

TELEVISION

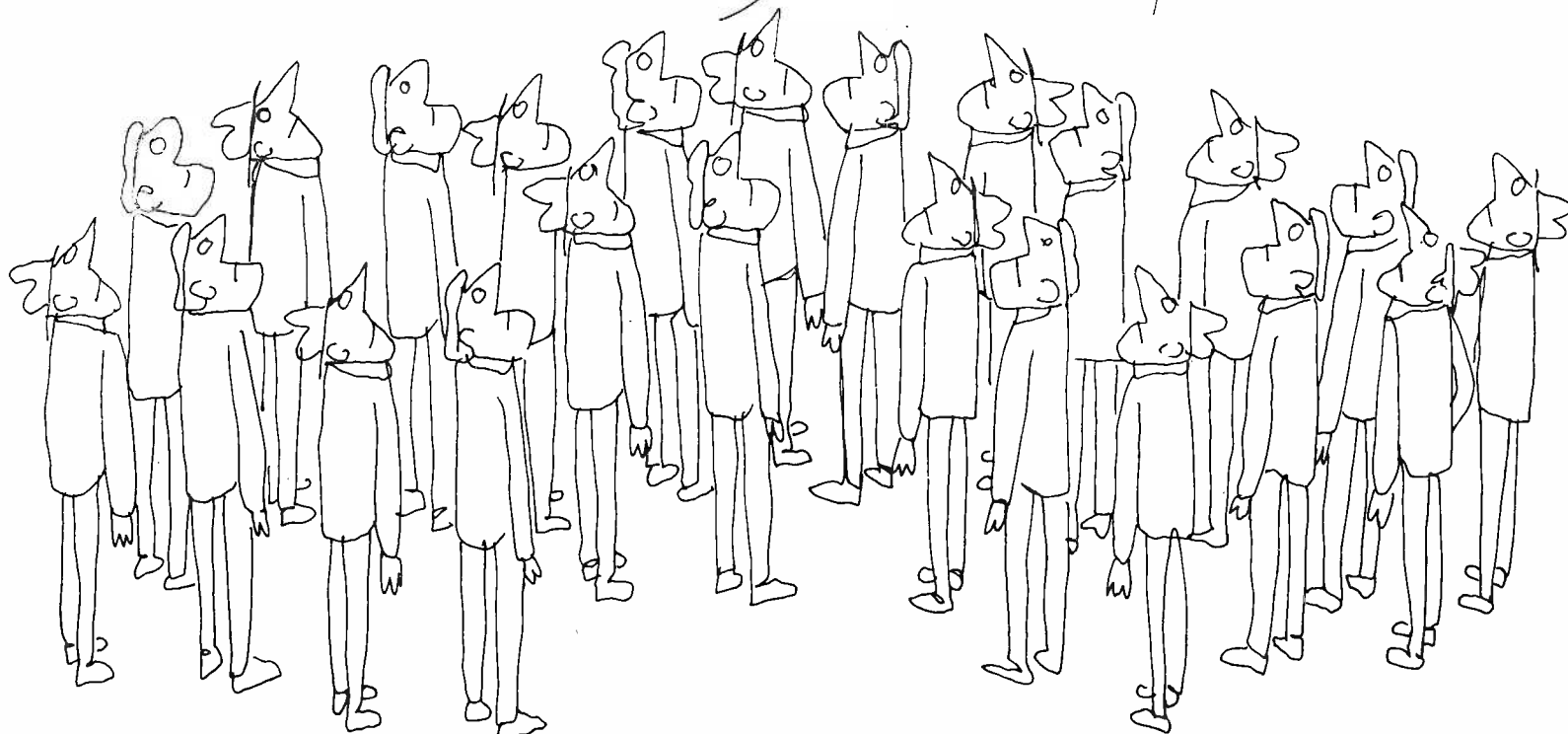
**GOING PUBLIC:
THE PROMISE, THE PERILS
IN TV'S HIGH FINANCE**

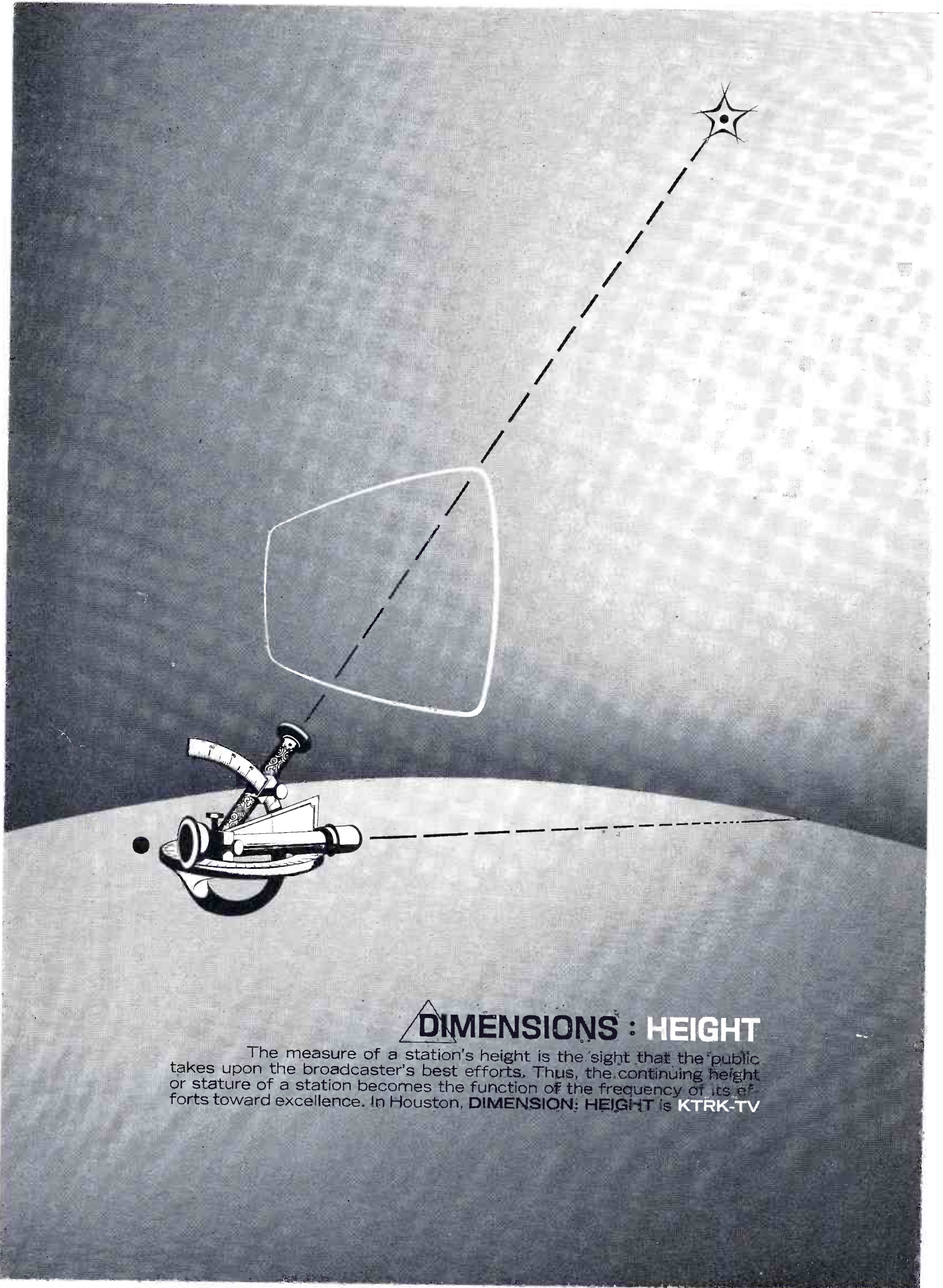
**SIMCA'S TWO MINUTES:
BEGINNING A NEW SERIES
ON HOW COMMERCIALS
ARE PRODUCED**

**MARKETS AND MONEY:
A 14-YEAR TRACK RECORD
ON TELEVISION REVENUES**

**MUST TV'S GRASP
FALL SHORT OF ITS REACH?
Or, is there an "optimum"
television schedule?**

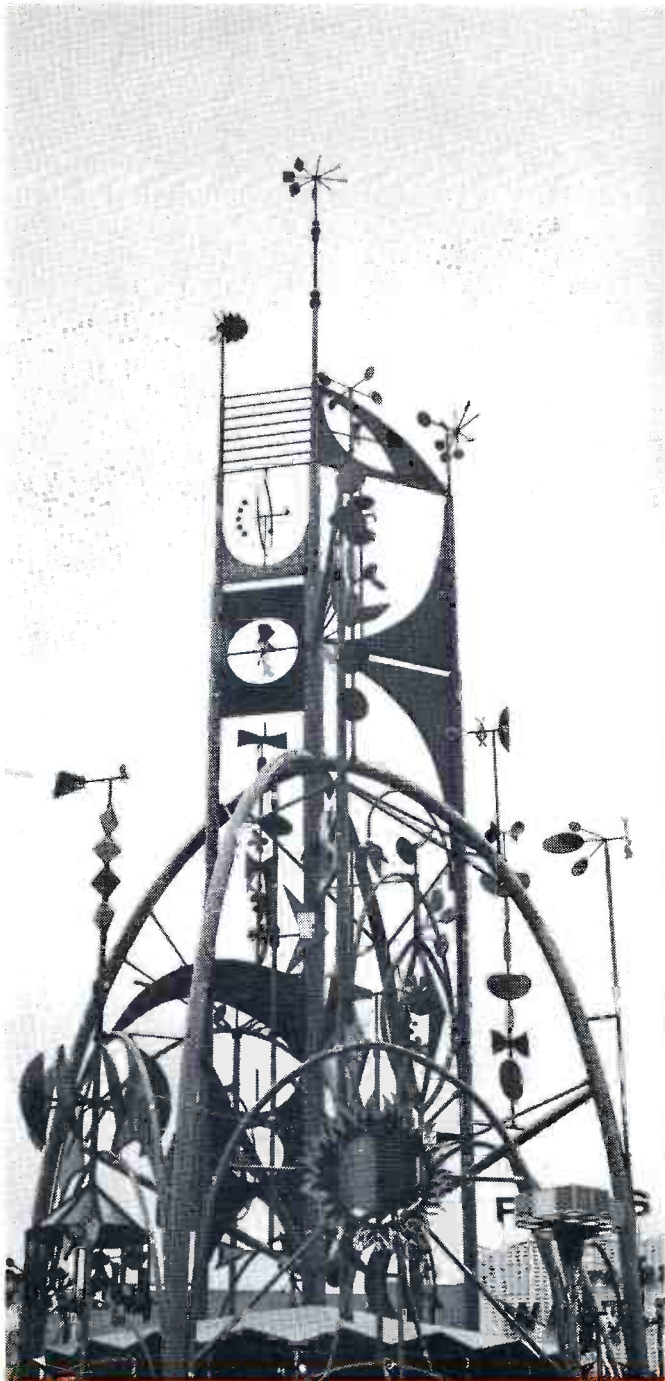
The reader has a chance
to make his own
in this month's issue





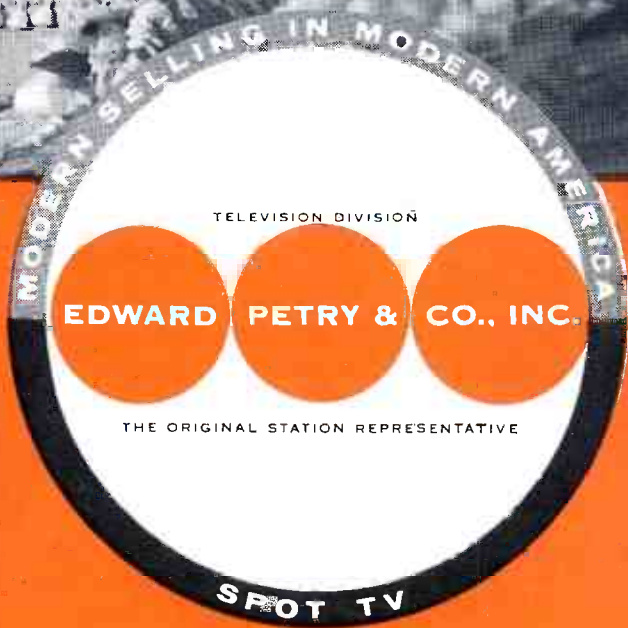
DIMENSIONS : HEIGHT

The measure of a station's height is the sight that the public takes upon the broadcaster's best efforts. Thus, the continuing height or stature of a station becomes the function of the frequency of its efforts toward excellence. In Houston, **DIMENSION: HEIGHT** is **KTRK-TV**



"It's a Small World"—A salute to UNICEF is featured in the Pepsi-Cola Pavilion at the 1964-1965 New York World's Fair.

Successful selling requires precision, flexibility and economy. These come with Spot Television. That's why you'll find more and more important national advertisers using Spot TV on these outstanding stations.



KOB-TV Albuquerque
WSB-TV Atlanta
KERO-TV Bakersfield
WBAL-TV Baltimore
WGR-TV Buffalo
WGN-TV Chicago
WLW-TV Cincinnati*
WLW-C Columbus*
WFAA-TV Dallas

WLW-D Dayton*
KDAL-TV Duluth-Superior
WNEM-TV Flint-Bay City
KPRC-TV Houston
WLW-J Indianapolis*
WDAF-TV Kansas City
KARD-TV Kansas State Network
KARK-TV Little Rock
KCOP Los Angeles

WISN-TV Milwaukee
KSTP-TV Minneapolis-St. Paul
WSM-TV Nashville
WVUE New Orleans
WTAR-TV Norfolk-Newport News
KWTV Oklahoma City
KMTV Omaha
WDBO-TV Orlando
KPTV Portland, Ore.

WJAR-TV Providence
WROC-TV Rochester
KCRA-TV Sacramento
KUTV Salt Lake City
WOAI-TV San Antonio
KFMB-TV San Diego
WNEP-TV Scranton-Wilkes Barre
WTHI-TV Terre Haute
KVOO-TV Tulsa
WTRF-TV Wheeling

*West Coast only

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

YES


Pro or con? One of the most hotly contested ballot issues ever to confront California voters is the upcoming Proposition 14, which would repeal the bitterly controversial California Fair Housing (Rumford) Act. Opposing billboards and bumper stickers are everywhere: battle lines are sharply drawn.

To cut through the barrage of partisan opinion and present both points of view in crystal-clear focus, on Saturday night, September 19, KNXT staged an hour-long live television debate, bringing together—for the first time—the leading spokesmen from both sides in a dramatic face-to-face confrontation.

NO



It was a historic broadcast. Never before has a debate dealing with a matter of such heated local interest been seen by so many people in the nation's number one state. Made available by KNXT to all California affiliates of the CBS Television Pacific Network, it was seen by an estimated 850,000 viewers (600,000 viewers within the KNXT area alone!)*

This unprecedented broadcast debate was just another example of the continuing, far-reaching programming in the public interest conceived and produced by CBS Owned **KNXT**  **2 LOS ANGELES**



*Based on ARB television estimates, subject to qualifications which KNXT will supply on request.

FOR A NEWS-HUNGRY PUBLIC

...THE LARGEST STAFF AND BEST FACILITIES IN OUR PART OF AMERICA

These are the men—and the machines—that collect, photograph, and broadcast WHIO news via AM, FM and TV. There is no comparable service in our part of the nation. The natural consequence: around the clock more news-hungry people listen to WHIO-AM and FM—watch WHIO-TV. Ask George P. Hollingbery to prove it.



TOM FRAWLEY—WHIO Radio/TV Director, current President of the Ohio Associated Press Broadcasters Association



DON WAYNE
Newscaster



PHIL DONAHUE
Newscaster



MAC McFARLIN
Newscaster



TOM ANDREWS
Newscaster



ANDY CASSELS
Newscaster Photographer



AL BROWN
Newscaster Photographer



CHUCK UPTHEGROVE
Photographer



The WHIO News Scout—first on the scene for at-the-scene reporting.



The WHIO Air Scout—puts our reporter only minutes away from all corners of our area.



WHIO COPTER for twice daily traffic reports with Lieutenant Russ Guerra, from the Dayton Police Traffic Bureau.



COX BROADCASTING CORPORATION stations:
WSB AM-FM-TV, Atlanta;
WHIO AM-FM-TV, Dayton;
WSOC AM-FM-TV, Charlotte;
WIOD AM-FM, Miami;
KTVU, San Francisco-Oakland.

WHIO-TV • CBS • CHANNEL 7

WHIO

WHIO-AM-FM • DAYTON, OHIO

FOCUS ON FINANCE

**More labor pains
for pay TV;
Agencies top the news**

It was a dreadful month for Subscription Television Inc. It was the kind of month investors have nightmares about, when most of the bubbles are punctured and the fizz of expectations goes flat. It was a month filled with defeats and loss of face, when even great splashes of publicity did more to revile than revive.

The Santa Monica, Calif., company's cruelest month began with the disclosure that its previously announced plan to show the home football games of four West Coast universities had gone astray for the 1964 season. The schools, all members of the Athletic Association of Western Universities, had decided to postpone delivery of their games to pay TV interests until the consequences could be given further study.

But that was only a prelude. The next setback was of much greater dimensions. By the middle of the month the embattled pay TV company, fighting a statewide drive aimed at outlawing the services it offers, was forced to "furlough" 143 of its 185 clerical employees. STV charged that the anti-pay TV campaign was responsible for the mass lay-offs. The company has been forced to spend heavily to fight against Proposition 15, an initiative that has been placed on California's Nov. 3 general election ballot. The proposition, which is supported by motion picture exhibitor interests, would invalidate state legislative action taken last year permitting the pay TV operation.

But the worst news came to STV on the 21st day of the month. That was the day STV had a lengthy front-page article written about it in the immensely influential *Wall Street Journal*. The piece was entirely downbeat, emphasizing STV's financial troubles. The headline on the jump page of the story indicates the tone: "Pallid Pay TV: Venture in California Runs Into A Financial Squeeze."

Said the *Wall Street Journal* article in part: "Right now the picture for Subscription Television looks anything but bright. It faces an immediate threat to its existence from the determined effort of pay TV opponents to make such programming illegal in the state. . . . The campaign is so intense that Subscription Television has been forced to earmark \$1 million in much-needed funds to com-

THE TELEVISION MAGAZINE INDEX to 66 television-associated stocks

	Closing Sept. 15	Change From Aug. 15 Points	%	Approx. Shares Outstanding	Market Capitalization
TELEVISION					
American Broadcasting-Paramount	43 $\frac{3}{4}$	+ 2 $\frac{3}{8}$	+ 6	4,586,000	\$ 200,638,000
CBS	42 $\frac{1}{8}$	+ 7 $\frac{1}{8}$	+ 2	19,334,000	814,445,000
Capital Cities Broadcasting	34 $\frac{7}{8}$	+ 3 $\frac{1}{4}$	+ 10	1,425,000	49,697,000
Cox Broadcasting	27 $\frac{3}{8}$	+ 5 $\frac{3}{4}$	+ 26	2,650,000	73,206,000
Gross Telecasting	26 $\frac{1}{4}$	+ 1 $\frac{1}{2}$	+ 1	400,000	10,500,000
Metromedia	38 $\frac{3}{8}$	+ 1 $\frac{1}{8}$	+ 3	1,817,000	70,182,000
Reeves Broadcasting Corp.	3 $\frac{3}{8}$	+ 1 $\frac{1}{4}$	+ 8	1,409,000	4,755,000
Scripps-Howard Broadcasting	23 $\frac{1}{2}$	+ 2 $\frac{1}{8}$	+ 10	2,589,000	60,842,000
Storer Broadcasting	49 $\frac{1}{2}$	+ 2 $\frac{1}{4}$	+ 5	2,008,000	99,396,000
Subscription TV Incorporated	6	- 6 $\frac{1}{2}$	- 52	3,029,000	18,174,000
Taft Broadcasting	39 $\frac{3}{4}$	+ 5 $\frac{3}{8}$	+ 17	1,635,000	64,991,000
Wometco Enterprises	32 $\frac{1}{4}$	+ 1	+ 3	1,768,000	57,018,000
TOTAL				42,650,000	\$ 1,523,844,000

TELEVISION WITH OTHER MAJOR INTERESTS

Avco	23 $\frac{7}{8}$	+ 7 $\frac{1}{8}$	+ 4	11,257,000	\$ 268,761,000
Boston Herald-Traveler	36 $\frac{1}{2}$	+ 1	+ 3	528,000	19,272,000
Chris-Craft	13 $\frac{3}{8}$	- 1	- 7	1,446,000	19,702,000
Cowles Magazine & Broadcasting	10 $\frac{7}{8}$	- 1 $\frac{1}{2}$	- 4	2,951,000	32,092,000
Crowell-Collier	24 $\frac{1}{2}$	+ 3 $\frac{1}{2}$	+ 2	3,396,000	83,202,000
General Tire	22 $\frac{1}{4}$	+ 1 $\frac{1}{4}$	+ 1	16,719,000	371,998,000
Macfadden-Bartell	6 $\frac{5}{8}$	+ 1 $\frac{1}{8}$	+ 2	1,722,000	11,408,000
Meredith Publishing	31 $\frac{7}{8}$	+ 3 $\frac{1}{8}$	+ 1	1,331,000	42,426,000
Outlet Company	32	+ 4 $\frac{1}{2}$	+ 16	497,000	15,904,000
Rollins Broadcasting	67 $\frac{1}{2}$	+ 14 $\frac{1}{4}$	+ 27	958,000	64,665,000
Rust Craft Greeting Cards	12 $\frac{3}{8}$	+ 1 $\frac{1}{8}$	+ 1	727,000	8,997,000
Time Incorporated	55 $\frac{3}{8}$	+ 5 $\frac{1}{2}$	+ 11	6,560,000	361,620,000
TOTAL				48,092,000	\$ 1,300,047,000

PROGRAMING

Allied Artists	21 $\frac{1}{4}$			932,000	\$ 2,097,000
Columbia Pictures	21 $\frac{7}{8}$	- 7 $\frac{1}{8}$	- 4	1,715,000	37,516,000
Desilu	7 $\frac{3}{8}$			1,214,000	8,953,000
Walt Disney Productions	45	+ 4 $\frac{1}{2}$	+ 11	1,780,000	80,100,000
Filmways	11 $\frac{1}{2}$	+ 2 $\frac{5}{8}$	+ 30	619,000	7,119,000
Four Star Television	5			666,000	3,330,000
MCA	45 $\frac{3}{4}$	+ 7 $\frac{1}{8}$	+ 2	4,561,000	208,666,000
MGM	39	- 1 $\frac{1}{4}$	- 1	2,588,000	100,932,000
Medallion Pictures	9 $\frac{1}{4}$	- 9	- 49	594,000	5,495,000
National Telefilm Associates	1 $\frac{1}{8}$	- 1 $\frac{1}{8}$	- 60	1,670,000	209,000
Official Films	3 $\frac{1}{4}$	- 1 $\frac{1}{8}$	- 20	2,797,000	2,098,000
Paramount Pictures	56 $\frac{3}{4}$	+ 1 $\frac{1}{8}$	+ 2	1,653,000	93,808,000
Walter Reade-Sterling	2 $\frac{1}{2}$	- 1 $\frac{1}{8}$	- 3	1,545,000	3,187,000
Republic Corporation	7 $\frac{5}{8}$	- 1 $\frac{1}{8}$	- 2	2,453,000	18,704,000
Screen Gems	19	- 1 $\frac{1}{8}$	- 1	3,173,000	60,287,000
Seven Arts Productions Ltd.	15	+ 1 $\frac{1}{8}$	+ 8	1,737,000	26,055,000
Trans-Lux Corp.	12	+ 3 $\frac{1}{4}$	+ 7	718,000	8,616,000
20th Century-Fox	27 $\frac{5}{8}$	+ 2 $\frac{1}{4}$	+ 9	2,701,000	74,615,000
United Artists	36 $\frac{1}{4}$	+ 5 $\frac{3}{8}$	+ 13	1,962,000	70,877,000
Warner Bros. Pictures	18 $\frac{7}{8}$	+ 2 $\frac{1}{8}$	+ 13	4,850,000	91,544,000
Wrather Corp.	3 $\frac{1}{8}$	+ 1 $\frac{1}{4}$	+ 9	1,753,000	5,478,000
TOTAL				41,681,000	\$ 909,686,000

MANUFACTURING

Admiral	15 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	+ 2	2,411,000	\$ 37,371,000
Ampex	16 $\frac{1}{2}$	- 1 $\frac{1}{4}$	- 7	7,839,000	129,344,000
Emerson Radio	10 $\frac{1}{4}$	- 1 $\frac{1}{4}$	- 2	2,259,000	23,155,000
General Electric	87 $\frac{5}{8}$	+ 6	+ 7	90,114,000	7,896,239,000
Magnavox	28 $\frac{3}{4}$	- 1 $\frac{3}{4}$	- 6	7,365,000	211,744,000
Minnesota Mining & Manufacturing	56 $\frac{3}{4}$	- 2 $\frac{1}{4}$	- 4	52,525,000	2,980,794,000
Motorola	88	- 1 $\frac{3}{8}$	- 2	4,030,000	354,640,000
RCA	31 $\frac{5}{8}$	+ 1 $\frac{1}{2}$	+ 2	52,520,000	1,660,945,000
Reeves Industries Incorporated	23 $\frac{3}{4}$	- 1 $\frac{1}{4}$	- 8	3,237,000	8,902,000
TelePrompTer	6 $\frac{3}{4}$	- 1 $\frac{1}{4}$	- 4	762,000	5,144,000
Westinghouse	37 $\frac{5}{8}$	+ 1 $\frac{5}{8}$	+ 5	36,258,000	1,364,207,000
Zenith	66 $\frac{3}{4}$	+ 3 $\frac{1}{4}$	+ 1	9,199,000	614,033,000
TOTAL				268,519,000	\$15,286,518,000

SERVICE

C-E-I-R Incorporated	10 $\frac{3}{8}$	- 2 $\frac{1}{2}$	- 19	1,555,000	\$ 16,133,000
Comsat	36 $\frac{1}{4}$	- 1 $\frac{1}{2}$	- 1	10,000,000	362,500,000
Boyle Dane Bernbach	24 $\frac{5}{8}$	- 2 $\frac{3}{8}$	- 9	997,000	24,551,000
Foote, Cone & Belding	18 $\frac{5}{8}$	+ 1	+ 6	1,741,000	32,426,000
General Artists Corp.	6	+ 1 $\frac{1}{8}$	+ 23	600,000	3,600,000
MPO Videotronics	6 $\frac{1}{2}$	- 5 $\frac{1}{8}$	- 9	469,000	3,049,000
MovieLab Incorporated	14 $\frac{1}{4}$	+ 3 $\frac{1}{4}$	+ 6	368,000	5,244,000
A. C. Nielsen	61	+ 1 $\frac{1}{4}$...	1,710,000	104,310,000
Papert, Koenig, Lois	12 $\frac{1}{2}$	+ 5 $\frac{1}{8}$	+ 5	512,000	6,400,000
TOTAL				17,952,000	\$ 558,213,000

GRAND TOTAL FOR LIST

418,894,000 \$19,578,368,000

*Change is from offering date, Aug. 24, 1964.

Market data prepared by Roth, Gerard & Co.

FINANCE *continued*

bat the petition. Polls indicate the vote may be close. . .

"An adverse vote wouldn't in itself put Subscription Television out of business; the company could turn to the courts for help or move to another state. But such actions could be costly and the concern is hardly in a position to endure any extra financial stress. Mr. Weaver [company president Sylvester (Pat) Weaver] says that Subscription Television already has spent or committed well over \$16 million of its original cash pile of \$21.5 million.

"The drain on cash resources remains heavy . . . it's estimated that . . . losses are running at \$10,000 a day and it seems certain that it will be several months—at best—before the company can expect to be in the black."

Such a dour evaluation hardly could be expected to start a run on the company's stock and even days before the *Journal's* piece was published, STV was slumping badly on the stock market. Of the 66 companies (one stock, Doyle Dane Bernbach, has been added this month but another, Goodwill Stations, has been dropped) listed by the TELEVISION MAGAZINE index, STV showed the biggest price drop-off for the August 15-September 15 period. (Technically, National Telefilm showed a greater percentage of loss, but because this stock is selling at the infinitesimal price of $\frac{1}{8}$ and its price change from one month to the next amounted to only minus $\frac{3}{16}$, the percentage figure is not really representative.) Closing at $121\frac{1}{2}$ on Aug. 15, STV fell off 6 points or 52% by the close of business on Sept. 15. What happened to the stock in the days that followed the dire newspaper pronouncements will have to wait for next month's examination of the situation.

■ On an overall view the TELEVISION index of stocks was rising decidedly. Of the 66 companies evaluated, 37 of them registered gains, compared to only 23 last month, while 25 showed losses. In the previous survey period 36 companies had slipped off the previous month's marks. Registering no change in price were four stocks, three fewer than last month.

Not surprisingly, Rollins Broadcasting once again, as it has been doing since spring, came up with the biggest rate of increase for the month. The diversified station group operator, which early this year was selling as low as $14\frac{1}{4}$, finished the month at $67\frac{1}{2}$, an increase from Aug. 15 of 27%.

This hardly tells the full story of this amazing stock's performance in the last 30 days. At one point during the month, Rollins was reaching for the heights, selling at an all-time high of 79. It was to be a somewhat short-lived visit to this

rarified point. The American Stock Exchange came out with an advisory to members that before accepting orders for short sale in the common stock of Rollins, selling brokers would have to be able to make delivery to purchasers by the fourth business day following the date of the transaction.

The advisory, apparently, was a reflection of the wave of short selling that was threatening to engulf the company. (Short selling is done in anticipation that the price of the stock will be considerably lower at a future date.) Rollins did fall off 7 points on Sept. 10, and at the close on Sept. 15 it looked like it was heading down still further.

It was an eventful month for Rollins in still other respects. The company finally completed its \$62.4 million acquisition of the Orkin Exterminating Co. [see "Focus on Rollins Broadcasting," TELEVISION MAGAZINE, September 1964], and at the same time reported that earnings, revenues and cash flow reached new peaks in the first quarter. Later in the month, Rollins' annual meeting was held in Wilmington, Del., and O. Wayne Rollins, president of the company, indicated that further steps would be taken towards more diversification. A CATV system in northern Delaware, "the most ambitious of its kind in the country," was said to be waiting final approval from the city of Wilmington before being implemented.

Next biggest gainer on the monthly barometer of TV-associated stock performances was Cox Broadcasting. Cox jumped 25% on the strength of a $5\frac{3}{4}$ point price rise. It was a memorable month for Cox, too, for \$20 million purchases are not particularly common. That's how much Cox paid for television station wnc Pittsburgh, more than anyone has ever paid for a single TV station before. The acquisition, which was made from the P. G. Publishing Co., publishers of the *Pittsburgh Post-Gazette & Telegraph* and the Brennen family of Pittsburgh, greatly enhances Cox's market position and makes the company one of the most powerful group organizations in the country [for more about Cox see "Focus on Cox Broadcasting," page 12A].

■ On the subject of milestones, Doyle Dane Bernbach Inc., the nation's 18th largest advertising agency, celebrated a big one a few weeks back. It became the third agency since 1962 to go public. Considering that the records go back 33 years before trace of another publicly owned agency can be found (Albert Frank-Guenther Law has been publicly owned since 1929, but currently this reportedly amounts to only a negligible percentage of its stock) it might not be adventuresome to say a trend may be in the making.

DDB placed 247,080 shares of Class A, \$1 par value, priced at \$27 per share on

the market on Aug. 24. The issue, which has a current market value of more than \$6.6 million, was soon oversubscribed and the books closed.

Of the total shares, all but 25,000 were marketed to the public. The remaining shares were offered to DDB employees at \$25.38 a share. The agency received none of the proceeds of the sale. They went to 25 selling stockholders, with the largest single block of stock, more than 63,000 shares, offered by Ned Doyle, executive vice president and a director of the agency.

DDB, which according to *Broadcasting* magazine had broadcast billings last year of \$21.4 million, representing 29% of the agency's total billings, closed on Sept. 15 at $24\frac{5}{8}$, down 9% from its opening price. The agency's stock is traded over-the-counter.

The two agencies that preceded DDB to the public starting gate in recent years were also in the forefront of the financial news last month. Foote, Cone & Belding, the self-proclaimed "largest publicly owned advertising agency in the country," proposed a five-for-four stock split which would increase its total shares in the hands of the public to more than 600,000. That particular figure is not an accidental one. It's the amount needed to meet one of the standards required for a listing on the New York Stock Exchange and that is where FC&B seems definitely headed.

The agency's stock split proposal will be voted on by shareholders in New York later this month. Already voted and passed—by the board of directors—is an increased dividend at the rate of 14 cents quarterly on each split share, or the equivalent of $17\frac{1}{2}$ cents on each share now outstanding, an increase from 60 cents to 70 cents per share annually.

Not to be outdone, the directors of Papert, Koenig, Lois also proposed a stock split, this one on a three-for-two ratio. As a means of making way for the split, the agency hopes to increase the number of Class A shares by 200,000 and Class B shares by 41,818. Both matters were scheduled to be voted on by shareholders at a meeting Sept. 28.

■ The Big Board said hello to one of the more prominent TV-associated stocks last month. The Communications Satellite Corp. began trading on the New York Stock Exchange on Sept. 8. Its ticker symbol is CQ. Later in the month the company held its first stockholders meeting.

And TELEVISION's index said goodbye to Goodwill Stations as a market entry. The company, which had sold all its stations — \$15,141,330 worth to Capital Cities Broadcasting, \$6 million worth to WJRT Inc.—mailed liquidation notices to its stockholders last month. At \$30 per share for the 692,000 shares outstanding (a neat \$20,760,000), it was a no tears parting. END

**A
FEAST
FOR
THE
EYES!**

Television's finest season lights up...

The great stars return...



Jackie Gleason, Lucille Ball, James Arness, Shirl Conway, Zina Bethune, Danny Kaye, Andy Griffith



Lassie, Allen Funt, Irene Ryan, John Daly, Walter Cronkite, Dick Van Dyke



Eric Fleming, Don Knotts, Alan Young, Mr. Ed, Ed Sullivan, Bud Collyer, Raymond Burr



E. G. Marshall, NFL Football, Red Skelton, Allen Ludden, Bea Benaderet, Clint Eastwood



Mary Tyler Moore, Ray Walston, Eric Sevareid, Frank Fontaine, Buddy Ebsen, Bill Bixby

And new pleasures begin...



Joey Bishop, Carol Burnett, Paul Ford



Craig Stevens, Jim Nabors, Bob Cummings, Julie Newmar



John McGiver, Fred Gwynne, Bob Newhart



Gary Merrill, Harry Guardino, Cara Williams, Barbra Streisand



Bob Denver, Steve Allen, Richard Crenna

Once again the nation's screens are aglow with the images of the CBS Television Network's new schedule—collectively the strongest program line-up ever presented at the opening of a new season.

For the nation's viewers it offers an incomparable feast of entertainment and information. For the Network's advertisers it is a latch key into the homes of the nation's largest audiences.* For the Network's affiliated television stations across the country it is the assurance of local audience and advertising loyalty in each of their respective communities.

The new schedule is an exciting spectrum of last season's most compelling entertainment enriched by new delights and adventures. It will present a refreshing group of new comedies—The Baileys of Balboa, The Cara Williams Show, Gilligan's Island, Gomer Pyle-USMC, The Joey Bishop Show, Many Happy Returns, The Munsters and My Living Doll.

A new concept of variety programming—The Entertainers—will bring to the screen a permanent repertory company of top stars. Viewers will encounter unforgettable moments of suspense and emotion in a new trio of powerful dramas: Mr. Broadway, The Reporter and Slattery's People.

The 94 NFL Professional Football games will again be seen exclusively on the CBS Television Network, and CBS News through its regular daily broadcasts, documentaries and coverage of special events will continue to provide the most informed reports and assessment of world events available to the television audience.

All in all, the Network's new program schedule reaches out hour by hour and night by night to excite and gratify the varied tastes and interests of a diverse society.

*Largest for nine straight years, based on NTI estimates of average audiences, 6-11 pm, seven nights, subject to qualifications available on request.



FOCUS ON COX BROADCASTING

THE road towards going public is often paved with high hopes and capital gains, but ever since last April, when Cox Broadcasting Corp. put its first stock issue on the market, hopes have been translated into action and capital gains have conceded to capital investment. The results apparently have been worthy of the effort. For in only the last three months, Cox's shares have increased in price from 20¼ to 27⅝ (as of close Sept. 15), a net gain of 35%.

Nor is that all. For the company last month plunked down \$20.5 million for WNC Pittsburgh, an NBC-TV affiliate in the nation's ninth ranking market and a sure-shot black-ink property which will not show up on the Cox ledgers until next year. And if the ambitious plans now being fermented in the executive suite of the company's handsome Atlanta headquarters are realized, Cox is well on its way towards elevating still more its already accepted status as a power among station group operators.

It all began 30 years ago when former Ohio Governor James M. Cox, the unsuccessful Democratic candidate for President in 1920 (his running mate was Franklin D. Roosevelt), bought a radio station in Erie, Pa., then moved it to Dayton, Ohio. That was WHIO. Within eight years Cox added two more radio

stations in Atlanta (WSB) and Miami, Fla. (WIOD), to a newspaper empire that included the *Atlanta Journal and Constitution*, the *Dayton News and Journal-Herald*, the *Miami Daily News* and the *Springfield (Ohio) Daily News and Sun*. By the start of this year Cox had expanded still more, could claim ownership of seven newspapers, eight radio stations (four AM and four FM), four television outlets (WSB-TV Atlanta; WSOC-TV Charlotte, N. C.; WHIO-TV Dayton and KTVU San Francisco) and four community antenna TV companies.

This communications complex was reorganized last February to comprise all the broadcast and community TV cable properties under the Cox Broadcasting Corp. banner, went public in April and joined the New York Stock Exchange list on July 20. Under conditions of the new corporate setup, the Cox family, through its various newspaper holdings, still controls 63% of the 2,650,000 company shares outstanding, with about 3,000 stockholders owning the remainder.

The driving force behind the new company and a prime reason for its continual rise is 56-year-old J. Leonard Reinsch, a debonair Democrat of outspoken views and a broadcaster of widely acknowledged skills. Reinsch, a 40-year veteran of the broadcasting busi-



J. LEONARD REINSCH

The man on the move for Cox

ness, and for 23 years executive director of the Cox stations, is president and operating head of Cox Broadcasting Corp. James M. Cox Jr. (his father, the founder of the company, died in 1957 at the age of 85) is chairman. Reinsch, who receives \$100,000 a year and owns 5% of the company through his own Jayren Corp., is responsible for the day-to-day operations of Cox Broadcasting.

His career parallels the growth of the

Sensitivity is a most important quality for a medium that intimately

reaches every member

of the family. Through a

carefully planned balance

of network programming and

live local productions, WRGB

strives to be sensitive to the

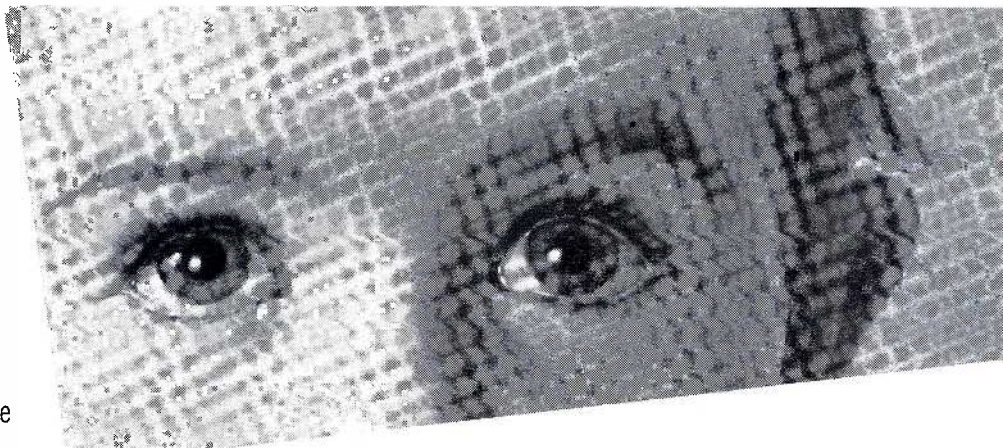
desires of all of its viewers—from the curious child seeing television for the first time to the

retired couple who watch television as a major pastime. Sensitivity, perception and judgment are

qualities that help WRGB maintain its leadership in the vital

Northeastern New York and Western

New England area.

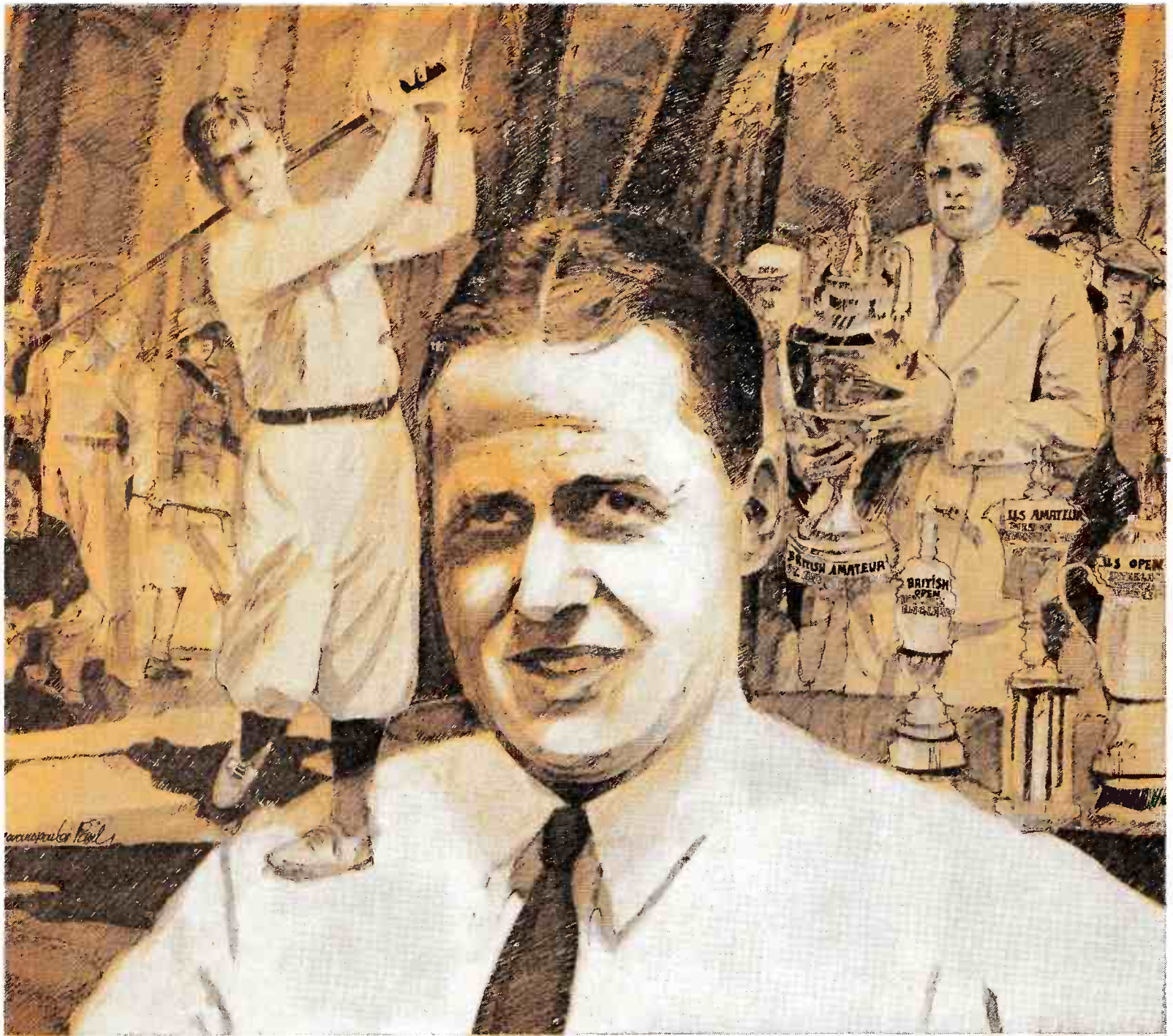


WRGB

A GENERAL ELECTRIC STATION

Albany ■ Schenectady ■ Troy

THE KATZ AGENCY, INC.
National Representatives



What makes a great salesman?

Personal magnetism, complete dedication and a genius for the game of golf, made Robert Tyre Jones the idol of millions. "Bobby" Jones won his first tournament at the age of nine. From the time he was twenty-one to the day he retired, he was never without a national title. In the last nine years of his career, he played in twelve national open championships in this country and Great Britain, finishing first or second eleven times.

Bobby Jones, considered by experts as the world's greatest amateur golfer, capped his amazing career by winning the Grand Slam of golf. He won the Open and Amateur Championships of both the United States and Great Britain in a single year. This was an achievement that stands today without parallel, not only in golf, but in the entire recorded history of sports. Bob Jones was a credit to the sports world and a great salesman for the game of golf.

Bob Jones was a *real* champion and a great competitor. The Storer stations are champions, too, competing successfully in their local markets through programming designed to interest more listeners and create more sales. This is accomplished through public interest broadcasts, vital editorials and programming keyed to local needs and preferences. In Atlanta, Storer's great salesman is WAGA-TV, an important station in an important market.

	LOS ANGELES KCBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WHN	TOLEDO WSPD	DETROIT WJBB
	MIAMI WVGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBB-TV

COX *continued*

broadcasting industry. At 16, he began as a station announcer for WLS in Chicago, soon moved on to continuity writing and then to a succession of jobs that included publicity, program production and coordination for commercial shows.

In 1931, when television was still 99% fantasy, Reinsch was able to carve for himself a rare slice of experience. He appeared on camera on WMAQ Chicago, one of the first experimental TV stations in the nation. Thus, three years later, when the senior Mr. Cox was looking for a young man with plenty of experience to organize his newly ac-

quired station in Dayton, nobody had better qualifications than Reinsch.

Then, in 1944, when Reinsch was directing Cox's radio operations from Atlanta, a thunderbolt from the world of politics struck. It came via a telephone call from President Roosevelt to his old friend Governor Cox. "Send me your radio man, Jim," Roosevelt was reported to have said, and Reinsch found himself smack in the middle of that year's convention and the President's subsequent campaign against Thomas E. Dewey. For Reinsch it was the making of a new, supplementary career, one that has given him added fame and plaudits. He gave Harry S. Truman a large helping hand to the Presidency in 1948 and is

credited with devising the formula for the unique Kennedy-Nixon debates.

In researching his book, "The Making of the President—1960" (Atheneum Publishers, 1961), Theodore S. White examined Reinsch's part in the molding of the John F. Kennedy image and then cited him as "the Democrats' master TV-and-radio strategist." An organizer of exceptional ability, Reinsch was executive director of the last three Democratic conventions and is still called occasionally to Washington to advise President Johnson in matters pertaining to TV appearances.

Under Reinsch's bold hand, Cox has been making some aggressive moves in the station operation competition. In the last year the group has moved into two of the country's top 10 markets and turned itself from a plodding three-TV station operator into a high-stepping five-TV station power. The company's \$12,360,000 purchase of KTVU Oakland-San Francisco (the number seven TV market) from Ward D. Ingram, William D. Pabst, Edwin W. Pauley and others, has to be chalked up as a television coup.

Last month's purchase of WRC from the P-G Publishing Co. (*Pittsburgh Post-Gazette* and *Sun Telegraph* and the *Toledo Blade*) and the H. Kenneth Brennen family was no less bold or consequential. The Pittsburgh station long has been considered one of the better station properties in the country. As an indication of this Cox had to bid long and hard for the station against at least one other major group operator, despite offering more money for it than has ever been paid for a single station.

Some financial observers believe that Cox paid too much, but that figures to be dependent on the soundness of its payout estimates and on the fortunes of time. The company's financial being, at least, is robust. Its growth is far ahead of the industry. In the five-year period up to 1963, Cox's operating revenues jumped a whopping 119% to \$18.4 million. And net income kept pace. Last year, Cox earned close to \$2.4 million, or 13%, on its operating revenues. Based on the 2,650,000 shares now outstanding, and including revenues from the latest acquisition in Pittsburgh (still awaiting FCC approval), Cox's pre-tax per share earnings next year, according to some Wall Street sources, should be about \$1.80, or about 60 cents per share more than 1963's yield.

As another indication of Cox's financial health, its pre-tax profit margin has averaged 30.5% in the five-year period from 1959 to 1963. That's considerably better than the norm. According to the FCC annual financial report for 1962, the networks' pre-tax profit margin was 14.8%, while the 539 non-network owned stations averaged 27.4%.

Cox, in recent years, has been making dynamic moves to do what comes naturally in a fixed cost industry realizing



DELIVERED BY **WREX-TV Channel 13**

NEW DEVELOPMENT

- New Chrysler assembly plant
— 6000 new jobs in 1964
- New \$8 million hospital.
- New Gates Rubber Plant,
Freeport, Ill. — 500 new jobs.

THE MARKET

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- \$1,480,547,000 market.

*WREX-TV COVERAGE

- 54 of the top 57 shows
- Noon to 4 p.m. — 79% of audience
- 6:30 p.m. to 10:00 p.m. — 56% of audience.

Remarkable
ROCKFORD, ILL.

WREX-TV **13**
abc

*As verified by A.R.B. Oct. 27 — Nov. 19, 1963 audience measurement data are estimates only—subject to defects and limitations of source material and methods. Hence, they may not be accurate of the true audience.

JOE M. BAISCH,
V. P. & GEN. MGR.
Represented by H.R.
Television, Inc.

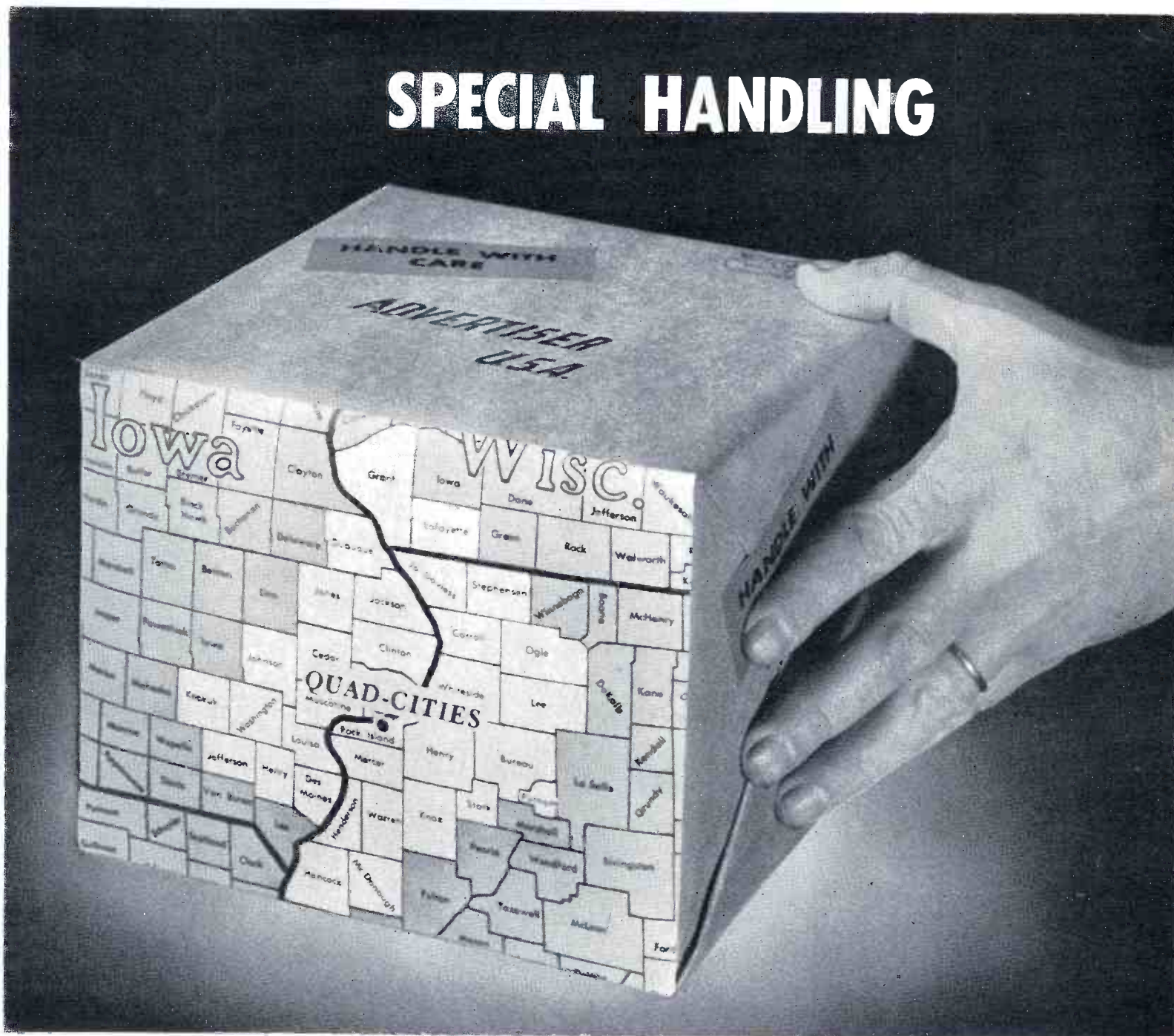
MEMBER
GANNETT
GROUP

WDAN
Danville, Ill.
WHEC — WHEC-TV
Rochester, N. Y.

WINR — WINR-TV
Binghamton, N.Y.
WREX-TV
Rockford, Ill.

DAVENPORT, IOWA (WOC-TV) BELONGS ON YOUR TOP 50 LIST

SPECIAL HANDLING



THIS IS THE 50th MARKET —
and WOC-TV delivers it!

The final 1963 FCC spot TV revenue figures rank the QUAD-CITIES (Davenport-Rock Island-Moline) as #50.

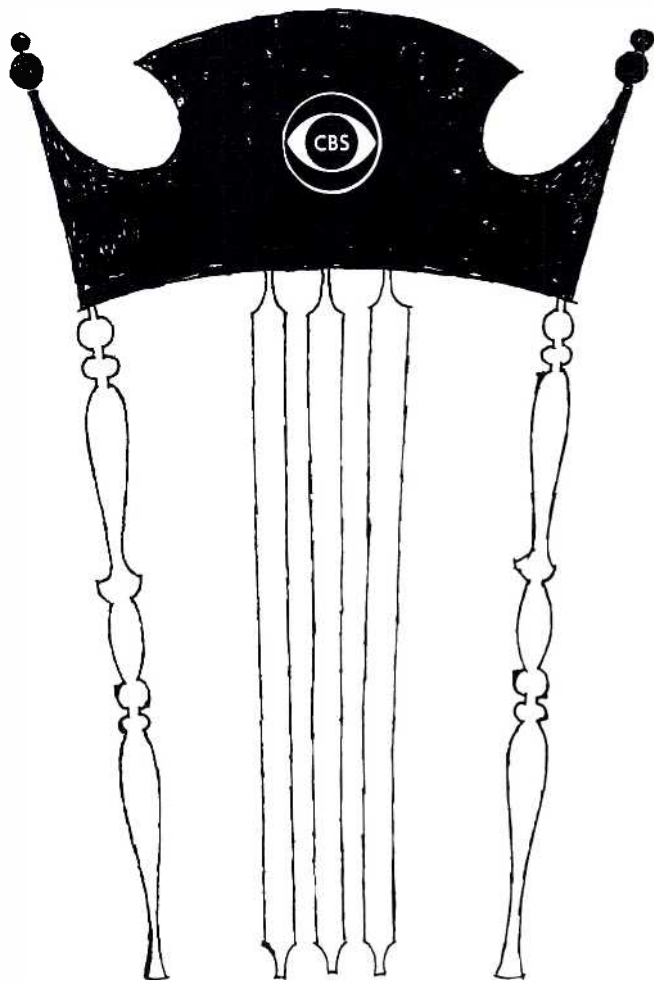
WOC-TV has long served this market — the largest of any between Chicago and Omaha, Minneapolis and St. Louis. Retail sales of more than 1½ billion dollars annually deserves *special handling* and it gets just that from WOC-TV and so do you!

WOC TV 6

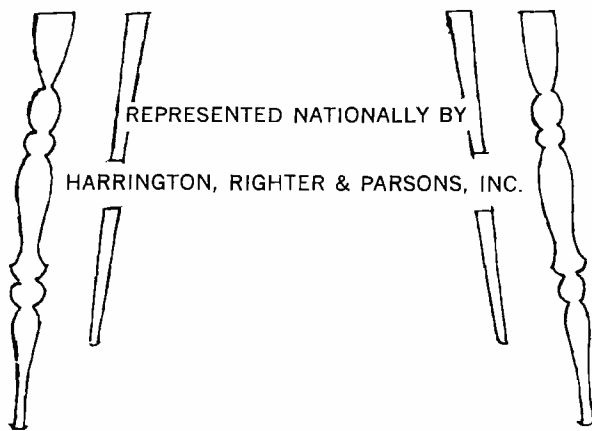
Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

SERVING THE QUAD CITY MARKET

DAVENPORT, BETTENDORF/ROCK ISLAND, MOLINE, EAST MOLINE



This is your seat in a big game. The 34-county market surrounding Portland, Oregon spends \$106 million annually for furniture and appliances. **KOIN-TV** is the only station that gives you coverage in all 34 counties. If you want a BIG share of the Oregon action, buy the BIG influence station, **KOIN-TV**.



REFERENCES: Sales Management Survey of Buying Power, June 1964; NCS, 1961.

COX *continued*

a high cash flow and extraordinary profits—diversify. CATV is what the company is most interested in and already has both feet in the door of. Now, through its Cox Cablevision subsidiary, Cox Broadcasting is serving 10,000 homes in Lewiston, Lock Haven and Tyrone, all in Pennsylvania, picked up 9,000 subscribers last June when it acquired Clatsop (Ore.) Television for \$1,750,000. In addition, Cox has 9,500 more northwestern customers in Washington, a 50% interest in a franchise application for Lima and Findlay, Ohio, a 25% interest in systems blueprinted for Redding and Red Bluff, Calif., and a full franchise application pending for Daytona Beach, Fla. Another franchise application, this one for Dayton, Ohio, has been tabled by the city's governing council.

Key man in the CATV operation is William Marcus Bartlett, who joined radio station WSB in 1930, eventually became manager of the Atlanta outlet's TV companion, then a year ago took charge of the CATV activities.

Another prominent figure in the company is its secretary-treasurer, Clifford M. Kirtland Jr., a Harvard graduate who spent seven years with Transcontinent Television Corp. before joining Cox. "Eventually," says Kirtland, "we hope to go well beyond the scope of communications so that we will have an operation comparable to Metromedia."

In proof of this goal, Cox, it's indicated, is shopping for a small manufacturing company to produce CATV equipment, such as amplifiers and cables. In addition, the communications corporation is taking a good hard look at microwave broadcasting, likes what it sees, plans to carry New York programs to Tyrone, Pa., Chicago telecasts to Findlay, Ohio. Moreover, the Cox-owned Video Service Co. has won the bidding to service certain Pennsylvania educational TV stations.

According to one Wall Street analyst, Cox today is in "excellent field position," able to acquire two more UHF and three AM-FM stations before exceeding the FCC's multiple ownership limits. Cox now is also in a position, the stock market expert points out, to "trade up" in the TV field for stations with higher revenues, better growth potential.

And there's still another interesting possibility for further expansion in Cox's future. Atlanta, the city where the company makes its base, has built an \$18 million sports stadium. Next year, civic leaders maintain, major league franchises in both baseball and football will move to the city. What has Cox got to do with this?

"You might say," says company treasurer Kirtland cautiously, "that we have a general interest in some day acquiring a profitable sports franchise." **END**

*Television is the only
efficient way to reach the
49-county North Florida/
South Georgia regional market,
and WJXT, Jacksonville
is the only television station
to blanket the total area*



THE FIRST TELEVISION STATION TO PRESENT
DAVE GARROWAY, HUGH DOWNS, AND KUKLA,
FRAN AND OLLIE TO A NATIONWIDE AUDIENCE.
THE FIRST TELEVISION STATION TO BROADCAST
ALL LOCAL, LIVE PROGRAMS IN COLOR. **THE FIRST**
COMMERCIAL TELEVISION STATION TO TELEVISION
COLLEGE COURSES FOR CREDIT. **AND NOW** CHI-
CAGO'S FAMED **WNBQ** BECOMES **THE FIRST** TELE-
VISION STATION TO CHANGE ITS CALL-LETTERS TO

WMAQ-TV

On August 31, Chicago's WNBQ took on a new designation, WMAQ-TV. Of course, the new call-letters are already quite familiar; except for the "TV" tag, they are identical with those of the station's radio counterpart. But the

two NBC stations have more than call-letters in common. Both are celebrated for their pioneering, their programming quality and their leadership in news reporting. In sum, they represent the very highest standards of broadcasting.

STILL CHANNEL 5  IN CHICAGO
OWNED

FOCUS ON NEWS

Industry plays
Solomon; Brodtkin
tosses out clock;
Hope sells stock;
Business bouncy

POLITICAL controversy became very much a part of the American scene as summer ended, forcing the industry to play Solomon. Two of the "fairness" puzzles confronting broadcasters were:

- Can an important issue such as the administration's medical care plan be dealt with rationally in 60 seconds?
- If the networks carry a special program featuring President Johnson in a charity appeal, will they lay themselves open to demands for equal time from other presidential candidates?

In answering the first question in the negative, the three television networks incurred the wrath of the American Medical Association, which wanted to buy time for a series of one-minute commercials opposing the medical care plan. The networks also lost some three quarters of a million dollars which the AMA had budgeted for its television campaign.

The advertising drive, prepared by Fuller & Smith & Ross Inc., New York, was intended to show that no new medical care plan was needed because of already existing benefits. The networks, in refusing to sell the time, took the position that a minute was only long enough to make an emotional point on the issue, but not long enough to develop it rationally. NBC, for example, requires at least 15 minutes to be allotted for a controversial issue, according to Ernest Lee Jahnce Jr., vice president of standards and practices at the network.

The AMA's diagnosis was quick in coming. Dr. F. J. L. Blasingame, the association's executive vice president, said: "We find this kind of censorship over the people's right to know what is available to them for the benefit of their health a little difficult to understand. . . This is an educational program. It is not intended to influence Congressional action on pending legislation, since the program is not scheduled to begin until October. By then, Congress will have disposed of medicare legislation and adjourned."

Dr. Blasingame also said the AMA was "reliably informed that the networks

are willing to sell one-minute political spots in which medicare will be promoted. Any standard of fairness suggests that the people also be given the true facts about Kerr-Mills" (the law providing aid to the states passed in 1960).

Political candidates are allowed to advance controversial arguments in the one-minute format. However, in that case the broadcaster is required only to grant equal time to rivals and is not obligated to make sure that rivals present the other side of a specific issue. But if the controversy is started by someone who is not a political candidate, the broadcaster has to take affirmative steps to see that both sides of the issue are represented fairly.

After the network rebuff, Arthur E. Duram, senior vice president of television and radio for Fuller & Smith & Ross, said he would try to place the spot announcements on independent stations throughout the country.

On the other knotty question—whether President Johnson's appeal on behalf of the United Fund and Community Chest campaigns would be within the scope of the equal-time law—the FCC last month answered yes. But some of the commissioners seemed annoyed that they had to answer the question at all, and blamed the networks for what they

felt was an attempt to force the issue to make political hay against the equal-time law Section 315 of the Communications Act.

Presidential appeals for the drive have been broadcast by the networks every fall since the 1930's. But this year the networks refused, saying they didn't want to be subjected to equal-time demands from the other presidential candidates. The United Community Campaigns of America then asked for a ruling by the FCC, which answered that the obligations of the equal-time law could be avoided only if the broadcast meets the criteria for the various news-type programs that are exempt. The law makes no distinction between political and nonpolitical appearances by candidates, the commissioners said.

Political passions are rising as campaigns move toward the November payoff at the polls. And broadcasters are bound to be confronted with other fairness puzzles in this particular arena, whether they like it or not.

■ "All of us in television have felt frustrated by the arbitrary limitations dictated by the clock. Seeking an end to the tyranny of the 60-minute hour could almost be cited as an example of the kind of search we'll dramatize on *The Quest*. Except in this case we have found the solution to the problem—we ignore it."

So said Herbert Brodtkin about his Plautus Productions' new weekly series purchased by CBS-TV for the 1965-66 season. Filming begins at Paramount Studios in January for the series, which Brodtkin says his company has been working on for six years.

"Some of the stories will continue through two, three or even four weekly telecasts," Brodtkin said. "Others will end midway through the second or third telecast period and be followed immediately by the start of a completely new story."

Michael H. Dann, CBS vice president of programs, said the network might on occasion pre-empt other regularly scheduled shows to allow *The Quest* to run



"We look to Roanoke television . . ."
 Mr. J. D. Bassett, Jr., Chairman of the Board

BASSETT FURNITURE INDUSTRIES
BASSETT, VIRGINIA

"Bassett, Martinsville, Roanoke; in fact all of western Virginia has been blessed with rapid industrial expansion and healthy growth since the beginning of Bassett Furniture Industries. Today's highly-diversified manufacturing plants and prosperous economic climate are symbolic of the robust vitality throughout this region.

"I invite you to consider western Virginia because it presents an excellent marketing and advertising opportunity for goods and services, as well as offering prime plant sites.

"We of the Bassett-Martinsville area look to Roanoke television as a

primary source of information and entertainment, as do most residents of western Virginia."

WDBJ Television is privileged to recognize the achievements of Bassett Furniture Industries, the largest manufacturer of wooden furniture in the world. We echo Mr. Bassett's invitation to consider western Virginia.

Whether you are looking for a prime marketing opportunity, or for "A Perfect Test Market," this rich and growing area is a *must* for your advertising and sales plans.

WDBJ-TV
 Ch. 7
ROANOKE, VIRGINIA

REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.

more than its allotted hour, but this would probably happen rarely.

Recently, television drama and adventure series have been moving beyond the confines of an hour, usually by presenting an episode over two segments of the series. Last season *Lassie* took five weeks to relate one episode.

Brodtkin said *The Quest* will be a new television form, in that it resembles an anthology with its variations in locale and mood, but also will have a continuing character who appears in every story.

The Quest was described "as a contemporary dramatic series dealing with different aspects of man's search for the seemingly unobtainable—the real truth behind a court sentence, the pursuit of treasure, the solution of a moral dilemma." Production will take place in New York, Hollywood, England and other places in Europe.

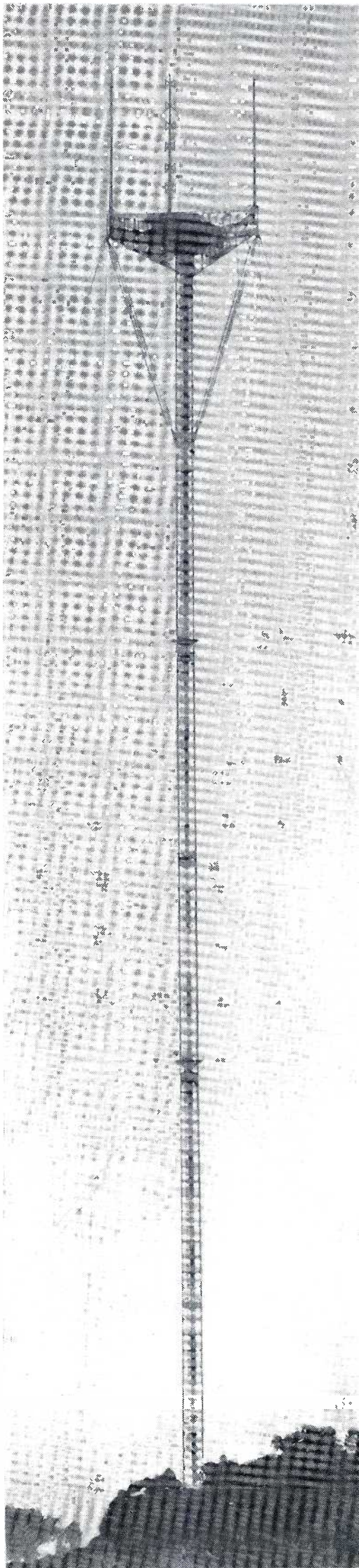
Producer of *The Quest* will be Herbert Hirschman, a veteran of 16 years as producer on such programs as *Dr. Kildare*, *Twilight Zone*, *Hong Kong*, *Perry Mason*, and as a director of *Playhouse 90* and *Studio One*. His most recent assignment has been as executive producer of *Espionage*, a Plautus production televised by NBC, 1963-64.

■ Cox Broadcasting Co. plunked down \$20.5 million for WJIC Pittsburgh last month (see "Focus on Finance," page 7A). Norfolk-Portsmouth Newspapers Inc. picked up WFMV-TV Greensboro and Bob Hope and his associates sold their controlling interest in KOA-AM-TV Denver and KOAA-TV Pueblo, Colo. Such were the more notable deals in the television station market place as the return of fall brought the acquisitive energies to the fore.

WFMV-TV changed hands when Norfolk-Portsmouth Newspapers bought the Greensboro News Co., which owns the station and two newspapers, the morning *Daily News* and the evening *Record*. WFMV-TV, which covers the Greensboro-Winston-Salem-High Point market, began operating in 1949, is affiliated with CBS, represented by Harrington, Righter & Parsons and has a prime hourly rate of \$1,000. The value of the station is estimated in the \$7.5-\$10 million range.

The purchaser owns the Norfolk-Portsmouth morning *Virginia-Pilot* and afternoon *Star-Ledger*, plus WTAR-AM-FM-TV, which is on channel 3 in Norfolk and is affiliated with CBS, represented by Petry and charges a prime hourly rate of \$1,000.

It was 12 years ago that Bob Hope appeared before the FCC as one of the principals applying for a TV station in Denver. The chapter closed last month with the comedian and his associates selling their stock, representing 52.5%



Baltimore's new candelabra tower,
tallest structure in Maryland
Height above ground: 1000 feet
Height above sea level: 1319 feet
Height above average terrain: 1041 feet

NOW... INCREASED COVERAGE... IMPROVED RECEPTION

WMAR-TV, Channel 2, delivers increased signal strength throughout the Channel 2 coverage area . . . telecasting with maximum facilities authorized under FCC standards. Operating from its new increased height, Channel 2 reaches more homes with a stronger signal, in addition to adding thousands of new homes because of its enlarged contour. The combination of WMAR-TV and CBS programming . . . plus improved reception and increased coverage . . . means Channel 2 is a better "buy" than ever before in this important market!

In Maryland Most People Watch

WMAR-TV

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212

Represented Nationally by THE KATZ AGENCY, INC.

● WMAR-TV IS NOW CELEBRATING ITS 17th ANNIVERSARY!

FLORIDA'S **3**rd MARKET
 is tuned in to
WESH-TV
 FLORIDA'S **2** CHANNEL
 REPRESENTED BY THE KATZ AGENCY, INC.
 ORLANDO • DAYTONA • CAPE KENNEDY

NEWS *continued*

of KOA-AM-TV and KOAA-TV, to the company, giving the remaining stockholders, mostly Denver residents, control. The price was \$6.3 million. The company, Metropolitan Television, is borrowing \$5 million in order to be able to make the purchase.

A clause in the sales contract provides that should the owners of the Metropolitan stations sell in the next two years, and should the overall price be more than the 100% value based on the present sale for 52.5%, Hope and his associates will get a prorated share.

KOA-TV went on the air in 1953 on channel 4, is affiliated with NBC, represented by Blair and charges \$1,000 for a prime hour.

Another sale in a busy month was the purchase of WROC-AM-FM-TV Rochester by Rust Craft Broadcasting from Veterans Broadcasting Co. for \$7 million.

Terms included the purchase of all of Veterans' stock. The board of Veterans voted to recommend acceptance to the stockholders.

Rust Craft Broadcasting is a subsidiary of Rust Craft Greeting Cards Inc., international greeting card, gift wrapping and party goods corporation. Chairman of the parent company is Louis Berkman.

Rust Craft stations are WSTV-AM-FM-TV Steubenville, Ohio; WRCB-TV Chattanooga; WRDW-TV Augusta, Ga.; 40% of WVUE-TV New Orleans; WJKS-TV Jacksonville, Fla.; WPIT-AM-FM Pittsburgh; WWOL-AM-FM Buffalo, and WSOL Tampa.

■ The reports are in—and business is good. On the one hand, the television networks took in an estimated \$568.5 million in net time and program billings in the first half of this year, up 8% over the same period last year. On the other hand, national and regional spot television spending soared 18.2% in this year's second quarter above the same period a year ago, to \$263.7 million.

For the networks, nighttime billings grew the fastest, according to an analysis by the Television Bureau of Advertising of information compiled by Leading National Advertisers-Broadcast Advertisers Reports. The nighttime billings increased from \$385.3 million to \$422.1 million, a gain of 9.5%. However, all day parts were higher in 1964's first half, the TvB reported.

The billings in millions of dollars by individual network each month were:

ABC—January \$18.4, February \$18.3, March \$18.9, April \$18.2, May \$17.8, June \$18.1.

CBS—January \$29.1, February \$27.7, March \$30.0, April \$28.8, May \$30.2, June \$28.2.

NBC—January \$26.8, February \$25.8, March \$29.0, April \$27.5, May \$27.3, June \$25.8.

The quarterly spot data, prepared by N. C. Rorabaugh, showed that confections and soft drink advertisers registered the biggest dollar gain of any category with a 46% rise to \$27.3 million. Making the top 100 spot TV list for the first time in any quarter were American Airlines, Olin Mathieson Chemical Corp., Purolator Products, Schweppes Ltd. (bottlers), Wham-O Manufacturing Co., and Toro Manufacturing Corp.

Spending for prime time spots increased from \$64.3 million to \$82 million, a 31% gain and the largest increase for any day part. As for outlays for commercial lengths, spots of 40 seconds or longer took 65% of the total; 20's to 30's, 19.4%; 8 to 10's, 6.8%, and programs, 8.8%.

Second quarter spending in millions of dollars of the top 10 spot TV advertisers was: Procter & Gamble, \$18.4; General Foods, \$10.7; Colgate-Palmolive, \$7.9; Coca-Cola/bottlers, \$7.0; General Mills, \$6.8; Bristol-Myers, \$5.8; Lever Bros., \$5.7; William Wrigley Jr. Co., \$5.7; R. J. Reynolds, \$3.9, and Warner-Lambert, \$3.8.

■ CBS said it wanted to "dispel once and for all the unfortunate confusion and suspicion now prevalent." So the 10 owners of American League baseball clubs were polled once again on the CBS purchase of the New York Yankees (see "Focus on Business" and "News," September 1964). Result: a doubleheader sweep for the broadcasting company.

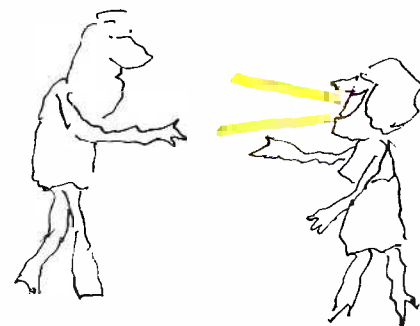
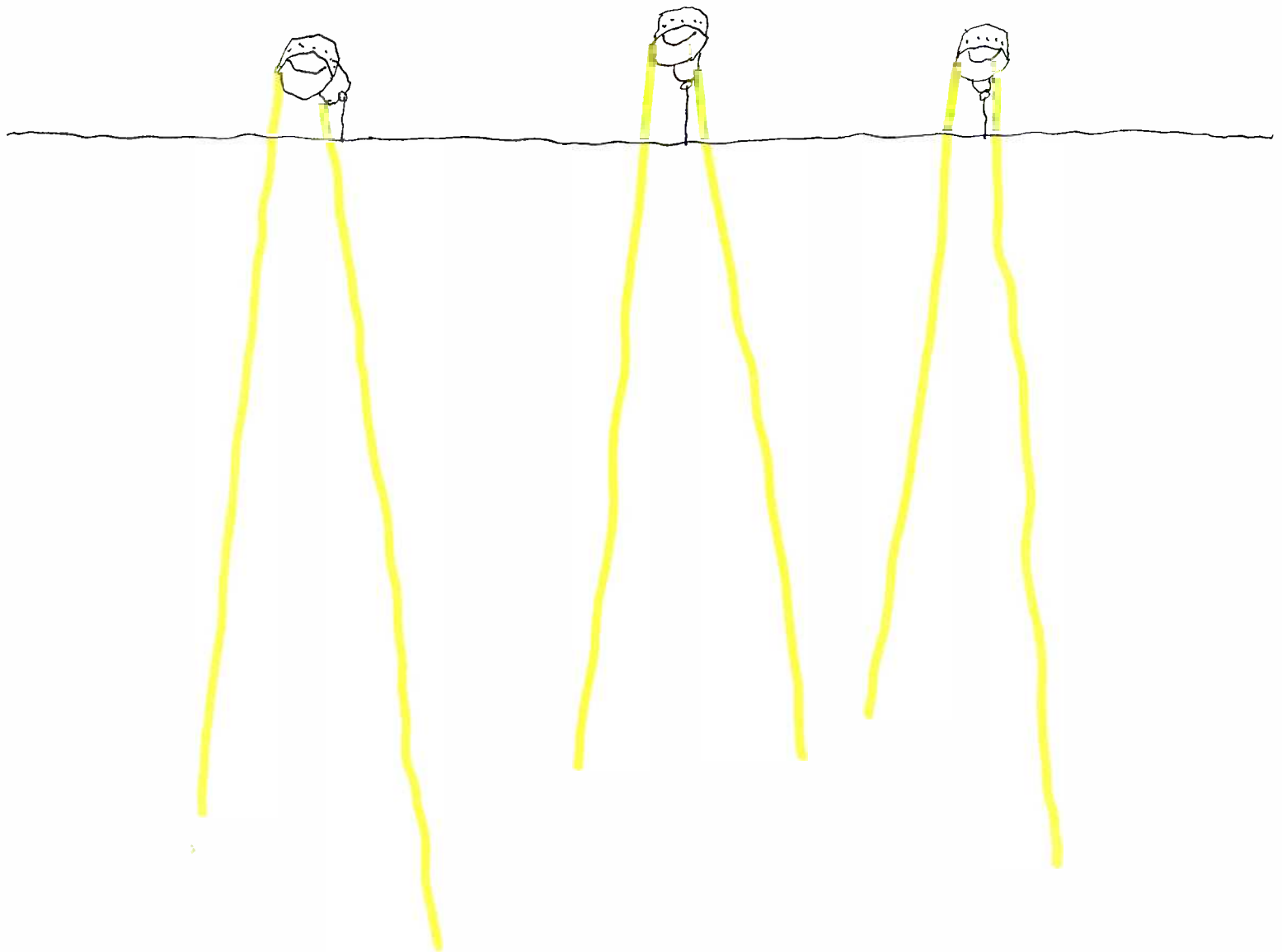
The vote was again 8 to 2 in favor of the transfer with the same dissenters as before: Charles O. Finley, Kansas City Athletics owner, and Arthur C. Allyn, Chicago White Sox owner. The initial vote had been disputed as violating the league's constitution because the polling was by telegraph and telephone.

Dr. Frank Stanton, president of CBS, was at bat during much of the 6½-hour meeting in Boston's Somerset Hotel as he answered club owners' questions about possible ramifications of the deal. A motion that would have delayed league approval of the sale until outside legal counsel could review the possibility of antitrust action by the federal government was defeated, 7-3, with Baltimore joining the dissent.

A longtime member of the CBS board, J. A. W. Inglehart, is chairman of the Baltimore Orioles. He resigned his CBS directorship when the Yankees deal was announced to avoid a possible conflict of interests.

The meeting may not have dispelled all "confusion and suspicion." Justice Department representatives continued to look into the sale even after the second vote.

END



Blechman

Who is Chicago's hostess with the mostest?

Beyond question, it's Lee Phillip. Her midday program on WBBM-TV is a favorite meeting place for visiting greats and near-greats, and for thousands upon thousands of viewers who have made Lee the year-in, year-out reigning first lady of Chicago television.* On "The Lee Phillip Show," Lee serves up an irresistible blend of fashion tips, homemaking hints and informal interviews. She is equally at home discussing UNICEF with Danny Kaye, religion with Norman Vincent Peale, show business with Carol Channing or mental health with Karl Menninger. And her warm, between-us manner makes her audience feel at home, too. Better yet, it sells products: Lee's ten-year record as a master saleswoman is second to none. Quite obviously, Chicagoans think Lee Phillip is "the most." She is just one of many vibrant, community-minded personalities you'll find on all the CBS Owned television stations, where responsible programming produces responsive audiences. **CBS TELEVISION STATIONS NATIONAL SALES REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS**

FOCUS ON PEOPLE



FREDERIC N. SCHWARTZ
Chairman of the Board
Bristol-Myers Co.



Bristol-Myers Co., New York, which last year spent \$58.2 million in television as the fifth largest national advertiser, has made major changes in its top leadership, effective Jan. 1. **Frederic N. Schwartz**, president since 1958, will become board chairman and chief executive officer. **Gavin K. MacBain**, chief executive of Gristede Brothers, becomes Bristol-Myers president, and **Richard L. Gelb**, president of B-M's Clairol subsidiary, will be executive V.P. of the parent company.



CAVIN K. MACBAIN
President
Bristol-Myers Co.

Philip I. Bowman, president of Bristol Laboratories for the last six years, was elected to the newly created post of chairman of international operations, responsible for coordinating foreign operations of Bristol-Myers and its subsidiaries. **James D. McNit**, who has been executive V.P. of Bristol Laboratories since 1960, moves up to the presidency. **Bruce S. Gelb**, Clairol's executive V.P., has been elected president, succeeding Richard Gelb.

RICHARD L. GELB
Executive Vice President
Bristol-Myers Co.



EUGENE H. KUMMEI
V.P. and
General Corporate Executive
Interpublic Group of Companies

Norman, Craig & Kummel is expected to retain its name despite the impending departure of **Eugene H. Kummel**, executive vice president and a principal of the agency, for a post as V.P. and general corporate executive of The Interpublic Group of Companies, New York. Sheltering under the Interpublic umbrella are McCann-Erickson, McCann-Marschalk, Erwin Wasey, Ruthrauff & Ryan and various other smaller agencies and marketing and public relations subsidiaries. Kummel joined the Weintraub Advertising Agency, forerunner of Norman, Craig & Kummel, in 1948.



EMERSON FOOTE
Consultant
McCann-Erickson Inc.



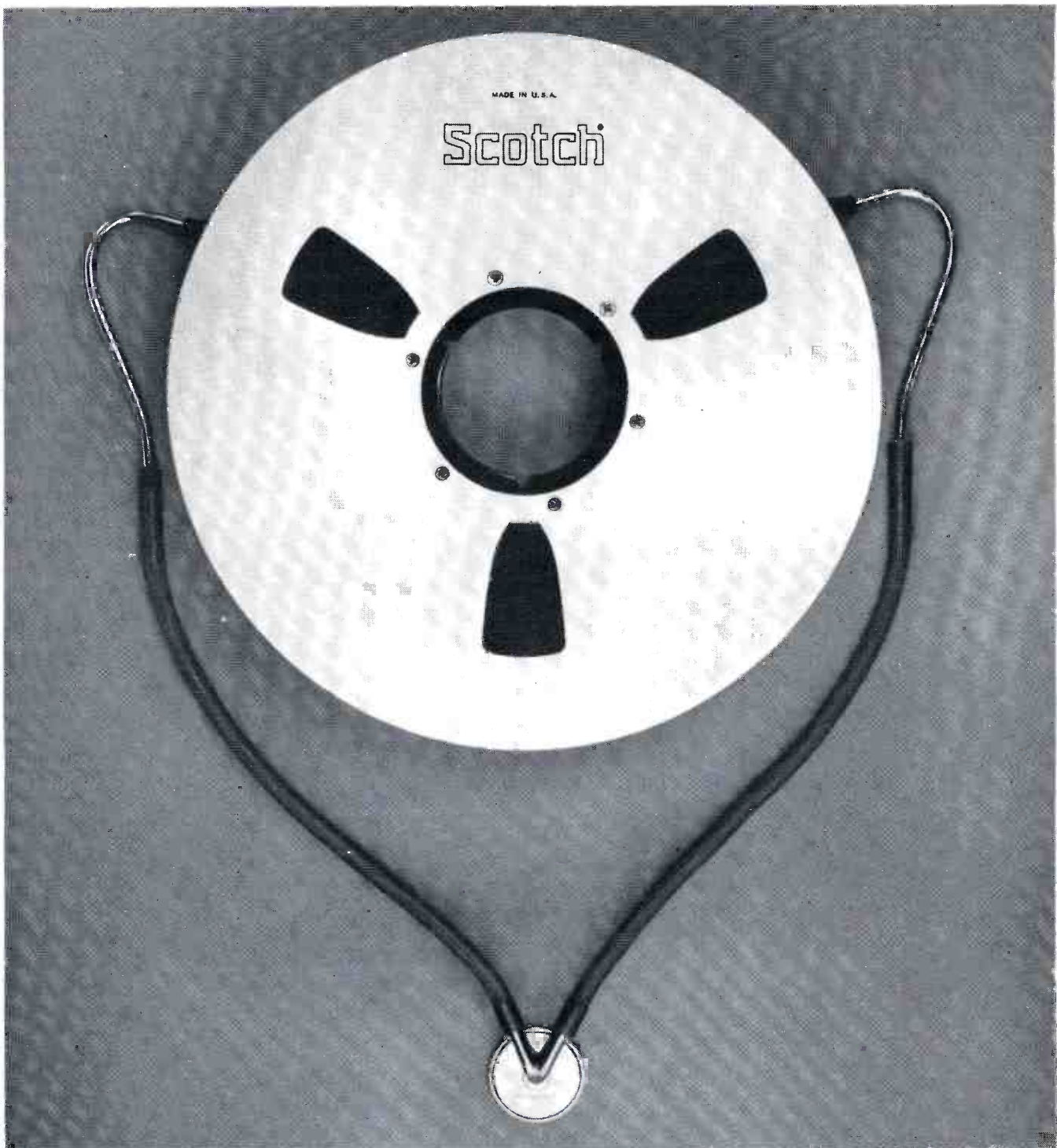
PAUL E. FOLEY
Chairman
McCann-Erickson Inc.

Emerson Foote has resigned as the chairman of McCann-Erickson Inc., citing as his reason an opposition to handling cigarette accounts. He will continue as agency consultant until Dec. 1. Foote says he wants to be free to take a public position against cigarette smoking after that date. Neither McCann-Erickson nor any other subsidiary of Interpublic handles domestic cigarette advertising, but the agency does handle it overseas. **Paul E. Foley** moves up from the vice chairmanship to replace Foote.



JOHN CALLEY
Executive Vice President
Filmways Inc.

A new post, that of executive vice president, has been created at the 11-year-old television and motion picture production company, Filmways Inc. **John Calley**, who has been with Filmways for four years as vice president, was moved up to the new position. Now 34, Calley was vice president in charge of radio and television for the Ted Bates & Co. advertising agency and a production executive with Henry Jaffe Enterprises before coming to Filmways. Earlier, he had several jobs at NBC, including assistant head of network programming, director of nighttime programming and director of program sales.



We keep commercials alive!

Our video tape makes its living that way. Preserves the *live* look and sound of tv commercials—something film just can't do! Only video tape (SCOTCH® BRAND, of course) records the "presence," sharpness and believability of the live tv camera—yet eliminates the danger of an on-the-air goof. And let's face it—a better looking picture makes for better sales!

Convenient, too. Special effects on tape are push-button-fast. Instant playback shows you results immediately. Never a time-out for lab processing. You may save weeks over film, with lower cost usually part of the bargain. Fact is, very few commercials today can't be done *better* on tape than on film or live. Surprised? Then at



least call your nearby tv station or tape studio for costing and counsel on your next commercials.

Already, over 200 tv stations have signed up for 3M's comprehensive new assistance program—with the number growing every day. *These stations now offer valuable reference materials, as well as production service to help you take full advantage of video tape for commercials. Call your local stations.* (If we haven't scheduled them yet, write 3M Magnetic Products, Dept. MCS-104, St. Paul, Minn. 55119.)

Magnetic Products Division **3M** COMPANY

"SCOTCH" AND THE PLAID DESIGN ARE REG. TM'S OF 3M CO. ©1964, 3M CO.



WILLIAM F. GRISHAM
Director of Creative Services
Campbell-Mithun, Chicago

In his new post as director of creative services at Campbell-Mithun, **William F. Grisham** heads a staff of more than 20 writers, art directors and broadcast producers headquartered in the agency's Chicago office. Announcement of Grisham's appointment was made by Robert Burton, executive vice president of the agency. In two other moves to strengthen the Campbell-Mithun creative staff, **Stewart L. Sherling** was named creative group supervisor and **Ruth Green** was named radio and television writer-producer for a new special assignments group.



JOHN B. SIAS
President
Metro Broadcast TV Sales

John B. Sias, vice president and director of Metro Broadcast Television Sales since January 1963, has been named president of that division of Metromedia. At the same time, his counterpart, **H. D. "Bud" Neuwirth**, was named president of Metro Broadcast Radio Sales, moving up from his post as vice president and director of the division. Sias was vice president for television (West Coast) for Peters, Griffin, Woodward, later was national television sales manager of the Westinghouse Broadcasting Co. before joining Metromedia Inc.



WILLIAM VERNON
V.P. in charge of the
Special Projects Division
Blair Television

The promotion of **William Vernon** at Blair Television was announced as the first step in an expanding campaign to initiate and sell a greater number of public service programs to the national advertiser at the local level. Vernon was named vice president in charge of the special projects division, thus taking the reins of a group effort that has interested Blair TV for several years. A 12-year veteran, he joined Blair's television division in 1952 following a tenure with WABD, the DuMont network station in New York, where he started in broadcasting as an account executive.

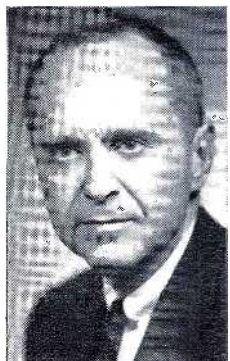


JOSEPH STAMLER
Polaris Broadcasting Division
Polaris Corp.



GEORGE J. CALLOS
V.P. and Administrative
Assistant to President
Polaris Corp.

The Polaris Corp., Milwaukee, has elected **Joseph Stamler** as V.P. in charge of its six-station broadcast division. Stamler, former V.P. and general manager of WABC-TV New York, has been president of Polaris Productions, TV program producing and distribution arm. **George J. Callos**, president of Klau-Van Pietersom-Dunlap, Milwaukee advertising firm which has been a Polaris subsidiary since 1962, has been named to head a Polaris division consisting of KVPD; Polaris Productions, the McMurry Co., personnel management consulting firm, and Marbanco, bank forms producer.



ROBERT H. HARTER
General Manager
WHO Broadcasting Co.



RAYMOND E. GUTH
General Manager
WHO Broadcasting Co.

Robert H. Harter has been named general manager of the new WHO Broadcasting Co., operating WHO-AM-TV Des Moines. **Raymond E. Guth** will be general manager of WOC Broadcasting Co., operating WOC-AM-TV Davenport. Both announcements were made by Dr. David D. Palmer, president of Central Broadcasting Co., licensee of the Des Moines stations, and Tri-City Broadcasting Co., licensee of the Davenport stations, as he announced changes in corporate names to Palmer Broadcasting Co. and WOC Broadcasting Co.

2. Sacramento had the largest increase last year (26%) in total television time sales of any market in the country.*

■ And a two year increase of 54%.

***Source: FCC Final TV Broadcast Financial Data—1963**

1.

Sacramento is now the nation's 25th television market in national spot sales ... ahead of Atlanta, Denver and Providence.*

3.

Sacramento's local advertisers spent 39% more in television last year than in 1962* and 68% more than in 1961.

4.

Sacramento had the largest increase in national spot sales (28%) in 1963 of any of the top 25 television markets.* The only market outside of the first 10 to show more than a million dollar increase.



LETTERS

CONCURRING OPINIONS

I want to congratulate you on the excellent feature story you did on the William Morris office ["The Men From Morris: All the Talent Isn't On Stage," September]. It was well put together in a most informative and interesting fashion. NICHOLAS E. KEESELY *Senior Vice President, Radio-TV, Lennen & Newell, New York.*

Very good. Very fair. CHARLES (BUD) BARRY *Executive Vice President and Director of Radio & TV, Young & Rubicam, New York.*

We are most appreciative of the way you captured in so short a time the philosophy of the William Morris Agency and the character of the men in it—particularly of the founder, William Morris Sr. ABE LASTFOGEL *President, William Morris Agency Inc., Beverly Hills.*

DISSENTING VOTE

The advance notices for *The Addams Family* have been excellent, although we may differ on what's meant by notices. It was a hit at the Chicago meeting of ABC affiliates. It is a hit with ABC merchandising (I understand double the interest in other shows). It was a hit in the national press publicity (four pages in *Life* in August). It's sold out. It has

been praised by dozens of creative people out here—including all of the top brass of William Morris. Praised by such people as Abe Lastfogel, Gilbert Seldes, Everard Meade, etc.

If there is one thing we've got, it's impressive advance notices. I just hope we'll live up to them. I'll bet we make a far higher score than Cornell predicts in spite of the competition. DAVID LEVY *Executive Producer, The Addams Family, Hollywood.*

[**Editor's Note:** Producer Levy's response was to the Jim Cornell-N. W. Ayer "Forecast" in TELEVISION's September issue which had *Addams Family* third with a rating of 17.1 in competition with the first half-hours of CBS's *The Entertainers*, predicted at 20.8, and NBC's *Bob Hope Show*, predicted at 20.6. The text further stated that the show's advance notices had not been impressive.]

MORE ABOUT AUGUST

This issue of "The Many Worlds of Local TV" does, indeed, provide a fine sampling of local programming that is now being presented to television viewers all over the United States. It also brings out the fact that much is being done by individual stations to present more local programming of high quality and a greater range of subjects to the viewing public. REP. SAMUEL N. FRIEDEL *(D-Md.), Washington, D. C.*

... It opened my eyes to things going on in television about which I had no knowledge. Gov. EDMUND G. BROWN *Sacramento, Calif.*

Local programming is indeed noteworthy in its contributions to viewers. Here in the State of Washington this is evidenced by our fine network affiliates and independent stations, which have made great strides over the years and are making genuine contributions to their respective audiences. Educational television in the State of Washington also has offered some splendid viewing in the past and continues to do so today. Gov. ALBERT D. ROSELLINI *Olympia, Wash.*

My staff and I have thoroughly enjoyed

seeing [the August issue of TELEVISION]. I attended the 1964 Democratic Convention in Atlantic City as a delegate. My staff here in Washington tell me that they saw and heard far more of the proceedings over television than I did while actually there. The development of diversified local programs is very evident down around the Galveston-Houston area which is my home. One of the more excellent channels down there emanates from the University of Houston and offers some very fine academic television instruction to the surrounding area. REP. CLARK W. THOMPSON *(D-Tex.), Washington, D. C.*

This publication is a thing of lasting artistic and substantive value. [It] reflects a remarkably high state of art and public service in local television programming. PAUL B. COMSTOCK *Vice President for Government Affairs, National Association of Broadcasters, Washington, D. C.*

Please accept my sincere congratulations for a most unusual production and extend my good wishes to every individual who contributed to this fine work. You and your staff are to be commended for a most interesting and informative piece of work. Gov. ELBERT N. CARVEL *Dover, Del.*

DEAR AND NEAR

Local programming remains a subject dear to my heart, and I read this copy with much interest. E. WILLIAM HENRY *Chairman, Federal Communications Commission, Washington, D. C.*

I am delighted to see you developing this annual feature dealing with local programming. As you may have suspected, this is a subject near to my heart. KENNETH A. COX *Federal Communications Commission, Washington, D. C.*

SEPTEMBER SELL

I would appreciate it very much if you would send us 10 extra copies of your September issue. I wish to congratulate you on your excellent article on CATV. M. C. WATTERS *Vice President, Scripps-Howard Broadcasting Co., Cincinnati, Ohio.*

IN PASSING

May I take this opportunity to tell you what a fine magazine TELEVISION is, and how much respect it generates with each succeeding issue. I especially enjoy "pull-out" sections on spending and the TV season. How about a pullout on daytime TV? R. D. LANHAM *Procter & Gamble, Cincinnati.*

[**Editor's Note:** The idea has been taken under advisement. In the meantime, Reader Lanham and others are referred to TELEVISION's non-pullout treatment of daytime TV in the May 1964 issue.]

WJTV
Channel 12
Jackson, Mississippi

CBS-ABC

KATZ

**KON
POW!
BRATAT
SMASH
ZING!!!**



IS THIS ANY WAY FOR A GROWN MAN TO ACT?

YOU BET IT IS... ESPECIALLY WHEN IT'S ACADEMY AWARD-WINNER ERNEST BORGNINE, BREAKING HEADS AND MATCHING WITS WITH THE ENEMY IN **SCREEN GEMS** THE ACTION-PACKED SPY-THRILLER, "MAN ON A STRING"—ONE OF THE 60 GREAT COLUMBIA-POST '50 GROUP II FEATURES NOW AVAILABLE FROM

**our responsibility
to each client goes
beyond that of
merely informing**

Blackburn feels that the would-be buyer or seller should arm himself with more than just facts. Equally as important: the protection of a broker with an unquestioned reputation for reliability. Blackburn's good name is worth more than any single commission.

**BLACKBURN
& COMPANY, INC.**

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270
CHICAGO: 333 N. Michigan Avenue, FI 6-6460
ATLANTA: Healey Building, JA 5-1576
BEVERLY HILLS: Bank of America Bldg., CR 4-8151

FOCUS ON

TELEVISION

TELEVISION—the magazine—is ordinarily more concerned with present and future than with past. In this issue, however, we've turned rearward to find the basic ingredients for articles present-day TV executives should find both provocative and useful.

In the first—the story about an “optimum TV schedule,” beginning on page 6—we've brought together in one list all the prime time programs that have graced (or failed to) the three existing television networks as far back as our research could take us. That this project is not the easiest we've ever undertaken is demonstrated by the fact that it was researched on three separate occasions—and found to be incomplete each time. The final version may not be perfect, but it's close. Readers are encouraged to call any omissions to our attention.

In the second—the story beginning on page 12 breaking out financial revenues and other fiscal information concerning major television markets—we've brought together all the financial data ever published by the Federal Communications Commission on the subject. Here we're on firmer ground. Indeed, we're even ahead of the game in one respect: the grand totals we report for 1955—not published heretofore—are the result of a special tabulation done at our request by the FCC. Our intent in doing this story was two-fold: to assemble in one convenient reference piece all the known data about these television markets, and then to look at the status of the medium in terms of them.

Both stories—one dealing with the intangibles of programming, the other with the tangibles of finance—struck us as being worth turning part of our editorial effort around for. The rest, of course, kept contemporary. Read on and see.



Restaurant
Voisin

A dining tradition
for half a century

30 East 65th Street

Open every day
luncheon, cocktails, dinner

Reservations, Michel: LE 5-3800



INTRAMURALLY • A number of staff appointments at TELEVISION MAGAZINE have been announced by Sol Taishoff, editor and publisher of the magazine and president of the parent Broadcasting Publications Inc. **Donald V. West** (above, left), managing editor of TELEVISION since its January 1961 issue, has been elected vice president and chief operating officer. **Edward L. Sellers** (above, right), southern sales manager for Broadcasting magazine since 1953, has been named sales director of TELEVISION. **Frank Chizzini** (right, with sales representative Robert Moran), acting sales director since last June, has been named national sales manager.





Congratulations Linda Finson To date, 99 PGW employees have been honored with a Tiffany watch after their first five years, in appreciation of loyal and devoted service. Now, Linda Finson makes it an even 100. That's important enough to write an ad about. All of us at PGW are mighty proud that our one-hundredth Colonel is a lady (a Colonelette).

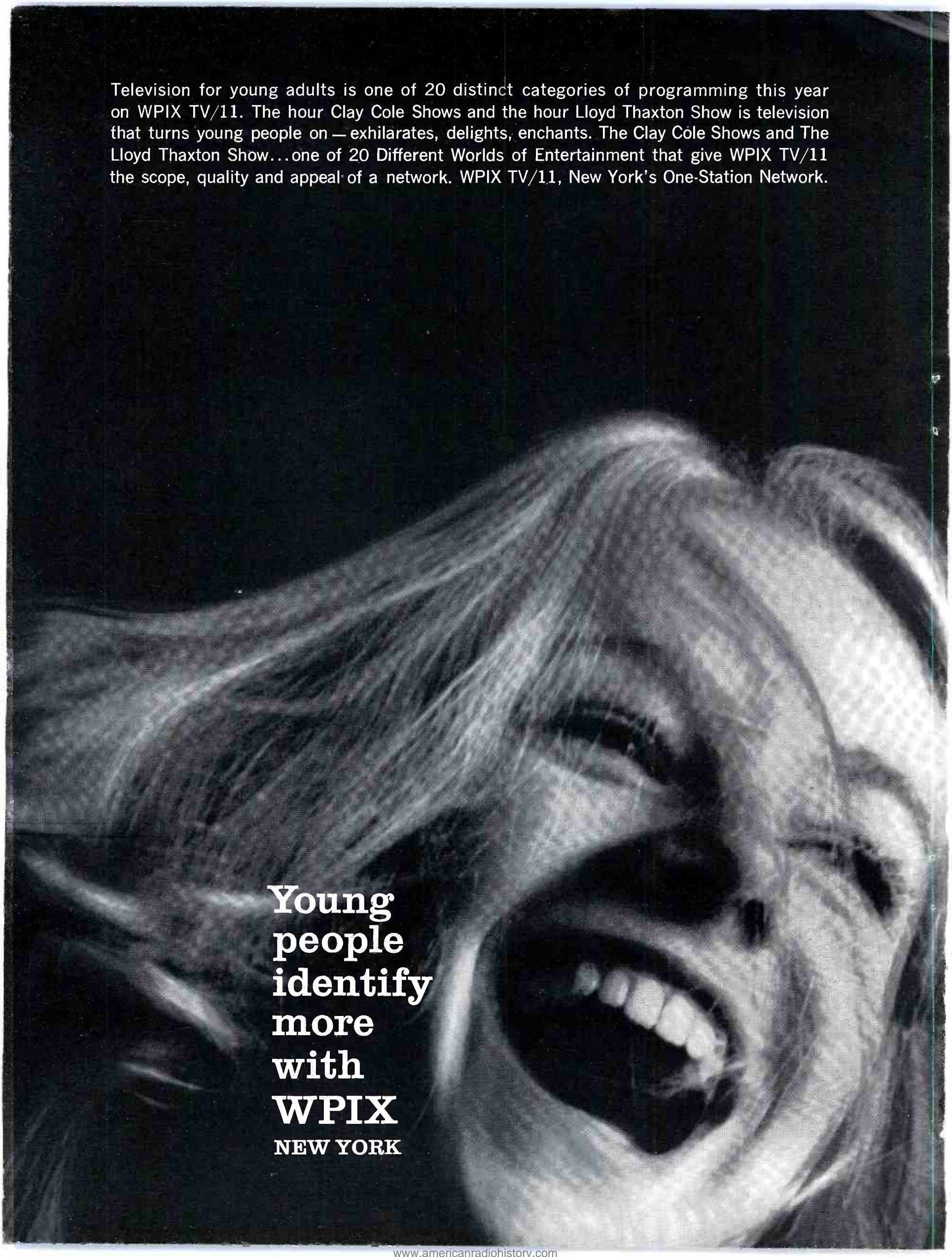
PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

277 PARK AVENUE, NEW YORK 10017 • PHONE 826-6000

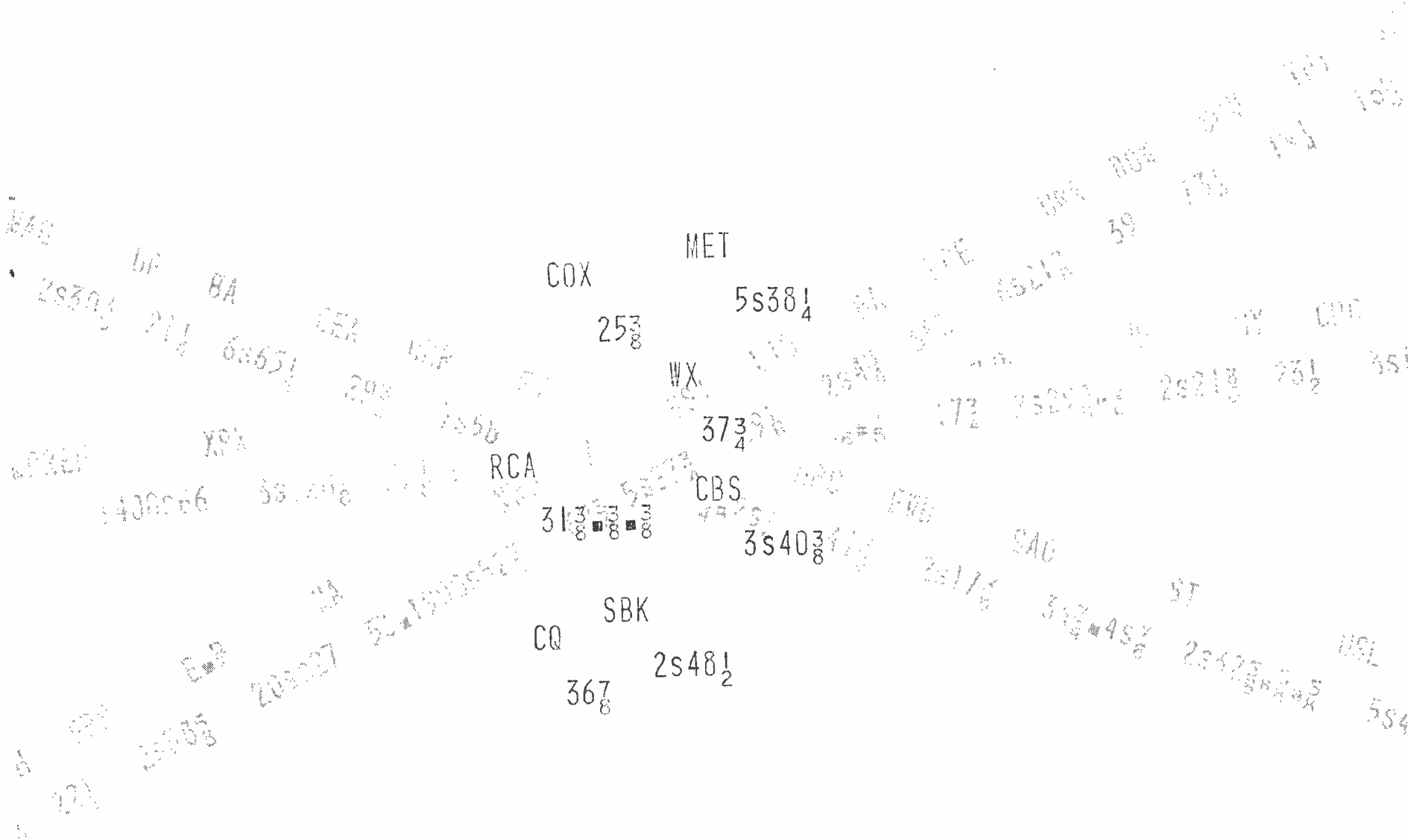
CHICAGO • DETROIT • PHILADELPHIA • ATLANTA • CHARLOTTE • MINNEAPOLIS
ST. LOUIS • DALLAS-FT. WORTH • LOS ANGELES • SAN FRANCISCO

Television for young adults is one of 20 distinct categories of programming this year on WPIX TV/11. The hour Clay Cole Shows and the hour Lloyd Thaxton Show is television that turns young people on — exhilarates, delights, enchants. The Clay Cole Shows and The Lloyd Thaxton Show...one of 20 Different Worlds of Entertainment that give WPIX TV/11 the scope, quality and appeal of a network. WPIX TV/11, New York's One-Station Network.



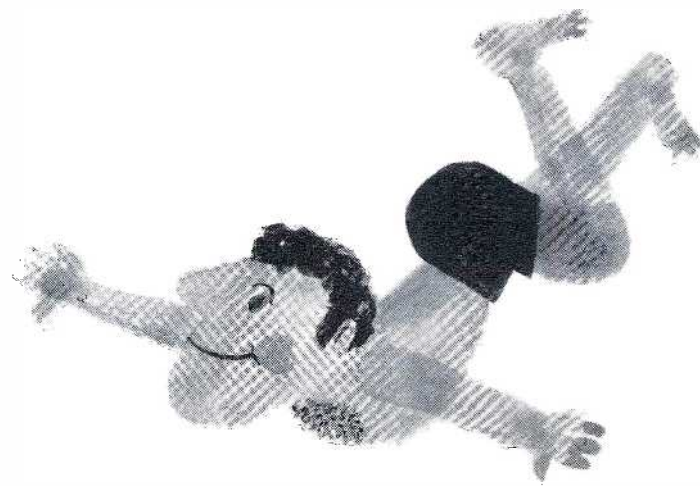
**Young
people
identify
more
with
WPIX
NEW YORK**

TELEVISION



Millions of dollars change hands every day through the operations of the nation's various stock exchanges and in other negotiations involving the buying and selling of publicly owned stocks.

Among those millions today are a number of dollars being invested in or taken from stocks whose appeal either directly or indirectly involves television. Beginning an examination of the men, the medium, the market and the money which have come together to make this so.



1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%
1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%
1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%
1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%	1.20	3	47%	47%	47%	47%

THE PROMISE AND PERILS OF GOING PUBLIC

BY MORRIS J. GELMAN

FIVE years ago Metromedia Inc., in need of financing, approached two of the nation's largest institutional lenders and didn't come away with the time of day. The institutional people, not known to look askance at big business opportunities, would have nothing to do with the broadcast industry. Since then one has made substantial loans to broadcasters and this year both came to Metromedia and asked if they could be of help.

Business is a risk. The businessman's appraisal of that risk determines what he's going to do. In the past broadcasting almost always came up a loser in such estimates. That's not the situation now. Almost every major group station organization is publicly held. As much as 30% of some broadcasting stocks is in the hands of institutional investors. It's not unusual for broadcast companies to be able to draw on millions of dollars of credit from such staid and shrewd lenders as the Prudential Life Insurance Co. of America, the Bank of New York, Manufacturers Hanover Trust Co. and Security First National Bank. That's the flavor of what has happened in the minds of institutional lenders and investors over the last five years.

Broadcasting's relationship to other stock market factions has undergone a similar metamorphosis with equally rewarding results. The broadcast industry as an investment vehicle did not really come into prominence until about three years ago. Before that Wall Street generally ignored the industry. But stock groups, past history indicates, move in vogues. A year and a half ago broadcasting was very much in vogue. Every stock, it seemed, was hot and everyone had to buy broadcasting. Then it appeared that the Wall Street boys decided, "Well, we've had enough of broadcasting and we'll let it alone for awhile." Broadcasting stocks went out of vogue. At the beginning of 1964 broadcasting stocks were greatly underpriced. Now, as a group (they tend to move that way), they're in vogue again.

But beyond the cyclical patterns of market tastes, broadcasting stocks seem to have established more than just a beachhead on Wall Street. The stock market has accepted them, if not completely with open arms, at least with growing respect. Emanuel Gerard, partner in the firm of Roth, Gerard & Co., an institutional research organization specializing in entertainment securities among other stocks, is not surprised.

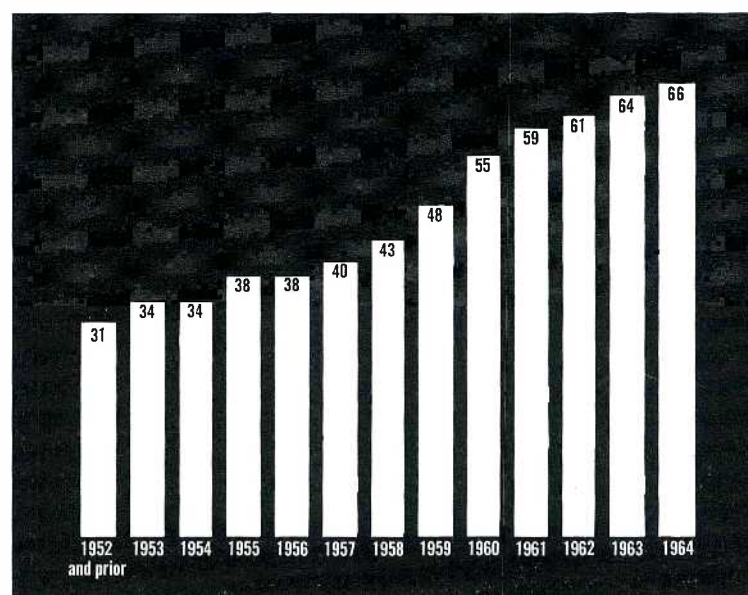
"Broadcasting is a damn good business, a solid business,

not nearly as speculative as many observers have it," he says.

David M. Blank, director of economic analysis at CBS, is of a similar opinion. "There's no doubt," he says, "that broadcasting has become a serious industry for the financial community to look at. It is now one of the major investment vehicles. This is a reflection of broadcasting becoming a big business."

Broadcasting magazine recognized the change of attitude among financial people in a story last January which said in part: "There are definite signs that Wall Street is looking at broadcasting issues with a new respect, born partly of new capital looking for investment opportunity, but nurtured by performance of the stocks themselves and reinforced by evidence of long-term growth opportunity. Such terms as 'seasoned' and 'mature' are being applied to broadcasting stocks in many cases where 'speculative' had been the previous evaluation."

Thus, it seems, broadcasting has definitely arrived on *continued*



Since 1952 the movement has been up, more and more TV-associated stocks going public with almost each passing year. The list of broadcast stocks has more than doubled in that time, with 1960, the peak year, seeing seven TV-associated companies making the big move from the private into the public arena.

Wall Street. It was a long time coming, but its drive for recognition as an investment vehicle was as inevitable as it was irresistible. It was held up only by the financial community's inherent distrust of companies that don't have a great deal of brick and mortar to show for their efforts and by its somewhat myopic view as to what constitutes big business. A story that appeared in the *New York Times* only last year, a year when television was reaching 91% of all the homes in the country and national advertisers were giving the medium almost \$1.8 billion, indicates this slow awakening process while also establishing firmly broadcasting's newly won status.

"The recent popularity and price rise of these [broadcasting] stocks," the financial piece said, "did not come as a surprise. The industry has come upon good days as the economy continues on a high plateau and advertisers and the public appear willing, if not anxious, to spend money.

"No longer is the broadcasting industry considered a stepchild of a large company that desires to publicize itself by subsidizing a radio station. And the television industry," the story goes on in what could be termed a guileless tone, "is no longer marginal. It has grown to a point where it is a key component of the communications industry."

TV STOCKS OUTPACE THE FIELD

Yet there are still better indications than analytical ones to show that broadcasting has become a prosperous as well as prominent member of the financial establishment. Last year, a TELEVISION study revealed that 100 shares each of 50 TV-associated stocks bought at their 1962 lows—costing about \$87,000—would have sold for more than \$134,000—a return on investment of some 54%, or about \$47,000—at the stock market close on May 15, 1963 ["The Boom's Back," TELEVISION MAGAZINE, June 1963]. Last month TELEVISION made a similar appraisal of 59 TV-associated stocks and found profits soaring even higher. If 100 shares each of the 59 stocks had been bought at their adjusted 1962 lows they would have cost \$85,162.50. If they were sold at the close of the market on Sept. 15, 1964, they would have been worth \$157,468.75. That's good enough for 85% return on investment, or a profit of \$72,306.25. And the broadcast stocks have been far and away the star performers of the lot (see chart, page 5). Such solid, if not spectacular, evidence of consistent price rise has, at the least, convinced many investors that broadcast stocks are well positioned and do show a pattern of individual values.

There are still other unmistakable signs of the extent of broadcasting's involvement with Wall Street and of the depth of its acceptance. Late last month, the Federal Communications Commission, disturbed that some mutual funds and other institutional investors owned more than 1% of stock in two or more station groups whose combined holdings exceeded the commission's multiple ownership limits, served notice of inquiry to find out how to control such situations. Now that's a very real and possibly far-reaching problem, but it's a problem of riches and growth. Last month, too, a modest-sized, three-TV station group operator, Rollins Broadcasting, which earns \$9.1 million a year, completed its purchase of a pest control company making four times that amount and saw the price of its stock fluctuate wildly on the American Stock Exchange. And a major advertising agency, Foote, Cone & Belding, which places more than half of its more than \$157 million worth of billings in television, and is only the second agency since

1929 to go public, proposed a five-for-four stock split which would take it within a step of gaining a listing on the New York Stock Exchange.

These are events that couldn't have taken place in the '50s. They smack of the tremendous untapped potential of the television and television-associated stocks. They are the bellwethers of a future that can only see more and more of such imposing financial activity.

Every month of late, it seems, another TV or TV-associated stock goes public. Just about a year ago, for example, Foote, Cone & Belding became the first among the nation's top 30 agencies to become publicly owned. Little less than a year ago Subscription Television Inc., a new company dedicated to bringing pay television by wire to California viewers, completed a stock offering that brought it more than \$19 million in record time. Cox Broadcasting Corp., an important group station operator, was formed last February, made its initial public offering on April 21 and is just celebrating a move to the Big Board (see story, page 12A). Communications Satellite Corp., better known as Comsat, the government-sponsored but privately owned company which will orbit satellites to relay TV and other communications signals around the world, made its first public offering last June. Little more than a month ago, Doyle Dane Bernbach, the nation's 18th largest agency, with broadcast billings representing about 29% of the agency's overall gross, became the latest TV-associated company to become publicly owned. Its issue, placed on the market on August 24, was reported oversubscribed by mid-afternoon that day.

Altogether, of the 66 companies TELEVISION classifies as TV-associated stocks (see "Focus on Finance," page 7A), 32 of them are traded on the New York Stock Exchange, 13 on the American Exchange, 20 are sold over-the-counter and one is on the Toronto Stock Exchange. That's high-stepping for an industry group that saw its most bona fide members—companies that derive the biggest cut of their revenues from television operations—join the stock market parade only in the last 11 years. A TELEVISION survey of the 66 companies on its financial index shows that 32, more than half, have gone public since 1953 (see chart, page 3). Included in this group are such important and major broadcasters as Storer Broadcasting, Metromedia Inc., Gross Telecasting, Capital Cities Broadcasting, Taft Broadcasting, Wometco Enterprises, Reeves Broadcasting and Cox Broadcasting. The most attractive period, apparently, for companies to move into the public arena was from 1959 through 1963. That stretch saw 16 companies take the plunge.

But when speaking about TV or TV-associated stocks, it might be best to define terms. There are a number of species in the pen with the bulls and bears. There's everything from big broadcaster, CBS; to small broadcaster, Gross Telecasting; to diversified broadcaster, Rollins Broadcasting; to relatively undiversified broadcaster, Storer Broadcasting; to submerged broadcaster, Avco-Crosley Broad-

To page 32

**This figure does not take into account such items as brokers commissions, etc. The tabulations have been based on a buyer purchasing 100 shares (adjusted to the present capitalization) at the 1962 lows.*

For that reason, the specific 1962 prices quoted are not what the stocks were actually selling for, but are relative prices which take into account stock splits, stock dividends, etc., which have occurred since then. The Sept. 15, 1964, prices are actual market closings.

1 You bought 100 shares of each of these stocks at their 1962 lows...

2 and sold them all on September 15, 1964...

TELEVISION					
American Broadcasting-Paramount	217/8	433/4	Change	+217/8	+100%
CBS	147/8	421/8	Change	+271/4	+183%
Capital Cities Broadcasting	101/4	347/8	Change	+245/8	+240%
Gross Telecasting	18	261/4	Change	+81/4	+46%
Metromedia	103/8	385/8	Change	+281/4	+272%
Reeves Broadcasting	2	33/8	Change	+13/8	+69%
Storer Broadcasting	271/4	491/2	Change	+221/4	+82%
Taft Broadcasting	123/8	393/4	Change	+273/8	+221%
Wometco Enterprises	77/8	321/4	Change	+243/8	+310%
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco	163/4	237/8	Change	+71/8	43%
Boston Herald-Traveler	207/8	361/2	Change	+155/8	75%
Chris-Craft	73/8	135/8	Change	+61/4	85%
Cowles Magazine & Broadcasting	81/4	107/8	Change	+25/8	32%
Crowell-Collier	161/8	241/2	Change	+83/8	52%
General Tire	16	221/4	Change	+61/4	39%
Macfadden-Bartell	11/2	65/8	Change	+51/8	342%
Meredith Publishing	181/2	317/8	Change	+133/8	72%
Outlet Company	19	32	Change	+13	68%
Rollins Broadcasting	101/4	671/2	Change	+571/4	559%
Rust Craft Greeting Cards	81/2	123/8	Change	+37/8	45%
Time Incorporated	185/8	551/8	Change	+361/2	180%
PROGRAMING					
Allied Artists	21/2	21/4	Change	-1/4	10%
Columbia Pictures	123/8	217/8	Change	+91/2	77%
Desilu	61/2	73/8	Change	+7/8	13%
Filmways	43/8	111/2	Change	+71/8	163%
Four Star Television	81/8	5	Change	-31/8	38%
MCA	33	453/4	Change	+123/4	39%
MGM	263/8	39	Change	+125/8	48%
Medallion Pictures	11/8	91/4	Change	+81/8	722%
National Telefilm Associates	5/8	1/8	Change	-1/2	80%
Official Films	5/8	3/4	Change	+1/8	20%
Paramount Pictures	31	563/4	Change	+253/4	83%
Walter Reade-Sterling	11/2	211/8	Change	+91/8	38%
Republic Corporation	61/2	75/8	Change	+11/8	17%
Screen Gems	103/8	19	Change	+85/8	83%
Seven Arts	65/8	15	Change	+83/8	126%
Trans-Lux Corp.	10	12	Change	+2	20%
20th Century-Fox	143/4	275/8	Change	+127/8	87%
United Artists	211/8	361/8	Change	+15	71%
Walt Disney Productions	193/4	45	Change	+251/4	128%
Warner Bros. Pictures	101/2	187/8	Change	+83/8	80%
Wrather Corp.	27/8	31/8	Change	+1/4	9%
MANUFACTURING					
Admiral	91/4	151/2	Change	+61/4	68%
Ampex	10	161/2	Change	+61/2	65%
Emerson Radio	71/8	101/4	Change	+31/8	44%
General Electric	541/4	875/8	Change	+333/8	62%
Magnavox	27	283/4	Change	+13/4	6%
Minnesota Mining & Manufacturing	411/8	563/4	Change	+155/8	38%
Motorola	481/4	88	Change	+393/4	82%
RCA	125/8	315/8	Change	+19	150%
Reeves Industries Incorporated	23/4	23/4	Change	-	-
TelePrompTer	41/4	63/4	Change	+21/2	59%
Westinghouse	25	375/8	Change	+125/8	51%
Zenith	423/4	663/4	Change	+24	56%
SERVICE					
C-E-I-R Incorporated	53/4	103/8	Change	+45/8	80%
MPO Videotronics	51/2	61/2	Change	+1	18%
Movielab Incorporated	63/4	141/4	Change	+71/2	111%
A. C. Nielsen	32	61	Change	+29	91%

3 YOU'D BE \$72,306.25 RICHER NOW!

Market data prepared by Roth, Gerard & Co.

18 YEARS AND 1,092 TITLES LATER: HERE'S TV'S PRIME TIME PAST & PRESENT

To find out what this is all about, turn to page 8.

ABC	G. E. Summer	Top Cat	1 1	12 O'Clock High	1964	Biff Baker, U.S.A.	1952	Big Record	1957
30 Minutes	Originals	Yours for a Song	1 1	Voyage to the		Break the Bank	1952	Marge & Gower	
American Minstrels	It's Polka Time	As Caesar Sees It	1962	Bottom of		Four Star Play-		Champion	1957
Auction Air	Navy Log	Father Knows Best	1962	the Sea	1964	house	1952	Dick and the	
Wendy Barrie Show	Press Conference	I'm Dickens—He's				I've Got a Secret	1952	Duchess	1957
Lone Ranger	Secret Mission	Fenster	1962			Leave it to Lester	1952	Harbourmaster	1957
Can You Top This?	Screen Director's	The Jetsons	1962			Life With Luigi	1952	Have Gun, Will	
Life with Linkletter	Playhouse	Law of the Plains-				Mr. & Mrs. North	1952	Travel	1957
Arthur Murray	Treasure Hunt	man	1962			Arthur Murray		High Adventure	1957
Show	Twilight Theater	McHale's Navy	1962			Show	1952	Spike Jones Show	1957
Treasury Men in	Wire Service	Our Man Higgins	1962			My Friend Irma	1952	Leave it to Beaver	1957
Action	All America Game	Room for One More	1962			My Little Margie	1952	Vincent Lopez	1957
Twenty Questions	of the Week	Soupy Sales Show	1962			Our Miss Brooks	1952	Mr. Adams & Eve	1957
Actors Hotel	Pat Boone Chevy	Edie Adams Show	1963			Pick the Winner	1952	Playhouse of	
Adventures of	Show	Patty Duke Show	1963			Quiz Kids	1952	Mystery	1957
Ellery Queen	Bowling Stars	Farmer's Daughter	1963			Star of the Family	1952	S. R. O. Playhouse	1957
The Amazing Dr.	Circus Boy	Funny Funny Films	1963			U.S.A. Canteen	1952	Danny Thomas	
Malone	Colt 45	Hootenanny	1963			Anyone Can Win	1953	Show	1957
Chance of a Life-	Country Music	Laughs for Sale	1963			Red Buttons Show	1953	Trackdown	1957
time	Jubilee	Mr. Smith Goes to				City Hospital	1953	Twentieth Century	1957
Stu Erwin	Date with the	Washington	1963			Footlight Theater	1953	Bid 'n' Buy	1958
Life Begins at 80	Angels	100 Grand	1963			G. E. Theater	1953	Father Knows Best	1958
Mr. District	Keep It in the	Price Is Right	1963			Life With Father	1953	Frontier Justice	1958
Attorney	Family	Addams Family	1964			Man Behind the		Arthur Godfrey	
You Asked For It	Key Club Playhouse	Bewitched	1964			Badge	1953	Show	1958
Adventures of Ozzie	Midwestern Hayride	Broadside	1964			Medallion Theater	1953	Invisible Man	1958
& Harriet	Guy Mitchell Show	Bing Crosby Show	1964			Meet Mr. McNutley	1953	Johnson's Wax	
Anywhere, U.S.A.	Moment of Decision	Ensign O'Toole	1964			My Favorite		Theater	1958
Appointment with	Patrice Munsel	Jonny Quest				Husband	1953	Keep Talking	1958
Love	O.S.S.	Mickey	1964			Pentagon U.S.A.	1953	Masquerade Party	1958
Live Like a Million-	Real McCoys	No Time for				Person to Person	1953	Personal Appear-	
aire	Scotland Yard	Sergeants	1964			Place the Face	1953	ance	1958
Name's the Same	Frank Sinatra Show	Peyton Place	1964			Revlon Mirror		Sing Along	1958
Perspective '52	Telephone Time	Shindig	1964			Theater	1953	Small World	1958
Sky King	Tomestone Terri-	The Tycoon	1964			Time to Smile	1953	Ann Sothern Show	1958
Tootsie Hippodrome	tory	Valentine's Day	1964			Topper	1953	Stars in Action	1958
ABC Album	Mike Wallace Inter-	Wendy & Me	1964			Two for the Money	1953	The Texan	1958
Answers for	views					Willys Theater	1953	Top Dollar	1958
Americans	Walter Winchell					Your Playtime	1953	Wanted—Dead or	
Beulah	File					Abbott & Costello	1954	Alive	1958
Ray Bolger Show	West Point					Blue Angel	1954	Wingo	1958
Jean Carroll Show	Zorro					Halls of Ivy	1954	Yancy Derringer	1958
Comeback Story	Accused					Alfred Hitchcock		Your Hit Parade	1958
Date with Judy	Adventures at Scott					Presents	1954	Big Party	1959
Doorway to Danger	Island					Honestly, Celeste	1954	Dennis the Menace	1959
Ethel & Albert	Anybody Can Play					Lassie	1954	Face of Danger	1959
Hollywood Screen	Baseball Corner					The Lineup	1954	Geritol Adventure	
Test	Buick Action					Meet Millie	1954	Showcase	1959
Interlude	Theater					Ray Milland Show	1954	George Gobel Show	1959
Jamie	Sid Caesar Invites					Jack Paar Show	1954	Hennessey	1959
Georgie Jessel Show	You					Public Defender	1954	Hotel De Paree	1959
Leave It to the Girls	Dick Clark Show					Red Skelton Revue	1954	Betty Hutton Show	1959
On Guard	Forecast for Living					December Bride	1954	Johnny Ringo	1959
Pepsi-Cola Play-	Frigidaire Summer					Telltale Clue	1954	Many Loves of	
house	Theater					That's My Boy	1954	Dobie Gillis	1959
Pride of the Family	Sammy Kaye's					Two in Love	1954	Markham	1959
Quick as a Flash	Music From Man-					Viceroy Star		Men Into Space	1959
Tales of Tomorrow	hattan					Theater	1954	Mr. Lucky	1959
Danny Thomas	Lawman					Adventures of	1954	Dennis O'Keefe	
Show	Leave It to Beaver					Champion	1955	Show	1959
What's Your Bid?	Love that Jill					Appointment with		Hour	1959
Where's Raymond?	Man with a Camera					Adventure	1955	Peck's Bad Girl	1959
Angel Auditions	Make Me Laugh					Brave Eagle	1955	The Playhouse	1959
Break the Bank	Meet McGraw					Bob Cummings		Playhouse of	
Cavalcade of Amer-	Music Bingo					Show	1955	Mystery	1959
ica	Naked City					Crusader	1955	Stripe Playhouse	1959
Center Stage	Oldsmobile Show					Frankie Laine Time	1955	Tightrope!	1959
Come Closer	Patti Page Show					Grand Ole Opry	1955	Twilight Theater	1959
Dollar a Second	Donna Reed Show					Gunsmoke	1955	Twilight Zone	1959
Dr. I. Q.	The Rifleman					It's Always Jan	1955	Angel	1960
The Mail Story	Rough Riders					The Millionaire	1955	Aquanauts	1960
Masquerade Party	Tales of ESP					Navy Log	1955	Bringing Up Buddy	1960
Open Hearing	This Is Music					Phil Silvers Show	1955	Celebrity Talent	
Postal Inspector	Betty White Show					Professional Father	1955	Scouts	1960
Rin Tin Tin	Alcoa Presents					Robin Hood	1955	Tom Ewell Show	1960
So You Want to	Black Saddle					Damon Runyon		Eye Witness to	
Lead a Band	Court of Last					Theater	1955	History	1960
Stop the Music	Resort					\$64,000 Question	1955	Andy Griffith Show	1960
Stork Club	High Road					Stage 7	1955	Mr. Garlund	1960
The Vise	Jubilee U.S.A.					Stage Show	1955	My Sister Eileen	1960
Voice of Firestone	Keep Talking					Wanted	1955	New Comedy Show-	
What's Going On?	Man from Black-					Windows	1955	case	1960
Paul Whiteman	hawk					Air Power	1956	Pete and Gladys	1960
Teen Club	Music for a Summer					The Brothers	1956	Kate Smith Show	1960
Amateur Hour	Night					The Buccaneers	1956	Alvin Show	1961
The Big Picture	Oh Boy!					CBS Cartoon		At the Source	1961
Crossroads	The Rebel					Theater	1956	Gertrude Berg	
Down You Go	Robert Taylor—					Vic Damone Show	1956	Show	1961
DuPont Cavalcade	Starring in the					Do You Trust Your		Danger Man	1961
Theater	Detectives					Wife?	1956	Father of the Bride	1961
Dotty Mack Show	Take a Good Look					Charlie Farrell		Frontier Justice	1961
Medical Horizons	World of Talent					Show	1956	Holiday Lodge	1961
MGM Parade	Bugs Bunny					Giant Step	1956	Ichabod and Me	1961
Mr. Citizen	Charley Weaver					Hey, Jeannie!	1956	Glen Miller Time	1961
Ozark Jubilee	Expedition					High Finance	1956	Mr. Ed	1961
Pee Wee King Show	The Flintstones					Hollywood Summer		Dick Van Dyke	
Life Is Worth Living	Harrigan & Son					Theater	1956	Show	1961
Pall Mall Playhouse	Jeannie Carson					Joe and Mabel	1956	Way Out	1961
Pantomine Quiz	Show					Guy Lombardo's		Window on Main	
Star Tonight	Johnny Staccato					Diamond Jubilee	1956	Street	1961
Talent Varieties	Law & Mr. Jones					Russ Morgan Show	1956	You're In the	
TV Readers Digest	My Three Sons					My Friend Flicka	1956	Picture	1961
Topper	Peter Gunn					Nothing But the		Beverly Hillbillies	1962
Ern Westmore Show	Philip Marlowe					Truth	1956	General Electric	
Who Said That?	Guestward Ho					Herb Shriner Show	1956	True	1962
Wyatt Earp	Steve Canyon					\$64,000 Challenge	1956	Kaiser Presents the	
Adventures of	Take a Good Look					Telephone Time	1956	Lloyd Bridges	
Jim Bowie	21 Beacon Street					To Tell The Truth	1956	Show	1962
The Amazing	Bachelor Father					West Point Story	1956	Lucy Show	1962
Dunninger	Calvin and the					You're On Your		Show	1962
Eddie Arnold Show	Colonel					Own	1956	New Loretta Young	1962
Bold Journey	Focus on America					Zane Grey Theater	1956	Show	1962
Broken Arrow	The Hathaways					Eve Arden Show	1957	Oh! Those Bells	1962
Combat Sergeant	Ernie Kovacs					Assignment Foreign		Real McCoys	1962
Compass	Margie					Legion	1957	Stump the Stars	1962
Footballer	Silents Please					Battle of the Ages	1952	Tell It to Groucho	1962
	Straightaway							Who in the World	1962

Fair Exchange	1963
Glynis	1963
My Favorite Martian	1963
New Phil Silvers Show	1963
Petticoat Junction	1963
Picture This	1963
Tell It to Camera	1963
Baileys of Balboa	1964
Joey Bishop Show	1964
Gilligan's Island	1964
Gomer Pyle—USMC	1964
Many Happy Returns	1964
The Munsters	1964
My Living Doll	1964
Cara Williams Show	1964
World War I	1964

**CBS
60 Minutes**

Ed Sullivan Show	1948
Fifty-Fourth Street Revue	1949
Studio One	1949
Ken Murray Show	1950
Pabst Blue Ribbon Bouts	1950
Prudential Family Playhouse	1950
Frank Sinatra Show	1950
Sing It Again	1950
Budweiser Summer Theater	1951
G. E. Guest House	1951
Songs For Sale	1951
Westinghouse Summer Theater	1951
Jackie Gleason Show	1952
Ernie Kovacs Show	1952
Larry Storch Show	1953
U. S. Steel Hour	1953
Westinghouse Theater	1953
Best of Broadway	1954
Climax	1954
Shower of Stars	1954
America's Greatest Bands	1955
Front Row Center	1955
See It Now	1955
20th Century-Fox Hour	1955
Frankie Laine Time	1956
Armstrong Circle Theater	1957
Lucy-Desi Hour	1957
High Adventure	1957
Perry Mason	1957
Desilu Playhouse	1958
Garry Moore Show	1958
Lux Playhouse	1958
Pursuit	1958
Verdict is Yours	1958
Brenner	1959
Rawhide	1959
Reckoning	1959
Andy Williams Show	1959
Aquanauts	1960
Be Our Guest	1960
Checkmate	1960
Diagnosis Unknown	1960
Revlon Revue	1960
Route 66	1960
The Witness	1960
CBS Reports	1961
The Defenders	1961
Frontier Circus	1961
Gunslinger	1961
The Investigators	1961
Joint Appearance	1961
Maibu Run	1961
Summer Sports Spectacular	1961
Fair Exchange	1962
Judy Garland Show	1962
Jackie Gleason: The American Scene Magazine	1962
Gunsmoke	1962
Alfred Hitchcock Hour	1962
The Nurses	1962
Red Skelton Hour	1962
Talent Scouts	1962
Keefe Brasselle Show	1963
Chronicle	1963
East Side/West Side	1963
Great Adventure	1963
Danny Kaye Show	1963
The Entertainers	1964
Mr. Broadway	1964
On Broadway Tonight	1964
The Reporter	1964
Slattery's People	1964

**CBS
90 Minutes**

Playhouse 90	1956
DuPont Show of the Month	1957
Big Party	1959

**NBC
30 Minutes**

Americana	1947
Author Meets the Critic	1947
Admiral Radio Variety Show	1948
Barney Blake—Police Reporter	1948
Chevrolet on Broadway	1948
Musical Merry-Go-Round	1948
Nature of Things	1948
NBC-TV Concert Hall	1948
Bob Smith Show	1948
Stop Me If You've Heard This One	1948
Swift Show	1948
Television Screen Magazine	1948
Try and Do It	1948
Village Barn	1948
Academy Theater	1949
Aldrich Family	1949
Around the Town	1949
Arrow Show	1949
Band of America	1949
Believe It or Not	1949
Bigelow Show	1949
The Black Robe	1949
Bonny Maid Versatile Varieties	1949
Break the Bank	1949
Broadway Spotlight	1949
Candid Camera	1949
Candlelight Review	1949
Chesterfield Supper Club	1949
Chevrolet Tele-Theater	1949
The Clock	1949
Colgate Theater	1949
Crisis	1949
Fireside Theater	1949
Floor Show	1949
Garroway at Large	1949
Girl About Town	1949
Gulf Road Show	1949
The Hartmans	1949
I'd Like to See	1949
Jamboree	1949
Lamb's Gambol	1949
Leave It to the Girls	1949
Lights Out	1949
Kyle MacDonnell	1949
Life of Riley	1949
Meet the Press	1949
Meet Your Congress	1949
Mixed Doubles	1949
Nocturne	1949
One Man's Family	1949
Quiz Kids	1949
R. F. D. America	1949
Benny Rubin's Theatrical Agency	1949
Tempo	1949
Theater of the Mind	1949
Three Flames	1949
Tropic Holiday	1949
Voice of Firestone	1949
Danton Walker's Scrapbook	1949
We, the People	1949
Welcome Aboard	1949
Who Said That?	1949
Meredith Willson Show	1949
Young Broadway	1949
Your Showtime	1949
Answer Yes or No	1950
Armstrong's Circle Theater	1950
Big Story	1950
Life Begins at Eighty	1950
Lights, Camera, Action	1950
Martin Kane, Private Eye	1950
Menasha the Magnificent	1950
Pinky Lee Show	1950
So You Want to Lead a Band?	1950
Speidel Show	1950
Stars Over Hollywood	1950
Bill Stern Sports Show	1950
Stud's Place	1950
Summer Night's Dream	1950
Take a Chance	1950
TV Prediction Party	1950
Watch the World	1950
You Bet Your Life	1950
Your Hit Parade	1950
American Forum	1951
American Inventory	1951
Assignment: Man-hunt	1951
Battle Report	1951
Cameo Theater	1951
Door With No Name	1951
Fireside Arena Theater	1951

Peter Lind Hayes Show	1951
It Pays to be Ignorant	1951
Juvenile Jury	1951
Wayne King	1951
Freddy Martin & His Orchestra	1951
Somerset Maugham TV Theater	1951
Henry Morgan's Great Talent Hunt	1951
Quick on the Draw	1951
RCA Victor Show	1951
Red Skelton Show from Hollywood	1951
TV Recital Hall	1951
Treasury Men in Action	1951
Vim Talent Search	1951
Doodles Weaver	1951
Paul Winchell, Jerry Mahoney Show	1951
Young Mr. Bobbin	1951
Blind Date	1952
Boss Lady	1952
Campbell Playhouse	1952
Curtain Call	1952
Doorway to Danger	1952
Dragnet	1952
Gang Busters	1952
Gillette Sportsreel	1952
Masquerade Party	1952
Pantomime Quiz	1952
Youth Wants to Know	1952
Cavalcade of America	1953
Club Embassy	1953
Dennis Day Show	1953
The Doctor	1953
Foreign Intrigue	1953
Gulf Playhouse	1953
Hollywood Opening Night	1953
I Married Joan	1953
Mr. Peepers	1953
My Hero	1953
Scott Music Hall	1953
This Is Your Life	1953
Two for the Money	1953
The Unexpected	1953
Bank on the Stars	1954
Best in Mystery	1954
Red Buttons Show	1954
Campbell Soundstage	1954
Imogene Coca Show	1954
Comment	1954
Dear Phoebe	1954
Mickey Rooney Show	1954
Dollar a Second	1954
Doodles	1954
The Duke	1954
Ethel & Albert	1954
George Gobel Show	1954
Great Gildersleeve	1954
Hunter	1954
It's a Great Life	1954
Spike Jones Show	1954
Judge For Yourself	1954
Justice	1954
Loretta Young Show	1954
Max Liebman Presents	1954
Man Against Crime	1954
The Marriage	1954
Medic	1954
Mr. & Mrs. North	1954
Arthur Murray Party	1954
My Little Margie	1954
Name That Tune	1954
Place the Face	1954
Private Secretary	1954
Texaco Star Theater	1954
Top Plays of 1954	1954
Truth or Consequences	1954
And Here's the Show	1955
Big Surprise	1955
Big Town	1955
Bob Cummings Show	1955
Dunninger Show	1955
Father Knows Best	1955
Frontier	1955
Kodak Request Performance	1955
Make the Connection	1955
Musical Chairs	1955
The People's Choice	1955
Screen Directors Playhouse	1955
So This Is Hollywood	1955
Star Stage	1955
Swift Showagon	1955
Your Playtime	1955
Adventure Theater	1956
Adventures of Hiram Holliday	1956
Adventures of Sir Lancelot	1956
Circus Boy	1956
Down You Go	1956
Encore Theater	1956

March of Medicine	1956
On Trial	1956
Ina Raye Hutton	1956
Sneak Preview	1956
Twenty-One	1956
Action Tonight	1957
Armstrong Summer Playhouse	1957
Polly Bergen	1957
The Big Moment	1957
Blondie	1957
The Californians	1957
Club Oasis	1957
Nat King Cole Show	1957
Joseph Cotten Show	1957
Court of Last Resort	1957
Charlie Farrell Show	1957
Festival of Stars	1957
Eddie Fisher Show	1957
High Low	1957
Hold That Note	1957
M Squad	1957
Gisele MacKenzie Show	1957
Meet McGraw	1957
Noah's Ark	1957
Panic!	1957
Price Is Right	1957
Restless Gun	1957
Saber of London	1957
George Saunders Mystery Theater	1957
Show for a Summer Evening	1957
Stanley	1957
Tales of Wells Fargo	1957
Tennessee Ernie Show	1957
Texaco Command Appearance	1957
Tic Tac Doe	1957
The Vise	1957
Bat Masterson	1958
The Big Game	1958
Buckskin	1958
George Burns Show	1958
Concentration	1958
Decision	1958
Dotto	1958
End of the Rainbow	1958
Peter Gunn	1958
Haggis Baggis	1958
It Could Be You	1958
Jefferson Drum	1958
Kraft Music Hall	1958
Lux Show	1958
Music Bingo	1958
No Warning!	1958
Northwest Passage	1958
Restless Gun	1958
Mickey Spillane's Mike Hammer	1958
Thin Man	1958
Treasure Hunt	1958
Turning Point	1958
U. S. Marshal	1958
Win With a Winner	1958
Jane Wyman Show	1958
Ed Wynn Show	1958
Black Saddle	1959
Behind Closed Doors	1959
Colgate Western Theater	1959
DA's Man	1959
The Deputy	1959
Fanfare	1959
Fibber McGee & Molly	1959
Five Fingers	1959
Lawless Years	1959
Love & Marriage	1959
Lure of the Plainsman	1959
Man & the Challenge	1959
Music Shop	1959
David Niven Show	1959
Pete Kelley's Blues	1959
Richard Diamond	1959
Jimmie Rogers Show	1959
Staccato	1959
Steve Canyon	1959
Trouble Shooters	1959
21 Beacon Street	1959
Who Pays?	1959
Alcoa Theater	1960
Dante	1960
Gas Company Playhouse	1960
Happy	1960
Alfred Hitchcock Presents	1960
Jackpot Bowling	1960
Klondike	1960
Man From Interpol	1960
Music on Ice	1960
People Are Funny	1960
Play Your Hunch	1960
Peter Gunn	1960
Peter Loves Mary	1960
Producer's Choice	1960
Barbara Stanwyck	1960
Tate	1960
Wichita Town	1960
Joey Bishop Show	1961

David Brinkley's Journal	1961
Car 54: Where Are You?	1961
Concentration	1961
Everglades	1961
Five Star Jubilee	1961
Great Ghost Tales	1961
Groucho Show	1961
Hazel	1961
Frank McGee's Here & Now	1961
National Velvet	1961
Bob Newheart Show	1961
One Happy Family	1961
Tab Hunter Show	1961
Tall Man	1961
Third Man	1961
The Web	1961
The Westerner	1961
Westinghouse Playhouse	1961
Westinghouse Preview Theater	1961
Whispering Smith	1961
Adventures of Sir Francis Drake	1962
Chet Huntley Reporting	1962
Don't Call Me Charlie!	1962
The Rebel	1962
Grindl	1963
Hollywood and the Stars	1963
Art Linkletter Show	1963
Redigo	1963
Report from	1963
Jack Benny Show	1964
Bill Dana Show	1964
Flipper	1964
Kentucky Jones	1964
Moment of Fear	1964
Mr. Magoo	1964
On Parade	1964
That Was the Week That Was	1964

**NBC
60 Minutes**

Cavalcade of Sports	1947
Respectfully Yours	1947
Kraft Television Theater	1948
Mary Margaret McBride Show	1948
Philco Hedgerow Players	1948
Philco Playhouse	1948
Texaco Star Theater	1948
Theater Guild	1948
Admiral Broadway Revue	1949
Fireball Fun-For-All	1949
Hopalong Cassidy	1949
NBC Repertory Theater	1949
Original Amateur Hour	1949
Summer Playhouse	1949
Colgate Comedy Hour	1950
Ford Star Revue	1950
Four Star Revue	1950
Hawkins Falls, Pop. 6200	1950
Kay Kyser's College of Musical Knowledge	1950
Lewisohn Stadium Concert	1950
Masterworks Theater	1950
Robert Montgomery Presents	1950
NBC Cinema Playhouse	1950
Saturday Night Revue	1950
Ford Festival	1951
Goodyear TV Playhouse	1951
Midwest Hayride	1951
Robert Montgomery Lucky Strike Theater	1951
Musical Comedy Time	1951
Saturday Roundup	1951
Kate Smith Evening Hour	1951
All Star Summer Revue with Amazing Mr. Ballantine	1952
Big Payoff	1953
Hallmark Summer Theater	1953
Saturday Night Dance Party	1953
Buick-Berle Show	1954
Caesar's Hour	1954
Lux Video Theater	1954
Colgate Variety Hour	1955
Perry Como Show	1955

Martha Raye Show	1955
Steve Allen Show	1956
Chevy Show	1956
Kaiser Aluminum Hour	1956
Julius La Rosa Show	1956
National Bowling Champions	1956
Project 20	1957
Suspicion	1957
Wagon Train	1957
Steve Allen Presents Steve Lawrence & Eydie Gorme	1958
Cimarron City	1958
Bob Crosby Show	1958
Bob Hope Show	1958
Dean Martin Show	1958
Dinah Shore Chevy Show	1958
Bell Telephone Hour	1959
Bonanza	1959
Laramie	1959
Perry Presents	1959
Pontiac Star Parade	1959
Ellery Queen	1959
Timex Show	1959
Cameo Theater	1960
Chevy Mystery Show	1960
Dan Raven	1960
Perry Como's Kraft Music Hall	1960
Johnny Midnight	1960
Lincoln Mercury Startime	1960
Michael Shayne	1960
Moment of Fear	1960
Nation's Future	1960
Outlaws	1960
Overland Trail	1960
Pontiac Star Parade	1960
Sunday Showcase	1960
Shirley Temple Show	1960
Riverboat	1960
Thriller	1960
World Wide 60	1960
The Americans	1961
Cain's 100	1961
Walt Disney's Wonderful World of Color	1961
Dr. Kildare	1961
Du Pont Show of the Week	1961
87th Precinct	1961
International Showtime	1961
Kraft Mystery Theater	1961
NBC White Paper	1961
Dick Powell Show	1961
Sing Along With Mitch	1961
Sunday Mystery Hour	1961
Robert Taylor's Detectives	1961
Eleventh Hour	1962
Empire	1962
It's a Man's World	1962
Jack Paar Program	1962
Saints & Sinners	1962
Sam Benedict	1962
Wide Country	1962
Andy Williams Show	1962
Richard Boone Show	1963
Espionage	1963
Esso Report	1964
Bob Hope Presents the Chrysler Theater	1963
Kraft Suspense Theater	1963
The Lieutenant	1963
Mr. Novak	1963
Temple Houston	1963
Daniel Boone	1964
Alfred Hitchcock Hour	1964



FROM THE MANY, FEW

BY DEBORAH HABER

THE list on pages 6 and 7 could have been labeled "1,092 ways to make a television audience love you." It's the summing up of TV's prime time history, a trip down memory lane and the culmination of a lot of high hopes. TELEVISION MAGAZINE has assembled in that list all of the regularly-scheduled prime time programs the three major networks have aired since the medium's earliest days (including the current season). From it readers are invited (on the facing page) to select their own optimum schedules. (Not included: programs of less than a half-hour duration or those scheduled before 7:30 or after 11 p.m.)

These shows represent network attempts to find the perfect combination—those programs that could attract and hold the attention of a nation of viewers. A few made it. Many more bit the dust along with the programing vice presidents who championed them. If the programers haven't found the magic formula to make everybody happy, the volume and variety of shows listed make it hard to believe they haven't tried.

Programing fans may want to select a schedule made up of their all-time favorites. But the real pro will go for a line-up that appeals to all factions: the sponsors, the critics, the Niensens, the FCC and, if such a person exists, the "average" viewer. In the search readers may feel nostalgia for programs of the past. For gone from the weekly grind and from each other are Dean Martin and Jerry Lewis—they made a nation laugh on the *Colgate Comedy Hour*. Gone, too, is Milton Berle, with his pies in the face, his "shot in the head" and his *Texaco Star Theater*. Viewers have had to say goodbye to Gertrude Berg's "yoo hoo" from the *Goldbergs'* TV window. Joining her in limbo are the great skits of Imogene Coca and Sid Caesar from *Your Show of Shows*. In TV, as the perennial Caesar-Coca punch-line put it, "It's a small world." Too small to house for long *Playhouse 90* or *Producer's Showcase* or *See It Now* or *Studio One*. But it's a telling commentary to those who long for the "golden days" of television that, while the age produced such programing gems, it also spawned all but and best-forgotten entries like *Circus Boy*, *The Buccaneers* and *Adventures of Sir Lancelot*.

TV, that hungry eye feeding on talent, has knocked from the ranks of the networks such one time ratings powerhouses as *Dragnet*, *This Is Your Life* and *The Untouch-*

To page 11



TEAR HERE

YOU, TOO, CAN BE A PROGRAM EXPERT

Each year a large number of men, most of them in New York and Hollywood, get together to thresh out prime time program schedules for the three television networks. At the beginning they face essentially what you see here—a blank sheet with seven nights of the week divided into half-hour segments from 7:30 to 11. Over the course of the last 18 years these men and their predecessors have filled similar blank schedules with program vehicles ranging from 30 minutes to two hours in length. The list of those shows is on pages 6 and 7. The challenge to TELEVISION MAGAZINE's readers in this issue is to compose from among those programs a three-network program schedule which, to them at least, would be an "optimum" schedule. The editors then ask that readers sign their schedules, remove the page from the issue (it's perforated at the binding for that reason) and mail it to TELEVISION MAGAZINE, 444 Madison Avenue, New York City, N. Y. 10022. Each reader's schedule will be evaluated for a second article on this subject which will appear in the December issue.

NAME _____ TITLE _____

COMPANY _____

ADDRESS _____ CITY & STATE _____

MONDAY

	ABC	CBS	NBC
7:30			
8:00			
8:30			
9:00			
9:30			
10:00			
10:30			
11:00			

SUNDAY

	ABC	CBS	NBC
7:30			
8:00			
8:30			
9:00			
9:30			
10:00			
10:30			
11:00			

TUESDAY

	ABC	CBS	NBC
7:30			
8:00			
8:30			
9:00			
9:30			
10:00			
10:30			
11:00			

WEDNESDAY

	ABC	CBS	NBC
7:30			
8:00			
8:30			
9:00			
9:30			
10:00			
10:30			
11:00			

THURSDAY

	ABC	CBS	NBC
7:30			
8:00			
8:30			
9:00			
9:30			
10:00			
10:30			
11:00			

FRIDAY

	ABC	CBS	NBC
7:30			
8:00			
8:30			
9:00			
9:30			
10:00			
10:30			
11:00			

SATURDAY

	ABC	CBS	NBC
7:30			
8:00			
8:30			
9:00			
9:30			
10:00			
10:30			
11:00			

THE CURRENT TELEVISION SEASON

THIS IS WHAT THE EXPERTS PICKED
FOR NETWORK TV AUDIENCES IN '64-'65

WAGON TRAIN	MY FAVORITE MARTIAN	WALT DISNEY'S WONDERFUL WORLD OF COLOR
	ED SULLIVAN SHOW	
BROADSIDE		BILL DANA SHOW
SUNDAY NIGHT MOVIES	MY LIVING DOLL	BONANZA
	JOEY BISHOP SHOW	
	CANDID CAMERA	THE ROGUES
	WHAT'S MY LINE?	

VOYAGE TO THE BOTTOM OF THE SEA	TO TELL THE TRUTH	KAREN	90 BRISTOL COURT
	I'VE GOT A SECRET	TOM, DICK & MARY	
NO TIME FOR SERGEANTS	ANDY GRIFFITH SHOW	HARRIS AGAINST THE WORLD	
WENDY & ME	THE LUCY SHOW	ANDY WILLIAMS HOUR JONATHAN WINTERS SPECIALS	
BING CROSBY SHOW	MANY HAPPY RETURNS		
BEN CASEY	SLATTERY'S PEOPLE	ALFRED HITCHCOCK HOUR	

COMBAT!	STATION TIME	MR. NOVAK
	WORLD WAR I	
McHALE'S NAVY	RED SKELTON HOUR	THE MAN FROM U.N.C.L.E.
THE TYCOON		
PEYTON PLACE	PETTICOAT JUNCTION	THAT WAS THE WEEK THAT WAS
THE FUGITIVE	THE NURSES	BELL TELEPHONE HOUR ACTUALITY SPECIALS

ADVENTURES OF OZZIE & HARRIET	CBS REPORTS	THE VIRGINIAN
PATTY DUKE SHOW		
SHINDIG	BEVERLY HILLBILLIES	
MICKEY	DICK VAN DYKE SHOW	WEDNESDAY NIGHT AT THE MOVIES
BURKE'S LAW	CARA WILLIAMS SHOW	
ABC NEWS REPORTS	DANNY KAYE SHOW	

THE FLINTSTONES	THE MUNSTERS	DANIEL BOONE
DONNA REED SHOW	PERRY MASON	
MY THREE SONS		
BEWITCHED	PASSWORD	
PEYTON PLACE	BAILEYS OF BALBOA	HAZEL
JIMMY DEAN SHOW	THE DEFENDERS	KRAFT SUSPENSE THEATER

JONNY QUEST	RAWHIDE	INTERNATIONAL SHOWTIME
FARMER'S DAUGHTER		
ADDAMS FAMILY	THE ENTERTAINERS	BOB HOPE SHOW
VALENTINE'S DAY		
12 O'CLOCK HIGH	GOMER PYLE-USMC	JACK BENNY SHOW
STATION TIME	THE REPORTER	JACK PAAR PROGRAM

OUTER LIMITS	JACKIE GLEASON'S AMERICAN SCENE MAGAZINE	FLIPPER
		MR. MAGOO
LAWRENCE WELK SHOW	GILLIGAN'S ISLAND	KENTUCKY JONES
	MR. BROADWAY	SATURDAY NIGHT AT THE MOVIES
HOLLYWOOD PALACE		
STATION TIME	GUNSMOKE	



ables. Yesterday's programs are furloughed to syndication or, worse still, somebody's remembrance of insignificant things past. Who save the most loyal TV buff remembers Kuda Bux's weekly feats on *I'd Like to See*. The Indian fakir covered his eyes with globs of paste, wrapped his head in layer upon layer of bandages and lay down blindfolded on a bed of glass. What more could anyone give for a rating?

Yet some hardy breeds have managed to survive the slings and arrows of outrageous viewing habits to return to television seasons again and again. Robert Cummings, Jack Benny, Danny Thomas, Red Skelton, Bob Hope, Lucille Ball seem immune to the fates and move agilely from one network to another, from one year to the next, as surely and regularly as a commercial follows a station break.

The longevity champion of them all is CBS's Ed Sullivan. He started in 1948 with *Toast of the Town* and it kept its fizz and the same basic variety format down through the years, managing to stay at the network and in the Nielsen forefront ever since.

ABC-TV's oldest tenants are Ozzie and Harriet Nelson. They've been bringing up David and Ricky via TV since 1952.

Over at NBC-TV, viewers have had an opportunity to *Meet the Press* for 16 years. Although the show is no longer presented in prime time and hasn't been for many years, back in 1949, when it first started, it was, and there may be some in the audience who wish it were again.

Programs change more often on NBC than on the other networks, past history shows, while ABC has played host to the fewest number of shows. Half-hours—it's no great surprise—are the dominate program form, year in, year out, all across the board. NBC has put on almost as many hour-long programs as the other two networks combined, and ABC has a slight lead when it comes to 90-minute presentations.

Breaking it down, the three-network prime time box score since 1947 reads as follows:

NBC—two-hour shows, 3; 90-minute shows, 5; hour-long shows, 112; half-hour shows, 326; total, 446.

CBS—two-hour shows, 0; 90-minute shows, 3; hour-long shows, 71; half-hour shows, 276; total, 350.

ABC—two-hour shows, 2; 90-minute shows, 6; hour-long shows, 67; half-hour shows, 221; total, 296.

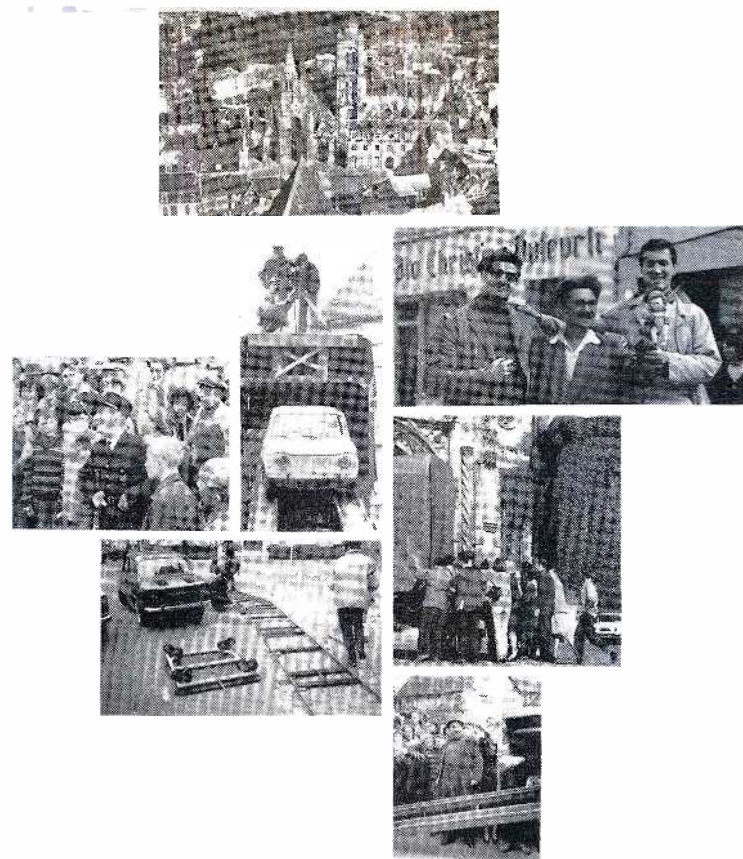
Three network totals—two-hour shows, 5; 90-minute shows, 14; hour-long shows, 250; half-hour shows, 823; grand total, 1,092.

Television's viewing world is constantly changing. No longer does the viewer sit spellbound by the mere sight of a test pattern accompanied by chamber music and an occasional ticker tape passing with the news of the day. Gone with the unsophisticated viewer are shows once boasting the sponsor's name in the title. *The Speidel Show*, the *Swift Show*, the *Philco Playhouse* have conceded to the high cost of TV living.

Times have changed, buying habits have changed, shows have changed, audiences have changed. (Shows also change networks, as the TELEVISION list points out, proving, if nothing else, that one network's poison may be another's pay dirt.)

The medium's 18 years have brought with them a little bit of a lot of programing things—mystery, comedy, drama, think and talk shows. From them readers may pick their optimum schedule. Now it's their turn to play programing genius and slot the perfect schedule. There's only one certainty: it won't be as easy as it sounds.





HOW THIS COMMERCIAL WAS MADE

SIMCA'S TWO MINUTES

BY ROBERT BERGMANN, PRESIDENT, FILMEX INC.
As told to the editors of TELEVISION

THIS is a commercial we shot in France for the Simca automobile. It's a two-minute commercial in color. The client was the Chrysler Corp. and Young & Rubicam was the agency.

What was our concept? Initially the desire was to say something in an institutional way for the Chrysler people to be put on a network show—the *Bob Hope Presents the Chrysler Theater* show, which is run in color. The requirement was to give them a product that would run once, possibly twice. It was to be nothing more than touching base with Simca as a Chrysler product in Europe. This was no campaign to hard sell Simca cars. The commercial objective was just to indicate that Chrysler is in the international field and that Simca is a Chrysler product.

What distinguishes this commercial from most others is that we were able to make free use of people and crowds. That's not usual as a result of Screen Actors Guild regulations. The commercial actually had the basic ingredient of very, very good story telling. It was filled with exciting faces, with touches of mystery and suspense as the story developed and then worked in a surprise payoff.

It told a story about a truck going to market, driving down a lovely French road, and of all the charming people it passed. We made it simple and soft and concentrated on people and their reactions. All the dialogue was in French, but everyone can understand what's going on.

The length of the commercial had a great deal to do with its success. (In addition to general critical acclaim, it won citations from the New York Art Directors and the American Commercial TV Festival.) The two-minute form is ideal. It gives you a chance to build properly and get the audience involved.

The logistics for the production worked out like this: About three or four weeks before actually departing for France, we were given a look at the storyboards and asked to bid for the job. We assumed we were one of three companies being considered. Actually we could have been one of six commercial companies bidding on it. The information we were given was fairly sparse.

The commercial, we realized, required the use of an interesting device, one to suggest that a truck was carrying 25 times the cargo it obviously was equipped to handle. To provide the magic—to engineer the device—it was necessary for us to talk to our people in France, have them con-

tact Chrysler and other people who could provide the equipment we'd need. They had to assure us, give us firm costs, so that we could make an estimate for the agency and be able to stick to it and deliver.

We felt the job was exciting. We thought the storyboards were very good, written very well, with the point made quite clearly in the payoff. As a result we were able to control our mark-up factor. Normally, of course, the use of European backgrounds and facilities is thought to be less expensive than photography—with union encumbrances, et cetera—in the U.S. However, because the client desired only a single commercial, and therefore could not amortize his cost over several, the total cost to Chrysler was two to three times what might be expected for a single commercial produced domestically.

At Y&R we were dealing with George Hawkins, account executive on Chrysler. The creative supervisor and the man who wrote the boards was John La Pick. He also sold the concept to Chrysler—he went to Detroit on one occasion and gave them the narrative in what can most charitably be described as pidgin French. It was a master performance. La Pick and Stan Dragoti, the agency producer, made the trip with us to France. The art director was a fellow named Robert Eggars, who produced beautiful boards for us. They actually specified one road scene with hemlocks along the way. We were able to duplicate it almost exactly.

In making the commercial, three basic elements, from our view, were essential. The faces in the commercial were the cliché French. We had to have the fatty fellow with the mustache because that spells the typical Frenchman to America. So the casting became important.

The truck drivers—there were two—were equally important. They had to be chosen carefully, too. Normally in New York or California when you're in need of such casting you put out dragnets. With this commercial we called our French office and told them exactly the kind of people needed. They went to the Comedie Francaise and that's where our two truck drivers came from. (Incidentally, we found on the day we started shooting that the actor hired as the driver couldn't drive! We used him only in closeups.) Actually we had the top French theater and best film actors and actresses available to us. The girl on the bike we hired. The nuns were actresses. We also brought the little girls with us from Paris.

The location was another key element. We needed that market place in that typical French town and when we pulled back our camera for the payoff shot, we had to be high enough over the square to catch the truck unloading.

First we checked on the availability of helicopters and then we thought better of it. Then we tried to find a high tower, and came up with the former Cathedral of Notre Dame in the town of Senlis. It's about 40 miles from Paris. The cathedral was built about 1100 and its spires and parapets were so high over the town square that we could mount a zoom lens—a 10-to-1 zoom lens. Actually, the lens is made in France, but to assure our having one I brought one with me from New York and carried it through customs and brought it back.

Senlis is the site of one of the most picturesque of all French villages. It has ancient Greek or Roman-type ruins. It's been used, it turned out, for a lot of feature film shooting done in France because of its very special charm. The people in the town, having been used to French feature film companies working there, were very comfortable to work with and we were able to use a good many of them in the commercial as extras. We paid them, of course,—it came out the equivalent of a dollar a day. We also made a contribution to the cathedral—under \$50, really—for the use of its parapet for our payoff shot.

The construction of the truck was the third essential for our job. It wasn't really difficult, but it was complicated because so much of it was handled via transatlantic telephone calls. It had to be ready the day we came to France.

Really it was not just a truck that we used. We had to get a trailer that matched a truck. In other words, we had to construct from a trailer bed the equivalent of the very truck that it normally carries.

The twist in the commercial was that the truck has come to market, and, in a typical village square, begins to unload its cargo. We came in close with our cameras to show a stream of Simcas flowing out of the back of the truck. At the end we pulled back to show the truck alone and the square full of Simcas. It's the only time you see the product and only at the very end of the commercial is the product name mentioned.

What was seen in the commercial was 25 cars driven at a madcap pace. We had a total of eight drivers. So what we had was a sequence of eight cars being driven through the truck. Then the drivers would get out of the cars, leave them in the square, then run back and jump into eight more cars and come racing through the mockup again.

We actually used 25 different Simca automobiles. We didn't just use the same eight over and over again. In the final scene of the commercial the square was filled with Simcas. They were all the same model, but different colors.

We had a total of about 50 people working with us. There were about 20 to 25 in the cast and about 25 from the agency, our crew and directors. Everett Hart was our European office manager, Edmond Caprasse our French unit manager. I brought a director with me—Marshall Stone—who shot the first two days and then had to fly back for another assignment in the States. I directed the rest myself.

We went back to Paris every night and screened our rushes there. We used to get back to Paris about 6 in the evening. By the time we got across Paris to the laboratory—we screened the dailies right there—got back to the hotel,

Robert Bergmann, president of Filmex, has made waves in the TV commercial production business on a number of occasions. Among his credits: the development of the "visual squeeze" process for using still photographs in TV commercials. Bergmann founded Filmex five years ago, before that was vice president in charge of the telefilm division of Transfilm, before that head of TV-radio for Norman, Craig & Kummel advertising agency.

made our New York calls, bathed and went out to dinner, it was midnight. It came to about six days of shooting.

You'll find that no matter what the commercial is and whatever company is doing the shooting or where it's being done, if it has any value at all, if it is to make an impression, it really takes thought and planning. There's been no time with any commercial that we ever shot in Europe when we've been able to act as though we just got off the boat and we're ready to turn on the Polaroid. It doesn't work that way. You really have to lay the groundwork for background, for actor, for camera crew.

That's part of the reason our Simca commercial was successful. Then, too, it does what probably the greatest selling should do—it creates a mood and it's a mood of high excitement and happiness and laughter. If you can submerge or sublimate your sales message by first grabbing and interesting your audience and then eventually changing them into a happy state, you've got the battle won.

The thing with this commercial is you don't know at first what kind of truck this is. You don't suppose it's a typical produce truck. You just know that here are two very happy truck drivers who relate to the community and the countryside. They say hello to the girls, hello to the little ones, hello to a girl on a bicycle. The audience is very happy and involved with what they are doing.

The opening narration says "To market, To market." You see a sign that says Brussels, Luxemburg and so on and the assumption is that here is a little truck going to market. The idea is that this truck is coming to market all right, and for American consumption we want it to seem they are going to market in the French or the European tradition which calls for market places twice a week. The twist, of course, is that Simca cars are going to market. The point is that the commercial is also saying here that Simca cars are going to the Common Market. That's the implication of the Brussels and Luxemburg sign. So now people have seen the commercial on two levels.

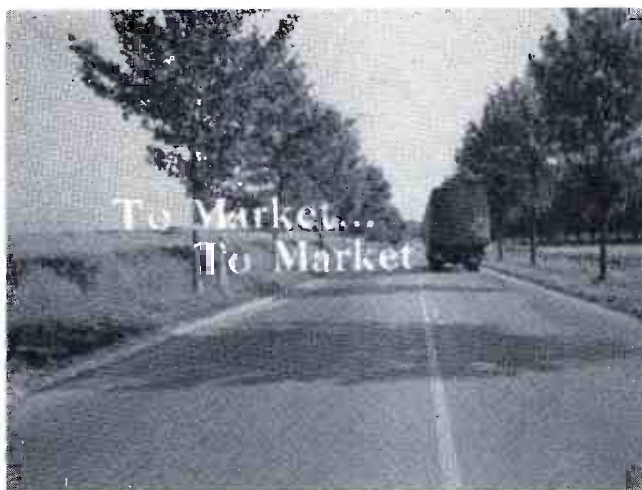
The response to the commercial was enormous. People saw the Bob Hope show, but remembered the commercial even more. As it turned out the agency ran the spot many more times than they planned to originally. I was personally aware of many people who said, "Wow! I saw a commercial the other day that was so unusual. Do you know it?" By sheer coincidence it turned out to be the commercial for Simca. Many, in fact, tell us they remember the commercial but have forgotten the show!

To see the results, please turn the page

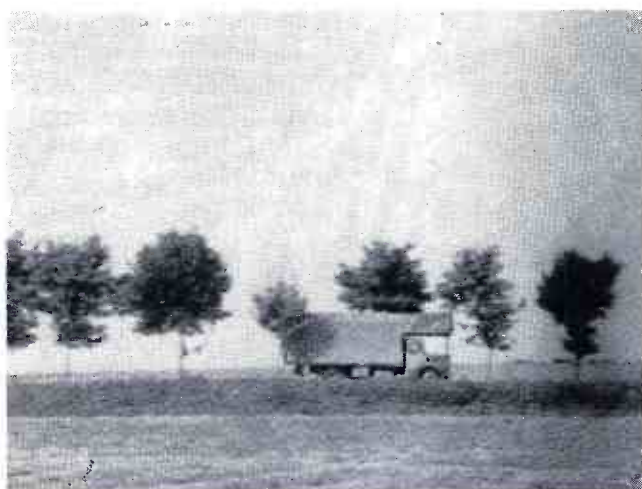


continued

SIMCA'S TWO MINUTES: CASE HISTORY IN HOW TELEVISION



The Simca commercial opens with a shot of a truck, contents unidentified, on its way "To Market . . . To Market." Among the attractions of the journey—a bicycling mademoiselle.



Both drivers (professionals from the Comedie Francaise), were hired for the job. One is expansive, the other dead pan. The actor picked for the part, Filmex discovered at the last moment, couldn't drive!



Now the truck, contents still a mystery, enters Senlis, winding down the cobblestoned streets and into the village's central square.



And still on they come. The effect was created by building a special open-ended van through which the cars could travel. Eight drivers were used to keep the circle moving. A French "flic" (policeman) views the scene in wonder. He was imported for the job.

ADVERTISING CAN BE BOTH ENTERTAINING AND COMMERCIAL



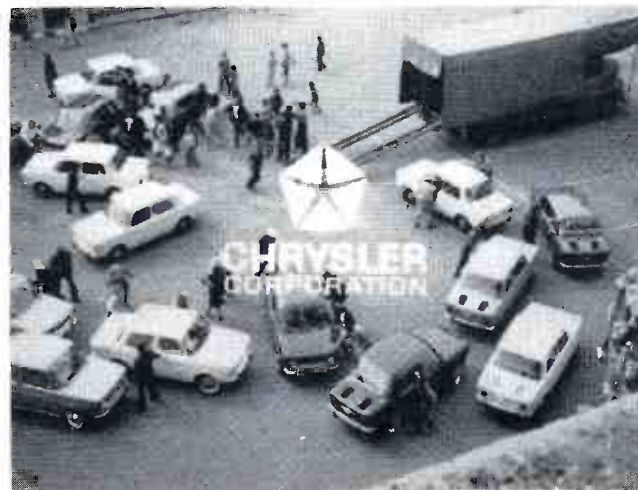
One of the two truck drivers—the jolly one with the moustache—calls out to her—in French, of course. Translated, her reply goes something like “Go on with you, you’re too old for this sport.” It’s a brief but charming encounter.



Our journeymen next pass two sisters escorting their charges, a group of young schoolgirls, along the country road. “Bon jour,” the driver calls. “It’s a fine morning, a good time to go to market.”



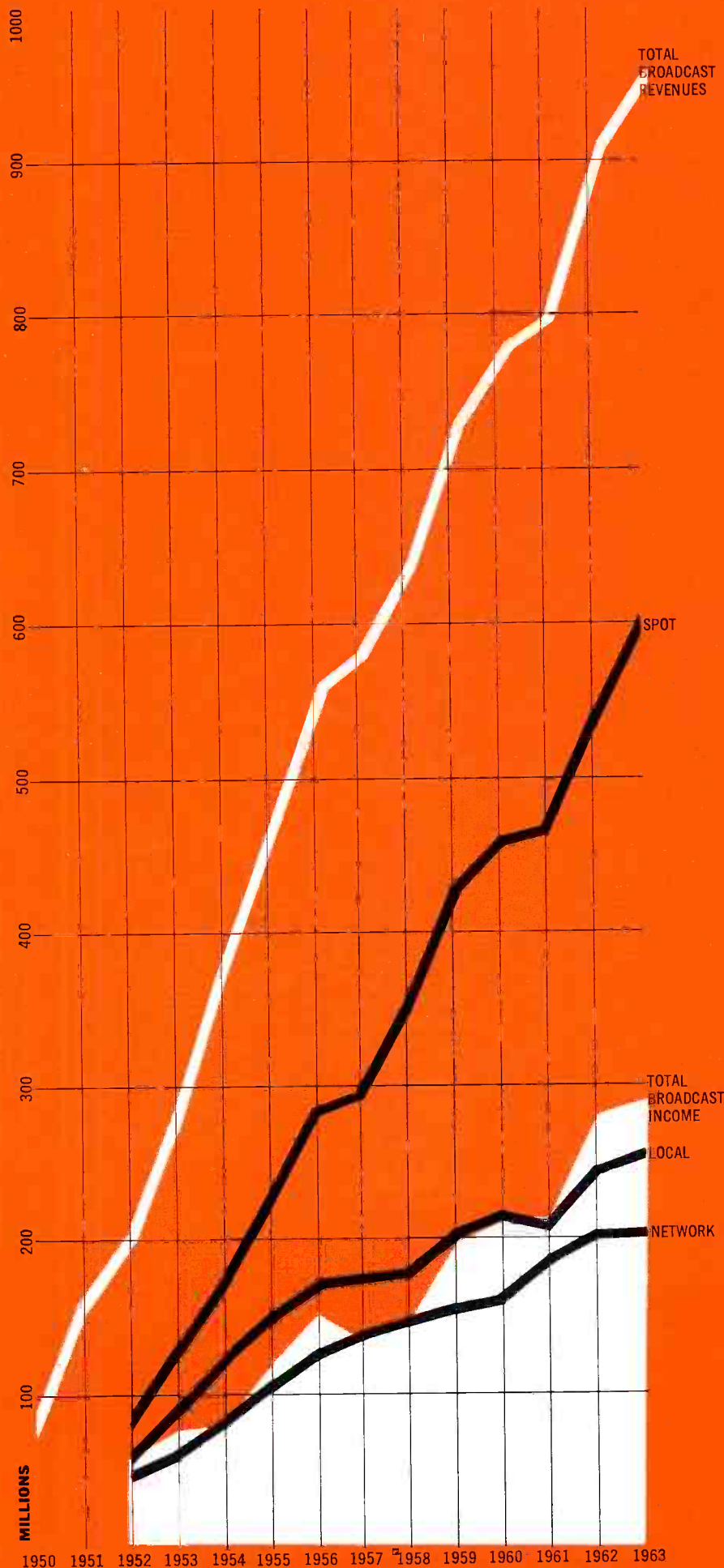
At last we know. As townspeople crowd around, the first of 25 Simca automobiles begins to emerge from the truck. One of the Frenchmen looks on with gallic astonishment as the cars continue to pour forth.



Now, after all but a few seconds of the two minutes have elapsed, we get the commercial message. As the curious cluster around the cars, a camera with zoom lens, stationed atop the cathedral, pulls back to show that all these cars came from one truck. The voice-over announces that the Simca, a Chrysler Corp. product, has indeed gone to market.

END

**THE 14-YEAR HISTORY OF ADVERTISER SPENDING
IN TELEVISION MARKETS**



**THE 1963 BREAKDOWN OF HOW MARKETS RANKED
IN FIVE FINANCIAL CATEGORIES**

Total Revenues 1963	Market	Network 1963	Spot 1963	Local 1963	Income 1963
1	New York	1	1	2	1
2	Los Angeles	3	2	1	3
3	Chicago	2	3	3	2
4	Philadelphia	4	4	5	4
5	San Francisco-Oakland	7	6	4	6
6	Boston	6	5	6	5
7	Cleveland	9	7	8	7
8	Detroit	5	9	7	8
9	Pittsburgh	8	8	9	9
10	Washington	12	10	26	18
11	Minneapolis-St. Paul	14	20	10	17
12	St. Louis	10	11	12	13
13	Dallas-Fort Worth	13	15	11	16
14	Buffalo-Niagara Falls	11	12	13	10
15	Baltimore	16	14	17	19
16	Indianapolis-Bloomington	17	18	18	12
17	Miami	28	19	15	23
18	Cincinnati	15	23	27	11
19	Milwaukee	19	16	16	20
20	Seattle-Tacoma	23	22	23	32
21	Houston-Galveston	22	17	28	14
22	Hartford-New Haven-New Britain-Waterbury	21	13	40	15
23	Kansas City	18	21	25	22
24	Columbus, Ohio	30	24	24	21
25	Atlanta	26	26	14	30
26	Denver	45	29	20	26
27	Portland, Ore.	29	28	30	39
28	Sacramento-Stockton	44	25	29	36
29	New Orleans	33	34	19	34
30	Grand Rapids-Kalamazoo	20	30	63	24
31	Providence	24	27	48	37
32	Albany-Schenectady-Troy	31	31	39	31
33	Tampa-St. Petersburg	42	33	35	27
34	Syracuse	32	32	54	33
35	Oklahoma City-Enid	35	36	53	29
36	Louisville	34	35	47	25
37	Memphis	27	37	50	28
38	Phoenix-Mesa	66	41	21	53
39	Nashville	39	43	31	43
40	Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.	25	49	43	40
41	Norfolk-Portsmouth-Newport News-Hampton	36	48	34	46
42	Omaha	38	39	57	50
43	San Antonio	48	44	33	60
44	Rochester	37	46	38	59
45	Harrisburg-Lancaster-York-Lebanon	41	40	45	45
46	Salt Lake City-Ogden-Provo	59	58	32	63
47	Tulsa	46	42	49	42
48	San Juan-Caguas	91	38	89	64
49	Springfield-Decatur-Champaign-Urbana-Danville	50	52	42	41
50	Wichita-Hutchinson	47	54	41	67
51	Greensboro-High Point-Winston-Salem	49	45	67	35
52	Des Moines-Ames	51	47	58	44
53	Honolulu	86	76	22	88
54	Johnstown-Altoona	40	56	84	38
55	Richmond-Petersburg	52	67	56	47
56	Flint-Saginaw-Bay City	53	51	68	56
57	Davenport, Iowa-Rock Island-Moline, Ill.	43	50	91	55
58	Fresno-Hanford-Visalia	65	53	44	92
59	Greenville-Spartanburg, S. C.-Ashville, N. C.	57	56	75	49
60	Orlando-Daytona Beach	63	60	46	51
61	Portland-Poland Spring, Me.	58	59	64	79
62	Spokane	64	57	71	73
63	Shreveport, La.-Texarkana, Tex.	61	62	55	81
64	Wilkes-Barre-Scranton	55	63	66	78
65	Green Bay	54	65	81	75
66	Knoxville	62	69	60	48
67	Cedar Rapids-Waterloo	60	61	85	54
68	Roanoke-Lynchburg	56	73	69	68
69	Mobile, Ala.-Pensacola, Fla.	72	64	72	69
70	Little Rock	68	72	65	58
71	Fort Wayne	67	68	76	57
72	Peoria	71	70	77	72
73	Lincoln-Hastings-Kearney	74	77	62	70
74	Binghamton	69	71	74	61
75	Albuquerque	82	86	37	86
76	Evansville	75	79	73	62
77	Madison	79	66	88	52
78	Greenville-Washington-New Bern, N. C.	77	78	83	80
79	Chattanooga	76	80	82	77
80	Amarillo	85	88	52	87
81	Columbia, S. C.	84	82	78	65
82	Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg, Ill.	70	74	92	66
83	El Paso	87	85	59	84
84	Youngstown	78	75	90	74
85	South Bend-Elkhart	80	81	87	85
86	Tucson	89	87	51	91
87	Las Vegas-Henderson	92	92	36	83
88	Charleston, S. C.	73	91	70	76
89	Bakersfield	88	84	61	90
90	Beaumont-Port Arthur	81	83	79	82
91	Rochester-Austin, Minn.-Mason City, Iowa	83	89	86	71
92	Colorado Springs-Pueblo	90	90	80	89

MARKETS AND MONEY

A lot of hard cash has been spent in television markets since 1950. Here's an accounting on much of it.

BY ALBERT R. KROEGER

THE official road map of the U. S. television industry's financial meandering is issued at annual intervals by the Federal Communications Commission. It's a public notice labeled simply "TV Broadcast Financial Data." For those who take the time to wade through the plethora of information, it's revealing reading. Items:

- The TV industry in 1963—the three networks, their 15 owned and operated stations and 550 other stations—reported more than \$1.5 billion in total broadcast revenues, 7.5% more than in 1962.

- Industry profits before taxes hit \$343 million, 10% above 1962 and almost five times as large as they were 10 years ago.

- The networks and their owned stations last year had revenues of \$820.3 million, expenses of \$684.1 million and profits of \$136.2 million, accounting for 51.4%, 54.6% and 39.7% respectively of the industry totals.

- The ratio of pre-tax profits to revenues was approximately 1 to 10 for the networks, 3 to 10 for all stations.

It's on the TV markets those stations make up that this report concentrates.

The FCC's TV financial reports go back to 1950. Put side by side they reveal much of the dollars-and-cents patterns of the business. That's what TELEVISION MAGAZINE has done, bringing together the broad sweep of finance in television markets as well as the 14-year activity in network, spot and local time sales, total broadcast revenues and total broadcast income (before taxes) in many individual TV markets. (The FCC supplies comparative dollar figures only for markets containing three or more stations, withholds data on two-station and one-station markets to maintain confidentiality of individual station figures.)

There were 96 markets with three or more TV stations in operation in 1963, and 57% of the stations reporting financial data were located in these markets. They accounted, however, for 84%, 82% and 89%, respectively, of total station revenues, expenses and profit. (While the numerical count on three-station or better markets was 96 in 1963, the FCC gives figures for only 92 of them, excluding four because fewer than three stations in each had time sales over \$25,000.)

The 14-year range (1950-1963) of TV market financial growth has been ever upward. In 1950 63 TV markets accounted for overall revenues (among 108 stations) of \$69,192. By last year the TV market count had climbed to 276 markets, 566 stations, \$961,410,035 in broadcast revenues. Over the 14 years the grand total in revenues has mounted to \$7,422,749,105 in all television markets.

Perhaps the most interesting aspect of the long look back are the year-by-year gains in total market revenues. There was a 110.2% jump in revenues in 1951 over 1950. In 1952 the rise was 32.5%, in 1953 40.7%. In 1954, when figures reflected a surge of new stations coming after the lifting of the FCC's station freeze, revenues went up a fantastic 1,369.9%. In 1955 revenues rose 43.1%, in 1956 19.2%.

In 1957 the revenue increase was 4.3%. It moved up 9.4% in 1958, 15.3% in 1959, 6.7% in 1960. In 1961 market revenue registered its lowest percentage gain, only 2.3%. 1962 made up for the low of the previous year by rising 13.8% and 1963 topped 1962 by 6.6%.

The 12 key TV markets of the early '50s are for the most part still ranked high in the top competitive markets of today. And the top four of 1950 were still the top four in 1963—New York, Los Angeles, Chicago and Philadelphia.

The 11th and 12th markets of the early TV years, Columbus, Ohio and Atlanta, however, are today toward the bottom of the top 25 TV markets in most of the financial categories. Station additions in certain markets, on the other hand, have propelled Boston, Pittsburgh, St. Louis, Dallas-Ft. Worth, Buffalo-Niagara Falls and Minneapolis-St. Paul into the upper and middle ranges of the top 25 markets.

New York, by wide margins in 1963, as in the past, took the lead in every financial category except local time sales (which has been Los Angeles' strength since the entrance of local time sales figures in 1952).

New York last year accounted for 6.29% of the network time sales recorded in 92 competitive markets, 12.35% of the spot sales, 9.74% of the total revenue, 13.45% of the income. Los Angeles beat it out in local sales \$19,859,735 (7.75%) to \$17,258,353 (6.74%).

Chicago ranks second in network time sales and second in income, falls to third place in spot, local sales and total revenue.

Los Angeles, aside from its first in local sales, is third in network sales, second in spot and total revenue, third in income.

Philadelphia is a solid fourth in all categories except local sales, where it is beaten out by San Francisco-Oakland, \$7,760,064 to \$5,957,401.

San Francisco-Oakland and Boston exchange fifth and sixth spots in the mix of classifications. Boston ranks fifth in spot and income, sixth in network, local and revenue. San Francisco-Oakland is seventh in network, sixth in spot and income, fifth in revenue, fourth in local. Detroit enters the top five only in network.

In the overall plot of individual market finance, some markets do not carry full financial information until as late as 1958, others pick up as early as 1952. In all cases the start of a market's record is the year the three-station requirement was met. In 1955, except for grand total revenue and income figures, the FCC did not release individual market figures.

On the facing page TELEVISION MAGAZINE has ranked each of the markets reported by the FCC in five different categories for 1963. First, by total broadcast revenues, then in terms of network, spot and local revenues, and, finally, in income before taxes. On the pages that follow are published all the financial data published by the FCC for those markets back to 1950, plus grand totals for all television markets in that period.

END

A 14-YEAR HISTORY OF REVENUES AND INCOME IN MAJOR TELEVISION MARKETS

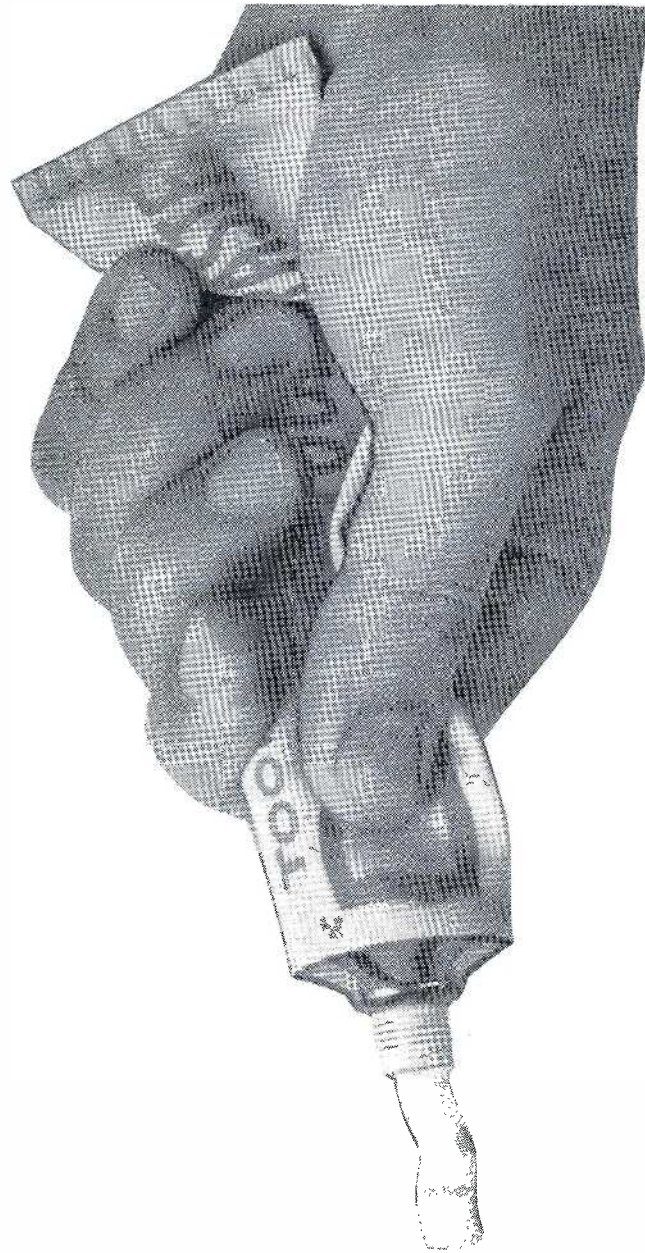
(N) Revenues to stations from network sales; (S) Revenues from national and regional advertisers and sponsors before commissions to agencies, representatives and others; (L) Revenues from local advertisers and sponsors before commissions to agencies, representatives and others; (T) Total broadcast income before deducting federal income tax. Source for all data: Annual television financial reports released by the Federal Communications Commission.

(N) Total broadcast revenues, consisting of total time sales less commissions plus talent and program sales; (T) Total broadcast income before deducting federal income tax. Source for all data: Annual television financial reports released by the Federal Communications Commission.

	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960	1961	1962	1963	%
ALBANY-SCHENECTADY-TROY															
(N)															
(S)															
(L)															
(T)															
ALBUQUERQUE															
(N)															
(S)															
(L)															
(T)															
AMARILLO															
(N)															
(S)															
(L)															
(T)															
ATLANTA															
(N)															
(S)															
(L)															
(T)															
BAKERSFIELD															
(N)															
(S)															
(L)															
(T)															
BALTIMORE															
(N)															
(S)															
(L)															
(T)															
BEAUMONT-PORT ARTHUR															
(N)															
(S)															
(L)															
(T)															
BINGHAMTON															
(N)															
(S)															
(L)															
(T)															
BOSTON															
(N)															
(S)															
(L)															
(T)															
BUFFALO-NIAGARA FALLS															
(N)															
(S)															
(L)															
(T)															
CEDAR RAPIDS-WATERLOO															
(N)															
(S)															
(L)															
(T)															

MARKETS AND MONEY *continued*

	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960	1961	1962	1963	%
DES MOINES-AMES															
(N)	---	---	---	---	---	---	1,415,762	1,399,787	1,539,682	1,714,493	1,058,590	1,217,594	1,156,533	1,147,073	0.57
(S)	---	---	---	---	---	---	1,646,727	1,776,035	1,793,159	2,354,917	2,387,922	2,271,546	2,472,925	2,530,713	0.42
(L)	---	---	---	---	---	---	663,505	599,502	561,280	625,101	685,976	696,040	871,763	1,002,553	0.39
(T)	---	---	---	---	---	---	2,942,628	2,973,447	3,024,135	3,555,151	3,707,314	3,705,838	4,003,330	4,164,300	0.43
(I)	---	---	---	---	---	---	297,409	211,209	122,637	481,770	653,736	698,597	850,087	1,048,177	0.37
DETROIT															
(N)	---	---	1,696,000	2,063,000	2,728,943	---	3,942,451	4,046,176	4,159,148	4,255,444	4,442,733	4,578,049	4,737,212	4,554,209	2.25
(S)	---	---	3,342,000	4,691,000	5,878,879	---	7,125,928	7,986,892	8,729,106	10,042,253	10,798,087	11,240,304	12,707,920	13,909,976	2.32
(L)	---	---	3,992,000	4,730,000	4,638,423	---	5,072,627	4,856,165	4,262,891	4,406,172	4,238,898	4,180,317	5,287,163	5,423,020	2.18
(T)	---	---	8,875,000	11,041,000	12,523,110	---	15,225,811	15,767,107	15,897,967	17,448,502	18,138,798	17,986,762	20,232,778	20,956,377	2.18
(I)	---	---	3,557,000	4,826,000	5,710,860	---	7,487,915	7,500,304	7,224,472	7,673,996	8,226,101	7,848,873	9,263,555	9,779,657	3.41
EL PASO															
(N)	---	---	---	---	---	---	---	270,615	300,269	324,770	379,603	375,410	482,239	498,028	0.25
(S)	---	---	---	---	---	---	---	553,082	617,262	688,084	637,577	609,498	682,082	794,530	0.13
(L)	---	---	---	---	---	---	---	709,159	790,978	781,002	882,805	885,467	1,053,004	995,605	0.39
(T)	---	---	---	---	---	---	---	1,523,539	1,700,086	1,769,313	1,907,287	1,818,622	2,106,641	2,151,193	0.22
(I)	---	---	---	---	---	---	---	40,534	(50,755)	76,089	(5,812)	(84,448)	106,199	82,362	0.03
EVANSVILLE															
(N)	---	---	---	---	---	---	---	395,837	422,132	515,709	635,090	697,426	794,191	753,614	0.37
(S)	---	---	---	---	---	---	---	470,880	539,875	688,184	686,156	666,512	762,500	985,198	0.16
(L)	---	---	---	---	---	---	---	543,658	702,132	806,088	806,088	789,286	746,466	832,766	0.33
(T)	---	---	---	---	---	---	---	1,361,484	1,425,156	1,745,278	1,946,685	2,003,198	2,196,456	2,481,331	0.26
(I)	---	---	---	---	---	---	---	(261,771)	(83,085)	188,002	175,340	270,942	183,276	600,742	0.21
FLINT-SAGINAW-BAY CITY															
(N)	---	---	---	---	---	---	---	---	1,277,702	801,836	860,222	1,043,480	1,046,732	1,066,908	0.53
(S)	---	---	---	---	---	---	---	---	2,479,637	1,430,015	1,579,783	1,633,011	2,072,047	2,262,619	0.38
(L)	---	---	---	---	---	---	---	---	801,092	573,351	623,705	689,405	739,663	889,949	0.35
(T)	---	---	---	---	---	---	---	---	4,168,424	2,529,859	2,754,033	3,003,780	3,428,988	3,741,298	0.39
(I)	---	---	---	---	---	---	---	---	1,234,357	(201,329)	51,602	280,862	576,513	705,396	0.25
FORT WAYNE															
(N)	---	---	---	---	---	---	---	---	628,962	689,688	763,227	832,833	879,616	837,699	0.41
(S)	---	---	---	---	---	---	---	---	853,341	919,222	953,474	1,129,955	1,142,865	1,414,126	0.24
(L)	---	---	---	---	---	---	---	---	832,386	819,191	830,550	644,066	773,944	766,828	0.30
(T)	---	---	---	---	---	---	---	---	2,134,866	2,294,557	2,397,023	2,428,154	2,584,645	2,729,078	0.28
(I)	---	---	---	---	---	---	---	---	(268,382)	179,749	350,558	457,299	635,101	698,804	0.24
FRESNO-HANFORD-VISALIA															
(N)	---	---	---	---	178,191	---	569,988	863,866	739,578	793,309	833,683	868,958	913,478	883,347	0.44
(S)	---	---	---	---	573,627	---	1,477,400	1,534,438	1,437,154	1,560,522	1,658,056	1,521,200	1,822,197	2,194,248	0.37
(L)	---	---	---	---	344,049	---	764,569	677,051	699,324	803,858	870,139	903,634	1,287,073	1,244,201	0.49
(T)	---	---	---	---	1,015,642	---	2,461,759	2,509,362	2,514,805	2,726,868	2,918,192	2,878,614	3,497,579	3,674,611	0.38
(I)	---	---	---	---	(521,809)	---	191,176	136,238	174,160	298,832	31,026	(358,513)	(342,148)	(260,649)	
GRAND RAPIDS-KALAMAZOO															
(N)	---	---	---	---	---	---	---	---	---	---	---	---	1,913,712	2,078,499	1.03
(S)	---	---	---	---	---	---	---	---	---	---	---	---	4,382,493	4,740,198	0.79
(L)	---	---	---	---	---	---	---	---	---	---	---	---	629,362	945,015	0.37
(T)	---	---	---	---	---	---	---	---	---	---	---	---	6,761,511	7,492,159	0.78
(I)	---	---	---	---	---	---	---	---	---	---	---	---	3,174,303	3,045,266	1.06
GREEN BAY															
(N)	---	---	---	---	---	---	446,666	570,987	674,472	810,075	905,003	979,969	1,079,707	1,032,513	0.51
(S)	---	---	---	---	---	---	806,356	868,906	926,451	949,858	912,777	1,000,056	1,330,620	1,430,218	0.29
(L)	---	---	---	---	---	---	638,772	644,373	669,412	762,141	844,265	696,005	730,587	734,646	0.29
(T)	---	---	---	---	---	---	1,838,702	1,982,078	2,145,080	2,382,073	2,517,191	2,516,792	2,977,217	3,034,202	0.32
(I)	---	---	---	---	---	---	(24,145)	157,424	197,323	227,397	261,864	57,148	490,231	350,593	0.12
GREENSBORO-HIGH POINT-WINSTON-SALEM															
(N)	---	---	---	---	---	---	890,569	---	---	---	---	---	---	---	0.59
(S)	---	---	---	---	---	---	1,513,244	---	---	---	---	---	---	---	0.44
(L)	---	---	---	---	---	---	462,847	---	---	---	---	---	---	---	0.35
(T)	---	---	---	---	---	---	2,547,745	---	---	---	---	---	---	---	1.64
(I)	---	---	---	---	---	---	1,014,763	---	---	---	---	---	---	---	0.60
GREENVILLE-WASHINGTON-NEW BERN, N. C.															
(N)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.36
(S)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.17
(L)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.24
(T)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.23
(I)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.98
GREENVILLE-SPARTANBURG, S. C.-ASHEVILLE, N. C.															
(N)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.50
(S)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.34
(L)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.30
(T)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.37
(I)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	0.29



HOW TO SQUEEZE THE MOST OUT OF A DETROIT MINUTE

The WWJ Stations occupy a position of **solidity** in the Detroit community. For many reasons: Special emphasis on local affairs and news. A knowledgeable approach to total programming. A sincere devotion to community service. An affiliation with NBC dating back 38 years. And home ownership by The Detroit News.

Because of this **solidity**, both WWJ and WWJ-TV provide advertisers with a more receptive atmosphere for their sales messages. Consistent results through the years have proved that the way to squeeze the most out of a Detroit minute is to spend it on the WWJ Stations. Whether you sell toothpaste or tires.

WWJ and **WWJ-TV**

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

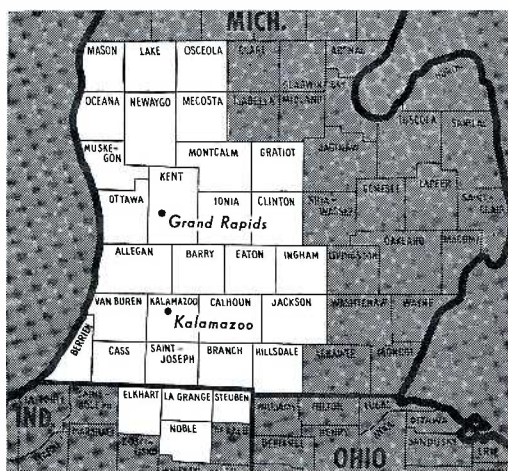
MARKETS AND MONEY *continued*

	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960	1961	1962	1963	%
HARRISBURG-LANCASTER-															
YORK-LEBANON															
(N)	---	78,826	---	---	---	---	164,843	---	1,071,165	1,160,705	1,216,273	1,458,043	1,452,971	1,419,503	0.70
(S)	---	209,146	---	---	---	---	260,262	---	2,202,946	2,517,521	2,701,432	2,759,312	2,946,126	3,052,562	0.51
(L)	---	398,735	---	---	---	---	323,515	---	871,662	1,059,653	1,148,558	1,140,109	1,183,328	1,231,034	0.48
(T)	---	824,925	---	---	---	---	730,117	---	3,541,828	4,006,615	4,325,126	4,527,891	4,793,834	4,888,971	0.51
(I)	---	(72,671)	---	---	---	---	(217,105)	---	599,170	841,805	959,948	1,155,733	1,016,601	1,000,657	0.35
HARTFORD-NEW HAVEN-															
NEW BRITAIN-WATER-															
BURY															
(N)	---	---	---	---	---	---	901,371	992,265	1,075,973	1,637,003	1,815,167	1,888,766	2,008,953	2,046,608	1.01
(S)	---	---	---	---	---	---	2,612,542	3,173,587	4,135,175	5,922,295	7,016,968	7,058,547	7,926,938	8,501,421	1.42
(L)	---	---	---	---	---	---	1,028,270	960,979	1,006,814	1,264,620	1,377,046	1,304,038	1,336,410	1,339,616	0.52
(T)	---	---	---	---	---	---	4,017,043	4,525,198	5,542,307	7,918,570	8,916,436	9,016,283	10,370,434	10,310,696	1.07
(I)	---	---	---	---	---	---	228,618	(157,450)	(330,965)	2,454,743	2,938,769	2,604,370	3,610,496	3,879,725	1.35
HONOLULU															
(N)	---	---	---	---	---	---	176,285	213,861	233,402	251,532	303,810	403,019	457,005	510,434	0.25
(S)	---	112,185	---	---	---	---	738,994	803,679	868,338	937,200	1,096,372	1,014,628	962,720	1,111,506	0.19
(L)	---	326,124	---	---	---	---	1,079,182	1,250,012	1,147,651	1,519,215	1,597,892	1,729,464	2,330,126	2,537,445	0.99
(T)	---	685,266	---	---	---	---	1,815,234	2,093,221	2,100,377	2,587,059	2,834,574	3,020,286	3,549,234	3,926,512	0.41
(I)	---	(234,619)	---	---	---	---	255,167	168,540	247,875	129,405	292,459	123,797	153,928	(19,847)	
HOUSTON-GALVESTON															
(N)	---	---	---	---	---	---	1,371,774	1,541,120	1,685,018	1,611,106	1,765,336	1,857,522	1,984,638	2,027,913	1.00
(S)	---	---	---	---	---	---	3,405,279	3,543,809	3,806,012	4,811,299	5,287,955	5,837,228	6,978,977	7,533,309	1.26
(L)	---	---	---	---	---	---	2,276,079	2,443,496	2,552,728	2,432,328	2,306,128	1,774,682	2,239,536	2,357,649	0.92
(T)	---	---	---	---	---	---	6,406,238	6,788,065	7,300,257	7,880,601	8,163,712	8,292,881	9,761,850	10,429,301	1.08
(I)	---	---	---	---	---	---	949,119	450,419	1,764,419	2,153,401	2,612,400	2,648,884	3,457,124	3,895,742	1.36
INDIANAPOLIS-															
BLOOMINGTON															
(N)	---	---	---	---	---	---	1,719,853	1,756,536	1,799,830	1,818,921	1,860,466	2,063,699	2,135,058	2,187,758	1.98
(S)	---	---	---	---	---	---	3,461,270	3,801,438	4,510,336	5,219,715	5,406,294	6,100,304	6,598,003	7,489,254	1.25
(L)	---	---	---	---	---	---	2,135,118	2,231,935	2,258,416	2,504,012	2,504,012	2,342,838	2,685,897	2,736,922	1.07
(T)	---	---	---	---	---	---	6,721,963	7,182,849	8,010,398	8,607,389	9,264,295	9,894,734	10,727,396	11,669,659	1.21
(I)	---	---	---	---	---	---	3,218,281	(365,180)	1,102,116	1,678,219	2,325,660	2,910,399	3,961,957	4,153,259	1.45
JOHNSTOWN-ALTOONA															
(N)	---	---	---	---	---	---	---	---	925,455	926,270	927,716	1,052,022	1,117,855	1,427,151	0.70
(S)	---	---	---	---	---	---	---	---	1,753,191	1,902,886	2,193,441	2,318,984	2,302,319	2,066,957	0.33
(L)	---	---	---	---	---	---	---	---	627,316	610,951	700,278	526,385	579,148	615,535	0.24
(T)	---	---	---	---	---	---	---	---	3,037,464	3,173,158	3,491,713	3,567,025	4,022,671	3,896,209	0.40
(I)	---	---	---	---	---	---	---	---	705,816	1,338,336	1,425,881	1,437,906	1,888,441	1,604,105	0.56
KANSAS CITY															
(N)	---	---	---	---	---	---	1,990,617	1,922,270	2,054,657	2,071,416	2,062,289	2,161,783	2,280,059	2,159,079	1.07
(S)	829,000	1,504,373	---	---	---	---	3,978,281	3,978,615	4,206,926	4,929,280	5,606,106	5,846,259	6,536,416	6,898,621	1.15
(L)	2,234,000	2,837,946	---	---	---	---	1,211,905	1,317,773	1,584,771	2,040,489	2,982,627	2,982,627	3,348,762	2,441,603	0.95
(T)	480,000	780,226	---	---	---	---	6,691,280	6,555,800	7,038,769	8,208,491	8,536,649	8,975,145	9,692,335	10,055,477	1.05
(I)	3,280,000	4,777,942	---	---	---	---	2,335,442	1,938,357	2,332,414	2,801,057	3,233,651	3,308,881	2,971,443	3,226,309	1.12
KNOXVILLE															
(N)	---	---	---	---	---	---	444,303	578,908	611,612	664,457	712,541	811,773	937,744	915,227	0.45
(S)	---	---	---	---	---	---	699,488	820,421	863,991	1,002,633	1,189,632	1,211,594	1,321,457	1,383,910	0.23
(L)	---	---	---	---	---	---	659,444	699,212	862,948	792,704	892,454	930,356	962,445	962,445	0.38
(T)	---	---	---	---	---	---	1,491,614	1,815,313	1,963,877	2,297,652	2,391,767	2,573,932	2,899,801	2,998,391	0.31
(I)	---	---	---	---	---	---	91,638	222,235	418,295	703,273	506,207	581,816	927,028	880,985	0.31
LAS VEGAS-HENDERSON															
(N)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(S)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(L)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(T)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(I)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
LINCOLN-HASTINGS-															
KEARNEY															
(N)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(S)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(L)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(T)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(I)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
LITTLE ROCK															
(N)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(S)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(L)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(T)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(I)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
LOS ANGELES															
(N)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(S)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(L)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---
(T)	7,988,000	13,487,000	---	---	---	---	---	---	---	---	---	---	---	---	---
(I)	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---



YOU MAY NEVER SEE 410 DESCENDANTS* —

**WKZO-TV MARKET
COVERAGE AREA • NCS '61**



Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.


**BUT... WKZO-TV Breeds Followers
in Greater Western Michigan!**

WKZO-TV propagates more viewers for its advertisers than any other Michigan station outside Detroit. Here's what NSI (July, '64) shows:

- 9 a.m.-midnight, Sunday through Saturday, prolific WKZO-TV delivers 29% more homes than Station "B."
- 7:30 p.m.-11 p.m. Sunday through Saturday, WKZO-TV begets 53% more viewers than Station "B."
- 9 a.m.-noon, Monday through Friday, WKZO-TV's viewing population explodes to 166% more than that of Station "B."

Let your Avery-Knodel man show you all the vital statistics on WKZO-TV! *And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

*410 descendants survived John Eli Miller when he died at 94 in 1960.



The Felzyer Stations

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

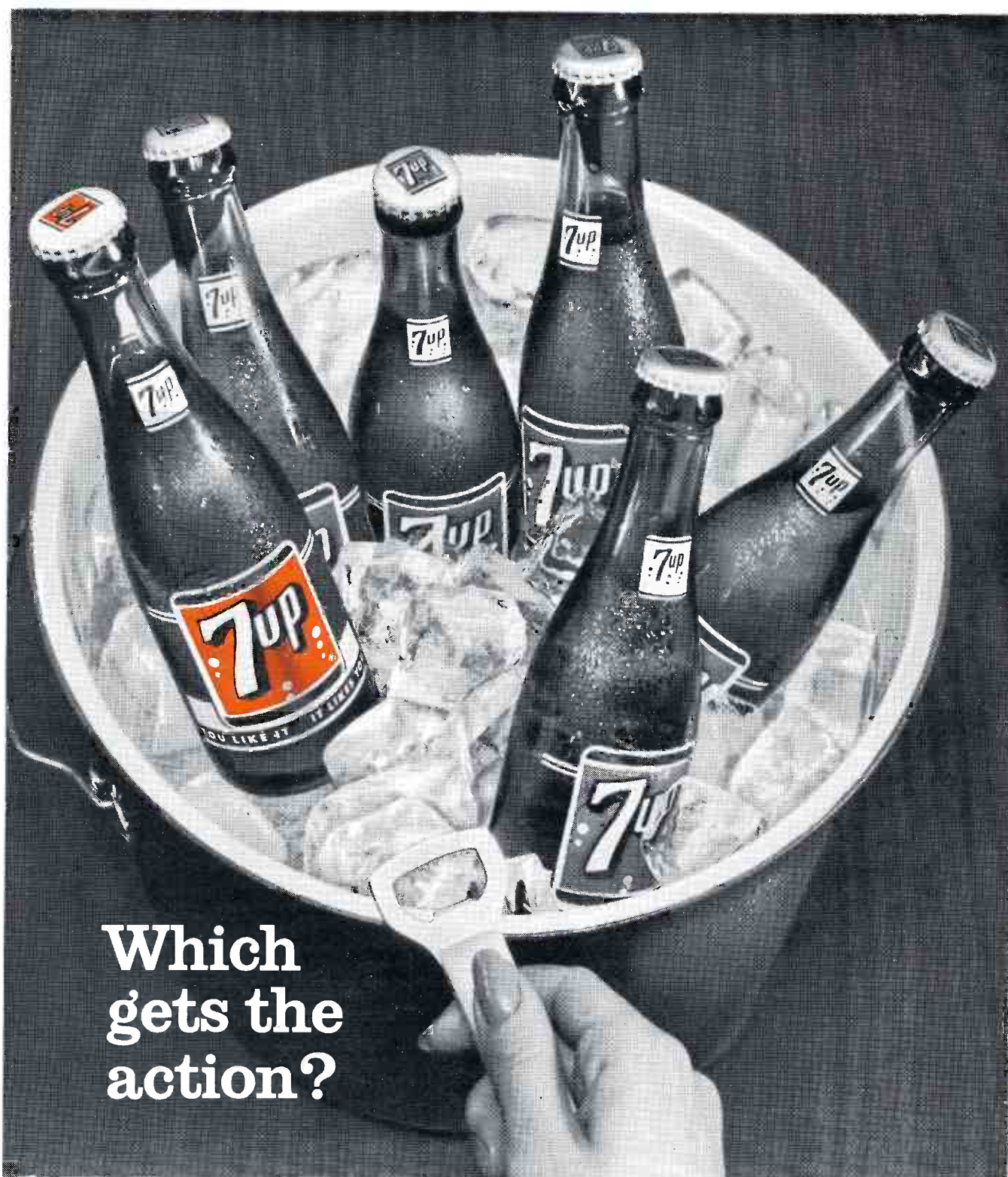
TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTV/ CADILLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KOLN-TV/LINCOLN, NEBRASKA
 KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

**Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan**

Avery-Knodel, Inc., Exclusive National Representatives



Which gets the action?

You get the point—color increases brand recognition, makes a quality product really stand out!

People see color, want color, buy color. That's why 7-Up decided to go to color commercials for its "Festive Foods" promotion. For it takes color to do full justice to the delectable foods and the fine drinks they were showing. If stimulating the appetite and enlarging brand awareness are part of your selling program, shouldn't your TV commercials be

giving your product the *Plus of Color*?

Even if your transmission must at present be black-and-white, you'll be well-advised to film in color now. Black-and-white transmission is excellent; you'll be building a backlog of color material; and you'll find that you are way ahead in experience when everybody goes to color. And they certainly will—for color programming is on the rise, and sales of color TV sets are increasing rapidly. The whole country is going color.

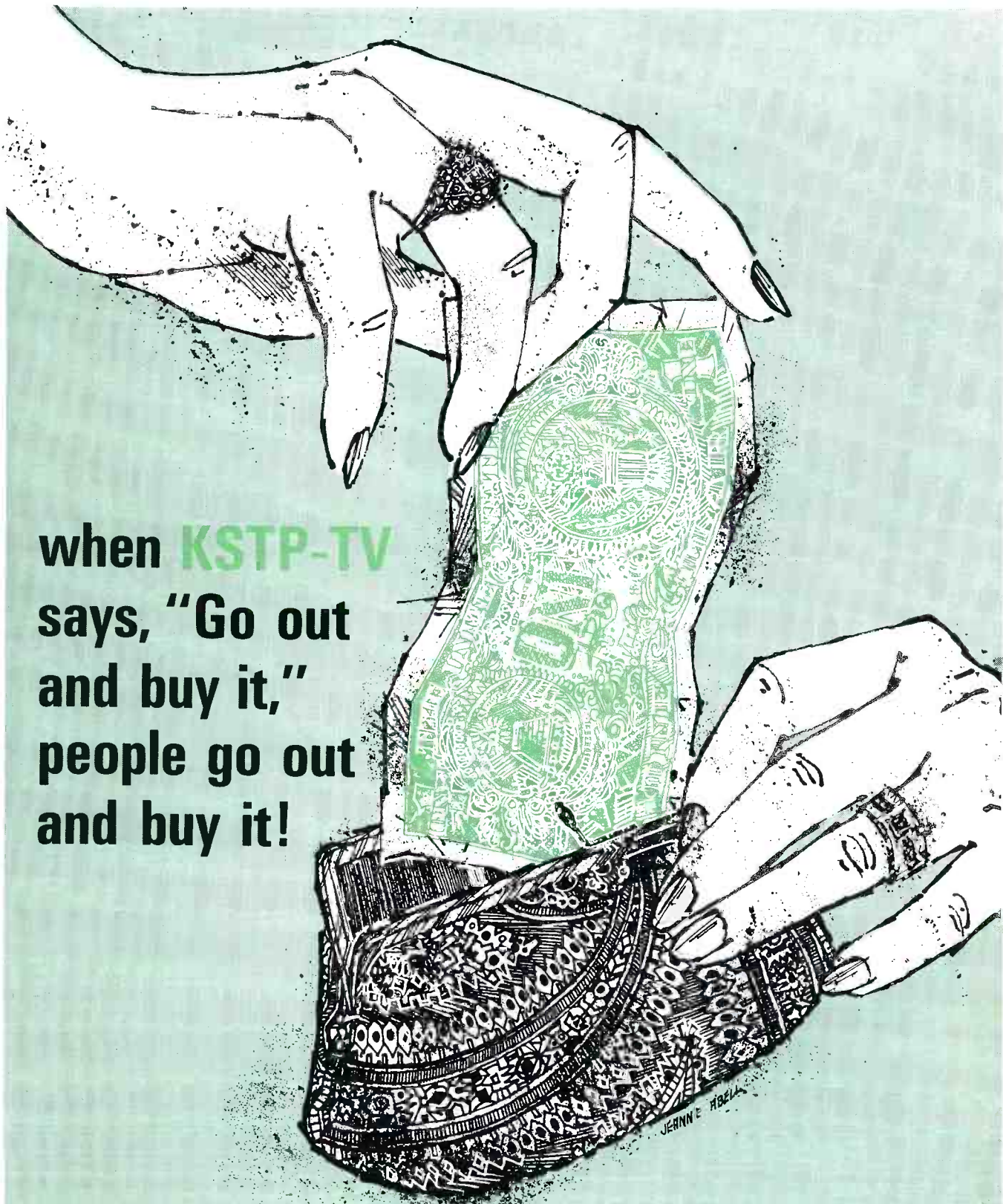
For the purchase of film, for service and technical queries, write or phone: **EASTMAN KODAK COMPANY**, Rochester, N. Y. 14650, or the regional sales divisions, 200 Park Avenue, New York, N. Y.; 130 East Randolph Drive, Chicago, Ill.; 6677 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR...

EASTMAN FILM

MARKETS AND MONEY *continued*

	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960	1961	1962	1963	%
OMAHA															
(N)									1,332,313	1,352,903	1,364,627	1,435,912	1,507,147	1,456,078	0.72
(S)									2,058,182	2,414,862	2,360,536	2,419,737	3,058,565	3,132,056	0.52
(L)									837,511	928,197	1,012,572	1,031,903	1,039,933	1,007,344	0.39
(T)									4,151,506	4,518,601	4,631,240	4,805,780	5,117,534	5,096,266	0.53
(I)									762,083	982,089	1,086,742	1,233,472	1,245,815	827,814	0.29
ORLANDO-DAYTONA BEACH															
(N)									380,402	523,252	543,365	703,050	836,075	911,239	0.45
(S)									873,251	714,132	955,742	974,579	1,324,651	1,625,820	0.27
(L)									659,167	919,231	1,040,388	931,944	1,114,660	1,223,228	0.48
(T)									1,858,633	2,013,814	2,405,315	2,446,953	3,090,577	3,476,640	0.36
(I)									(88,565)	128,056	233,329	315,383	654,752	815,770	0.28
PADUCAH, KY.-CAPE GIRARDEAU, MO.- HARRISBURG, ILL.															
(N)									433,547	496,649	601,064	691,623	784,959	817,882	0.40
(S)									801,368	1,137,936	1,048,500	960,306	1,007,669	1,178,027	0.20
(L)									310,572	288,755	327,545	270,818	285,028	323,040	0.13
(T)									1,400,356	1,776,337	1,861,505	1,795,825	1,944,385	2,164,447	0.23
(I)									468,030	608,949	553,578	346,888	415,051	531,720	0.19
PEORIA															
(N)									573,771	663,479	709,654	777,061	838,238	814,059	0.40
(S)									845,440	977,404	1,010,988	816,799	1,121,709	1,367,938	0.23
(L)									797,990	790,905	852,223	970,036	740,506	764,009	0.30
(T)									2,113,771	2,344,963	2,391,738	2,359,855	2,472,031	2,674,581	0.28
(I)									(220,044)	81,501	60,368	(9,694)	154,078	424,030	0.15
PHILADELPHIA															
(N)									4,958,435	5,135,599	5,165,241	5,554,742	6,123,449	5,880,443	2.90
(S)									12,169,828	16,278,444	18,519,832	19,067,636	22,532,580	25,112,850	4.18
(L)									4,453,664	3,994,387	4,758,854	4,902,426	5,503,042	5,957,401	2.33
(T)									19,671,590	22,463,765	24,938,284	25,839,186	30,300,297	31,670,790	3.29
(I)									6,988,461	7,170,814	8,416,807	9,468,443	12,341,417	13,916,556	4.85
PHOENIX-MESA															
(N)									565,028	569,790	781,596	857,516	858,445	877,420	0.43
(S)									1,003,703	1,161,533	1,467,115	1,704,756	2,252,293	2,760,131	0.46
(L)									1,097,177	1,220,654	1,834,560	2,159,037	2,239,218	2,592,017	1.01
(T)									2,561,821	2,878,898	3,216,041	4,320,086	4,488,826	5,649,519	0.59
(I)									(372,736)	(269,454)	147,633	191,438	451,245	783,909	0.27
PITTSBURGH															
(N)									1,840,503	3,262,016	3,057,425	3,332,726	3,611,811	3,470,396	1.71
(S)									8,618,156	10,782,150	10,726,979	11,132,884	12,910,122	14,352,036	2.39
(L)									2,793,453	3,351,447	3,700,334	3,736,310	4,535,551	4,412,605	1.72
(T)									9,787,303	12,976,170	15,371,436	16,013,596	18,488,914	19,245,308	2.00
(I)									4,747,500	5,356,746	5,849,456	6,342,734	8,215,062	8,559,412	2.98
PORTLAND-POLAND SPRING, ME.															
(N)									601,355	667,148	819,730	915,526	1,026,183	979,577	0.48
(S)									1,277,015	1,461,118	1,658,969	1,593,537	1,752,671	1,721,284	0.29
(L)									420,219	461,096	585,972	600,412	796,588	931,940	0.36
(T)									2,151,112	2,350,291	2,808,653	2,833,174	3,241,222	3,395,793	0.39
(I)									156,787	83,448	388,613	148,938	309,298	225,410	0.08
PORTLAND, ORE.															
(N)									1,264,054	1,463,191	1,560,360	1,731,047	1,752,897	1,778,527	0.88
(S)									3,427,829	4,129,601	4,554,390	4,007,838	4,748,376	5,267,491	0.88
(L)									1,235,105	1,504,665	1,556,302	1,671,237	2,040,105	2,071,008	0.81
(T)									5,113,373	6,148,534	6,560,100	6,487,605	7,501,581	8,058,953	0.84
(I)									1,130,535	1,602,654	1,923,226	1,398,761	1,254,956	1,601,906	0.56
PROVIDENCE															
(N)															
(S)															
(L)															
(T)															
(I)															
RICHMOND-PETERSBURG															
(N)									937,055	1,053,234	972,911	1,071,508	1,176,299	1,102,143	0.54
(S)									1,275,433	1,286,808	1,321,093	1,315,037	1,417,443	1,424,476	0.24
(L)									516,569	684,942	820,320	777,499	937,890	1,065,356	0.42
(T)									2,816,876	3,043,175	3,255,795	3,282,753	3,724,594	3,764,626	0.39
(I)									367,192	460,008	626,009	621,595	896,011	962,846	0.34
ROANOKE-LYNCHBURG															
(N)									840,611	862,516	871,137	970,855	1,077,185	1,010,976	0.50
(S)									1,111,893	1,140,628	1,194,959	1,152,433	1,224,624	1,251,300	0.21
(L)									578,764	691,228	691,228	873,058	894,056	880,630	0.34
(T)									2,375,458	2,503,362	2,633,875	2,755,246	2,922,731	2,882,316	0.39
(I)									192,375	366,708	510,947	550,898	621,763	516,255	0.18



when **KSTP-TV**
says, "Go out
and buy it,"
people go out
and buy it!

Represented Nationally by Edward Petry & Co., Inc.



TELEVISION • CHANNEL 5 • NBC
100,000 WATTS • MINNEAPOLIS • ST. PAUL

HUBBARD BROADCASTING, INC.



**What's So
Hot About
Old
Movies?**

Ratings!

Nothing looks better to a TV station than good programming that delivers big audiences in tough competitive periods. For over two hours in prime time those great "old" MGM movies have been doing just that since January for WNEW-TV in New York. Ratings like 12.0, 11.3, 18.0, 10.0, 13.6, 15.8 plus lots of solid 7's and 8's on pre-'48 features that have played in the market for seven previous years. That's what. And that's hot. Call your MGM-TV representative today for complete information on details and availabilities.



NEW YORK • CHICAGO • ATLANTA • CULVER CITY • TORONTO

MARKETS AND MONEY *continued*

	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960	1961	1962	1963	%
SYRACUSE															
(N)															
(S)													1,567,681	1,663,686	0.82
(L)													4,429,384	4,505,386	0.75
(T)													1,117,765	1,098,416	0.43
(I)													6,171,269	6,274,178	0.65
													2,774,070	1,838,070	0.64
TAMPA-ST. PETERSBURG															
(N)															
(S)															
(L)															
(T)															
(I)															
TUCSON															
(N)															
(S)															
(L)															
(T)															
(I)															
TULSA															
(N)															
(S)															
(L)															
(T)															
(I)															
WASHINGTON															
(N)															
(S)															
(L)															
(T)															
(I)															
WICHITA-HUTCHINSON															
(N)															
(S)															
(L)															
(T)															
(I)															
WILKES BARRE-SCRANTON															
(N)															
(S)															
(L)															
(T)															
(I)															
YOUNGSTOWN															
(N)															
(S)															
(L)															
(T)															
(I)															
SAN JUAN-CAGUAS															
(N)															
(S)															
(L)															
(T)															
(I)															
TOTAL OF MARKETS LISTED															
(N)															
(S)															
(L)															
(T)															
(I)															
MARKETS FEWER THAN 3 STATIONS															
(N)															
(S)															
(L)															
(T)															
(I)															
GRAND TOTAL ALL MARKETS															
(N)															
(S)															
(L)															
(T)															
(I)															

GET YOUR PITTSBURGHERS HERE!

Mattel Toys does. They buy WIIC exclusively in the big Pittsburgh market. There's no better spot TV buy around. Check the figures (especially cost-per-thousand) on some great availabilities with General Sales Manager Roger Rice or your Blair-TV man.

CHANNEL 11 **WIIC** NBC IN PITTSBURGH



Why go public? To establish going market value and ease financing of growth

casting; to major film studio producing product for TV, Paramount Pictures; to publishing company with broadcast holdings, Meredith Publishing; to major electronics manufacturer with TV interests, Minnesota Mining & Manufacturing; to research organization, C-E-I-R Inc.; to TV commercials processor, Movielab Inc.; to advertising agency, Papert, Koenig, Lois; to talent agency, General Artists Corp. Obviously, because the television industry cuts across so many lines of endeavor, because broadcast companies are engaged in so many other activities, any grouping of the companies must be somewhat arbitrary and inevitably subject to question. For the most part this report will concentrate on the publicly held station group companies, the organizations that derive the major portion of their revenues from the operation of two or more TV stations. They are: ABC-Paramount, CBS, Capital Cities Broadcasting, Cox Broadcasting, Gross Telecasting, Metromedia Inc., Reeves Broadcasting Corp., Scripps-Howard Broadcasting, Storer Broadcasting, Taft Broadcasting and Wometco Enterprises. Nine of those 12 companies have gone public in the last 11 years. Additional attention will be paid to other companies—particularly advertising agencies and Hollywood TV series producers—whose fortunes are tied closely to TV.

Why do broadcast companies go public? The question can really be rephrased to ask why does any company go public? For there really isn't that much difference between a broadcast and any other company. The reasons, the promises and the perils of going public are much the same.

Says CBS's David Blank: "Most large companies traditionally go public. They like to diversify. They have an inheritance problem and no way to evaluate their worth."

Adds financial researcher Emanuel Gerard: "By going public companies can realize values they can't realize staying private. Such a move gives them needed capital to expand. It establishes a market value for their holdings. They can realize their equity. Bank lines open up for them. Going public is a golden opportunity of broadening your horizons by financing."

A man who has been intimately involved in the going public process in recent years is Norman Grulich, executive vice president and treasurer of Papert, Koenig, Lois, a fledgling, middle-size advertising agency which made its first public stock offering two years ago. Grulich was one of eight PKL stockholders who marketed shares they held.

"Starting from scratch at zero capital," Grulich says, "the only way a principal can get to the point of taking anything out of the company is if he sells stock. If the stock is valued at precisely whatever its book value is—which is virtually cash at an agency—it will be a long time before he will sell any of that because he'd want to wait for a good increment. It's a great deal of work and a fair amount of risk to go into an agency when it's very tiny," Grulich explains. "Most of them fail. If you are successful you obviously want to collect a fair amount of money out of it. That's one of the reasons you do it."

"The going public thing," the young agency official continues, "did bring forward the time when we'd be willing to part with some of the company. This was simply because instead of operating at a book value basis we operated on an anticipated value, just as all companies do when they're publicly owned. This raised the value of our stock at a

much faster rate than would have been the case otherwise."

The eight PKL shareholders, who owned 100% of the agency, reduced their holdings by only 20%. The agency received none of the proceeds. For the eight, none of whom were receiving more than \$30,000 a year in salaries or bonuses before the move, going public allowed them to realize a handsome capital gain on their investment in the agency without selling out or retiring from the business. They were also made eligible for stock options, stock dividends and other tax-saving benefits.

Richard L. Geismar, vice president-treasurer, Metromedia Inc., has been in the public ownership arena with his current organization and its two predecessors—Metropolitan Broadcasting and the DuMont Television Network, the broadcast division of Allen B. DuMont Laboratories Inc.—for 16 years. His perspective and experience are wide.

"Why do you go public?" he asks rhetorically, more as a key to unlock his thoughts than as a question. "You have organizations which historically have done quite well or appear they are going to do quite well," Geismar begins. "The individuals who have formed these corporations put a modicum of money up in them generally. Their own personal investment was in general limited. They may have taken notes back, but in terms of their cash investment it was rather nominal."

"At the time of their demise," Metromedia's chief financial overseer continues, "you want to have a ready determinable market value for the assets or the stock represented by those assets in terms of an inheritance situation. I think this in large measure was one of the initial reasons why companies—why all companies, not only broadcasting companies, even companies that had no business going public—do go public. They do so to establish a fair market value for the business."

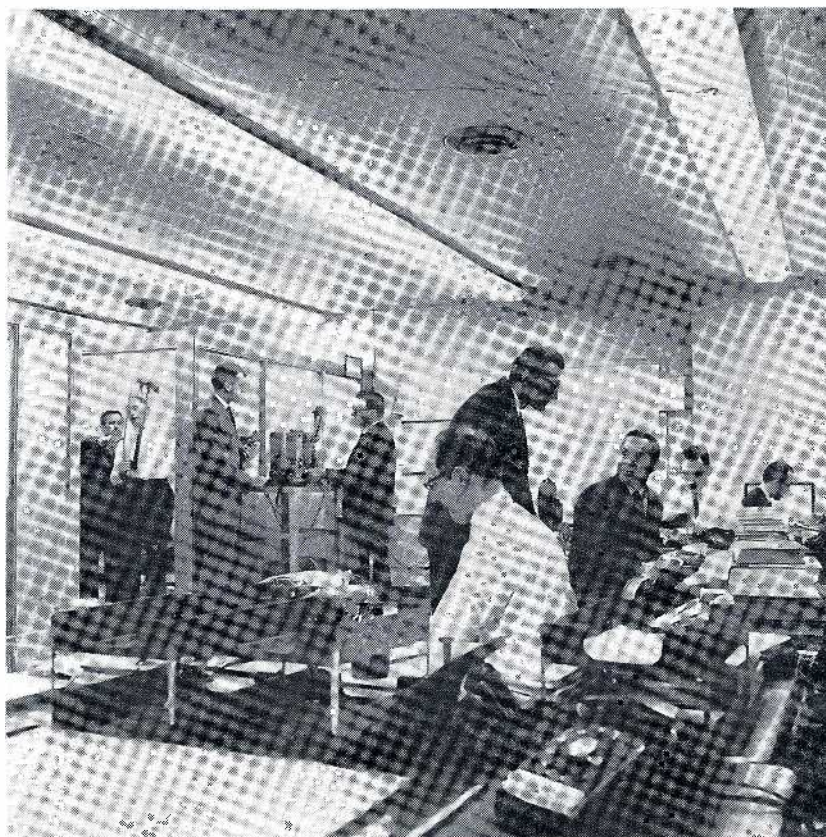
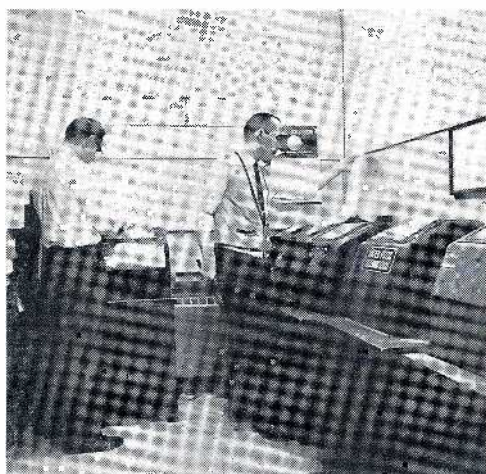
The tip-off to this kind of thinking, Geismar points out, is where these companies go public but the percentage of the total stock that is held in the hands of the public is a relatively small amount, in some cases as low as 15%. "But it does establish a market value for the shares—realistic or not," Geismar acknowledges. "You've got something to show when the estate tax examiner comes around. You can say, 'Well, this is the value of the assets.' There's no dispute. That's what the market says."

The estate tax problems being what they are, this line of strategy is inherent in the thinking of several broadcasting companies that have gone public, Geismar believes. But for an ambitious, growing company such as Metromedia, there's another important motivation for switching from private to public ownership.

"To me," he emphasizes, "a far more overriding reason for going public is to have sources of capital available which might not be generally available to a privately owned corporation, or an individual or a partnership or a small group of stockholders."

Geismar cites a case history to document his reasoning. In 1958 WIP Philadelphia was owned by the Gimbel retail chain. It decided to get out of the broadcasting business and Benedict Gimbel Jr. put together a group of investors and lenders to put up the money to buy the radio station. The purchase price was somewhat in excess of \$2 million. The stockholders—who sold stock and took notes back as well—put up about half of this and got a bank loan for the

THE BIG NEWS IN BUFFALO



WBEN-TV DAILY NEWS COVERAGE

The complete news — accurately reported first — that's the aim of WBEN-TV and what its viewers expect.

Fourteen men deep, an experienced staff gets the news fresh, gives it the full treatment, digs below the headlines and films the action on the local scene.

WBEN-TV focuses on the news at 12 noon, 6:15 and 11 pm —complementing the CBS news periods at 10 am, 3:25 and 6:30 pm. And WBEN-TV is the only Buffalo television station with its own mobile unit— instantly available for extraordinary news events.

WBEN-TV is the source of reliable news reporting in the Buffalo area. This extensive, intensive news presentation makes WBEN-TV the Big Buy — whether it's participation in or availabilities around our six-a-day news programs.

Nationally represented by: Harrington, Righter & Parsons

WBEN-TV

affiliate of WBEN radio
The Buffalo Evening News Station

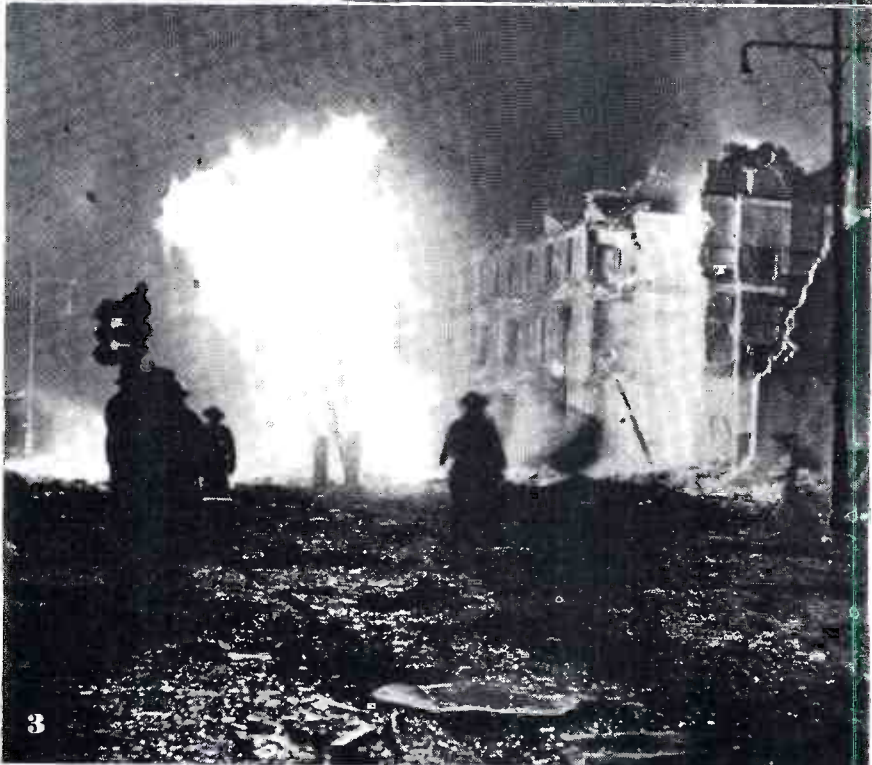
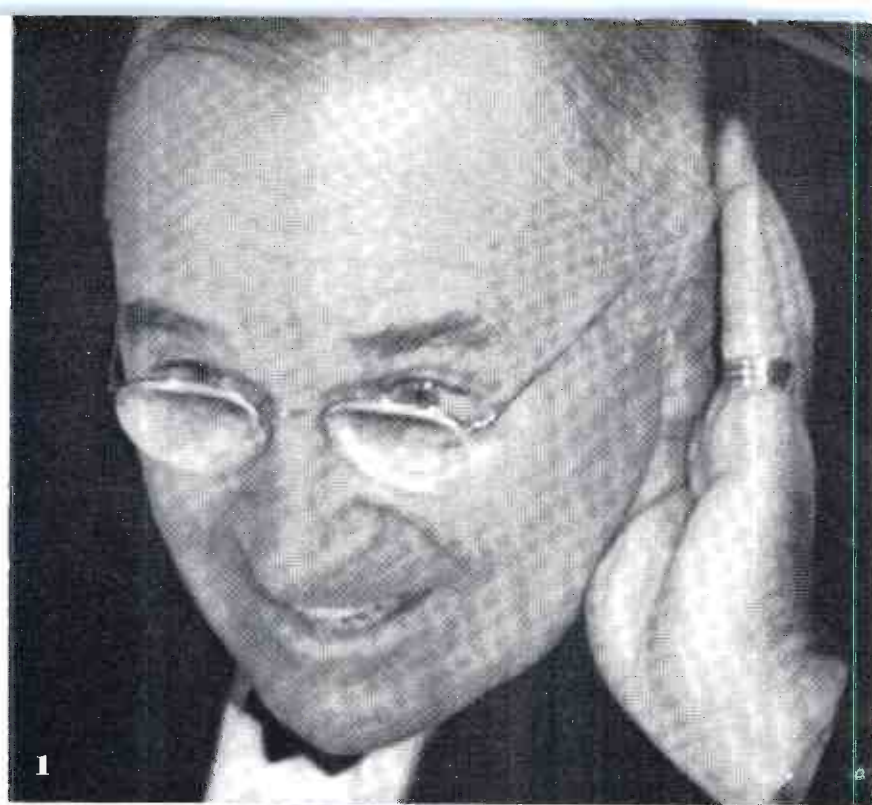


CH.

4

CBS in Buffalo

Today's most exciting TV station





1. Decision: The Conflicts of Harry S. Truman "I want the people to know me as I am and the Presidency as I have known it." In an unprecedented, historic television series, the former President recounts his own story of those turbulent years—the critical issues he faced and the major decisions he made.

2. Men in Crisis The decisive moments of truth that establish the victor over the vanquished are revealed and dramatized in this unique documentary series of the momentous clashes between some of the men who made history in our time: Chamberlain and Hitler, De Gaulle and Petain, Stalin and Trotsky.

3. Significant Documentary Specials "Battle of Britain," "Japan: A New Dawn Over Asia," "The Trial at Nuremberg," "France—Conquest and Liberation," "Korea," "Prelude to War."

4. East Side/West Side For a dedicated social worker in New York City, the battles are many, the victories are few. This highly acclaimed series, with George C. Scott, dramatizes the problems and conflicts of a man whose job is to help and to protect people in trouble.

5. The Richard Boone Show Television's first repertory company of players is headed by Richard Boone. Each week, ten talented actors take turns in major and minor roles in a widely-acclaimed group of plays written especially for this outstanding series.

6. 77 Sunset Strip Their headquarters are in the heart of Hollywood—but they have tuxedos and guns and will travel for a fee. Follow these fast-talking, free-wheeling private eyes in their hour-long mystery adventures filled with action and suspense.

7. The Robert Herridge Cycle Our television theater—dedicated to man and the exploration of his nature—continued with the recent presentation of "The Night and Morning Worlds of Walt Whitman" and "Duke Ellington: A Portrait in Music."

8. Movie Greats Prime films: "Test Pilot," "Edison, the Man," "Madame Curie," "Air Force"; prime stars: Clark Gable, Spencer Tracy, John Garfield, John Wayne, Greer Garson, Robert Taylor, Gary Cooper, Cary Grant, Joan Crawford, Bette Davis, Humphrey Bogart, Katharine Hepburn; all in prime time.

9. Wonderama There's more than child's play to programming for youngsters. And Sonny Fox, Sandy Becker, Soupy Sales and Fred Hall respond successfully to the idea that fun is fun and that learning can also be enjoyable.

10. The Eleventh Hour The shattering moment of emotional crisis is the critical point at which each psychological drama begins. Two doctors face personal problems and situations that demand great understanding.

11. Espionage Call him spy, secret agent or member of the underground, his assignment is ESPIONAGE. These hour-long dramas range the suspense-filled underworld of international intrigue with stories of courage and cowardice, heroes and traitors.

12. The Breaking Point To conquer mental illness, each patient must come to terms with himself and the world in which he lives. This bold, courageous series breaks new ground as skilled psychiatrists explore the dark recesses of minds in turmoil.

WNEW-TV

METROPOLITAN BROADCASTING TELEVISION,
A DIVISION OF METROMEDIA, INC.



remainder. It was really a private corporation, even though there were roughly some 40 stockholders, according to Geismar. "They were all friends, business associates and it was pretty much of an inside deal," he explains. Included among them were John P. Crisconi, Philadelphia philanthropist, comedian Bob Hope, John G. Pew Jr. of the Sun shipbuilding family, Robert M. Brown, vice president of Esslinger Brewing and Philadelphia financier William L. Butler. The best these businessmen could do was get 50% of their cash in that transaction from a Philadelphia bank by way of a five-year loan.

Comments Geismar: "Had they been a public corpora-

tion with some appraisal of what the station was worth in terms of market value, the chances are they could have gotten considerably more than 50% of the price (assuming that the price they paid was realistic and considering the fact that a year and a half later we [Metromedia] paid four and a quarter million for it, I guess the \$2 million price was pretty realistic). Had they been a public corporation I think their ease in getting money would have been far simpler than it was in 1958 at the time they set up this privately held broadcasting enterprise.

"So to me," Geismar stresses again, "the major reasons for going public are to establish a going market value—which may or may not be fair—and to ease in financing of the growth of the business."

THE VIEW FROM THE TREASURER'S SEAT: HOW PKL WENT PUBLIC

How does a company go public? "Obviously, the first step is to have an underwriter interested in you," says Norman Grulich, executive vice president and treasurer of Papert, Koenig, Lois Inc., which in 1960 became the first advertising agency in 33 years to sell its stock to outsiders.

The underwriter, defined by Wall Street as "the investment banker"—purchaser of an issue of securities on a wholesale basis who then offers it to the retail trade—is the key to going public, according to Grulich. "Legally," he says, "I guess it's possible to go public without an underwriter. Financially, it's darn near impossible.

"The underwriter," the agency executive explains, "provides your initial market through his own customers or through stocks which he himself will buy or through other underwriters with whom he gets involved or just through his contacts in the trading world.

A progressive curve of earnings is the primary attraction between a company and an underwriter, Grulich believes. This doesn't mean, he points out, that a company must show a record of earnings every year over a five-year course. But there do have to be signs of progress, a potential. If a company shows a deficit for three years and then a small profit followed by a larger profit, it could be enough progress to attract underwriter attention, Grulich thinks. Once the underwriter has shown interest and the company had decided to make the big move to public ownership, a close relationship between the two ensues.

"There are a lot of variations of what you can do with an underwriter," Grulich explains. "He will offer to sell your stock on either a best effort basis or on what's essentially a guaranteed sale.

"Now the best effort," Grulich says, "means that if by the day you go public he's sold only 40% of the amount that you agreed to sell, that's all he's responsible for taking off your hands." Grulich considers this poor underwriting

from the company's standpoint. He says his agency would not have gone public under those conditions. Instead, PKL first issued stock under conditions of the guaranteed sale.

"When we agreed to sell 100,000 shares that was a guarantee," explains Grulich. "If our underwriter sold only 50,000 shares, he was obligated legally to purchase the remainder."

Out of the seller-underwriter association is spun a complicated web of other personal entanglements.

"The underwriter," says Grulich, "gets you involved with a legal firm other than your own and if necessary with an accounting firm other than your own. We had to have an outside accounting firm," he explains, "because in the beginning, when we were tiny and had four people, our accounting firm had done some of our bookkeeping. You cannot go public unless your books are certified by an accounting firm that has never kept your books."

But the complications and the expense don't end there. "Generally speaking," Grulich continues, "underwriters have to be represented by lawyers and we have to be represented by lawyers. If your own law firm does not have extensive experience with companies that have gone public it's advisable that you get advice on the matter, probably through the underwriter firm or through additional lawyers."

Once the lawyers are called in a basic agreement is drawn up. The seller verbally discusses and comes to an agreement with the underwriter on such things as the commissions he gets—all commissions are paid by the seller—and on the quantity and rough price range of the stock to be sold.

"The price range," says Grulich, "is derived pretty much through advice of your underwriters. You also talk to your accountants. You talk to your lawyers. You look at things yourself and form some kind of view."

With some idea of the stock price in

mind ("It can change a lot from the time you start negotiating to the time you open," Grulich says), it's common practice to then make an initial estimate of the costs of going public.

The underwriters are in close contact all along the line, giving advice on what's needed. Sometimes an underwriter will bring in other underwriters to spread out some of the stock or to get better distribution by going beyond his own list of customers. Thus the first underwriter may seek another underwriter who has a larger number of offices across the country than he does. Such was the case with Papert, Koenig, Lois.

Sometimes a company which is preparing to go public must undergo corporate changes. Certain partnership and buy back agreements are not permissible in public ownership. At PKL, under private ownership, each of eight original stockholders had the right to object to any dissipation of their holdings. If somebody wanted to sell additional participation in the company to someone else, it would change the balance of percentage of ownership. Any one person would always have the right, under such an agreement, to maintain his percentage of ownership. Among other things this would preclude the possibility of an option plan. Such agreements, while perfectly acceptable in a privately owned company, would probably not be accepted in a public company and PKL had to amend them before filing its registration statements with the Securities & Exchange Commission.

At all times prior to applying to the SEC, PKL, like almost every other company in a similar position, tried conscientiously to wrap its preparations in a veil of secrecy.

"The SEC is very unhappy about any publicity that occurs before the application for registration and 40 days after you go on sale," Grulich explains. "Anything that would seem to tout the stock is forbidden. We had to hold some very secret meetings in hotels with the stock-

As of Oct. 16, 1963, there were 104 groups owning two or more TV stations ["The Groups," TELEVISION MAGAZINE, November & December 1963]. Of this number the Triangle Stations group, owned by the wealthy Walter H. Annenberg family, is the only major (defined as an operator with four or more stations in big markets) organization not to be publicly owned.

Says Geismar: "The groups that have gone public are basically the ones that need additional financing to buy large market stations because almost all the important ones are all in major or just next to major markets. These are properties that cost a fair amount of money to buy and many of them have been bought with a minimum of equity input. You hear us at Metromedia talk about leverage and

what you can do without equity capital. If you do it on a loan basis where your interest is deductible for tax purposes and the loan itself is self-liquidating over a relatively short period of time as acquisitions go, this is leverage. And this is what we practice and what almost all your firms in the broadcasting field practice.

"We couldn't have done what we have done in the way of acquisitions," adds Geismar, "if we were not a publicly owned company. I don't know where we would have gotten the money.

"For example," he goes on, "in 1961 we got major insurance companies to invest in the broadcasting field—I believe, with minor exceptions, for the first time this ever happened. Now the institutional lending field is pretty

holders so that it wouldn't get around as to what we were doing."

Yet, despite PKL's best efforts, a reporter for an important daily newspaper did learn of the impending stock sale to the public and could not be detoured from publishing the news the next morning. A day away from being ready to register with the SEC and fearful that the federal regulatory agency would eliminate the company from consideration because of the publicity, PKL brought all the principals of the sale in—underwriters, accountants, lawyers, etc.—and stayed up with them through the night until all the necessary application papers were properly prepared. Then an account supervisor with the agency flew the company airplane to Washington and was at the door of the SEC first thing in the morning before the newspaper story had time to be widely distributed and read.

The formal application of registration to the SEC is the culmination of months of work. The paperwork is voluminous. There are letters of agreement with underwriters to be written and subordinate letters with other underwriters. There's also a long process of printing of the prospectus to go through. PKL ran through 15 different proofs of the prospectus, each one of which had to be read and re-read in all of its parts.

Going public apparently becomes a nerve-racking waiting game once the application for registration is in. Generally, after some time, the SEC will submit a letter to the seller which lists all the problems it has discovered in the application statements. Some two months after it filed, PKL got a letter from the SEC which contained 10 pages of requests for clarification of information. One of the supplementary items the federal agency asked for was an up-to-date report of earnings as of the latest quarter.

After the company answers the SEC letter, it may get another letter from that agency asking for still more information. Mostly, though, it's a time of waiting and rumor. Contacts—the underwriter more than ever—become the

communications link to what's going on.

Norman Grulich tells how it was with PKL: "You sit and wait until you kind of know through various channels," he says, "that they are going to approve. Nothing appears in writing at this point," he emphasizes. "All of a sudden," he continues, "you get a call from your underwriter to come down and sit in his office and that's the magic day. It's really quite exciting.

"You have to be on hand," Grulich points out, "to sign the underwriting agreements which have not been signed as yet and the purchase agreement with the underwriter. It's a phone call that the underwriter makes or Washington makes to them that sets everything in motion. Nothing happens in writing; it's all verbal. You immediately sign many copies of all those agreements you've worked on. Then when the underwriter knows that it's approved and the agreements are signed, you start trading. An announcement goes out simultaneously to the various exchanges that you have been approved."

Papert, Koenig, Lois Inc. went public—started trading over-the-counter—at 12:01 p.m., Sept. 20, 1962.

Some 100,000 shares of Class A stock were marketed by eight agency stockholders including the Messrs. Papert, Koenig, Lois and Grulich. The sale was handled by two underwriters, Andresen & Co., the initial underwriter, responsible for about 80% of the issue, and Oppenheimer & Co. The 100,000 shares were issued at a price of \$6 a share (except for 15,000 shares reserved for sale to agency employees at \$5.52 a share), rose quickly to about \$8 a share only to sink in a soft market back to \$6. The eight original company stockholders received about \$500,000 through the offering, after payment of underwriting and other expenses.

■ PKL's expenses involved in going public broke down as follows:

- Commissions to underwriters.....\$50,000
- Underwriters' legal costs\$16,500
- Own legal fees.....\$ 3,000
- Transfer tax stamps\$ 2,000

- Printing (mostly for 5,000 copies of the prospectus)\$12,500
- Printing of stock certificates.....\$ 700
- Printing of various agreements\$ 800
- Outside accountants' fee\$10,000
- Own accountants' fee\$ 3,500 (beyond normal business)

- Total costs for going public.....\$99,000

PKL was first approached by Andresen & Co. in December 1961 with the idea of going public. The principals at the agency discussed the effects of the moves, probed its ramifications for four months. They even spent two days in the Bahama Islands doing little but talking about it. "It was a tough decision," recalls Norman Grulich. "It meant that we'd have to commit ourselves to stay with the company. It was a moral responsibility not to go public and take some money and leave. Then, too, there was the consideration of losing all our customers after we made the move, even though we checked them out before. It took us four months to absolutely say yes."

From the time PKL did say yes to the time its stock was publicly traded some six months elapsed. While the agency was clearing through the SEC—in May 1962—the stock market broke. Immediately pressure began to build for the company to lower its opening price. Grulich doubts whether PKL could have come through without aid of Andresen & Co.

"They took an interest in us," he says, "helped us all along the way." Pointing out that underwriting commissions "are a negotiable thing," he feels that the 8% fee paid by PKL was "quite reasonable for a small company." These are some of the vital details that are worked out in preliminary discussions, Grulich explains, and bear out again the key nature of the underwriter's role.

Does going public amount to an ordeal? Grulich doesn't think so. He sees it as another marketing problem.

"It was work," he remembers, "but it really wasn't an enormous job. Most of the reason why it takes time is because of the time it takes to go through other people."

Institutional lenders, no pushovers, are among those attracted to some broadcast stocks

sharp in terms of where they're going to put their money. I don't know of many instances where companies of the size and stature that are in our loan agreement would have loaned to a private individual."

Even John Kluge, board chairman and president of Metromedia Inc. and a man whose private interests are said to gross more than \$35 million a year and whose standing in the business community is top flight, would have trouble getting big money out of the institutional lenders, according to Geismar. "I seriously doubt they would have lent it on his private organizations," he says. "One of John's reasons for coming into this company originally was because there was a negotiability to the securities. He was not locked in. Again, there was a market value and there was a negotiability to his asset value which doesn't exist in closely held hands."

There is still one other big advantage, if not reason, for a company going public. Under public ownership, management can set up stock-option incentives for key employees, or can simply enable them to get their money out without affecting control of the company. The typical advertising stock-option, under private ownership, is for the employee to be granted stock which he can redeem at book value when he leaves. But the book value, in a service business such as advertising agencies, very seldom reflects the true worth of the company. There's no question that there's an incentive value in publicly held companies and many of them use stock options quite heavily for key people.

When Papert, Koenig, Lois went public, one advertising media observer saw it as a move largely directed at attracting key people—an agency's major asset—to the company through stock option incentives. The Papert people, the observer was reported to say, are "trying to accumulate capital in an industry where young, bright men are tied down with family expenses and can't afford to buy stock, and where they're usually old men by the time they can afford it." This same situation is common not only at advertising agencies but in the broadcasting and many other businesses, as well.

Among the broadcast and broadcast associated stocks, there are several key companies that never had a choice about going public. They were either acquired or were an integral part of a larger company already public and in most instances were not personally engaged in the broadcast business. Included in this group are the National Broadcasting Co. and the Radio Corporation of America, Westinghouse Broadcasting and the Westinghouse Electric Co., RKO General Stations and General Tire & Rubber Co., Crosley Broadcasting and Avco Corp. and Time-Life Broadcast Inc. and Time Inc.

The value of these companies is no longer considered insignificant just because they are subsidiaries of larger corporations with widespread interests. Neither are their contributions to the profit and loss statements and per share earnings records of their parent organizations buried under an avalanche of more consistent and harder revenues. In every instance mentioned above, each of the subsidiary broadcast companies is believed to contribute substantially (and by substantially is implied a better than 20% share) to its parent's earnings.

Awareness of this crucial yield and its source is becoming

more pronounced on Wall Street. One highly respected brokerage house, for example, credits Westinghouse Broadcasting with contributing about 20 cents a share to Westinghouse Electric's \$1.28 per common share earned last year. This is quite remarkable (actually some analysts think the broadcasting arm of the company carries even more weight) when it's realized that Westinghouse Electric is the 16th largest industrial corporation in the country, the nation's second largest manufacturer of electrical apparatus and industrial electrical equipment and among its other far-flung activities has the manufacture of a full line of large and small electrical appliances, defense business and atomic energy contracts, the supplying of reactors for atom-powered warships and for commercial generating plants and the manufacture of refrigeration and air condition units.

The Value Line, one of the biggest investment services selling advice to the public, says that broadcasting activities contributed 22% to RCA's total revenues in 1962 and at least one security analyst for another investment service believes that NBC delivers as much as 40% of the current profits shown by the nation's largest maker of TV and radio receivers, records, hi-fi and other consumer electronic equipment.

Most of these subsidiary broadcasting companies, as shown, are part of giant manufacturing or other corporate complexes. Almost all the parent companies involved are listed on the Big Board and are among the most highly-regarded stocks on the market. The broadcast subsidiary, in many instances, has had to fight for its due as an important member of the team, but the team itself has long held a top-ranking position on the market.

For most of the autonomous broadcast groups this has not been the case. Some still are hardly known to the majority of investors. Thus when a broadcast or broadcast-associated company first goes public one of its primary aims is to gain a listing on the New York or American exchanges. Such moves are designed to broaden the public ownership of the company, to make it more attractive for investors to buy, to engender stability to the company's image and to elevate the status of the company in the eyes of the general public.

Following this well-charted path, just in recent months, Time Inc., Comsat and Cox Broadcasting have switched from positions where they were unlisted stocks traded over-the-counter to listings on the New York Stock Exchange. Foote, Cone & Belding is now busily preparing to make the same move, while Papert, Koenig, Lois is negotiating for an American Stock Exchange listing. The last two named both are currently traded over-the-counter.

But before a stock can be traded on or off an exchange somebody must decide it should be traded publicly at all. That decision is usually made by a Wall Street underwriter and the principal officers of the company in question. In determining whether to underwrite a broadcast or broadcast-associated company, investment bankers don't usually distinguish them from companies in any other field. The major difference is a legal one. Under the law, not more than 20% of a radio-TV station stock may be acquired by foreign interests (for further details on how a company goes public, see page 36).

If the process of going public hardly seems any more complicated for broadcast-oriented stocks, why did it take

UNITED NATIONS TELEVISION

... on special assignment in

Africa

Asia

Latin America



FOR THE 1964-65 SERIES OF
INTERNATIONAL ZONE

Featuring *ALISTAIR COOKE*

TV stations can secure the "International Zone" series, retain prints for repeat showings and arrange for official correspondent accreditation at UN Headquarters on inquiry to:

Mr. Tom Shull, Chairman
U.S. Broadcasters' Committee
for the United Nations
230 Park Avenue
New York, N.Y. 10017

or

Mr. Michael Hayward
Chief, UN Television
Room 847
United Nations, New York



U. S. BROADCASTERS' COMMITTEE FOR THE UNITED NATIONS Thomas B. Shull, Chairman ■ Raymond B. Welpott, Executive V.P., NBC, Vice-Chairman ■ William Kaland, National Program Manager, Westinghouse Broadcasting, Chairman, Program Committee.

EXECUTIVE COMMITTEE: Roger W. Clipp, V.P., Radio & TV Division, Triangle Publications ■ John T. Murphy, President, Crosley Broadcasting ■ F. S. Gilbert, Genl. Manager, Time-Life Broadcasters ■ Harold Grams, Manager, KSD-TV, St. Louis Post Dispatch ■ Jack Harris, V.P., KPRC-TV, Houston Post ■ C. Howard Lane, V.P., KOIN-TV, Portland, Ore. ■ Clair McCullough, President, Steinman Stations ■ Donald McGannon, President, Westinghouse Broadcasting ■ C. Wrede Petersmeyer, President, Corinthian Broadcasting Corporation ■ A. Louis Read, V.P., WDSU-TV, New Orleans ■ James Schiavone, General Manager, WWJ-TV, Detroit News ■ J. S. Sinclair, President, WJAR-TV, Providence, R. I. ■ George Storer, Jr., President, Storer Broadcasting ■ P. A. Sugg, Honorary member ■ Ben West, V.P., KOCO-TV, Oklahoma City, Okla. ■ Frederick A. Kugel, Founder

Quiz scandals and Barrow Report had marked effects on the financial community

them so long to make the move? And once they made the move why did it take them so long to be acknowledged? The answers to the questions probably are contained in the character of the broadcast stock situation.

The broadcast industry has never been one with great investment opportunity in point of size—and still isn't. Broadcast stocks generally have not realized high multiples (price-earnings ratios). The stocks have always had very limited marketability. Some of the first broadcast companies to go public had as few as 100 shareholders, not enough to be truly considered in public ownership. Even today a large proportion of broadcast stocks don't have a great deal of stock outstanding. A look at TELEVISION's financial index of 66 TV-associated stocks shows Gross Telecasting and Rollins Broadcasting, among others, with fewer than one million shares outstanding. This is much too small a market for many investors, and especially so for the institutional ones.

Another thing that has severely limited broadcast's progress on the market is its status as a regulated business. Of course, almost all industry is regulated to some degree and public utilities are even regulated as to the profits they can make. But the risks, the liabilities that face broadcasting are highly publicized and while all business faces risks they are not so well known to the average investor. The standard question put to publicly-owned broadcasting officials is "What about government control?" As corollaries to this question there usually have been others concerning the possibility for curtailment of commercial time and the chances for rule-making which would control the number of stations any one group owner may operate.

BROADCAST IMAGE NOT BRIGHT

In addition, in past years, the major investment decisions at underwriting and brokerage house were made by old timers to whom broadcasting was something new. It didn't meet their specifications for proper seasoning. Little attempt was made to understand the industry. Most companies were viewed as having no substantial track record, no solid earnings, no proven management. The Barrow Report of 1957, which evolved out of a network study that was started by the FCC in 1955 and was undertaken by a special staff headed by Dean Roscoe L. Barrow of the University of Cincinnati Law School, had a marked effect on the financial community. Among other things it recommended added powers to the government in its regulation of network operations and a tightening of the multiple ownership rules. The network quiz scandals, which also were current at that time, did little to brighten the fast deteriorating broadcast image.

There were still other problems working against the acceptance of broadcast stocks on Wall Street. The added competition from UHF developments and the coming of pay TV were viewed as serious if possibly long term risks. And then CBS, the one candidate for blue chip status among the broadcasters, began suffering some losses due to its unprofitable electronics manufacturing operation.

Now there wasn't, of course, anyone or anything stopping broadcast companies from going public in the past. Almost any firm can go public if it so chooses. But it became a question of how wide a stock distribution these companies could achieve with such limited popularity. The less popu-

lar or well known or less favorable an issue is, the heavier its underwriting costs. The costs of going public would have been extremely difficult to bear for most broadcast companies deciding to take the step in the 40's or early 50's.

But then a subtle change began to take place. The broadcasting business for almost 35 years has shown an increasing profit trend. Significant fortunes have been made by individuals in the broadcasting field. It's unquestionably been a good field, tied in with a rising economy and, so far, not subject to dramatic reverses in hard times. Advertising in general became more and more important to the economy because of the disappearance of point of purchase selling in the consumer markets. And television began getting a growing share of the advertising dollar.

About two or possibly three years ago the investment public took notice that there were earnings in broadcasting on a generally increasing trend. They looked at CBS's record for 30 years and saw a marvelous consistency, with earnings growing 3% to 5% annually.

BROADCASTING NOT UNDERSTOOD

The fall of 1961 was a turning point. Progressive companies such as CBS and Metromedia Inc. undertook educational campaigns among the houses on Wall Street. Financial people at the companies made themselves easily accessible to analysts and researchers. They sometimes saw as many as five a week in private meetings. The aim was to expose them to the values of the broadcast field. It was not a sell, they did not try to tout the stock. A soft sell approach was used to make Wall Street aware.

A year later the strategy began to pay off. Soon a few houses began to put out reports on broadcast stocks. In September 1962, Rache & Co. made a long term buy recommendation about CBS. It acted as fuel for the fire that had been building under broadcast stocks. By then more companies had gone public. Favorable earnings trends began to show and revenues in the 1961-62 period really took off for the heights. For a while broadcast stocks got a strong play from investors. Then interest began to flatten out only to pick up considerably this year.

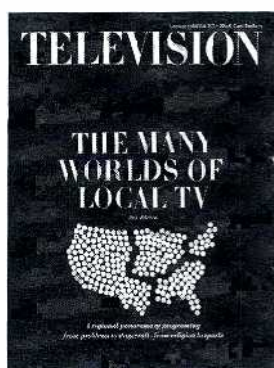
Yet broadcasting still is not fully appreciated or understood on Wall Street.

Comments a financial authority at one of the broadcast groups: "There are still plenty of people on the Street that think the only things in broadcasting are ABC, CBS and NBC. They don't know the difference between a network O&O and a network affiliate. They don't know the difference between a rate card and spot cost and cost-per-thousand. For them advertising *per se* has a racy connotation. That's what scares them and it also scares a lot of investors."

Being misunderstood on Wall Street, perhaps, could be considered one of the perils of going public. Actually, there are not a great many disadvantages in going public for broadcast or any other companies. Earlier this year Congress took some of the incentive out of one major benefit of public ownership by agreeing to curtail tax benefits available to corporate executives through stock options. Yet the new law effects all companies the same way and if the options are exercised within five years of the time they were offered—instead of 10 years as provided by the old law—advantage can still be gotten out of incentive plans.

Broadcast stocks do face some particular liabilities in

The August issue of Television Magazine



is now available in a permanently-bound edition.

Copies are \$5.00 each.

THE MANY WORLDS OF LOCAL TV

TELEVISION MAGAZINE

444 Madison Avenue, New York 10022

Please send me copies of "The Many Worlds of Local TV," the permanently-bound, cloth-cover edition of the August TELEVISION, at \$5.00 per copy.

Payment enclosed

Please bill me

NAME _____

ADDRESS _____

COMPANY _____

CITY _____

ZONE _____

STATE _____

Note: New York City addresses please add 4% sales tax. We pay postage on orders accompanied by payment.

their exposure on the stock market. They don't achieve very high multiples. They are not involved in much paper trading. They have limited marketability. They face the risk of undervaluation. As marked illustration of the last point, earlier this year Goodwill Stations Inc. sold its five radio and TV stations for \$30 per share when its stock was selling for about \$12 per share less than that amount. Without question almost every publicly owned broadcast company could sell its property for more money than current per share earnings would indicate.

The most common problem faced by all companies that are in the public ownership domain relate to their accountability to shareholders. Company officials are not permitted to have secrets involving their financial dealings. The Securities & Exchange Commission demands that all important business and financial arrangements and changes be reported. Yet this seems to be a fact of business life that most of the people concerned take in stride.

"Being accountable to stockholders is not a detriment if you're honest," remarks one station group executive. "All that happens when you're public," he explains, "is that you have people publicly second guessing you. You know, they say you should have shown a 10% increase instead of the 8% one you actually showed."

This same executive, asked if the aim of a publicly owned company is not sometimes misdirected towards a flashy profit and loss statement rather than towards policy geared more for long-range advantages, answered: "That could be a peril of going public but companies don't work any harder or less harder because they're publicly owned. Public ownership merely exposes your results to the public scrutiny."

Still, when Papert, Koenig, Lois went public there was great debate among advertising men about the possible consequences of the move. There was widespread belief that public ownership would violate the confidential relationships that exist between an agency and its clients. Many in the medium thought that PKL would lose important business because of its new position. But few if any of these fears materialized. Now, when agencies such as Foote, Cone & Belding and Doyle Dane Bernbach go public, the question is hardly raised.

Says PKL's Norman Grulich: "The fact that we went public has given us a better operation internally, in things like accounting, simply because we had to have a better operation. We've probably gotten some business, although you can't trace it. People are more aware of us than they normally would be, and I don't think we lost any business."

The burdens that are placed on a publicly owned company are by any assay lightweight. The companies are given another federal regulatory agency, the SEC, among others to worry about. There's a certain amount of paper work and filing chores and legal fees that are added. There are extra costs involved in transferring stock certificates and, perhaps, stock exchange listing fees become another minor expense. Company officials are obliged to give more of their time—they must talk to Wall Street people and stockholders. But all of these responsibilities together don't add up to a real problem.

There is one potential if not realistically serious problem, however, that all companies with public participation face. When a corporation is publicly held there's always a question of who's going to hold the controlling stock. In large companies, such as RCA, it's unusual for any individual to

own more than a small percentage of shares. In broadcast companies such as Taft Broadcasting, Storer Broadcasting, Rollins Broadcasting and Capital Cities Broadcasting large blocks of shares are often in the hands of a few people, frequently people related to or connected with the company's founders. Yet in either case there's always a long chance that somebody will buy up the stock and all of a sudden a company power could find himself on the outside looking in. Such a development is possible but not probable (for one thing, when control of broadcasting enterprises changes hands FCC approval of the move must be obtained). Corporate raids are a rarity today unless there's a sick or greatly weakened situation involved.

The ground rules of business have changed considerably over the years. In today's socio-economic structure being part of a publicly-held organization is often a way for an individual to fulfill himself financially, to put his assets in a negotiable rather than non-negotiable form. It's also a good way for a company to put its house in order, to set it up in a condition where everything is not locked in and subject to governmental claims. It's a way for them to be able to move, to realize their potential and expand.

As a group the television-associated, and especially pure broadcast stocks, now have many security analysts favorably impressed. Financial people feel more and more secure as they see companies and management establish more and more of a track record. This is exactly what the broadcast stocks are doing. Yet the broadcast stocks are by no means in the glamour class. There's considerable room for profit improvement. The group broadcasters would seem to deserve a higher multiple than they have been able to achieve.

Some people question whether there's any room left for broadcasting to grow. They wonder if the broadcasting industry as it's now constituted will continue to hold its share of the advertising dollar. They feel that with the spate of publicly owned broadcast companies in the last decade, there's no further room for expansion. They are continually concerned as to how the FCC may affect the industry and its investment opportunities. They ask if there will be cutbacks in group ownership limits and they're apprehensive about what will finally happen to mutual funds and other investment houses that own more than 1% in more broadcast properties than the maximum allowed.

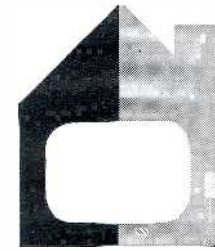
These are valid and vital concerns. Asked whether he would describe the broadcast stocks as speculative or mature, one security analyst replied: "Generally speaking, in my book, they're speculative. There are a lot of question marks in broadcasting's present and a lot of ifs in its future." These uncertainties deserve separate and special consideration. END

NEXT MONTH:

Part II of "The Promise and Perils of Going Public"

- *What happens after going public?*
 - *Who are the big investors?*
 - *Why do they find TV stocks attractive?*
 - *What's the outlook for the future?*
-

TELEVISION MAGAZINE'S TELESTATUS



U.S. households now number **56,777,000** U.S. TV households now number **51,739,000** U.S. TV penetration is **91%**

*How things stand
in television markets
and coverage
as of
October 1964*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 267 other sets, all having to do with the 267 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-increasing industry.

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—89 KXAB-TV (N,A)	■26,800
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	**81,200
Ada, Okla.—85 KTEN (A,N,C)	81,000
Agana, Guam KUAM-TV (N,C,A)	•
Aguadilla, P. R. WOLE	‡
Akron, Ohio—45 WAKR-TV† (A)	†75,000
Albany, Ga.—76 WALB-TV (N,A,C)	154,300
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**436,100
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	167,700
Alexandria, La.—80 KALB-TV (N,A,C)	108,200
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,500
Alpine, Tex. KVLFF-TV (A)	‡
Altoona, Pa.—91 WFBG-TV (C,A)	316,900
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**136,000
Ames-Des Moines, Iowa—93 WOI-TV (A) KRNT-TV (C) WHO-TV (N)	294,600
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,000
Anderson, S. C. WAIM-TV (A,C)	•
Ardmore, Okla.—83 KXII (N,A,C)	68,500
Asheville, N. C.—Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	452,400 †•
Atlanta, Ga.—88 WAGA-TV (C) WAII-TV (A) WSB-TV (N)	618,200

Market & Stations % Penetration	TV Households
Augusta, Ga.—80 WJBF-TV (N,A) WRDW-TV (C,A,N)	■195,800
Austin, Minn.—91 KMMT (A)	188,800
Austin, Tex.—84 KTBC-TV (C,N,A)	148,600
B	
Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	†124,100
Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	■768,700
Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes)	107,100
Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	251,000
Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	418,300 †64,300
Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	174,200
Bellingham, Wash.—91 KVOS-TV (C)	*51,900
Big Spring, Tex.—91 KWAB-TV (C,A)	21,600
Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,300
Bitoli, Miss.—89 WLOX-TV (A)	47,700
Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBF-TV (C)	244,200 †50,500
Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	479,900

■ 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
Bismarck, N. D.—87 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	■***49,000
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	711,500
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,500
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A)	85,500
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WNAC-TV (A)	1,840,700
Bowling Green, Ky. WLTW	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	188,400
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	42,000
Buffalo, N. Y.—95 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)	*601,700
Burlington, Vt.—92 WCAX-TV (C)	*171,700
Butte, Mont.—85 KXLF-TV (C,N,A)	58,400

C

Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTW (C,A) (WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV op- erates satellite WTOM-TV Cheboygan, Mich.)	■**133,800
Caguas, P. R. WKBM-TV	.
Cape Girardeau, Mo.—86 KFVS-TV (C)	247,600
Carlsbad, N. M.—90 KAWE-TV (C,A)	13,900

Market & Stations % Penetration	TV Households
Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)	*71,100
Casper, Wyo.—84 KTWO-TV (N,C,A)	45,500
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	317,400
Champaign, Ill.—91 WCHU† (N) WCIA (C) (WCHU† is a satellite to WICS† Spring- field, Ill.)	340,400
Charleston, S. C.—79 WCIV (N) WCSC-TV (C,N) WUSN-TV (A,C)	141,100
Charleston-Huntington, W. Va.—85 WCHS-TV (C); WHTN-TV (A) WSAZ-TV (N)	428,200
Charlotte, N. C.—87 WBTV (C,A) WSOC-TV (N,A)	627,000
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVC (A)	219,700
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**93,400
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU† †† WGN-TV WMAQ-TV (N)	2,351,800
Chico-Redding, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	134,000
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	■799,700
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,500
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,356,500
Colorado Springs-Pueblo, Colo.—90 KKTV (C) KOAA-TV (N) KRDO-TV (A)	108,400
Columbia-Jefferson City, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	*135,100

Market & Stations % Penetration	TV Households
Columbia, S. C.—81 WOLO-TV† (A) WIS-TV (N) WNOK-TV† (C)	■228,500 †40,200
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	232,400
Columbus, Miss.—75 WCBI-TV (C,A,N)	70,000
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	511,000
Coos Bay, Ore.—80 KCBY (N)	15,000
Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)	■115,900

D

Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	798,200
Davenport, Iowa-Rock Island-Moline, Ill.—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	320,100
Dayton, Ohio—94 WHIO-TV (C,A) WLWD (N,A)	530,600
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	315,400
Decatur, Ala.—51 WMSL-TV† (N,C)	†46,300
Decatur, Ill.—83 WTVP† (A)	†129,200
Denver, Colo.—92 KBTW (A) KCTO KLZ-TV (C) KOA-TV (N)	398,100
Des Moines-Ames, Iowa—93 KRNT (C) WHO-TV (N) WOI-TV (A)	294,600
Detroit, Mich.—95 WJBK-TV (C) WWJ-TV (N) WXYZ-TV (A) CKLW-TV (Windsor, Ont.)	*1,617,200
Dickinson, N. D.—84 KDIX-TV (C,A)	19,800
Duthan, Ala.—78 WTVY (C,A)	110,600

Market & Stations % Penetration	TV Households
Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,300
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	352,100

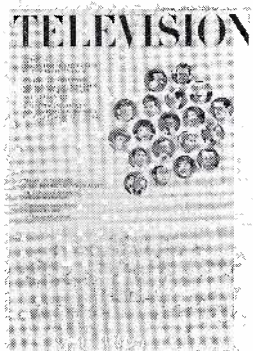
E

Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,100
El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	161,600
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†167,900
El Paso, Tex.—90 KELP-TV (A) KRDD-TV (C) KTSM-TV (N)	*113,700
Ensign, Kan.—87 KTVC (C)	41,500
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	181,600 †63,100
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	101,300
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	55,300
Evansville, Ind.-Henderson, Ky.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	224,700 †117,700

F

Fairbanks, Alaska—72 KFAR-TV (N,A) KTVF (C)	11,300
Fargo-Valley City, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,600
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM (N)	418,300 †64,300
Florence, Ala.—72 WOWL-TV† (N,C,A)	†22,800
Florence, S. C.—78 WBTW (C,A,N)	153,200
Ft. Dodge, Iowa—67 KQTV† (N)	†30,400
Ft. Myers, Fla.—83 WINK-TV (A,C)	34,400
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	76,000
Ft. Wayne, Ind.—82 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	†182,500

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



We'll Be Pleased To Send You
TELEVISION
Every Month

Just Fill in the Blanks Below

- 1 YEAR \$5 2 YEARS \$9
 BILL COMPANY BILL ME

Add 50¢ per year for Canada
\$1.00 for foreign

NAME _____
COMPANY _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
Send to home
ADDRESS _____

PUBLISHED BY TELEVISION MAGAZINE CORP. 444 MADISON AVE., NEW YORK 22, N. Y.

Market & Stations % Penetration	TV Households
Ft. Worth-Dallas, Tex.—90	798,200
KRLD-TV (C) KTWT WBAP-TV (N)	
WFAA-TV (A)	

Fresno, Calif.—87	†199,100
KAIL-TV† KDAS† (Hanford) KFRE-TV† (C)	
KICU-TV† (Visalia) KJEO-TV† (A)	
KMJ-TV† (N)	

G

Glendive, Mont.—80	4,000
KXGN-TV (C)	

Grand Junction, Colo.—84	**30,200
KREX-TV (C,N,A)	
(Operates satellite KREY-TV Montrose, Colo.)	

Grand Rapids-Kalamazoo, Mich.—93	582,800
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	

Great Falls, Mont.—86	61,200
KFBB-TV (C,A) KRTV (N)	
(Includes CATV homes)	

Green Bay, Wis.—94	332,500
WBAY-TV (C) WFRV (N) WLUK-TV (A)	

Greensboro-High Point-Winston-Salem, N. C.—87	403,000
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	

Greenville-Spartanburg, S. C.—Asheville, N. C.—86	452,400
WFBC-TV (N) WISE-TV† (N)	
WLOS-TV (A) WSPA-TV (C)	

Greenville-Washington-New Bern, N. C.—83	218,900
WITN (N) WNBE-TV (A) WNCT (C)	

Greenwood, Miss.—65	61,700
WABG-TV (C,A,N)	

H

Hannibal, Mo.-Quincy, Ill.—91	167,100
KHQA (C,A) WGEM-TV (N,A)	

Harlingen-Weslaco, Tex.—78	*70,000
KGBT-TV (C,A) KRGV-TV (N,A)	

Harrisburg, Ill.—87	***200,000
WSIL-TV (A)	
(WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)	

Harrisburg, Pa.—84	†135,600
WHP-TV† (C) WTPA† (A)	

Harrisonburg, Va.—81	68,200
WSVA-TV (C,N,A)	

Hartford-New Haven-New Britain, Conn.—94	742,100
WHCT† WHNB-TV†	†343,800
WNHC-TV (A) WTIC-TV (C)	

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
f 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
Hastings, Neb.—89	100,800
KHAS-TV (N)	

Hattiesburg, Miss.—79	51,600
WDAM-TV (N,A)	

Hays, Kan.—87	**65,100
KAYS-TV (C)	
(Operates satellite KLOE-TV Goodland, Kan.)	

Helena, Mont.—84	7,900
KBLL-TV (C,A,N)	

Henderson, Ky.-Evansville, Ind.—86	224,700
WEHT-TV† (C) WFIE-TV† (N)	†117,700
WTVW (A)	

Henderson-Las Vegas, Nev.—91	57,700
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	

High Point-Greensboro-Winston-Salem, N. C.—87	403,000
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	

Holyoke-Springfield, Mass.—90	**†183,400
WHYN-TV† (A) WWLP† (N)	
(WWLP† operates satellite WRLP† Greenfield, Mass.)	

Honolulu, Hawaii—87	**146,800
KGMB-TV (C) KHVH-TV (A) KONA-TV (N)	
KTRG-TV	
(Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHJK-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)	

Houston, Tex.—90	547,600
KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)	

Huntington-Charleston, W. Va.—85	428,200
WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)	

Huntsville, Ala.—45	†21,400
WAAY-TV† (A) WHNT-TV† (C)	

Hutchinson-Wichita, Kan.—90	**363,500
KAKE-TV (A) KARD-TV (N) KTVH (C)	
(KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV.)	

I

Idaho Falls, Idaho—89	69,000
KID-TV (C,A) KIFI-TV (N)	

Indianapolis, Ind.—93	735,600
WFBM-TV (N) WISH-TV (C) WLWI (A)	
(See also Bloomington, Ind.)	

J

Jackson, Miss.—75	241,900
WJTV (C,A) WLBT (N,A)	

Jackson, Tenn.—80	66,000
WDXI-TV (C,A)	

Jacksonville, Fla.—84	270,300
WFGA-TV (N,A) WJXT (C,A)	

Jefferson City-Columbia, Mo.—87	**135,100
KRCG-TV (C,A) KOMU-TV (N,A)	
(KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	

Johnson City-Kingsport, Tenn.-Bristol, Va.—80	188,400
WCYB-TV (N,A) WJHL-TV (C,A)	

Market & Stations % Penetration	TV Households
Johnstown, Pa.—93	589,800
WARD-TV† (C,A) WJAC-TV (N,A)	†*

Jonesboro, Ark.	‡
KAIT-TV	

Joplin, Mo.-Pittsburg, Kan.—88	153,000
KOAM-TV (N,A) KODE-TV (C,A)	

Juneau, Alaska—69	2,600
KINY-TV (C,A,N)	

K

Kalamazoo-Grand Rapids, Mich.—93	582,800
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	

Kansas City, Mo.—91	634,300
KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)	

Kearney, Neb.—89	**100,300
KHOL-TV (A)	
(Operates satellite KHPL-TV Hayes Center, Neb.)	

Klamath Falls, Ore.—87	27,200
KOTI (A,C)	

Knoxville, Tenn.—80	251,800
WATE-TV (N) WBIR-TV (C) WTVK† (A)	†48,600

L

La Crosse, Wis.—90	114,300
WKBT (C,A,N)	

Lafayette, Ind.	†*
WFAM-TV† (C)	

Lafayette, La.—86	171,200
KATC (A) KLFY-TV (C,N)	
(Includes CATV homes)	

Lake Charles, La.—84	109,200
KPLC-TV (N)	

Lancaster-Lebanon, Pa.—91	589,600
WGAL-TV (N) WLYH-TV† (C)	†122,400

Lansing, Mich.—95	387,400
WILX-TV (N) (Onondaga) WJHM-TV (C,N)	

Laredo, Tex.—79	14,600
KGNS-TV (C,N,A)	

La Salle, Ill. (See Peoria, Ill.)

Las Vegas-Henderson, Nev.—91	57,700
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	

Lawton, Okla. (See Wichita Falls, Tex.)

Lebanon, Pa. (See Lancaster, Pa.)

Lexington, Ky.—60	†75,900
WKYT† (A,C) WLEX-TV† (N,C)	

Lima, Ohio—70	†48,300
WIMA-TV† (A,N)	

Lincoln, Neb.—90	**222,300
KOLN-TV (C)	
(Operates satellite KGIN-TV Grand Island, Neb.)	

Little Rock, Ark.—83	251,500
KARK-TV (N) KATV (A) KTHV (C)	

Los Angeles, Calif.—93	2,806,100
KABC-TV (A) KCOP KHJ-TV	†‡
KMEX-TV† KNBC (N) KNXT (C) KTLA	
KTTV	

Louisville, Ky.—88	455,000
WAVE-TV (N) WHAS-TV (C)	†‡
WLKY-TV† (A)	

Reprint Checklist

These Reprints Still Available!

THE NEW MEDIA COMPETITION
8pp from May 1964 25¢ each

For almost two years TELEVISION MAGAZINE has been examining the shifting status of media competition. Beginning with magazines, and continuing through studies of newspapers, radio, outdoor advertising, direct mail, spot and network television, this research has examined what's happened to the major national media since the post-World War II emergence of television. This article presents the conclusions, along with the latest billing data on all these major media.

PUTTING A PRICE ON TELEVISION MARKETS
4pp from May 1964 25¢ each

From Aberdeen to Zanesville: The latest profile of U. S. television markets, each defined in terms of television homes, total households and effective buying income. An important new tool to those in the business of media evaluation, and a matter of interest to all segments of the industry.

THE TWO FACES OF DAYTIME TV
8pp from May 1964 25¢ each

Daytime's found its place in the TV sun, but there's still some shade around. A depth report assesses daytime (both programming and sales), analyses how it came to command one out of four network dollars.

EDUCATIONAL TV: 10 YEARS LATER
12pp from February 1964 25¢ each

It's been over a decade since the first educational TV station went on the air in Houston. Now there are 83. But ETV, which has problems aplenty left over from its first 10 years, has still more growing pains ahead. The problems, the protagonists and much of the prognosis are detailed in this report.

LIFE WITHOUT NETWORKS
16pp from June 1963 35¢ each

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

THE COMPUTERS MOVE IN ON ADVERTISING
12pp from June 1963 25¢ each

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

TELEVISION MAGAZINE

444 MADISON AVE., N. Y., N. Y. 10022

• Send quantities checked above to:

Name

Company

Address

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

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

Bill me
Minimum Order: One Dollar—Postage Additional For Bulk Orders

Market & Stations % Penetration	TV Households
Lubbock, Tex.—80 KCBD-TV (N) KLBK-TV (C,A)	132,300
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,700
Lynchburg, Va.—85 WLVA-TV (A)	179,700
M	
Macon, Ga.—80 WMAZ-TV (C,N,A)	118,800
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	264,000 †118,400
Manchester, N. H.—93 WMUR-TV (A)	159,900
Mankato, Minn.—89 KEYC-TV (C)	116,600
Marion, Ind. WTAF-TV†	†‡
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,000
Mason City, Iowa—92 KGLO-TV (C)	172,800
Mayaguez, P. R. WORA-TV	•
Medford, Ore.—90 KBES-TV (C,A) KMED-TV (N,A)	47,200
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	496,100
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,400
Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	265,800
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	606,700
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	105,200
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	669,800 †191,000
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	773,900
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFVR-TV Bismarck, N. D.)	*41,000
Missoula, Mont.—86 KMSO-TV (C,A,N)	60,700
Mitchell, S. D.—86 KORN-TV (N)	31,800
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRQ-TV (C)	273,900
Monroe, La.—El Dorado, Ark.—78 KNOE-TV (C,A) KTVE (N,A)	161,600
Monterey-Salinas, Calif. (See Salinas)	

Market & Stations % Penetration	TV Households
Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV† (A) WSFA-TV (N)	151,800 †55,000
Muncie, Ind.—60 WLBC-TV† (N,A,C)	†23,900
N	
Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	472,100
New Bern-Greenville-Washington, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	*218,900
New Haven-New Britain-Hartford, Conn.—94 WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)	742,100 †343,800
New Orleans, La.—88 WDSU-TV (N) WVUE (A) WWL-TV (C)	450,200
New York, N. Y.—94 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	5,495,100
Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	336,800
North Platte, Neb.—88 KNOP-TV (N)	26,800
O	
Oak Hill, W. Va.—83 WOAY-TV (C)	83,800
Oakland-San Francisco, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,461,800
Odessa-Midland, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	*105,200
Oklahoma City, Okla.—90 KOCO-TV (A) KWTW (C) WKY-TV (N)	355,300
Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C)	331,700
Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	315,400
Ottumwa, Iowa—89 KTVO (C,N,A)	102,300
P	
Paducah, Ky.—85 WPSD-TV (N)	*201,900
Panama City, Fla.—81 WJHG-TV (N,A)	*93,400
Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	†24,500
Pembina, N. D.—79 KCND-TV (A,N)	*13,900
Peoria, Ill.—78 WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**175,600
Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	2,118,600

Market & Stations % Penetration	TV Households
Phoenix-Mesa, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	265,800
Pittsburg, Kan.-Joplin, Mo.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,000
Pittsburgh, Pa.—94 KDKA-TV (C) WHIC (N) WTAE (A)	1,258,400
Plattsburg, N. Y.—93 WPTZ (N,A)	*133,300
Poland Spring, Me.—93 WMTW-TV (A) (Mt. Washington, N. H.)	*392,600
Ponce, P. R. WRIK-TV WSUR-TV	•
Port Arthur-Beaumont, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	174,200
Portland, Me.—93 WCSH-TV (N) WGAN-TV (C)	238,100
Portland, Ore.—90 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	499,200
Presque Isle, Me.—90 WAGM-TV (C,A,N)	23,800
Providence, R. I.—96 WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)	876,600
Pueblo-Colorado Springs, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	108,400
Q	
Quincy, Ill.-Hannibal, Mo.—91 KHQA-TV (C,A) WGEM-TV (N,A)	167,100
R	
Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	352,100
Rapid City, S. D.—86 KOTA-TV (C,A) KRSD-TV (N,A) (KOTA-TV operates satellite Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	**59,600
Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	134,000
Reno, Nev.—86 KCRL (N) KOLO-TV (A,C)	51,800
Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	291,700
Riverton, Wyo.—84 KWRB-TV (C,A,N)	13,400
Roanoke, Va.—86 WDBJ-TV (C) WSLS-TV (N)	328,800
Rochester, Minn.—92 KROC-TV (N)	152,100
Rochester, N. Y.—94 WHEC-TV (C) WOKR (A) WROC-TV (N)	336,500
Rockford, Ill.—94 WREX-TV (A,C) WTVO† (N)	222,900 †111,400

Market & Stations % Penetration	TV Households
Rock Island-Moline, Ill.-Davenport, Iowa—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	320,100
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—88 KPIC (N)	19,500
Roswell, N. M.—91 KSWV-TV (N,C,A)	*19,300
S	
Sacramento-Stockton, Calif.—92 KCRA-TV (N) KOVR (A) KXTV (C)	640,100
Saginaw-Bay City-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	418,300 †64,300
St. Joseph, Mo.—89 KFEQ-TV (C)	147,000
St. Louis, Mo.—92 KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	836,800
St. Paul-Minneapolis, Minn.—92 KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	773,900
St. Petersburg-Tampa, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	472,800 †292,700
St. Thomas, V. I. WBNB-TV (C,N,A)	•
Salina, Kan. KSLN-TV† (A)	†•
Salinas-Monterey, Calif.—90 **260,700 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	
Salisbury, Md.—66 WBOC-TV† (A,C,N)	†34,800
Salt Lake City, Utah—89 KCPX (A) KSL-TV (C) KUTV (N)	292,400
San Angelo, Tex.—85 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,600
San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WOAI-TV (N)	*360,800 †•
San Diego, Calif.—94 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	*362,400

■ 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
San Francisco-Oakland, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,461,800
San Jose, Calif.—93 KNTV (A,N) (See also Salinas-Monterey, Calif.)	349,700
San Juan, P. R. WAPA-TV (N,A) WKAQ-TV (C) WTSJ	.
San Luis Obispo, Calif. (See Salinas-Monterey)	.
Santa Barbara, Calif.—91 KEYT (A,N)	93,800
Santa Maria, Calif. KCOY-TV (N,C)	‡
Savannah, Ga.—81 WSAV-TV (N,A) WTOG-TV (C,A)	117,000
Schenectady-Albany-Troy, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**436,100
Scranton-Wilkes-Barre, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	†287,800
Seattle-Tacoma, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*607,600
Selma, Ala.—76 WSLA-TV (A)	11,200
Shreveport, La.—84 KSLA (C) KTAL-TV (N) (Texarkana, Tex.) KTBS-TV (A)	‡297,700
Sioux City, Iowa—90 KTIV (N,A) KVTI (C,A)	167,800
Sioux Falls, S. D.—88 KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.)	**232,900
South Bend-Elkhart, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†167,900
Spartanburg-Greenville, S. C.— Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	452,400 †*
Spokane, Wash.—89 KHQ-TV (N) KREM-TV (A) KXLY-TV (C)	275,400
Springfield, Ill.—77 WICS† (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	**†174,800
Springfield-Holyoke, Mass.—90 WHYN-TV† (A) WWLP† (N) ***†183,400 (WWLP† operates satellite WRLP† Greenfield, Mass.)	
Springfield, Mo.—84 KTTS-TV (C,A) KYTV (N,A)	‡154,500
Steubenville, Ohio-Wheeling, W. Va.—92 WSTV-TV (C,A) WTRF-TV (N,A)	459,800
Stockton-Sacramento, Calif.—92 KCRA (N) KOVR (A) KXTV (C)	640,100
Superior, Wis.-Duluth, Minn.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,300

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—91 KPAR-TV (C,A)	58,400
Syracuse, N. Y.—94 WHEN-TV (C) WNYS-TV (A) WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	*478,600
T	
Tacoma-Seattle, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*607,600
Tallahassee, Fla.-Thomasville, Ga.—77 WCTV (C,A)	163,800
Tampa-St. Petersburg, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	472,800 †292,700
Temple-Waco, Tex.—87 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	***142,100
Terre Haute, Ind.—91 WTHI-TV (C,A,N)	192,200
Texarkana, Tex. (See Shreveport)	.
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	.
Toledo, Ohio—94 WSPD-TV (A,N) WTOL-TV (C,N)	412,300
Topeka, Kan.—89 WIBW-TV (C,A,N)	135,300
Traverse City-Cadillac, Mich.—89 WPBN-TV (N,A) ***133,800 WWTV (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.)	
Troy-Albany-Schenectady, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**436,100
Tucson, Ariz.—87 KGUN-TV (A) KOLD-TV (C) KVOA-TV (N)	116,500
Tulsa, Okla.—89 KOTV (C) KTUL-TV (A) KVOO-TV (N)	345,500
Tupelo, Miss.—77 WTWV	58,300
Twin Falls, Idaho—92 KMVT (C,A,N)	32,900
Tyler, Tex.—83 KLTV (N,A,C)	134,600
U	
Utica-Rome, N. Y.—93 WKTV (N,A)	161,600
V	
Valley City-Fargo, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,600
W	
Waco-Temple, Tex.—87 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	***142,100

Market & Stations % Penetration	TV Households
Washington, D. C.—91 WMAL-TV (A) WOOK-TV† WRC-TV (N) WTOP-TV (C) WTTG	934,400 †‡
Washington-Greenville-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	‡218,900
Waterbury, Conn. WATR-TV† (A)	†*
Waterloo-Cedar Rapids, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	317,400
Watertown-Carthage, N. Y. (See Carthage)	.
Wausau, Wis.—91 WSAU-TV (C,N,A)	141,100
Weslaco-Harlingen, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*70,000
West Palm Beach, Fla.—86 WEAT-TV (A) WPTV (N)	113,600
Weston, W. Va.—84 WJPB-TV (A)	93,800
Wheeling, W. Va.-Steubenville, Ohio—92 WSTV-TV (C,A) WTRF-TV (N,A)	459,800
Wichita-Hutchinson, Kan.—90 KAKE-TV (A) KARD-TV (N) ***363,500 KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV)	
Wichita Falls, Tex.—90 KAUZ-TV (C) KFDX-TV (N) KSWO-TV (A) (Lawton)	147,500
Wilkes-Barre-Scranton, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	†287,800
Williston, N. D.—84 KUMV-TV (N) (KUMV-TV is a satellite of KFYY-TV Bismarck, N. D.)	34,000
Wilmington, N. C.—80 WECT (N,A,C)	123,900
Winston-Salem-Greensboro-High Point, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	‡403,000
Worcester, Mass. WJZB† (N)	†*
Y	
Yakima, Wash.—73 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.)	**†100,600
York, Pa.—58 WSBA-TV† (C,A)	†45,200
Youngstown, Ohio—68 WFMJ-TV† (N) WKBN-TV† (C) WYTV† (A) (Includes CATV homes)	†180,900
Yuma, Ariz.—84 KBLU-TV (C) KIVA (N,A)	‡30,200

Market & Stations % Penetration	TV Households
Z	
Zanesville, Ohio—53 WHIZ-TV† (N,A,C) (Includes CATV homes)	†25,900

TV MARKETS	
1-channel markets	109
2-channel markets	60
3-channel markets	69
4-channel markets	19
5-channel markets	4
6-channel markets	3
8-channel markets	1
10-channel markets	1
<hr/>	
Total Markets	267
Total Stations	568
<hr/>	
Total U.S. Stations	556
(Includes 39 satellites)	
Non-U.S. Stations	2
Stations in U.S. possessions	10

■ 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.

WTRF-TV STORY BOARD

7

Spotting?

PIN-UP GAL to a vast audience of Marines: "I don't know why you boys get so excited about sweater girls. Take away their sweaters and what have you got?"

wtrf-tv Wheeling

ADVICE TO BACHELORS! Don't settle down until you can settle up!

Wheeling wtrf-tv

DOCTOR: "How much drinking do you do?"
PATIENT: "Not much any more, doctor. Lately I've been spilling most of it."

wtrf-tv Wheeling

DRINK TO POVERTY . . . it sticks to a man when all his friends forsake him!

Wheeling wtrf-tv

ESSO HUMBLED! "Where did I get all scratched up? I had a Tiger in my car but not in the tank!"

wtrf-tv Wheeling

PROFESSOR: "Name the outstanding accomplishment of the Romans?" STUDENT: "They understood Latin!"

Wheeling wtrf-tv

FAIR AND CLOUDY! If a local weather man resigns, it's generally because the climate doesn't agree with him.

wtrf-tv Wheeling

PONDERING! Calling a man in his sixties a sexagenarian may be a slight exaggeration.

Wheeling wtrf-tv

COLLEGE BOUND! "Son, I want you to become a skin specialist. Your patients will never get you out of bed at night, they never die, and they never get well!"

wtrf-tv Wheeling

*SOMETHING FOR EVERYONE is the programming offered to the big WTRF-TV audience in the Wheeling/Steubenville Market. Have Rep Petry arrange your WTRF-TV spot schedule to get that particular audience segment you're after.

WHEELING,
WEST VIRGINIA



LOOK DOWN THAT NOT SO LONESOME ROAD

ABOUT a year ago, in recognition of the awful possibility that the status quo in television might not be permanently guaranteed, the National Association of Broadcasters, to which all three television networks and almost all of the affluent stations in the country belong, appointed several of its trusted members to serve as a Future of Television in America Committee. The Future of Television in America Committee was given the announced assignment of foreseeing changes that might disrupt the existing scheme of things—and the unannounced duty of devising ways to neutralize them. So far there is reason to doubt that the committee is in firm control of either mission.

In some disenchanted quarters the NAB's appointed seers have been called the Future of Television in Palsied Hands Committee, but the nickname is not only cruel but also undeserved. The members of the Future of Television in America Committee are at least as perceptive and energetic as other members of the National Association of Broadcasters. If they are having trouble wrestling the future into submission to the here and now, it is not for want of brains and sweat. It is because the future is too elusive.

Television is not entirely in command of its own destiny. People keep inventing things for which other people find imaginative uses.

The two developments that have engaged the primary attention of the Future of Television in America Committee are community antenna television and subscription television. In its formative stages the Future of Television in America Committee set out to obtain federal controls that would prevent either CATV or pay TV from offering significant competition to the existing system of television stations, but the committee's work has been complicated by recent actions of some of the most influential members of the broadcasters' association. As reported in this magazine last month, large station owners have begun to invest heavily in CATV installations. It is doubtful that the NAB will now lobby for regulation that will circumscribe the earning power of these new ventures.

Pay TV is another matter. It still commands the

almost unanimous opposition of the broadcasters, although some of them have said they would go into it if forced to, and some are in CATV not only for its present benefits but also for a hedge against the possibility of eventual conversion of CATV's to subscription operation. These two subjects, CATV and pay TV, have, by themselves, kept the Future of Television in America Committee fully occupied.

Yet CATV and pay TV, as they are now projected, may turn out to have less effect on the broadcasting business than any of several developments. One prospect that ought to give the Future of Television in America Committee something to think about is the certain increase in numbers of UHF stations that will be seeking to exploit the opportunities provided by a federal law, which became effective last April, requiring sets to be equipped to receive all UHF as well as VHF stations. It is not unreasonable to suppose that within five years several hundred new stations will be competing for attention and for advertising revenue.

Another prospect of interest in any contemplation of the future is the mass marketing of home instruments containing television tape equipment with the capability to record and play back in black-and-white or color. Such instruments are far along the process of research and development and may well be put into distribution in the next five years at prices affordable by a majority of consumers.

The home tape recorder could do more than CATV, pay TV or UHF to change the viewing habits of the American public. It would open a market for specialized program distribution by mail or retail outlets. It would increase both opportunities and problems for conventional broadcasters. New methods of audience measurement would be needed to find out how many watched a show at time of broadcast, how many recorded it for future viewing, how many watched it after recording it, how many erased it, after recording, without ever seeing the show.

As prospects now stand, the Future of Television in America Committee ought to have little trouble keeping its agenda full.



TV Film Projector

A deluxe model
with every feature
your program people
could ask for

This new equipment does what you would expect from the world's most advanced television film projector. It has deluxe features, like instant start, reversible operation and automatic cue. These assure the finest quality and versatility for color as well as black and white. Completely transistorized and automated, the TP-66 is specially designed for TV film programming's faster pace.

INSTANTANEOUS START—Start and show buttons can be pushed at the same time, since projector sound is stabilized within 0.3 second. A pre-roll period, prior to switching projector "on air," is not necessary. Start is instantaneous, allowing preview of upcoming film when desired.

STILL-FRAME PROJECTION—Single frames can be shown at full light level for extended periods, permitting preview of first frame at start, or for special effects. Film is always completely protected by a filter that automatically moves into light path during still-frame use.

FILM REVERSING—Film motion can be reversed—a time-saving feature when rehearsing live or tape shows with film inserts . . . or as an imaginative production device.

AUTOMATIC CUEING—For full or partial automation, films can be stopped and cued up automatically. This eliminates the need for manually threading and cueing individual films, eliminating human error.

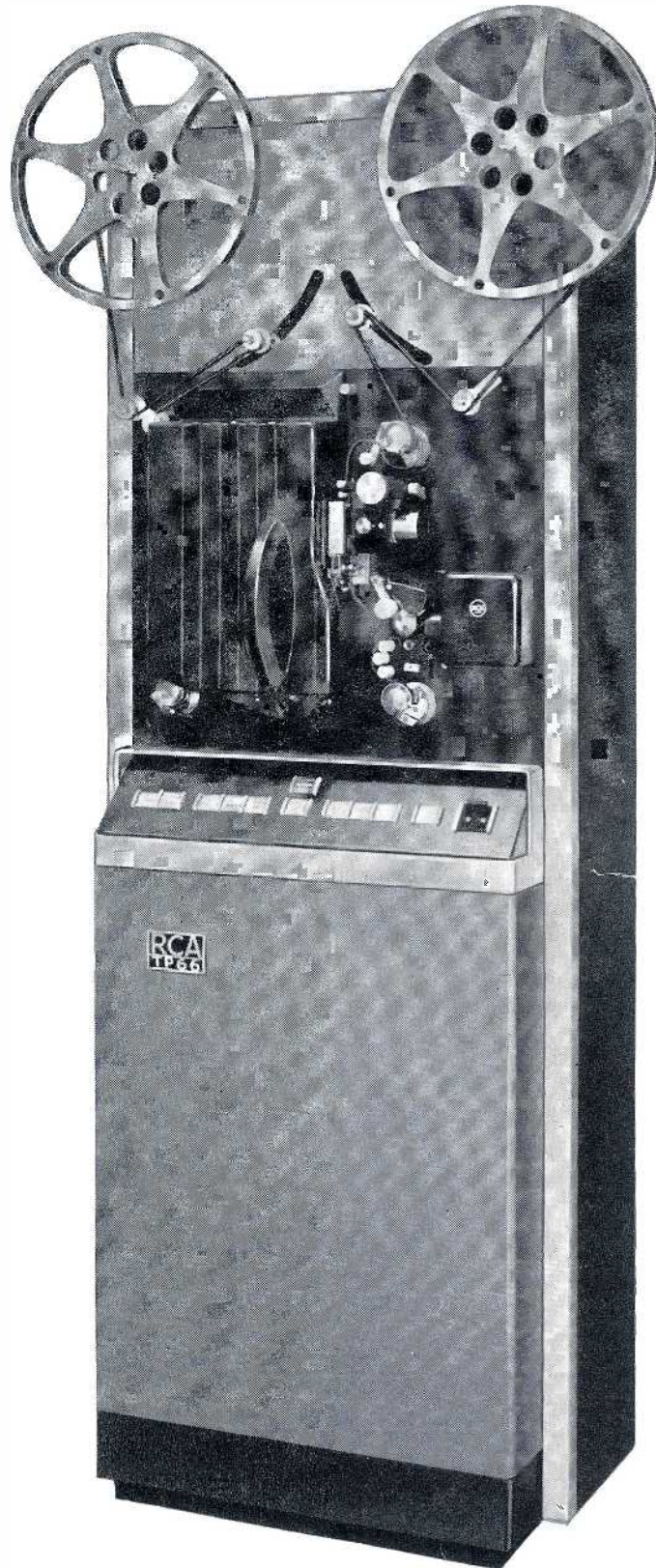
AUTOMATIC LAMP CHANGE—Both projection and exciter lamps are automatically switched in place, when burnout occurs. These time-saving features assure continuous operation and avoid costly delays.

AUTOMATIC LOOP RESTORER—Unique fail-proof feature eliminates need for human intervention, makes unattended operation practical.

TRANSISTORIZED SOUND—The TP-66 can be equipped for both magnetic and optical sound systems. Fully transistorized for finest quality and reliability.

NOW BEING DELIVERED

For full particulars, write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. Or see your RCA Broadcast Representative.



New 16mm Television Film Projector, Type TP-66



**The Most Trusted Name
in Television**



PHOTOGRAPH BY STANLEY SILVER

What! You still haven't heard of BRITISH CALENDAR?

How frightful! It's marvelous. A series of cracking good quarter-hour films... specially for American TV. Brim full of things British. Terribly current...all about Royalty, Sport, Politics, Fashion, Science, Education, Space...and all that. Dash it all man, you absolutely

mustn't deprive your viewers! Now, you can show British Calendar every week or every two weeks on a continuous basis. Or if you wish, weekly using thirteen or twenty-six issues. And of course, the whole thing is free. All you pay is the shipping. Drop us a line at:

News Division
British Information Services
845 Third Avenue
New York, N. Y. 10022

Or ring us up at: 212 PL 2-8400

BRITISH CALENDAR
16mm., B/W, S.O.F., Approximately 13 minutes