening TV to reach the kids, Ralston put most of its TV dollars in nighttime purchases in 1962, nearly $3.4 million in network, $335,500 in spot.

THE QUAKER OATS STORY

Quaker Oats ranks as a leading producer of flour, ready mixes, pet foods, cookies, crackers, animal feeds and chemicals as well as cereals. The Quaker sales breakdown currently runs 28% to cereals, 19% to feed, 18% to pet food, 4% to flour, 31% in other areas. Its Ken-L-Ration is the No. 1 brand canned dog food and its Puss'n Boots cat food is a leader with the feline set. Quaker's Aunt Jemima pancake mixes also lead in their field. And the company's new Burry Biscuit division also puts it strong in the cookie market.

Quaker put nearly $3.2 million, 20% of a measured media budget of $16 million last year, behind its cereals on TV:

Postum Cereal Company Ltd. got to work on grain breakfast foods.

The Kellogg boys saw the threat, incorporated as the Sanitas Nut Food Co., and began running down food brokers to take on the sanitarium line of "dietetic" foods. By 1896 the Kelloggs had the first U.S. patent issued for the manufacture of a flaked cereal food. In 1898 Grape Nuts flakes was put on the market by Post, the same year Kellogg's Corn Flakes appeared.

The cereal competition was starting in earnest and by 1900 the beginning of the Battle Creek cereal boom was well under way. By 1903 Post was netting $1 million a year. By 1906 the Kellogg enterprise had established itself as the world's largest breakfast food manufacturer. And by 1911 Battle Creek was a back lot jungle of breakfast food manufacturers—a reported 108 brands of corn flakes alone being packed there.

In other parts of the country, too, cereal companies were springing up. While obscure and local, some of them would be latter day giants, like Shredded Wheat, the creation (in Boston) of a lawyer named Henry D. Perky, whose chronic dyspepsia led him into the breakfast food business as much for his own stomach as for profit.

Perky took his product from Boston to Worcester, Mass., finally to Niagara Falls, N.Y., where the increasingly popular pillow-shaped biscuit in a carton proclaimed the value of the secret of shredding by listing 43 patents on a side panel as a warning to imitators. First known as the Natural Food Co. (early slogan—"Stomach Comfort in every Shred"), it later became the Shredded Wheat Co.

National Biscuit Company bought the Niagara Falls company in 1928, powered up into cereal leadership ranks with it. But shredded wheat is no longer Nabisco's product exclusively. Patents have run out and some of the other cereal companies are now out with their own shredded wheat brands.

The Kellogg-Post war took a turn upward for Kellogg around 1906. The Kellogg brothers had a falling out and the aggressive William Kellogg took over the marketing business while brother John stayed with invention and medical evangelism. Will Kellogg renamed Sani-

better than $2.1 million went into network, just over $1 million went into spot. Quaker's overall all-product ad spending was 37% in television.

The Big Six, clearly, are a major TV force, just as they were a major force in radio before they swung over into TV. In 1950 Kellogg was committing 22% of its ad budget to network radio, General Mills 53%, General Foods 30%, Nabisco 43%, Quaker 31%, Ralston better than 30%.

Despite the obvious value of network sponsorships and identities, the power of integrated cast commercials, the Big Six's TV pattern is changing.

Spending continues to climb. On the basis of the cereal ad spending in the first half of 1963, cereal advertising should account for about $55 million in TV ad volume this year, a $5 million boost over 1962. But it is becoming increasingly evident that the big gains are being made in spot.

Last year the Big Six invested $28 million in network TV, $22.2 million in spot. In the first half of this year, the Big Six put $13.6 million in network, almost matched it with $13.3 million in spot. Nine small and regional cereal companies also placed another $849,100 in first half spot to boost the spot total to better than $14.1 million, passing the network tally.

In 1963 TV spending, Kellogg, as always, leads its cereal competitors. Its first half $9.4 million was almost $2 million better than second place General Mills. Post spent $5 million, Ralston $2.3 million, Nabisco nearly $2.1 million (vs. $2.7 million for all of 1962, a healthy TV ad boost) and Quaker nearly $1.6 million.

The trend to spot in 1963 was obvious with Kellogg and Nabisco. Kellogg put $4,741,400 in network through the first six months, $4,655,900 in spot. Nabisco made spot its TV arrowhead, $1,217,300 over $833,300 in network. Post, which has been heaviest in spot, continued heavy there.

Few agency men on cereal accounts will say the move to spot is deliberate strategy. At Kenyon & Eckhardt, agency for Nabisco, most pronounced shifter to spot this year, an account man gave the reason as "more flexibility." Other reasons for increasing spot activity in cereal (and a host of other ad categories): scarcity of availabilities on the networks; mounting network time costs; the advantage of being able to "heavy up" in those markets needing more ad weight.

In their spot television, the cereal giants are after essentially the same audience they reach on the networks, and the placement of the spot traffic roughly approximates the weight the cereal men have in network by day-part.

WHERE SPOT DOLLARS GO

The most cereal spot dollars, as seen in spot spending this year, go to early evening—the national scatter of local cartoon shows and syndicated kid-appeal programing. Next favored are the daytime hours having a large concentration of women-oriented shows and morning children's programing.

Prime nighttime, third heaviest spot day-part for cereals, gives the breakfast men the station breaks and program adjacencies that reach the family audience at peak viewing hours. Least popular period is late night.

Announcement commercials are the generally favored form of ad message vs. ID's or programs. (Of the $22.2 million the breakfast food companies put in spot last year, nearly $15.1 million was in announcements vs. $6.7 million in programs, well under $1 million in ID's.) Individually, however, some of the cereal leaders use spot TV slightly differently.

Kellogg, placing its own shows on a national spot basis, favors spots within programs rather than announcements, puts most of its spot dollars in early evening time periods. General Mills goes heaviest in announcements, favors daytime spots with early evening TV close behind. Post cereals, too, go for announcements, daytime and early evening concentration.

Nabisco uses primarily announcements, early evening placement with daytime second. Quaker also runs to announcements, favors early evening but has a more balanced spread over all time periods than any of its competitors.

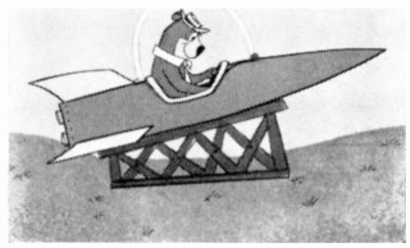
Ralston's spot pattern differs considerably from the other companies'. In the first quarter of this year Ralston was heaviest in programs, swung in the second quarter to announcements. A Ralston ad man explains it as "not by design," just a case of "buying efficiency and availabilities." Ralston, going after the adult market, concentrates its spots in night prime time, has very little daytime activity.

While the Big Six cereal men advertise just about all of their brands on TV, dollar concentration is put behind their lead products. About eight brands last year had better than $1 million behind them.

General Mills' Wheaties, third most popular cereal brand in the nation, rode the spending crest with a budget of close to $3 million, $2.1 million of it in spot. GM also had $2.4 million behind Cheerios, second ranked cereal in share of market and second in TV spending. GM's Total cereal placed third with spending of close to $2.2 million.

The most popular breakfast cereal, Kellogg's Corn Flakes, ranked fourth in TV spending with $1.9 million. There followed Nabisco Shredded Wheat, $1.7 million; Kellogg Rice Krispies, $1.6 million; Kellogg Special K, $1.5 million; Ralston Wheat Chex, close to $1.3 million; Quaker Life cereal, $1.1 million.

THREE CEREAL SALESMEN, CIRCA 1963



INTO the world of breakfast selling has come a strange breed of animal, an adventure-prone beast who talks to kids through the medium of television. Part of this world is dominated by a Yogi Bear, a Huckleberry Hound and a horse named Quick Draw McGraw, a team the Kellogg Co. has assembled to amuse children—and others—on a spot program basis around the country.

Yogi, Huck and Quick Draw have their own shows, half-hour animated outings produced by Hanna-Barbera Productions, distributed by Screen Gems, and owned outright by Kellogg. The package is being placed by Leo Burnett, Kellogg agency, on more than 180 TV stations in late afternoon or early evening periods.

In most of the markets where they are shown they have consistently dominated their period, seem to be especially popular with school children and college youths. Kellogg probably has a younger audience in mind but cereal eaters come in all age brackets.

A number of stations program a different Kellogg show three days a week with each program in the package shown a maximum of once a week. They are never stripped.

The Kellogg trio is responsible for selling a lot of cereal but even animals have competition. General Mills, via Dancer-Fitzgerald-Sample, has a lion, a skunk, a chipmunk and a bull moose out selling its product. *King Leonardo and Odie* and *Rocky and his Friends* are General Mills' entries on a national spot basis; *Bullwinkle* does his selling on NBC-TV.

Jack Armstrong would never have believed it.

tas Foods the Battle Creek Toasted Corn Flake Co. (later shortened to the Toasted Corn Flake Co., finally the Kellogg Co.). He bought out the last of Dr. Kellogg's holdings in the company in 1911, made himself a multimillionaire (opening the W. K. Kellogg Foundation in 1930 to handle his benefactions) and his company a front rank food industry leader.

C. W. Post died in 1914 with Post Cereal Co. by then a major operation. It took over the Jell-O Co. in 1925, first of a series of mergers and purchases leading to the eventual 1929 union of everything into a new corporation called General Foods. The Kellogg brothers lived to see the competitor organization triumph (but not in breakfast cereal). Dr. Kellogg died in 1943 at age 91. William Kellogg died eight years later, also age 91.

There was no love lost between Post and Kellogg on the way up. Business manners were a lot blunter than they are today. When Post came out with Post Toasties, Will Kellogg accredited the brand as "the original cornflake imitator." Kellogg also used his company house organ to detail any misfortune happening to Post and other competitors. And there were misfortunes.

Starting out, Post often exploited the religious background of the Battle Creek cereals. In perhaps his biggest mistake in judgment he called upon the prophet Elijah and the raven to help sell his 1906 cornflakes. This Biblical team appeared on boxes of Post Elijah's Manna. When ministers began preaching sermons against such blatant merchandising, Post renamed the brand Post Toasties.

EARLY ADVERTISING TACTICS

Early cereal advertising in newspapers and periodicals was one part scare tactics, one part health preachments and one part wholesome Americana. Post advertised: "Remember, you can recover from any ordinary disease by discontinuing coffee and poor food and using Postum Food Coffee and Grape Nuts." (Grape Nuts were touted as making "red blood.")

The American Cereal Co., predecessor of Quaker Oats Co., called Apetizo the "great hemoglobin producer and physiologic food." Ralston Health Foods said that when you opened one of its packages you could see thousands of tiny grains full of the vegetable phosphorus that "makes children grow like magic and develop strong mentally, giving the brain all the phosphorus it can use in heavy thinking."

There was a hint of the copy poetry to come also: The Norka Co. sung of its Malted Oats: "Richer than wheat, better than meat." And the cute Kellogg ads of 1907 contained the pinup of the day, a picture of "The Sweetheart of Corn," in reality a Kellogg Co. stenographer. And the Post Toasties package of 1915 displayed a dainty little girl eating her cereal in front of an open fire.

It was fun but it turned serious. With growing sophistication the cereal men advertised to educate each new crop of brides in the wonders of factory-processed foods. Mechanized agriculture provided an abundance of grain at low cost. Science and doctors, not food faddists, endorsed the nutritional values found in cereals. And by the train load the new cereals, in uniform unit cartons, rolled out over the nation.

By 1908 Kellogg was a $1 million advertiser. By 1931, its 25th anniversary year, it was sinking $3 million a year in advertising—and made its first entry into radio, the medium that was quickly to become, as one student of the industry put it, "as essential to the conduct of the cereal business as corn."

Kellogg signed up in 1931 for *The Singing Lady* program on NBC, a show which led the way toward a shift in cereal ad emphasis from the adult to youngsters. So firm in their belief in advertising were the cereal leaders that in the depth of the 1932 Depression, when most advertisers cut their spending to the bone, Kellogg laid on an extra $1 million for advertising. General Foods in 1932 also pepped up its ad spending, shifted into radio behind a Sunday night comedian named Jack Benny, a marriage still intact—counting the transfer to television—after 31 years.

Aside from Kellogg and Post at the top of cereal's Big Six, the remaining four cereal companies worked into their market niches in the formative years of the industry, although General Mills and Nabisco could be considered latecomers.

Quaker Oats is a company name tracing back to 1877. It linked with the American Cereal Co., itself an amalgamation of companies that banded together over a 37-year period from 1854 to 1891, in 1906. Its corporate form has changed little since, although it is now diversified over a range of products outside cereal.

Ralston Purina started in business in 1893 as the Robinson Commission Co., an animal feed business. It came out with a whole wheat cereal tied to the national health fad—marketed as the "official" breakfast food of the Dr. Ralston Health Clubs—but the company's operations led to the feed trough rather than the breakfast table.

Ralston, however, never let go of its profitable breakfast cereal sideline. It wasn't until 1946 that Ralston cereals earned more than $1 million but the company's cereal business has been growing. It had 2½% of the dry cereal market in 1948, has pushed that to 5% today, running past Quaker on the way up.

THE RISE OF GENERAL MILLS

The General Mills genesis is akin to the General Foods combine. It started in flour milling, had a series of flour company mergers in the early 1900's, built up into a final 1923 merging that started General Mills. Wheaties was the first breakfast cereal brought out in 1923 by GM and the product rocketed up on the cereal sales charts, was joined in the early 1940's by Cheerios and Kix, and GM, although late starting, made itself a powerful partner in the industry.

Nabisco, as noted, got into the race by taking over the Niagara Falls Shredded Wheat Co. in 1928, bringing out additional lines of its own over the years since.

There are, of course, dozens of other companies contributing to breakfast cereal sales volume. But none match the business being done by the leaders. Some sizable spot TV ad budgets, however, are coming from the lesser lights.

Best Foods Division of Corn Products Sales Co. last year put $228,000 behind its H-O Oats and Farina cereal. Heublein Inc., with Maypo and Maltex cereals, invested $378,000 in regional spot TV. Minneapolis' Malt-O-Meal Co. and the Malt-O-Meal Distributors had $516,000 behind their cereals. Some of the others: Cream of Wheat Corp., Wheatena Corp., Loma Linda Food Co., Little Crow Milling Co., Kretschmer Corp., Haymarket Mills, Fisher Flouring Mills Co.

Why haven't more of the larger food companies gone into cereal manufacture? Says one agency man, "They'd lose their shirts if they did. The Big Six have this industry sewed up. They've advertised so heavily and gotten such consumer recognition, somebody new trying to break in big could never do it."

While the cereal men do well as an industry, and the "basic breakfast pattern" has more or less standardized on orange juice, cereal and milk, buttered toast and coffee (recommended by the Cereal Institute Inc., a research and educational endeavor supported by the whole industry and now in its 20th year), there are still the breakfast delinquents to be won over—the light eater, the dieter, the bolter and the skipper.

The adult is the worse offender in missing breakfast but school children and teen-agers, too, often acquire the bad habits of their parents. The Cereal Institute tries to combat it all with a chain of studies and promotions, verified scientific findings that breakfasting makes people feel and perform better, that eating one fourth to one third of the day's food at breakfast is essential to good health.

There are also the statistics: The average breakfast eating time is 12 minutes. Girls eat more cereal than boys, 10-year-olds eat more than teens. One out of three cereal eaters add fruit or berries. Canadians eat more cereal per capita than Americans, Australians more than Canadians. The grains used in cereal manufacture, ranked in preferred order of consumption: corn, wheat, oats, bran, rice.

The Big Six cereal companies obviously aim at expanding the statistics in their favor.

Kellogg, still headquartered at Battle Creek, had earnings last year of $24.6 million on sales of $289.2 million, both up over 1961. And new sales peaks have been registered every year since 1945. With ready-to-eat-cereals (about 95% of Kellogg's business) widening their market, Kellogg keeps expanding with it, now processes more than 700 million pounds of cereal annually.

Kellogg has the most cereal brands (about 20 plus package combinations) on the market and its leadership position is easily explained in that of the top seven best-selling cereals, Kellogg accounts for four: Corn Flakes (its oldest product and the national best-seller), Rice Krispies, Sugar Frosted Flakes and Special K. And with pre-sweetened cereal varieties booming (about one-fourth of the total ready-to-eat cereal market), Kellogg has introduced seven of its own since 1950 (latest and newest on TV: Froot Loops, a sugar crystalled oat cereal "with real fruit flavor").

Kellogg, in addition to cereal, is manufacturing spaghetti and macaroni, food preparations, dog foods and animal feeds. It also has pioneered in introducing breakfast cereals abroad, has 21 plants and branch installations in 17 countries. Since 1940 it has invested some $94 million, more than half its earnings, in overseas facilities, will add $30 million more this year and next.

The Kellogg account is with Leo Burnett, Chicago, moved there about 10 years ago after many years with Kenyon & Eckhardt. (K&E won Nabisco's cereal business soon afterward.)

PACKAGE REDESIGN PROGRAM

Soon after Burnett got the account, Kellogg started a vast packaging redesign program, made its cereal boxes more colorful and illustrative, like a magazine cover, constantly changing. A packaging redesign is now almost an annual occurrence with Kellogg—and the rest of the industry, which was forced to follow. But for some it doesn't always work out.

Caught up in the new package movement, Nabisco about a year ago retired its famous Niagara waterfall illustration on the Nabisco Shredded Wheat box, but is now bringing it back because consumer recognition fell off.

Kellogg came out of radio with *Superman* (started in 1943), transferred him to TV, added *Wild Bill Hickok*, *Super Circus* and dozens of other kid shows up through the years. It also went big on housewife appeal with *Art Linkletter*, *Arthur Godfrey* and *Garry Moore*. The key Kellogg shows over the last several years have been *Dennis the Menace* and *What's My Line?* and last year, *Beverly Hillbillies*. Currently Kellogg has three nighttime network shows, eight daytime entries, all on CBS-TV. It also owns three animated shows—*Yogi Bear*, *Huckleberry Hound* and *Quick Draw McGraw*—which it places on some 180 stations as national spot programing (see box, page 78).

Kellogg's commercial approaches are a mixture of just about all techniques—animation, live, live and stop motion, cast integration. And always on the lookout for a catchy jingle, Kellogg's latest has been, "A Kellogg's good morning, the best to you each morning, K-E-double-L-O double good, Kellogg's, best for you." For Rice Krispies, the animated characters of Snap, Crackle and Pop show little sign of old age.

While Corn Flakes gets Kellogg's

Early in the cereal derby Post was king, but it's now a poor second to Kellogg

heaviest ad attention, and things like Cocoa Krispies and Cocoa Sugar Pops land on the children's programs, Kellogg is giving a lot of weight to Special K as a "low fat protein," "modern diet" food for "weight conscious folks." Commercials outline a complete 240 calorie breakfast, from juice through cereal to black coffee.

Giant General Foods does not report on what part of its business is made up by Post cereals, currently second ranked in cereal market sales (in a tug of war with General Mills for the niche). The coffee business (Maxwell House) plays the major role in GF sales, which hit $1.1 billion last year, sparked earnings of $74.4 million.

In the early stages of the cereal derby, Post was king, although now a poor second to Kellogg. Its second place fight with General Mills can find it out front one month, down the next. The Post plant is in Battle Creek but the cereal division staff moved to White Plains, N.Y., GF headquarters, in a centralization shift last year.

Post currently has 11 cereals in national distribution plus Post-Tens and Treat-Pak, a little of everything in an assortment carton, individual portion merchandising that has caught on with almost all of the cereal companies. Post's top brands are Post Toasties, Alpha-Bits and Grape Nuts Flakes (a variation of the original C. W. Post cereal). Sugar Crisp, the original pre-sweetened dry cereal, according to market reports, has been totally overshadowed by Kellogg's Sugar Frosted Flakes.

Post introduced an animal-shaped oat cereal called Crispy Critters last year, and a similar cereal in the form of numbers, Count Off, is in test market. Post's new freeze-dry cereals are just starting their tests, the most important ones in years for the industry.

By designing many of its cereals in inviting shapes, Post is obviously trying to intrigue the kids. And on current Post packaging, a blend of cartoon characters and real-life breakfast-in-the-bowl illustration, no less than six individual premium offers appear—a checker set, a football game, an "action" football player kit, an auto racing game, a "zoo-full of fun" and a "tumbling clowns toy." The Grape-Nuts package also boasts a "spicy dessert squares recipe."

The Post cereals are handled by Benton & Bowles, GF's largest billing agency. Commercials have run the gamut of appeals and techniques, in recent years have jingled along to the tune of, "All Post cereals happen to be, a little bit better than any other cereals happen to be."

Aside from *Jack Benny* in radio, Post had a full range of shows, *Kate Smith, The Aldrich Family, Adventures of the Thin Man, Juvenile Jury, Buck Rogers, Breakfast in Hollywood* and a full quota of soap opera.

Early TV sponsorships included *Captain Video, Hopalong Cassidy, Our Miss Brooks* and the *Roy Rogers Show*. Post was an *I Love Lucy* sponsor for four years, has shown its relish for situation comedy with numerous sponsorships in this area, is now in its seventh season on *Danny Thomas*, its fourth on *Andy Griffith*. This season, Post is on about 13 GF shows, over half of them daytime.

General Mills, like GF, spreads wide on the food lot, is the largest flour miller in the country. While GM sales dropped 4.1% last year (to $523.9 million, largely on the company's withdrawal from the feed business), its earnings were up better than $4 million to $14.9 million, and "Big G" breakfast cereals scored a 19% sales increase.

The Minneapolis-based company, now third-ranked producer in the breakfast cereal market, just behind Post, is marketing 11 cereal brands but is represented in only a portion of the total market since it does not make shredded cereals and only introduced its first corn flake cereal and bran cereal last year. Its strength, however, is in its two lead cereal products, Cheerios and Wheaties, second and third respectively in national sales.

A SETBACK OVERSEAS

While its cereal business is solid and growing, GM had a setback overseas last spring. Four years ago it entered the British market with Betty Crocker mixes, added Big G cereals about a year and a half ago. The cereals were up against Kellogg, Nabisco and Quaker, established competition, and Betty Crocker was also in a competitive field. With both lines making little headway, GM bowed out.

General Mills, which this year tied all its product families together under a new corporate symbol—a large, distinctive "G" on the base of its name—is hammering the ad theme "Big G cereals from General Mills" and "The Big G stands for Goodness." GM splits its cereal account between two agencies, Knox Reeves, Minneapolis (for Wheaties and its newly introduced Bran and Raisin Flavor Flakes), and Dancer-Fitzgerald-Sample, N.Y. (for Cheerios and the remaining cereals).

General Mills had two of the most noted breakfast cereal sponsorships on network radio in *Jack Armstrong, the All-American Boy* (1933-1951) and the *Lone Ranger* (started in the early 1940's, carried over as the first breakfast cereal on TV in 1949, ended, sorrowfully, after an 11-year television run in 1961). In radio, GM cereals also sponsored major league baseball, *Don MacNeil's Breakfast Club, Famous Jury Trials* and *The Green Hornet*.

While the *Lone Ranger* was GM's key TV vehicle for years (playing two networks simultaneously, ABC and CBS, finally ending up on NBC), GM cereals also appeared on as many as 40 shows a season, the biggest spreads of any cereal company. Wheaties, with its "breakfast of champions" theme, goes for sports sponsorships, dozens of baseball, basketball, football and bowling shows. GM "flavored" cereals tied up early in the daytime cartoon shows, later in the more polished animated shows like *King Leonardo, Bullwinkle, Rocky and His Friends*.

Big G cereals are riding 19 shows on the networks this season, 16 of them daytimers. The *Judy Garland Show* ranks as one of its key nighttime vehicles.

Except for an occasional network sports shot, Wheaties has been using spot TV and for the last five years testimonial type commercials delivered by ex-Olympic champion Bob Richards. Richards radiates physical and moral well-being and an agency man on a rival account calls him, "Jack Armstrong updated 15 years."

General Mills is perhaps the most inventive of the cereal leaders, and while all pitch for the small fry, GM seems to go at it a little harder. It brought out the first novelty shaped cereal in Cheerios in 1942, has had dozens of ad variations on the little "o" theme (latest: "Big G, little o's").

General Mills and Dancer credit a character the agency developed, the Cheerios Kid, with helping push the brand to its second spot in the industry. The trade character has a Popeye-like image of strength. When he flexes his muscle, a cheerio pops up in the bicep. Expanding on the theme, Dancer has recently given him a girl friend, Cheerios Sue. If the Kid forgets to eat his Cheerios, Sue, like Olive Oil reacting to Popeye, clobbers him.

When GM introduced Cocoa Puffs (the first chocolate flavored cereal) the brand rode to market on advertising showing a puffing animated train and a cartoon crew called the Cocoa Puff Kids. Trix cereal is helped out by the Trix Rabbit who tries to get the cereal away from kids but never succeeds. It all concludes on the theme, "Trix is for kids."

General Mills, since it started this animated character approach in the mid-50's, is generally credited with the industry's syndrome for the cute little characters that now populate their TV sponsorships and packaging.

And General Mills, in the area of commercial inventiveness, scored a big breakthrough in soft sell and satire in 1961-1962 when it used Stan Freberg in tape commercials spoofing David Susskind's *Open End* program. The "Open Oat" series had Freberg moderate a panel of muddled experts on the symbolism of a Cheerio.

THE NABISCO STABLE

National Biscuit Co., New York, fourth-ranked in breakfast cereal sales, had earnings of $30.4 million last year (a 12.4% increase over 1961) on sales of $526.5 million. Nabisco is the country's biggest cracker and cookie baker and, like General Foods and General Mills, it's hard to say how much its cereals contribute to the total business.

Nabisco handles its cereals out of its special products division, places the account with Kenyon & Eckhardt. Ted Bates & Co. was taken on in January 1962 to handle advertising for Cream of Wheat, a company and a hot cereal brand bought by Nabisco in 1961. The Cream of Wheat account bills about $1 million, but only $5,200 of it was in spot TV last year.

The Nabisco cereal stable is relatively small. Shredded Wheat is miles ahead as the lead brand, since 1955 has had a running mate in spoon-size Shredded Wheat, a smaller version of the older, larger, pillow shaped biscuit. Nabisco used to call them Shredded Wheat Juniors, currently has an ad push announcing, "Now it's 'berry small.' "

Nabisco also has 100% Bran, Wheat Honeys and Rice Honeys. And, like most of the cereal companies, there is always a new product in test market. Nabisco's latest is called Team, a blend of rice, corn, oats and wheat all combined in one flake.

While Nabisco sits on top of the shredded wheat market, that market is no longer its exclusively. Since the patents ran out on the original Shredded Wheat process, the competition has moved in with their own shredded wheat, by that name or a new one. Quaker, for instance, has Muffets.

Nabisco was on radio with a western adventure series called *Straight Arrow*, went into TV in the early 1950's on *Kukla, Fran and Ollie*. It had *Arthur Godfrey Time* before Kellogg began using Godfrey (the cereals often crossed shows), had two seasons on *The Halls of Ivy*, started its big vehicle, *Rin Tin Tin*, in 1954, was on that show until 1959. Nabisco cereals switched to *Sky King* in 1959, are still flying with it.

Since 1958 Nabisco has gone heavily into daytime serials and game shows, last year had inclusion in 19 shows. The cereals this season are riding five daytime shows, have spots in various network daytime plans, are on nighttime in the *Donna Reed Show* and on *The Great Adventure*—a 15-show spread over-all.

Like many of the cereal sponsors, Nabisco also goes on a spot schedule with network rerun programing carried locally in many markets. Reruns of the *Sky King* series are still playing on the CBS network.

In buying network TV, Nabisco works corporately, has McCann-Erickson, agency for its biscuit and bread division, and K&E place the combined product roster on a joint basis, alternating all products over daytime and nighttime programs. McCann buys nighttime while K&E buys daytime.

While Nabisco has gone as heavily as anyone for the children, its recent approaches are more adult. Shredded Wheat has essentially an older, more adult image. Current spoon-size Shredded Wheat commercials, many of them in late night spot, feature comedian Orson Bean running the spoon-size biscuits through a Rube Goldberg-type test contraption.

Ralston Purina Co., headquartered at advertising-made-famous "Checkerboard Square," St. Louis, has only 10% to 15% of its business in breakfast cereal, 80% in farm feeds, the rest in Ry-Krisp, Purina Dog and Cat Chows. But its cereal business has nearly tripled in the past 10 years, a growth far above the industry average.

Last year Ralston had earnings of nearly $22.2 million on sales of $682 million. The Ralston cereals reportedly account for more than $25 million of the sales total on just five brands—Wheat Chex, Rice Chex, Corn Chex and Instant and Regular Ralston, the latter two entries in the hot cereal catagory. This cereal "family" gives Ralston about 5½% of the market and one of the Chex trio, Wheat Chex, is among the top 10 most popular brands, in ninth place with between 2% and 3% of the ready-to-eat market. (Ralston is now giving heavy attention to the sale of its three cold cereals in a selection package called Chex-Mates.)

In addition to its brand name business, Ralston makes rolled oats and corn flakes for private label sales, primarily Kroger and A&P, as well as the government.

Ralston, with its cereal account at Guild, Bascom & Bonfigli, San Francisco, has taken an ad approach that breaks the industry norm. For eight years it has gone after the adult market, not excluding children, but firmly announcing itself as, "The grown-up cereal from Checkerboard Square."

Eight years ago Ralston broke with the industry tradition of premiums and box-top offers. It advertised, "Look, Ma! No Premiums," and, as the company claims, "immediately made millions of mothers our friends." Stability and Chex market growth followed and in the last few years Ralston has concentrated its cereal advertising on nighttime TV, appealing to adults and stressing flavor over health. Last year Ralston also redesigned its Chex packages (keeping the red and white checkerboard identification), printed their backs with a humorous "newspaper" for adult breakfast reading.

Ralston had a radio winner when it teamed up with *Tom Mix and his Ralston Straight Shooters* in 1932. Although the cowboy star never appeared on the show, his emulative appeal to the juvenile set helped boost Ralston cereal sales 35% within five years after the program was launched.

Ralston kept after the kids in television, carried *Space Patrol* for several seasons in the early 1950's. When it decided to go after the adults in 1954, it sponsored a quiz called *Name's the Same* and a year later *Ethel and Albert*. In 1956 Ralston took a new tack, went after the family audience on a new type of program just starting up, the adventure documentary.

The company sponsored *I Search For*

Adventure on a syndicated basis and this led it to ABC-TV's *Bold Journey, John Gunther's High Road* in 1959, *Expedition* in 1960. A variety of light family fare followed—*Guestward Ho, Leave it to Beaver, The Hathaways, Silents Please, Margie, Real McCoys, Stump the Stars.*

Ralston moved its business to CBS-TV this season after seven years on ABC, now has alternate sponsorships on *Danny Kaye, Glynis* and *Jackie Gleason.* It's also on NBC daytime with *Match Game* and *Your First Impression.*

Ralston's current commercials out of GB&B are a sophisticated blend of humor and product quality appeals that ride the theme, "Wholesome cereal from Checkerboard Square." Often accented are the "holes" in Chex biscuits that let milk circulate through them, running off into a visual pattern of checks, checkered tablecloth, shoes, farm buildings.

Quaker Oats Co., Chicago, gets about 28% of its sales from its cereal line, six brands: Puffed Rice, Puffed Wheat, Muffets shredded wheat, Life, Quaker Oats and Mother's Oats, the latter two hot cereal entries, the same product but with different names Quaker uses in regional marketing. Cap'n Crunch, another Quaker cereal, pre-sweetened and angled at the kids, is in test market.

A DIP IN SALES

Quaker sales last year were $364.7 million with earnings of $15.3 million, both down slightly from 1961. The company has attributed the dip to declines in domestic grain and Canadian export sales. There were also slight volume losses on Quaker Puffed Rice and Puffed Wheat, Quaker Corn Meal and Quaker Grits. Quaker Oats and Mother's Oats, lead brands in the hot cereal market, maintained their market share but volume was lower.

Quaker is obviously worried about the decline in the hot cereal market. Its strength is in the hot oats line and its cold cereals, with the exception of Life, introduced in 1961, do not fare as well as the company's hot cereals in popularity. Puffed Wheat (with the familiar "Shot from Guns!" slogan) has about 2% of the ready-to-eat market, generally considered the minimum share of market required to realize a profit on cold cereals.

Quaker blames the federal government for part of the hot cereal decline, has stated that the Agriculture Department's Direct Distribution Program—which donates flour, corn meal, rolled oat and rolled wheat hot cereals to low income families—"deprives the grocery trade in general and the hot cereal industry in particular of a large volume of normal sales."

Quaker had a variety of network radio shows—soap operas like *Girl Alone* and *Portia Faces Life,* comedy with *Those Websters,* women appeal with *Ladies Be Seated,* children-grabbers like *Terry and the Pirates.*

In TV it had *Range Rider, Gabby Hayes, Sergeant Preston of the Yukon,* housewife shows like *Contest Carnival* and *Breakfast Club* and a large number of daytime serials. This broadened in 1960 to more nighttime participation vehicles and last year Quaker was on 19 network shows, 11 of them nighttime entries.

This season Quaker has three prime time shows—*My Three Sons, Ben Casey, Jaimie McPheeters. Trailmaster* on ABC-TV, *Concentration* and *Truth or Consequences* on NBC-TV and CBS's Morning Minute Plan make up daytime activity. Quaker also is getting athletic association in ABC's *Wide World of Sports* and for its eighth year will be a co-sponsor on the "Tournament of Roses Parade" special.

Quaker splits its cereal account between Compton Advertising and J. Walter Thompson, both Chicago. JWT is handling Life, Quaker's major entry in the ready-to-eat market. "You'll love Life" is a natural slogan, and the brand stresses its high nutrient content ("Most useful protein ever in a ready-to-eat cereal").

The Life commercials often run to animated technique and accent little "protein" characters wearing the broad-brimmed Quaker hat. Cap'n Crunch, the test market brand, has a pirate captain cartoon figure. Advertising the entire cereal line, the ad slogan notes, "All from Quaker—all great to get up to."

A HEFTY BUDGET

Breakfast cereal's Big Six present a formidable array. Their combined sales range close to $3.5 billion. Their combined advertising budget hits $156.5 million in measured media (32% of this in television last year on breakfast cereal).

Like C. W. Post, the cereal men are quick to nod to advertising for making them rich, and to ad agencies for showing them the way. When cereal pouring into a bowl showed up too light for TV photography, and had to be coated in pancake makeup to register the desired intensity, some manufacturers were quick to add vegetable coloring to their flakes for added on-the-breakfast-table attractiveness. Call it savvy.

With dancing oats and toasted corn flakes, little "o's" and tiny alphabets, cereal shot from guns and frosted with sugar, it's a food romance Americans will never get over. The cereal men won't let them. END

PROMOTION *from page 53*

Program, Pamela Britton of *My Favorite Martian,* Elizabeth Wilson of *East Side, West Side,* Robert Reed of *Defenders* and Rod Serling of *Twilight Zone.* Half appeared in Atlanta on Saturday, the other half in Miami. On hand to meet them, in Miami, were promotion managers from 5 stations and editors from 7 newspapers. On hand in Atlanta were men from 13 stations and 11 editors. Then ensued a marathon round of promotion filming, celebrity interviews, the works. On Sunday the stars changed cities and did it again with the new set of stations and editors.

(An indication of the prolific production which came out of this star junket —and presumably out of similar junkets to Denver-Dallas, Cincinnati-St. Louis and Boston-Washington—is in the report of George Vickery, promotion manager of WTVJ Miami, who came away with 114 promos at a cost of $4.82 each. In both days, the junket produced 460 promos and 127 press interviews.)

A special problem involving CBS and NBC this year was promotion of the half-hour early evening newscasts which both inaugurated this year. Among the devices CBS used in this respect were 20- and 10-second kines Walter Cronkite produced for 178 of that network's affiliates—all saying something like "This is Walter Cronkite of CBS News. Stay tuned for the X-O'Clock Report on XXXX-TV." (This technique—of getting the star to promote the local affiliate's call letters and channel number—was widely used by CBS for other shows.)

■ Larry Grossman backed into something big this year. As NBC's new vice president for national advertising, Grossman was looking for an "imaginative, dramatic, impactful theme" for the fall season's promotion. As he tells it, "We came upon the idea of a 'Drums Along the Mohawk' kind of presentation, where you'd go rippling through the pages of a book and then focus in on a page (alluding to movie trailers for that veteran movie which used such a format). Then we thought, 'Why do it just on the air? As long as we have a book format let's have a book.' "

NBC had a book. They called it *Startime.* They based all the season's on-air promotional material on it. They mentioned it casually at the end of the promos. They sold over a million copies.

For NBC, *Startime* represented a tremendous gamble. There was no precedent for such a publication, nor for offering it on the air to viewers coast-to-coast. The gamble was two-fold, but, surprisingly, was even greater in the direction of success. If *Startime* flopped, the network was out only the cost of production —considerable to be sure, but much of it could be amortized against the promotional uses to which it was put. The larger gamble was if it were an uncontrolled success. Because NBC would lose money on every copy it sold (at 25 cents each against a production cost NBC won't quote), an overwhelming deluge of orders could bankrupt the network. The fear of such an event had discouraged others from such ventures in the past. NBC management okayed the idea, however, and Grossman had his promotional season laid out for him.

NBC started its promotional effort for *Startime* on July 25—as Grossman recalls it, "90% on daytime TV in the summer. We couldn't have picked a worse time. Yet within a week it became apparent we'd have to double our original print order of 200,000. Now it's in its fourth printing." (As well as being delighted with *Startime's* success for its own sake, NBC is delighted with it as a demonstration of the medium's selling power. The network's salesmen have come to Grossman's department for information about *Startime* to use as sales ammunition.)

Actually, there was no promotion for *Startime* itself. All the promotional ads which mentioned it were for the NBC fall season. They'd say something like, "Tuesday night on NBC watch the *Richard Boone Show*," show a video shot rippling through *Startime* to the page with Boone on it, then end up with a shot of a quarter flipping in the air and a mention that *Startime* could be had by writing to NBC in Des Moines (the address of *Look* magazine's fulfillment division, which handled the *Startime* mailing; the magazine was printed by McCall's in Dayton).

Startime was produced with three guiding principles: that it be as interesting as a magazine, that it give emphasis to new shows and that every show on the network get some major exposure. The design itself was in the hands of NBC art director John Graham. Editorial content was supervised by Grossman and David Belling, manager of special projects for NBC's advertising department. The on-air promotional films based on *Startime* were produced by Gerald E. Rowe, director of audience advertising and promotion.

A 12-PAGE SUPPLEMENT

Startime also figured in another major NBC promotion for the fall season: a 12-page advertising supplement based on it was published in the New York edition of *Time* magazine Sept. 6. This was one of NBC's most significant uses of print, a medium it usually frowns on (although the network did buy what it calls "opinion leader" advertising in New York, Chicago and Los Angeles newspapers during the premiere period). It also purchased tune-in advertising in *TV Guide* on a co-op basis with affiliates (¼ page with all stations for each new program, each special or the first show in a series of specials).

The preponderance of promotion for NBC, however, is on-air. "That's where you reach your best prospects," says Grossman—"and free, or relatively so." And when NBC goes after its audience on the air, it's with a vengeance. As the comparative dollar totals of NBC vs. CBS and ABC indicate, NBC is by far the greatest user of this breed of promotion (although it must be emphasized that estimates in this area are just that, that promotion volume is constantly shifting through the year and that all the networks have their own standards for estimating equivalent values of time devoted to promotion). NBC figures that on its own it will devote 78,000 individual announcements on the full network to promoting programs during the twelve months of the '63-64 season. Additionally, network statisticians compute that affiliated stations will devote another 700,000 announcements to this cause. These figures become even more staggering when it's noted that each of these announcements originates within the network itself. (In a real sense, NBC and its rival networks are reponsible not only for the programs on their air, but for far more of the advertising than any other individual companies.)

A NEW WAVE OF TRAILERS

The premiere period, and the activities which led up to it, were only the beginning for NBC's promotion department. Now it's taken on the assignment of producing a new wave of episodic trailers for each program each week. This innovation—called "instant promos" within the network—is made possible (1) by liaison with program producers to supply film footage of each episode, (2) by a new production unit within NBC's advertising department which puts the trailers together, and (3) by a new weekly video tape closed circuit to affiliates—Wednesdays at 1—to circulate the trailers at maximum speed and minimum cost.

■ If there is no consensus among the networks on the best *format* for promoting a fall schedule, there is unanimity on what *medium* to use. It's television three to nothing. Much of the reason is the cost, of course. But that's not all of it. Television men have found that what they've preached to advertisers all these years was true after all. "The fantastic thing about TV is that it makes things come alive," says Larry Grossman. "What we have is the greatest product in the world promoting themselves on their own medium, the greatest medium in the world," says Lou Dorfsman. "The most reliable audience promotion media are the two we're in, radio and television," says Don Foley (widening the broadcast media approach somewhat).

There's unanimity at the other end of the preference scale, too. Newspapers, agree all the network promotion specialists, can't build an audience for you—certainly not on an affordable basis. As one puts it, "Procter & Gamble would never try to launch a new soap the way television launches a new season in newspapers. They'd take big space on a sustained basis, not little space now and then."

A SURVEY OF MEDIA

Both NBC and CBS conducted major surveys several years back to determine which media provided the best route to their customers. The results—or at least such analysis of the results as the networks are willing to talk about—were strikingly similar. On-air was at the top of the list. *TV Guide* was next. Newspapers were at the bottom. Hence the common network strategies of relying principally for promotion on their own air and on co-op campaigns in *TV Guide* with affiliates.

NBC no longer co-ops newspaper space with affiliates, although ABC and CBS still do. All the networks, of course, buy selective newspaper campaigns in key cities at key times—such as the premiere periods—but these efforts have other reasons behind them than to attract audience. "Space in print media is admittedly icing on the cake, sequins on the dress," one promotion specialist says. Its purpose is not to enlist audiences but to impress the "articulate minorities"—not excluding the networks' own advertisers and talent.

(Among the important functions performed by network promotion staffs is to keep advertisers informed of the efforts made in behalf of shows they sponsor or participate in. At one time it was common practice for networks to promise advertisers a specific degree of promotional support in order to close a sale, but all the networks insist this is no longer done. There is at least one agreement of that sort existing today, but it goes the other way: Chrysler, sponsor of the Bob Hope series on NBC, promises Hope that *it* will purchase $40,000 of newspaper promotion space to promote each of *his* shows.)

But if there is unanimity on what the TV medium can do for promotion, there's also agreement on what promotion *can't* do for the medium. It can't sell a bad product. It can get the viewer to sample. It can, on occasion, even get the viewer to sample a second time a program he once gave up. But it can't produce a rating if the program won't sustain it.

"Promotion," in the words of one professional, "is like slapping a new baby's behind. After that it's on its own." END

CONSENSUS *from page 49*

far more than its three competitors [*Ben Casey, Beverly Hillbillies* and *Dick Van Dyke*] (*DuBrow*); A promising contender . . . appears to have the swing and style that might be developed (*Reesing*).

The Farmer's Daughter (ABC)—5 hits, 5 misses, 4 mixed: Inger Stevens . . . could stand still and smile for 30 minutes and win a higher rating than Joe Valachi pitching for the Dodgers. Unfortunately, she is imprisoned in the script of . . . a comedy series loosely based on the old Loretta Young movies (*McPhee*); The producers have cloaked it in wholesomeness right up to a point where it is in danger of spilling over (*Polier*); Surprisingly . . . not bad (*Carnes*); The situation comedies are driving the people into the sea (*Turner*).

The Fugitive (ABC)—8 hits, 3 misses, 3 mixed: I like it. The dramatic openings are irritating but the character is likeable and eminently believable, especially in his relationship to other characters in the drama (*Turner*); Poorly done (*Polier*); May be one of the best action-adventure dramas on TV . . . It's too early to tell how it will fare, but keep your eyes on this one (*Carnes*).

Judy Garland Show (CBS)—9 hits, 2 misses, 4 mixed: Judy's debut as a weekly star deserves to be classified as a reasonable, if not overwhelming, success (*LaCamera*); None was awaited so fondly as Judy Garland, but (the show) is an awesome disappointment. Her voice is a scraping vestige of itself, and her producers have made her seem an interloper on her own set (*McPhee*); Tasteful, elegant and exciting (*O'Flaherty*); To call the hour a grievous disappointment would be to miss the point. It was an absolute mystery (*Gould*); A winsome and rollicking hour . . . Sad to say, she was under par in her solos. The Garland voice has hoarsened and slides painfully into an off-pitch quaver in its lower, softer register (*Anderson*).

Glynis (CBS)—3 hits, 8 misses, 2 mixed: The situation comedies are driving the people into the sea (*Turner*); Glynis Johns is an attractive, experienced, talented actress . . . But why, or how, she ever allowed herself to get trapped into what was undoubtedly the worst new show episode of the season would make a good plot for a mystery (*Judge*); Glynis Johns is that rarity, a beautiful woman who can also be funny . . . even manages to animate *Glynis* (*McPhee*).

The Great Adventure (CBS)—6 hits, 2 misses, 5 mixed: Best of all the new shows . . . it deserves the greatest hurrahs for an astute, sincere job of combining authentic American history with top-flight drama (*Polier*).

The Greatest Show on Earth (ABC)—4 hits, 3 misses, 6 mixed: A disagreeable hour . . . More serious from the program's long-range standpoint, however, was the struggle of the people to be somewhat more articulate than the animals (*Gould*): A hackneyed one left over from any number of old movies, and the timeworn story kept losing interest along the way . . . Can it be that the play's no longer the thing for television? (*LaCamera*).

Grindl (NBC)—1 hit, 10 misses, 3 mixed: A second look at NBC's *Grindl* was no more rewarding than the first (*Judge*); Has the earmarks of a disaster . . . She's Little Orphan Annie with a flower on her hat and I foresee nothing but one big viewer yawn ahead for her (*Anderson*).

Harry's Girls (NBC)—14 misses, 1 mixed: NBC's maiden seasonal flirtation with the public offered only the dubious assurance that no one knows where the barrel's bottom is (*Gould*); The situation comedies are driving the people into the sea (*Turner*); Easily the worst show of the season (*Polier*).

Here's Edie (ABC)—3 hits, 2 misses, 6 mixed: Inconsistent in production values. Audiences can take it or leave it. They'll leave it (*Turner*).

Hollywood and the Stars (NBC)—10 hits, 2 misses, 2 mixed: In its very approach and "big name" subject matter [it] contains seemingly surefire ingredients for a winning weekly entry (*LaCamera*).

Bob Hope Presents the Chrysler Theater (NBC)—7 hits, 6 mixed: Judging from the opening show and the production plans for the future [it] is the most solid dramatic adventure of the new season (*O'Flaherty*); Could well turn out to be as good as any on television (*Judge*).

Temple Houston (NBC)—3 hits, 9 misses, 1 mixed: A western, after all, is a western, and its fans don't demand perfection. It looks as if it will be a serviceable, work-horse series, and Jeffrey Hunter should get a lot of ladies to cooing (*Polier*); Certain to be one of the season's first casualties. Same, tired material and Hunter is not strong enough to compensate (*Turner*); Television 1963 marches on (*Gould*).

Danny Kaye Show (CBS)—13 hits, 1 miss, 1 mixed: Color the opening night great . . . lightning pace, inventive touches of humor, highly listenable songs and, above all, class, as it can only be evoked by a happy combination of first-rate talent and inspiration (*Anderson*); The brightest and freshest hour since the first Fred Astaire program . . . And CBS, with its usual appreciation of an uncluttered screen, has mounted his program with a cleanness of line that is nothing short of striking (*Gould*); It was a show that as a weekly ingredient may be an excellent reason to own a TV set (*Smith*); Gets better and better, and although I do not think it is great—as do the souls who drool if he merely steps on a stage—I'm convinced it will be around a long time (*DuBrow*).

Kraft Suspense Theater (NBC)—6 hits, 1 miss, 5 mixed: No comments.

Jerry Lewis Show (ABC)—1 hit, 11 misses, 3 mixed: Television's trying child, Jerry Lewis, brought his talented gracelessness to the network of the American Broadcasting Company [in] a telethon of vapidity (*Gould*); The first two shows were an insult to viewers, with Lewis apparently of the opinion that his presence is all that is needed. Such ego is insufferable. But let us not lose track of the fact that he can be a showman when he so desires (*Turner*); Unquestionably, it was the biggest bomb to hit any country since Hiroshima . . . unplanned, disorganized, dull and pointless (*Carnes*); The first disaster of the new television season has taken place. The wreckage was complete, shocking, embarrassing and sad (*O'Flaherty*).

The Lieutenant (NBC)—1 hit, 9 misses, 4 mixed: One-hour dud (*Polier*): The major drawback seems to be its star (*Carnes*); Fair script, good supporting action. But Lockwood won't be able to carry the show (*Turner*); Quantico soon may wish to overhaul its officer training course (*Gould*).

Mr. Novak (NBC)—10 hits, 3 misses, 1 mixed: People aren't speaking to each other in this series so much as they're delivering speeches to each other. This sloganeering may please the National Educational Association . . . but it is sacrificing honest drama to propaganda (*Anderson*); The best thing that's happened thus far in the current TV season . . . a superior and significant television tour de force (*Carnes*); Opening program completely successful . . . scored one of the first bulls-eyes of the new season (*O'Flaherty*); Artificial (*Gould*).

My Favorite Martian (CBS)—10 hits, 4 misses, 1 mixed: Whimsical comedy of a kind too seldom seen on television (*Judge*); The opening script was so weak it couldn't have made the first layer of outer space . . . I'm surprised it got as far as the San Fernando Valley (*O'Flaherty*); I like both Bixby and Walston, who are deft and skilled. The writing is dry. The first decent so-called situation comedy of the year (*Turner*).

100 Grand (ABC)—1 hit, 11 misses: The old appeal is still there: *100 Grand* probably will be a major hit of the season (*Gould*); A completely expendable (say, by next week) bore. Quizmaster Jack Clark spends so much time explaining its rules and how honest it all is, the contestants could grow gray and feeble waiting to go on. What this show needs is a shot of old-fashioned television chicanery and less rumination under glass (*Anderson*); Both Clark and ABC are deadly serious about this whole thing and the results are as pretentious as a gangster's funeral (*O'Flaherty*).

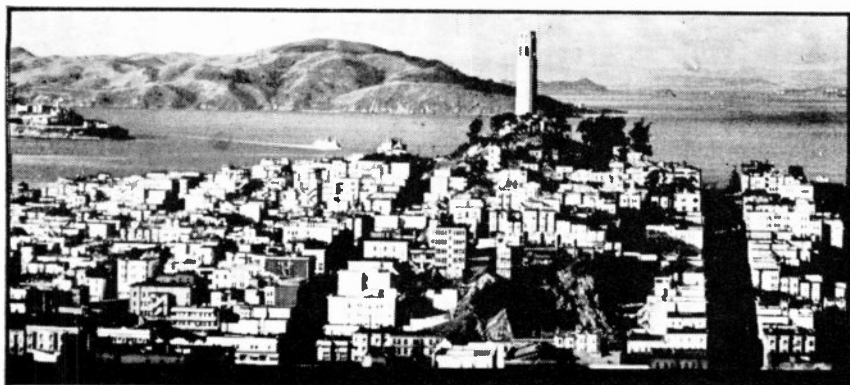
The Outer Limits (ABC)—2 hits, 8 misses, 5 mixed: These wild tales are not meant to be taken as history lessons. A viewer willing to overlook the preposterous could have had an interesting, if eerie, hour watching last night's show (*Judge*): If you were one of the three people in Los Angeles who turned away from the Dodgers-Cardinals game Monday you might have seen a new monster show called *Outer Limits*. It was awful (*Smith*).

Petticoat Junction (CBS) — 5 hits, 6 misses, 4 mixed: Obvious and tired as to situation and characterizations but salvaged by a frequent wonderfully corny (in the true sense of the word) gag (*Turner*); Definitely not jerry-built. It's based on unique gimmicks and well-written lines (*Reesing*); In a word—escape (*Polier*); Trash (*DuBrow*).

Redigo (NBC)—1 hit, 11 misses, 2 mixed: Is only half as bad as *Empire*. After all, it's only half as long (*Judge*): A shambles (*Turner*); Unbelievable (*Gould*).

Phil Silvers Show (CBS)—6 hits, 4 misses, 5 mixed: It's simply "Bilko in Mufti" but whatever one may wish to call it, CBS-TV's new *Phil Silvers Show* is a hit (*LaCamera*): Clever and there were some funny moments. But it was blunt when contrasted with the rapier-like stuff that Nat Hiken, creater of Bilko, used to provide Silvers with (*Polier*); Bilko obviously needs more time to adjust to civilian life (*McPhee*).

The Travels of Jaimie McPheeters (ABC)—4 hits, 7 misses, 4 mixed: Inept in virtually all particulars . . . cannot be recommended (*Gould*); Could be a winner . . . a touch of promise. But there was an up-and-down quality about the opening episode, a mixture of inspiration with cliché (*Anderson*); Off to a good start, with identifiable and appealing characters but obviously in trouble on the set. Hasn't settled down yet (*Turner*); Directed with spare honesty and superbly acted (*McPhee*). END



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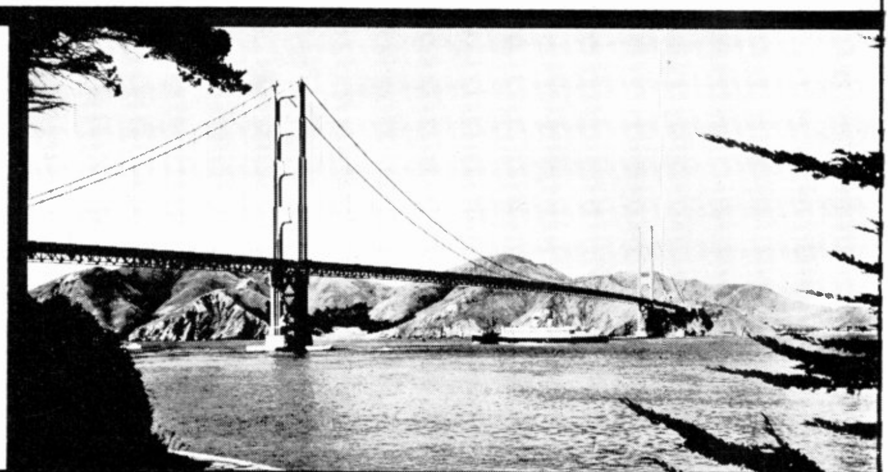

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TELEVISION MAGAZINE'S

TELESTATUS®

How things stand in television markets and coverage as of November 1963

U.S. households now number	U.S. TV households now number	U.S. TV penetration is
56,060,000	51,212,000	91%

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 296 other sets, all having to do with the 296 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

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

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

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

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

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

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—83 KXAB-TV (N,A)	25,600
Abilene, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***82,000
Ada, Okla.—82 KTEN (A,N,C)	83,400
Agana, Guam KUAM-TV (N,C,A)	•
Akron, Ohio—45 WAKR-TV† (A)	†72,200
Albany, Ga.—80 WALB-TV (N,A,C)	165,100
Albany-Schenectady-Troy, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**429,200
Albuquerque, N. M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	169,600
Alexandria, La.—80 KALB-TV (N,A,C)	107,700
Alexandria, Minn.—81 KCMT (N,A)	104,000
Altoona, Pa.—89 WFBG-TV (C,A)	310,000
Amarillo, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	125,000
Ames, Iowa—91 WOI-TV (A)	287,100
Anchorage, Alaska—93 KENI-TV (N,A); KTVA (C)	23,800
Andersen, S. C. WAIM-TV (A,C)	•
Ardmore, Okla.—81 KXII (N,A,C)	78,100
Asheville, N. C.-Greenville-Spartanburg, S. C.—85 WISE-TV† (N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	450,200 †•
Atlanta, Ga.—88 WAGA-TV (C); WAII-TV (A); WSB-TV (N)	601,500
Augusta, Ga.—82 WJBF-TV (N,A); WRDW-TV (C,A,N)	202,900
Austin, Minn.—89 KMMT (A)	183,000
Austin, Tex.—84 KTBC-TV (C,N,A)	146,800
B	
Bakersfield, Calif.—76 KBAK-TV† (C); KERO-TV† (N); KLYD-TV† (A)	■†69,200
Baltimore, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	798,300
Bangor, Me.—88 WABI-TV (C,A); WLBZ-TV (N,A) (Includes CATV Homes)	102,600
Baton Rouge, La.—85 WAFB-TV (C,A); WBRZ (N,A)	294,100
Bay City-Saginaw-Flint, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A)	400,200 †61,900
Beaumont-Port Arthur, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	169,300
Bellingham, Wash.—89 KVOS-TV (C)	*49,500
Big Spring, Tex.—87 KWAB-TV (C,A)	20,900
Billings, Mont.—83 KOOK-TV (C,A); KULR-TV (N)	60,800
Biloxi, Miss. WLOX-TV (A)	‡
Binghamton, N. Y.—90 WNBF-TV (C); WINR-TV† (N); WBJA-TV† (A)	237,200 †49,800

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

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962: Section 4369, Title 39, United States Code).

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8. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.
9. Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation.
10. Circulation:

	Av. No. copies each issue preceding 12 mos.	Single Issue Nearest to Filing Date
A. Total No. copies printed (Net Press Run)	10,058	10,000
B. Paid Circulation		
1. To term subscribers by mail, carrier delivery or by other means.	6,513	6,089
2. Sales through agents, news dealers, or otherwise.	197	197
C. Free Distribution (including samples) by mail, carrier delivery, or by other means	2,749	3,046
D. Total No. of copies distributed, (sum of lines B1, B2 and C).	9,459	9,332

I certify that the statements made by me above are correct and complete.
KENNETH COWAN
Vice President—Business Manager

Market & Stations % Penetration	TV Households
Birmingham, Ala.—79 WAPI-TV (N); WBRC-TV (A)	445,500
Bismarck, N. D.—83 KXMB-TV (A,C); KFYR-TV (N) (KFYR-TV operates satellites KUMV-TV, Williston, N. D., and KMOT, Minot, N. D.)	***47,000
Bloomington, Ind.—90 WTTV (See also Indianapolis, Ind.)	675,900
Bluefield, W. Va.—82 WHIS-TV (N,A)	139,100
Boise, Idaho—88 KBOI-TV (C,A); KTVB (N,A)	82,600
Boston, Mass.—94 WBZ-TV (N); WNAC-TV (A); WHDH-TV (C,N)	1,825,800
Bowling Green, Ky. WLTV	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—78 WCYB-TV (N,A); WJHL-TV (C,A)	191,300
Bryan, Tex.—80 KBTX-TV (A,C)	45,300
Buffalo, N. Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	*587,600
Burlington, Vt.—88 WCAX-TV (C)	*163,100
Butte, Mont.—82 KXLF-TV (C,N,A)	55,900
C	
Cadillac-Traverse City, Mich.—88 WWTV (C,A); WPBN-TV (N,A) (WWTV operates satellite WWUP-TV, Sault Ste. Marie, Mich.; WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan, Mich.)	■***116,400
Caguas, P. R. WKBM-TV	•
Cape Girardeau, Mo.—80 KFVS-TV (C)	239,400
Carlsbad, N. M.—87 KAVE-TV (C,A)	13,000
Carthage-Watertown, N. Y.—91 WCNY-TV (C,A) (Includes CATV Homes)	*92,400
Casper, Wyo.—83 KTWO-TV (N,C,A)	44,400
Cedar Rapids-Waterloo, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	308,200
Champaign, Ill.—89 WCIA (C); WCHU† (N)¹ (¹See Springfield listing)	329,600
Charleston, S. C.—82 WCSC-TV (C,N); WUSN-TV (A,C); WCIV-TV (N)	144,700
Charleston-Huntington, W. Va.—83 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	429,500
Charlotte, N. C.—86 WBTV (C,A); WSOC-TV (N,A)	616,400
Chattanooga, Tenn.—83 WDEF-TV (C); WRCB-TV (N); WTVC (A)	211,400
Cheboygan, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	30,800
Cheyenne, Wyo.—85 KFBC-TV (C,N,A) (Operates satellite KSTF, Scottsbluff, Neb.)	**90,900
Chicago, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,330,700
Chico, Calif.—87 KHSL-TV (C)	131,500
Cincinnati, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	■762,500
Clarksburg, W. Va.—85 WBOY-TV (N,C)	95,100
Cleveland, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,317,900
Clovis, N. M.—83 KICA-TV (C,A)	20,000
Colorado Springs-Pueblo, Colo.—87 KKTV (C); KRDO-TV (A); KOAA-TV (N)	100,600
Columbia-Jefferson City, Mo.—84 KOMU-TV (N,A); KRCG-TV (C,A) (KRCG-TV operates satellite KMOS-TV, Sedalia, Mo.)	**130,900
Columbia, S. C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	■229,800 †39,500
Columbus, Ga.—80 WTVM (A,N); WRBL-TV (C,N)	■188,600
Columbus, Miss.—79 WCBI-TV (C,A,N)	76,400
Columbus ,Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	490,700
Coos Bay, Ore.—79 KCBY-TV (N)	13,800
Corpus Christi, Tex.—87 KRIS-TV (N,A); KZTV (C,A)	113,200
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	779,700
Davenport, Iowa-Rock Island-Moline, Ill.—92 WOC-TV (N); WHBF-TV (C); WQAD-TV (A)	334,300
Dayton, Ohio—93 WHIO-TV (C,A); WLWD (N,A)	510,900
Daytona Beach-Orlando, Fla.—92 WESH-TV (N); WDBO-TV (C); WFTV (A)	346,500
Decatur, Ala.—49 WMSL-TV† (N,C)	†42,000
Decatur, Ill.—83 WTVP† (A)	†126,700
Denver, Colo.—91 KBTV (A); KLZ-TV (C); KOA-TV (N); KCTO	384,600
Des Moines, Iowa—91 KRNT-TV (C); WHO-TV (N)	268,600
Detroit, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ (A)	*1,624,800 †‡
Dickinson, N. D.—81 KDIX-TV (C,A)	18,500
Dothan, Ala.—78 WTVY (C,A)	115,300
Duluth, Minn.-Superior, Wis.—88 KDAL-TV (C,A); WDSM-TV (N,A)	162,100
Durham-Raleigh, N. C.—85 WTVD (C,N); WRAL-TV (A,N,C)	357,300
E	
Eau Claire, Wis.—86 WEAU-TV (N,C,A)	88,900
El Dorado, Ark.-Monroe, La.—80 KTVE (N,A); KNOE-TV (C,A)	169,700
Elk City, Okla. KSWB-TV	‡

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

Market & Stations % Penetration	TV Households
Elkhart-South Bend, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	■†144,500
El Paso, Tex.—88 KELP-TV (A); KROD-TV (C); KTSM-TV (N)	*112,400
Enid, Okla. (See Oklahoma City)	
Ensign, Kan.—83 KTVC (C)	37,500
Erie, Pa.—91 WICU-TV (N,A); WSEE-TV† (C,A) (Includes CATV Homes)	173,700 †61,500
Eugene, Ore.—88 KVAL-TV (N); KEZI-TV (A)	94,000
Eureka, Calif.—86 KIEM-TV (C,N); KVIQ-TV (A,N)	56,400
Evansville, Ind.-Henderson, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	217,900 †116,000

F

Market & Stations % Penetration	TV Households
Fairbanks, Alaska—85 KFAR-TV (N,A); KTVF (C)	11,100
Fargo, N. D.—84 WDAY-TV (N); KEND-TV (A) (See also Valley City, N. D.)	152,000
Flint-Bay City-Saginaw, Mich.—93 WJRT (A); WNEM (N); WKNX-TV† (C)	400,200 †61,900
Florence, Ala.—70 WOWL-TV† (N,C,A)	†21,900
Florence, S. C.—80 WBTW (C,A,N)	157,600
Ft. Dodge, Iowa—64 KQTV† (N)	†29,600
Ft. Myers, Fla.—91 WINK-TV (A,C)	36,500
Ft. Smith, Ark.—76 KFSA-TV (C,N,A)	68,500
Ft. Wayne, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,700
Ft. Worth-Dallas, Tex.—90 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	779,700
Fresno, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia); KDAS† (Hanford)	■†196,800

G

Market & Stations % Penetration	TV Households
Glendive, Mont.—83 KXGN-TV (C)	3,900
Grand Forks, N. D.—88 KNOX-TV (A)	38,400
Grand Junction, Colo.—82 KREX-TV (C,N,A) (Operates satellite KREY-TV, Montrose, Colo.)	**28,600
Grand Rapids-Kalamazoo, Mich.—92 WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)	■562,600
Great Falls, Mont.—85 KFBB-TV (C,A); KRTV (N) (Includes CATV Homes)	57,900
Green Bay, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	313,800
Greensboro-High Point-Winston-Salem, N. C.—87 WFMY-TV (C); WSJS-TV (N); WGHP-TV (A)	399,000
Greenville-Spartanburg, S. C.-Asheville, N. C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (N)	450,200 †•
Greenville-Washington, N. C.—84 WNCT (C); WITN (N); WNBE-TV (A) (New Bern)	■220,400
Greenwood, Miss.—78 WABG-TV (C,A,N)	77,600

H

Market & Stations % Penetration	TV Households
Hannibal, Mo.-Quincy, Ill.—87 KHQA (C,A); WGEM-TV (N,A)	160,600
Harlingen-Weslaco, Tex.—81 KGBT-TV (C,A); KRGV-TV (N,A)	*71,100
Harrisburg, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	***193,100
Harrisburg, Pa.—83 WHP-TV† (C); WTPA† (A)	†130,700
Harrisonburg, Va.—78 WSVA-TV (C,N,A)	69,600
Hartford-New Haven-New Britain, Conn.—95 WTIC-TV (C); WNHC-TV (A); WHNB-TV† (N); WHCT†	736,600 †338,900
Hastings, Neb.—86 KHAS-TV (N)	103,500
Hattiesburg, Miss.—87 WDAM-TV (N,A)	56,900
Hays, Kan.—80 KAYS-TV (C) (Operates satellite KLOE-TV, Goodland, Kan.)	**60,700
Helena, Mont.—85 KBLL-TV (C,A,N)	7,800
Henderson, Ky.-Evansville, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	217,900 †116,000
Henderson-Las Vegas, Nev.—92 KORK-TV (N); KLAS-TV (C); KSHO-TV (A)	56,200
Holyoke-Springfield, Mass.—91 WWLP† (N); WHYN-TV† (A) (WWLP† operates satellite WRLP†, Greenfield, Mass.)	**†182,800
Honolulu, Hawaii—88 KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV. KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku and KALU Hilo to KONA-TV)	**145,200
Houston, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	526,500
Huntington-Charleston, W. Va.—83 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	429,500
Huntsville, Ala.—43 WAFG-TV† (A)	†19,200
Hutchinson-Wichita, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV)	■**355,100

I

Market & Stations % Penetration	TV Households
Idaho Falls, Idaho—88 KID-TV (C,A); KIFI-TV (N)	65,800
Indianapolis, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	698,400

J

Market & Stations % Penetration	TV Households
Jackson, Miss.—84 WJTV (C,A); WLBT (N,A)	■275,600
Jackson, Tenn.—76 WDXI-TV (C,A)	64,300
Jacksonville, Fla.—87 WJXT (C,A); WFGA-TV (N,A)	273,600
Jefferson City-Columbia, Mo.—84 KRCG-TV (C,A); KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV, Sedalia, Mo.)	**130,900
Johnson City-Kingsport, Tenn.-Bristol, Va.—78 WJHL-TV (C,A); WCYB-TV (N,A)	191,300
Johnstown, Pa.—91 WARD-TV† (C,A); WJAC-TV (N,A)	581,200 †•
Jonesboro, Ark. KAIT-TV	‡
Joplin, Mo.-Pittsburg, Kan.—82 KODE-TV (C,A); KOAM-TV (N,A)	144,700
Juneau, Alaska—69 KINY-TV (C,A,N)	2,500

K

Market & Stations % Penetration	TV Households
Kalamazoo-Grand Rapids, Mich.—92 WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)	■562,600
Kansas City, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	618,700
Kearney, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	■**101,300
Klamath Falls, Ore.—88 KOTI-TV (A,C)	27,000
Knoxville, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTVK† (A)	248,800 †44,200

L

Market & Stations % Penetration	TV Households
La Crosse, Wis.—87 WKBT (C,A,N)	110,700
Lafayette, Ind. WFAM-TV† (C)	†•
Lafayette, La.—83 KLFY-TV (C,N); KATC (A) (Includes CATV Homes)	■121,300
Lake Charles, La.—83 KPLC-TV (N)	105,700
Lancaster-Lebanon, Pa.—89 WGAL-TV (N); WLYH-TV† (C)	575,500 †118,300
Lansing, Mich.—93 WJIM-TV (C,N); WILX-TV (N) (Onondaga)	372,900
Laredo, Tex.—80 KGNS-TV (C,N,A)	14,600
La Salle, Ill. (See Peoria, Ill.)	
Las Vegas-Henderson, Nev.—92 KLAS-TV (C); KSHO-TV (A); KORK-TV (N)	56,200
Lawton, Okla. (See Wichita Falls, Tex.)	
Lebanon, Pa. (See Lancaster, Pa.)	
Lexington, Ky.—56 WLEX-TV† (N,C); WKYT† (A,C)	†72,700
Lima, Ohio—68 WIMA-TV† (A,N)	†45,900
Lincoln, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**209,000
Little Rock, Ark.—80 KARK-TV (N); KTHV (C); KATV (A)	239,500
Los Angeles, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†; KIIX-TV†	3,148,300 †‡

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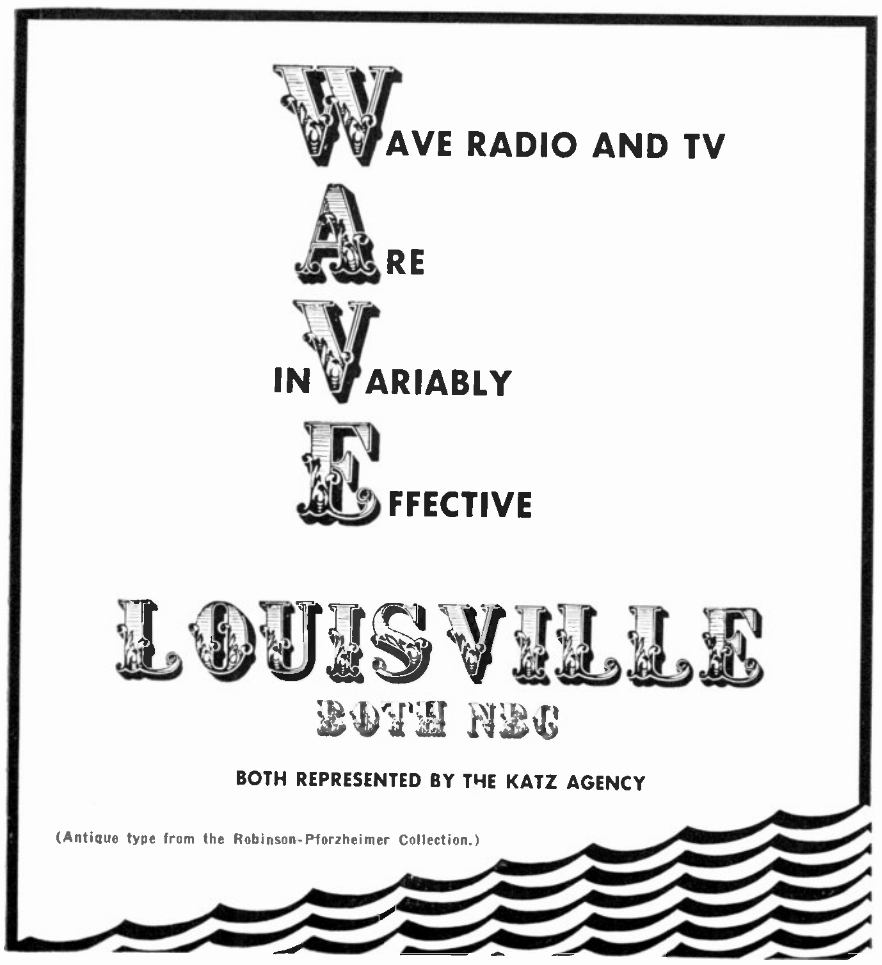
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†‡ U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
Louisville, Ky.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	425,200 †‡
Lubbock, Tex.—88 KCBD-TV (N); KLBK-TV (C,A)	124,800
Lufkin, Tex.—80 KTRE-TV (N,C,A)	58,800
Lynchburg, Va.—85 WLVA-TV (A)	176,300

M

Market & Stations % Penetration	TV Households
Macon, Ga.—83 WMAZ-TV (C,N,A)	120,500
Madison, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	251,700 †110,000
Manchester, N. H.—90 WMUR-TV (A)	153,200
Mankato, Minn.—85 KEYC-TV (C)	110,700
Marinette, Wis. (See Green Bay)	
Marion, Ind. WTAF-TV†	†‡
Marquette, Mich.—88 WLUC-TV (C,N,A)	60,400
Mason City, Iowa—89 KGLO-TV (C)	167,700
Mayaguez, P. R. WORA-TV	•
Medford, Ore.—89 KBES-TV (C,A); KMED-TV (N,A)	44,000
Memphis, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (C)	500,400
Meridian, Miss.—82 WTOK-TV (C,A,N)	131,400
Mesa-Phoenix, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	262,000
Miami, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C)	693,300
Midland-Odessa, Tex.—91 KMID-TV (N); KOSA-TV (C); KVKM-TV (A) (Monahans)	■110,900
Milwaukee, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV†	655,500 †173,400
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	761,500
Minot, N. D.—82 KXMC-TV (C,A); KMOT-TV (N)	*38,700
Missoula, Mont.—84 KMSO-TV (C,A,N)	58,300
Mitchell, S. D.—84 KORN-TV (N)	31,500
Mobile, Ala.—84 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	286,500
Monroe, La.-El Dorado, Ark.—80 KNOE-TV (C,A) KTVE (N,A)	169,700
Monterey-Salinas, Calif. (See Salinas)	
Montgomery, Ala.—75 WCOV-TV† (C,A); WSFA-TV (N)	166,700 †46,800
Muncie, Ind.—59 WLBC-TV† (N,A,C)	†23,100



N

Market & Stations % Penetration	TV Households
Nashville, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	449,000
New Haven-New Britain-Hartford, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT†	736,600 †338,900
New Orleans, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C)	443,500
New York, N. Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,590,200
Norfolk, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	315,200
North Platte, Neb.—86 KNOP-TV (N)	26,200

O

Market & Stations % Penetration	TV Households
Oak Hill, W. Va.—81 WOAY-TV (C)	89,500
Oakland-San Francisco, Calif.—93 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,437,100
Odessa-Midland, Tex.—91 KOSA-TV (C); KMID-TV (N); KVKM-TV (A) (Monahans)	■110,900
Oklahoma City, Okla.—88 KWTV (C); WKY-TV (N); KOCO-TV (A) (Enid)	351,900
Omaha, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	327,200
Orlando-Daytona Beach, Fla.—92 WDBO-TV (C); WFTV (A); WESH-TV (N)	346,500
Ottumwa, Iowa—87 KTVO (C,N,A)	103,200

P

Market & Stations % Penetration	TV Households
Paducah, Ky.—80 WPSD-TV (N)	■193,600
Panama City, Fla.—83 WJHG-TV (N,A)	■30,000
Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	†22,800
Pembina, N. D.—82 KCND-TV (A,N)	*14,700
Peoria, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	**†168,800
Philadelphia, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,114,900
Phoenix-Mesa, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	262,000
Pittsburg, Kan.-Joplin, Mo.—82 KOAM-TV (N,A); KODE-TV (C,A)	144,700
Pittsburgh, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,254,900
Plattsburg, N. Y.—89 WPTZ (N,A)	■*125,700
Poland Spring, Me.—90 WMTW-TV (A) (Mt. Washington, N. H.)	■*350,300
Ponce, P. R. WSUR-TV; WRIK-TV	•
Port Arthur-Beaumont, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	169,300
Portland, Me.—91 WCSH-TV (N); WGAN-TV (C)	231,400
Portland, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU-TV	480,000
Presque Isle, Me.—87 WAGM-TV (C,A,N)	23,100
Providence, R. I.—95 WJAR-TV (N); WPRO-TV (C); WTEV (A) (New Bedford, Mass.)	715,800
Pueblo-Colorado Springs, Colo.—87 KOAA-TV (N); KKTV (C); KRDO-TV (A)	100,600

Q

Market & Stations % Penetration	TV Households
Quincy, Ill.-Hannibal, Mo.—87 WGEM-TV (N,A); KHQA-TV (C,A)	160,600

R

Market & Stations % Penetration	TV Households
Raleigh-Durham, N. C.—85 WRAL-TV (A,N,C); WTVD (C,N)	357,300
Rapid City, S. D.—86 KOTA-TV (C,A); KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Deadwood, S. D.)	**57,200
Redding, Calif.—87 KRCR-TV (A,N)	84,600
Reno, Nev.—90 KOLO-TV (A,C); KCRL (N)	50,500
Richmond, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	308,400
Riverton, Wyo.—83 KWRB-TV (C,A,N)	12,800
Roanoke, Va.—85 WDBJ-TV (C); WSLS-TV (N)	328,400
Rochester, Minn.—89 KROC-TV (N)	146,500
Rochester, N. Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A)	332,300
Rockford, Ill.—92 WREX-TV (A,C); WTVO† (N)	213,100 †107,200
Rock Island-Moline, Ill.-Davenport, Iowa—92 WHBF-TV (C); WOC-TV (N); WQAD-TV (A)	334,300
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—84 KPIC-TV (N)	18,600

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† U.H.F.
• Incomplete data.
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‡ New station; coverage study not completed.
†‡ U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

Market & Stations — TV
% Penetration — Households

Roswell, N. M.—88 ▪15,700
KSWS-TV (N,C,A)

S

Sacramento-Stockton, Calif.—93
610,800
KXTV (C); KCRA-TV (N); KOVR (A)

Saginaw-Bay City-Flint, Mich.—93
400,200
WKNX-TV† (C); WNEM-TV (N); †61,900
WJRT (A)

St. Joseph, Mo.—85 143,800
KFEQ-TV (C)

St. Louis, Mo.—91 860,300
KSD-TV (N); KTVI (A); KMOX-TV (C);
KPLR-TV

St. Paul-Minneapolis, Minn.—92
761,500
WTCN-TV; WCCO-TV (C); KSTP (N);
KMSP-TV (A)

St. Petersburg-Tampa, Fla.—92
497,400
WSUN-TV† (A); WFLA-TV (N); †309,100
WTVT (C)

St. Thomas, V. I. •
WBNB-TV (C,N,A)

Salinas-Monterey, Calif.—89 **234,900
KSBW-TV (C,N)
(See also San Jose, Calif.)
(Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)

Salisbury, Md.—68 †34,500
WBOC-TV† (A,C,N)

Salt Lake City, Utah—91 270,500
KSL-TV (C); KCPX (A); KUTV (N)

San Angelo, Tex.—84 29,600
KCTV (C,A); KACB-TV (N)

San Antonio, Tex.—86 ▪350,600
KENS-TV (C); KONO (A); †•
WOAI-TV (N); KWEX-TV†

San Bernardino, Calif. ††
KCHU-TV†

San Diego, Calif.—98 *348,300
KFMB-TV (C); KOGO-TV (N);
XETV (A) (Tijuana)

San Francisco-Oakland, Calif.—93
KGO-TV (A); KPIX (C); 1,437,100
KRON-TV (N); KTVU

San Jose, Calif.—95 332,300
KNTV (A,N)
(See also Salinas-Monterey, Calif.)

San Juan, P. R. •
WAPA-TV (N,A); WKAQ-TV (C); WOLE
(Aquadilla)

San Luis Obispo, Calif.
(See Salinas-Monterey)

Santa Barbara, Calif.—90 79,100
KEYT (A,N)

Savannah, Ga.—84 119,300
WSAV-TV (N,A); WTOC-TV (C,A)

Schenectady-Albany-Troy, N. Y.—93
WRGB (N); WTEN (C); **429,200
WAST (A)
(WTEN operates satellite WCDC, Adams, Mass.)

Market & Stations — TV
% Penetration — Households

Scranton-Wilkes-Barre, Pa.—81
WDAU-TV† (C); WBRE-TV† (N); †292,800
WNEP-TV† (A)
(Includes CATV Homes)

Seattle-Tacoma, Wash.—93 *601,900
KING-TV (N); KOMO-TV (A); KTNT-TV;
KTVW-TV; KIRO-TV (C)

Selma, Ala.—74 13,800
WSLA-TV (A)

Shreveport, La.—84 ▪300,100
KSLA (C); KTBS-TV (A);
KTAL-TV (N) (Texarkana, Tex.)

Sioux City, Iowa—89 165,700
KTIV (N,A); KVTV (C,A)

Sioux Falls, S. D.—86 **225,400
KELO-TV (C,A); KSOO-TV (N,A)
(KELO-TV operates boosters KDLO-TV, Florence, S. D. and KPLO-TV, Reliance, S. D.)

South Bend-Elkhart, Ind.—66 ▪†144,500
WNDU-TV† (N); WSBT-TV† (C);
WSJV-TV† (A)

Spartanburg-Greenville, S. C.-Asheville, N. C.—85 450,200
WSPA-TV (C); WFBC-TV (N); †•
WLOS-TV (A); WISE-TV† (N)

Spokane, Wash.—87 266,800
KHQ-TV (N); KREM-TV (A);
KXLY-TV (C)

Springfield, Ill.—75 **†168,200
WICS† (N)
(Operates satellites WCHU†, Champaign, and WICD-TV†, Danville, Ill.)

Springfield-Holyoke, Mass.—91
WHYN-TV† (A); WWLP† (N) **†182,800
(WWLP† operates satellite WRLP†, Greenfield, Mass.)

Springfield, Mo.—78 ▪129,100
KTTS-TV (C,A); KYTV (N,A)

Steubenville, Ohio-Wheeling, W. Va.—90
452,400
WSTV-TV (C,A); WTRF-TV (N,A)

Stockton-Sacramento, Calif.—93
KOVR (A); KCRA (N); KXTV C) 610,800

Superior, Wis.-Duluth, Minn.—88
WDSM-TV (N,A); 162,100
KDAL-TV (C,A)

Sweetwater, Tex.—89 57,900
KPAR-TV (C,A)

Syracuse, N. Y.—93 **471,700
WHEN-TV (C); WSYR-TV (N); WNYS-TV (A)
(WSYR-TV operates satellite WSYE-TV, Elmira, N. Y.)

T

Tacoma-Seattle, Wash.—93 *601,900
KTNT-TV; KTVW-TV; KING-TV (N);
KOMO-TV (A); KIRO-TV (C)

Tallahassee, Fla.-Thomasville, Ga.—81
WCTV (C,A) 186,100

Tampa-St. Petersburg, Fla.—92 497,400
WFLA-TV (N); WTVT (C); †309,100
WSUN-TV† (A)

Temple-Waco, Tex.—85 ▪***140,800
KCEN-TV (N); KWTX-TV (C,A)
(KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)

Terre Haute, Ind.—87 184,300
WTHI-TV (C,A,N)

Market & Stations — TV
% Penetration — Households

Texarkana, Tex.
(See Shreveport)

Thomasville, Ga.-Tallahassee, Fla.
(See Tallahassee)

Toledo, Ohio—92 395,900
WSPD-TV (A,N) WTOL-TV (C,N)

Topeka, Kan.—87 130,600
WIBW-TV (C,A,N)

Traverse City-Cadillac, Mich.—88
WPBN-TV (N,A); ▪***116,400
WWTV (C,A)
(WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan; WWTV operates satellite WWUP-TV, Sault Ste. Marie, Mich.)

Troy-Albany-Schenectady, N. Y.—93
WRGB (N); WTEN (C); **429,200
WAST (A)
(WTEN operates satellite WCDC, Adams, Mass.)

Tucson, Ariz.—88 113,900
KGUN-TV (A); KOLD-TV (C);
KVOA-TV (N)

Tulsa, Okla.—86 329,400
KOTV (C); KVOO-TV (N); KTUL-TV (A)

Tupelo, Miss.—80 62,800
WTWV

Twin Falls, Idaho—88 30,900
KMVT (C,A,N)

Tyler, Tex.—83 136,900
KLTV (N,A,C)

U

Utica-Rome, N. Y.—94 163,500
WKTV (N,A)

V

Valley City, N. D.—84 152,900
KXJB-TV (C)
(See also Fargo, N. D.)

W

Waco-Temple, Tex.—85 ▪***140,800
KWTX-TV (C,A); KCEN-TV (N)
(KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)

Washington, D. C.—91 925,200
WMAL-TV (A); WRC-TV (N); ††
WTOP-TV (C); WTTG; WOOK-TV†

Washington-Greenville, N. C.—84
WITN (N); WNCT (C); ▪220,400
WNBE-TV (A) (New Bern)

Waterbury, Conn. †•
WATR-TV† (A)

Waterloo-Cedar Rapids, Iowa—91
KWWL-TV (N); KCRG-TV (A); 308,200
WMT-TV (C)

Watertown-Carthage, N. Y.
(See Carthage)

Wausau, Wis.—87 133,300
WSAU-TV (C,N,A)

Weslaco-Harlingen, Tex.—81 *71,100
KRGV-TV (N,A); KGBT-TV (C,A)

West Palm Beach, Fla.—91 118,600
WEAT-TV (A); WPTV (N)

Weston, W. Va.—84 98,800
WJPB-TV (A)

Market & Stations — TV
% Penetration — Households

Wheeling, W. Va.-Steubenville, Ohio—90
452,400
WTRF-TV (N,A); WSTV-TV (C,A)

Wichita-Hutchinson, Kan.—87
KAKE-TV (A); KARD-TV (N); ▪**355,100
KTVH (C)
(KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV)

Wichita Falls, Tex.—87 145,300
KFDX-TV (N); KAUZ-TV (C);
KSWO-TV (A) (Lawton)

Wilkes-Barre-Scranton, Pa.—81
WBRE-TV† (N); WNEP-TV† (A); †292,800
WDAU-TV† (C)
(Includes CATV Homes)

Williston, N. D.—81 30,600
KUMV-TV (N)

Wilmington, N. C.—83 128,400
WECT (N,A,C)

Winston-Salem-Greensboro-High Point, N. C.—87 399,000
WSJS-TV (N) WFMY-TV (C); WGHP-TV (A)

Worcester, Mass. †•
WWOR† (N)

Y

Yakima, Wash.—73 **†93,900
KIMA-TV† (C,N); KNDO-TV† (A,N)
(KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KEPR-TV†, Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV†, Richland, Wash.)

York, Pa.—58 †44,400
WSBA-TV† (C,A)

Youngstown, Ohio—68 †177,300
WFMJ-TV† (N); WKBN-TV† (C);
WYTV† (A)
(Includes CATV Homes)

Yuma, Ariz.—83 27,600
KIVA (N,C,A)

Z

Zanesville, Ohio—51 †19,400
WHIZ-TV† (N,A,C)

TV MARKETS

1—channel markets	152
2—channel markets	57
3—channel markets	69
4—channel markets	13
5—channel markets	2
6—channel markets	2
9—channel markets	1
Total Markets	296
Total U. S. Stations	546
Commercial stations U. S. & possessions	556

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

EDITORIAL

TELEVISION BAITING: ANY NUMBER CAN PLAY

TELEVISION is being subjected to conflicting pressures that no other medium of mass communications has ever been asked to endure. It is being bullied, nagged, pushed and pulled by special interests that have one of two motives (or perhaps in some cases both): to reshape television to their personal specifications or to use it for personal gain.

The FCC is demanding that television stations broadcast more local programs for minority audiences in prime time, a condition that would substantially increase station expenses. The same FCC is proposing to limit the amount of advertising that stations may carry, a restriction that would decrease revenues.

A powerful committee of the Association of National Advertisers has begun a campaign to persuade television to reduce what it calls the "clutter" of commercial and promotional announcements. To thin out the commercials would require the raising of time charges. The same ANA rarely holds a convention without scheduling at least one speech deploring the high cost of television advertising at present rates.

A subcommittee of the House of Representatives is conducting an inquiry into broadcast editorializing. The members are united in wishing to impose some kind of regulation guaranteeing them a chance to appear in their own defense on any station that broadcasts anything that seems to oppose them. They all talk about "fairness," but they mean different things. Southern segregationists think the networks are undermining their cause in news programs and documentaries on civil rights. Liberals from other sections want to discourage or at least to counteract the expression of conservative opinion.

After presiding at a hearing on the subject of local television programing in Omaha, where no witnesses with serious grievances against the medium could be found, FCC Chairman E. William Henry concludes that the commission must stimulate the public to make more demands. By Henry's reasoning it is wrong for the people of Omaha to like what they see on TV. As *Broadcasting* magazine commented, the new Henry policy means that if the natives aren't restless, the FCC isn't doing its job.

All of these pressures are being applied in the absence of any significant evidence of public desire for reforms, although the "public interest" is invariably invoked as the reason for the pressures. Among some who are applying the pressures there may be a genuine desire for elevation of standards (as defined, of course, by themselves). Among others there are motives of ambition, status seeking or job protection.

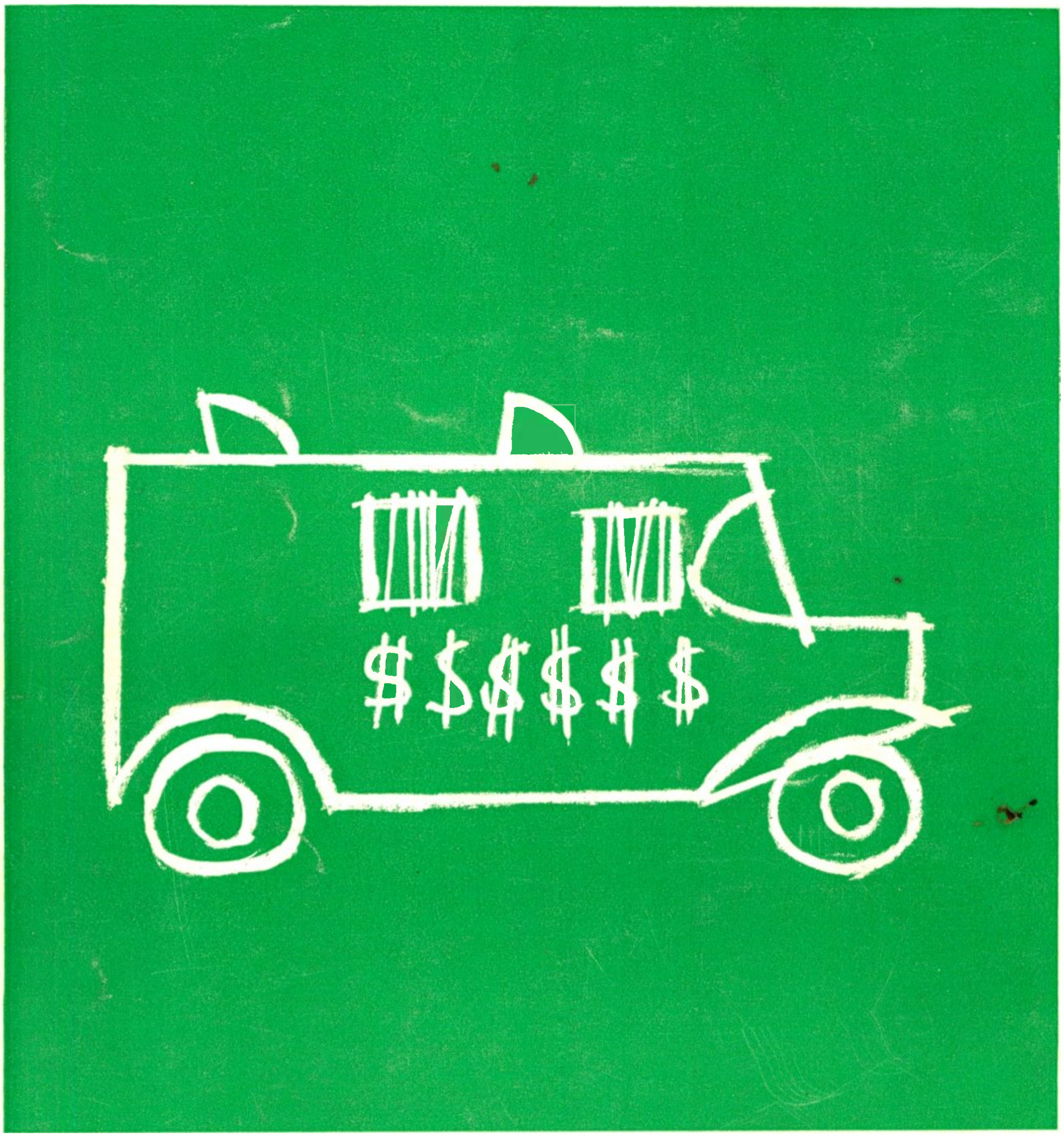
In this year's most glaring example of personal gain derived from criticism of broadcasting, two staff members who did much of the work in the well-publicized House hearings on ratings, wound up with private jobs in the field they had clobbered. Robert H. L. Richardson, who had been associate counsel for the House subcommittee that "exposed" the ratings services, was hired by the Gordon McLendon station chain to "consult" on the use of ratings. Rex Sparger, a subcommittee investigator, went to work for the Sindlinger audience survey firm, which was handled more gingerly than any other firm during the hearings.

The trick of using television baiting as a publicity device may not have been invented, but it certainly was perfected, by Newton N. Minow. Overnight Minow rose from obscurity to national prominence on the strength of one speech containing one dramatic phrase and a general indictment of everything on television. His brightly-lighted tenure as FCC chairman may not have gotten him his present job as executive vice president of Encyclopaedia Britannica Inc. (before joining the government he had represented the company as a lawyer), but neither did it serve to arrest his progress toward the executive suite.

Television has little choice but to learn to live with pressures of the kinds that are squeezing it now. Rival media are delighted to be accessories in any effort to embarrass or weaken the medium that has taken so big a bite of the public's time and the advertisers' spending. As long as a Minow or a Henry or an articulate congressman can think up bright new ways to criticize television, the newspapers and magazines will be sure the criticism gets around.

It's the penalty that television must pay for being the nation's most important communication medium.

World Radio History



Acquisitives* are big earners in Cleveland

Clevelanders rank second (26.4%) earning incomes over $10,000 annually among the nation's top twenty metro-county areas—just behind Washington, D.C. That's why Clevelanders have money to spend on luxuries of life.

*Ac-quis'-i-tive—given to desire, to buy and own.

ACQUISITIVES WATCH

WJW-TV

LOS ANGELES *KGBS*	PHILADELPHIA *WIBG*	CLEVELAND *WJW*	MIAMI *WGBS*	TOLEDO *WSPD*	DETROIT *WJBK*	STORER BROADCASTING COMPANY
NEW YORK *WHN*	MILWAUKEE *WITI-TV*	CLEVELAND *WJW-TV*	ATLANTA *WAGA-TV*	TOLEDO *WSPD-TV*	DETROIT *WJBK-TV*	